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Characteristics and Attitudes of Fashion in the Works of Women Impressionists - Focusing on the Works of Mary Cassatt and Berthe Morisot-

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Abstract

The purpose of this study was to derive the characteristics of fashion that appeared in the daily life of bourgeois women in Paris in the late 19th-century, and to examine the attitudes women showed toward fashion in the modernized city of Paris. The research method was a literature study and a visual data analysis study targeting fashion of bourgeois women from 1860s to 1900s out of Mary Cassatt's 155 works and Berthe Morisot's 147 works from Wikiart's digital images. The characteristics and attitudes showed in fashion in terms of women's painter's work, women's daily life, and women's space are as follows. First, while the subject matter of their works was restricted to the house, fashion was described with the sensual colors, elegance, and sophistication anticipated of a woman's nature. The represented attitude toward women and fashion includes advice for pursuing the dignity of maternal love and women's intellectual life, as well as an attempt to reflect a current point of view on the woman image. Second, the daily life of bourgeois women was childcare, needlework, reading, and grooming. They valued socialization and entertainment as well as intimacy and education with children, so they wore different clothes depending on the situation. This suggested that it was necessary to dress appropriately both at home and when going out. Third, despite the fact that the public space for women was limited, they dressed elegantly in a variety of trends when they went out. This was fashion worn only for appearance.

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I. Introduction

For scholars studying the 19th-century, Paris is a place rich in attractive materials. After the French Revolution in 1789, chaos caused by repeated political clashes and rebellions, many social changes caused by the movement of people from rural areas to cities due to the development of science and industrialization, the emergence of the bourgeoisie who accumulated new wealth, an international exposition held as a trade and cultural exchange following colonization, and the art movement that made Paris an international city of art and culture was born. Among them, Impressionism started with Paris-centered artists and raised the status of Paris. In addition, Impressionists aspired to reflect modern life, preferring to represent the human figure in everyday environments, and also portrayed the modernization of fashion, focusing on everyday activities in the city.

Fashion studies related to Impressionism so far include a study on the relationship between modern city signs and fashion (Park, 2018), a study on fashion as a symbol of modernity (Jeon, 2006), and techniques of Impressionists painting (Lee, 2013). Overseas, under the theme of "Impressionism, Fashion, and Modernity", the Musée d'Orsay (September 25, 2012 – January 20, 2013), the Metropolitan Museum of Art (February 26 – May 27, 2013), and the Art Museum of Chicago (June 25 – September 29, 2013) exhibition aroused public interest in French Impressionism and its connection with fashion. Simon (1995) already observed in "Fashion in art: the second empire and impressionism" that Paris fashion in the late 19th-century became an art form in itself and as an inspiration for elegant and exotic works. Mancoff (2012) viewed fashion as an aspect of modernity in Impressionists works.

Research on impressionism and fashion so far has been mainly dealt with from the perspective of modernity. In particular, the description of women's fashion should be based on real life and experiences of women, but research has been mainly focused on works drawn by male painters. Therefore it is necessary to study fashion

depicted by women impressionists and from the perspectives of daily life and the times. Because women's work is closely observed and portrayed not only in their families but also at home, they show women's fashion that more closely reflects real life.

Commonly known women impressionists are Mary Cassatt, Berthe Morisot, Eva Gonzalès, and Marie Bracquemond. In this study, Mary Cassatt and Berthe Morisot, who not only left many works during most of their life, but are also regarded as key figures of Impressionism and representative women painters, were focused on. Mary Cassatt (1844–1926) was the proponent of French Impressionism in the United States, a supporter of the feminist movement, and an interested in women's life. During her time, she worked and left a number of works. Berthe Morisot (1841–1895) was the first woman Impressionist, mentioned in *Le Temps* in 1877 as "one of the true Impressionists of the Impressionist group" (Chadwick, 2012) and rated her best in an exhibition of 1880 (Higonnet, 1990).

Research methods were literature studies and visual data analysis studies. The literature study was conducted focusing on Impressionist painters as well as 19th-century French and fashion-related papers, books, catalogs and exhibition booklets, as well as Internet literature materials from major art galleries in Paris and the United States. Visual materials were targeted at the works depicted fashion of bourgeois women in Paris from the 1860s to the 1900s. And 155 out of 306 by Mary Cassatt's and 147 out of 242 by Berthe Morisot from Wikiart's digital images.

The content of this study examined the characteristics of fashion, not only fashion design elements but also according to the situation shown in the work. Based on the analysis of these works, first, unlike the works of male Impressionist painters, the characteristics of fashion depicted in the works of women painters were derived. Second, it examines the daily life of Paris bourgeoisie women in the late 19th-century and fashion they wore in their daily life. Third, it considered the range of daily life allowed by women at the time, especially the attitudes that women showed in fashion worn in public

places.

The purpose of this study was to derive the characteristics of fashion that appeared in the daily life of bourgeois women in Paris in the late 19th-century, and to examine the attitudes women showed toward fashion in the modernized city of Paris. In this way, fashion shown by women impressionists in their works can be used for fashion design, as well as supporting the contents of the existing fashion history in detail and being used as a material contributing to the study of fashion in a specific region.

II. Environment and Characteristics of Paris in the Late 19th-century

1. The Changes in Modern Parisian Life in the Late 19th-century

New aspects emerged in the 19th-century France as the existing order collapsed due to the overthrow of the class in the feudal society and the maturation of capitalism with the French Revolution and the British Industrial Revolution. In particular, after 1850, Paris went through the process of modernization through industrialization and technological innovation in various fields, and life as a metropolis was formed. The Paris renovation project was carried out from 1853 to the 1870s, and the framework of the current Paris landscape structure was completed. In addition, Paris has been a key pillar toward the modern era, as it has played a central role in the birth and development of new artistic styles and cultural phenomena in fields such as literature, painting, photography, and film.

