The Influence of Japanese Figure Conventions on French Art of the Late Nineteenth Century

Lana Carol Zepponi
THE INFLUENCE OF JAPANESE FIGURE CONVENTIONS ON FRENCH ART OF THE SECOND HALF OF THE NINETEENTH CENTURY

By
Lana C. Zepponi

A thesis submitted to the faculty of The University of Mississippi in partial fulfillment of the requirements of the McDonnell-Barksdale Honors College.

Oxford
August 2003

Approved by

Advisor: Professor Betty Crouther

Reader: Professor Esther Sparks

Reader: Professor Nancy Wicker

Reader: Professor Steve Brown
ABSTRACT

LANA CAROL ZEPPOINI: The Influence of Japanese Figure Conventions on French Art of the Second Half of the Nineteenth Century
(Under the direction of Professor Betty Crouther and Professor Esther Sparks)

Japanese *ukiyo-e* prints influenced the treatment of figures in French art during the second half of the nineteenth century. While this topic has been addressed by scholars of *japonisme*, I did not find a work in English focused solely on it. Herein, I analyze the transfer of Japanese figure conventions to French art by compiling information from scholars such as Gabriel Weisberg, Colta Feller Ives, and Jay Martin Klone, presenting my own observations, and comparing French and Japanese art to support my argument. Works by major artists Édouard Manet, Edgar Degas, and Mary Cassatt are discussed. I chose these artists because their works span the second half of the nineteenth century; they shared similar artistic principles connected with the Impressionist movement; and they influenced each other.

This thesis is organized into five chapters, the first explaining the cultural context of French *japonisme*, specifically, why Japanese art became a significant part of the French art world. The second chapter discusses Manet’s *japonisme* regarding figures. The third and fourth chapters discuss Degas and Cassatt respectively. Each chapter treats each artist’s known encounters with Japanese prints and compares certain French works with Japanese prints. Often, works by the French artists are compared to specific Japanese prints when it has been documented that an artist owned or saw the related
ukiyo-e print and copied it in one of his or her pieces. If a piece by a French artist appears to have Asian influence, and Japanese prints containing the same characteristics are numerous, an example from ukiyo-e is given with the understanding that the French artist may have seen prints like it, not necessarily that specific print. In the concluding chapter, the argument is summarized, and several opportunities for expanding upon the topic are suggested.
ACKNOWLEDGEMENTS

I wish to express my sincere gratitude to Professors Betty Crouther, Nancy Wicker, and Steve Brown for reading many drafts, attending many, many meetings, and especially for their guidance and encouragement. In addition, special thanks are due to Professor Esther Sparks for taking an interest in this project far beyond the requirements of an independent study advisor, for meeting me in Laurel, for reading my papers in Indiana, and for being a truly caring teacher. I also thank the staff at the Lauren Rogers Museum of Art in Laurel, Mississippi, for allowing me to look at their wonderful collection of Japanese prints.
TABLE OF CONTENTS

LIST OF FIGURES ......................................................................................... vii

CHAPTER I: CULTURAL CONTEXT OF JAPONISME ........................................... 1

CHAPTER II: ÉDOUARD MANET .................................................................. 12

CHAPTER III: EDGAR DEGAS ................................................................... 25

CHAPTER IV: MARY CASSATT ................................................................... 36

CONCLUSION ............................................................................................... 45

NOTES ........................................................................................................... 49

WORKS CONSULTED ............................................................................... 57

APPENDIX: FIGURES ................................................................................ 61
LIST OF FIGURES


2-1. Édouard Manet. Le Déjeuner sur l’herbe. Oil on canvas. 1862-63 .......... 12

2-2. Édouard Manet. The Absinthe Drinker. Oil on canvas. 1859 ............... 13


2-4. Édouard Manet. Portrait of Zacherie Astruc. Oil on canvas. 1864 ......... 14

2-5. Édouard Manet. Portrait of Zacherie Astruc. (detail). Oil on canvas. 1864 ... 14

2-6. Édouard Manet. Portrait of Émile Zola. Oil on canvas. 1868 ............... 14

2-7. Édouard Manet. The Queue before the Butcher Shop. Etching. 1870 ........ 15


2-10. Édouard Manet. Detail from L’Après-Midi d’un Faune. Wood engraving. ca. 1875-1876 .............................................................. 17, 29, 30

2-11. Katsushika Hokusai. Detail from the Manga, vol. I. Woodcut. 1814-78 ... 17, 29

2-12. Katsushika Hokusai. Detail from the Manga, vol. I. Woodcut. 1814-78 ... 17, 30, 31

2-13. Édouard Manet. Bathers on the Seine. Oil on canvas. 1876 ............... 17

2-14. Katsushika Hokusai. Detail from the Manga, vol. II. Woodcut. 1814-78 ... 18, 30

2-15. Édouard Manet. Detail from L’Après-Midi d’un Faune. Wood engraving. ca. 1875-1876 .............................................................. 18


2-17. Édouard Manet. Angelina. Oil on canvas. 1865 ................................ 19

2-18. Édouard Manet. Portrait of Berthe Morisot. Oil on canvas. 1875 ........ 19


2-20. Édouard Manet. The Street Singer. Oil on canvas. ca. 1862 ............... 19
2-21. Ishikawa Toyonobu. *Actors as Lovers under one Umbrella, in a play performed in 1747.* (detail) .................................................................19

2-22. Utagawa Kunimasa. *Geisha Kneeling with Samisen on her Lap* ........................................19, 27

2-23. Édouard Manet. *Woman with a Parrot.* Oil on canvas. 1866 ............................................19

2-24. Édouard Manet. *The Old Musician.* Oil on canvas. 1862 ..................................................20

2-25. Édouard Manet. *On the Beach at Boulogne.* Oil on canvas. 1869 .................................20

2-26. Isoda Koryūsai. *The Tama River at Ide* .............................................................................21

2-27. Kiyonaga. *Flowers of Dote in Yoshiwara* ...........................................................................21


2-29. Kiyochika. *Night Rain at Yanagiwara* ..............................................................................21

2-30. Édouard Manet. *The Fifer Boy.* Oil on canvas. 1866 .......................................................22

2-31. Édouard Manet. *Olympia.* Oil on canvas. 1863 ..............................................................22

3-1. Torii Kiyonaga. *Women in a Bathhouse.* Color woodcut diptych. 1787 ......26, 28

3-2. Edgar Degas. *Woman with Chrysanthemums.* Oil on canvas. 1865 ............................27

3-3. Edgar Degas. *At the Louvre: Mary Cassatt in the Paintings Gallery.*
*Etching, aquatint, drypoint and crayon électrique. 1879-80* ...........................................27, 34

3-4. Shūchō. *Man of Metal and Woman of Earth,* from the series *Matching Couples of the Five Elements* ........................................................................28

3-5. Suzuki Harunobu. *Kayoi Komachi.* Pillar print from the series
*The Seven Fashionable Komachi* .................................................................28


3-10. Katsushika Hokusai. Detail from the *Manga,* vol. II. Woodcut. 1814-78 .............30
3-12. Edgar Degas. Woman in the Tub. Pastel. 1884..........................................31
3-14. Edgar Degas. Three Women Combing their Hair. 1875-76...........................31
3-15. Nishigawa Sukenobu. Page from One Hundred Women from Different Classes. Woodcut. 1723 ...............................................................31
3-16. Edgar Degas. The Coiffure. Oil on canvas. ca. 1892.................................32, 35
3-17. Edgar Degas. Woman Having Her Hair Combed. Pastel 1886-88........32
3-18. Kitagawa Utamaro. Girl Dressing a Companion's Hair. From the series Twelve Forms of Women's Handiwork. Color woodcut...............32
3-19. Edgar Degas. After the Bath. (Large Version) Lithograph. Third state. 1891-92 ...33
3-22. Edgar Degas. After the Bath. Lithograph. Fifth state. ca. 1891.................33
3-23. Kitagawa Utamaro. Woman Combing her Hair. From the Series Ten Forms of Feminine Physiognomy. Color woodcut. ca. 1802 ..................33, 41
3-24. Edgar Degas. La Toilette. Monotype. ca. 1880-85..................................33
3-25. Tamagawa Shūchō. Woman Taking a Sponge Bath. Woodcut. ca. 1789-90 ....33
3-26. Kitagawa Utamaro. Woman of the Mountain and Kintarō..........................33
3-27. Kitagawa Utamaro. Mother and sleepy child: midnight, hour of the rat. From the series Customs of Women in Twelve Hours. Color woodcut. ca. 1795........33, 42
3-28. Edgar Degas. Woman Ironing. Oil on canvas. ca. 1887..............................33
3-29. Mary Cassatt. In the Opera Box. Soft-ground, aquatint, and etching. Fourth state. 1879-80...............................................................36
4-1. Mary Cassatt. The Tub. Drypoint, soft-ground, and aquatint. 1890-91........39
4-2. Mary Cassatt. Woman Bathing a Baby in a Tub. Color woodcut.................39
4-3. Kitagawa Utamaro. Woman Combing her Hair. From the series Twelve Forms of Women's Handiwork. Color woodcut...............32

ix
4-4. Mary Cassatt. *The Visit*. Drypoint and aquatint. 1890-91 ........................................ 40

4-5. Mary Cassatt. *Tea*. Oil on Canvas. 1879-80 ................................................................. 40

4-6. Kitagawa Utamaro. *Two Beauties, One Holding a Teacup, the Other Fingering Her Hairpin*. Color woodcut. ca. 1797 ................................................................. 40

4-7. Mary Cassatt. *The Coiffure*. Drypoint, soft-ground etching and aquatint. 1891 .... 40

4-8. Mary Cassatt. *The Fitting*. Drypoint, soft-ground etching and aquatint. 1891......... 40

4-9. Mary Cassatt. *The Lamp*. Drypoint, soft-ground etching and aquatint. 1891 ....... 40

4-10. Mary Cassatt. *Woman Bathing*. Drypoint, soft-ground etching and aquatint. 1891 ................................................................. 40

4-11. Kitagawa Utamaro. *Takashima Ohisa Using Two Mirrors to Observe her Coiffure*. Color woodcut. 1797 ................................................................. 32, 40

4-12. Kuniyoshi. *Exposing the shoulders*. From the series *Various Moods of Women suggested by Landscapes* ............................... 41


4-14. Mary Cassatt. *In the Omnibus*. Drypoint and aquatint. 1890-91 ........................................ 42

4-15. Mary Cassatt. *Drawing for “Interior of a Tramway Passing a Bridge.”* Pencil and black chalk. 1890-91 ................................................................. 42

4-16. Mary Cassatt. *The Letter*. Drypoint, soft-ground etching and aquatint. 1890-91 ................................................................. 42

4-17. Kitagawa Utamaro. *Portrait of the Oiran Hinzauru*. Color woodcut. ca. 1796 .... 42

4-18. Choki. *Osan and Mohei* ................................................................. 43

4-19. Mary Cassatt. *Feeding the Ducks*. Drypoint and aquatint with monotype additions on cream laid paper. ca. 1895 ................................................................. 43


4-21. Mary Cassatt. *Summertime*. Oil on canvas. ca. 1894 ................................................................. 43
4-22. Mary Cassatt. *The Kitchen Garden*. Drypoint, soft-ground etching, and aquatint. 1893...
Chapter I

Cultural Context of Japonisme

Japanese prints had a strong influence on French art of the second half of the nineteenth century, as new art forms mirrored rapidly evolving cultural changes. In France, members of the middle class were working to reform an unstable government, as they experienced three different republics and two empires. Meanwhile, artists were working to defy academic standards of art, and they chose modern reality as the most worthy subject matter. France suffered problems such as rampant alcoholism and drug use, increasing crime, poor sanitation, and tuberculosis. At the same time, controversies, such as the Dreyfus Affair and ongoing social upheaval over labor rights, divided the country. The art world reflected new patterns of thought in a developing age of reason, a rising freedom of expression among all classes, and the social struggles that ensued. In the middle of the century, Japanese art was introduced into the country, and many artists embraced the unusual style of Japanese artistic conventions. Japanese influence not only helped these artists to break away from binding academic standards but sparked a social phenomenon in Western culture known as japonisme.

Early in the century, French artists began to rebel against classical ideals of art, which were strictly defended by the Academy and the Salon, and considered socially acceptable. The Royal Academy of Painting and Sculpture did not exist after the French Revolution, but the École des Beaux-Arts (Fine Arts School) carried on its mission and
held a yearly exhibition called the Salon. Until the middle of the nineteenth century when private dealers were more abundant, there was no other place to gain recognition and patronage besides the Salon. According to James H. Rubin, the school promoted “conservative attitudes and styles associated with Classical antiquity.” Few forms of less traditional art were acceptable. Preferred subject matter included scenes from mythology, history, or religion. As the government sponsored many of the exhibitions and the awards given, works by members of the Academy were considered “official art.”

