Powder Puffs and Porcelain:
Women's consumption in Édouard Manet's *Nana* (1877) and Berthe Morisot's *Young Woman Powdering Herself* (1877)

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Abstract

This thesis examines how the presence of cosmetic items and *japonaiseries* in Édouard Manet's 1877 *Nana* and Berthe Morisot's 1877 *Young Woman Powdering Herself* reflects the increasing visualization and commodification of the French beauty industry. This topic is discussed in two chapters, each centred around a single artwork: Manet's *Nana* is the subject of the first chapter and Morisot's *Young Woman Powdering her Face* is the subject of the second. In the first chapter, I argue that Manet drew upon contemporary discourses that associated women's ostensibly excessive consumption of cosmetics and *japonaiseries* with prostitution. In the second chapter, I suggest that Morisot incorporated the compositional structure of advertisements for cosmetics in her *toilette* image to negate the erotic conventions of the genre. I ultimately argue that Manet's and Morisot's *toilette* images draw on contemporary discourses and visualizations of female consumption.

Résumé

Cette thèse examine comment la présence d'articles cosmétiques et de japonaiseries dans *Young Woman Powdering Herself* (1877) par Berthe Morisot et *Nana* (1877) par Édouard Manet reflète la visualisation et la marchandisation de l'industrie de la beauté au France. Ce sujet est abordé en deux chapitres, chacun centré sur une seule œuvre d'art : *Nana* de Manet est le sujet du premier chapitre et *Young Woman Powdering Herself* de Morisot est le sujet du deuxième. Dans le premier chapitre, je soutiens que Manet s'est inspiré des discours contemporains qui associaient la consommation excessive de cosmétiques et de japonaiseries des femmes à la prostitution. Dans le deuxième chapitre, je suggère que Morisot a incorporé la structure de composition des publicités cosmétiques dans son image de *toilette* dans un effort pour nier les conventions érotiques du genre. Je soutiens finalement que les images de *toilette* de Manet et Morisot s'inspirent de discours et de visualisations contemporains de la consommation féminine.

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Introduction

Paintings of women applying makeup in front of their vanity tables, a subset of the broader category of *toilette* images, enjoyed a revival among painters who exhibited at the annual Paris Salon and ran in Impressionist circles in the late nineteenth century. Feminist art historian Tamar Garb suggests that this resurgence occurred for two reasons. On one hand, artists who wished to depict contemporary Parisian women in varying stages of undress could escape accusations of painting indecent subject matter by engaging with the historic genre. On the other, these artists could reflect upon moralizing discourses that condemned women's use of makeup and, per Garb, "expose the lengths to which women would apparently go to conceal their deficiencies and adorn their bodies in order to lure or keep their men."[1]

French *toilette* images from the eighteenth century were often painted in a Rococo style and depicted the beautifying effect of makeup on the faces of aristocratic women and royal mistresses. In his 1758 painting *Madame de Pompadour at her Toilette* (fig. 1), artist François Boucher depicts Madame de Pompadour, King Louis XV of France's chief mistress, with impossibly smooth skin – art historian Elise Goodman-Soellner remarks that her face is "porcelain-like" – that is, as evidenced by the presence of a fluffy powder puff behind her mirror and the small rouge-loaded brush in her hand, cosmetically enhanced.[2] Over a century later, in 1877, two artists produced *toilette* images that replaced the figure of the *coquette* (a flirtatious yet insincere woman) with representations of modern Parisian women. Édouard Manet, an artist known for his rejection of Academic norms, depicted a sex worker applying makeup in front of a male suitor in *Nana* (fig. 2). Berthe Morisot, one of the few female artists who exhibited with the

[1] Tamar Garb, "Powder and Paint: Framing the Feminine in Georges Seurat's Young Woman Powdering Herself," in *Bodies of Modernity: Figure and Flesh in Fin-De-Siècle France* (New York: Thames and Hudson, 1998), 115.
[2] Elise Goodman-Soellner, "Boucher's 'Madame de Pompadour at Her Toilette,'" *Simiolus: Netherlands Quarterly for the History of Art* 17, no. 1 (1987): 42.

Impressionists, showed a young bourgeois woman holding a powder puff to her face in *Young Woman Powdering Herself* (fig. 3). While Boucher's painting foregrounds Madame de Pompadour's perfectly blended complexion by juxtaposing her white skin with a dark grey backdrop, the decorated interior settings of Manet's and Morisot's *toilette* images draw our attention away from the women applying make-up and towards the bibelots, or trinkets, surrounding them.

The presence of Japanese art objects in both Manet's and Morisot's *toilette* images reflects the rising popularity of mass-market cosmetics and *japonisme*, the European interest in Japanese art and culture that developed following the opening of Japan's borders for international trade in 1853.[3] In Morisot's *Young Woman Powdering her Face*, a woman wearing a white peignoir touches a powder puff to her cheek and gazes into a tabletop vanity mirror. Although the details of the space are lost to Morisot's loose facture, the toiletries that sit upon a small wooden table are recognizable, and some of them – a red lacquer tray and a blue-and-white porcelain powder bowl – are identifiable as being East Asian, most likely Japanese, in style.[4] In Manet's *Nana*, a half-dressed woman holds a powder puff and a tube of lipstick up to her face while a fully dressed man sits on an ornate divan behind her. A screen decorated with a Japanese crane – or a *grue* in French, a slang word for 'sex worker' – is displayed on the wall behind both

[3] Although Japan officially opened its borders to international trade in 1853, France and Japan did not engage in trade with one another until the Treaty of Amity and Commerce was signed in 1858.

[4] While porcelains produced in China saw massive popularity in France in the eighteenth century, Japanese porcelains, which had been popular among European aristocrats in the seventeenth century, dominated the French market from the mid nineteenth-century onwards. It is difficult to determine with any certainty which tradition the tray and bowl in Morisot's painting follows, however, as both China and Japan produced red lacquerware and blue-and-white porcelains that catered to European tastes. Nevertheless, given the popularity of Japanese export and imitation porcelain during the 1860s and 1870s among bourgeois women and the use of said porcelains in manufacturing items for the *toilette*, Morisot's bowls are likely to be Japanese in style and/or origin. For a thorough discussion of Japanese porcelain and female bourgeois consumers, see Jennifer T. Criss, "Japonisme and beyond in the Art of Marie Bracquemond, Mary Cassatt, and Berthe Morisot, 1867–1895" (University of Pennsylvania, 2007), 231–33, https://repository.upenn.edu/dissertations/AAI3260889.

figures.[5] This screen, beyond serving as a metaphor for prostitution, reflects the rising popularity of decorative Japanese art objects, or *japonaiseries,* among female consumers of various stations in life.

In this thesis, I explore the presence and function of cosmetic items and *japonaiseries* in Manet's *Nana* and Morisot's *Young Woman Powdering her Face.* I argue that the overt references to powder puffs and Japanese art objects in these paintings are evidence of the increasing visualization and commodification of the French beauty industry in the late nineteenth century. Manet's and Morisot's paintings evince the gradual permeation of *japonaiseries* and mass-market makeup objects into women's boudoirs and demonstrate how nineteenth-century ideas about femininity and consumption were manifest in *toilette* images. This topic will be discussed in two chapters, each centred around a single artwork: Manet's *Nana* is the subject of the first chapter and Morisot's *Young Woman Powdering her Face* is the subject of the second.

In chapter 1, I explore the presence of the screen and powder puff in Manet's *Nana*. I argue that, by conflating the body of a woman with items that were associated with female consumption, Manet drew upon contemporary discourses regarding women's excessive consumption to allow viewers to identify his subject as a sex worker. In the first section, I consider the similarities between Manet's painting and French author Émile Zola's moralizing portrayal of a character named Nana Coupeau in his popular 1877 novel *L'Assommoir*. I suggest that Manet's portrayal of a sex worker named Nana draws on Zola's portrayal of a character of the same name whose occupation as a sex worker is linked to her purchase of face powder and efforts to fit into too-tight boots. Although the class statuses of the two Nanas differ, with Zola's

[5] Justine De Young, "Art, Fashion & Morality in the Paris Salon of 1868," in *Cultures of Femininity in Modern Fashion*, ed. Ilya Parkins and Elizabeth M. Sheehan (Hanover: University of New Hampshire Press, 2012), 147, https://mcgill.on.worldcat.org/oclc/823388661.

Nana being of the working class and Manet's being a high-class courtesan, I contend that the powder puff in Manet's *Nana* serves as a signifier of the type of excessive feminine consumption that critics such as Charles Baudelaire disparagingly associated with sex workers. In the second section, I explore how Nana's body is conflated with the body of crane that is emblazoned on a decorative Japanese or Japanese-style screen behind her.[6] I suggest that the explicit link between the body of the sex worker and the Japanese crane in *Nana* reflects comments by French *japonistes* Philippe Burty and Lucien Falize that condemned women's purchase of *japonaiseries* as frivolous and immoral. Ultimately, I argue that the visual similarities between Nana's clothing and her powder puff and her posture and the crane behind her link her body to commodities that, when consumed in amounts that exceeded societal norms, signified prostitution.

In chapter 2, I consider how Morisot's *Young Woman Powdering Herself* challenges the erotic connotations of the *toilette* genre by borrowing from the visual language of advertisements for face powders that were published in popular print magazines. I argue that, in painting a *toilette* scene that echoes the commodity-oriented and mirror-obscuring composition of late-nineteenth century advertisements, Morisot's choice to depict rice powder in a porcelain bowl rather than a disposable container serves as a marker of female bourgeois identity and taste. In her seminal text on Morisot, *Berthe Morisot's Images of Women*, feminist art historian Anne Higonnet discusses how, in Morisot's 1875–80 painting *Woman at her Toilette*, the cosmetics that sit upon the seated woman's vanity table stand in for her appearance because they, and not she, are reflected in the mirror in front of her.[7] In *Young Woman Powdering Herself*, however, neither the seated woman nor her cosmetics are reflected in the vanity mirror. I argue that

[6] I refer to the screen in Manet's *Nana* and the powder bowl in Morisot's *Young Woman Powdering Herself* as being either Japanese or Japanese style throughout this thesis as, regardless of whether either artist based the objects in their works on a real objects, their country of origin remains unknown.
[7] Anne Higonnet, *Berthe Morisot's Images of Women* (Cambridge: Harvard University Press, 1992), 155.

Morisot's choice to foreground women's cosmetics references the layout of contemporary advertisements for face powder to avoid associations with the eroticized tradition of the *toilette* painting. I analyze the significance of the porcelain powder bowl as a vessel for face powder, a symbol of wealth, and a marker of Morisot's fashionable taste for *japonaiseries*. *Young Woman Powdering Herself* thus functions as a marker of feminine bourgeois identity rather than sexual availability.

The history of *toilette* images in France

Although this thesis considers the social significance of cosmetics and art objects in *toilette* images, the objects littered around a woman's boudoir were not the primary draw of the genre. Voyeurism, the act of watching someone disrobe or engage in a sexual activity (often without their knowledge), was central to *toilette* images. Some of the earliest *toilette* paintings made in France emerged out of Fontainebleau in the sixteenth century and featured nude women, ostensibly representations of a Goddess of Spring, posing for the benefit of the viewer while waiting for their baths to be drawn by attending servants.[8] Artists working in France began depicting non-mythological women at their *toilettes* in the late seventeenth century when the morning *toilette*, a ritual that originated in the French Court at Versailles, became popular among women throughout Europe. Fashion historian Aileen Ribeiro notes that the normalization of everyday women applying makeup set the stage for French artists to depict women at their *toilettes* without having to allude to their mythological status or condemn their vanity outright:

[8] Notable examples of early *toilette* images produced in France include *Woman at her Toilette, by the School of Fontainebleau* (1550-1570) and *Venus at her Toilette* (c. 1550). For further discussion on the mythical significations of the *toilette* theme, see Goodman-Soellner, "Poetic Interpretations of the 'Lady at Her Toilette' Theme in Sixteenth-Century Painting," *The Sixteenth Century Journal* 14, no. 4 (1983): 426–42, https://doi.org/10.2307/2540576.

"Depictions of women at what was increasingly called a dressing table, present factual information about the *toilette*, without the moral message contained in earlier representations."[9]

The artists who designed late seventeenth-century fashion prints that depict women at their *toilettes* eschewed religious condemnations of artifice in favor of the aesthetic appreciation of a clear and well-maintained complexion.[10] This conceit is seen in Antoine Trouvain's 1694 fashion print *Madame la Marquise d'Agneau a sà toilette*, which depicts a named woman holding a cosmetics tool up to her face while smiling at the viewer (fig. 4).[11] Goodman-Soellner suggests that *toilette* paintings from this era, namely Boucher's *Madame de Pompadour at her Toilette*, followed in this print tradition and often featured *coquettes*, women who were known for their flirtatiousness and vanity, making up their faces.[12] The conceit of these early *toilette* images was that the *coquette* was deserving of her status because of, and not in spite of, the manipulation of her appearance through the application of makeup, artificial hair, and clothing.

Makeup and artifice

In late nineteenth-century images of women applying makeup, viewers were invited to appreciate the bare flesh of the partially dressed woman. As the allure of the *toilette* scene resided primarily within the forbidden nature of a woman's dressing room and in the sexual

[9] Aileen Ribeiro, *Facing Beauty: Painted Women & Cosmetic Art* (Connecticut: Yale University Press, 2011), 118. Ribeiro notes that while some fashion prints traditions continued to include verses critical of women's vanity and artificiality, as seen in Henri Bonnart's 1687 print *Dame à sa toilette*, the tradition was on the decline.
[10] Morag Martin explains that, in the first half of the seventeenth-century, church leaders warned women that applying makeup went against God's will because it coated their 'natural' faces. She notes that criticisms of cosmetics often took on a religious tone and cites two contemporary authors who invoked God in their criticisms of makeup: François De Grenaille, who claimed that women should aim to please God and not men with their appearance, and M. de Fitelieu, who claimed that makeup was invented by the devil. For a thorough discussion of seventeenth-century condemnations of cosmetics, see Morag Martin, *Selling Beauty: Cosmetics, Commerce, and French Society, 1750–1830* (Johns Hopkins University Press, 2009), 75, https://muse.jhu.edu/book/3456.
[11] Goodman-Soellner, "Boucher's 'Madame de Pompadour at Her Toilette,'" 47. Goodman-Soellner argues that these informal t*ableaux de mode* prints were the direct inspiration for Francois Boucher's famed painting of Madame de Pompadour at her dressing table. Boucher's portrait broke with the established tradition of portraying mistresses in a formal setting.
[12] Goodman-Soellner, "Boucher's 'Madame de Pompadour at Her Toilette,'" 48.

interest in women's bodies, the genre's conventions presumed a heterosexual male viewership. Images of women applying makeup, however, went beyond serving as convenient excuses for artists to depict a semi-nude or nude body. Viewers were invited to witness the otherwise inaccessible process of women painting their faces. According to Garb, *toilette* images of women applying makeup reflected contemporary debates regarding artifice as the staging of the woman at her dressing table "exposed the lengths to which women would apparently go to conceal their deficiencies and adorn their bodies in order to lure or keep their men."[13]

Baudelaire, who was associated with the Impressionist circle, praised women's use of cosmetics and applauded their dedication to improving upon their natural beauty with makeup.[14] More commonly, a woman's use of cosmetics was linked to what Garb deems "the pervasive perception of women as bewitching seductress[es], and associated with the performative sexuality of courtesans, actresses, and powerful *salonniers* rather than the restrained respectability of wives and mothers, from whom a more demure femininity was required."[15] Despite these moralizing discourses, French women continued to buy and wear makeup at an unprecedented rate: the French beauty industry, worth under 2 million francs in 1810, was worth 18 million francs by 1856.[16]

Criticisms of feminine consumption extended to more than just cosmetics. The purchasing power of the French middle class dramatically increased in the late nineteenth century, a trend evinced in part by the rise of large department stores and innovations in

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[13] Garb, "Powder and Paint: Framing the Feminine in Georges Seurat's Young Woman Powdering Herself," 115.
[14] Charles Baudelaire, *The Painter of Modern Life and Other Essays*, ed. and trans. Jonathan Mayne, 2nd ed. (London: Phaidon Press, 1995), 33.
[15] Tamar Garb, *The Painted Face: Portraits of Women in France 1814-1914* (New Haven and London: Yale University Press, 2007), 3.
[16] Geoffrey Jones, *Beauty Imagined: A History of the Global Beauty Industry* (Oxford: Oxford University Press, 2010), 20. Per Jones: "While in 1810 the production of perfume and other beauty products was worth less than 2 million francs, by 1856 it reached 18 million francs. The number of perfumeries making and selling their products in Paris increased from 139 in 1807 to 280 in 1867."

consumer advertising.[17] Bourgeois women were expected to spend their time raising a family and managing a household. Historian Whitney Walton notes that, although there are few statistical records of consumption rates by gender from this era, an examination of popular literature, journals, and advertisements reveals that shopping was a hallmark of bourgeois domesticity for Parisian women.[18] As the industrialization of manufacturing processes led to the creation and sale of cheaper goods and mass-market renditions of luxury items, however, collectors of 'real' luxury items worked to distinguish themselves from the masses.[19]

Japonisme

Although dressing tables and other furniture items had been inspired by Asian art and design since their popularity as furnishings boomed in the eighteenth century,[20] the inclusion of Japanese-inspired objects and *japonaiseries* within *toilette* images reflects consumers' rising interest in Japanese art objects in the 1870s.[21] Manet's and Morisot's paintings were created during what Yoko Chiba defines as the second phase of *japonisme* in France. This second period started in 1868, the year after Japan's first exhibition at the Exposition Universelle in Paris, and ended in 1883, when *japonisme* spread throughout the rest of Europe and America. In this second phase, the interest in collecting and appreciating Japanese art and culture was largely restricted to the bourgeois and a select few members of the Parisian intellectual elite.[22] Many

[17] The first Parisian Department store opened in 1852.
[18] Whitney Walton, "'To Triumph before Feminine Taste': Bourgeois Women's Consumption and Hand Methods of Production in Mid-Nineteenth-Century Paris," *The Business History Review* 60, no. 4 (Winter 1986): 546.
[19] Rosalind H. Williams, *Dream Worlds, Mass Consumption in Late Nineteenth-Century France* (Berkeley: University of California Press, 1982), 100.
[20] Madame de Pompadour owned a Japanese-style *toilette* table and was a frequent patron of the Jean-Francois Oeben, a craftsman who emulated Japanese furniture making techniques. See Francis Watson, "A Note on French Marquetry and Oriental Lacquer," *The J. Paul Getty Museum Journal* 9 (1981): 159.
[21] Criss, "Japonisme and beyond in the Art of Marie Bracquemond, Mary Cassatt, and Berthe Morisot, 1867–1895," 132.
[22] Yoko Chiba, "Japonisme: East-West Renaissance in the Late 19th Century," *Mosaic: An Interdisciplinary Critical Journal* 31, no. 2 (June 1998): 3.

artists and writers, including Henri Fantin-Latour, Felix Bracquemond, Edgar Degas, Mary Cassatt, Émile Zola and Philippe Burty, were close members of Manet and Morisot's inner circle and were known to both collect *japonaiseries* and *ukiyo-e* prints and depict these objects in their works.[23] While scholars have studied the influence of *ukiyo-e* prints on members of predominantly male avant-garde art and literary circles in France, the role of *japonaiseries* within their paintings has received less scholarly attention.[24]

When Edo-period Japanese art objects entered France upon the reopening of Japan's borders in 1853, men were the primary collectors and earliest proponents of Japanese art. After the 1878 Exposition Universelle, wherein Japan, in an attempt to expand their cultural influence and assert their dominance as a soon-to-be-colonial power, exhibited a wide variety of porcelains and other art objects, *japonisme* hit the mainstream.[25] This event was, according to Emery, the catalyst for the transformation of Japanese art objects from a more niche interest to a popular

[23] This group includes artists Édouard Manet, Henri Fantin-Latour, Felix Bracquemond, Edgar Degas, Mary Cassatt and writers Émile Zola and Phillippe Burty, among others. See Yoko Kawaguchi, "Geishas as Artefact: Artifice, Ideal Beauty and the Natural Woman," in *Butterfly's Sisters: The Geisha in Western Culture* (New Haven: Yale University Press, 2010), 71, http://www.jstor.com/stable/j.ctt5vm15f.7.

