

Pretty Women: Freer and the Ideal of Feminine Beauty



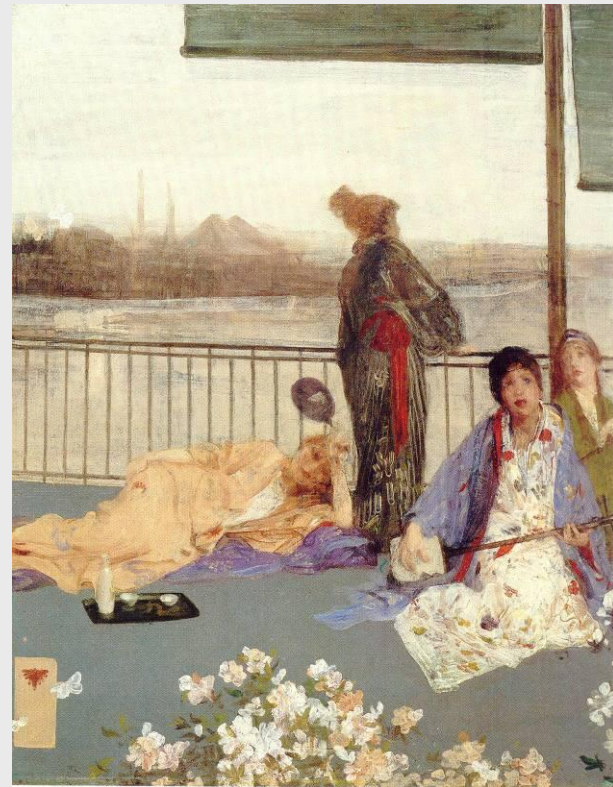
The Piano (originally, The Musician), 1891

Thomas Wilmer Dewing

Oil on panel- 20 x 26 9/16 in.

Freer Gallery of Art

First Dewing purchased by Freer in 1891-2



Variations in Flesh Colour and Green: The Balcony
1864-70

James McNeil Whistler

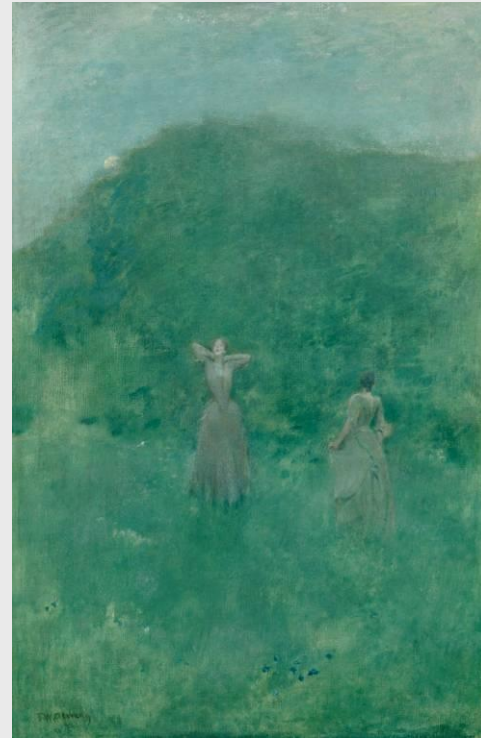
Oil on panel- 24 ¼ x 14 ¼ in.

Freer Gallery of Art

First major Whistler oil purchased by Freer in 1892



Reading the Story of Oenone, ca. 1883
Francis Millet
Oil on canvas- 30 x 57 7/8 in.
Detroit Institute of Arts



Summer, 1893
Thomas Wilmer Dewing
Oil on canvas- 50 ½ x 32 ½ in.
Detroit Institute of Arts



Interior Scene, ca. 1835-50
Jane Stuart
Oil on canvas- 16 1/8 x 20 1/4 in.
Mr. and Mrs. Joseph A. McFalls Collection



Pat Lyon at the Forge, 1829
John Neagle
Oil on canvas- 94 1/2 x 68 1/2 in.
Pennsylvania Academy of Fine Arts