Romantic painter Eugène Delacroix (1798-1863), who painted Liberty Leading the People in 1830, was praised by Baudelaire for his representations of psychology and concept, achieved through his intense color and rapid technique. Delacroix rivaled the Neo-Classicist Jean-Auguste Dominique Ingres (1780-1867), who excelled in accordance with academic guidelines and studied under Jacques-Louis David. Gustave Courbet (1819-77) is known for large-scale paintings of ordinary subject matter such as Burial at Ornans (1850). At first, he strived for acceptance into the Salon but was later praised for his Realist ideologies. Courbet believed that an artist was responsible for recording his own time in his own manner; this belief became a fundamental principle of Impressionism. The Salon was losing credibility by the middle of the century, and more artists preferred to emphasize color instead of line, realism instead of idealism, and everyday-life subjects instead of mythology and history. At the same time, radical artists encountered outside influences that helped them diverge even more from the principles of academic art. Édouard Manet admired Spanish Realism and was influenced by Spanish artists Francisco Goya (1746-1828) and Diego Velázquez (1599-1660). However, the outside influence that affected French art the most dramatically was Japanese art.
Gabriel and Yvonne Weisberg wrote, “What can be said with certainty... is that
no other foreign model... changed the look of Western art in all its manifestations so
dramatically.” The Weisbergs noted that japonisme was “truly a worldwide
phenomenon” and must be placed within cultural context to be fully understood.

Japanese ports, which had been closed for two hundred years under the Tokugawa
government, were reopened for commerce by Commodore Matthew Perry in 1854.
Japan signed trade treaties with the United States, France, England, and Russia in 1855,
and the Netherlands in 1856. It is important to note that Japanese objects existed in the
West before 1854, but were rare and thought to be Chinese. With the opening of the
ports, the Western countries found a new place to market their products and also
promoted Japanese objects in the West. A fascination with Japanese art objects followed,
as Westerners were intrigued with the newly discovered culture. Western industries
capitalized on japonisme by promoting it through advertisements, public exhibitions,
sales, and literature. Eventually, Japanese artists began to create art and other products
intended for marketing only in the West. Among the Japanese art objects that were
imported into Europe during the latter part of the nineteenth century were screens, ink
paintings, kimonos, fans, and prints. Of these, the prints had the greatest impact on
European art.

Of the countries intrigued by japonisme, France was most under the spell. The
French government wanted a stronger relationship with Japan, while manufacturers and
promoters pushed the “mania” for Japanese objects. Although England hosted the first
public exhibitions of Japanese art in 1854 and 1862, France hosted the greatest number of
such exhibitions. At the Paris Exposition Universelles of 1867, 1878, 1889 and 1900,
Japanese objects were displayed. These major exhibitions, which were attended by people from different countries throughout the world, further exposed Japanese art to other cultures. *Japonisme*, as a movement on its own, contributed to artistic movements from Impressionism to later craftsmanship movements such as Art Nouveau.  

A most significant early encounter of a French artist and Japanese prints happened when the etcher Félix Bracquemond discovered a volume of sketchbooks by Katsushika Hokusai (1760-1849), called the *Manga*, in his printer’s shop in 1856. The *Manga* is a fifteen-volume work of Hokusai’s sketches of flowers, people, animals, and landscape vistas published from 1814-1878. The printer, Delâtre, had found the book used for packing material. Bracquemond tried to persuade Delâtre to give him the book, but the printer would not give it away. Finally, he obtained it after a year or two when he found it with the engraver Laveille. In a 1905 article on Bracquemond, Léonce Bénédite wrote, “Bracquemond put [the Manga] in his pocket and this book never left his possession . . . . He used to show it to everybody, and everybody admired it as he did . . . .” Though the specific album has not been identified, Bénédite’s accounts of the *Manga* suggest that it may have been the first volume because the themes he described appear in no other single album.

In later chapters, the *Manga* will be discussed as a major influence on significant French artists of the second half of the nineteenth century. Here, I will explain the importance of the sketchbooks to the bigger picture of *japonisme*, as they shaped the first visualizations of Japanese culture in the early part of the nineteenth century. The earliest samples of Japanese art accessible to the public were illustrations in books about Japan’s geography, climate, customs, and other general information. Books such as these are
Japanese objects were displayed. These major exhibitions, which were attended by people from different countries throughout the world, further exposed Japanese art to other cultures. *Japonisme*, as a movement on its own, contributed to artistic movements from Impressionism to later craftsmanship movements such as Art Nouveau.17

A most significant early encounter of a French artist and Japanese prints happened when the etcher Félix Bracquemond discovered a volume of sketchbooks by Katsushika Hokusai (1760-1849), called the *Manga*, in his printer’s shop in 1856.18 The *Manga* is a fifteen-volume work of Hokusai’s sketches of flowers, people, animals, and landscape vistas published from 1814-1878.19 The printer, Delâtre, had found the book used for packing material.20 Bracquemond tried to persuade Delâtre to give him the book, but the printer would not give it away. Finally, he obtained it after a year or two when he found it with the engraver Laveille. In a 1905 article on Bracquemond, Léonce Bénéédite wrote, “Bracquemond put [the Manga] in his pocket and this book never left his possession . . . . He used to show it to everybody, and everybody admired it as he did . . . .”21 Though the specific album has not been identified, Bénéédite’s accounts of the *Manga* suggest that it may have been the first volume because the themes he described appear in no other single album.22

In later chapters, the *Manga* will be discussed as a major influence on significant French artists of the second half of the nineteenth century. Here, I will explain the importance of the sketchbooks to the bigger picture of *japonisme*, as they shaped the first visualizations of Japanese culture in the early part of the nineteenth century. The earliest samples of Japanese art accessible to the public were illustrations in books about Japan’s geography, climate, customs, and other general information. Books such as these are
Voyage au Japan, executé pendant les années 1823 à 1830 de l’Empire japonais by Philipp Franz von Siebold (Paris, 1838), and Recollections of Baron Gros’s Embassy to China and Japan in 1857-58 by the Marquis de Moges (1860). The Manga was the source for the illustrations in both of these books as well as others. The illustrators, given the task of Westernizing the prints, did not use Hokusai’s images directly but copied them adding modeling and backgrounds.

Elisa Evett criticized these illustrators for not recognizing that the flat quality of the prints was respected as an art form in Japan: “[the illustrators] expressed their discomfort by righting the Japanese ‘wrongs,’ by making up for what they considered the Japanese shortcomings.” The authors did not give credit to Hokusai, and Evett also criticized that using his sketches as illustrations revealed “a lack of respect for them as authentic artistic works.” A less harsh approach is to consider that perhaps the publishers and illustrators were not familiar enough with Japanese art to realize that it was different than Western art and assumed that, like Western art, the line drawings were preliminary sketches for something more detailed. After looking at pages from the Manga, it is clear that the images were ideal for demonstrating many aspects of Japanese culture. Hokusai filled the pages of his sketchbooks with scenes from Japanese life, many of them containing multiple scenes (Fig. 1-1.). The sketches were organized according to subject matter, much like the books about Japanese culture, making it easy for the writers to choose images suitable to their texts.

The Manga was used more than any other source for illustrating texts, such as those written by Philipp Franz von Siebold and the Marquis de Moges, and the landscapes of both Hokusai and Hiroshige were the second most frequently used. It is
interesting to note that the volumes of the Manga were widely used by writers before Perry’s conquest and were still used as major sources of Japanese art at the end of the nineteenth century, establishing that these volumes were a most valuable influence from Japanese art. Later, I will detail the Manga’s influence on Edgar Degas and Édouard Manet. Both artists studied the same bathers from the sketchbooks and transferred these figures into their own works.

In addition to the illustrated books about Japan, Japanese prints were influencing European art of the nineteenth century, though their value was not always apparent. Monet first saw them used as wrapping paper in a Dutch spice shop. Throughout the 1850s and 1860s, it was possible to find prints in such ways. However, in 1862, Mme de Soye opened La Porte Chinoise, which became a popular Asian art import shop, attracting Manet, Degas, Whistler, Tissot, Fantin-Latour, Baudelaire, and the Goncourts among other major figures in the art world of nineteenth-century France. The first formal exhibition of ukiyo-e occurred in the Paris Exposition Universelle of 1867, the same year the shōgunate fell. The prints were numerous enough at this exhibition to cause a stir among critics and create awareness among artists.

By the 1870s, the prints and other Asian objects had been recognized by artistic and literary circles, and became more valuable. At that time, Japanese ceramics, ivories, lacquers, bronzes, and prints were used to decorate Parisian studios and drawing rooms. In the 1880s, Siegfried Bing and Tadamasa Hayashi sold ukiyo-e prints in Paris. Tadamasa arrived in Paris in 1878, and became the leading salesman of ukiyo-e and advisor to Frenchmen building collections. Upon realizing that the prints were valuable to Europeans, he sent his wife on a search in Japan for anything that could pass as ukiyo-e.
e. At first, Mrs. Hayashi approached old shops and needy people and offered them one cent for each print. As the Japanese began to comprehend the value of the prints in Europe, they began charging seven or eight dollars for finer works.\(^{32}\) The spread of Japanese prints came to a peak at the 1890 exhibition at the École des Beaux-Arts, showing over seven hundred prints, along with illustrated books from private collections. By the end of the century, interest in Japanese art as a decorative and fashionable trend resulted in cheap imitations, as well as fine Art Nouveau objects crafted by artists such as Gallé and Lalique.\(^{33}\)

Parallels between French culture in the nineteenth century and Japanese culture in the eighteenth century suggest that France’s attraction to Japanese art was deeper than aesthetics alone. Nineteenth-century France and eighteenth-century Japan both experienced the growth of middle classes. Both cultures were valuing realistic subject matter and were sensing elegance in the mundane, finding “art in everything from deportment to the shape of a cup.”\(^{34}\) As the middle classes grew, cities expanded, and artists began finding subject matter in everyday city scenes, many of which were pleasure scenes. While the ukiyo-e artists depicted scenes from Yoshiwara, the pleasure quarters in Edo (present-day Tokyo) during the eighteenth century, French artists of the nineteenth century were painting forms of entertainment ranging from the theater and ballet to the circus and brothels. Another important link between the aesthetic preferences of the two cultures was their mutual fascination with the everyday activities and details of women’s lives. Japanese artists such as Utamaro treated a peasant woman with the same grace as a member of the aristocracy. French artists like Degas tried to capture a woman’s “appearance, fancies, preoccupations, moods, and her station in life,” as he gracefully
tried to capture private moments and what women's lives were when no one was supposed to see. Women dressing and bathing, and dancers stretching and rehearsing are themes in his work. Also in common between the two cultures was the sense of irony that the cultures shared in their art. The French had artists throughout the century such as Daumier, Manet, Degas, and Toulouse-Lautrec, who exposed human folly and used their work as social commentary. Ukiyo-e artists had been making statements with glances and gestures long before Daumier and the Realists emerged.

Before the close of the nineteenth century, most French artists had encountered and been influenced by Japanese prints. French artists were struck by unconventional Japanese characteristics, such as the lack of linear perspective, soft and muted colors, unusual foreshortening, cropping, and flat, outlined figures. Subject matter differed, as Japanese figures were depicted participating in everyday activities. These Japanese woodblock prints were called ukiyo-e, meaning, “pictures of the floating world,” based on the ideals of “the pleasures of the moon, the snow, the cherry blossoms and the maple-leaves, singing songs, drinking wine . . . and floating . . .” Ukiyo-e began in the late seventeenth century after the Japanese middle class had culturally strengthened. The prints depicted pleasurable scenes from Edo, such as views of famous places, history, landscapes, scenes from brothels, yakusha-e—scenes from the theater, and bijin-ga—pictures of beautiful women. The Yoshiwara quarter of Edo (present day Tokyo) was the location of most of the subject matter of ukiyo-e prints, as it was the entertainment district. The prints were sold cheaply on the street and were used for advertisements, billboards, posters, and post cards.
Among the most unusual conventions of ukiyo-e was the treatment of the human figure. The stylized figures in the ukiyo-e prints were unlike the figures Westerners were accustomed to seeing in art. The figures were created without modeling and shadows and were defined only with lines filled in with one flat color. Ukiyo-e figures were often out-of-proportion and sometimes in contorted positions. A close look at the fingers and toes in many ukiyo-e prints reveals pudgy, distorted, cartoon-like appendages, such as in the prints of Utamaro, and long, sharp fingers with the index finger and the little finger the same length, as in the prints of Harunobu. The elaborate Japanese coiffures must have seemed extraordinary, and facial features defined by a few simple lines reminded the Europeans of caricature. Another curious characteristic was that the idealized faces of the figures looked alike among different figures and different artists. The heads were often large in proportion to the rest of the body, and most faces were seen in three-quarter view with two arched eyebrows, two almond-shaped eyes slanted toward a nose defined by a single L-shaped line and a nostril, and tiny rose-bud lips. Utamaro was acknowledged for attempting psychology in his portraits, but the implication of emotion was often very subtle. These depictions of the human form, strange to Western eyes, were received with mixed views.