Specifically, the change that appeared in Paris was that of Boulevard, who widened and straightened the road. Construction and systematic maintenance of the city's public transport network, expansion of green spaces such as Bois de Vincennes and Bois de Boulogne, installation of water and sewage systems, Garnier Opera and various public facilities such as the Eiffel Tower and the Seine bridge New construction and expansion, and a major rail network connecting the whole country were completed

(Eom, 2021). In addition, with industrialization and technological progress, various modern facilities such as gas lamps, subways, trams, elevated railroads, telephones, and telegraphs have appeared.

This modernized city not only created a modern cityscape, but also changed the life of Parisian. Squares, outdoor cafes, fountains and flower beds were created to allow citizens to relax in the city, and as the Luxembourg and Tuileries gardens were open to the public, various events could also be held. Moreover, in the 19th-century, the increase in income of Parisian allowed them to enjoy leisure life (Duchting, 2007). Also, since 19th-century French society was a series of chaos in the aftermath of the revolution, citizens did not pay attention to politics and tried to find pleasure in their daily life. He became interested in operas, concerts, and exhibitions, and enjoyed modern sports such as horse racing, croquet, and skating. In addition, financial institutions, department stores, and hotels were built in the district from the center of Paris to the northwest, forming a commercial district (Suh, 2006). Modern changes began to appear in consumer culture as well as public tastes and lifestyles.

2. Status of Paris Fashion in the Late 19th-century

Paris fashion in the 19th-century has been characterized by many researchers. In particular, fashion was viewed as a measure of modernity and was often associated with 19th-century cities. Benjamin categorically stated in the Arcades Project that fashion has a contemporary fragrance (Lehmann, as cited in Brevik-Zender, 2016). Finkelstein (1996) claimed that, "Fashion represents the city and modernity by emphasizing the charm of novelty and mocking the past".

The attributes of 19th-century fashion can be seen through James Tissot, who produced a series called "Women of Paris" depicted women's clothing in fine detail. He was a painter of fashionably dressed women shown in various scenes of everyday life. Figure 1 <The Shop Girl> showed upper-class women fascinated by the elegance of costumes and decorations in the late

19th-century. A pile of ribbons, woman's torso, and the box which woman holding explained the materialistic world of objects and clothing.

But above all else, it was in the 19th-century that fashion began to appeal to the public with the attributes of fashion trend as it is today. A telegraph network was installed in Europe in 1846 and a submarine cable crossing the Atlantic Ocean in the late 1850s, which accelerated the speed of information distribution, accelerating fashion cycle from Paris to Europe through fashion magazines. Paris fashion was constantly changing in the fast paced fashion cycle, and these changes were reflected not only in magazines and novels, but also in Impressionist paintings. Moreover, with the spread of consumption culture, fashion magazines attracted attention with their pictorials and recommended consumption along with product introductions, thereby contributing to the creation of similar fashion trends among the ruling class across Europe (Lipovetsky, 1994).

In fact, 19th-century fashion was able to raise the status of Paris fashion with the advent of the couturier. Rops' painting was in the late 1870s, when the artist was actively involved in the fashion industry, and he recognized the change in the meaning of grand couturier and visually captured it (Figure 2). They focused on creating ideas for clothes rather than sewing clothes, which enabled the development of modern fashion design (Brevik-Zender, 2016). As a result, Paris fashion has emerged as a major domestic industry by recognizing the high added value in the artistic, creative, and commercial

aspects rather than in the productive aspect of clothing.

Also, the modernization of Paris fashion industry in the 19th-century appeared early in the textile sector. In the late 19th-century, Paris fashion industry was born with a working class due to industrialization, which led to the development of the textile industry in which cheap textiles were supplied in large quantities. Moreover, the textile industry was the first to systematically reveal the characteristics of the modern retail business by introducing the list price system and cash trading (Ariès & Duby, 1987/2002). In 1875, a new textile designation appeared, "*Le Nouvel-Opéra*", to commemorate the construction of the *Théâtre de l'Opéra*, which was even advertised in *Le Monde Illustré*. Dubbed the marvelous creation of modern industry, nouvelle opera became so popular that it was used in interior furnishings, including textile wallpaper, drapes and door curtains, and padded sheets (Brevik-Zender, 2016). As such, 19th-century fashion was widely mentioned as an indicator of Paris modernity, and the Paris fashion industry brought various modern features in the fashion field as much as the city's reputation.

3. Women Impressionists in Paris in the Late 19th-century

Impressionism is an art movement that arose in the 1860s in Paris, where the most dynamic changes took place in Europe in the 19th-century. Impressionist works depict Paris and its suburbs at the end of the



Figure 1. *The Shop Girl*, 1883-85
(www.wikiart.org)

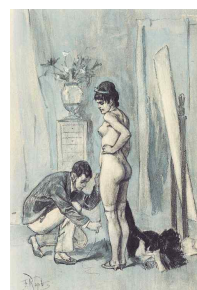


Figure 2. *Le Muscle du Grand Couturier*, 1878-81
(Brevik-Zender, 2016, p. 178)

19th-century, and collectively describe people and their surroundings through industrialization and urbanization (Guegan, Madeline, & Lobstein, 1995/2002). In other words, they preferred urban landscapes with people and customs, and tried to mainly include the scenes of the modern city in which they live, rather than ideological landscapes. In particular, in the case of portrait painting, she depicts daily work and rest in public and private spaces. Therefore, Impressionism provides important visual data for understanding the life and attitudes of Parisian at the time, as impressionism mainly depicts the current era in which they live in urban landscapes and portraits. Impressionism is also closely related to the depiction of woman images. The typical model of the stylish Parisian was developed in the 1860s, based on examples presented by Gustave Courbet and Édouard Manet, who specialize in images of modern women of the 19th-century, such as James Tissot and Alfred Stevens, as well as Degas and Renoir. It has been a popular topic for traditional artists (Myers, Kang, Mathieu, Patry, & Scott, 2018).