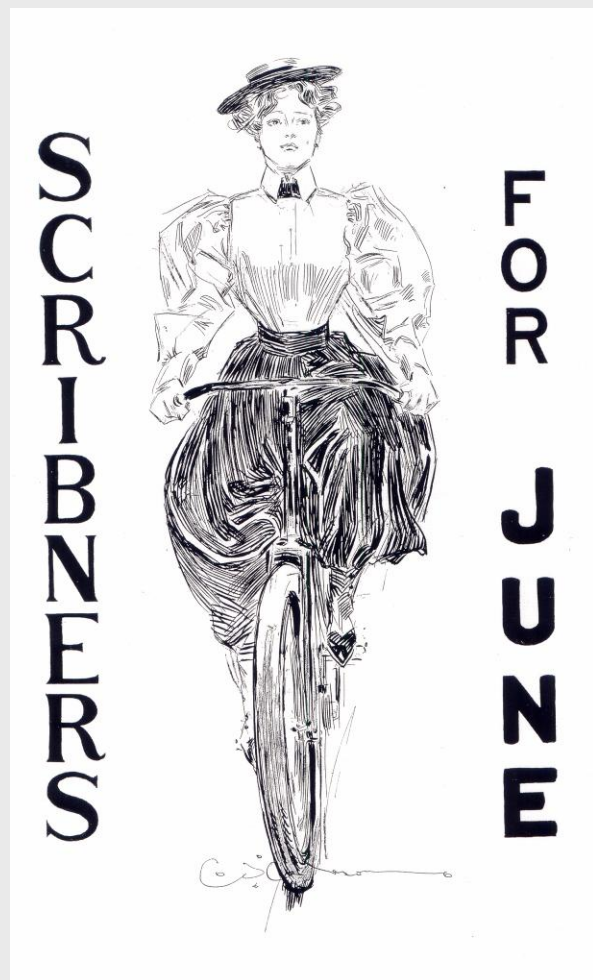
The Ironworkers' Noontime, 1880
Thomas Anschutz
Oil on canvas- 17 x 23 7/8 in.
De Young Museum



Mother and Child, 1881
Enoch Wood Perry
Oil on canvas- 28 5/8 x 36 3/4 in.
Manoogian Collection



Interior of George Hayward's Porter House, 1863
Edmund D. Hawthorn
Oil on canvas- 36 x 47 in.
The New-York Historical Society



Scribner's for June
Charles Dana Gibson
Scribner's Magazine, June 1896
Library of Congress



Poster for *Scribner's Monthly Magazine*
May 1898
C. Allan Gilbert
Rare Book and Manuscript Library,
Columbia University



Croquet Players, 1865
Winslow Homer
Oil on canvas- 16 x 26 in.
Albright-Knox Art Gallery



In the Mountains, 1877
Winslow Homer
Oil on canvas- 24 x 38 in.
Brooklyn Museum of Art

NEW WOMEN



Mr. and Mrs. Isaac Newton Phelps Stokes, 1897

John Singer Sargent

Oil on canvas- 84 ¼ x 39 ¼ in.