While most writers I have quoted praised Japanese art and japonisme, negative criticism was also circulating, especially regarding the figure. Many critics assumed that the figures were lacking truth to nature because either the Japanese had little knowledge of anatomy or the prints were intended for caricature. A number of explanations were offered to account for the peculiar-seeming figures. Marcus B. Huish attempted to explain Japanese stylization by first mentioning that critics were puzzled as to why the
Japanese could convey nature so accurately, but not the human figure, which was regarded as the height of beauty in the West. He then explained that Japanese religious beliefs taught that the human body was “... of no worth, a frail and corrupt mass, which is only destined to rot and waste away.” Huish then tried to empathize with the Japanese artists, but his comment, read today, comes off as harsh and racist: “Taking the average of the specimens of humanity which he sees around him, it would perhaps be hard to believe otherwise...” Sir Rutherford Alcock made an equally offensive criticism. While he acknowledged that the Japanese were creating their ideal form of feminine beauty, which was different than Western ideals, he explained that the reason was that “they have no living specimens of what is beautiful to our eye... Beauty is not common over Eastern Asia.” Other critics were disturbed by the strict stylistic conventions and felt that they were not only binding but prevented the Japanese artist from being inclined to convey naturalism altogether.

Nevertheless, there is evidence that major French artists and critics were also intrigued by the odd figures and manipulated their own work to imitate them. Siegfried Bing opposed harsh comments such as those mentioned above in commentary on Hokusai’s work, suggesting that the distortions of figures were expressions of movement. Ary Renan offered the positive rationale that the Japanese traded naturalism for a language of lines. In other words, a line that revealed the most crucial character trait of a figure could have satisfied the purpose of the work, making naturalistic detail unnecessary. French painters, draftsmen, and printmakers borrowed figures and stylizations from the Japanese, eliminating shadow, using flat color, borrowing poses, and copying figures from Japanese prints. These stylistic
manipulations can be found in the works of Édouard Manet, Edgar Degas, and Mary Cassatt, who are associated with the Impressionist movement.

The works of Manet, Cassatt, and Degas provide thorough representations of Japanese influence on French art. While many other artists of the period were also greatly influenced by *ukiyo-e*, such as Claude Monet, Camille Pissarro, Gustave Caillebotte, and Pierre-Auguste Renoir, the works of Manet, Cassatt, and Degas are discussed because their work spans the second half of the nineteenth century, they are all important artists of the Impressionist movement, and their work represents different ways *japonisme* affected French art. Also, because these artists influenced one another, their works demonstrate the significant role *ukiyo-e* played in the formulation of Impressionist principles. These artists had access to each other’s collections, and connections between their works are evident, including works that show evidence of Japanese influence. For example, Manet, who is a major figure in the foundation of Impressionist theory, was influenced by figures found in Hokusai’s *Manga* and was introduced to this work possibly as early as the late 1850s. He copied these figures, with little variation, into his work. For some of his pastels, Degas had his models pose in variations of the exact poses from the *Manga* that Manet copied.\(^{31}\) Degas invited Cassatt to join the Impressionists and also taught her the process of aquatint. She created a series of aquatints based on the work of *ukiyo-e* artist Kitagawa Utamaro, who also influenced Degas. Though these artists had access to many of the same *ukiyo-e* prints, all three responded differently to *ukiyo-e*. *Japonisme* in the work of each artist will be discussed in the following chapters.
Chapter II

Édouard Manet

A discussion of the effects of Japanese prints on French art in the latter part of the nineteenth century would not be complete without addressing the influence *ukiyo-e* had on Édouard Manet (1832-83), who is considered an early leader of Impressionism.\(^{52}\) Called the "father" to Impressionism, according to Colta Ives, "Manet was the first major painter to respond to *ukiyo-e* 's altered vision."\(^{53}\) His work starting in the middle of the nineteenth century demonstrates his interest in depicting scenes from everyday life. Manet’s best known works were created from the early 1860s, when he shocked the Academy with *Le Déjeuner sur l’herbe* (1862-63) (Fig. 2-1), until the end of his life.

Manet’s work exhibited many of the principles of Impressionism, and he was associated with the Impressionists publicly. Steven Mallarmé promoted that association in his 1876 essay called *Édouard Manet and the Impressionists*; however, Manet never exhibited with the group, claiming that the radical reformation of accepted art needed to be accomplished not in independent exhibitions, but within the Salon.\(^{54}\)

A number of influential critics recognized Manet’s *japonisme* as early as the 1860s. Émile Zola defended Manet during the 1866 Salon and wrote, "It would be much more interesting to compare this simplified painting with Japanese prints which resemble Manet’s work in their strange elegance and magnificent color tints."\(^{55}\) In the year of the 1878 International Exhibition, Ernest Chesneau related Manet’s style to conventions used
in _ukiyo-e_, referring to "his freshness of touch and the spirit of the curious form."56 In a 1884 review of a posthumous exhibit of Manet’s work held at the École des Beaux-Arts, Joseph Paladin wrote, “His later figures look as though they are cut out and stuck on to the background. This lighting comes to us from Japan.”57 The timing of these quotations, 1866-1884, establishes that the use of Japanese conventions in Manet’s work was widely perceived throughout a large and important part of his career.

Like the Japanese _ukiyo-e_ artists, Manet believed in celebrating everyday life through his art. Manet shared Courbet’s belief that an artist was responsible for representing the current era.58 His close friend Charles Baudelaire, author of the essay _The Painter of Modern Life_ (1863), advocated that modern life was the most worthy subject for the modern artist.59 Manet made his first attempts at challenging the academic hierarchies of the fine arts by representing mundane, real-life subjects and social commentary in his paintings. _The Absinthe Drinker_ of 1859 was his first attempt on a large scale (Fig. 2-2). He painted a 70 ⅓ x 37 inch “street philosopher” from his own neighborhood to call attention to the issue of rampant alcoholism among Parisians, particularly among the rising working classes, who were just beginning to drink wine with their meals.60 By the end of the nineteenth century, France statistically had the most alcoholics, the highest alcohol consumption, and also led in violence, madness, and hereditary illnesses.61 Japanese artists were also interested in the everyday problems of society; a detail from a page of Katsushika Hokusai’s _Manga_ (Fig. 2-3) includes a sketch of a woman yelling at her drunken husband, while below them, a street beggar plays the samisen with a mask to hide his identity.62
The first documented evidence of Manet’s acquaintance with *ukiyo-e* is his placement of an album of Japanese prints in his 1864 *Portrait of Zacherie Astruc* (Fig. 2-4). The album is the thin black book closest to Astruc and closest to the viewer (Fig. 2-5). Manet signed the painting in a white box on the cover of the album, “Au poete Z. Astruc, son ami, Manet, 1864.” Jay Martin Kloner suggested that this album could have been a gift from Manet to Astruc expressing his appreciation for Astruc’s friendship during “this critical period in the painter’s career.” In this portrait, as well as the *Portrait of Émile Zola* (1868) (Fig. 2-6), *japonisme* is primarily evidenced by the use of props. In Zola’s portrait, Manet included a Japanese screen and a Japanese print between a sketch of *Olympia* and Goya’s etching of Velasquez’s *Los Borrachos*. The Japanese print has been identified as *The Wrestler Ônaruto Nadaemon of Awa Province* by Kuniaki II (1860). Colta Ives wrote that it is likely that the print belonged to Manet because Zola sat for the portrait in Manet’s studio.

Like many of his contemporaries, Manet studied Katsushika Hokusai’s *Manga*, discussed in Chapter One. A number of scholars have emphasized the importance of the sketchbooks to Degas, Manet, Bracquemond, and other artists of the period. In Manet’s own sketchbooks, several pages have been found full of sketches that are characteristically Japanese and titled with random, Japanese characters. As Bracquemond was essential to spreading knowledge of the *Manga* and other Japanese prints and objects, it is important to note that he was Manet’s friend and adviser. Bracquemond, who befriended Manet in 1861, has been acknowledged as “the technical adviser to the group” on matters of printmaking. He advised Manet’s printing techniques, as well as several of the Impressionists, and possibly introduced him to the
Since, as noted earlier, Bracquemond obtained a volume in the mid-1850s, it can be inferred that Manet was exposed to the Manga before 1864 when he painted the Portrait of Zacherie Astruc.

The influence of Hokusai and the Manga on Manet was also noted by other contemporaries. Théodore Duret, art critic, politician and Japanese print connoisseur wrote:

The slightest object or detail of an object which caught his interest was immediately noted down on paper . . . I know of no one with whom he can be compared in this respect except Hokusai, whose rapid drawings of the Manga combine simplicity with perfect definition of character. Manet greatly admired what he had been able to see of Hokusai’s work, and praised unreservedly the volumes of the Manga . . . Like Hokusai, Manet conceived the purpose of drawing to be to seize the salient characteristics of a figure or an object, without any of its embarrassing accessories.

Duret indicated that Manet was not only was influenced by Hokusai’s images but shared some of his ideals.

Manet’s adaptation of figures in the style of ukiyo-e can largely be connected to his familiarity with the Manga. He may have owned a copy of the first volume, as several of his prints from 1870-76 include motifs used by Hokusai in the Manga. An early example of borrowing motifs from the Manga can be seen in his etching The Queue before the Butcher’s Shop from 1870 (Fig. 2-7). The cluster of figures obscured and abstracted by umbrellas is similar to two drawings in the first volume of the Manga. The first drawing shows a mass of samurai in the rain (Fig. 2-8). The second depicts pilgrims
walking to a shrine, also a cluster of figures obscured by round shapes above their heads (Fig. 2-9). These round shapes appear to be hats rather than umbrellas, but the round shapes clump the figures together in the same way. Like Manet’s figures in *The Queue before the Butcher Shop*, these figures are standing in a line. Colta Ives wrote that Manet “adapted Hokusai’s samurai in the rain,” and noted that although Manet has made use of chiaroscuro, the figures remain “schematic and relatively flat.” As evidence of Manet’s focus on the realities of everyday life, she discussed the etching as a social commentary on life in Paris under the 1870 Commune, quoting Ernst Scheyer’s opinion of the print: “The miseries of war are pressed into a most poignant semi-abstract pattern.” If Manet’s intention was to depict the daily lives of people being affected by war, then the etching also shares Hokusai’s interest in exposing modern realities.

Jay Martin Kloner thoroughly examined Manet’s reaction to Japanese prints regarding figure poses, his use of the *Manga*, groupings of figures, and gestures in his 1968 doctoral dissertation *The Influence of Japanese Prints on Édouard Manet and Paul Gauguin*, written at Columbia University. After a meticulous search, I found that the dissertation provides the most detailed examination in English of Manet’s *japonisme* and contains the greatest number of comparisons between Manet’s figures and *ukiyo-e* figures. An effective assessment of this subject requires a discussion of Kloner’s observations. Part II, Chapter I of his dissertation begins with Manet’s inclusion of Japanese props in the portraits of Zacharie Astruc and Émile Zola. Kloner painstakingly compared Manet’s painted version of the Japanese print in the *Portrait of Émile Zola* with the actual print to demonstrate Manet’s attention to Japanese flatness, color and pattern. After more exhaustive comparisons between Manet’s copied versions of
Japanese props and their possible originals, Kloner mentioned that the flat planes of the Portrait of Émile Zola “are echoed in its background print.” Klomer discussed a few more examples of the relationship of Manet’s manner and the inclusion of Japanese props, and then finally delivers hard evidence: direct copying.

In 1876, Manet created an illustration for Steven Mallarmé’s poem, L’Après-Midi d’un Faune. Manet borrowed two figures from the Manga for his woodcut, entitled L’Après-Midi d’un Faune (Fig. 2-10). The figure on the left of Manet’s woodcut is shown from the back and copied from a bather in the first volume of the Manga (Fig. 2-11). Unlike Hokusai’s sketch, Manet’s nude is placed in tall foliage with two other nudes also adapted from the Manga. The left nude’s left leg is hidden by the foliage; however, the rest of her body is an obvious replica of Hokusai’s nude. The angles of their right arms and the tilt of their heads are the same, and the contours of their bodies begin and end in nearly the same places. Hokusai’s lines are slightly choppier, whereas Manet’s lines are more continuous.