Paris Impressionists rejected formal institutions such as the salong exhibition and created their own exhibition groups. They gave women painters the opportunity to participate in the exhibition on an equal basis with men. However, women painters at that time had limited subject matter in their works compared to male painters. It was forbidden to draw men and, moreover, not allowed to work alone outdoors. In particular, only limited space and models centered on women and families were possible. Due to these social norms, women artists were able to observe and describe the women and their families in detail because they were immersed in the Interior Genre. Occasionally, women painters overcame the limitations of gender, background, and education in a given environment and actively worked on their work. Growing up and working in a bourgeois family, Cassatt or Morisot choose the subject from their own environment. While adapting to the patriarchal society, he produced works such as the family domain and maternal love from the perspective of a space-bound by social norms. Their works were clearly differentiated

from those of male artists because they were a reflection of their own experiences and life itself (Myers et al., 2018). According to Jeffrey Myers, women Impressionists are very similar in that they portray women in a comfortable yet subtly encased way (Pfeiffer, Nochlin, Patry, Pollock, Havemann, Ivinski, & Hollein, 2008). The works of women painters were also perceived by male critics as paintings full of feminine charm because of their elegance and lightness.

III. Characteristics and Attitude of Fashion in Mary Cassatt's Works

1. Characteristics of Fashion According to Design Elements and Purpose of Wearing

Mary Cassatt is a painter, printmaker, artist and photographer. She was born in Pennsylvania, USA, and after she settled in Paris in 1874 she was invited by Degas to participate in her Impressionist exhibition in 1879. She made the domestic and social domains of women the basic themes of her work, and did not exaggerate and distort it. She produced her work by capturing the facts as they are. In the early days of her work, she painted her own family, relatives, friends and clients, but later mainly painted her mother and children.

In the works, the silhouette has no clear boundaries due to the nature of Impressionist works, but the overall silhouette can be estimated to some extent. In the sitting case, the description of the upper body is rather detailed (Figure 3). Overall, one-piece dresses are the mainstream, but when going out, they also wear clothes that are divided into jackets and skirts (Figure 4). A jacket is a garment derived from men's wear, and has generally been worn since the end of the 19th-century. It is usually seen wearing a peplin-like outerwear or a shawl over the dress. Structural details showing the structure of the costume include leg-of-mutton sleeves, puff sleeves with emphasized shoulders, and 7-part bell sleeves. Round neckline no-collar, cape collar, and high neck collar are often seen.

The decorative details are mainly decorated with frills



Figure 3.
Self-Portrait,
1878
(www.wikiart.org)



Figure 4.
The Boating Party,
1893-94
(www.wikiart.org)



Figure 5. Mrs. Robert
S. Cassatt,
c.1889
(www.wikiart.org)



Figure 6.
The Letter,
1890-91
(www.wikiart.org)



Figure 7.
The Child's Bath,
1891
(www.wikiart.org)

and ruffles on the neckline, chest and sleeves. Sometimes it is decorated with fur. The detail, which is an overall decorative element, is well described in work. This is good data for observing high-end clothes that were splendid and decorative, unlike work clothes or clothes worn by the common people. In particular, the circumference of the neckline is often decorated with white lace decorations and ribbon ties. The chest is decorated with frills (Figure 3). The collar was decorated with white decorations, or the white collar of the garment worn underneath was visible or tied with a ribbon. The sleeves were often decorated with frills, ruffles, or flounces.

Accessories include shawls, hats, fans, gloves, hair bands, and belts. The hat has a bonnet, straw hat, large-brimmed hat, turban and is decorated with corsages, ribbons and feathers. <Self-portrait 1878> also wears a white dress and a bonnet hat decorated with flowers (Figure 3). A black veil that originated in Spain in the 19th-century was also worn. Gloves are white, brown and gray long gloves with no decorative features. The fans are decorated with a colorful picture on the folded fan. Neckbands were also an important accessory for costumes with the cutting of neckline. Other jewelry accessories such as pearl necklaces, brooches and rings are also available. In the portrait of Cassatt's mother, Katherine Kelso Cassatt, a shawl, a representative piece of the 19th-century, is depicted as a white cashmere shawl flowing down the shoulders of a black dress (Figure 5). At that time, the shawl was a measure of a

woman's marital status and wealth, and was a must-have item at the time of marriage.

The fabric depicted is seen as a material that can reflect light, create soft shapes, or be layered. In particular, a thin and transparent fabric was used to enhance the decorativeness. Lace was used for veils, scarves, hats and was also used to adorn the sleeves and collar. Sometimes fur was used as a material for trimmings or accessories. Although unpatterned fabrics dominate, gentle plant patterns and stripes are also used (Figure 6, 7).