Metropolitan Museum of Art



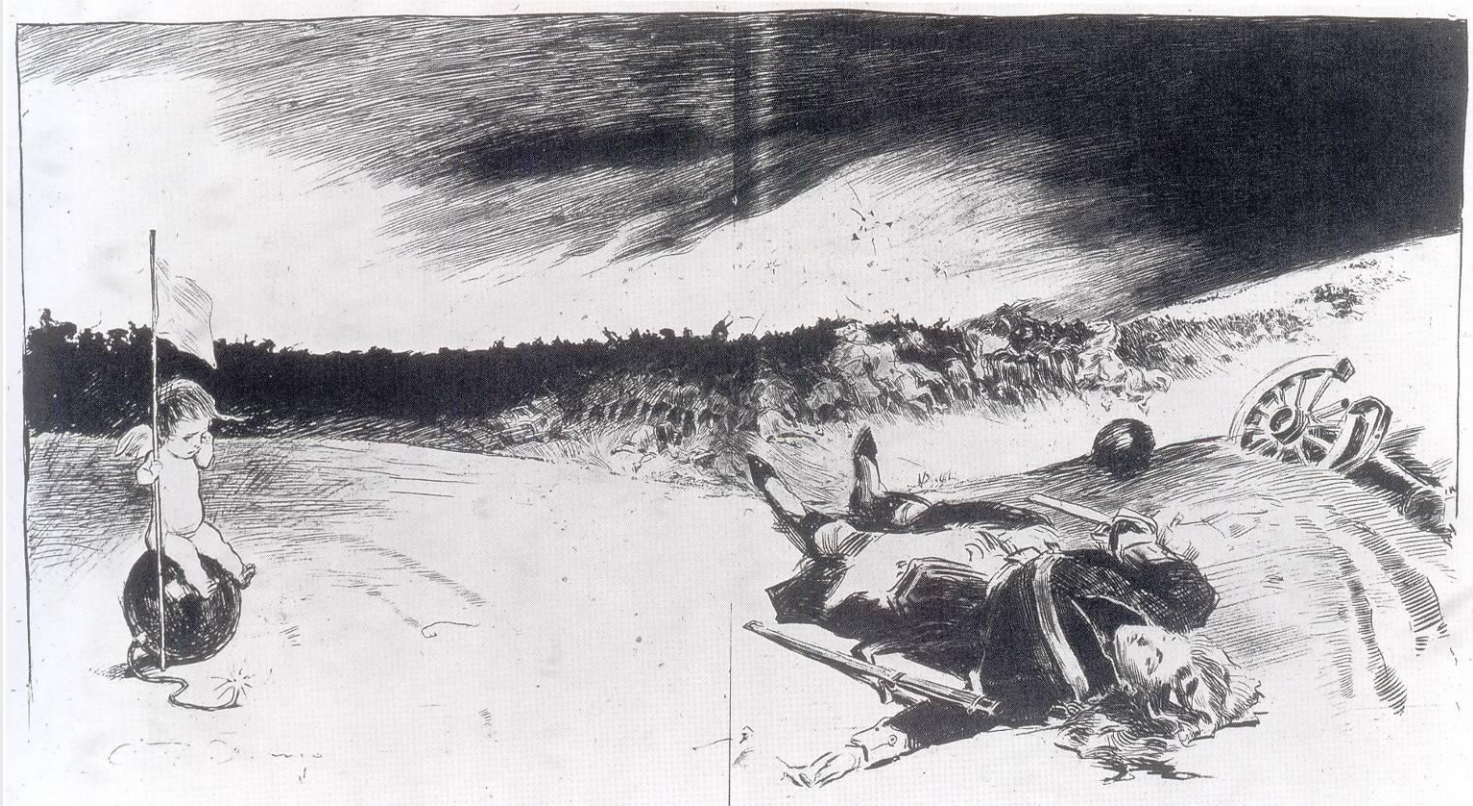
The Concert Singer, 1890-92

Thomas Eakins

Oil on canvas- 75 1/8 x 54 1/8 in.

Philadelphia Museum of Art

THE SPECTER OF MANLY WOMEN



In Days to Come

Life, December 3, 1896

Library of Congress

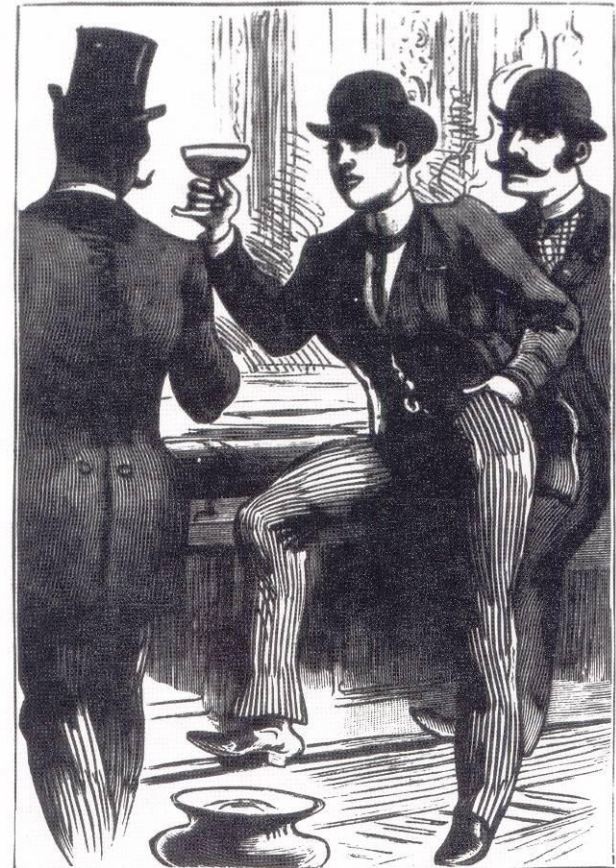


Where Duty Called

William H. Walker

Life, March 25, 1897

Rutgers, The State University of New Jersey
 Library



SHE WAS ONE OF THE BOYS

MABEL DICKINSON, OF GREENFIELD, IND., DRESSED IN MALE ATTIRE, ARRESTED
 IN CINCINNATI WHILE DOING THE TOWN WITH DR. HOWARD.

She Was One of the Boys

Wood engraving

National Police Gazette, Oct. 22, 1892

Library of Congress

THE SPECTER OF EFFEMINATE MEN



The New Woman-Wash Day, 1897
Strohmeier and Wyman
Stereoview
Catherine Smith Collection



In a Twentieth Century Club
Life, June 13, 1895
Rutgers, The State University of New Jersey
Library



THE SIX-MARK TEA-POT.

Aesthetic Bridegroom. "IT IS QUITE CONSUMMATE, IS IT NOT?"

Intense Bride. "IT IS, INDEED! OH, ALGERNON, LET US LIVE UP TO IT!"