[24] There is a large body of scholarship that considers the relationship between *ukiyo-e* and art made in France. Two notable examples include Gabriel Weisberg et al., *Japonisme: Early Sources and the French Printmaker 1854-1882* (Cleveland: The Cleveland Museum of Art, 1975); Colta Feller Ives, *The Great Wave: The Influence of Japanese Woodcuts on French Prints* (New York: The Metropolitan Museum, 1974), https://www.metmuseum.org/art/metpublications/The_Great_Wave_The_Influence_of_Japanese_Woodcuts_on_French_Prints. Recently, art historians including Elizabeth Emery and Jennifer Criss have considered how female collectors and artists engaged with *japonisme* by collecting and painting *japonaiseries*. See Criss, "Japonisme and beyond,"; Elizabeth Emery, *Reframing Japonisme: Women and the Asian Art Market in Nineteenth-Century France, 1853–1914* (London: Bloomsbury Visual Arts, 2020), http://dx.doi.org/10.5040/9781501344657.ch-001.

[25] Meredith Martin notes that the Japanese and French governments worked to popularize Japanese art in the West, and that the increase in favor of Japanese art objects among French artists over Chinese art objects may be the result of this push: "European artists, scholars, and collectors who encountered these wares and other examples of "traditional" Japanese art at the world's fairs of the 1860s and 1870s imagined that they were "discovering" this art for the first time—an idea perpetuated in some of the more recent writings on Japonisme—not realizing that it was specifically targeted at them." For more on the influence of Japanese art at the 1867 Exposition Universelle in Paris, see Meredith Martin, "Staging China, Japan, and Siam at the Paris Universal Exhibition of 1867," in *Beyond Chinoiserie: Artistic Exchange between China and the West during the Late Qing Dynasty (1796–1911)*, ed. ten-Doesschate Chu and Jennifer Milam, vol. 4, East and West: Culture, Diplomacy and Interactions (Leiden and Boston: Brill, 2019), 135.

phenomenon.[26] The salons and bedrooms of affluent French women overflowed with Japanese screens and ceramics fans, dolls, kimonos, and slippers.[27] These Japanese objects were often grouped together with objects of Chinese style and/or origin, *chinoiseries*, that had peaked in popularity in the seventeenth-century but had been eclipsed by *japonaiseries*.

A small group of male collectors, who called themselves *japonistes*, attributed the growing popularity – and thus waning exclusivity – of Japanese art objects with bourgeois women's consumption of them. To *japonistes*, this rising interest in Japanese art among a general, more female, consumer base was seen as a threat to the legitimacy of their own interest in it. Burty, who coined the term *japonisme* in 1872, worked to distinguish the movement from associations with what Elizabeth Emery has noted was "the allegedly 'feminine' taste for decorative *chinoiseries* and *japonaiseries*" by promoting Japanese woodblock prints, *ukiyo-e*,[28] as the most innovative and respectable form of Japanese art.[29] His fears reflect discourses that saw a prior interest in East Asian art, specifically Chinese art, become devalued through consumption – specifically, female consumption.

By the 1890s, Japanese-style toiletries and home décor were commonplace in the boudoirs of French women. Artists such as Henri de Toulouse-Lautrec and Georges Seurat

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[26] Elizabeth Emery, "The Market for Asian Collectibles in Nineteenth-Century Paris: From Department Store to Museum," in *Reframing Japonisme: Women and the Asian Art Market in Nineteenth-Century France, 1853–1914* (London: Bloomsbury Visual Arts, 2020), 51, http://dx.doi.org/10.5040/9781501344657.ch-001.
[27] Elizabeth Emery, "'Come Up and See My Monsters': Chinoiseries, Japonaiseries, and the Musée d'Ennery," in *Reframing Japonisme: Women and the Asian Art Market in Nineteenth-Century France, 1853–1914* (London: Bloomsbury Visual Arts, 2020), 24, http://dx.doi.org/10.5040/9781501344657.ch-001.
[28] *Ukiyo-e* images ("pictures of the floating world") are a genre of woodblock prints and paintings produced between the early seventeenth and late nineteenth centuries in Japan that featured scenes from Edo's pleasure districts, stage performances, and local legends. They are generally characterized by a flat field of depth, the use of thick black outlines, asymmetrical compositions and bold colouring. Seiichirō Takahashi notes that the name ukiyo-e is has a twofold meaning: "First, in the traditional Japanese sense of a transitory, illusory place and, second, in the sense of the hedonistic life of the age in which the ukiyo-e evolved – that is, the world of fleshly pleasure centering in the theater and the brothel." For more on *ukiyo-e* prints, Seiichirō Takahashi, *Traditional Woodblock Prints of Japan*, 1st ed. (New York: Weatherhill, 1972), 9.
[29] Emery, "'Come Up and See My Monsters,'" 16.

regularly incorporated *japonaiseries* in their images of white women applying makeup. In Henri de Toulouse-Lautrec's 1889 painting *Woman at Her Toilette* (fig. 5), a woman touches up her eyebrows in front of a Japanese tri-fold mirror and a cardboard container of rice powder sits off to one side. Likewise, in Georges Seurat's 1889 *Young Woman Powdering Herself* (fig. 6), the panels of a wall-mounted bamboo-bordered frame are left open to reveal an arrangement of cherry blossoms. In a departure from the smooth-faced women in Boucher's painting, these artists made no effort to represent the beautifying and smoothing effects of makeup. Instead, Toulouse-Lautrec and Seurat painted their subjects' faces with the same fragmented facture that permeates the rest of the image.

It is the period in between the Rococo portraits of the eighteenth century and the Japanese-inspired images of the 1890s that I consider in this thesis. Manet's and Morisot's paintings – both of which reference the popularity of Japanese goods – were finished just one year before the 1878 Exposition Universelle, Their paintings emerged at a moment in French history wherein women purchased commodities at hitherto unforeseen rates and in the public spaces of general stores, department stores and paintings. How did *japonaiseries* come to be so prevalent in late nineteenth-century *toilette* images? How did the rise of mass-market cosmetics factor into the genre of the traditionally luxurious *toilette* painting?

This thesis explores the complex ways in which Manet and Morisot negotiated changing and interconnected ideas about women's bodies, cosmetics, and the function of *japonaiseries in* their paintings of women applying makeup. Each chapter focuses on a single painting that represents one of two opposing depictions of feminine consumption in late nineteenth-century France: in Manet's *Nana*, a sex worker who applies makeup is depicted as a figure of excessive feminine consumption; in Morisot's *Young Woman Powdering Herself*, the presence of a blue-

and-white porcelain bowl filled with facial powder explicitly classes the seated female subject as bourgeois. Throughout the following two chapters, I explore how two artists managed to depict similar groups of objects, cosmetics items and *japonaiseries*, within their *toilette* images to produce two very different scenes of feminine consumption.

Chapter 1: Excessive Consumption in Édouard Manet's *Nana*

In Manet's 1877 oil painting *Nana*, the curvaceous figure of a woman, the titular Nana, is rendered in wisps of oil paint.[30] Her pale body is barely contained by the tight accessories fitted over her skin: the flesh of her forearm bulges around a thick gold bracelet and her blue satin corset contorts her lower back into a nearly ninety-degree angle. Any discomfort Nana may feel, however, is masked by her impenetrable gaze. She extends the pinky finger of her left hand as she lifts a tube of rouge to her lips and holds a powder puff (also known as a *houppette de cygne* in French, or 'tuft of swan's feathers') in her right. The white feather powder puff echoes the ruffles of Nana's sheer underskirt and the rotund body of a red-throated crane that decorates a pastel blue Japanese or Japanese-style screen on the wall behind her. The sharp bend in her blue satin corset and the twist of her neck mimics the crane's curved silhouette and invites further analysis of the relationship between Nana and the décor of her boudoir.

According to the third verse of a poem published by an anonymous poet in the satirical French journal *Le Tintamarre* in 1877, the visual similarity between Nana's posture and the crane was intentional: "Certainly, this crane is infamous a hundred times over;/ We know what awaits her: today the boudoir/ With its gold necklaces, and tomorrow the sidewalk."[31] The

[30] For clarity's sake: *Nana* is italicized when I am referring to the 1877 oil painting by Manet; Nana is not italicized when I refer to the woman depicted in said work. If the title of the artwork is mentioned in conjunction with Zola's novel of the same name, I qualify each work with the author's name.

[31] Anonymous, "Nana: A Édouard Manet, Sur Son Tableau Exposé Chez Giroux.," *La Tintamarre*, mai 1877, 2. My translation. "Certes, elle est cent fois infâme cette grue;/ On sait ce qui l'attend: aujourd'hui le boudoir/ Avec des colliers d'or, et demain le trottoir."

anonymous author was likely well-acquainted with Manet's artistic circle – they signed their four-verse poem "Un impressioniste" – and would have viewed the canvas while it was on display in the window of Parisian general store Maison Giroux in in early 1877. The poet explicitly refers to Nana as a crane, rather than by her name, and underscores that the iconography of the crane on the Japanese or Japanese-style screen is intended to symbolize/pun on Nana's profession as a sex worker.

In *Nana*, a man fully dressed in haute bourgeois white tie attire is seated on a red-and-gold divan at the right-hand side of the canvas. This man is likely a client who has purchased Nana's company for a brief period. While it is the viewer that Nana looks out at with her pursed, rouged lips, we are not the sole viewer allowed access to her *toilette*. The appeal of watching a woman apply makeup is central to the historic genre of the *toilette* image. By including a male figure within the painting, Manet subverts the illusion that Nana applies makeup for the viewing pleasure of a sole benefactor, the viewer.

The crane-emblazoned screen and the presence of a client reinforces a conceit that was already clear to contemporary viewers, such as the author of the poem, who associated the central figure with another symbol of prostitution: a fictional sex worker, Nana Coupeau, who appears as a character in Zola's 1877 realist novel *L'Assommoir*.[32] Although the characters share both the same name and profession, they operate within different spheres: Zola's Nana Coupeau turns to prostitution to escape her abusive home life, whereas Manet's Nana is portrayed as a high-class courtesan in expensive dresses who works out of a richly furnished boudoir.[33]

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[32] The opening line of the poem in *La Tintamarre* compares Manet's Nana and Zola's Nana Coupeau: "It's her, it's Nana. Manet, after Zola,/ Painted her […]." See: Anonymous, "Nana: A Édouard Manet," 2.

[33] Nana Coupeau was also the subject of Zola's 1880 novel *Nana*, which was published after Manet's Nana was complete. As I consider how Zola's characterization of Nana Coupeau in *L'Assommoir* inspired Manet's 1877 painting *Nana*, I will not discuss Zola's 1880 novel in this thesis. For a discussion of how Manet's *Nana* may have

In late nineteenth-century France, the purchase of both Japanese decorative items and cosmetics was often dismissively coded as superficial and feminine by male critics. In his publication from 1882, Falize personifies Japanese art ("that virgin art") as a sex worker:

> [F]ashion, that ever-alert panderer, seized the new idea, turned it over to commerce, prostituted it in the boutique, rolled it in the mud of the lowest craftwork, stripped it, dirtied it, and the poor girl, ashamed, sprawled across our discount shops.[34]

As Christopher Reed notes, Falize and his fellow *japonistes* had been purchasing Japanese art objects for nearly two decades, and yet it was only when it entered the boutique and discount shops – "all associated with middle-class female consumers" – that the commodification of Japanese art was condemned.[35] Falize's personification of Japanese art as a girl who is physically dirtied and prostituted through her dissemination in popular culture – and, especially, her consumption by bourgeois women – echoes contemporary debates on cosmetics culture: in general, the public believed that the more makeup a woman wore, the more immoral she was.[36] The idea that a woman could be identified as a prostitute through her excessive consumption of consumer goods was espoused by Baudelaire, who wrote that prostitutes could be identified through their excessive indulgence in both cosmetics and fashion items.[37] Bourgeois women were warned that, should they consume too much, they could be misconstrued as prostitutes or actresses – by linking the over-consumption of purchasable commodities with a woman's

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influenced Zola's description of Nana's *toilette* in his 1880 novel, see Carol Armstrong, *Manet Manette* (New Haven and London: Yale University Press, 2002), 228–36; Hollis Clayson, *Painted Love: Prostitution in French Art of the Impressionist Era* (Los Angeles, California: Getty Research Institute, 2003), 70–75.

[34] Christopher Reed, "Originating Japanism: Fin-de-Siècle Paris," in *Bachelor Japanists: Japanese Aesthetics and Western Masculinities* (New York: Columbia University Press, 2017), 112, doi:10.7312/reed17574.6.

[35] Reed, "Originating Japanism: Fin-de-Siècle Paris," 68.

[36] Ribeiro attributes this surge in discourse on the morality of makeup in the mid-19th century to a few factors: the renewed interested in the art and culture of antiquity among French academics (as seen in the writing of French philosopher Victor Cousin), vocal proponents of art for art's sake (such as Theophile Gauthier), and more conventional criticism that a woman's beauty was a gift from God and, if she was truly moral, she would accept herself as she was (an opinion espoused by novelist Joseph Duffeyte-Dilhan). For an extensive review of mid-19th century French literature on the subject of makeup and morality, see Ribeiro, *Facing Beauty: Painted Women & Cosmetic Art*, 226–37.

[37] Baudelaire, *The Painter of Modern Life and Other Essays*, 34.

morality, nineteenth-century critics posited the figure of the prostitute as the antithesis of good taste.

While the conjunction between the powder puff, the screen, and the male suitor in *Nana* reaffirms Nana's identity as a prostitute, it also, as I will argue in this chapter, constructs her as an archetype of excessive feminine consumption. Manet conflates the body of a woman with items that were often associated with female consumers. With reference to Mary-Louise Roberts's assessment of the Parisian sex worker as consumer, I suggest that *Nana* draws on contemporary discourses regarding women's excessive consumption to establish her identity as a prostitute.

Manet depicted Nana within a richly furnished boudoir. In the work, she stands in front of an ornate second empire-style sofa. The divan's velvet upholstery is rendered in short lines of red paint while its curlicue legs and sweeping structural edges are represented by undulating drags of gold and green paint. Two throw pillows that rest on the left side of the divan, flanking the bottom of Nana's corset, sit in contrast with the deep tones of the divan; the one on the left is a mess of pale purples, yellows, and browns on a white surface, while the one on the right consists of pale and olive greens. *Nana* is, relatively speaking, a large painting; at 154 centimetres high by 115 centimetres wide, the central figure of the standing woman is over a metre tall. At this scale, the individual brushstrokes that form each object within the composition are visible as separate entities. Each decorative object, like each individual brushstroke, is distinguishable from those around it both in color and in style.

The eclectic taste of the boudoir's resident, made evident by the juxtaposition of the pastel throw pillows and the deep curved lines of the divan, is reflected throughout the canvas. A mint-green plant pot, bordered with a stripe of copper and overflowing with choppy green

foliage tipped with white-petaled flowers, sits upon an end table topped with dark wood whose edges are coated with the same gold as the divan. The screen hanging on the back wall, bordered in a green that echoes the foliage and the right throw pillow, features a wash of pastel blue water; on it, a crane's crooked black beak is turned backwards towards its feathered body, held up by a pair of spindly black legs and three splayed talons. Behind the crane, purple peonies and green leaves extend to the top of the canvas. On the far left, another panel of the screen is visible. Hints of a brown shape and light-yellow flourish suggests a continuation of the design. The rough expanse of pale blue at the top of the canvas is mirrored by the comparatively smooth orange-brown surface of the floor below, itself marred only by intercepting dark lines of shadow that extend out from the furniture items and the figures atop it, suggesting multiple sources of light. The domestic space, like Nana's corseted body, is elaborately staged and decorated.

This dichotomy between light-colored, ornamental objects (the plant pot, screen, and throw pillows) and darker, utilitarian ones (the divan, the end table, the floor) is perhaps nowhere more prominent than in the figures of Nana and her client. The client, a man wearing a black suit and in possession of his hat and cane, is not as central as Nana – his body is cut in half by the composition in a move that French art critic Joris-Karl Huysmans described as Japonesque: "Comme dans certains tableaux japonais, le monsieur sort du cadre."[38] The man's face, turned to the left, is markedly less cohesive than the woman's. At first glance, it appears that his eyes may be trained upon the woman's posterior, they are composed of little more than black daubs of paint. Although his head is turned towards Nana, the object of his gaze is unclear. While the man is fixed on the divan, waiting, Nana stands in a pair of black heels as she performs her *toilette*.

[38] In making this comparison, Huysmans was likely referring to the close-cropped compositions of *ukiyo-e* prints. Joris-Karl Huysmans, "Le Nana de Manet," *L'Artiste*, mai 1877, http://www.huysmans.org/artcriticism/nana.htm.

While he is relegated to the side of the canvas, Nana stands center stage and commands our attention with her gaze.

Prostitution and the *toilette* image

In the nineteenth century, prostitution in France was heavily regulated by the French state. Sex workers were split into two categories: registered or unregistered. *Filles soumises* were registered sex workers who either carried state-mandated registration cards or worked out of *maisons de tolérance*, state-regulated brothels that were often decorated with themed interiors. Unregistered sex workers who operated outside the eyes of the law either worked out of *maisons de passe*, low-class locations wherein rooms were rented out for a short period of time, or, in the case of high-class prostitutes, *maisons de rendez-vous*, whose interiors attempted to reproduce "the atmosphere of a respectable bourgeois home."[39] The lavishly decorated space that Nana occupies could be a boudoir within a *maison de rendez-vous*. By analyzing the furnishings of the interior space Nana stands in, as well as her clothing and makeup, we can infer that she is a *femme galante*, a high-class courtesan.[40]

Manet's Nana is recognizable as a modern *fille*, or sex worker, in part due to her era-appropriate undergarments.[41] She is dressed in pastel blues and bright whites whose cool coloring contrasts with the pink of her face and the pallid yellow of her bent left arm. She wears a blue corset over a gauzy white skirt, the straps of which puff out under the thinner straps of the corset. Valerie Steele identifies Nana's corset as being made of satin and notes that this choice of

[39] Corbin, *Women for Hire: Prostitution and Sexuality in France after 1850*, translator's note.
[40] Clayson identifies *Nana* as a "probably the only celebration of a high-class prostitute in the avant-garde record." Clayson, *Painted Love: Prostitution in French Art of the Impressionist Era*, 65.
[41] Nana is identified as a fille in the second verse of the poem published in *La Tintamarre*: "More than naked, in a shirt, she spreads out, the *fille*,/ Her charms and her flesh that tempts." Anonymous, "Nana: A Edouard Manet, Sur Son Tableau Expose Chez Giroux," 2. In French, *fille* without a qualifier refers to a sex worker, while *jeune fille* meant young girl. See Corbin, *Women for Hire: Prostitution and Sexuality in France after 1850*.

fabric was deliberate on the part of Manet, who himself noted its erotic appeal when he claimed that "the satin corset may be the nude of our era."[42] The eroticism of Nana's clothes is suggested by not only the connotations of what she wears, but also the implication of what she does not: a pile of blue-and-white fabric sits on a gold-legged chair cut off by the left side of the canvas, suggesting a top layer of dress that has either been taken off or is about to be put on. The satin corset, here, is recognizable as yet another commodity that, like makeup, could be purchased in Paris's new department stores.