The colors that decorate the costume items in the title of Cassatt's work are as follows. a Green Bonnet and a Coat, Black, a Purple Hat, Black, a Brown Hat, a Pink Blouse, A White Coat, a Pink Fluffy Hat, a Red Beret, Green, a Black Hat and a Raspberry Pink Costume, a Green Bonnet, a White Bonnet, Orange Dress, Blue, Whit, a Blue Hat, Blue, a Red Hat, a Big White Hat, Green, a Blue Dress, and Dark Bonnet. In general, the colors are light and pale or dark blue, green, purple, and white and black. Other strong colors of red and orange stand out, but the overall color is diverse and soft with pink, soft gold, yellow, and brown.

Fashion depending on the situation is as follows. The morning gown is a round neckline and loose fit, so it makes body movement easier (Figure 8). The sleeves are short, and in the case of long sleeves, the beak is wide. It is a simple, undecorated garment. The day dresses at home are do not expose the woman's body and comfortable clothes for child care. In the case of going



Figure 8. Girl Arranging Her Hair, 1886
(www.wikiart.org)



Figure 9. Woman with a Pearl Necklace, 1879
(www.wikiart.org)



Figure 10. Madame X Dressed for the Matinee, 1878
(www.wikiart.org)

out, for evening outfits for theater, a gorgeous dress that exposes the shoulders, a luxurious necklace, and a fan are essential (Figure 9). On the other hand, like *Portrait of Madame X Dressed for Matinee, 1878*, the costume for Matinee, performed before 3pm, is simpler and has fewer decorations (Figure 10). Visitors put on hats and scarves and drink tea. Occasionally wide-brimmed hat or an embellished, ornate hat is worn. A jacket, blouse, and skirt are worn when playing in the park or boating (Figure 4).

2. Characteristics and Attitudes of Women's Daily Life and Fashion

1) Characteristics of Fashion Depicted by Women Painter
In 1840, *Delphine de Girardin* wrote, "Motherhood is the passion of our time." By 1900 the enthusiasm was indescribable. It was a subject that appeared frequently enough to be called paranoid in French painting. It was also a subject that women painters regarded as their mission (Ariès & Duby, 1987/2002). Cassatt also produced many images of mother and child. She gently observed and painted theme rigorously. She depicted feeding, kissing, embracing, brushing a child's hair, or trying to wash a sleepy child. The appearance of children and mothers in the work is reminiscent of the Renaissance theme depicting Madonna and the child. Borrowing traditional images, Cassatt pays tribute to the everyday look of women in modern life.

Above all, her works were produced with the

meticulous observation skills unique to women. *Woman reading, 1878-89* in Figure 11 shows Cassatt's sister Lidia wearing calm and brightly colored clothes. *Reading Le Figaro, 1878* in Figure 12 shows Cassatt's mother wearing an aged, mild oatmeal-colored dress. Not only the sensibility according to the colors of the clothes worn by the sisters and mothers, but also gray, pink, and white colors around the figures were expressed as if they were permeated into the woman's consciousness (Chessman, 2007). Fashion was described with the sensual colors unique to women painters.

A woman reading a newspaper is the same subject, but it is expressed in a completely different way. In this way, Cassatt used different colors for the costumes, attitudes and backgrounds of women in her work, demonstrating a sense that only women can feel. Within the scope of the home, she may have a limited ability to find the subject matter of her work, but she expresses the same subject, which is a repeated daily act, as differently as possible. Also, it seems that she tried to reflect a modern point of view on the woman image. Because she showed the "New Woman" through the daily routine of reading newspapers, which was the only channel with society for women with limited social activities in the 19th-century. In other words, she portrayed an image in which women must also acquire knowledge and receive an education to be socially active, and are seen as intelligent and modern women. Also, reading with a child is an example of how important a woman's position in the family is, and that she is never



Figure 11. Woman Reading, 1878-1879
(www.wikiart.org)



Figure 12. Reading "Le Figaro", 1878
(<https://www.marycassatt.org>)

intellectually deficient. In this way, Cassatt's work expresses women's daily life, and contains suggestions for pursuing the dignity of maternal love and women's intellectual life.

2) Characteristics of Fashion in Women's Daily Life

Cassatt represented the world with which she was most familiar and the activities. There are women receiving friends according to the social rituals of the home, women as the primary teachers and protectors of children, and women creating and managing the environment that was so crucial to family, the private household (Barter, 1998). The daily life of women shown in Cassatt's work is knitting, making a tapestry, embroidering, writing letters, reading, and sometimes with a dog. In the garden, women are alone or with children. They serve tea and chat with visitors. Among them, the typical daily life of women is child-rearing. Frequently Cassatt used her children as the subject of her work, especially in her work, and painted a lot of daily life of women related to child-rearing, like her <Mother Rose Nursing Her Child, circa 1900>. As shown in Figure 7 <The Child's Bath, 1891> tub, a simple bathtub, has been widely used, and bathing a child has become a daily routine (Ariès & Duby, 1987/2002). However, bourgeois women often had a nanny at home to take care of the children, so there were many outfits that could make the movement of their arms look a little uncomfortable.

Works such as tapestry, needlework, and embroidery

were the daily life of women at that time. Also, because it was educationally necessary for women, subscribers of *Les Modes Parisiennes* at the time received special publications by *La Maison Aubert*, such as a sewing album, *Women's Encyclopedia* (Hahn, 2009). In addition, the number of people who understood the letters increased, and in the late 19th-century, correspondence became easier with the development of railroads and paper. Because public writing was prohibited or difficult for women, women showed interest in writing (Ariès & Duby, 1987/2002). Aristocratic and bourgeois women, in particular spent hours each day writing letters. Like <The letter, 1890-91> in Figure 6, it was an important daily routine for women at the time. In addition, in 19th-century cities, women's literacy was rapidly increasing, and many mothers taught their young children to read. Other than that, women meditate alone or read a book.