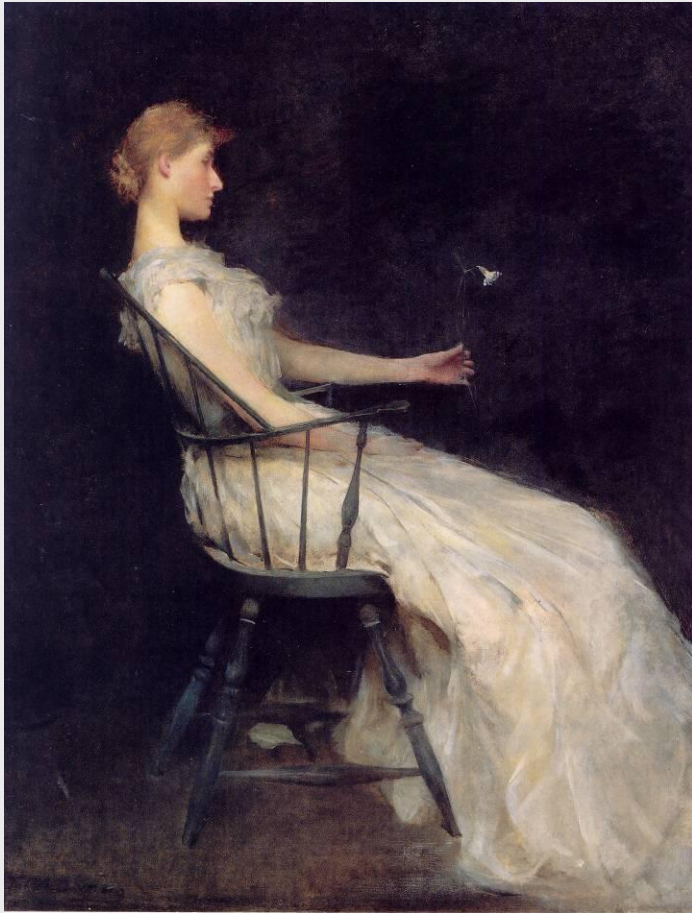
The Six-Mark Tea-Pot

George Du Maurier

From *Punch*, October 30, 1880

Aesthetic Bridegroom. "IT IS QUITE CONSUMMATE, IS IT NOT?"

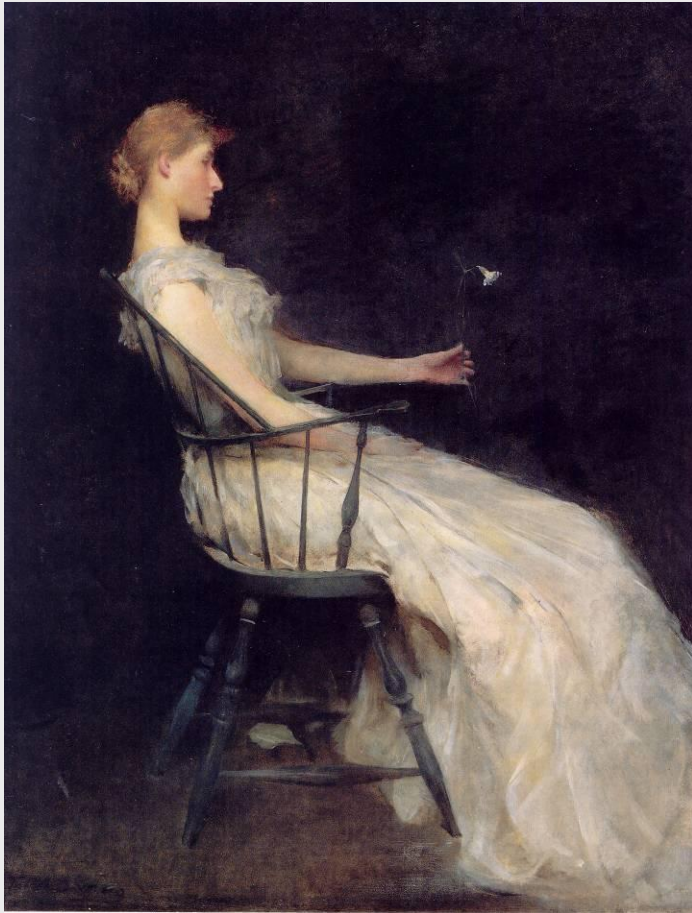
Intense Bride. "IT IS, INDEED! OH, ALGERNON, LET US LIVE UP TO IT!"



The Carnation, 1893
Thomas Wilmer Dewing
Oil on canvas- 20 x 15 5/8 in.
Freer Gallery of Art
Purchased by Freer in 1893



Movie still, From Hamlet (1948)
Directed by and starring Sir Lawrence Olivier



The Carnation, 1893
Thomas Wilmer Dewing
Oil on canvas- 20 x 15 5/8 in.
Freer Gallery of Art
Purchased by Freer in 1893



Doing-Did-Done, 1893
Anonymous
Art Students League, New York



Nervous Breakdown

"I am so nervous it seems as though I should fly"—"My nerves are all on edge"—"I wish I were dead." How often have we heard these expressions or others quite as extravagant from some loved one who has been brought to this state by some female trouble which has slowly developed until the nerves can no longer stand up under it. No woman should allow herself to drift into this condition without giving that good old-fashioned root and herb remedy Lydia E. Pinkham's Vegetable Compound a trial.

