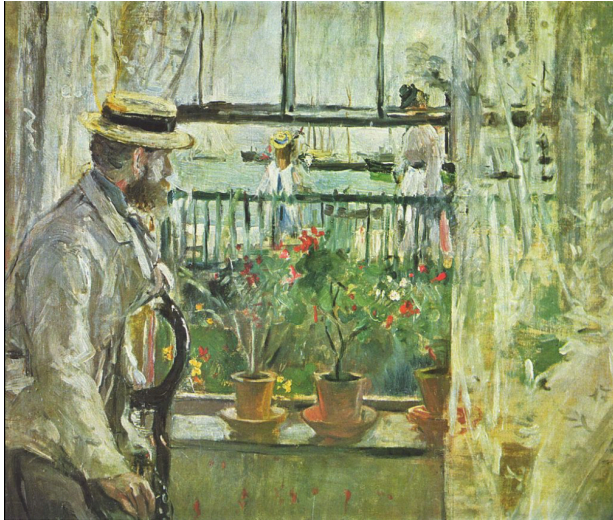


<p>Berthe Morisot, Eugène Manet on the Isle of Wight, 1875, oil on canvas, 38 x 46 cm (15 x 18")</p>	<p>Initial analysis</p>	<p>The painting is on display in the Musée Marmottan Monet, Paris.</p>
<p>A man, his right side turned towards the viewer, leans on the back of a chair and is looking out of an open window. The edge of the dark brown chair back reflects a strip of white light. There may be a pair of binoculars in his right hand. He wears a light weight white jacket and open blue shirt with a cravat. He also wears a small straw boater. He has a full beard. As the title of the work indicates, this is Eugène Manet, Berthe Morisot's husband and Édouard Manet's brother.</p> <p>On the left and right, pulled back from the window, translucent curtains. The one on the right falls to the floor. The way they have been painted suggests a varied lighting from the sun. The overall picture indicates sunny weather.</p>	<p>The upper part of the window consists of four framed panes and this is probably the lower part of the sash window lifted to full opening.</p>  <p>On the inside window sill are three red geraniums in terra cotta pots and bowls. Beyond the sill a small garden can be seen with yellow and white flowers and grass. Beyond that an open-railed fence.</p> <p>In 1875, the Isle of Wight was the preferred residence of Queen Victoria (particularly after Albert's death in 1861). It was also the home of the photographer Julia Margaret Cameron and the frequent home of the poet Alfred Tenyson and his wife, Emily Sellwood.</p>	<p>Through the window beyond the fence a quay, the water of a harbour and a group of sailing boats some with their sails lowered others with their sails raised. On the right a steam boat painted black and green, a plume of grey smoke rises from its black chimney.</p> <p>On the quay a young girl and to her right a woman. The girl wears a yellow bonnet with a blue ribbon and a white and blue dress. The woman is also in white, but with a grey hat. The identity of the girl and woman could be Berthe Morisot's sister and one of her daughters, but there can be no certainty of this.</p> <p>The overall effect is of a caught moment, freshly captured and rendered with both brevity and clarity. The paint is fairly thick in places, such as on the man's sleeve, but this is exaggerated by the photograph. The actual painting has modest proportions. Its paint facture recalls the concept of an ébauche which has come to mean a sketch but not in preparation for a larger work, this is all that is required and should be considered a completed artefact and comparable to contemporary 'Impressionist' preferences.</p>