The presence of a men's shaving mirror in *Nana* suggests that the interior space is designed to accommodate male visitors. Nana stands upright at a shaving mirror that resembles those seen in late nineteenth-century soap advertisements (fig. 7). Typically, women applying makeup would sit at a vanity table, with their toiletries at arm's reach, and observe their own reflection in an adjustable table-top mirror.[43] This arrangement can be seen in a powder and cold cream advertisement printed in the weekly French magazine *La Vie Parisienne* (fig. 8), in which women are shown seated in front of vanity tables upon which sit toiletries, large ovaloid mirrors propped up against a wall, and the occasional basin of water. When women were depicted standing up in these advertisements, as seen in a full-page insert for 'La Crème et la Poudre des Fées de Madame Sarah Felix' from 1876 (fig. 9), they are shown leaning forward over the vanity table to peer at their reflections. By depicting Nana in front of a free-standing shaving mirror

[42] Valerie Steele, "Édouard Manet: Nana," in *Impressionism, Fashion, & Modernity*, ed. Gloria Lynn Groom (Chicago: Art Institute of Chicago, 2012), 124. Steele notes that, while the corset was an undergarment used by women of different classes in the 1860s and 1870s, the color and texture of materials used in its production were, like many clothing items at the time, class coded: the traditional corset was white and made with white cotton or linen. Even when satin corsets became fashionable among bourgeois women in the 1880s, for them to wear the garment in any color other than white was considered impure as it was linked to sex work. See Steele, "Édouard Manet: Nana," 129.

[43] Jane Adlin, "Vanities: Art of the Dressing Table," *The Metropolitan Museum of Art Bulletin* 71, no. 2 (2013): 10. An example of this setup is seen in Morisot's 1877 *Young Woman Powdering Her Face*.

rather than a large vanity table, Manet emphasizes the curves of her waist and legs, an effect which would be lost had she been seated.

As evinced by her standing position and her outward gaze, Nana performs her *toilette* for the benefit of her seated client and the viewer. The mundane, logistical realities of the woman's *toilette* are absent in *Nana.* She holds a powder puff in one hand but there is no bowl or cardboard container of powder in sight. Where does Nana place her powder puff when she is finished using it? Nana's face and chest are already powdered and rouged. The contrast between the pink skin of her face and her pale-yellow arm reveals that her beauty routine is already complete. Any further move to apply makeup on her part, therefore, is done for the viewing pleasure of her voyeurs rather than self-adornment. If she does wish to continue powdering her face or put down her powder puff, she must first walk away from the shaving mirror and locate her powder container. The shaving mirror was not designed to accommodate the female *toilette*, but it does ensure that viewers can ogle her corset-enhanced curves. Thus, by choosing to omit the expected toiletries in *Nana*, Manet invites viewers to consider the theatricality of the scene.

At first glance, *Nana* appears to follow the conventions of the *toilette* genre, which was marked by its indulgent nature. Traditionally reserved for depicting famed beauties and mistresses in luxurious interior settings, *toilette* scenes provided heterosexual male viewers with a worry-free space to observe and fantasize about beautiful women adorning themselves for their pleasure.[44] While Manet's choice to depict a sex worker in a *toilette* image was unusual, it was not necessarily problematic for nineteenth-century viewers. Madame de Pompadour, King Louis XV's chief mistress, is the subject of Boucher's *Madame de Pompadour at her Toilette*. Boucher, like Manet, linked the figure of the courtesan to her use of cosmetics. However, the

[44] For a history of the *toilette* image's function as a vehicle for the heterosexual male gaze, see Ribeiro, *Facing Beauty: Painted Women & Cosmetic Art*, 168.

type of sex work depicted, as well as the relationship between each woman and her client, is different. Madame de Pompadour was a real woman, and, although she was a courtesan, she was the mistress of the highest-ranking man in France and was known for her cosmetically enhanced beauty. In contrast, Manet's Nana is a fictional *femme galante* who, despite being able to afford fine furnishings and clothing, is a fictitious character, projected onto the features of model Victorine Meurent.[45] Madame de Pompadour was something of a celebrity, while Nana is an archetype of a Parisian sex worker who would have been recognized as such by contemporary viewers.

It is in his portrayal of a sex worker in *Nana* that Manet diverged from more typical *toilette* scenes and rather engaged with contemporary discussions of morality and female artifice. The general attitude towards women's self-adornment had shifted between the late eighteenth and late nineteenth centuries. The scene portrayed in *Nana* does not provide a privileged glance into the private life of royals but is one that could be purchased on the streets of Paris. In nineteenth-century Paris, a woman's application of makeup was not lauded but rather condemned. In her 2003 book *Painted Love: Prostitution in French Art of the Impressionist Era*, Hollis Clayson notes that moralizing discourse surrounding prostitution increased at the same time that fashionable clothing became more accessible to working-class women in department stores: "It is not mere coincidence that the age of anxiety about prostitution and the morality of appearance was also the first golden age of the mass-produced garment and the Parisian department store."[46] While both Boucher's and Manet's paintings revel in the cosmetic artifice of sex workers, the economic status of both women and the prestige associated with each of their roles differs. In the late eighteenth century, working-class women could not afford to emulate the

[45] Armstrong, *Manet Manette*, 228.
[46] Clayson, *Painted Love: Prostitution in French Art of the Impressionist Era*, 58.

lavish fashions of Madame de Pompadour. In contrast, Manet painted *Nana* during an era when sex workers could, according to Garb, buy and wear clothes that disguised their class status to trick men into purchasing their services.[47]

Nana's eager desire to please her clients, by making herself up, squeezing into too-small clothes, and lifting her pinky finger, betrays the artificiality of the composed look on her face. Citing Emily Apter, Clayson suggests that the failure on the part of the man in the painting to pay attention to Nana as she does her *toilette* reveals us, the viewer, to be the true intended audience of her adornment who revels in her eroticism:

> Nana is defined quite precisely as someone who applies makeup in her underwear not only while someone watches (the observer is the anonymous viewer of the painting, not her gentleman, for he is looking at her posterior), but *in order to be watched*. This is not just an image of narcissistic adornment practiced by a venal woman but, rather, the process of adornment on display.[48]

Clayson's reading of *Nana* neglects to consider the fiction presented within the pictorial sphere, wherein a male client is in the presence of the painting woman. It is the client who gets to sleep with her. It is he who she must immediately impress with her *toilette*, and it is he who fails to be enraptured by her theatrics.

That the intrusive presence of the male figure prohibited some viewers from fully enjoying the work was noted by French journalist Edmond Bazire. In his 1884 review of the painting, Bazire writes:

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[47] Garb, "Powder and Paint: Framing the Feminine in Georges Seurat's Young Woman Powdering Herself," 115.
[48] Clayson, *Painted Love: Prostitution in French Art of the Impressionist Era*, 69. Apter, for her part, discusses Nana as evincing the conceit of the prostitute's boudoir being a locale for voyeurism into ostensibly restricted spaces, "a scene of secret beholding is itself 'caught in the act of looking' because the projection of an imaginary spectator, who, though anonymous and intangible, is no less fully present." Apter is thus clear that both the man in the painting and the painting's viewer watch Nana, and that it is this witnessing of an ostensibly private moment that is on display. See Emily Apter, "Cabinet Secrets: Fetishism, Prostitution, and the Fin de Siècle Interior," *Assemblage: A Critical Journal of Architecture and Design Culture*, no. 9 (1989): 10.

> Une jolie fille en deshabille, défend! On regretta la présence du visiteur, qui ne parut pas nécessaire. Je partage cette opinion. Le visiteur fut ajouté après coup, m'a-t-on assuré.[49]

When Bazire notes that he has it on good authority that this figure, whose presence is 'regrettable,' was added later, he implies that, originally, Manet had painted an image of a woman that would appeal to male viewers without discomfiting them – that had the male presence been absent, viewers would have been able to indulge in a *toilette* image that subscribed to the conventions of the genre. Given his propensity for reinterpreting artistic conventions of old masters in his paintings, as he had done with the reclining female nude in *Olympia* only a few years prior (fig. 10), [50] Manet's choice to include a man within a typically female-dominated *toilette* image was likely intended to serve as a reflection on the genre as a whole.

Nana Coupeau in Émile Zola's *L'Assommoir*

There is another narrative that must be considered when analyzing the ways in which the woman in *Nana* interacts with the decorative objects of her boudoir: Zola's 1877 novel *L'Assommoir*. *L'Assommoir* is a realist novel that details the rise and fall of a French family struggling with poverty in late nineteenth-century Paris. In his 1877 review of Manet's *Nana*, Huysmans identifies the standing woman as the character Nana, who, in *L'Assommoir*, is portrayed as the materialistic daughter of abusive parents.[51] Carol Armstrong furthers Huysmans's observation and suggests that Manet's *Nana* depicts a moment in Nana Coupeau's life that occurs in the narrative time span between the events of *L'Assommoir*, which sees Nana

[49] Edmond Bazire, *Manet: Illustrations d'après Les Originaux et Gravures de Guérard* (Paris: A. Quantin, Imprimeur-Editeur, 1884), 100. Bazire does not provide a source for this claim, which remains unproven.
[50] Michael Fried notes that Manet often alluded to the European tradition of figure painting, much in the same way as his Academic contemporaries, but that these similarities ignored by contemporary critics who, instead, discussed the radical nature of his modern style. For more discussion of Manet's relationship with European figure painting, see Michael Fried, *Manet's Modernism: Or, The Face of Painting in the 1860s* (Chicago and London: University of Chicago Press, 1996), 163–64.
[51] Huysmans, "Le Nana de Manet," n.p. "Le sujet du tableau, le voici: *Nana*, le Nana de *L'Assommoir*, se poudre le visage d'une fleur de riz. Un monsieur la regarde."

run away from home to become a prostitute, and a moment in Zola's 1880 novel *Nana*, which sees Nana gainfully employed as a successful actress and courtesan. Armstrong notes that, despite its namesake, "the Nana of the painting bears little resemblance to" the Nana of *L'Assommoir*, who has not yet started seeing clients at the end of the novel.[52]

I suggest that Manet's 1877 painting of a prostitute *does* draw on some of Zola's descriptions of the Nana that is present in *L'Assommoir*. Specifically, Manet draws on an early scene wherein Nana's coquetry is demonstrated by her refusal to admit that her clothing causes her pain and a later scene wherein her father calls her morality into question when she acquires a bag of rice powder and a strand of pink ribbon. In *L'Assommoir*, Nana is portrayed as proud from an early age – when she is in visible pain from wearing a pair of too-tight boots, she lies about the pain they cause her so that she may keep wearing them:

> She did not always wash her feet, but she bought such tight boots that she suffered martyrdom in St. Crispin's prison; and if folks questioned her when she turned purple with pain, she answered that she had the stomach ache, so as to avoid confessing her coquetry.[53]

The coquetry that young Nana shows in this scene is directly tied to her insistence on wearing a pair of boots even though they cause her physical pain. Manet's version of an adult Nana suffers from this same fate: she lets her arm bulge out over her gold bracelet, her corset contorts her spine, and her heels squeeze the flesh of her feet.

Likewise, Manet's Nana fails to convince the painting's viewers that she is letting them peek in on an intimate feminine ritual. Rather, she knowingly encourages and participates in the

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[52] Armstrong, *Manet Manette*, 230. Armstrong notes that the similarities between Manet's 1877 painting *Nana* and Zola's 1880 novel *Nana* have been discussed in great depth by a variety of scholars, who generally surmise that Manet's characterization of the powdering woman influenced the textual description of a similar scene in the later novel. As Armstrong observes, Manet's *Nana* was painted three years before Zola's *Nana* (1880) was published and thus, instead of the former serving as a mere "literary *annonce*" for the latter, it is just as likely that Zola's characterisation of his protagonist was inspired by the painting.

[53] Emile Zola, *L'Assomoir*, ed. John Bickers, Dagny, and David Widger (Project Gutenberg, 2006), n.p., http://www.gutenberg.org/files/8600/8600-h/8600-h.htm.

voyeuristic spectacle. Clayson interprets Nana's straightforward gaze and ability to ignore the strain of her uncomfortable clothing as evidence of the latter's professionalism. She notes that Nana's ability to hold and apply makeup with two hands, one hand demonstrating a "consciously chic extension of the little finger," is "extraordinary"[54] and that her ability to maintain "a somewhat relaxed posture while wearing high-heeled shoes further suggests how practiced she is at the art of adornment and display."[55] Nana's careful poise, which Clayson suggests is the result of practice and expertise, takes on an alternative dimension when considered in the context of *L'Assommoir*.

According to the logic of Zola's novel, Nana Coupeau's dependence on fashionable accessories foreshadows her eventual move into prostitution – it is not her profession that shaped her actions, but her natural propensity for excess that led her to engage in sex work. If Manet's Nana is indeed a visualization of Zola's Nana Coupeau, the former's poise can be interpreted as little more than the proud actions of a child who refuses to admit to her own vanity. In this light, the downturned corners of the woman's mouth and eyebrows in Manet's *Nana* betray a sense of concentration and reveal, rather than conceal, the effort with which she tries to maintain her composure and put on a show. Manet's choice to depict Nana maintaining a calm visage despite her tight clothing nevertheless reinforces the economics of the *toilette* scene before us. We are aware that she is capitalizing upon our interest in observing her half-dressed body and capitalizing upon the voyeuristic conceit of the *toilette* image.

If Nana Coupeau's turn to prostitution is hinted at by her youthful vanity early on in *L'Assommoir*, the link between cosmetics and female sexuality is fully established in a scene that takes place near the end of the novel when she is fifteen-and-a-half years old. In *L'Assommoir*,

[54] Clayson, *Painted Love: Prostitution in French Art of the Impressionist Era*, 68.
[55] Clayson, *Painted Love,* 69.

an older man, a button maker, follows Nana around and flirts with her; that is, until he transgresses their relationship and deigns to "whisper some things which ought not to have been said."[56] When Nana's aunt Nana's father about the man's designs, it is Nana who is punished for her suitor's advances: "What was that [Nana's father] learnt? The hussy was flirting with old men."[57] After this event, Nana's father begins policing her actions to the extent that her mother gives him a warning: by accusing Nana of being licentious when she is innocent, he only gives her more incentive to disobey him. Nana's mother's prediction comes to fruition – "[Nana's father] insisted so much on the subject that even an honest girl would have fired up" – and Nana's turn to prostitution is implied to be the direct result of her father's comments:

> Even when he was abusing her, he taught her a few things she did not know as yet, which, to say the least was astonishing. Then, little by little she acquired some singular habits. One morning he noticed her rummaging in a paper bag and rubbing something on her face. It was rice powder, which she plastered on her delicate satin-like skin with perverse taste. He caught up the paper bag and rubbed it over her face violently enough to graze her skin and called her a miller's daughter. On another occasion she brought some ribbon home, to do up her old black hat which she was so ashamed of. He asked her in a furious voice where she had got those ribbons from. Had she earned them by lying on her back or had she bagged them somewhere? A hussy or a thief, and perhaps both by now?[58]

The violent language that Zola uses in this passage to describe both Nana's use of rice powder, which he says is plastered on, and her father's reaction to her use of it, to injure her face, reveals the extent to which the use of makeup could be coded as evidence of sexual impropriety. As a young woman with no income of her own, and little support from her parents, Nana's acquisition and use of cosmetics and accessories was immediately suspicious.

Armstrong claims that, unlike in his painting *Olympia* and Zola's characterization of Nana in *L'Assommoir*, Manet praised rather than condemned feminine consumption in *Nana*:

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[56] Zola, *L'Assommoir,* n.p.
[57] Zola, *L'Assommoir,* n.p.
[58] Zola, *L'Assommoir,* n.p.

"[Manet's] *Nana*, with its unctuous reversal of the sexual politics of *Olympia*, is nothing if not a celebration of the scenario of cosmeticized and commodified femininity that it depicts, and the opportunities for self-reflexivity in painting that it offers."[59] The celebratory nature of Nana's cosmetics application, however, comes into question when the negative connotations of women's cosmetic use in late nineteenth-century France are considered. While the presence of powders and paints on the faces of real bourgeois women was often condemned by critics, no figure was more criticized for her ostensible artificiality than the prostitute, whose alleged excessive use of cosmetics reflected bourgeois fears of working-class women disguising themselves as members of the upper class.

In his defence of women's use of cosmetics, Baudelaire exalts the right of women to use rice powder, a whitening facial powder not actually made from crushed rice,[60] to this end:

> […] anyone can see that the use of rice-powder, so stupidly anathematized by our Arcadian philosophers, is successfully designed to rid the complexion of those blemishes that Nature has outrageously strewn there, and thus to create an abstract unity in the colour and texture of the skin, a unity, which, like that produced by the tights of a dancer, immediately approximates the human being to the statue, that is to something superior and divine.[61]

Baudelaire describes rice-powder as a tool that was created with the express purpose of elevating a woman's face beyond the natural and into the realm of the statuesque: the powdered woman enters the realm of art. Heidi Brevik-Zender notes that Baudelaire, like other contemporary male authors, posits the female body as an object to be consumed by male viewers – she must apply rice powder to elevate herself to the status of a work of art for the pleasure of men [62]

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[59] Armstrong, *Manet Manette*, 236.
[60] Constantin James, *Toilette d'une Romaine Au Temps d'Auguste, et Conseils a Une Parisienne Sur Les Cosmétiques* (Paris: L. Hachette et cie., 1866), 228, https://hdl.handle.net/2027/umn.31951002132104e. James notes that rice powders were not made of actual crushed rice, but rather "Plaster, chalk, talk, magnesium, lime, ceruse, starch, alabaster." My translation.
[61] Baudelaire, *The Painter of Modern Life and Other Essays*, 33.
[62] Heidi Brevik-Zender, "Writing Fashion from Balzac to Mallarmé," in *Impressionism, Fashion, & Modernity*, ed. Gloria Groom (Chicago: Art Institute of Chicago, 2012), 57.

Furthermore, his likening of the skin of the powdered woman to the tights of a ballet dancer hints at the cultural associations that makeup held at the time – dancers were closely linked to sex workers.[63]

As evinced by Baudelaire's claim that women should use makeup to enhance their beauty and not attempt to disguise themselves, there remained a fear of sex workers using their newly purchased low-priced cosmetics as tools to blend in with the bourgeoisie. For a bourgeois woman to heed Baudelaire's request and be honest about her use of makeup would put her reputation at risk; if she wanted to enhance her beauty by smoothing her complexion with rice powder and reddening her lips and cheeks with rouge, she had to be subtle in her application of it for fear of being compared to a courtesan or a sex worker.[64] Garb notes that it is the spectacle of the self-fashioning sex worker, the performative transformation of a nondescript woman into what French writer Stéphane Mallarmé termed a "figure consecrated to the night," rests at the heart of Manet's *Nana*: "Artifice and superficial effects were her stock-in-trade, her make-up and costume providing the means of her transformation into a figure of fantasy and desire."[65] It was not through rice powder alone that Nana transformed herself into a fantastical figure, however, as the other items in her boudoir also spoke to her profession as a sex worker.

I argue that, in Manet's *Nana*, part of the anxiety surrounding the work emerges due to the depiction of the sex worker as a 'type,' a threatening signifier rather than an individual woman. That Nana Coupeau's father labels her either a prostitute or a shoplifter for obtaining rice powder and a ribbon reveals the precarious position that working-class women found

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[63] For more discussion of the relationship between the dancer and the prostitute, see Tamar Garb, "Temporality and the Dancer," in *The Body in Time: Figures of Femininity in Late Nineteenth-Century France* (Lawrence: University Press of Kansas, 2008), 20.
[64] Marni Reva Kessler, "Pathologizing the Second Empire City," in *Sheer Presence: The Veil in Manet's Paris* (Minneapolis: University of Minnesota Press, 2006), 39, https://muse-jhu-edu.proxy3.library.mcgill.ca/book/32315.
[65] Garb, *The Painted Face: Portraits of Women in France 1814-1914*, 3.

themselves in when they engaged in the consumption of non-essential goods. Roberts notes that, in late nineteenth-century France, the prostitute represented "woman-as-commodity."[66] With reference to Baudelaire's claim, that the prostitute was "saleswoman and wares in one […] the prostitute inscribed in her body the growing commodification of social and cultural relations in late nineteenth-century Europe," Roberts notes that the kleptomaniac represented the opposite of the prostitute: what she terms "woman-as-consumer."[67] She argues that these two figures, typified by their negative relationships to feminine consumption, gained popularity in art and literature produced in France because they embodied men's fears about "the growth of consumerism, the commodification of modern life, and the impact of these processes on the social relations of gender, race, and class."[68] By clearly categorizing women into legible 'types,' male anxieties about women disguising themselves and passing as members of other classes could be somewhat assuaged. Both figures, the consuming and the consumed, are embodied in Zola's rendition of Nana and – by extension – Manet's.