As in <Susan on a Balcony Holding a Dog, 1883>, a woman is with an animal (Figure 13). At the beginning of the 19th-century, a friendly relationship between humans and animals was recognized and even firmly established as a practice. In particular, in the relationship between a woman and a dog, a soft smile, affectionate gaze, and pure caress, playful play, etc., were seen as evidence of the feminine traits bestowed on women (Ariès & Duby, 1987/2002). It was a way to improve the image of femininity at the time, even though she was wearing fancy clothes. <Girl Arranging Her Hair: Morning Toilette, 1886>, which shows how to groom



Figure 13. Susan on a Balcony Holding a Dog, 1883
(www.wikiart.org)

her hair, or sometimes wake up in the morning, is a white chemise dress with a simple form and a generous body (Figure 8). As in the work <The Fitting, 1890–91>, fitting was daily life at that time. Other works such as <Woman Cleaning the Veil, 1896> and <Gloves, 1889> suggest that grooming was important through the appearance of women preparing to go out. In Cassatt's work, daily life is portrayed in casual poses, and it seems that she focused on expressing real life and fashion from an intimate point of view.

3) Attitudes of Fashion in the Scope of Women's Daily Activities and Public Space

At home, the places where women stay a lot in their daily life are mainly indoor parlors, balconies, verandas, and gardens, which are described along with divan, chair, tea table, toilette, and tapestry. On the other hand, in the case of going out, if you look at the places shown in the title of the work, they are Opera, box, theater, window, garden, park, field, pond, boat, porch, balcony, tramway, omnibus, and beach. Among them, the window was an important place for women. It is a good place to read and you can grasp the movement of public spaces outside. Gardens were also an important part of middle-class life in the 19th-century. It was a place for gardening, as well as a place of play, and sometimes a place of education and reading. To protect privacy, it was surrounded by trees and fences to provide a space for home life. Moreover, for women, a garden means a personal space where they can relax and



Figure 14. Interior of a Tramway Passing a Bridge, 1891
(www.wikiart.org)

contemplate in a natural space (Lee, 2011).

There weren't many outings that were officially allowed for women. Among them, from 1830 to 1914, ladies of the upper classes had an important job as a social duty to welcome guests in the afternoon. They had to greet guests at home or visit other houses. Following the model of the 5 o'clock tea party in England, the custom of drinking afternoon tea arose in Paris (Ariès & Duby, 1987/2002). A hat must be worn when going out, and customers wear a hat even in indoors when visiting tea time. Other opportunities for women to go out were proms, theaters, soirees, and walks. It is mandatory to wear different clothes depending on the purpose. In addition, young women were always required to be graceful and well-groomed, to keep smiling everywhere (Truc, 1995).

At that time, watching the opera was an opportunity to show off one's status and beauty by showing off the finest costumes. Like <Woman with a Pearl Necklace, 1879>, she was dressed in maximum growth. In an off-shoulder dress that exposed her shoulders, she was splendidly decorated with various decorations including corsages, as well as jewelry accessories such as pearl necklaces (Figure 9). Fans, and even opera glasses, were essential. Also, in the theater, the box was a protected space with a partition on the boundary between public and private. Ladies were able to act as if they were in their own salon in the box (Ariès & Duby, 1987/2002). Also, one of the things you should take with you when you go to a party or an opera was a fan. In <Portrait

of *Madame X Dressed for the Matinee, 1877-78*), she wears a black coat and an elegant white outfit with a high neck to go to the matinee, a performance before 3 o'clock (Figure 10). This outfit is not luxurious and glamorous like the evening dress when you go to the opera. The hat is decorated with feathers. In general, when going out, hats, gloves, and parasols were must-have items. In *The Boating Party, 1894*), she wears a costume with a top and a bottom (Figure 4). At the end of the 19th-century, women's jackets began to be widely worn with designs brought from men's wear. On the other hand, as in *Interior of a Tramway Passing a Bridge, 1891*), when going out with a child, he wears comfortable clothes with wrinkles (Figure 14). The range of movement of women is not varied, and when going out with a child, leisure with family, and going out for social and cultural life, the clothes are clearly differentiated according to the purpose.

IV. Characteristics and Attitudes of Fashion in the Works of Berthe Morisot

1. Characteristics of Fashion According to Design Elements and Purpose of Wearing

Berthe Morisot participated in the founding exhibitions of the Impressionists from 1874 to 1886, except when her daughter was born in 1878. She dealt with subjects of contemporary life that characterized the Impressionists, such as the intimacy and leisure of bourgeois family life. Her work captures various aspects of daily life, such as women's fashion, grooming, women's housekeeping.

In the works, the silhouette is a bustle-style dress (Figure 15) and a jacket and skirt that bulge the chest and tighten the waist (Figure 16). The description of the details of the costume with many decorative elements is sensibly detailed. Mainly frills and ruffles dominate. It adorns the body, neckline and sleeve beak. Regularly spaced folds are visible at the hem (Figure 17). As for the neckline, the round neckline, square neckline, and V neckline which seem to be slightly cut are shown the most with varying degrees of cut. Ruffles of various sizes

are adorned at the end of the neckline. Sometimes it is decorated with a bow. Collars include a high neckband, a Peter Pan collar, a cape collar, a flat collar that covers the shoulders, and a tailored collar. The ruffles of the top are visible at the neckline of the outerwear as well as at the ends of the cuffs. Also, wear a small scarf (Figure 18) or a shawl. In general, the neckline must be decorated with laced or a neckband. The sleeves are long-sleeve, three quarter-sleeve and sleeveless sleeves, slightly puffy puff sleeves, or leg-of-mutton sleeves. Cuffs are sometimes flared with flounces. Ribbon and corsage are the main decorations, and the ribbon is used to decorate the hat, neckline, and waist.