The nude on the far right may be derived from another bather in the Manga who is holding her hair with one arm and combing it with another (Fig. 2-12). While she sits with her legs crossed, her right arm, which is combing her hair, is stretched out higher than her left arm, which is holding her hair. She is seen frontally. The upper body of Manet’s nude is in a similar position, although she leans to the right. In the next four years, Manet used a similar pose in two other paintings, providing more evidence that he was familiar with Hokusai’s figure combing her hair. In the same year, Manet repeated Hokusai’s pose in his painting Bathers on the Seine (Fig. 2-13). However, instead of the frontal view of the nude in L’Après-Midi d’un Faune, the painted bather is seen in three-
quarter view and is completely nude. Also like Japanese prints, her body is composed of a flat shape defined by dark outlines. In 1880, Manet again repeated the pose in *Nude Woman Doing her Hair*. This time, the bather was again frontal.\textsuperscript{77}

Kloner believed the middle nude in *L’Après-Midi d’un Faune* was possibly related to a nude in the second volume (Fig. 2-14).\textsuperscript{78} However, the only similarities are that both figures are bent over and supporting their bodies with one arm. Kloner acknowledged a long list of differences between the two figures, weakening his theory that Manet may have copied this figure. Hokusai’s figure is partially clothed, and Manet’s is fully nude. The turn of their bodies and the positions of their heads also differ. Also, Hokusai’s bather appears to be squatting, and Kloner referred to her as a kneeling figure. It seems Kloner assumed that because other figures in the illustration came from the *Manga*, this figure must also; therefore, it seems he merely assigned a body position found in the *Manga* to Manet’s nude. However, reaffirming Manet’s direct copying from the *Manga* is the foliage at the bottom of the illustration (Fig. 2-15), which is nearly exactly like an image from the album (Fig. 2-16).\textsuperscript{79} The first edition of *L’Après-Midi d’un Faune*, in which the poem and illustration were found, was bound “in the Oriental style.”\textsuperscript{80} Mallarmé gave an account of the book as, “somewhat oriental with its Japanese felt, title in gold, and tie knots of black and Chinese pink.”\textsuperscript{81} This indicates that the book was possibly intended to imitate a *Manga* volume. Manet illustrated another work by Mallarmé, the translated version of Edgar Allan Poe’s *The Raven*. According to Colta Ives, Japanese influence is also apparent in this illustration, as Manet’s mark-making for the lithograph recalls Japanese brush drawing.\textsuperscript{82}
Next, Kloner compared non-Western poses found in Manet’s paintings and typical *ukiyo-e* poses and gestures. In *Angelina* (1865) (Fig. 2-17) and the *Portrait of Berthe Morisot* (1875) (Fig. 2-18), the figures hold fans in line with the picture plane, a gesture often found in *ukiyo-e* portraits, such as in *The Wrestler Onogawa and the Tea-House Waitress O’hisa* by Yushido Shuncho (Fig. 2-19). Kloner next cited Nils Gösta Sandblad’s comparison of *The Street Singer* (1862) (Fig. 2-20) with Japanese conventions in his publication *Manet, Three Studies in Artistic Concept* (1954). Sandblad observed the singer’s “geisha quality,” noting her frozen pose, the flat shape and dark outlines of her dress, and the simplified lines of her oval face, attributing them to the influence of *ukiyo-e*.  

Kloner added an important reinforcement to Sandblad’s comparison when he noted that the singer’s hand positioned in front of her face was unusual in Western art. However, in *ukiyo-e*, a hand positioned modestly near or in front of the mouth can be seen frequently as a sign of elegance or an attempt at trying to stay warm. Examples of this pose are easily found in catalogs of *ukiyo-e* prints. While flipping through the pages of J. Hillier’s *Japanese Colour Prints* (2001), I found this position in Ishikawa Toyonobu’s *Actors as Lovers under one Umbrella, in a Play Performed in 1747* (Fig. 2-21) and also a modest geisha hiding her hand in her sleeve in Utagawa Kunimasa’s *Geisha Kneeling with a Samisen on her Lap* (Fig. 2-22). Kloner supported his argument further by finding another example of Manet’s use of the modest pose. In *The Woman with a Parrot* (1866) (Fig. 2-23), the woman holds a flower over her shoulder with her right hand close to her mouth.

Kloner then analyzed Manet’s groupings of people in several compositions in an attempt to establish further that Japanese figure conventions influenced the French artist.
While he provided several convincing arguments, his opening example of *The Old Musician* is debatable. In *The Old Musician* (1862) (Fig. 2-24), there is a central grouping of four figures in a rough semicircle, with two outsiders on the right. Kloner’s argument is that the “lack of psychological unity” between the two groups and especially the position and cropping of the figure on the far right suggest influence from Japanese art.  

James H. Rubin identified the figures in the painting as the absinthe drinker from Manet’s earlier painting; a street performer; a character representing the Wandering Jew theme, based on a Eugène Sue novel (also painted by Courbet); two boys possibly from Watteau, and another figure either from magazine prints of vagabonds or from Spanish or French Realist art. Rubin did not mention any references to Japanese art in his 1999 discussion of the painting, and the many different sources of the figures provide an alternative explanation for the “lack of psychological unity” in the composition. Thus, Kloner’s argument loses strength.

However, Kloner redeemed his argument about Japanese influence on Manet’s grouping of figures when he addressed the oil painting *On the Beach at Boulogne* (1869) (Fig. 2-25), which Kloner called *People at the Beach*. Kloner confidently wrote that, “whether or not Manet was retaining his reactions to reality, he surely invested them with a Japanese cast.” The picture reads like a page from a Hokusai sketchbook; the composition is made up of separate groups of people who are not only disconnected from each other, but out of proportion related to one another. For example, the man facing the water in the middle ground, holding an umbrella, is almost twice as tall as the horse in the foreground. The figures share only their placement on the beach. Kloner compared the groups of people in Manet’s painting with similar groupings in Japanese prints, but
provided only one specific example. In my own research, I have sought out more direct comparisons to reinforce Kloner’s argument. The specific example Kloner used compares the woman followed by two small children, in the bottom left corner, with a similar group in a Hokusai brush painting. Another example of this type of grouping in ukiyo-e is found in Isoda Koryūsai’s woodcut The Tama River at Ide (Fig. 2-26). Another comparison with Japanese motifs that Kloner noted is the woman walking across the beach with her dress flowing behind her. This woman’s pose and sweeping dress are also like that of the courtesan in The Tama River at Ide.

Discussing On the Beach at Bologne further, Kloner mentioned the group of two seated women with Japanese-like hairstyles with a standing woman behind them. An example of such a group in ukiyo-e is found in Flowers of Dote in Yoshiwara by Kiyonaga (Fig. 2-27). These positions also occur in a triptych by Kiyonaga in which every panel features three women, one standing and the other two sitting or crouching below (Fig. 2-28). Like Kiyonaga’s figures, the dresses of Manet’s figures appear to have obi-like sashes around their waists. Kloner noted that Manet’s beach wagon recalls two-wheeled carts found in ukiyo-e. One can be seen in Night Rain at Yanagiwara by Kiyochika. (Fig. 2-29) Kloner explored the idea that perhaps Manet gathered images from the beach at Boulogne which reminded him of ukiyo-e, then arranged them like sketches on a scroll-shaped painting. He observed that the women and children on the left, and the horse cropped by the outer edge of the painting are facing the outside of the painting. In Western art, the more accepted concept at the time was figures and objects facing the center, as the edge of the paper was considered a boundary.
Another important observation about the painting in relation to Manet’s japo
nisme is his placement of the groups against the three horizontal bands of the background: beach, sea, and sky. Kloner pointed out that most Japanese works composed of many figures either contain a frieze, figures situated in diagonals, or both. Manet used both of these arrangements in a backwards z-shape, with a frieze of groups in the foreground, a diagonal from the bottom right to the top left, and then the placement of the sailboats along the horizon line. In ukiyo-e, figures placed against a background divided by horizontal bands is common, which can also be seen in Night Rain at Yanagiwara by Kiyohika.  

Manet’s japo
nnisme related to his figures has been acknowledged by Kloner as well as other scholars. Rubin compared The Fifer Boy (1866) (Fig. 2-30) to Japanese prints. He noted the “frontal pose, bold colours, flatness and strong outlines (particularly those emphasized by the stripes of the trousers)” as characteristics of japo
nnisme. Rubin also observed the absence of a definite light source and a lack of shadows. There are a few suggestions of shadows, some of which contradict each other, but the painting is primarily flat. Rubin did not point out an important comparison with ukiyo-e, that there is no distinction between the floor and the wall behind the figure. Without the shadows under the boy’s feet, he appears to be floating in space. Kloner noted that this undefined background also occurs in The Woman with the Parrot. As in ukiyo-e prints, the backgrounds of these paintings fade from dark to light.

Colta Ives wrote that “Manet’s ‘Olympia’ is so redolent with parfum japonais that she might have been a geisha in an Ukiyo-e print” (Fig. 2-31). The painting from 1863 shocked and disgusted its audience, as Victorine Meurent posed as a prostitute waiting
for a client. Rubin wrote that Manet was “demythologizing the female nude” as a “reminder of modern realities.” Manet avoided the theme of seduction, building her body from flat shapes, rather than shadows and curves, to convey a social comment.

_Olympia_ looks straight into the viewer’s eyes, ready to make a business transaction, confident in her power over her male clients. As I mentioned earlier in the chapter, Manet was most likely exposed to Japanese prints before the _Portrait of Zacharie Astruc_. _Olympia_ , completed a year before _Astruc_ , reveals a different aspect of _japonisme_.

Examining _Olympia_ for Japanese influence validates my reasoning. It must be noted that the painting’s direct source is not a Japanese work of art, but Titian’s _Venus of Urbino_ (1538). _Olympia_’s pose is almost identical to Titian’s; both nudes lie with their legs crossed, facing forward, partly leaning on their right elbows, and with their left hands resting in their laps. What is unmistakably _japonisme_ is _Olympia_’s two-dimensionality; her pale, flat shape, defined by thick, black contour lines. Courbet compared Manet’s painting to a playing card. The portrait of a prostitute fit into the same category as _ukiyo-e_ scenes from the pleasure quarters, which could have not only influenced the subject matter but also the flatness of the painting. Also connecting the painting to _ukiyo-e_ are geishas is the servant’s presence as a major figure in the foreground. Servants accompanying or waiting on courtesans are often major figures in the compositions of the prints of beautiful women. The Titian nude has servants laying out her clothes, but they are minor figures in the background.

While Japanese art influenced many aspects of Manet’s art, Japanese figure conventions left their mark on many important works in Manet’s _oeuvre_. Like figures in _ukiyo-e_ prints, Manet flattened the figures in his oil paintings and defined their figures.
with the simplicity of dark outlines. *Olympia, The Fifer Boy, The Street Singer, Bathers on the Seine,* and *Portrait of Émile Zola* share these non-Western stylizations. These paintings carry other characteristics of Japanese prints, reaffirming Manet’s influence from, and interest in, Asian art. *Olympia* shares a popular theme in *ukiyo-e,* scenes from the pleasure quarters; *The Fifer Boy* lacks shadow and floats on an undefined background; *The Street Singer* and *Woman with a Parrot* hold their hands close to their faces, a common gesture of modesty in *ukiyo-e;* *Angelina* and Berthe Morisot in her portrait hold Japanese fans close to their faces, in line with the picture plane; and Zola sat for his portrait in front of Japanese props. In *On the Beach at Boulogne,* the figures, who are positioned in typical *ukiyo-e* groupings, are arranged on the page disconnected from one another and out of proportion like a page of a Hokusai sketchbook. The ultimate evidence that Manet’s figures were being influenced by Japanese prints is seen in his illustration of Mallarmé’s *L’Après-Midi d’un Faune,* in which Manet directly copied figures from the *Manga.*

Looking for a way to break away from Western tradition, Manet found Japanese prints. In order to present everyday life in a way that the art world could not ignore, he needed to parallel the unconventional subjects with a non-traditional way of painting. Borrowing themes and stylizations from *ukiyo-e* provided an avenue for change. Many of Manet’s contemporaries who shared his artistic ideals also found inspiration in Japanese art. In the next chapter, Degas’s reaction to the same bathers from Hokusai’s *Manga* presents a very different response.
Chapter III

Edgar Degas

Edgar Degas (1834-1917) was exposed to Japanese art as a result of the increasing circulation of Japanese prints in Paris during the second half of the nineteenth century. In his own collection of Asian art, there were Japanese drawings, a Chinese painting, a Japanese watercolor, and sixteen albums of Japanese prints, as well as over one hundred single prints by Utamaro, Kiyonaga, Hiroshige, Hokusai, Toyokuni, and other ukiyo-e masters. Gabriel Weisberg wrote that it is difficult to pinpoint when Degas’s work first reflected Japanese influence because Japanese art was readily available to him. Degas joined a group of Japanese art enthusiasts in 1865 who met at the Café Guerbois and La Porte Chinoise, where Degas first began buying Japanese art. Because of these meetings, Degas had access to the collections of Edmond and Jules de Goncourt, Philippe Burty, Émile Zola, Théodore Duret, Alexis Rouart, Baudelaire, Manet, Tissot, Whistler, and Bracquemond. Degas maintained a close friendship with the collector Manzi, who donated Japanese prints to the Camondo Collection at the Louvre. The Bibliothèque Nationale also housed a large collection of Japanese prints available to the public. Late in the nineteenth century, his friend Duret donated 1,350 of his own prints to the Bibliothèque Nationale collection.

Though there is little documentation of Degas’s comments concerning Japanese prints, his admiration was obvious to those who entered his home. Degas hung
Kiyonaga’s *Women in a Bathhouse* (3-1) over his bed and kept albums of *ukiyo-e* in his
dining room. From Degas’s comments in the 1890s, it seems that for him, the novelty
had dimmed after Japanese prints had been in Paris for forty years. Also, being of
aristocratic taste and irascible character, it would be natural that he would not want to be
associated with something popular. Of *japonisme*, Degas wrote in a letter to his friend
Bartholomé in 1890, “Alas, alas, this is the fad everywhere,” and declared the exhibition
of *ukiyo-e* at the École des Beaux-Arts “old hat.” In 1891, the critic George Moore
affirmed that Degas had not given in to Asian trends like young artists, stating that
“Degas thinks as little of Turkey carpets and Japanese screens as of newspaper
applause.”