Read the Letters of These Two Women.

North East, Md.—"I was in ill health four or five years and doctored with one doctor after another but none helped me. I was irregular and had such terrible pain in my back, lower part of my body and down each side that I had to go to bed three or four days every month. I was very nervous, tired, could not sleep and could not eat without getting sick. A friend asked me to take Lydia E. Pinkham's Vegetable Compound and I am sorry I did not take it sooner for it has helped me wonderfully. I don't have to go to bed with the pain, can eat without being sick and have more strength. I recommend your medicine and you are at liberty to publish my testimonial."—ELIZABETH WEAVER, R. R. 2, North East, Md.

Minneapolis, Minn.—"I was run down and nervous, could not rest at night and was more tired in the morning than when I went to bed. I have two children, the youngest three months old and it was drudgery to care for them as I felt so irritable and generally worn out. From lack of rest and appetite my baby did not get enough nourishment from my milk so I started to give him two bottle feedings a day. After taking three bottles of Lydia E. Pinkham's Vegetable Compound I felt like a new woman, full of life and energy. It is a pleasure to care for my children, and I am very happy with them and feel fine. I nurse my baby exclusively again, and can't say too much for your medicine."—Mrs. A. L. MILLER, 2633 E. 24th St., Minneapolis, Minn.

Nervous, Ailing Women Should Rely Upon

Lydia E. Pinkham's Vegetable Compound

LYDIA E. PINKHAM MEDICINE CO., LYNN, MASS.

Nervous Breakdown, ca. 1896

Social Tragedy



Women Who Brave Death for Social Honors.

In the midst of one of the most brilliant social functions of the season, a noted society woman started suddenly from her chair with a scream of agony and fell insensible to the floor.

A few hours later the distinguished physician told her anxious husband that she was suffering from an acute case of nervous prostration brought on by female trouble, and hinted at an operation. Fortunately a friend advised her to try

Lydia E. Pinkham's Vegetable Compound

The result was that she escaped the surgeon's knife and to-day is a well woman.

The derangement of the delicate female organism sets every nerve in the body quivering with pain. Headaches, backaches, torturing bearing down pains and dragging sensations make women nervous and hysterical.

DEAR MRS. PINKHAM:—I was troubled for eight years with irregularities which broke down my system and brought on extreme nervousness and hysteria. I could neither enjoy my meals nor sleep nights, became easily irritated and nervous and very despondent. Lydia E. Pinkham's Vegetable Compound proved to be the only medicine which helped me. After taking the third bottle, my general health began to improve. At the end of the fifth month I was well and could attend to my household and social duties and enjoy life.
Mrs. CHESTER CURRY, 42 Saratoga Street, East Boston, Mass.

Mrs. Curry, whose portrait appears on the right, is the leader of the Ladies' Symphony Orchestra. The following letter is from Miss Goode, President of the Bryn Mawr Lawn Tennis Club of Chicago:

DEAR MRS. PINKHAM:—I tried many different remedies to try to build up my system, which had become run down from loss of proper rest and unseasonable hours, but nothing seemed to help me. Mother is a great advocate of Lydia Pinkham's Vegetable Compound for female troubles, having used it herself some years ago with great success. So I began to take it, and in less than a month I was able to be out of bed and out of doors, and in three months I was entirely well. Really I have never felt so strong and well as I have since.
Miss CORA GOODE, 355 E. Chicago Ave., Chicago, Ill.

Mrs. Pinkham's advice is free to all. Her address is Lynn, Mass.

Lydia E. Pinkham's Vegetable Compound Cures Where Others Fail

Insert November 15.

Social Tragedy, 1896

NERVOUS WOMEN



An Actress (Portrait of Suzanne Santje), 1903
Thomas Eakins
Oil on canvas- 79 $\frac{3}{4}$ x 59 $\frac{7}{8}$ in.
Philadelphia Museum of Art



The Artist's Wife and His Setter Dog, 1884-89
Thomas Eakins
Oil on canvas- 30 x 23 in.
Metropolitan Museum of Art