Accessories include a hat, a headband, a neckband, a scarf, a muff (Figure 19), a belt, gloves, a fan (Figure 20), a parasol, and a corsage. The neckband is usually black, but sometimes colored with jewels. Contrasting mainly in black in white dresses enhances the decorative effect (Figure 21). Hats are bonnets, small or occasionally large-brimmed hats, navy hats, and straw hats. The hat is decorated with flowers or a ribbon is attached. A black headband, or a corsage decoration on the head and chest. The scarf is mainly white and is decorated with lace or several layers of thin material wrapped around the neck (Figure 19).

The colors mentioned in the title of Morisot's work are pink, gray, red, white, blue, and green. For example, pink dress, a woman in black, young woman leaning on the gray, red blouse, a child in a red apron, a young woman in a white, a young woman in blue blouse, a little girl with a white and green umbrella. And the colors used in her work are predominantly white, with pink, red, gray, purple, and brown appearing, and blue, navy blue, and black appearing as dark colors. Bright colors overall, especially white and pink, were widely used to evoke sensual seduction, and white was widely used to give a sense of transparency. It is an overall white symphony that evokes a feminine sensibility. Regarding Morisot's color use, *Charles Ephrussi* mentioned that delicate gray tones, subdued whites, bright pinks, ensembles spread out with spots of various colors without shadows, and the overall ensemble gives



Figure 15. Woman and Child on the Balcony, 1872
(www.wikiart.org)



Figure 16. On the Terrace, 1874
(www.wikiart.org)



Figure 17. The Artist's Sister at a Window, 1869
(www.wikiart.org)



Figure 18. Self-Portrait, 1885
(www.wikiart.org)



Figure 19. Winter (aka Woman with a Muff), 1880
(www.wikiart.org)



Figure 20. At the Ball, 1875
(www.wikiart.org)



Figure 21. The Artist's Sister Edma with Her Daughter Jeanne, 1872
(www.wikiart.org)



Figure 22. Getting Up, 1885-1886
(www.wikiart.org)

the impression of ambiguous and uncertain milky shades (Myers et al., 2018). Also, her colleagues of her Impressionists considered her "master colorist" (Stuckey, Lindsay, & Scott, 1987).

The fabric is a smooth and light and sometimes translucent material that shows flesh. This can be inferred from the fact that Georges Rivière in 1877 praised Morisot's work for being not only very attractive and feminine, but also admirably light, rustic and elegant (Rivière, as cited in Myers et al., 2018). In other words, various layers, wrinkles, and drapes were expressed without being heavy, and large ruffles and flounces, as well as, frills were often used as the same material. Although unpatterned fabrics are predominant, there are occasionally small plant patterns and abstract geometric patterns (Figure 21).

In the case of daily wear, in life with family at home, there is no decoration such as <The Artist's Sister Edma with Her Daughter Jeanne, 1872>, the skirt is wide and

comfortable to allow free movement, and it is a simple outfit with a V-neck and a round neck (Figure 21). Generally, straight sleeves or middle parts are open for easy movement. Daily clothes are clothes that cover the entire body. The decorative frills are also small in size. As in <Young Woman Sewing in the Garden, 1883>, a young woman wears not only a hat but also a large white bow tie and does sewing, which is a woman's routine. The situation <Getting Up, 1885-1886> shows the clothes worn in the bedroom (Figure 22). Sometimes, as in <Portrait of Madame Hubbard, 1874>, the clothes worn while lying on the sofa are white clothes made of soft and light materials, and sometimes thin materials that are slightly transparent. They are box-shaped and trapezoid-shaped with little ornamentation, and they are wrapped around the body. Collarless and sleeveless or with wide cuffs and beaks. For the theater, the ball gown emphasizes the chest, tightens the waist, and exposes the shoulders in an off-shoulder shape like <At

the Ball, 1875) in the figure 20. Mostly decorated with flowers and sometimes decorated with frills. A fan and gloves are mandatory. In <The Terrace, 1874>, she is wearing a double-breasted jacket and skirt, a white blouse, a black ribbon and a belt, and a hat (Figure 16). As in <The Harbor at Lorient, 1869>, always use a parasol when going out. At the end of the 19th-century, instead of a dress, started to be worn a jacket and a skirt separated.

2. Characteristics and Attitudes of Women's Daily Life and Fashion

1) Characteristics of Fashion Depicted by Women Painter Morisot, from the beginning of his work in 1859 until his death in 1895, produced about 850 paintings, pastels, and watercolors, more than half of which had women as subjects (Higonnet 1990). She herself confessed in her diary that the dominant subject of her work was the depiction of modern women. In other words, he portrayed contemporary bourgeois women both inside and outside the home and exhibited in Impressionist exhibitions, which earned him a reputation for creating "works of women wholly devoted to women" (Marx, as cited in Myers et al., 2018). Mauclair(1904) also said bluntly that "it is truly a work of a woman." It is also said that the things she described in her work were "bourgeois worlds that she experienced firsthand, and that she lived and painted her paintings" because they were intimate with women (Valéry as cited in Myers et al., 2018). In other words, her works sequentially show her life as a virgin, as her wife, and as a mother. Her entire work is like a woman's diary written with colors and drawings (Lee, 2004).