It was common for many Japanese enthusiasts who were artists to include Asian
objects, or props, in their compositions or to copy them. A prime example of including
Japanese objects is Claude Monet’s *La Japonaise* (1876), for which his first wife Camille
posed in an actor’s kimono, fanning herself. The wall behind her is covered with
Japanese fans. An American artist, Whistler, painted *Purple and Rose: The Lange
Lifzen of the Six Marks* (1864), in which a woman wearing a kimono is surrounded by
and holding Asian porcelain. In preparatory etchings for the Rousseau ceramic service,
Félix Bracquemond copied birds and fish directly from prints by Hokusai and
Hiroshige. This is not to say that these artists only copied or included props, but to list
some of the ways *japonisme* was expressed by direct incorporation.

Instead of merely including Japanese objects in his works or copying them, Degas
integrated conventions of Asian art into his compositions for a new approach to his art.
Jay Martin Klomer listed some of these conventions as, “oblique and asymmetric
composition, cutting, and an emphasis on slice-of-life; and more particularly: the organization of theatre and café scenes, the realism of toilette scenes and depictions of people viewed from behind." There is much evidence of Degas borrowing figure positions from Japanese prints and later revising them for new compositions. Degas often used two figures, an ukiyo-e compositional norm, instead of three—the popular balance of figures in French art. Also, being a member of the Impressionist circle, he often used as subject matter unnoticed, everyday activities, such as women bathing and dressing, laundresses washing clothes, and scenes from modern reality, such as the lives of prostitutes. Degas said, "Two centuries ago, I would have painted Susannah at the bath. Today, I only paint women in their tubs." Like the ukiyo-e artists he admired, Degas gave his coarser subjects the same grace as his earlier classical figures. The asymmetrical composition of Degas’s Woman with Chrysanthemums (Fig. 3-2) of 1865 can be considered the beginning of explicit *japonisme* in his work. The figure is cropped by the edge of the composition, and the woman holds her hand in front of her mouth, another pose often found in ukiyo-e prints (Fig. 2-22).

Degas’s *japonisme* became more evident during the next decade in his prints. His etching *At the Louvre: Mary Cassatt in the Paintings Gallery* (1879-80) (Fig. 3-3) depicts the artist’s close friend stopping to glance at a painting. Phillip Burty first mentioned Degas’s *japonisme* regarding the figure in a critique of the painting *Madame Camus*, describing the silhouetting of forms as “Japanese effect.” Degas’s *japonisme* was later recognized by other critics such as Huysmans, who noted his figures interrupted by a decorative form inside the composition. Encased in a vertical format, the silhouette of Mary Cassatt is shown from the back and cropped by what seems to be a marble pillar.
The marble pillar cutting the scene is densely patterned, and its sharp vertical also interrupts the strong diagonals of the floorboards, creating an uptilting effect in the background. Along with the bird’s-eye perspective, these characteristics are frequently seen in ukiyo-e prints of such artists as Haronobu, Utamaro, and Shūchō. Shūchō’s Man of Metal and Woman of Earth (Fig. 3-4) shares with Degas’s aquatint a strong patterned vertical on the left side of the composition, a silhouette and two figures to the right of the vertical, one sitting and one standing. One of Shūchō’s figures is cropped by a screen, whereas in Degas’s print, the figure is interrupted by the marble pillar. The uptilting of the background plane is created by Shūchō’s diagonal placement of the screen and figures. Colta Ives explained that the format of Degas’s vertical image is suggestive of the hashira-e prints, such as Kayoi Komachi (Fig. 3-5) from the series The Seven Fashionable Komachi by Suzuki Haronobu, which were designed to hang on pillars of houses. Haronobu created hashira-e prints around 1768.  

The importance of ukiyo-e to Degas seems to come from the “state of flux” of the Impressionist movement in the 1880s. Comparisons between certain Japanese prints and selected works by Degas suggest that he derived poses and gestures from ukiyo-e prints and used them as fresh sources for compositions. Kloner speculated that Degas realized the abundance of different toilette scenes offered in ukiyo-e prints “treated with greater directness and simplicity than . . . in the West,” and posed his models in similar ways. At no point in his career, however, could Degas be accused of being a mere copyist. Often Degas heightened the angle of perspective and progressively exaggerated the poses. For example, as mentioned before, Degas hung Kiyonaga’s Women in a Bathhouse (Fig. 3-1) over his bed. The pose of Degas’s Woman in a Tub from circa 1883
(Fig. 3-6) is almost identical to a figure in Kiyonaga’s print (Fig. 3-7). Both nudes are washing their upper arms and are sitting on their legs. The differences in pose are the turn of the head and the reversal of the composition. Kloner mentioned that the next year, Degas began making variations of this pose, extending the bather’s raised arm and having the model only sit on one leg.\textsuperscript{119}

Kloner discussed that Degas had access to the first volume of the \textit{Manga} certainly by the end of the 1870s, as like Manet, he was also a friend of Bracquemond.\textsuperscript{120} Degas shared with Hokusai a desire to portray what Weisberg called the “essence of reality behind the superficial façade of daily existence.”\textsuperscript{121} Degas used poses derived from the \textit{Manga} in many of his works. Ives wrote, “many of Degas’s nonchalant bourgeois bathers owe their existence to Hokusai’s peasant women.”\textsuperscript{122} The \textit{Manga} inspired Degas to more keenly observe and capture unusual body placement and revealing movement.\textsuperscript{123} Kloner addressed that around 1879, Degas created a pastel of a bather influenced by a nude washing her right armpit in the \textit{Manga}.\textsuperscript{124} Though I was unable to locate Degas’s image, it is important to make note of it because of its timing. The Japanese figure (Fig. 2-11), which Kloner believed inspired Degas’s bather around 1879 is the same one Manet transferred into his illustration of Mallarmé’s \textit{L’Après-midi d’une Faune} in 1876 (Fig. 2-10), just three years earlier. Eventually, Degas created more works that suggest he took influence from all three of the figures Manet copied from the \textit{Manga} for his illustration. Whether or not Degas and Manet discussed these figures, or if Degas was inspired by Manet’s treatment of Hokusai’s figures, is not known. Unlike Manet, who seems to have copied figures straight out of the \textit{Manga}, Degas posed his models in similar positions to Hokusai’s figures.
Kloner wrote that Degas’s bather from about 1879 was posed like Hokusai’s bather because she was viewed from behind and washing her armpit with her left hand, while her right arm was outstretched. Manet copied this figure directly (Fig. 2-10). In later decades, Degas repeated the theme of bathers washing their underarms with arms raised high (Fig. 3-8). Degas’s pastel The Tub from 1886 features a woman squatting and bent over in a round tub (Fig. 3-9). She supports herself with her left hand, washes her neck with her right hand, and is seen from an aerial perspective. Her pose is similar to a bather in the Manga (Fig. 2-14), who is also squatting, bending over a round tub, supporting herself with her left hand in the tub, and washing herself with her right hand. The same three-quarter, aerial view of the body is used in both Degas’s pastel and Hokusai’s woodcut. The differences are that Hokusai’s bather is washing her face, holds her neck high, is semi-nude, and is not completely in the tub. Kloner compared the middle figure of Manet’s L’Après-midi d’une Faune and two more of his bathers to the same squatting figure in the Manga. He referred to Hokusai’s bather as kneeling, and compared her with both kneeling and standing bathers, but her knee tilted upward past the rim of the tub clearly indicates that she is squatting with her weight on her feet and her left arm, like Degas’s bather in The Tub. As discussed earlier, the figure on the far right in L’Après-midi d’une Faune, combing her hair, has been compared with a figure from the Manga that Degas also used (Fig. 2-12). This Japanese figure’s influence on Degas will be discussed shortly. However, it should be noted that a similar figure can be found on the same page of the Manga as the squatting bather and may also have influenced Degas and/or Manet’s depictions of this theme (Fig. 3-10).
On the same page of the *Manga* as the nude washing her underarm is a seated nude washing her hip (Fig. 3-11). Two of Degas’s pastels from 1884 depict variations of this pose. Degas borrowed Hokusai’s view in one of the pastels (Fig. 3-12). Though his view is a higher aerial perspective than Hokusai’s, the shapes of the figures’ torsos are almost identical, and both women are washing their right hips. There are enough differences between the two, such as Degas’s nude crossing her legs and bending her head down, but they are similar enough to suggest that Degas could have seen Hokusai’s image. In the other pastel (Fig. 3-13), it seems he has walked around the model and drawn her from behind. These are examples of Degas making variations on poses from the *Manga*.127

Combing hair or having it combed seems to be a feminine ritual which fascinated Degas and was a theme often found in *ukiyo-e* prints. This brings us back to Hokusai’s semi-nude woman combing her hair from the first volume of the *Manga* (Fig. 2-12). Sitting with her legs crossed, she pulls her hair above her head with one hand and combs it with the other. Degas’s first documented use of this pose is the central figure in *Three Women Combining their Hair* from 1875-76 (Fig. 3-14). While Hokusai’s woman combing her hair is seen frontally, Degas’s figure is seen from the side. He repeated this pose around 1889-92, and then in 1897, with the model stretching her hair out further.128

Bathers with long, streaming hair are featured in the works of *ukiyo-e* artists other than Hokusai, such as Kiyonaga, Sukenobu, and Utamaro. Degas owned Sukenobu’s album, *One Hundred Qualities of Women* from 1723.129 Women dressing and feminine activities are themes of the album. One page (Fig. 3-15) shows a servant combing the hair of a courtesan. The positions of the figures are similar to those in Degas’s painting
La Coiffure (Fig. 3-16). An earlier pastel, Woman Having Her Hair Combed (Fig. 3-17), intended for the 1886 Impressionist exhibit, shows this position again, with a standing attendant combing the hair of a seated figure. In both compositions, an attendant holds a seated woman’s hair in one hand and combs it with the fingers of her opposite hand. The seated woman helps to steady her hair at the same angle in both compositions. Degas’s Bowing Dancer of circa 1878 also reflects an image from this volume.

Beginning in 1891, Degas created the Getting out of the Bath Series, a series of lithographs of nude women bent over with long, streaming hair. Painting on the lithographic stone was particularly congenial to Degas, already celebrated for the ease and fluidity of his drawing. These poses were a return to his similarly posed nudes from the late 1870s and early 1880s. Scholars have speculated that this return was prompted after seeing Mary Cassatt’s The Bath from her series Ten Aquatints (Fig. 4-11), in which Degas saw not only influence from ukiyo-e, but influence from his earlier work. Cassatt’s partially-nude figure bends over a washbowl, with her back toward the viewer. In Degas’s lithographs, the viewer sees the back of the bathers. In many of his pastels of bathers, the figure is also seen from the back. Many women in Japanese prints are viewed from behind, as the nape of the neck and the back were considered the most appealing and expressive parts of the body.

The bathers in the series appear both with and without attendants. Attendants dressing women are found in the prints of artists such as Utagaro and Sukenobu. Utamaro’s Girl Dressing a Companion’s Hair (Fig. 3-18) is an example. Degas’s lithograph After the Bath, from the series Getting Out of the Bath, shows an attendant
offering a robe to a nude bather (1891-92) (Fig. 3-19). Another lithograph from the series, *Naked Woman Standing, Drying Herself* (Fig. 3-20), shows a nude bather from behind drying herself with long hair hanging. She has no attendant. It is possible that Degas encountered prints like Kunisada’s *Spring Dawn.*¹³⁷ (Fig. 3-21) Both women appear to be just out of the water, bent over with hair hanging down. In a later state of *After the Bath* (Fig. 3-22), Degas enlarged the plate, zooming in on the figure, showing the nude from the waist-up, almost eliminating the attendant. This focus on the upper-body is characteristic of Utamaro, who is known for psychological and close-up portraits, as in *Woman Combing Her Hair* (Fig. 3-23).¹³⁸

A print in the collection of Degas’s friend Alexis Rouart may have influenced Degas’s *La Toilette* of 1882 (Fig. 3-24). Degas’s bather stands next to a large bowl of water on top of a dresser. Shūchō’s *Woman Taking a Sponge Bath* sits with a similar upper-body position next to her tub (Fig. 3-25).¹³⁹ Both bathers are partially nude and are washing their shoulders. Both heads are tilted, and while Degas’s bather appears to be wearing a sort of bonnet, the bathers have similar shaped coiffures.

As Hokusai was important for providing Degas with new poses, Utamaro suggested subject matter. Ives wrote that Degas gained a “fresh and singular confirmation of the lessons of Ingres” from studying Utamaro.¹⁴⁰ In his woodcut designs, Utamaro treated women of all classes with the same importance and care. For example, Utamaro’s rustic *Woman of the Mountain and Kintarō* (Fig. 3-26) has the same endearing treatment of motherly love as his more elegant *Mother and Sleepy Child: Midnight, Hour of the Rat* (Fig. 3-27). In the same way, Degas gave his laundresses and prostitutes, such as *Woman Ironing* (c. 1887) (Fig. 3-28), the same dignity as he gave *The Painter Mary*
Cassatt (Fig. 3-3). An exhibit of Japanese prints at the École des Beaux-Arts in 1890 featured mainly the works of Utamaro and Hokusai. Degas attended the exhibit with Mary Cassatt who was heavily influenced by this exhibit. The critic Gustave Geffroy said of Utamaro’s ability to depict women: “He always draws from them a certain serenity, and always his pure, flexible line enhances the grace and slenderness of their bodies.” Degas also greatly relied on line to develop his figures, although he called attention to the realistic flaws of their often full-figured bodies.