The presence and function of *japonaiseries* in Manet's *Nana*

The presence of a Japanese or Japanese-style screen in *Nana* suggests the invocation of yet another form of feminine consumption that was linked to the figure of the sex worker: *japonaiseries*. When Baudelaire linked the excessive use of cosmetics to prostitution, he did so with language that posited the sex workers as a foreign 'other.' Armstrong notes that, while Baudelaire's *The Painter of Modern Life* is often lauded for its recognition that artists depicted

[66] Mary Louise Roberts, "Gender, Consumption, and Commodity Culture," *The American Historical Review* 103, no. 3 (June 1998): 817.
[67] Roberts, "Gender, Consumption, and Commodity Culture," 817.
[68] Roberts, "Gender, Consumption, and Commodity Culture," 818. Roberts notes how women's increased mobility in public spaces, facilitated by her increased spending power and presence in stores, was the site in which these anxieties could be projected onto the bodies of female consumers: "In the 'spectacularized' urban culture of arcades, boulevards, and department stores, woman was inscribed as both consumer and commodity, purchaser and purchase, buyer and bought."

modernity through fashion, this argument revolves around what she calls Baudelaire's "eulogy to makeup": his insistence that colorful changes in women's appearances according to fashion epitomizes modern Paris.[69] Armstrong notes that the modernity of women's fashion and makeup is closely tied to nineteenth-century conceptions of Orientalism in Baudelaire's chapters "Le Dandy," "La Femme," and "Éloge du Maquillage." She calls attention to one passage in particular in which Baudelaire describes the so-called lower classes of women (sex workers, actresses) through the use of language and comparisons that highlight their foreignness: illicit beauties are "imitating in various ways the fires of Bengal," a woman "has invented a barbarous and provocative elegance" and "is the perfect representation of savagery and elegance."[70] Here, Baudelaire refers to the longstanding European tradition of eroticizing Turkish harems (albeit falsified and stereotypical Western ideas of them). This was a popular genre of image through which artists could paint white, European women in proximity to foreign objects.

Japonisme was a new and modern form of orientalism, arising at a time when artists sought out new modes of representation. In her 1998 paper on the relationship between *japonisme* and French and British Modernism, Yoko Chiba organizes the impact of Japanese art and culture on European artists into three distinct phases: "exoticism, to imitation, to absorption."[71] Chiba describes the first phase, exoticism, through reference to Elisa Evett's definition of the term: European artists in this phase used "Japanese objects as props for conjuring up fanciful visions of Japan."[72] Chiba attributes Manet's 1867 *Portrait of Émile Zola* (fig. 11), in which the author is depicted seated at a desk while a selection of European and Japanese art prints is featured in the upper right corner, and his 1873 *The Lady with Fans* (fig.

[69] Armstrong, *Manet Manette*, 130.
[70] Armstrong, *Manet Manette*, 128.
[71] Chiba, "Japonisme: East-West Renaissance in the Late 19th Century," 3.
[72] Chiba, "Japonisme: East-West Renaissance in the Late 19th Century," 3.

12), which depicts a woman reclining on a sofa in front of a wall decorated with fans, to this phase as both paintings include Japanese art objects as ornaments.[73] It was only later, in the early 1890s and with the rise of French printmakers such as Jules Chéret and Henri de Toulouse-Lautrec that French artists truly mimicked the formal characteristics of *ukiyo-e*.[74] *Nana*, painted during the early 'exoticism' phase of *japonisme* in France, shares few of these traits. Rather, the *japonaiseries* within the composition function as distinct art objects.

In his 1877 review of *Nana*, Huysmans mentions the presence of the cranes on the screen but does not describe them as Japanese: "Mais revenons-en au tableau de Manet. Nana est debout, se détachant sur un fond où une grue passe, effleurant les touffes cramoisies de pivoines géantes."[75] He does, however, suggest that Manet imitated some formal characteristics of *ukiyo-e* prints in *Nana*:

> Comme dans certains tableaux japonais, le monsieur sort du cadre, il est enfoui dans un divan, les jambes croisées, la canne entre les doigts, dans cette attitude de l'homme qui détaille nonchalamment la femme quand lentement elle se harnache.[76]

The type of Japanese prints that Huysmans refers to here, those that would have men peeking out of frame, are not *bijin-ga*, the Japanese print equivalent of a *toilette* painting, wherein a woman's face would be shown in closeup, a man nowhere in sight. While *Nana* is not particularly evocative of *ukiyo-e* prints, which often left untouched sections of paper in the background and eschewed any hints of shadow, Manet's painting would have appeared relatively flat when compared to more traditional nineteenth-century artworks. Regardless, Huysmans's choice of language places Manet within the group of *japonistes* whose interest in Japanese art was

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[73] Chiba, "Japonisme: East-West Renaissance in the Late 19th Century," 6.
[74] Chiba, "Japonisme: East-West Renaissance in the Late 19th Century," 6–7. Chiba characterizes the general aesthetic principles of *ukiyo-e* as follows: "asymmetry, irregularity of the composition, diagonal design, off-centered arrangement, decorativeness, empty space, lack of perspective, light with no shadows, brilliant color on flat surfaces, the rhythmic use of varied patterns, and depth 'represented by a systematic fragmentation.'"
[75] Huysmans, "Le Nana de Manet," n.p.
[76] Huysmans, "Le Nana de Manet." n.p.

considered higher, masculine, and more appropriate than the *japonaiseries* that were increasingly being associated with female consumers. *Japonaiseries*, like the painted screen, were in the domain of women. By calling attention to the similarities between *Nana* and *ukiyo-e* prints, Huysmans aligned Manet's incorporation of Japanese art with a masculine artistic tradition.

Manet was not immune to the masculinist dialogues that plagued discussions of Japanese art in this era. Reed argues that the inclusion of a Japanese or Japanese-style screen in *Nana* is evidence of a broader pattern of male avant-garde artists retaliating against the incursion of white, bourgeois Frenchwomen into what *japonistes* had considered to be exclusively male spaces of Japanese art appreciation.[77] According to Reed, one of the tactics through which these men tried to dissuade female consumers from engaging in *japonisme* was by portraying them as "unladylike:"

> From the mid-1870s on, avant-garde painters disparaged European women who took up Japanese aesthetics as unladylike. Édouard Manet's 1877 *Nana*—a depiction of a prostitute from Zola's novel *L'Assommoire* of the same year—stands before a Japanese screen decorated with cranes, *grues* in French, slang for prostitutes.[78]

Although he does not specify what exactly 'unladylike' means in this context, Reed refers to the crane-emblazoned screen in Manet's *Nana* as an example of male artists representing women who engage with *japonaiseries* as an example.

Reed suggests that Nana reflects the sort of dialogue espoused by the Goncourt brothers, early *japonistes* who bemoaned the intrusion of women within their spaces:

> The taste for *chinoiserie* and *japonaiserie*! This taste, we had it from the first. This taste, which today invades everything and everyone down to idiots and bourgeois ladies, who

[77] Edmond and Jules de Goncourt were two early *japonistes* who claimed to have been the first to develop a taste for Chinese and Japanese art objects. Per Reed, their 1867 novel *Manette Salomon*, which contain passages that link modern, masculine artistry with an interest in East Asian art, played a significant part in promoting the myth that only men demonstrated an affinity for and collected said art. See Reed, "Originating Japanism: Fin-de-Siècle Paris," 50. For an extended discussion of the often unacknowledged role of female collectors of Chinese and Japanese art in nineteenth-century France, see Emery, *Reframing Japonisme: Women and the Asian Art Market in Nineteenth-Century France, 1853–1914*.

[78] Reed, "Originating Japanism: Fin-de-Siècle Paris," 64.

> more than we propagated it, felt it, preached it, converted others to it? Who was enthralled by the first albums and had the courage to buy them?[79]

Reed's interpretation of *Nana* rests on the assumption that Manet took issue with, rather than merely engaged with, the commercialization of *japonisme* by comparing the body of a woman to a Japanese or Japanese-style screen. His reading also poses a problem when one considers Manet's other paintings of women juxtaposed with Japanese art – an example being the artist's 1871 *Repose* (*Le Repos)* (fig. 13)*,* a portrait of Berthe Morisot reclining on a sofa while a *ukiyo-e* print, Utagawa Kuniyoshi's 1853 *Recovering the Stolen Jewel from the Palace of the Dragon King (Ryugu Tamatori Hime no su)* (fig. 14), hangs on the wall above her head. Here, like in *Nana*, Manet depicts a woman within a domestic space that prominently features a Japanese art object. This, however, is where the similarities end. In *Nana*, the arch of Nana's back echoes the contortions of the crane on the screen behind her. Moreover, Nana's puffy white skirt and black heeled shoes resemble the round feathered body and talons of the crane. There are no such compositional similarities between the *ukiyo-e* print and Morisot in *Le Repos*, wherein Morisot bears no figural resemblance to the print hanging above her head, which is represented by a flurry of blue and orange curlicues of paint, or the tiny figure within it, who has one arm raised above her head while the other fondles her breast. Unlike in *Nana*, wherein the body of a woman is likened to the Japanese crane with the intent of revealing her profession, in *Le Repos* Morisot's virtue as a bourgeois woman is not under scrutiny.

There are a couple of reasons as to why Manet would have linked the female body with Japanese art objects in *Nana* and not in *Le Repos*. The first has to do with Morisot herself. It is extremely unlikely that Manet would have intentionally portrayed Morisot, a bourgeois woman who was his colleague, as anything less than fully dressed, let alone as a sex worker, in any

[79] Reed, "Originating Japanism: Fin-de-Siècle Paris," 42.

circumstance. Marni Kessler notes that in all of Manet's portrayals of Morisot, who often modeled for him, he always reinforced Morisot's status as a bourgeois woman by fixing her within "a specific time, place and class" by including specific accessories, clothing items, and interiors. He did so to ensure that she was not mistaken for an artist's model.[80] A second reason may be the gendered nature of the *ukiyo-e* print, a symbol of masculine artistry and modernity, as opposed to a Japanese or Japanese-style screen, a decorative *japonaiserie* linked with feminine consumption. Nevertheless, Reed's observation that Manet's *Nana* draws on contemporary French dialogues that credited feminine consumption with the feminization of *japonisme* invites further consideration of Manet's engagement with Japanese art objects in *Nana*.

Japonaiseries in toilette images

Manet was not the only artist who incorporated *japonaiseries* into a painting of a white woman, nor was he the only one to explicitly invite viewers to compare the female body to the foreign art object. As Margaret Flanders Darby notes, a contemporary critic commented that Tissot's images of women looking at Japanese objects "could perhaps just as accurately be titled 'Japanese objects looking at young ladies.'"[81] In her article on the role of *japonaiseries* and *chinoiseries* in James Whistler's 1864-5 painting *Rose and Silver: The Princess from the Land of Porcelain* (fig. 15), Aileen Tsui argues that Whistler intentionally depicted his female subject in such a way that her corporality was unconvincing to highlight the aesthetic appeal of his composition: "The transformative quality of Whistler's painting lies not in the fleshiness or soulfulness of the female figure but more in the shock and the pleasure of experiencing the

[80] Marni Reva Kessler, "Unmasking Manet's Morisot," *The Art Bulletin* 81, no. 3 (1999): 475. Models who posed for artists were popularly thought to also work in the sex industry.
[81] Margaret Flanders Darby, "The Conservatory in St. John's Wood," in *Seductive Surfaces: The Art of Tissot*, ed. Katharine Jordan Lochnan (New Haven: Yale University Press, 1999), 179.

boldly painted visual arrangement."[82] Although Tsui's analysis of Whistler's work rests upon the artist's deliberate subordination of the painted woman and domination of the Asian art objects, she does not consider the implications of depicting a woman as equal to an object and instead explores how Whistler's formal execution serves to validate his methods of modernist painting.[83] Tsui does, however, note the curious centrality of Asian art objects in paintings of white women observing Japanese art objects by both Whistler and other male European artists working during the early era of *japonisme*. She cites Belgian painter Alfred Stevens and French painter James Tissot as prominent examples of this phenomenon.

According to Tsui, in French images painted in a more conventional style, such as Tissot's 1869 *Jeunes femmes regardant des objets japonais* (fig. 16), *japonaiseries* are juxtaposed with the bodies of occidental women in such a way that implies an intellectual relationship between a white woman and the Asian art object that she regards.[84] In Tissot's work, the standing screen is detailed and solid, and it is viewed intently by a pair of women. The subject matter of the screen, perhaps a battle, is not representative of the women's class status or sexuality. Instead, it is a facsimile of an ostensibly real, purchasable object. Manet's depiction of a wall-mounted screen certainly does not evoke the same relationship between a woman and a Japanese or Japanese-style screen that is represented in *Jeunes femmes regardant des objets japonais.* In *Nana*, the screen is in the background of the painting and Nana looks away from it – she is not engaged with it on an intellectual level, which, when considered in terms of Tsui's argument, implies that the object is unappreciated, merely decorative.

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[82] Aileen Tsui, "Whistler's La Princesse Du Pays de La Porcelaine: Painting Re-Oriented," *Nineteenth-Century Art Worldwide: A Journal of Nineteenth-Century Visual Culture* 9, no. 2 (Autumn 2010), n.p., http://www.19thc-artworldwide.org/autumn10/whistlers-la-princesse-du-pays-de-la-porcelaine. *Chinoiseries* is a term used to describe decorative objects from China that had circulated around France for centuries and had had their heyday in the seventeenth and eighteenth centuries.
[83] Tsui, "Whistler's La Princesse Du Pays de La Porcelaine: Painting Re-Oriented," n.p.
[84] Tsui, "Whistler's La Princesse Du Pays de La Porcelaine: Painting Re-Oriented," n.p.

The trend of comparing white women with Asian art objects, as seen in Whistler's work, also extended to *toilette* images featuring white women. In French *toilette* images painted in a more conventional academic style, exemplified in artworks such as François-Marie Firmin-Girard's 1873 painting *La toilette japonaise* (fig. 17) and Alfred Stevens's 1872 *La Parisienne japonaise* (fig. 18), *japonaiseries* are often depicted alongside occidental women and serve to heighten the eroticism of the scene. As Kawaguchi argues, Firmin-Girard and Tissot incorporated *japonaiseries* into their *toilette* images of nude or semi-nude occidental women to "impact an exotic ambience to the painting" and "evoke the eeriness of Japanese artifice" respectively.[85] Unlike Tsui, Kawaguchi places emphasis on the role Japanese art objects played for viewers rather than how they interacted with women within the narrative being depicted: the objects serve as an stereotypically 'exotic' contrast to the white woman's prim, European sexuality. In Stevens's *La Parisienne japonaise*, a redheaded white woman looks at her reflection in a mirror while wearing a blue kimono and holding an *uchiwa*, a rigid Japanese hand fan. Her red hair leaves little ambiguity as to her race – despite being surrounded by Japanese items and décor, she is not to be read as Japanese. In Firmin-Girard's painting *La Toilette Japonaise*, a white woman is likewise juxtaposed with Asian art objects: she sits naked on the floor of a Japanese-inspired interior while she is attended to by two women costumed to resemble s geishas. Although Firmin-Girard's and Stevens's *toilette* paintings include fetishistic references to Japanese art and culture, the style of their artworks remain firmly grounded in the just-milieu and naturalist styles that were popular at the annual Salons.

While artists working in France included Japanese art objects in their *toilette* paintings of women, the models they employed were white. In Japan, geishas were (and still are) trained

[85] Kawaguchi, "Geishas as Artefact: Artifice, Ideal Beauty and the Natural Woman," 79–81.

entertainers and not, contrary to popular belief, courtesans. Regardless, artists such as the British painter Mortimor Menpes compared geishas to Parisian dancers. As Kawaguchi notes:

> The geisha did not entertain with the 'accordion skirt and high kick' of Parisian dance halls such as the Moulin de la Galette in Montmartre, where the can-can took off as a craze in the early 1880s. The geisha's appeal, as Menpes saw it, was supremely aesthetic.[86]

Menpes considered the geisha's use of white face paint to be an artistic mode of self-expression comparable to the dances performed by Parisian sex workers.[87] If Menpes's claims are to be believed, European artists had little interest in representing geishas, or other Japanese women, in *toilette* images because of cultural differences in beauty standards: the artificially whitened faces of French sex workers likened to those of Japanese geishas. As a result, artists depicted white women costumed as geishas without replicating the latter's well-practiced makeup application. Japanese women themselves were excluded from canvases that otherwise fetishized and objectified their clothing, culture, and traditions.

The differences between French and Japanese beauty standards were expounded in travel books and informational guides, such as Aimé Humbert's 1870 book *Le Japon Illustrée*, wherein Japanese women's use of white makeup is a matter of ethnographic interest: "The women have a fairer coloring than the men, we see them a lot in high society, and just up to the bourgeois class, who are perfectly white; the women of the aristocracy think that matte white is the color of distinction."[88] The accompanying image, captioned *Jeune Japonaise à sa Toilette* (fig. 19) was created by French illustrator Émile Bayard – who had never been to Japan – based on Italian photographer Felice Beato's staged photographs of Japanese women at their *toilette*, as seen the

[86] Kawaguchi, "Geishas as Artefact: Artifice, Ideal Beauty and the Natural Woman," 70.
[87] Kawaguchi, "Geishas as Artefact: Artifice, Ideal Beauty and the Natural Woman," 69.
[88] Aime Humbert, *Le Japon Illustré : Ouvrage Contenant 476 Vues, Scènes, Types, Monuments et Paysages* (Paris: Hachette, 1870), 98.

latter's 1867–1868 photograph *Woman at Toilette* (fig. 20). Images of Japanese women as they appeared in French visual culture were, much like the *japonaiseries* that graced the canvases of French artists, treated as objects of curiosity. For his part, in *Nana*, Manet eschewed the ethnographic interest in the Japanese *toilette* scene and the fetishistic appeal of Japanese clothing items. Instead, Manet highlighted how *japonaiseries* took on new connotations when purchased by female consumers. This idea is further reinforced by the circumstances of *Nana*'s display.

Nana and Maison Giroux

Although Manet was known to reject Academic norms and reinterpret historic genres to reflect life in modern Paris, he still sought the approval of the Académie des Beaux-Arts and wanted *Nana* to be shown alongside the works of his artistic peers. In early 1877, Manet submitted *Nana* for acceptance to the Paris Salon. The work was unanimously rejected, however, for being at odds with the Académie's moral and aesthetic standards.[89] Instead, *Nana* was exhibited alongside other decorative objects in the store window of Maison Giroux, a general store that sold an assortment of objects including *toilette* articles, paper, toys, and other bibelots.[90] Manet was not the only French artist to depict a woman alongside *japonaiseries* or cosmetics, nor was he unique in his inclusion of the figure of the courtesan in the *toilette* painting. Boucher did so nearly a century prior in his *Portrait of Madame de Pompadour*. While the circumstances of *Nana*'s display certainly reinforce the relationship between the female body and the commodity, as Armstrong points out, Maison Giroux was not the exhibition space where Manet had originally intended to display *Nana*, and thus this conceit is one that was established *after* the painting was already complete.

[89] Huysmans, "Le Nana de Manet," n.p.
[90] "A Travers Paris," *Figaro : Journal Non Politique*, April 30, 1877, 1, https://gallica.bnf.fr/ark:/12148/bpt6k276321q.