BRAIN FATIGUED MEN



Robert Louis Stevenson and His Wife, 1885

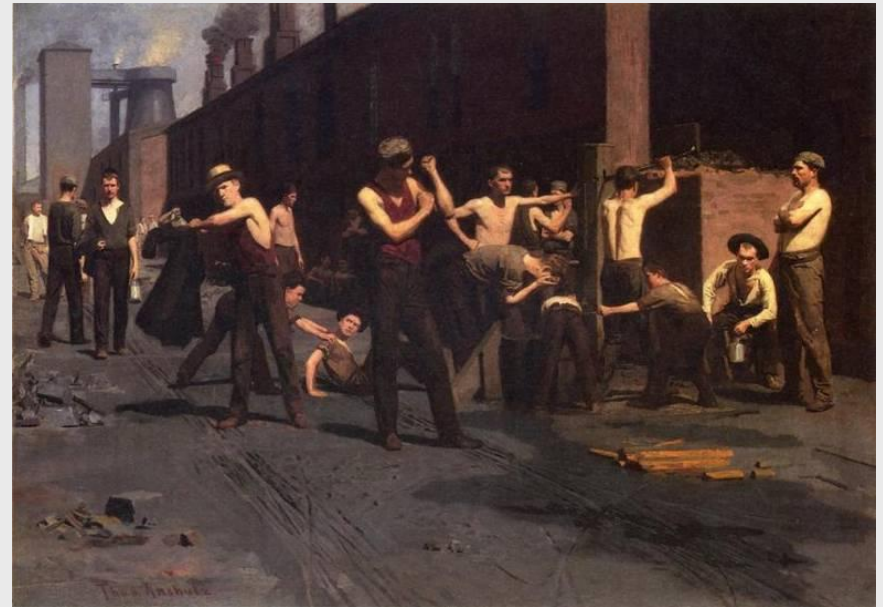
John Singer Sargent

Oil on canvas- 20 ½ x 24 ½ in.

Crystal Bridges Museum of American Art



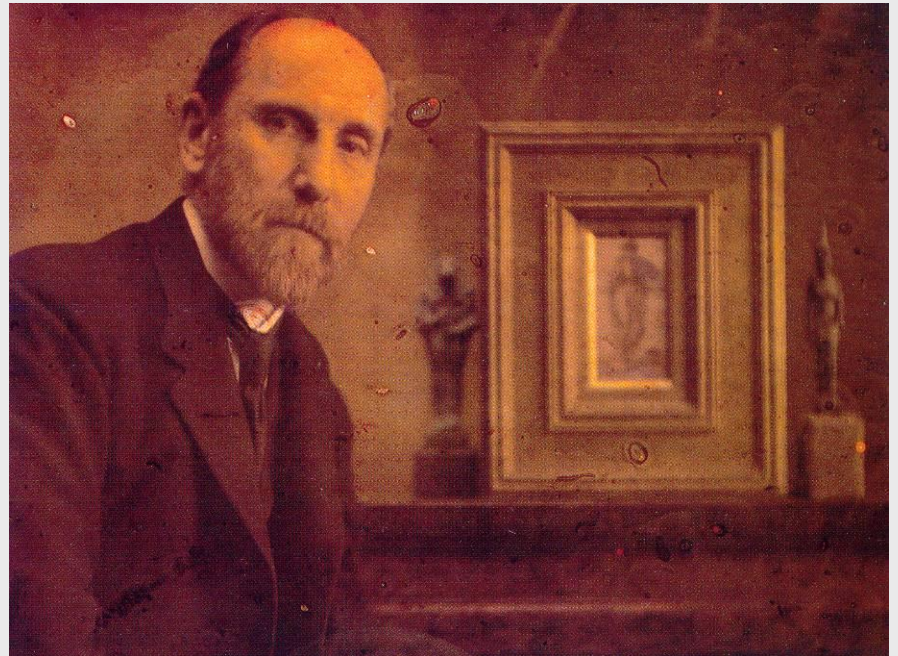
Mother and Child, 1881
Enoch Wood Perry
Oil on canvas- 28 5/8 x 36 3/4 in.
Manoogian Collection



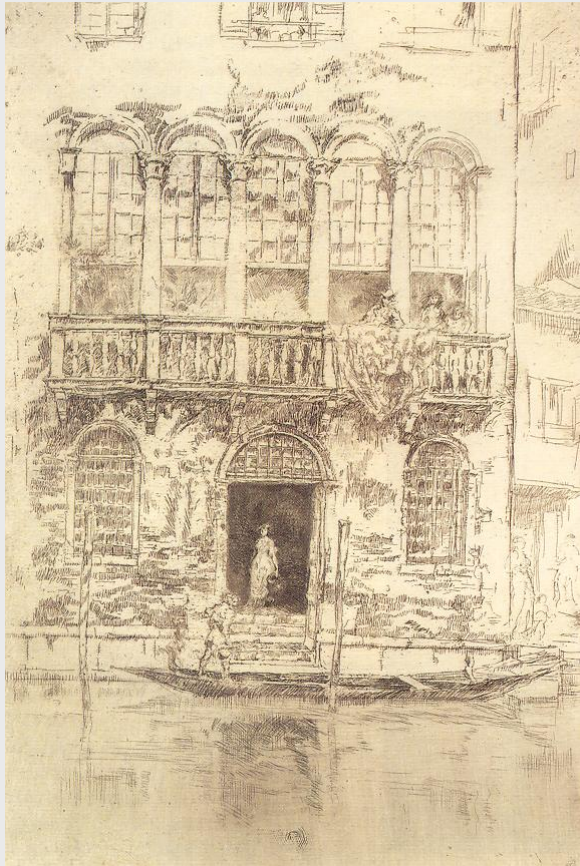
The Ironworkers' Noontime, 1880
Thomas Anschutz
Oil on canvas- 17 x 23 7/8 in.
De Young Museum