Japonisme infiltrated Degas’s work in ways other than his application of it to figures. In fact, there is other apparent japonisme in the pieces discussed in this chapter beyond the figures. For example, in The Tub, the aerial perspective, the asymmetry, the furniture abruptly cutting the scene, and the still life appearing to float on the flat, white countertop are compositional conventions of ukiyo-e. It must also be mentioned that photography also influenced Degas, and extreme cropping was common to the new invention. Comparisons between Manet’s and Degas’s use of the same figures from the Manga reveal that their responses to Japanese art were different. Unlike Manet, Degas did not flatten his figures or copy straight out of the Manga. Degas took inspiration from these figures and adapted the poses of his models to find new ways of illustrating instantaneous moments in everyday life. His influence from the Manga is less obvious than Manet’s, but certainly identifiable. The same is true for his numerous depictions of women with long, streaming hair. Whether or not Japanese prints were the source of his interest in this subject remains unknown; however, this subject is not common to Western art, is very well-represented in Japanese art, and was present in Degas’s own collection.
This thesis only discusses *japonisme* apparent in Degas's depictions of bathers, as these examples are enough to demonstrate that his figures were influenced by Japanese art. The woodcuts of Hokusai gave him fresh ideas for poses which captured fleeting moments. The women in Degas's toilette and bath scenes are anything but stagnant. The positions he caught—stretching to dry a hard to reach place on the back (Fig. 3-8), bending over the tub (Fig. 3-9), or a girl leaning back while someone else pulled and combed her hair (Fig. 3-16)—were like candid snapshots. Japanese influence is also evident in his many paintings and drawings of dancers, which could be addressed in a further examination of this topic. Degas captured the quickly passing moments of the dancer's rehearsals and recitals. A woman stretching or scratching her back during rehearsal was as glorified by his delicate touch as a graceful ballerina in mid-pirouette. This observation parallels his kinship with Utamaro. Degas's influence from Utamaro is an important point of transition into a discussion of Mary Cassatt's response to Japanese art, as she created her series of *Ten Aquatints* primarily based on the work of Utamaro.
Chapter IV
Mary Cassatt

Mary Cassatt (1844-1926) was originally from Pennsylvania, but realized her artistic career in Paris. She first exhibited in the Paris Salon of 1868 under the name Mary Stevenson. She met Edgar Degas in the late 1870s, and he became her mentor and life-long friend. Degas was important to the formation of her career, as well as her exposure to Japanese art. Mary Cassatt wrote in 1915, “The first sight of Degas[’s] pictures was the turning point in my artistic life.” He said of her, “She has infinite talent.” The two had in common wealthy families, high intelligence, and disdain for the archaic standards of the Salon. Cassatt expressed that she “hated conventional art.” In 1877, Degas invited her to join the Impressionists, and she accepted without hesitation. Degas became Cassatt’s unofficial teacher, advising her on works in progress, and he considered her his protégé. Their use of color, mutual fascination with unusual subject matter, and exploration of artificial illumination have been often described. Although Cassatt painted nude figures far less frequently than other Impressionists, she made her own versions of nude women combing long hair based on the memory or study of Degas’s bathers.

Cassatt had access to Degas’s collection of Japanese art, as well as his studio. One of the earliest examples of that exposure is her aquatint In the Opera Box (1880) (Fig. 4-1). She created the print in Degas’s studio as an edition of fifty and intended for the print journal “Le Jour et La Nuit.” From late 1879 into early 1880, Degas, Cassatt,
and Pissarro began to assemble the first edition of the journal, which was to include original prints and to be issued at the same time the 1880 Impressionist exhibition opened. However, they never published the journal because of insufficient funds. Japanese influence is suggested in *In the Opera Box*; in an asymmetrical composition, a woman holds a fan in the same plane as the paper. These conventions of *ukiyo-e* can be seen in *The Wrestler Onogawa and the Tea-House Waitress O’hisa* by Yushido Shuncho (Fig. 2-19). The aquatint was executed on Japanese laid paper with a gray and grainy surface tone similar to the effect of woodblock printing. The inclusion of the fan alone in Cassatt’s print demonstrates the vogue for Asian objects.

In 1890, Mary Cassatt visited an *ukiyo-e* exhibition at the École des Beaux-Arts. The exhibition, which was organized by the dealer Siegfried Bing, featured more than seven hundred prints and four hundred illustrated books. Cassatt was so inspired by the color prints at the exhibit that she wrote to her friend Berthe Morisot, “. . . I dream of it and don’t think of anything else but color on copper. . . . You must see the Japanese — come as soon as you can.” Cassatt went once with Morisot and once with Degas. She had seen Japanese prints before in the collections of her friends Degas, Pissaro, and Bracquemond, and had made prints as early as 1879. She had her own collection of Asian art, including several Chinese screens, a Chinese porcelain tea service, and over twenty Japanese prints. Her print collection included woodcuts by Kiyonaga, Eisen, Utamaro, Hokusai, and Hiroshige. Erica E. Hirshler believed that Cassatt probably began her collection long before Bing’s exhibit, as had the other Impressionists. In the 1890s, when Cassatt was advising American collectors such as the Havemeyers of New York and the Palmers of Chicago, she urged them to acquire Japanese prints, as well as

- 37 -
Old Master paintings and the works of her Impressionist friends. The Havemeyers acquired over eight hundred Japanese prints.153

Bing’s exhibition pushed her interest in Japanese prints in a new direction; Cassatt immediately began a set of her own, ten aquatints deliberately in the style of ukiyo-e. She deliberately made the prints as, “an imitation of Japanese methods.”154 Mary Cassatt’s series, called Ten Aquatints, is considered her most original contribution to printmaking history. At Bing’s exhibition, Cassatt was drawn particularly to works by Utamaro, who specialized in the daily lives of women. At the exhibit were eighty-nine prints and sixteen illustrated books by the eighteenth-century master.155 He depicted courtesans bathing and dressing themselves, combing their hair and each other’s, drinking tea, and bathing children. In these woodcuts, Utamaro examined mood through pose and gesture, costume pattern, and color. As described by Judith A. Barter, Cassatt was struck by the themes Utamaro chose, as well as their unusual “color harmonies” and “bold linearity.”156 For the summer and fall of 1890, she rented the Château Bachivillers on the Oise River, where she created Ten Aquatints. She set up an etching press and hired M. Leroy, a professional printer to help her. Instead of using the Japanese method of woodcut, Cassatt used aquatint, the method she already knew. For each of the ten images, Cassatt and Leroy pulled twenty-five impressions.157

The prints were for sale in sets of ten, to emulate the series of Japanese artists, such as Utamaro’s The Twelve Hours in the Pleasure Quarter of the Yoshiwara, which were on display at the École des Beaux Arts.158 Cassatt’s set includes rituals from all times of the day as well. Referring to Cassatt’s prints, Nancy Mowll Mathews pointed out, “with its occasional repetition of models and its suggestion of times of day—
morning rituals, daily errands, afternoon socializing, evening entertaining, and bedtime rituals... these prints provide us with a more complete glimpse of ‘daily life’ [than] anywhere else in her art.” According to Barbara Shapiro, Utamaro’s series of twelve was not only an influence in concept, but also provided a source for “subjects, compositional devices and color schemes” in Cassatt’s suite.\(^{159}\) Cassatt also used Utamaro’s common upright format, the \(\ddot{o}han\) format, which is about fifteen by ten inches. Like \(ukiyo-e\), there are no shadows in Cassatt’s ten prints, and she emphasized simple outlines, flat colors, multiple patterns, and lack of shadow.\(^{161}\) In April of 1891, Cassatt’s ten prints were displayed, with two paintings and a pastel, at the \(Galerie\ Durand-Ruel\) in Paris in an exhibit with her friend Pissarro’s work.\(^{162}\)

Cassatt’s first image from the series of \(Ten\ Aquatints, The Tub\) (Fig. 4-2), has been linked directly to Utamaro’s woodcut, \(Woman\ Bathing a Baby in a Tub\) (Fig. 4-3). A theme throughout Cassatt’s work is the loving parent/child relationship. Cassatt first explored this subject through Correggio and presented it in drypoint sketches in 1889. Utamaro’s prints captured gentle relationships between mothers and children with more sensitivity than any other \(ukiyo-e\) artist. Cassatt’s handling of the subject was fully developed after her studies of Utamaro.\(^{163}\)

The compositions of the \(The Tub\) and \(Woman\ Bathing a Baby in a Tub\) are similar in placement of figures and objects. The most important difference is that Cassatt has westernized Utamaro’s mother and child, changing the figures to follow her own culture. Though both women are wearing patterned clothing, Cassatt’s woman is wearing common Western attire and has Caucasian features. In both compositions, the mother is crouching in three-quarter view over a tub that is cropped by the left side of the page.
Both mothers hold a baby, though Utamaro’s baby is in the water and Cassatt’s mother has not yet put her baby in the tub. The face of Cassatt’s mother is turned in profile instead of three-quarter view like Utamaro’s; however, in “imitation of Japanese methods,” Cassatt has implied facial features with a few simple lines, and there are no shadows.  

Like the mother and child in The Tub, Cassatt had explored the ritual of afternoon tea in earlier works. Her aquatint The Visit (Fig. 4-4) recalls an earlier painting, Tea (1879-80), (Fig. 4-5). In the painting, the women having tea do not seem to interact, whereas in the print, the women seem affectionate, facing each other with the woman on the right passing a plate to the woman on the left. The image has been related to a similar print by Utamaro, Two Beauties, One Holding a Teacup, the Other Fingering Her Hairpin. (Fig. 4-6) In both Utamaro’s and Cassatt’s prints, the women interact closely, looking at each other and on the verge of touching. Again, the facial features of the women are represented by only a few lines. The flamboyant hat of the woman on the left of The Visit recalls the elaborate coiffures of ukiyo-e women. Cassatt polished her ability to depict an intimate relationship between two women from Utamaro.

Cassatt had explored the use of mirrors in her work starting in the late 1870s and early 1880s, in a number of oil paintings of loge scenes. Later paintings also included mirror reflections, such as Woman at her Toilette of 1909. She included the mirror theme in four of the Ten Aquatints: The Coiffure (Fig. 4-7), The Fitting (4-8), The Lamp (4-9), and Woman Bathing (4-10). Like Cassatt, Utamaro explored this theme, seen in his woodcut Takashima Ohisa Using Two Mirrors to Observe Her Coiffure (1797) (Fig. 4-11). Cassatt owned this woodcut, and it has been related to the prints in Ten Aquatints.
In *The Coiffure*, the model is seen fixing her hair from behind, and her frontal view is presented by her reflection in the mirror. The identity of Utamaro’s model is also only seen in her reflection. Utamaro’s model and the objects around her seem to float on the page because there are no shadows. Without shadow, the objects and figures in the prints seem to be detached from one another. Although Cassatt placed her figures within defined interiors, the large, flat patterns of the carpet in *The Coiffure, The Fitting*, and *Woman Bathing* suggest elevated floor planes. Cassatt’s partially-nude figures in *The Coiffure* and *Woman Bathing* are like Utamaro’s semi-nudes (Fig. 3-23) because their body contours are defined only by a line alone.\(^{168}\)

Cassatt again used familiar subject matter in *The Lamp*. The print includes a lamp, a fan, objects set on a table, and a mirror. Like Japanese prints, the composition has no shadows, even though the inclusion of the lamp suggests a light source.\(^{169}\) Using another convention of *ukiyo-e*, the figure is seen from behind, with attention given to her upper back and neck. An example of this position from *ukiyo-e* can be seen in *Exposing the Shoulders*, a woodcut by Kuniyoshi. (Fig.4-12). In eighteenth-century Japanese culture, the neck and back were considered very sensual parts of the body. Cassatt bared her model’s back with a similar low-back dress.

In *The Fitting*, Cassatt used a subject new to her but common to *ukiyo-e*: women helping each other dress. The subject and positions of the figures are similar to Utamaro’s *Woman Dressing a Girl for the Sanbazo Dance*. (Fig. 4-13). Although reversed, in both compositions a kneeling woman helps a standing woman dress. It is interesting to note that when Cassatt drew the image on the plate, the figures were oriented in the same direction as Utamaro’s. The figures are joined together, and in both
prints, the women are focusing on a similar point.\textsuperscript{170} While Cassatt’s model and her
seamstress both focus on the hem of the dress, Utamaro’s women are looking at
something outside the composition.