In her essay on Manet's 1876 painting *Before the Mirror* (fig. 21), which shows the corseted back of a woman as she faces a mirror, Armstrong argues that the economic transaction between sex worker and client that is evinced by the presence of a modern male suitor in *Nana* is reinforced by Manet's inclusion of an assortment of bibelots within the painting:

> *Nana* displayed the *fille* as the commodity she was – the woman for sale, dressed in her fancy undergarments, engaged in her own painterly artifices – putting on makeup – perfecting her function as object of delectation, surrounded by the *bibelots* of her boudoir […].[91]

Armstrong's assertion that Nana's application of makeup functioned in tandem with the interior décor of the room – the red and gold divan, the green foliage that protrudes out of an aqua plant pot that itself rests on a gold and brown rattan end table, the pale blue screen on the back wall – creates a distinction between the powder puff and other bibelots; the powder puff belongs to the realm of fashion, of Nana's adorned body, while the other objects are separate entities. Armstrong's subsequent claim – that the space in which *Nana* was displayed reinforced the commodification of the prostitute – reflects the curious locale that the painting was first displayed in. According to Armstrong, Manet called viewers to examine the relationship between the objects in the painting, the woman using said objects, and the consumable wares sold by Maison Giroux by exhibiting *Nana* in the store's front window:

> And *Nana*'s place of exhibition had also matched her thematics, particularly since she had been displayed in a window, presumably along with other wares sold by Giroux – with knicknacks and other feminine articles – both advertising those other wares with her own depicted *bibeloterie* and taking her place among them as a crafted object, thus underlining her double status as commodity: representationally, as courtesan and as article of fashion and cosmetic artifice, and literally, as painting.[92]

What I would like to underline here is that those who viewed *Nana* while it was placed in the window display of Maison Giroux would not only have been men, but also women. Nana, as a

[91] Carol Armstrong, "Facturing Femininity: Manet's 'Before the Mirror,'" *October* 74 (Autumn 1995): 84.
[92] Armstrong, "Facturing Femininity: Manet's 'Before the Mirror,'" 84.

model of excessive feminine consumption, is thus juxtaposed with real women who may, if they choose to enter Maison Giroux, engage in their own mode of appropriate, bourgeois consumption.

In a trade card from 1855, reproduced in Daniëlle Kisluk-Grosheide's article on Maison Giroux's expertise in Asian lacquer styles (fig. 22), the variety of wares advertised on the card in capital letters suggest a female consumer base in columns on either side of a central illustration: "Paintings and Watercolors, Art Bronzes, Porcelains, Statuettes, Pendulums, Fantasies, Sculpted Wood, Curiosities, Cabinetmaker and Fantasy Furniture, Toiletries, Travel Kits, Cardboards, Fine Stationery, Colors, Frames, Children's Toys."[93] The shop's demographic is also implied by the black-and-white woodcut engraving located at the centre of the trade card. In the engraving, which depicts a multistory building bearing a sign with the name "GIROUX" above the main doors, several women wearing wide crinoline-shaped skirts stroll by the store windows. While some of them are accompanied by top hat-wearing men, a couple of them shop alone. This trade card depicts bourgeois women consuming in an acceptable manner, before Japanese art objects became popular in France and women's ownership of them was condemned by Burty. It is thus through the lens of feminine consumption, of the relationship between Nana and her belongings, that Manet's *Nana* must be considered.

Conclusion

In *Nana*, the centrality of the sex worker and her relationship to the objects in her boudoir invites viewers to reflect upon contemporary ideas surrounding artifice and prostitution. As I have argued in this chapter, Manet's treatment of the *toilette* theme reflects discourses by

[93] Daniëlle Kisluk-Grosheide, "Maison Giroux and Its 'Oriental' Marquetry Technique," *Furniture History* 35 (1999): 152. Notably, in June 1877, one month after Manet displayed *Nana* there, the recent widow of the owner commissioned a Japanese-inspired mosaic for the store. The store also built and restored furniture.

Baudelaire and Falize that linked prostitution with the application of makeup and the purchase and display of *japonaiseries* respectively. By explicitly inviting viewers to compare Nana's powder puff to her clothing and her posture to that of the crane on the screen behind her, Manet visually constructed Nana's occupational identity through her relationship to her possessions. His Nana is aware of the power of self-presentation – this is evident in his depiction of the stylish furnishings of her boudoir. Likewise, Manet's Nana looks out at the viewer as she stands at a men's shaving mirror. She is aware of the seductive conceit of a woman's *toilette* and capitalizes upon the male desire to peek in on a women's daily ritual by recreating the process for her clients. Nevertheless, although Nana may wear extravagant clothes in a well-decorated space, Manet does not attempt to convincingly trick viewers into thinking that she is a bourgeois woman. The hints as to her profession that he leaves strewn across the canvas (the crane, the blue satin corset, the male suitor) serve as a constant reminder of the economics of our voyeurism.

Chapter 2: Bourgeois Taste in Berthe Morisot's *Young Woman Powdering Herself*

Berthe Morisot's 1877 painting *Young Woman Powdering Herself* depicts a woman applying powder to her face with her right hand while adjusting the angle of a dark brown table-top vanity mirror with her left hand. Only the left side of the woman's face is visible, as her head is turned to face the mirror. Although we can try to peek into the glass to catch a better look at the woman's face, the mirror offers a mess of dark green and brown lines in place of her reflection. Our eyes are thus drawn towards the process by which the woman paints herself and the assortment of toiletries that she uses to do so. A red lacquer tray sits on the table beside the mirror, and a tall crystal vase of cosmetic water, topped with a pink rosette, stands to the left side of the canvas. A brush used to apply rouge – if the matching red color on its tip and the woman's

lips is any indication of its purpose – peeks out behind a blue-and-white porcelain bowl.[94] Unlike nineteenth-century French cosmetic advertisements that frequently showed women holding rounded cardboard containers of rice powder in their hands, Morisot's model applies powder from a blue-and-white porcelain bowl. These imported porcelain bowls would have been a luxury out of reach for working-class women, who, if they wanted to buy some expensive decorative object, would have preserved it for viewing only.[95]

Although Morisot herself is recorded as having bought and appreciated Japanese artworks, little scholarly attention has been paid to her interest in Japanese art.[96] Jennifer Criss, one of the first scholars to consider the role of *japonaiseries* in the art of female impressionists, suggests that Morisot, along with impressionist painters Mary Cassatt and Marie Bracquemond, depicted *japonaiseries* in their art to "break from the confines of their restrictive upper-class society by identifying with an avant-garde – *japoniste* and Japanese – Other."[97] Criss's analysis of *japonaiseries* in artworks by women impressionists stands in contrast with Manet's incorporation of a Japanese or Japanese-style screen in *Nana*, wherein the presence of the screen heightens the sexual connotations of Nana's application of makeup and her identity as a sex worker. In contrast, Morisot's inclusion of *japonaiseries* in *Young Woman Powdering Herself* does not call upon the links between excessive female consumption and prostitution to the same extent as Manet does in *Nana*. Rather, through setting, identity, and the painting's style, Morisot highlights the socially acceptable right of bourgeois women to own and display both Japanese art objects and beauty products.

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[94] Ribeiro, *Facing Beauty: Painted Women & Cosmetic Art*, 268. Ribeiro identifies the thin, blue tube topped with white and red as rouge and I am inclined to agree with her interpretation.
[95] Natacha Coquery, "The Semi-Luxury Market, Shopkeepers and Social Diffusion: Marketing Chinoiseries in Eighteenth-Century Paris," in *Fashioning Old and New: Changing Consumer Preferences in Europe (Seventeenth-Nineteenth Centuries)*, ed. Bruno Blonde (Turnhout, Belgium: Brepols, 2009), 127.
[96] Criss, "Japonisme and beyond," 201.
[97] Criss, "Japonisme and beyond," 7.

In this chapter, I explore how the tension between Morisot's status as a bourgeois female artist and her subject matter, the *toilette*, is manifest in *Young Woman Powdering Herself*. I argue that, by including a porcelain powder bowl and drawing on the visual language of late nineteenth-century cosmetic advertisements, Morisot explicitly negated the erotic conventions of the *toilette* genre as it was practiced by male artists. If the cosmetics box was the focal point of many advertisements, in *Young Woman Powdering Herself* it is the porcelain powder bowl that signifies the seated woman's relationship to consumption. Ultimately, I argue that Morisot's depiction of a blue-and-white porcelain powder bowl serves as an example of Veblen's theory of conspicuous consumption, particularly his point that members of the bourgeoisie purchased and displayed luxury goods as a performative act of class affiliation. By analysing how she referenced contemporary makeup advertisements and included a Japanese or Japanese-style powder bowl in her painting *Young Woman Powdering Herself*, I show how Morisot's work evinces the ways in which middle-class French women carefully constructed their own self-image within their boudoirs and, in the case of Morisot, in her *toilette* scenes.

The bourgeois interior

In *Young Woman Powdering Herself*, a brunette woman, rendered with loose lines of oil paint on a small canvas, is shown peering into a table-top vanity mirror with a focused expression. She wears a loose white *peignoir*, a style of day dress that women belonging to the French leisure class wore around the house and in front of friends and family. One sleeve has slipped off her shoulder and settled around her waist.[98] The garment, which engulfs her right arm

[98] De Young, "Art, Fashion & Morality in the Paris Salon of 1868," 120. Per De Young: "Peignoirs – casual, comfortable, and often in soft colors – became increasingly popular in the nineteenth century for informal dress, as they did not require a corset, crinoline, or bustle and were often worn only with a chemise and petticoat." Higonnet has remarked that Morisot often painted women wearing *déshabillé* clothing, a casual outfit comprised of a loose dress or *peignoir*, stockings, slippers, and some accessories. As the woman in Young *Woman Powdering Her Face*

and body, hangs loose around her torso. We are granted a glimpse of the sleeveless white chemise she wears underneath her peignoir and her bare left arm. The woman sits alone in a room, hazily rendered in swipes of cream-colored paint, and pays no attention to the viewer. Ignored by the woman and refused a proper glance at her face, the viewer's eye is drawn to the bright red lacquer tray. It stands out from the muted creams and browns of the canvas and extends dangerously over the edge of the table, on the precipice of falling should the subject move her left hand too quickly from where it rests. The small white line of paint on the corner of the tray evokes the reflection of light, suggesting that the glossy red tray is an example of Japanese lacquerware – a luxury Japanese export that enthralled European collectors following the reopening of Japan's borders in the mid-nineteenth century.[99] The porcelain bowl is an example of a *japonaiserie* that serves a decorative as well as utilitarian process, as it likely contains face powder, and resembles the small blue-and-white dishes shown alongside red lacquerware in Frank Dillon's 1878 *The Stray Shuttlecock* (fig. 23) and in *ukiyo-e* prints of women applying *beni*, a red compound made of crushed safflower, to their lips such as Kitagawa Utamaro's 1793-1804 *Painting the Lips* (fig. 24).

Nineteenth-century viewers would not have wondered at the class status of the woman in *Young Woman Powdering Herself*, even though she applies makeup, because of the clothing she wears, the objects she owns, and the gender of the artist who painted her. She is portrayed as both tasteful enough to own *japonaiseries* and wealthy enough to use them in daily life.[100] This

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does not wear a bonnet, as an older woman in the *déshabillé* would, she can be identified as young. See Higonnet, *Berthe Morisot's Images of Women*, 69.

[99] For a more in depth discussion of the popularity of Japanese lacquerware in France, see Steven Weintraub, Kanya Tsujimoto, and Sadae Y. Walters, "Urushi and Conservation: The Use of Japanese Lacquer in the Restoration of Japanese Art," *Ars Orientalis* 11 (1979): 39–62.

[100] Elizabeth Emery, "The Musée d'Ennery and the Shifting Reception of Nineteenth-Century French Chinoiseries," in *Beyond Chinoiserie: Artistic Exchange between China and the West during the Late Qing Dynasty (1796–1911)*, ed. Petra ten-Doesschate Chu and Jennifer Milam, vol. 4, East and West: Culture, Diplomacy and Interactions (Leiden and Boston: Brill, 2019), 213.

explicit display of wealth reflects Veblen's theory of conspicuous consumption: the idea that, as mass-market goods flooded the market following France's industrial revolution, members of the leisure class purchased and displayed luxury goods for the purpose of reinforcing their wealth and status.[101] The way in which Morisot foregrounded the porcelain bowl within the painting served as an explicit call for viewers to recognize the implied class status of the female subject. In doing so, Morisot ensured that the woman in *Young Woman Powdering Herself*, though likely a working-class model herself, would be read as belonging to the bourgeois class and did not run the risk of being interpreted as a woman of low morals.

Morisot included a powder bowl within the composition of her three *toilette* paintings that feature a powder puff: 1875–1880's *Young Woman at her Toilette,* 1877's *Young Woman Powdering Herself* (fig. 25) and 1880's *Young Woman in Mauve* (fig. 26). In *Young Woman at her Toilette*, a blonde woman wearing a black necklace and a pale blue dress sits with her back to the viewer, reaching up with her right hand to adjust her hair in front of a psyche mirror and a table laden with a crystal vase, a white flower, and a porcelain bowl topped with a powder puff.[102] Here, the stark white puff stands out in contrast with the woman's pink cheeks and peach-colored skin. In *Young Woman in Mauve*, Morisot's only other existing painting that shows a woman in the process of powdering her face, a pale-faced woman touches the side of a powder puff to a dark blue bowl of white rice powder. The powder bowl is tilted in such a way that one can see the white rice powder inside. As evidenced by the dark color of the paper peeking through quick lines of lilac paint, the background of the work has been left unfinished. Nevertheless, the hint of floral wallpaper on the right suggests that the painting depicts an

[101] Thorstein Veblen, "Conspicuous Consumption," in *The Theory of the Leisure Class: An Economic Study of Institutions* (New York: The MacMillan Company, 1912), 60–80.
[102] The crystal vase and porcelain bowl resemble the objects Morisot portrays in *Young Woman Powdering Herself,* which suggests that Morisot used her own personal possessions as props.

interior space. Although not a traditional *toilette* image, as no mirror is present for the seated woman to look into, nowhere does Morisot emphasize the aesthetic effects of rice powder more than in *Young Woman in Mauve*. The right side of the woman's face, illuminated by a distant light source, is a stark white, and her eyes and lips are unlined and uncolored. This is a painting of a woman who is truly in the process of making herself up, not nearing the end of her preparations as is the woman in *Young Woman Powdering Herself*.

While Morisot rendered the powder puffs in both *Young Woman at her Toilette* and *Young Woman in Mauve* with a bright white pigment, the powder puff in *Young Woman Powdering Herself* is a more muted cream shade that is similar in color to the woman's skin tone. The powder bowl in *Young Woman Powdering Herself* is, again, different – Morisot includes a white porcelain bowl with one visible blue design on it, and perhaps one red, with a blue rim. The bowl stands out more here than in the other two paintings precisely because of the inclusion of a cobalt blue and a crimson red that jump out at the eye on a muted canvas: the crimson tip of an upright rouge applicator; the red daub on the side of the blue-and-white porcelain powder bowl; and the indeterminate triangular shape that peeks out from behind the white sofa and appears to point toward the powder puff in the woman's hand. Another red triangle, this one with one side curved to accommodate the contours of the woman's white peignoir, is more muted, but nevertheless projects forward in such a way that suggests it is some form other than the red carpet of the boudoir's floor. The objects in the background of Morisot's painting are barely legible: a dark wooden dresser sits to the right side of the canvas, with what could be a bronze bust atop it, a white sofa peeks out above the subject's bent right arm, and there is a suggestion of paintings hanging on the back wall.[103] In the foreground, the small round

[103] Higonnet, *Berthe Morisot's Images of Women*, 53.

wooden table, painted in a dark brown, and a black chair with slim rungs and a white floral cushion are easier to identify. The blue-and-white bowl stands out amidst a field of reds, creams, and browns; our eyes are drawn to the ostensibly foreign object rather than the French woman who paints her face.

The erotic legacy of *toilette* images

Young Woman Powdering Herself was first exhibited at the 1880 Salon des Independents, where it received little critical attention.[104] The general critical sentiment regarding Morisot's showing was that she produced pretty, yet unfinished works. Reviewers of Morisot's contribution to the exhibition, such as Paul de Charry, [105] Paul Mantz,[106] and Arthur Baigneres,[107] all mentioned her talents with the brush before subsequently criticizing her inability to finish her paintings properly. By unfinished, they were likely referring to her use of quick, distinguishable brushstrokes that coated the canvas in a flurry of marks, often leaving bare pieces of canvas peeking through. Being one of the few female artists who displayed work at the exhibition, the domestic subject matter and 'unfinished' style of Morisot's artworks were attributed to her being a woman painting what she knew: small, light canvases of domestic life, leisurely trips to the countryside, and children playing.[108]

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[104] The painting was donated to the Musée du Louvre in 1937 at Personnaz' bequest, where it stayed until 1986, when it entered the collections of the Musée d'Orsay. See "Berthe Morisot Jeune Femme Se Poudrant En 1877," Musée d'Orsay, accessed October 7, 2020, https://www.musee-orsay.fr/fr/collections/catalogue-des-oeuvres/notice.html?no_cache=1&nnumid=000305&cHash=2dac3b85a2.

[105] Paul De Charry, "Le Salon de 1880, Preface: Les Impressionnistes," *Le Pays*, April 10, 1880, 3. "Mme Morisot expose, par exemple, de jolies ébauches de femmes; il y a beaucoup de talent et de vie dans ces linges vaporeuses et à peine tracées; c'est un souffle Presque aérien. Pourquoi avec ce talent-là ne se donne-t-elle pas la peine de finir?"

[106] Paul Mantz, "Exposition Des Oeuvres Des Artistes Independants," *Le Temps*, April 14, 1880. "En présence de ces commencements de tableaux, on pense aux ébauches légères, aux frottis blonds de certains coloristes, et devant ces choses incomplètes et presque exises, on s'arrête mélancolique et charmé."

[107] Arthur Baignères, "Exposition Des Oeuvres de M. J. Nitties: 5e Exposition de Peinture, Par MM. Bracquemond, Caillebotte, Degas, Etc.," *La Chronique Des Arts et de La Curiosité: Supplément à La Gazette Des Beaux-Arts*, April 10, 1880, 117. "Mmes Morisot, Bracqemond et Cassatt représentent diversement l'impressionnisme féminin. Mme Morisot assemble des brouillards gris qui se condensent avec les apparences de portraits de femme."

[108] Tamar Garb, "Berthe Morisot and the Feminizing of Impressionism," in *Perspectives on Morisot*, ed. Kathleen Adler and T. J. Edelstein (New York: Hudson Hills Press, 1990), 57–66.

At first glance, *Young Woman Powdering Herself* adheres to Baudelaire's call for women to wear makeup with confidence, to "lay all the arts under contribution for the means of lifting herself above nature" and be unashamed of "artifice and trickery […], so long as their success is assured and their effect is always irresistible."[109] Morisot's subject makes no attempt to hide her use of makeup, her so-called "artifice and trickery." She touches a powder puff to her face with confidence and leaves her vase of cosmetic water, bowl of powder, and rouge applicator in plain sight. Baudelaire's statement suggests, however, that women should only apply makeup if it is to enhance their natural beauty. Morisot renders her subject's skin in quick, visible brushstrokes. Her subject's face consists of disjointed planes of color rather than smooth, perfectly blended skin that one would expect from a traditional *toilette* image (Madame de Pompadour's porcelain skin, for example, in Boucher's *Portrait of Madame de Pompadour* comes to mind). There is a tension, then, between Morisot's impressionistic facture and the conventions of the *toilette* genre. Where we expect to at least appreciate the smoothing effect of cosmetics on a woman's skin, we are instead treated to a painterly display of texture and color.

Morisot's gendered facture

Critics and scholars from the nineteenth century to the present have classified *Young Woman Powdering Herself* as a meditation on painting rather than an engagement with the historic conventions of *toilette* scenes. On a narrative level, *Young Woman Powdering Herself* conforms to many of the conventions of the *toilette* genre. Morisot depicts a lone woman in revealing clothing applying makeup before a mirror. The lack of erotic tension in Morisot's *toilette* images, however, remains a key point in many scholars' analyses of her works. Ribeiro, for example, writes that this is because "Morisot was familiar with such beauty routines and

[109] Baudelaire, *The Painter of Modern Life and Other Essays*, 33.

observed her subject with a cooly [sic] dispassionate gaze."[110] Higonnet, by contrast, explains that *Young Woman Powdering Herself* does not hold the same erotic connotations as other *toilette* images because they deny access to the female body: "Once we look below her bare arm where we expect at least breasts, a waist, and thighs, we see nothing but passages of white."[111] Another possible explanation for this perceived lack of erotic tension in *Young Woman Powdering Herself* arises from an analysis of the way in which Morisot rendered the woman.