J.K. Huysmans said of her self-Portrait (Figure 18), which Morisot painted at the age of 44, showing 'turbulence of nervous and tense nerves' (Pfeiffer et al., 2008). This is because her paintings convey a vivid sense of life, like the exterior and interior of upper-class women in France in the late 19th-century. Morisot's depictions of her figures and fashion captured the moment of light and movement, her Impressionist

technique, and expressed the ephemeral nature of her fashion with her own brushwork technique. Her many brush strokes like this show the elegance and sophistication expected of a woman's nature. Overall, her works are characterized by charm, elegance, delicacy, subtlety, and sophistication.

Feminism began to form in France in 1880, but she did not join any feminist organizations and did not comment on her position. Nevertheless, her work portrays her own vision of women in a charming and modern way. For this, she produced Figure 22, which depicts Rococo erotic boudoir images in her own original style. The sensual seduction through bright colors, especially white and pink, which are typical features of the Rococo style, is still present. Although her art is locked in the fantasy of the taste of the 18th century, it is said that her art is delicate, attractive, very feminine, very personal, and absolutely modern. Ultimately, her work is "Extreme Novelty", as Myers et al., (2018) mentioned. As such, her indoor scenes showed the realistic and innocence of women's real life as a trendy scene, not the intentional direction of male painters or the depiction of a voyeuristic view. She recreated images of typical Parisian of her boudoir outfits in her own ingenious way.

2) Characteristics of Fashion in Women's Daily Life

The daily life of women in Morisot's works contains many portraits of women with natural appearances, and sometimes landscapes and figures they have seen in the suburbs. At home, mother and child sit together in a chair, or play hide and seek, or stand together on the balcony. Women tend to garden, sew, read books, and talk and rest on the sofa. The models were mainly her daughter Julie, her older sister Edma and her niece, and her mother. Her life In Morisot's work, a woman's daily life is with her child as in <Mme Boursier and Her Daughter, 1873>, and she teaches sewing as in <The Sewing Lesson, 1884>. In <The Cradle, 1872>, her sister Edma Morisot and Edma's daughter Blanche show the unique sensibility of women (Figure 23). <Hide and Seek, 1873>, <The Butterfly Hunt, 1874>, and <In a Park,



Figure 23.
Cradle, 1872
(www.wikiart.org)



Figure 24.
Young Woman at the Mirror, 1875/80
(www.wikiart.org)



Figure 25.
The Cheval Glass, 1876
(www.wikiart.org)

1874) show the affection of mother and daughter in the form of her sister and nephew. With the theme of reading, the intellectual life of bourgeois women was also highlighted, as in <Portrait of the Artist's Mother and Sister, 1869–70> in Figure 32. Just as her daughter Julie Rêveuse was shown playing the violin, playing an instrument such as the piano or mandolin was an important part of everyday life for women. Since 1815, the piano has been very popular, and since then, the piano has been compared to women's drugs. Moreover, good piano playing formed the basis of the girl's fame and was a necessary condition for marriage strategy, showing that she had a good education (Ariès & DUBY, 1987/2002).

Living indoors is extremely private and natural, and wear comfortable clothes. It shows the most intimate activities at home, such as taking a bath, putting on makeup, and putting on stockings, as well as scenes from the morning routine that happens in the inner room. In her masterpiece <Getting Up, 1885–86>, a woman wears a chemise. Costumes (Figure 22), including bed linen, are assumed to be white, but pastel pinks and purples are predominant in works from around 1885–87. Sometimes it shows a white bonnet, a loose neck ribbon that exposes the shoulders and chest, and a loose chemise. Also in Figure 24 <Young Woman at the Mirror> is attractive, pure, and refined elegance. As in Figure 25, <Cheval Glass, 1876>, she arranges her hair and looks at her clothes in front of a mirror. Grooming was important in her life. In this way, Morisot showed

the life of the people around her. Fashion is depicted realistically and naturally in a variety of daily life, such as women's morning and grooming in the boudoir, life with children, and liberal arts education.

3) Attitudes of Fashion in the Scope of Women's Daily Activities and Public Space

In a time when men were concerned with the public world, but women were viewed as being centered around the home and family, the prevailing view was that any attempt by a woman to step outside her realm would lead to her catastrophe. In addition, the central role of the 19th-century bourgeois family included the relationship between the family and the outside world, such as planning social issues such as visits and invitations, as well as daily rituals within the family as women, mothers, and hostesses (Ariès & DUBY, 1987/2002). The outside spaces that the woman in Morisot's work can approach from inside are balcony, window, and porches. Like <Woman and Child on the Balcony, 1872> in Figure 15, this space was considered a privilege that women at the time could enjoy to their heart's content because it was a permeable space where the boundary between the inside and the outside was vague. Precisely, considering the time when space was differentiated, it was also a place to adapt to special uses and social consciousness at the center of the house. However, in reality, these spaces were rarely opened as public spaces, so the limited aspect of the private sphere was rather emphasized for women.