Another of the Ten Aquatints, In the Omnibus (Fig. 4-14), confirms that Cassatt
wished to depict the daily lives of women only, as she omitted the figure of a man sitting
next to the women in an early drawing of the print (Fig. 4-15).\textsuperscript{171} In the drawing, the man
appears to be accompanying the women because of how close he sits to the woman on his
right. However, they do not appear to be interacting. The only figures that do appear to be
interacting are the baby and the woman holding her, as the baby sits in the woman’s lap
with her arm touching her bodice. Here and in the three other prints of women and
babies in the series, including The Tub, the connection between mother and child is as
intimate as Utamaro’s mothers and children. However his babies are more playful than
Cassatt’s, as in his print Mother and Sleepy Child: Midnight, the Hour of the Rat. (Fig. 3-
27). Cassatt’s well-mannered children are examples of her adaptation of Utamaro’s
subjects to her own life, as the children appear to be the well-behaved, upper-class
children she would have known.\textsuperscript{172} Using Japanese ukiyo-e methods to depict a
contemporary Parisian scene, Cassatt’s models are on public transportation crossing a
bridge over the Seine. Behind the women is a view of the river and the city seen through
three horizontal windows, recalling unfolded paneled screens, which were also at the
École des Beaux Arts exhibition of 1890.\textsuperscript{173}

Cassatt’s print The Letter (Fig. 4-16), from the series of ten, is a direct
appropriation from Portrait of the Oiran Hinzaura by Utamaro (Fig. 4-17).\textsuperscript{174} In both
images, the figure is seen from an elevated perspective in three-quarter view. While the
woman in Cassatt’s print holds a letter to her lips, the Oiran Hinzuru holds a scarf or a piece of paper with her lips. Both women wear heavily patterned clothing and hold their arms in similar positions, although Utamaro’s courtesan appears to be hiding something, possibly folded paper. Cassatt’s model tilts her head at the same angle as the Oiran Hinzuru, suggesting “oriental’ modesty.” Facial features are implied by a few lines, and both women have wispy strands along hairlines that come to a point in the middle of their foreheads. According to Barter, the Oiran Hinzuru is blotting her make-up. However, examining other ukiyo-e prints of women with scarves in their mouths, this gesture seems to be a sign of distress. For example, in Choki’s Osan and Mohei (Fig. 4-18), the woman has a scarf in her mouth while contemplating suicide because she and her lover from a different social class cannot marry. This is not to suggest that the Oiran Hinzuru was considering suicide, but to suggest that Utamaro may have wanted to paint her worrying, for a realistic, psychological portrait. Whether blotting her make-up or worrying, Utamaro’s subject is participating in an everyday act, as is Mary Cassatt’s model sealing a letter.

Cassatt’s japonisme continued after Ten Aquatints. Scholars have related her prints of women and children in boats and gathering fruit to ukiyo-e. A print by Cassatt from 1895, Feeding the Ducks (Fig. 4-19), has been compared with Harunobu’s woodcut Gathering Lotus Flowers (Fig. 4-20). In both prints, women are in a row-boat that is cropped by the left side of the page. The women interact with objects in the water; Cassatt’s figures feed ducks, and Harunobu’s gather flowers. Cassatt’s print is flat with a lack of modeling like the Ten Aquatints. She used this arrangement in other compositions such as her painting Summertime (c. 1894) (Fig 4-21).
of 1893 (Fig. 4-22) depicts a woman on a ladder picking fruit and handing it to a nude baby held by another woman. The objects in the print lack shadow, and the figures are defined by linear contour rather than modeling. Cassatt created this print while working on a mural commissioned for the Woman’s Building at the World’s Columbian Exposition in Chicago, 1893.178

As mentioned before, Mary Cassatt executed Ten Aquatints to be “an imitation of Japanese” methods. Though using aquatint instead of woodcut, she translated ukiyo-e into her own time and culture. She took the part of ukiyo-e that observed the daily activities of women and made her own suite based on the everyday happenings in her own life, in her own culture. Cassatt learned from ukiyo-e a new approach to poses and themes, color, perspective, pattern, point of view, format, and a reliance on line. However, she not only learned new stylistic conventions from the Japanese artists; she learned from Utamaro to better convey mental interaction between figures, particularly the friendships of women and the intimate relationships of mothers and children. She carried what she learned from ukiyo-e into later works such as Summertime and The Kitchen Garden.
Conclusion

The artists discussed in this thesis are important to measuring the effects of *japonisme* on French art of the second half of the nineteenth century for many reasons. Each artist reacted differently to the presence of Japanese art. Manet copied Hokusai’s figures into *L’Après-midi d’une Faune*, arranged his figures into groupings common in *ukiyo-e* in *On the Beach at Boulogne*, and integrated the Japanese lack of shadow into his personal style, as seen in *Olympia* and *The Fifer Boy*. Degas’s figures were influenced by *ukiyo-e*, as he used the slice-of-life poses from Japanese art to enhance his depictions of quickly passing moments. The silhouettes of Cassatt and her sister, cut by a piece of the interior and framed by a narrow, vertical format in *At the Louvre: Mary Cassatt in the Paintings Gallery* are in tune with the conventions of *ukiyo-e*. He caught moments that Westerners were not used to seeing on a canvas: bathers, bending over with long, streaming hair in the *Getting out of the Bath* series, and awkwardly stretching to wash themselves in his pastels. Cassatt was so taken by Utamaro’s work that she spent a winter trying to become an *ukiyo-e* artist. She demonstrated in *Ten Aquatints* her ability to translate the modern realities apparent in her life into the language of *ukiyo-e*.

Studying Utamaro, she perfected her ability to show sensitivity between women and children, which also fit into Impressionist theory. This too was a daily occurrence of modern life, alongside Degas’s women at the bath and Manet’s nonchalant prostitute. Rather than exposing something shocking as Manet did, she called attention to a more endearing aspect of modern reality, which was also uncommon to the Academy.
While Manet, Degas, and Cassatt are major examples of Japanese influence on French artists of the late nineteenth century, especially regarding figures, it is important to recognize the extent of japonisme. As mentioned earlier, by the end of the century, most French artists were familiar with and had been influenced by Japanese prints. Thus, major French artistic movements in the late nineteenth century were affected by japonisme. These movements include Impressionism, Post-Impressionism, the Nabis, and Art Nouveau. Manet, Degas, and Cassatt were associated with the Impressionist movement, although Manet never exhibited with the group, wishing to make his radical break from tradition within the Salon.179

The members of the Impressionist circle were formulating theories and developing their styles during the 1860s. At the same time, the Salon was losing its credibility and Japanese prints were gaining value and circulating in artistic circles. These artists wanted to paint modern scenes, and ukiyo-e subject matter was free from traditional, academic subject matter and style. Camille Pissarro’s wrote to his son Lucien, “These Japanese confirm my belief in our vision.”180 Journalists Émile Zola, Phillippe Burty, and Théodore Duret claimed that the ukiyo-e artists “were the first and most perfect of the Impressionists.”181 As plein-air painters, the Impressionists were drawn to the Japanese mastery of depicting the different seasons of the year, the effects of weather, and the nature of water.182 Major Impressionist artist Claude Monet owned twelve volumes of the Manga, as well as separate prints, and was influenced by Japanese art from the way he painted to the way he gardened.183 Japanese prints gave Monet a new approach to color and contrast, the challenge of representing space through line, and the creation of movement through diagonals.184 While Monet and Pissarro were influenced
by outdoor scenes from Japanese prints, Degas painted interiors and often experimented with unusual cropping of figures and unconventional organization of space.\textsuperscript{185} Because Impressionist fundamentals were formed in the midst of \textit{japonisme}, scholars have examined Japanese influence on other members of the group as well. However, analyzing each of their responses to Japanese figure conventions is beyond the scope of this thesis.

Later than the Impressionists’ response to Japanese art, Post-Impressionists Paul Gauguin and Vincent Van Gogh were also affected. Post-Impressionists were connected with Impressionist theory but further developed their ideas.\textsuperscript{186} Gauguin collected Japanese prints, some of which can be seen in the backgrounds of his paintings. He integrated into his style a lack of shadow to emphasize expressive color instead of naturalism.\textsuperscript{187} Gauguin used Japanese figure conventions such as the grouping of figures in \textit{Vision after the Sermon} of 1888, in which he borrowed the composition of a group from Hokusai’s \textit{Manga}. Van Gogh also collected Japanese prints, and at the end of his life, owned over two hundred. His \textit{japonisme} is more than evident in his copies of Hiroshige landscapes and paintings of flowering trees. Van Gogh was inspired by the lifestyles of Japanese artists, which reinforced his ideas about trading art with other artists and living in communities of artists. (Interestingly, Van Gogh and Gauguin did not live well together as roommates in Arles in 1888.) Scholars such as Mark Roskill have studied Gauguin and Van Gogh’s responses to Japanese prints.\textsuperscript{188} In addition, Jay Martin Klone also discussed Gauguin’s \textit{japonisme} at length in his 1968 dissertation.

Gabriel and Yvonne Weisberg noted that \textit{japonisme} was a world-wide cultural phenomenon, as separate, noteworthy movements also occurred in American and British
art. Literature on Japanese influence on these movements is abundant. However, France was affected by *japonisme* more than any other country. As mentioned previously, the work of Manet, Cassatt, and Degas spans the second half of the nineteenth century, and they had significant influences upon each other. Manet was a principle figure in the formation of Impressionist theories, and Degas and Cassatt were both members of the Impressionist movement. Each of these artists was interested in calling attention to reality and wanted to rebel against the Academy. Whether intentional or not, Degas and Manet responded to the same works by Hokusai. Cassatt was Degas’s protégé and friend, and her suite of *Ten Aquatints* possibly inspired Degas to create his *Getting out of the Bath* series. These connections reiterate that *japonisme* was not something the artists each happened to find alone and experimented with independently; instead, aesthetic conventions of Japanese art spread from one artist to another and became a crucial part of major artistic movements.
NOTES


3 Rubin, 426.

4 Rubin, 35.

5 Rubin, 40.

6 Rubin, 39

7 Rubin, 73, 89.


16 Weisberg, *Japonisme: An Annotated Bibliography* xviii. The 1854 Exhibition was held at the Gallery of the Society of Painters in Water Color (South Paw Mall, London). The second display was at the 1862 London International Exhibition.

17 Weisberg, *Japonisme: An Annotated Bibliography* xviii. Weisberg mentions that discussions from these exhibitions had an “effect on European craftsmen” which was “penetrating.”


19 Weisberg, 22; James A. Michener, *The Hokusai Sketchbooks: Selections from the Manga* (Charles E. Tuttle Co., 1958) 28-29. Volumes XIII-XV were published after Hokusai’s death in Japan, with selections of sketches chosen and prefaces written by others.

20 Ives, *The Great Wave* 12; Kloner, 27.
21 Bénédicte, quoted in Klomer, 27. Even though the article was written so late, Klomer believes it credible because it was published during Bracquemond's lifetime, and the details of the article are again noted in a Bénédicte article on Whistler.


23 Evett, 3. The titles of these books and their publication information are found in Chapter 1, note 1 in Evett's book. She cited them like so: Philipp Franz Siebold, *Voyage au Japon, execute pendant les années 1823 à 1830 de l'Empire japonais* (Paris, 1838); Marquis de Moges, *Recollection of Baron Gros's* *années 1823 à 1830 de l'Empire japonais* (Paris, 1838); Richard Griffin and Co., *Embassy to China and Japan in 1837-38, authorized translation* (London and Glasgow, 1860).

24 Evett, 3.

25 Evett, 3.

26 Evett, 23.

27 Evett, 2.


34 Klomer, 22-23.


36 Klomer, 24.


39 Satō, 12.

40 Satō, 7.

41 Satō, 13.

42 Ives, *The Great Wave* 15.

43 Evett, 89.
44 Evett, 94. Evett quoted Edmond de Goncourt.
45 Evett, 89.
46 Evett, 89-90.
47 Sir Rutherford Alcock, quoted in Evett, 95.
48 Evett, 97.
49 Evett, 94.
50 Evett, 97.
51 Klöner, 2.
52 Rubin, 20, 51.
53 Ives, The Great Wave 17.
54 Rubin, 51.
55 Émile Zola, quoted in Ives, The Great Wave 23.
56 Ernest Chesneau, quoted in Klöner, 87.
57 Joseph Peladon, quoted in Klöner, 89.
58 Rubin, 52, 53.
59 Rubin, 29.
60 Rubin 53; Weber 28.
61 Weber, 28.
63 Klöner, 95.
64 Ives, The Great Wave 23.
65 Ives, The Great Wave 33.
67 Klöner, 1.
68 Ives, The Great Wave 27, 36.
70 Ives, The Great Wave 28.
31 Kloner, 105.

32 Scheyer, quoted in Ives, The Great Wave 28.

71 Kloner, 95-96.

74 Kloner, 100.


76 Kloner, 104-105. I have found this image from the first volume of the Manga, and cannot be sure if it is the same one that Kloner found because of the quality of his images. However, the comparison fits. If this is not the same figure Kloner used, he could have used this example as well.

77 Kloner, 106.

78 Kloner, 101-102.

79 Kloner, 102.

80 Kloner, 103; Weisberg, “Japonisme: Early Sources and the French Printmaker 1854-1882” 42.

81 Steven Mallarmé, quoted in Ives, The Great Wave 31.

82 Ives, The Great Wave 31.

83 Nils Gösta Sandblad, quoted in Kloner, 108.

84 Kloner, 108.


86 Kloner, 109.

87 Rubin, 56.

88 Kloner, 109.

89 Kloner, 110.

90 Kloner, 110.


92 Kloner, 110.

93 Kikuchi, figures 508, 509, 510.

94 Kloner, 110.

95 Kikuchi, figure 1389.
90 Kloner, 110-111.
97 Kloner, 121.
98 Kloner, 118.
100 Rubin, 68.
101 Rubin, 68.
102 Rubin, 73.
103 Kloner, 75-76; Collection Edgar Degas, Estampes Ancienne et Modernes, Nov. 6-7, 1918. Hotel Drouot. Catalog numbers 324 – 331.
106 Ives, The Great Wave 34.
108 Edgar Degas, quoted in Ives, The Great Wave 34.
109 George Moore, quoted in Ives, The Great Wave 34.
112 Kloner, 74.
113 Kloner, 78.
114 Degas, quoted in Ives, The Great Wave 35.
117 Ives, The Great Wave 37.
118 Kloner, 82.
119 Kloner, 78.
120 Kloner, 80.