Contemporary reviewers of Morisot's images of women applauded her subject matter as appropriately feminine but took issue with the way she painted that subject matter. Morisot exhibited two paintings of *toilette* scenes at the fifth annual Salon des Independents in 1880: *Young Woman Powdering Herself* and the much larger, and more critically discussed, *Young Woman at her Toilette*. Guy de Conthy, in his less than complimentary review of Morisot's artworks at this exhibit, remarks that Morisot employed "a mess of dull grey brushworks to render her blonde and anemic subjects."[112] His suggestion that the pallid skin of Morisot's subjects was the result of an iron deficiency rather than powder suggests a failure on the part of the painting woman, both Morisot and her subject, to 'succeed' in using makeup to create the "irresistible" effect that Baudelaire desired. De Conthy discussed Morisot's *toilette* images as a group instead of referring to either work by name, suggesting a commonality in both facture and theme; he did not point out the distinguishing characteristics of the different canvases. Morisot's facture, according to De Conthy, disrupts the viewer's attempts to appreciate the powdered faces

[110] Ribeiro, *Facing Beauty: Painted Women & Cosmetic Art*, 268.
[111] Higonnet, *Berthe Morisot's Images of Women*, 168.
[112] Guy de Conthy, "Cinquieme Exposition de MM. Les Artistes Independants," *Le Monde Parisien*, April 10, 1880, 8. "Que mademoiselle Berthe Morisot aime mieux le brouillard gris et terne dont elle colore ses jeunes femmes blondes et anémique."

of the women she paints. In this way, De Conthy suggests that Morisot's abstracting brushwork negates the erotic tendencies of the *toilette* image.

Huysmans, in his 1883 review of Morisot's showing at the 1880 Independents exhibit, attributes her art style to the negative influence of her gender and her teacher, Manet. He describes – and criticizes – Morisot's *toilette* images as a unit:

> Left as sketches, the works exhibited by this artist are a dapper scramble of white and pink. It is Manet-ized Chaplin, with the addition of a turbulence of agitated and tense nerves. The women that Madame Morizot [sic] shows us doing/at their *toilette* emit scents of "le new mown hay" and frangipane; the silk socks one can imagine beneath their robes built by renowned designers. A worldly elegance escapes, heady, from these morbid sketches, from these surprising improvisations that epithet hystericized might qualify justly, maybe.[113]

Huysmans's description of Morisot's *toilette* images calls attention to the tensions and the contradictions that exist between their subject matter and Morisot's facture. He describes her paintings as appropriately bourgeois and seductive – we imagine the socks beneath the designer gowns of Morisot's subjects. His description of her facture, then, stands in stark contrast with his musings on the theme of the *toilette*. He compares her style to that of a wild, scribbling woman whose morbid improvisations are imbued with a sense of hysteria. His review thus emphasizes a disconnect between her subject matter, deemed acceptable and representative of bourgeois femininity, and her style, which, for Huysmans, is excessive to the point that it is pathologized.

This disconnect is also noted in Huysmans's reference to her style as "Manet-ized Chaplin," referring here to both Manet, who was known for his realistic paintings that challenged academic norms, and Charles Joshua Chaplin, a painter known for his dreamy, romantic portraits of women.[114] Huysmans's intentions in naming two male artists who painted in disparate art

[113] Joris-Karl Huysmans, "L'Exposition Des Indépendants En 1880," in *L'art Modern* (Paris: Charpentier, 1883), 126, https://archive.org/details/lartmodern00huys/page/138/mode/2up.
[114] Huysmans, "L'Exposition Des Indépendants En 1880," 126.

styles and subject matter would have been clear to contemporary readers. Morisot's subject matter, a woman dressed in bourgeois clothing in a domestic interior, graced Chaplin's canvases, while her choppy brushwork more closely resembled Manet's facture. Chaplin's 1881 *Blowing Bubbles* (fig. 27) exemplifies the type of inoffensive, aesthetically pleasing artworks that he specialized in. In the painting, a woman is shown dressed in a voluminous dress topped with a pink bustier, a hint of cleavage is visible at the bust, and she daintily lifts a blue-tinged bubble with a bubble blowing stick. She holds a blue-and-white porcelain bowl in her lap. As in *Young Woman Powdering Herself*, Chaplin shows a woman using imported Japanese porcelain for utilitarian, rather than decorative purposes. This signified her wealth and good taste, as imported porcelains from Japan were prohibitively expensive for many French consumers. By depicting a woman using such an object for a practical purpose – holding a soapy liquid – Chaplin suggests that the bowl's owner can afford to replace it if it gets damaged. Both Chaplin and Morisot depict scenes of bourgeois women who have the good taste to own *japonaiseries* and are wealthy enough to use them for utilitarian purposes.

While Huysmans considers Morisot's subject matter to be fitting for her class and gender, he describes her facture as the result of excessive and abnormal feminine expression – as 'morbid' and 'hysteric.' These explicitly gendered descriptors are absent in his review of Manet's *Before the Mirror*, which exhibits the same wispy and abstract qualities of Morisot's *toilette* images.[115] In his review, Huysmans describes the "coaxing touch" of Manet's brushstrokes as a "bouquet of vivid marks within paintwork that is both silvery and blond."[116] Here, Huysmans compares Manet's brushwork to that of a floral arrangement – not the death and

[115] Armstrong suggests that Manet's brushwork in *Before the Mirror* is directly inspired by Morisot's signature facture. See Armstrong, "Facturing Femininity: Manet's 'Before the Mirror,'" 92.
[116] Transcribed in Armstrong, "Facturing Femininity: Manet's 'Before the Mirror,'" 76.

mania that he reads into Morisot's. Although he compares her work to that of two male artists, his evaluation of Morisot's subject matter and brushwork is measured on a gendered scale.

Armstrong remarks that Morisot's gender and her choice to explicitly class the subjects of her *toilette* images, referring to *Young Woman at her Toilette* in particular, inhibited critics from attempting to read her *toilette* images as erotic:

> And so, partly because she was painted by a woman as well, there were no ungentlemanly moves to associate a scenario of libidinous voyeurism, illicit dalliance, and sexual commodification with her: hence the absence of the ubiquitous chatter about prostitution; hence the refusal of all discussion of subject matter.[117]

According to Armstrong, Morisot's *toilette* images speak not to the "thematics of the courtesan" addressed in Manet's *toilette* images (*Nana* and *Before the Mirror*), but instead serve as "a meditation on Morisot's own act of dressing and self-preparation."[118] Morisot was free to depict women attending to their appearances so long as she included sufficient evidence of their class status. In her book *Manet Manette*, Armstrong pushes this claim further by suggesting that *Young Woman Powdering Herself* "picked up the painting gesture of Manet's portrait of Eva Gonzales and, refracting it through the theme inaugurated by *Nana*, used it to depict a self-painting gesture that not only toned down the libertinism of the topic of *Nana* but also tied facture to cosmetics explicitly, eliding her vocation as a painter with her creation of herself and her own femininity."[119] While I agree that Morisot's gender and class status as a bourgeois woman artist certainly impacted the critical reception of her work, as I suggested earlier in my discussion of Huysmans's review, Armstrong's claim that *Young Woman Powdering Herself* is self-reflexive on the part of Morisot and factors into some sort of competitive duel between herself and Manet's student, Eva Gonzales, is the result of an assumption rather than written fact.

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[117] Armstrong, "Facturing Femininity: Manet's 'Before the Mirror,'" 91.
[118] Armstrong, "Facturing Femininity: Manet's 'Before the Mirror,'" 89.
[119] Armstrong, *Manet Manette*, 263.

Armstrong's comparison between Morisot's facture and the application of cosmetics is, however, worth considering further.

While Huysmans attributes Morisot's brushstrokes to an excess of emotion, Armstrong interprets Morisot's brushwork in a different, although equally gendered, way. Armstrong notes that the blurry brushstrokes that make up each surface within the *Young Woman at her Toilette* are "reminiscent not only of the rococo, but also of the combination of transparently blended veils and thicker, more articulated application, at once effacing and announcing itself, that constitutes the art of cosmetic facture – of *makeup*."[120] She suggests that Manet's 'cosmetic facture' in *Before the Mirror* is limited to the subject's skin while Morisot's brushwork "flees the vision it solicits, dissolving and disembodying itself before the gaze, marking itself and the world of *bibeloterie* it represents alike with the signs of fragility, incorporeality, and unpossessability, seeking, impossibly, to situate itself in a private world of eroticized decorative effects apart from the domain of the commodity."[121] I would hesitate, however, to describe Morisot's facture in any of her *toilette* scenes as 'cosmetic.' The fact that Morisot's brushstrokes are visible at all implies that she did not intend to mimic the tap of the powder puff or the smooth, opaque lines of lipstick. Garb likewise suggests that Morisot's brushwork in *Young Woman Powdering Her Face* is an explicitly painterly, rather than cosmetic, facture:

> And rather than mimicking the smoothing over, emphasizing and contouring which characterises the art of make-up, more related to the skills of trompe d'oeil than the facility of Impressionism, Morisot seems to revel in the abstract qualities of paint, its

[120] Armstrong, "Facturing Femininity: Manet's 'Before the Mirror,'" 91. The reading of Morisot's paint application as similar to the application of makeup was originally proposed by Linda Nochlin in 1989 and reinterpreted by authors in the decades since. At no point in French history was having anything but a smooth complexion desirable for women – makeup, when applied to the face, is intended to *not* be seen as makeup, to blend into the skin; the perfectly blended blush of Boucher's *Pompadour* resembles more closely to 'cosmetic facture' than the thick, visible lines of paint in Morisot's work. See Linda Nochlin, "Morisot's Wet nurse: The Construction of Work and Leisure in Impressionist Painting (1988)," in *Perspectives on Morisot*, ed. T.J. Edlestein (New York: Hudson Hills Press, 1990).

[121] Armstrong, "Facturing Femininity: Manet's 'Before the Mirror,'" 72.

> non-descriptive materiality and the way in which it forms its own dense veil over figure, reflection and surrounding space.[122]

Much like how Manet's *Nana* exposes the 'for your eyes only' fiction of the *toilette* genre through the inclusion of a suitor, as I suggest in Chapter 1, so too does Morisot's hurried facture deny viewers the pleasure of the corporeal female form. As the viewer examines her body, red lips, and lidded eyes for evidence of beauty, they glance desperately at the mirror that promises to betray her appearance – only to be directed back to the face which disappoints them. The domestic setting, lack of obvious male presence, and obscured reflections of the women's faces in Morisot's *toilette* images challenges the genre's use as a vehicle through which a woman's body can be freely observed.

Even when considering the abstracting effect of Morisot's brushwork, however, there remains a tension between the eroticism of the *toilette* scene and Morisot's status as an upper-class female artist. Although critics deemed her subject matter appropriate, the fact that Morisot is known to have hired a model to sit for her *toilette* images suggests that the theme was not entirely proper.[123] It would have been unthinkable for Morisot to ask one of her actual bourgeois peers to pose or be depicted in a state of undress. As Clayson notes, avant-garde artists and authors associated with the Impressionist circle frequently depicted Parisian sex workers in their works produced in the 1870s and 1880s.[124] As an upper-class woman who disliked even travelling to the Salon unaccompanied, Morisot did not have access to the spaces and figures that traditionally signified modernity.[125] She did, however, have access to shopping streets,

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[122] Garb, "Powder and Paint: Framing the Feminine in Georges Seurat's Young Woman Powdering Herself," 129.
[123] Kessler, "Unmasking Manet's Morisot," 473.
[124] Clayson, *Painted Love: Prostitution in French Art of the Impressionist Era*, 5.
[125] Morisot, Berthe, Kathleen Adler, Tamar Garb, and Denis Rouart, *The Correspondence of Berthe Morisot: With Her Family and Friends Manet, Puvis De Chavannes, Degas, Monet, Renoir and Mallarme*, eds. Kathleen Adler, Tamar Garb, and Denis Rouart (London: Camden Press, 1986), 30. For further discussion of women's access to public spaces in 19th century France, see Griselda Pollock, "Modernity and the Spaces of Femininity," in *Vision and Difference: Femininity, Feminism and the Histories of Art*, 70-127 (London, Routledge: 1988).

boutiques, and department stores. She could also take part in purchasing decorative goods, which was increasingly regarded as an appropriate feminine pastime. As a consumer, Morisot would have been exposed to print cosmetic advertisements featuring women applying makeup at their *toilettes*. By drawing on the visual cues present in these advertisements and foregrounding the cosmetics used by the woman at her *toilette* painting, Morisot could engage with contemporary dialogues on women's beauty and the *toilette* genre in a new, and explicitly feminine, way.

Advertisements for face powder as *toilette* images

Young Woman Powdering Herself borrows from the visual language of print advertisements for cosmetics, wherein a depiction of a woman's enjoyment of a commodity takes precedence over ensuring that her body appeals to viewers.[126] The female form that is shown in cosmetic advertisements was perhaps appealing to the male gaze, but its primary function was to appeal to a female consumer. Throughout the nineteenth century, women's magazines increasingly shifted their text-based advertisements, which described products without references to images, to a more graphic, visual form.

In the late nineteenth century, the demand for and availability of commercial cosmetics increased dramatically in Parisian department stores and pharmacies. Until the eighteenth century, French women who wished to apply cosmetics and toiletries would have to make them themselves with the help of written and oral recipes.[127] As historian of French history Morag Martin notes, however, recipes took on a more scientific tone and grew in complexity by the end

[126] In drawing parallels between cosmetic advertisements and Morisot's *Young Woman Powdering Herself,* I do not mean to suggest that she even saw the advertisements that I discuss in particular; however, as Higonnet previously mentioned, Morisot was likely up to date with women's periodicals and magazines. See Anne Higonnet, "Feminine Visual Culture in the Age of Mechanical Reproduction," in *Berthe Morisot's Images of Women* (Cambridge: Harvard University Press, 1992), 84–122.
[127] Martin, *Selling Beauty*, 19. Martin notes that manuals written during the seventeenth and eighteenth centuries were often addressed to female readers.

of the seventeenth century, when professional artisans began manufacturing and selling cosmetics and "wearers of cosmetics were transformed from producers and controllers of their own concoctions to buyers of prefabricated goods."[128] The artisanal beauty industry that began in the eighteenth century had, by the mid-nineteenth century, evolved into a large-scale industrial economy of perfumes and cosmetics that were produced in factories and sold to women in Paris's ever-expanding department stores.[129]

In these department stores, cosmetics and toiletries were newly presented in luxurious display cases on the ground floor near the entrances. In his 1883 novel *Au Bonheur des Dames*, which traces the career of a young shop assistant as she gains employment at the titular department store, Zola describes the way in which toiletries were arranged in Parisian department stores:

> In the glass display cabinets, and on the crystal slabs of the shelves, jars of pomades and pastes, boxes of powders and makeup, vials of oils and toilet waters were lined up; while fine brushes, combs, scissors, pocket flasks, occupied a special armoire.[130]

These stores invested heavily in marketing departments that entered the burgeoning world of print advertising to appeal to female consumers. Ruth Iskin, in her study of department store fashion posters in the l880s and 1890s, remarks that department stores invented the fashion poster in order to advertise their mass-market wares to a wide demographic of women by "establishing and widely diffusing an image of a 'type' of the middle-class consumer of department store fashion."[131] This 'type,' according to Iskin, was often alone or otherwise

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[128] Martin, *Selling Beauty: Cosmetics, Commerce, and French Society, 1750–1830,* 21.
[129] Jones, *Beauty Imagined: A History of the Global Beauty Industry*, 20.
[130] Emile Zola, *Au Bonheur des Dames* (Quebec: La Bibliothèque électronique du Québec, 1987), n.p. "Dans les comptoirs à vitrines, et sur les tablettes de cristal des étagères, s'alignaient les pots de pommades et de pâtes, les boîtes de poudres et defards, les fioles d'huiles et d'eaux de toilette; tandis que la brosserie fine, les peignes, les ciseaux, les flacons de poche, occupaient une armoire spéciale." My translation.
[131] Ruth Iskin, "Material Women: The Department-Store Fashion Poster in Paris, 1880-1900," in *Material Women, 1750-1950: Consuming Desires and Collecting Practices*, ed. Maureen Daly Goggin and Beth Fowkes Tobin (Surrey: Ashgate Publishing Limited, 2009), 38.

surrounded by other women; she wore bourgeois fashions and was often shown walking outside or shopping.[132] By depicting fashionable women in urban environments devoid of men, these posters helped normalize women's role in French society beyond their matronly duties in the home. As Iskin argues, these posters refute the idea posited by Veblen in his 1899 book *The Theory of the Leisure Class: An Economic Study in the Evolution of Institutions* that women are enslaved through their consumption of material goods for the benefit of their husbands.[133] Department store posters created a recognizable and idealized 'type' of consuming woman, thus explaining her presence in the public sphere. By reading her clothing and her relationship with those around her, viewers would understand her bourgeois class status.

Cosmetic manufacturers produced cosmetic advertisements depicting women applying makeup to appeal to a female consumer base. Unlike *toilette* paintings, which offered viewers a socially acceptable medium through which they could observe semi-naked women, these advertisements appealed to a female consumer base. Print artists employed compositional strategies that directed the viewer's attention towards the product. In an advertisement for Veloutine face powder designed by Jules Chéret in 1872 (fig. 28), a woman wearing pink and white clothing is shown touching a powder puff to her already rouged cheek. While the color scheme and oval shape of the advertisement evoke Boucher's famous portrait of Madame de Pompadour, the woman in Chéret's advertisement pays the viewer no attention. She cranes to look at her reflection in a mirror, which is turned to face her, and not the audience. The woman's smile can be attributed to the deep blue container of powder that she holds up in front of her bust. We, as viewers, are meant to identify with the woman and buy the product that brings her so much joy.

[132] Iskin, "Material Women," 40.
[133] Iskin, "Material Women," 45.

The page-long advertisements for cosmetics that were published in the popular magazine *La Vie Parisienne* serve as an intermediary between text-based advertisements and the full-color plates of the fin-de-siècle. In one 1876 advertisement for "La Crème et La Poudre des Fées de Madame Sarah Felix" (fig. 29), small black-and-white reproductions of scenes of a woman powdering her face and engaging in sporting activities are juxtaposed above paragraphs of copy and short skits. In one of the larger drawings, a woman dressed in a striped dress leans to the right while touching a powder puff to her cheek. She looks ahead into a tiled mirror that is suggested by three diagonal lines to the right of the illustration's circular contours. The text in the centre of the page addresses an audience of bourgeois women with leisure time:

> Give to the skin with an incomparable shine and a velvetiness an ideal whiteness and transparency, and this at all hours of the day or the night, and despite all the fatigues of the world and the inconveniences of the outdoors, of the countryside, of ocean water, etc.[134]

In an advertisement for "La Veloutée Pompadour et la Crème Rosée" from 1875 (fig. 30), the link between a woman's health and her enjoyment of leisure activities is reinforced. The text underneath a small drawing of a woman leaning over her *toilette* while applying powder reads: "Traces left by a season of travels or of sea baths, tired by the winter, LA VELOUTÉE POMPADOUR knows all about repairing and rendering the epidermis diaphanous."[135] In these advertisements, mirrors have no reflection, and backgrounds have no definition – the focus is on the action of the woman bringing the powder puff to her face, the precipitous moment before it touches her skin. Morisot employs this same technique in *Young Woman Powdering Herself*: the lack of reflection in the mirror puts emphasis on the woman that sits before it.

[134] My translation.
[135] My translation.