Portrait of Charles L. Freer, 1902
James McNeil Whistler
Oil on Wood Panel- 20 3/8 x 12 1/2 in.
Freer Gallery of Art



Freer with Whistler's Resting and a pair of bronze Statuettes, 1909
Alvin Langdon Coburn
Autochrome



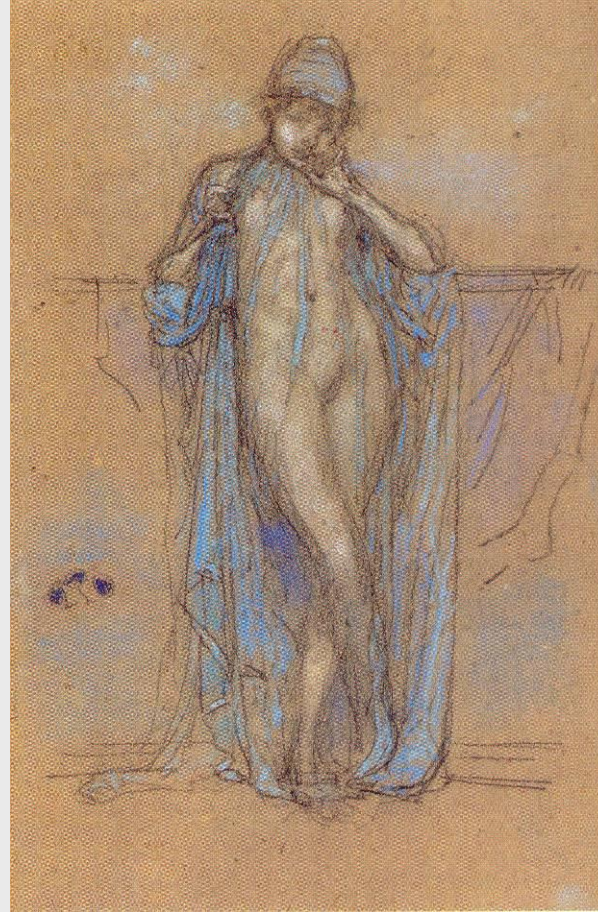
The Balcony, 1879-80
James McNeill Whistler
Etching and drypoint printed in dark
Brown ink on cream laid paper
11 $\frac{3}{4}$ x 7 $\frac{15}{16}$ in.
Freer Gallery of Art
Purchased by Freer in 1886