122 Ives, The Great Wave 39.


124 Kloner, 80-81. Kloner provided illustrations of both Degas's and Hokusai's bathers, however, copies of Kloner's images were not readable, and a reproduction of Degas's bather could not be found.

125 Kloner, 80-81. Kloner noted that Degas continued to repeat this pose in various ways and provided examples. He mentioned a bather from 1887 and from 1892. I was unable to locate these as well, but found a bather drying herself in a similar position from 1899.

126 Kloner, 102, 107.

127 Kloner, 81. Again, I could not see Kloner's images, but these comparisons prove the point regardless. I am giving credit to Kloner because whether or not these are the images he used, I would not have known to look for them without his dissertation.

128 Kloner, 81-82. This figure from the Manga is the same figure Kloner used to compare with Manet. Again, I cannot be sure that this is the figure Kloner discussed, but the comparisons he used can be related to Figures 2-12.


130 Kloner, 78. Kloner compared Sukenobu's print to a pastel by Degas, The Coiffure from 1892-95. The painting La Coiffure from 1896 fits the same comparison. I was unable to locate an image of the pastel, which is in the Ickelheimer Collection. This painting may be based on the pastel, as well as several drawings.


132 Kloner, 79.


134 Ives, The Great Wave 41.


136 Ives, The Great Wave 41.


139 Ives, The Great Wave 38.

140 Ives, The Great Wave 42.
Ives, The Great Wave 45.

Shackelford, 109

Ives, The Great Wave 45.

Shackelford, 111, 124.


Shackelford, 119.

Ives, The Great Wave 36.

Rosen and Pinsky, 29; Ives The Great Wave 36.

Barter, 82.

Ives, The Great Wave 45.


Hirshler 185-186.

Ives, The Great Wave 45. This quotation is from: Letter to Franck Weitenkampf, May 18, 1906. See Footnote 2 in the chapter on Mary Cassatt.

Ives, The Great Wave 46.

Barter, 82.

Ives, 45.

Barter, 82.

Nancy Mowll Mathews, quoted in Barter, 84.

Barbara Shapiro, quoted in Barter, 82.

Ives, 46.

Barter 82; Shackelford, 132-133.

Ives, 46.

Ives, The Great Wave 45. This quotation is from: Letter to Franck Weitenkampf, May 18, 1906. See Note 2 in the chapter on Mary Cassatt.

Barter, 82-83.

Barter, 82.
Barter, 82.

Ives, The Great Wave 53.

Barter, 83.

Barter, 83.

Barter, 84.

Ives, The Great Wave 49.

Barter, 83.

Barter, 84.

Ives, The Great Wave 53.


Barter, 86.

Barter, 93-94.

Rubin, 51.

Camille Pissarro, in a letter to his son, Lucien, quoted in Ives, The Great Wave 17.

Duret, quoted in Ives, The Great Wave 17.

Ives, The Great Wave 17.

National Gallery of Australia, 2.

National Gallery of Australia, 10.

Ives, The Great Wave 35.

Rubin, 365.


WORKS CONSULTED


...: The Hokusai Sketchbooks: Selections from the Manga. Tokyo:


“... “Re: Japonisme.” E-mail to Lana Zepponi. 5 May 2003.

“... “Re: Kloner found.” E-mail to Lana Zepponi. 4 June 2003.


Figure 1-1. Page from the Manga, vol. I. Woodcut. 1814-78.
Figure 2-1. Édouard Manet. Le Déjeuner sur l’herbe. Oil on canvas. 1862-63.

Figure 2-2. Édouard Manet. The Absinthe Drinker. Oil on canvas. 1859.

Figure 2-3. Katsushika Hokusai. Detail from the Manga, vol. I. Woodcut. 1814-78.

Figure 2-4. Édouard Manet. Portrait of Zacharie Astruc. Oil on canvas. 1864.

Figure 2-5. Édouard Manet. Portrait of Zacharie Astruc. (detail). Oil on canvas. 1864.

Figure 2-6. Édouard Manet. Portrait of Émile Zola. Oil on canvas. 1868.
Figure 2-7. Édouard Manet. *The Queue before the Butcher Shop*. Etching. 1870.

Figure 2-8. Katsushika Hokusai. *Samurai in the Ruin*. From the *Manga*, vol. 1. Woodcut. 1814-78.

Figure 2-9. Katsushika Hokusai. Detail from the *Manga*, vol. 1. Woodcut. 1814-78.

Figure 2-10. Édouard Manet. Detail from *L’Après-Midi d’un Faune*. Wood engraving. ca. 1875-1876.

Figure 2-11. Katsushika Hokusai. Detail from the *Manga*, vol. 1. Woodcut. 1814-78.

Figure 2-12. Katsushika Hokusai. Detail from the *Manga*, vol. 1. Woodcut. 1814-78.
Figure 2-13. Édouard Manet. *Bathers on the Seine*. Oil on canvas. 1876.

Figure 2-15. Édouard Manet. Detail from *L’Après-Midi d’un Faune*. Wood engraving. ca. 1875-1876.

Figure 2-16. Katsushika Hokusai. Detail from the *Manga*, vol. I. Woodcut. 1814-78.

Figure 2-17. Édouard Manet. *Angelina*. Oil on canvas. 1865.

Figure 2-18. Édouard Manet. *Portrait of Berthe Morisot*. Oil on canvas. 1875.
Figure 2-19. Yushido Shuncho. 
_The Wrestler Onogawa and the Tea-House Waitress O'kisa_. ca. 1792.

Figure 2-20. Edouard Manet. 
_The Street Singer_. Oil on canvas. ca. 1862.

Figure 2-21. Ishikawa Toyonobu. _Actors as Lovers under one Umbrella. in a play performed in 1747_. (detail)

Figure 2-22. Utagawa Kunimasa. 
_Geisha Kneeling with Sameteen on her Lap._
Figure 2-23. Édouard Manet. *Woman with a Parrot*. Oil on canvas. 1866.

Figure 2-24. Édouard Manet. *The Old Musician*. Oil on canvas. 1862.

Figure 2-25. Édouard Manet. *On the Beach at Boulogne*. Oil on canvas. 1869.

Figure 2-26. Isoda Koryūsai. *The Tama River at Ide*.

Figure 2-27. Kiyonaga. *Flowers of *Dōze in Yashōana*. 
Figure 2-28. Kiyonaga. Relaxing on a Summer Evening at the Shijogawara in Kyoto.

Figure 2-29. Kyochika. Night Rain at Yanagawara.

Figure 2-30. Édouard Manet. The Fifer Boy. Oil on canvas. 1866.
Figure 2.31. Édouard Manet. *Olympia*. Oil on canvas. 1863.
Figure 3.1. Torii Kiyonaga. Women in a Bathhouse. Color woodcut diptych. 1787.

Figure 3.2. Edgar Degas. Woman with Chrysanthemums. Oil on canvas. 1865.

Figure 3.3. Edgar Degas. At the Louvre: Mary Cassatt in the Paintings Gallery. Etching, aquatint, drypoint and crayon electrique. 1879-80.

Figure 3.4. Shūchō. Man of Metal and Woman of Earth, from the series Matching Couples of the Five Elements.

Figure 3.5. Suzuki Harunobu. Kayaō Komachi. Pillar print from the series The Seven Fashionable Komachi.

Figure 3.6. Edgar Degas. Woman in a Tub. Pastel. 1883.
Figure 3-7. Torii Kiyonaga. Detail from *Women in a Bathhouse*. Color woodcut diptych. 1787.

Figure 3-8. Edgar Degas. *Seated Bather Drying Herself*. Pastel. 1895.

Figure 3-9. Edgar Degas. *The Tub*. Pastel. 1886.

Figure 3-10. Katsushika Hokusai. Detail from the *Manga*, vol. II. Woodcut. 1814-78.

Figure 3-11. Katsushika Hokusai. Detail from the *Manga*, vol. I. Woodcut. 1814-78.

Figure 3-12. Edgar Degas. *Woman in the Tub*. Pastel. 1884.
Figure 3.13. Edgar Degas. *Woman in Tub*. Pastel. 1884.

Figure 3.14. Edgar Degas. *Three Women Combing their Hair*. 1875-76.

Figure 3.15. Nishigawa Sukenobu. Page from *One Hundreded Women from Different Classes*. Woodcut. 1723.

Figure 3.16. Edgar Degas. *La Coiffure*. Oil on canvas. ca. 1892.

Figure 3.17. Edgar Degas. *Woman Having Her Hair Combed*. Pastel 1886-88.

Figure 3.18. Kitagawa Utamaro. *Girl Dressing a Companions Hair*. From the series *Twelve Poets of Women's Handwork*. Color Woodcut.
Figure 3-19. Edgar Degas. 
*After the Bath.* (Large Version) Lithograph. Third state. 1891-92.

Figure 3-20. Edgar Degas. 
*Naked Woman Standing, Drying Herself.* Lithograph. Fourth state. 1891-92.

Figure 3-21. Utagawa Kuniyoshi. 
*Spring Dawn.* Colored woodcut. ca. 1825-30.

Figure 3-22. Edgar Degas. 
*After the Bath.* Lithograph. Fifth state. ca. 1891.

Figure 3-23. Kitagawa Utamaro. 
*Woman Combing her Hair.* From the Series *Ten Forms of Feminine Physiognomy.* Color woodcut. ca. 1802.

Figure 3-24. Edgar Degas. *La Toilette.* Monotype. ca. 1880-85.
Figure 3-25. Tamagawa Shūchō. 
*Woman Taking a Sponge Bath.*
Woodcut. ca. 1789-90.

Figure 3-26. Kitagawa Utamaro. 
*Woman of the Mountain and Kintarō.*

Figure 3-27. Kitagawa Utamaro. 
*Mother and sleepy child: midnight, hour of the rat.* From the series *Customs of Women in Twelve Hours.* Color woodcut. ca. 1795.

Figure 3-28. Edgar Degas. *Woman Ironing.* Oil on canvas. ca. 1887.
Figure 4-1. Mary Cassatt. *In the Opera Box.* Soft-ground, aquatint, and etching. Fourth state. 1879-80.

Figure 4-2. Mary Cassatt. *The Tub.* Drypoint, soft-ground, and aquatint. 1890-91.

Figure 4-3. Kitagawa Utamaro. *Woman Bathing a Baby in a Tub.* Color woodcut.

Figure 4-4. Mary Cassatt. *The Visit.* Drypoint and aquatint. 1890-91.

Figure 4-5. Mary Cassatt. *Tea.* Oil on Canvas. 1879-80.

Figure 4-6. Kitagawa Utamaro. *Two Beauties. One Holding a Teacup, the Other Fingering Her Hairpin.* Color woodcut. ca. 1797.
Figure 4-7. Mary Cassatt. *The Coiffure.* Drypoint, soft-ground etching and aquatint. 1891.

Figure 4-8. Mary Cassatt. *The Fitting.* Drypoint, soft-ground etching and aquatint. 1891.

Figure 4-9. Mary Cassatt. *The Lamp.* Drypoint, soft-ground etching and aquatint. 1891.

Figure 4-10. Mary Cassatt. *Woman Bathing.* Drypoint, soft-ground etching and aquatint. 1891.

Figure 4-11. Kitagawa Utamaro. *Takashima Ohisa Using Two Mirrors to Observe her Coiffure.* Color woodcut. 1797.

Figure 4-12. Kuniyoshi. *Exposing the shoulders.* From the series *Various Moods of Women suggested by Landscapes.*
Figure 4-13. Kitagawa Utamaro. *Woman Dressing a Girl for the Sanbaso Dance*. From the series *Brother Pictures, or Analogues*. Color woodcut.

Figure 4-14. Mary Cassatt. *In the Omnibus*. Drypoint and aquatint. 1890-91.

Figure 4-15. Mary Cassatt. *Drawing for "Interior of a Tramway Passing a Bridge."* Pencil and black chalk. 1890-91.

Figure 4-16. Mary Cassatt. *The Letter*. Drypoint, soft-ground etching and aquatint. 1890-91.

Figure 4-17. Kitagawa Utamaro. *Portrait of the Oiran Hinzazu*. Color woodcut. ca. 1796.

Figure 4-18. Choki. *Osan and Mohel*. 
Figure 4-19. Mary Cassatt. *Feeding the Ducks*. Drypoint and aquatint with monotype additions on cream laid paper. ca. 1895.

Figure 4-20. Suzuki Harunobu. *Gathering Lotus Flowers*. Color woodcut. 1765.

Figure 4-21. Mary Cassatt. *Summertime*. Oil on canvas. ca. 1894.

Figure 4-22. Mary Cassatt. *The Kitchen Garden*. Drypoint, soft-ground etching, and aquatint on paper. 1893.