Figure 26. View of Paris from the Trocadéro, 1872
(www.wikiart.org)

Morisot later began painting figures in the outdoors accessible to women of all social classes. Urban landscapes of the early 1870s, as well as scenes of waterfront and private gardens or public parks, such as the Bois de Bouslegne located not far from her home, increased. The regions mentioned in the titles of her work are Normandy, Tivoli, Rosbras, Brittany, Lorient, Trocadero, Petit Dalles, Maurecourt, Maurecourt, Fecamp, Gennevilliers, Valenciennes, The Isle of Wight, Bougival, Nice, Creuse, and Portrieux. Such places are seaside harbors, farms, villages, wheat fields, islands, forests, wheat fields, gardens, parks, rivers, villas, and exhibitions, where they leave their homes and go on vacation from the suburbs of Paris to Normandy or Nice. Other places include outdoor such as Tuileries, Bois de Boulogne, and the Seine and indoor such as ballrooms and theaters. In the house, figures in the garden, balcony, terrace, window(Figure 24), bathroom, dining room, sofa, bed, and although not mentioned in the title, are depicted in the living room or drawing-room.

A typical place for women to go out was the Opera House, built in the late 19th-century. This is where bourgeois women go for their best fashion. Brevik-Zender (2016) goes so far as to mention that the steps of the Garnier Opera House in Paris were glamorous and high-profile venues featuring the latest costumes. In <View of Paris from the Trocadéro, 1872>, two women dressed in black and white with a small child lean against the fence separating the terrace from the green lawn(Figure 26). This fence act as a kind of

barrier in the physical and social space that separates women from beyond the city. This work shows her modern and feminist approach. In other words, it depicts a situation in which bourgeois women's restrictions on going out can only be viewed from a fence made in a modernized Paris. The two women in the landscape show a modern atmosphere with the sophisticated fashion of the bustle style that was popular at the time. In general, bourgeois women in modernized cities were portrayed as showing off their fancy dress rather than enjoying themselves in places such as theaters, gardens, parks, exhibitions, Paris suburbs, and resorts.

V. Conclusion

This study examines the fashion and daily life of Paris women in the late 19th-century in the works of Mary Cassatt and Berthe Morisot. The characteristics of fashion according to the design elements and purpose of wearing are as follows. The description of the boundary lines is not clear due to the impressionistic nature of the shape of the costume, but details, trimmings, and props are revealed in detail. The silhouette is mainly in a bustle style and a soft S-curve with emphasised sleeves, shoulders, and tight waist that can be guessed although the borders are blurred. Details decorated with ruffles, ruffles and pleats dominate. The fabrics are light, soft, plain, and sometimes thin or sheer since treated with light reflection due to the characteristics of impressionism, as well as the details the visual characteristics that appear on the surface of the material.

And sometimes lace was used. There are mostly non-printed fabrics, but plant pattern, stripe pattern, and calm geometric abstract pattern appeared. Since these are works depicting stable and happy family life, colors are soft and light shades, with white and black being the mainstream. Since the works of women Impressionist portray life as it is, they clearly show that bourgeois women were worn differently depending on the situation and purpose of going out. House dress for bedroom or bathroom, day dress and visiting dress does not expose the body at all. Outdoor dresses and outfits had different decorations and accessories depending on their purpose. Overall, one-piece dresses were the mainstream, but gradually, costumes consisting of jackets and skirts began to appear. Accessories such as hats, gloves, parasols, and sometimes fans were important items.

Based on this, the characteristics and attitudes that appeared in fashion in terms of women painter's works, women's daily life, and women's space are as follows. First, the characteristics of women painters are that although the subject matter of their works is limited to the home, they Intimately showed real situations such as childcare and home education, g reading, needlework, grooming, and socializing and the appearance of fashion accordingly. Fashion was described with the sensual colors unique to women painters and show the elegance, sophistication expected of a woman's nature. The works are delicate, attractive, very personal, and modern. The attitude of depicted for women and fashion contains suggestions for pursuing the dignity of maternal love and women's intellectual life and tries to reflect a modern point of view on the woman image. Second, women's daily life at home showed concrete and diverse aspects through real people at the time. It seems to have focused on expressing real life and fashion with an intimate gaze with casual poses. Fashion is portrayed realistically and naturally in a variety of daily life, including women's mornings and grooming in the boudoir, living with children, liberal arts education, and rest. Childcare was the biggest theme in daily life, but as it was a work depicting the life of women in the Paris bourgeoisie, clothing with the concept of labor does not depicted.

Also, because the makeup was an important routine, it was treated as a series of appearances such as bathing, touching hair, putting on makeup, and looking in the mirror. It showed that it is very important to dress at home because different clothes are worn for breakfast, lunch, and dinner, and social events such as entertainment are important. Third, since there were not many places where women were allowed to go out alone publicly, the clothes were worn in the balcony, window, garden, and nearby parks at home are not very different from general outdoor clothes, showing a difference. In particular, in the case of the Opera House, it was described as a place to grow as much as possible and to decorate it with jewels. In addition, it is described as showing off a nice outfit and parasol, rather than enjoying it even if you go to a beach or resort outside of Paris with your family. Also, the portrayal of a well-dressed woman leaning against a fence while looking at the modernized Paris landscape indicates that public space is not freely open to women. Overall, women's daily fashion looks nice and sophisticated like a modernized renovation in Paris, it was a fashion to show in a limited area and was worn only for appearance. This attitude of wearing clothes indicates that it was pre-modernization of clothes from the point of view of fashion history.

Women impressionists entered the daily life of Parisian women in the late 19th-century, observed the life of real people around them, and portrayed fashion in daily life as it is at the same time as their own experiences as well as contemporary trends. The epoch of the times is clearly visible. Although there is a limit to fashion in works of art, based on the analysis, it can be developed into a study of fashion in the life of women in Paris in the 19th-century through comparative studies not only on actual clothing but also with photographic materials.

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