While men are present in two of the eight vignettes, in the upper right and lower left corners of the page, they serve as ignorant foils to their female companions. In the lower left image, a man in a monocle approaches a woman in a ball gown and asks, "Always parties, balls and events! How do you resist fatigue and always look so fresh and rested?", thus providing her with an opportunity to share her secret ("Curious! I simply call Veloutée Pompadour to my aid").[136] Similarly, in the upper right scene, a seated woman offers to explain her beauty routine to a man who compares her fresh countenance to springtime and dawn. In these scenes, the women are fully clothed in evening wear and keep their bodies turned away from their male companions. The women within the advertisement only look relaxed and engaged when they are conversing with other women, as seen in the central vignette, or when admiring their appearances and applying powder, as seen in the vignettes on the upper left and lower right respectively. When considered as a whole, the advertisement foregrounds scenes of women who take pleasure in applying makeup and admiring their own appearances. Here, men are characterized as outsiders who must ask permission to learn the secrets of the female *toilette* and enter it on her terms.

Advertisements for makeup tried to convince female consumers that their products would benefit their health as well as their appearances. The 1876 advertisement for Sarah Felix mentions how their cream and powder gives good effects without leaving the skin "dull or shiny like fards, cold-creams, and soaps."[137] Although critics in previous centuries warned women of using too much makeup for fear of corrupting their morals, critics of makeup in the late nineteenth century were often medical professionals who warned about the potentially harmful ingredients of unregulated cosmetics. In British chemist and perfumer George William

[136] My translation.
[137] My translation.

Septimus's book on perfumes and makeup, which was translated to French and published in France in 1877, he notes that rice powders are beneficial for a woman's skin: "It is thus not surprising that we continue to use [rice powders] in a more advanced age, if, in lightly modifying the composition, we could make not only an absorbent [powder], but also a beauty auxiliary."[138] He provides a warning, however, that the contents of these powders are not adequately regulated and that, as perfumers try to create products that have better staying time and produce a more consistent effect, "certain fabricators add astringent powders that, when applied, could cause serious accidents."[139] Crucially, he clarifies that there is both a chemical and moral difference between rice powders, which were consumed in great numbers by all classes of French women, and the paints (*fards*), which coat the skin in a white liquid and were the purview of "actresses and dancers."[140]

It was mainly *fards*, and non-regulated powders, that women were warned against using. In the 1876–1877 edition of the *Grand Dictionnaire Universel du XIXe siècle*, the author bemoans the continued use of *fards*:

> But what good are all these warnings? Women will never want to understand that what makes their face artificial is not only damaging for their health, but also unconscionable, ridiculous, and that the best of *fards* is the color that was given to them by nature.[141]

This dialogue regarding women's health certainly impacted the way in which cosmetics were advertised to women. Marketed as safe, cosmetics' harmlessness was implied through the suggestion that they were safe for children. French cosmetics brand Veloutine published color

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[138] George William Septimus, *Des Odeurs Des Parfums et Des Cosmétiques : Histoire Naturelle, Composition Chimique, Préparation, Recettes, Industrie, Effets Physiologiques et Hygiène Des Poudres, Vinaigres, Dentifrices, Pommades, Fards, Savons, Eaux Aromatiques, Essences, Infusions, Teintures, Alooolats, Sachets, Etc.*, 2nd ed. (Paris: J.-B. Baillieire et fils., 1877), 426, https://hdl.handle.net/2027/uc1.$b272414.
[139] Septimus, *Des Odeurs Des Parfums et Des Cosmétiques,* 546.
[140] Septimus, *Des Odeurs Des Parfums et Des Cosmétiques,* 429.
[141] Pierre Larousse, "Fard," in *Grand dictionnaire universel du XIXe siècle* (Paris: Administration du Grand Dictionnaire Universel, 1872), 105, Bibliothèque nationale de France, http://catalogue.bnf.fr/ark:/12148/cb33995829b. My translation.

advertisements of children applying powder with massive puffs and cherubs leaning over large depictions of the product containers (fig. 31).

I suggest that it is this tradition of print advertisements for facial powder that Morisot's references in her *Young Woman Powdering Herself*. By incorporating the visual language of cosmetic advertisements that targeted female consumers, Morisot distinguished her *toilette* paintings from those painted by her male contemporaries. Unlike *toilette* paintings by Boucher and Manet, Morisot's painting shows a woman in a moment of concentration, focusing more on the way that the powder puff is touched to her cheek instead of how she appears to an outside viewer. In *Young Woman Powdering Hersel*, the mirror's reflection is abstracted, and the woman's face is focused on the task at hand. The similarities between Morisot's paintings and fashion prints have been outlined previously by Higonnet, who suggests that these prints served as suitable references for Morisot's preferred subject matter of scenes of bourgeois domestic life. According to Higonnet, it is the shuttered gazes of Morisot's women, their contemporary clothing, and their polite distance from the viewer, that leads Morisot's paintings to resemble fashion plates. Higonnet notes, however, that Morisot did not "show the commercial aspects of modern femininity so vital to fashion's power."[142] She argues that, while illustrations of women shopping increasingly appeared in women's magazines from the 1860s onwards, Morisot's engagement with consumerism was entirely aesthetic. Unlike her male counterparts, such as Manet, who linked consumerism with the female body, Morisot "perpetuated the delicacy of the more cloistered amateur tradition."[143] I suggest that, while Morisot did not link the female body with consumption as it related to sex work, she *did* draw attention to the relationship between

[142] Higonnet, *Berthe Morisot's Images of Women*, 107.
[143] Higonnet, *Berthe Morisot's Images of Women*, 108.

women and consumer advertising. In this way, Morisot reinforced the class status of the seated woman for the express purpose of not being considered erotic.

As Walton points out, bourgeois women in the mid-to-late nineteenth century continued to patronize artisanal stores in their search for aesthetically cohesive, high quality items with which to decorate their bodies and homes.[144] After summarizing a variety of sources dealing with feminine consumption in this era, Walton notes that these accounts of feminine consumption have a "tendency to trivialize shopping as a feminine frivolity [that] has also obscured the significance of consumption as an aspect of nineteenth-century domesticity."[145] Crucially, this consumption was dependent on a trained aesthetic sense for home furnishing and art objects: "Discriminating taste was as much a part of the domestic ideal as consumption itself."[146] Bourgeois women thus had to consume in a way that reflected their class, wealth, and popular tastes and distinguished them from less wealthy working-class women who could not afford to keep up with the rapidly changing tastes of modern Parisian society. The presence of Japanese toiletry items in *Young Woman Powdering Herself* in 1877, one year prior to the Exposition Universelle that is credited with popularizing *japonaiseries* and *japonisme* among the public,[147] further aligns the seated woman's application of makeup with the consuming power of a bourgeois woman.

While *Young Woman Powdering Herself* echoes advertisements in composition and content, Morisot did not wholly incorporate the visual language of cosmetic advertisements into the painting. Although Morisot is recorded as having bought and appreciated Japanese artworks,

[144] Walton, "'To Triumph before Feminine Taste': Bourgeois Women's Consumption and Hand Methods of Production in Mid-Nineteenth-Century Paris," 542.
[145] Walton, "'To Triumph before Feminine Taste,'" 542.
[146] Walton, "'To Triumph before Feminine Taste,'" 548.
[147] Emery, "'Come Up and See My Monsters': Chinoiseries, Japonaiseries, and the Musée d'Ennery," 16.

little scholarly attention has been paid to her interest in Japanese art.[148] Morisot was well acquainted with the ways in which male avant-garde artists incorporated *japonaiseries* into their works. She moved through interior spaces that contained *ukiyo-e* and other Japanese art objects from the 1860s onwards.[149] In 1869, she likely viewed a series of three paintings by James Tissot at the Paris Salon that depict European women looking at a series of East Asian art objects in a home or in Tissot's studio (as seen in his 1869 *Jeunes femmes regardant des objets japonaises*). In reference to these works, she remarked that "The Tissots have become quite Chinese, and one cannot bear to look at the Toulmouches."[150] When Morisot said that these works had "become quite Chinese," she was thus likely referring to both the objects within the painting, a selection of both Chinese and Japanese art objects, the painting style itself, and perhaps Tissot's own personal collection of Asian objects and artworks. Tissot's works certainly emphasised the commercial nature of East Asian art objects, as Garb discusses these paintings as vehicles for the depiction of "the quintessential modern and commercial context of shopping."[151]

As Japanese art items entered France in the mid nineteenth century, they were often sold under the name *chinoiseries* in the same stores as objects from China and other East Asian countries. As Emery has discussed in her book *Reframing Japonisme: Women and the Asian Art Market in Nineteenth-Century France:*

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[148] Criss, "Japonisme and beyond," 201. Japanese fans are included in paintings by Morisot that were painted between 1870 and 1894. Morisot owned several of the fans included in the background of Manet's *Lady with Fans*. Manet handled multiple Japanese prints and screens, as seen on the wall of his 1868 portrait of author Émile Zola, *Portrait of Émile Zola*, and his 1870 portrait of Morisot, *Repos*, while Morisot included Japanese uchiwa fans in her paintings, such as 1877's *Daydreaming*, and later traded Japanese art dealer Tadamasa Hayashi some of her own paintings for a selection of ukiyo-e prints.

[149] As mentioned in Chapter 1, Morisot modeled for Manet's 1870 painting *Le Repose*. Utagawa Kuniyoshi's 1853 *Recovering the Stolen Jewel from the Palace of the Dragon King (Ryugu Tamatori Hime no su)* hangs on the wall above Morisot, who is depicted reclining on a brown sofa.

[150] Berthe Morisot, *The Correspondence of Berthe Morisot: With Her Family and Friends Manet, Puvis De Chavannes, Degas, Monet, Renoir and Mallarme*, ed. Kathleen Adler, Tamar Garb, and Denis Rouart (London: Camden Press, 1986), 36.

[151] Tamar Garb, "Painting the 'Parisienne' : James Tissot and the Making of the Modern Woman," in *Seductive Surfaces: The Art of Tissot*, ed. Katharine Jordan Lochnan (New Haven: Yale University Press, 1999), 110.

> Fans, screens, ceramics, masks, and tea from China, Japan, India, and France were all sold together: as "chinoiseries" in specialized boutiques, in the "japonaiserie" section of large department stores such as the Bon Marché in Paris, or in more intimate shops such as those run by Siegfried Bing.[152]

As Chu and Milam note, the term *chinoiseries* as it refers to objects of Chinese origin or in a so-called Chinese style came into use from the 1860s onwards.[153] The term *japonaiseries* originated in a similar way, coming to define any "decorative and utilitarian objects but also encompass Japanese prints, ceramics, or fine art pieces when depicted as domestic décor in the background of paintings."[154]

Art objects from China had, in centuries prior, flowed in and out of Europe. Martin notes that, in the late nineteenth century, collectors considered Chinese porcelains to be passé and favored the porcelains displayed at exhibits sponsored by Japan.[155] The Japanese exhibits at Parisian World Fairs emphasized the quality of their porcelains, rather than their prints, in an effort to promote Japanese porcelains as luxury objects. Chinese art never saw the same zealous interest that Japanese art did, in part due to the fact that it was never restricted behind closed borders. As a result, Chinese art came to be considered purely decorative by collectors in France, who thought it had little artistic merit on its own.[156] Now, as male collectors of Japanese art sought to legitimize their newfound interest in imported Japanese art objects, this grouping of art objects from China and Japan together into catchall terms *chinoiseries* and *japonaiseries* posed a

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[152] Emery, "The Market for Asian Collectibles in Nineteenth-Century Paris," 59.
[153] ten-Doesschate Chu and Jennifer Milam, "Introduction: Beyond Chinoiserie," in *Beyond Chinoiserie: Artistic Exchange between China and the West during the Late Qing Dynasty (1796–1911)*, ed. ten-Doesschate Chu and Jennifer Milam, vol. 4, East and West: Culture, Diplomacy and Interactions (Leiden and Boston: Brill, 2019), 8.
[154] Criss, "Japonisme and beyond," 11.
[155] Martin, "Staging China, Japan, and Siam at the Paris Universal Exhibition of 1867," 134. Japanese porcelains were considered to be of a higher quality than Chinese or European porcelains due, in part, to the fact that only a small selection of Japanese art objects entered Europe before the mid nineteenth-century. For more discussion of the relationship between Japanese, European, and Chinese porcelains, see Oliver Impey, "Japanese Export Art of the Edo Period and Its Influence on European Art," *Modern Asian Studies* 18, no. 4 (1984).
[156] Chiba, "Japonisme: East-West Renaissance in the Late 19th Century," 3. "Unlike the earlier *Orientalisme* (Near Eastern) and *Chinoiserie* (Chinese) of the 18th century, both of them more gradual and diffuse in influence, Japonisme tended to have a concentrated character."

problem. For example, critics such as Burty and the de Goncourt brothers feared that the rising interest in *japonisme* among a general, namely female, consumer base would lead Asian art objects to be seen as the domain of feminine consumers seeking to decorate their homes much in the same way that Chinese-inspired objects were. It was this same fear of bourgeois women's interest in Japanese art objects during the late 1870s that Reed claims inspired Manet's use of a Japanese or Japanese-style screen in *Nana*.[157]

Prior to Criss's dissertation, there had been little scholarly attention paid to the influence of *japonisme* on Morisot's work – rather, an interest in Japanese art was ascribed to her male counterparts.[158] Criss convincingly argues that Morisot, Cassatt, and Bracquemond engaged with *japonisme* in their representations of upper-class bourgeois femininity through a distinct lens: that of the bourgeois, female artist. She notes that these artists demonstrated their avant-garde taste for Japanese art objects in two ways: through "the depiction of *japonaiseries* or the inclusion of Japanese formal qualifies common to *ukiyo-e* prints."[159] Criss suggests that Morisot's large collection of Japanese *uchiwa* fans demonstrated her affinity for *japonisme*.[160] Morisot even lent a selection of her own fans to Manet (they are present in the background of his 1874 painting *Lady with Fans*).[161]

According to Criss, Morisot included *uchiwa* fans in her paintings for two reasons: first, because *japonaiseries* were collected by both herself and other members of the avant-garde circle of artists she worked with since the 1860s; second, because by the 1870s *japonaiseries* had

[157] Reed, "Originating Japanism: Fin-de-Siècle Paris," 64.
[158] Higonnet, *Berthe Morisot's Images of Women*, 79. Higonnet notes that impressionism, as a loosely defined movement, drew inspiration from a variety of sources that included Japanese prints.
[159] Criss, "Japonisme and beyond," 8.
[160] Criss, "Japonisme and beyond," 163. Morisot included *uchiwa* fans in a number of her paintings during the period between 1870 and 1894 and was even depicted holding one in Marcellin Desboutin's 1876 portrait of her (fig. 32).
[161] Criss, "Japonisme and beyond," 165.

become commonplace in the homes of bourgeois women like herself.[162] In 1877, the same year that she painted *Young Woman Powdering Herself*, Morisot painted *Daydreaming* (fig. 33), which depicts a woman in a peignoir with her legs drawn up onto a sofa, the bright blue *uchiwa* fan in her fan a burst of color amongst dark greys and whites. In both *Young Woman Powdering Herself* and *Daydreaming*, Japanese objects draw the eye with their bright colors before the woman does. As Criss notes, the way in which Morisot depicts the hired model in *Daydreaming* in such a way that she is read as bourgeois (the clothing she wears and the fan that she holds) evinces the artist's ability to "manipulate objects in her art to create, not simply to reinforce, social class."[163] This social class was that of the female bourgeois artist, who purchased not only *japonaiseries* but canvases painted by her peers.

Morisot's engagement with *japonisme* differed from other bourgeois female consumers, particularly in the ways in which she displayed *japonaiseries* in her home and in her work. Criss notes, "most women of Morisot's social class would have not had avant-garde art decorating their walls alongside fashionable Japanese and European fans."[164] Criss only discusses Morisot's later *toilette* images, *La Coiffure* (1894) (fig. 34) and *Young Woman Putting Up Her Hair* (1894), mentioning that they blend European and Japanese ideas about the *toilette* image. She argues that the presence of both *uchiwa* fans, one of which depicts a woman styling another woman's hair, and a framed painting, Morisot's own *The Black Bodice*, in *La Coiffure* serves to highlight Morisot's unique status as both a bourgeois consumer with good taste and collector of avant-garde art. Criss tentatively suggests that Morisot's purpose in linking the bodies of European and Japanese women at their *toilettes* is to reflect upon her own status in life:

[162] Criss, "Japonisme and beyond," 170.
[163] Criss, "Japonisme and beyond," 169.
[164] Criss, "Japonisme and beyond," 179.

> The linking of Japanese and European women at their *toilette* with Asian and Western fans, themselves feminine and decorative attributes, and the avant-garde formal qualities of the canvas and the painting within the painting all show the diverse affiliations of Morisot herself.[165]

When it comes to analysing the 'avant-garde formal qualities of the canvas,' however, Criss does not elaborate, instead suggesting that both later paintings have "varying connotations of *ukiyo-e* in her imagery."[166] Although her focus is on Morisot's invocation of the *uchiwa* fan, I would extend Criss's suggestion regarding Morisot's strategic use of bourgeois art objects in her later *toilette* images to her earlier positioning of the blue-and-white bowl in *Young Woman Powdering Herself*. Morisot merged her interest in Japanese art and avant-garde painting nearly twenty years prior, in a similar way that she engaged with cosmetic advertisements: as sources for rendering a modern *toilette* image.

Conclusion

Morisot's depiction of a woman using an expensive porcelain bowl to hold her face powder demonstrates the artist's interest in Japanese art objects both as a female consumer and as an artist interested in the decorative qualities and artistic potential of *japonaiseries*. As I have argued, Morisot's *Young Woman Powdering Herself* does not perfectly adhere to the erotic conventions of historic *toilette* images or signal prostitution, as seen in Manet's *Nana*. Morisot's choice to depict a woman wearing a white peignoir and her use of Japanese objects as cosmetic items in *Young Woman Powdering Herself* serve not as an attempt to disentangle the female body from the "domain of the commodity,"[167] per Armstrong, but to situate it within a mode of consumption that was increasingly being depicted in print cosmetic advertisements, a form of representation that was appropriate for middle class women to engage with.

[165] Criss, "Japonisme and beyond," 179.
[166] Criss, "Japonisme and beyond," 180.
[167] Armstrong, "Facturing Femininity: Manet's 'Before the Mirror,'" 72.

In contrast to Manet's *Nana*, Morisot's representation of a seated woman's peignoir-covered body negates any potential for erotic pleasure that one would expect from the French *toilette* image, while the casual representation of her dress distances Morisot's painting from the corseted women of late nineteenth-century cosmetic advertisements. The influence of both traditions of *toilette* images, however, results in a painting that challenges the notion that the female boudoir is a site for male voyeurism alone while also reinforcing the commodification of female beauty: *Young Woman Powdering Herself* is, after all, a painting that was put on display. The body of the woman in *Young Woman Powdering Herself* is consumable, but it is consumable in the way that images of women in cosmetics items were – as vehicles for the feminine consumption of consumer goods rather than the male viewer's erotic consumption of the female body. Morisot's painting thus blends elements of female consumer culture, *japonaiseries* and cosmetic advertising to produce a painting that speaks to a specific moment in time when images of women applying makeup shifted away from the erotic and towards the empathetic – from selling the body of the woman to selling the accoutrements that she adorns herself with.

Conclusion

In this master's thesis, I considered how the depiction of cosmetic items and *japonaiseries* in Édouard Manet's *Nana* (1877) and Berthe Morisot's *Young Woman Powdering Her Face* (1877) reflect late nineteenth-century discourses regarding women's consumption of modern commodities and beauty. I demonstrated how both artists incorporated consumer goods, such as face powders and Japanese art objects, that were increasingly identified with certain classes of women shoppers into their *toilette* scenes to visually classify the bodies of their subjects.

In the first chapter, I explored how Manet drew upon contemporary discourses, including writing by Charles Baudelaire and Émile Zola, that associated women's ostensibly excessive consumption with prostitution in his painting *Nana.* In depicting a sex worker applying makeup and standing in front of a Japanese or Japanese-style screen, Manet gave form to men's growing fears regarding feminine consumption. Manet's inclusion of the crane-emblazoned screen calls upon the worries of male *japonistes* who blamed bourgeois women consumers for feminizing *japonisme*. In addition, I argue that the depiction of face powder and rouge by Manet evoked a moralizing discourse that proposed that women wore makeup to trick and seduce men.

While Manet referenced the voyeuristic connotations of the *toilette* scene and made parallels between the female consumer of both cosmetics and *japonaiseries* and the female as commodity, Morisot tried to negate the erotic tension of the genre in *Young Woman Powdering Herself*. In the second chapter, I argued that Morisot foregrounded the bourgeois status of her sitter by incorporating the compositional conventions of cosmetic advertisements and depicting a Japanese or Japanese-style porcelain bowl as a vessel for face powder. There is room for further investigation into the ways in which Morisot incorporated narrative and compositional methods from Japanese *bijin-ga* prints into her later *toilette* images of women doing their hair.

The relationship between Japanese *ukiyo-e* prints and French *toilette* images of women applying makeup warrants further investigation. While this thesis considered the ways in which French artists associated with the Impressionists incorporated *japonaiseries* into their images of women applying makeup, there are examples of Japanese artists incorporating conventions of French *toilette* images into their prints. For example, in the 1861 ukiyo-e print *Furansujin no shōzō,* or *Portrait of the French* by Japanese artist Utagawa Yoshikazu (fig. 35), which depicts a woman applying white makeup while a man holding a lit cigar loiters in an adjacent doorway,

comes to mind. Furthermore, there is much work to be done regarding the lack of diversity in skin tones in both cosmetics advertisements and in cosmetics themselves. The paintings and advertisements discussed in this thesis primarily feature white women applying white powders to their faces while in rooms decorated with East Asian art objects. As cosmetics companies in both France and Japan grew at the turn of the twentieth century, ideas of whiteness and racialized beauty standards would only spread further.[168]

It is perhaps not a coincidence that Manet and Morisot produced paintings that depict a woman applying makeup at a *toilette* in 1877. Perhaps the artists discussed their plans to engage with this subject matter with each other at social gatherings or in their studios. In any case, there was certainly a plethora of visual representations of women applying makeup available for them to consult with: advertisements for cosmetics printed in magazines, *ukiyo-e* prints from Japan, oil paintings in museums, and travel photographs that circulated in bound volumes.

[168] For a discussion of the global marketing strategies of Japanese cosmetics companies in the early twentieth century, see Gennifer Weisenfeld, "Shiseido Chic: The Cosmopolitan Aesthetics of Japanese Cosmetics," in *Crossing the Sea: Essays on East Asian Art in Honor of Professor Yoshiaki Shimizu*, ed. Gregory Levine, Andrew Watsky, and Gennifer Weisenfeld (Princeton: Princeton University Press, 2012), 159–79. For a discussion of changing ideas of modern women and beauty standards in France, see Aro Velmet, "Beauty and Big Business: Gender, Race and Civilizational Decline in French Beauty Pageants, 1920–37," *French History* 28, no. 1 (November 8, 2013): 66–91.

Figures

Figure 1: François Boucher, *Jeanne-Antoinette Poisson, Marquise de Pompadour*, 1750. Oil on canvas, 81.2 x 64.9 cm. Harvard Art Museums/Fogg Museum, Cambridge, MA. Bequest of Charles E. Dunlap.

Figure 2: Édouard Manet, *Nana*, 1877. Oil on canvas, 154 x 115 cm. Kunsthalle Hamburg, Hamburg.

Figure 3: Berthe Morisot, *Jeune femme se poudrant (Young Woman Powdering her Face),* 1877. Oil on canvas, 39 x 46 cm. Musée d'Orsay, Paris. © Musée d'Orsay, Dist. RMN-Grand Palais / Patrice Schmidt.

Figure 4: Antoine Trouvain, *Madame la Marquise d'Agneau a sà toilette,* 1694. Engraving. Bibliothèque nationale de France, département Estampes et photographie, Paris.

Figure 5: Henri de Toulouse-Lautrec, *Woman at her toilette*, 1889. Private collection. Wikimedia Commons.

Figure 6: Georges Seurat, *Young Woman powdering Herself*, 1888-90. Oil on canvas, 79.5 x 95.5 cm. © The Samuel Courtauld Trust, The Courtauld Gallery, London.

Figure 7: Advertisement for Pears' Shaving Soap. 1886. Print. From *Harper's Weekly* 30, no. 1548, p. 544.

LA VELOUTINE FAY

PLUS DE MAQUILLAGE

L'autre jour, je rencontre un grincheux (mettons que ce vilain adjectif n'a pas de féminin) : — Vous ici, déjà ? — Oui, mon cher, j'étais venu en reconnaissance... Hélas ! Paris sera inhabitable cet hiver; pas de bals, pas de réceptions, pas un étranger, on se mourra d'ennui, — je repars pour un an.

— Ah ! quelle erreur et quelle folie ! lui dis-je. Vous avez mal vu ou superficiellement. De nos plus belles, de nos plus élégantes, quelques-unes sont ici déjà, les autres songent à revenir. Nous n'aurons pas de fêtes souveraines ou ministérielles, — et encore *chi lo sa?* — Mais le grand mal, après tout ? On se verra en petits comités de cent personnes; si l'on danse un peu moins, on causera un peu plus. Que de choses à se dire, après deux années de dispersion et tant d'événements !

Mon grincheux me quitta en hochant la tête. Pauvre incrédule ! Comme si l'on ne savait pas que Paris danserait même sur un volcan !

Et puisque les idées de régénération sont à l'ordre du jour, profitons-en pour vous dire : Mesdames, plus de maquillage.

Votre teint est un baromètre infaillible que vous consultez chaque matin pour savoir si votre visage est au beau fixe. Hélas ! que de fois il varie ! Il suffit d'une nuit d'insomnie ou de fatigue pour altérer les traits et bistrer les yeux.

N'est-il donc pas un moyen de réparer ces défaillances, sans employer des compositions malsaines, si dangereuses pour la beauté, qu'elles finissent par compromettre au lieu de la conserver.

Si, elle est bien connue, cette recette infaillible. Pendant le siége elle servit à dissimuler les traces de bien des larmes. Elle faisait prime alors.

La *veloutine Fay* (9, rue de la Paix) rend à la peau sa blancheur et sa diaphanéité. Les grains imperceptibles de cette poudre s'assimilent au tissu dermal. Le teint s'éclaircit. L'incarnat brille plus rose, à travers l'épiderme devenu plus transparent et plus satiné. La *veloutine Fay* illumine la physionomie, elle la poétise.

Donc, mesdames, plus de maquillage, plus de maquillage !

—

Figure 8: Advertisement for La Veloutine Fay. 11 November 1871. From *La Vie Parisienne* p. 1036, https://agorha.inha.fr/inhaprod/ark:/54721/003228693. Institut national d'histoire de l'art (France) - licence : Attribution 4.0 International (CC BY 4.0).

Figure 9: Advertisement for ‘La Crème et la Poudre des Fées de Madame Sarah Felix,’ 24 June 1876. From *La Vie Parisienne* p. 372, https://agorha.inha.fr/inhaprod/ark:/54721/003252087. France: Institut national d'histoire de l'art.

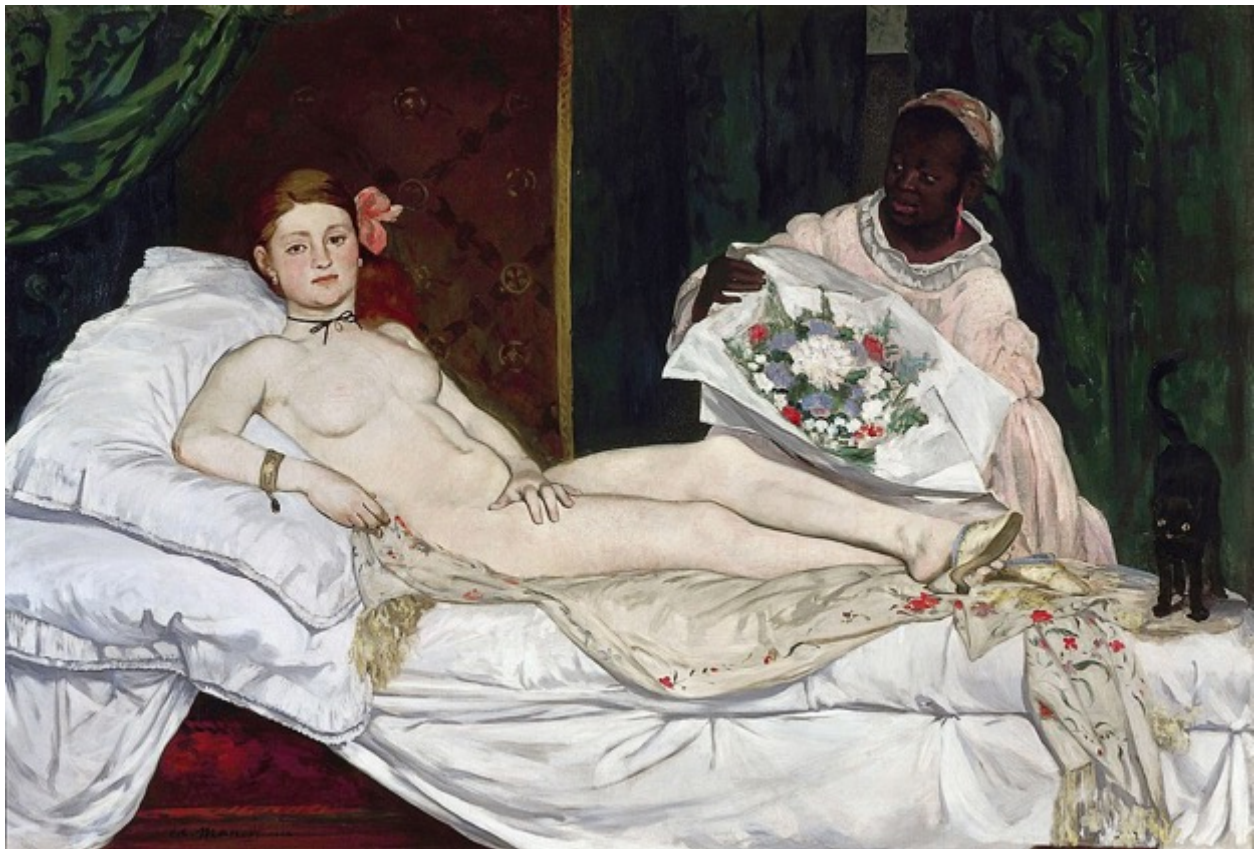

Figure 10: Édouard Manet, *Olympia*, 1863. Oil on canvas, 130.5 x 190 cm. Musée d'Orsay, Paris. © RMN-Grand Palais (Musée d'Orsay) / Hervé Lewandowski.

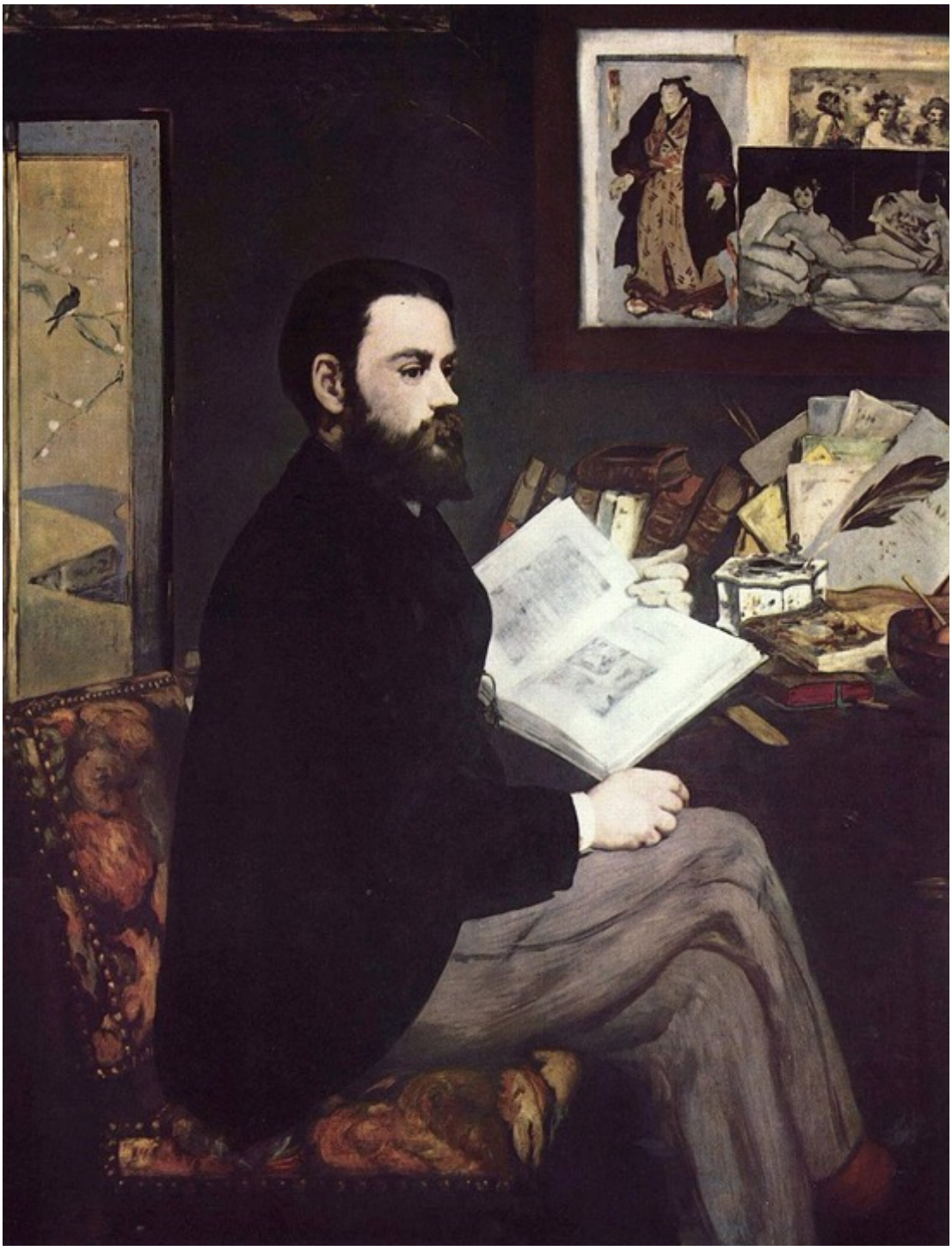

Figure 11: Édouard Manet, *Portrait of Émile Zola,* 1867. Oil on canvas, 146.5 x 114 cm. Musée d'Orsay, Paris. © RMN-Grand Palais (Musée d'Orsay) / Hervé Lewandowski.

Figure 12: Édouard Manet, *The Lady with Fans,*1873. Oil on canvas, 113.5 x 166.5 cm. Musée d'Orsay, Paris. © RMN-Grand Palais (Musée d'Orsay) / Hervé Lewandowski.

Figure 13: Édouard Manet, *Repose (Le Repos),* 1871. Oil on canvas, 150.2 x 114 cm. Rhode Island School of Design Museum, Rhode Island. Bequest of Mrs. Edith Stuyvesant Vanderbilt Gerry.

Figure 14: Utagawa Kuniyoshi. *Recovering the Stolen Jewel from the Palace of the Dragon King (Ryugu Tamatori Hime no su,* 1853. Triptych of woodblock prints; ink and color on paper, A: 36.5 x 24.8 cm, B: 36.5 x 25.1 cm, C: 36.5 x 24.8 cm. New York: The Metropolitan Museum of Art.

Figure 15: James McNeill Whistler, *Rose and Silver: The Princess from the Land of Porcelain*, 1865. Oil on canvas, 201.5 cm x 116.1 cm. Freer Gallery of Art, Washington, D.C. Gift of Charles Lang Freer.

Figure 16: James Tissot, *Jeunes femmes regardant des objets japonais,* 1869-1870. Oil on canvas, 62 x 47.5 cm. Private Collection. Wikimedia Commons.

Figure 17: François-Marie Firmin-Girard, *La toilette japonaise,* 1873. Oil on canvas, 54 x 65 cm. Museo de Arte de Ponce, Ponce, Puerto Rico. The Luis A. Ferré Foundation, Inc.

Figure 18: Alfred Stevens, *La Parisienne japonaise,* 1872. Oil on canvas, 111.8 x 77.3 cm. La Boverie, Liège, France. Wikimedia Commons.

Figure 19: Émile Bayard*, Jeune Japonaise a sa toilette*. From Aimé Humbert, *Le Japon Illustré : Ouvrage Contenant 476 Vues, Scènes, Types, Monuments et Paysages* (Paris, Hachette, 1870), p. 98.

Figure 20: Felice Beato, *Woman at Toilette,* 1867-1868. Albumen print, hand-colored, 20.3 x 25.4 cm. National Gallery of Art, Washington. Image from Artsy.net.

Figure 21: Édouard Manet, *Devant la glace*, 1876. Oil on canvas, 93 x 71.6 cm. Solomon R. Guggenheim Museum, New York, Thannhauser Collection, Gift, Justin K. Thannhauser, 1978.

Figure 22: Trade card of Alphonse Giroux et Cie, post-1855. Wood engraving. The Metropolitan Museum of Art, New York, Department of Drawings and Prints (Album of Tradecards/French Staitoners). Image from Daniëlle Kisluk-Grosheide, "Maison Giroux and Its 'Oriental' Marquetry Technique," *Furniture History* 35 (1999): 152, fig. 5.

Figure 23: Frank Dillon, *The Stray Shuttlecock,* 1878. Oil painting. © Victoria and Albert Museum, London.

Figure 24: Kitagawa Utamaro, [*Kuchi-beni] = [Painting the lips],* 1793-1804. The Miriam and Ira D. Wallach Division of Art, Prints and Photographs: Print Collection, The New York Public Library.

Figure 25: Berthe Morisot, *Woman at her Toilette (Young Woman at her Toilette)*, 1875-80. Oil on canvas, 60.3 x 80.4 cm. The Art Institute of Chicago, Chicago. Stickney Fund.

Figure 26: Berthe Morisot, *Young Woman in Mauve*, 1880. Oil on canvas. Private Colleciton. Wikiart.

Figure 27: Charles Chaplin, *Blowing Bubbles,* 1881. Oil on canvas, 29.2 x 23.5 cm. Private Collection. Image from Art Renewal Center.

Figure 28: Jules Chéret, Veloutine Ch. Fay, 9 rue de la Paix, Paris : [affiche] / [Jules Chéret], 1872. Color lithograph, 64 x 47 cm. Paris: Bibliothèque nationale de France.

Figure 29: Advertisement for 'Un Peu de Féerie – La Crème et la Poudre des Fées de Madame Sarah Felix,' 17 June 1876. From *La Vie Parisienne* p. 372, https://agorha.inha.fr/inhaprod/ark:/54721/003252086. France: Institut national d'histoire de l'art.

Figure 30: Advertisement for ‘La veloutée Pompadour et la crème rosée de la parfumerie Pompadour (rue Richelieu, 100),’ 27 November 1875. From *La Vie Parisienne* p. 672, https://agorha.inha.fr/inhaprod/ark:/54721/003228898. France: Institut national d'histoire de l'art.

Figure 31: Advertisement for Veloutine face powder. Image from The Graphics Fairy.

Figure 32: Marcellin-Gilbert Desboutin, *Portrait of Berthe Morisot*, ca. 1876. Drypoint; second state of two, 48 x 33.7 cm. New York: The Metropolitan Museum of Art. Rogers Fund, 1922.

Figure 33: Berthe Morisot, *Daydreaming*, 1877. Pastel on canvas, 50.17 x 60.96 cm. Kansas City: The Nelson-Atkins Museum of Art. Purchase: acquired through the generosity of an anonymous donor.

Figure 34: Berthe Morisot, *La Coiffure*, 1894. Oil on canvas, 55 x 46 cm. Buenos Aires: Museo Nacional del Bellas Artes.

Figure 35: Utagawa Yoshikazu, *Furansujin no shōzō*, 1861. Woodcut print on hōsho paper, 36.5 x 24.8 cm. Washington, D.C.: Chadbourne collection of Japanese prints, Library of Congress Prints and Photographs Division.

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