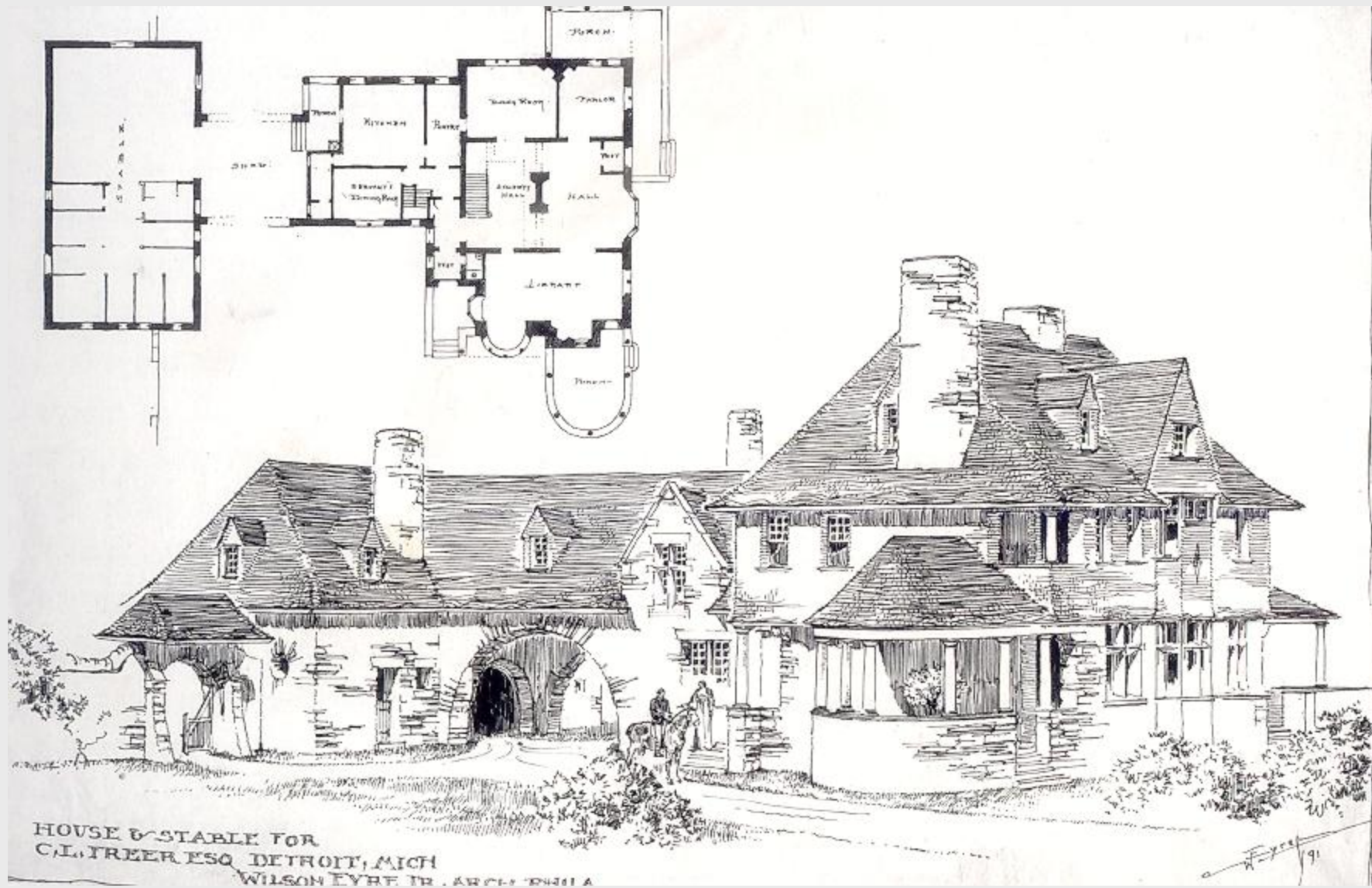
Grey and Silver: The Mersey, ca. 1884
James McNeill Whistler
Watercolor- 5 $\frac{15}{16}$ x 10 $\frac{3}{4}$ in.
Freer Gallery of Art
Purchased by Freer in 1888



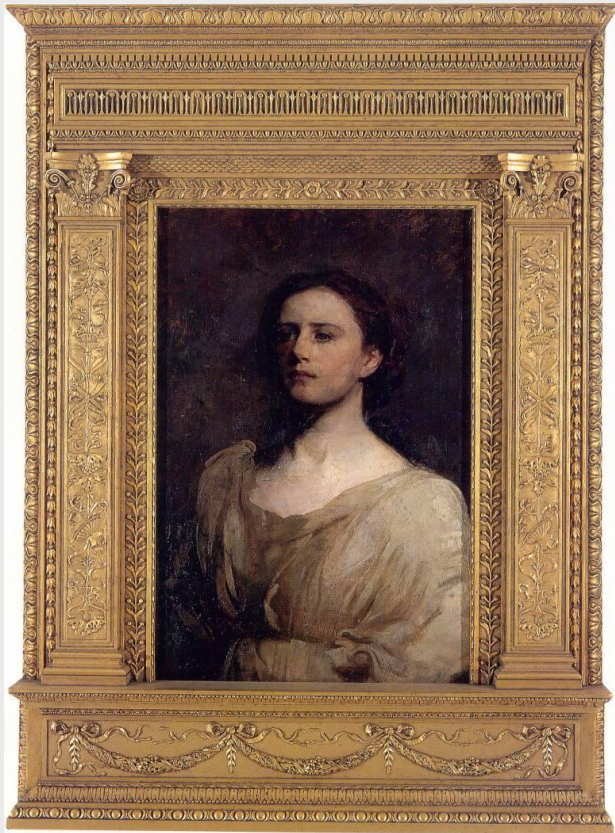
Little Nude Figure, ca. 1885-88
James McNeill Whistler
Etching- 3 5/16 x 1 15/16 in.
Freer Gallery of Art
Purchased by Freer in New York
In 1888



Harmony in Blue and Violet, ca. 1885-88
James McNeil Whistler
Chalk and pastel on brown paper
11 x 7 1/8 in.
Freer Gallery of Art
Purchased from Whistler, in London 1890



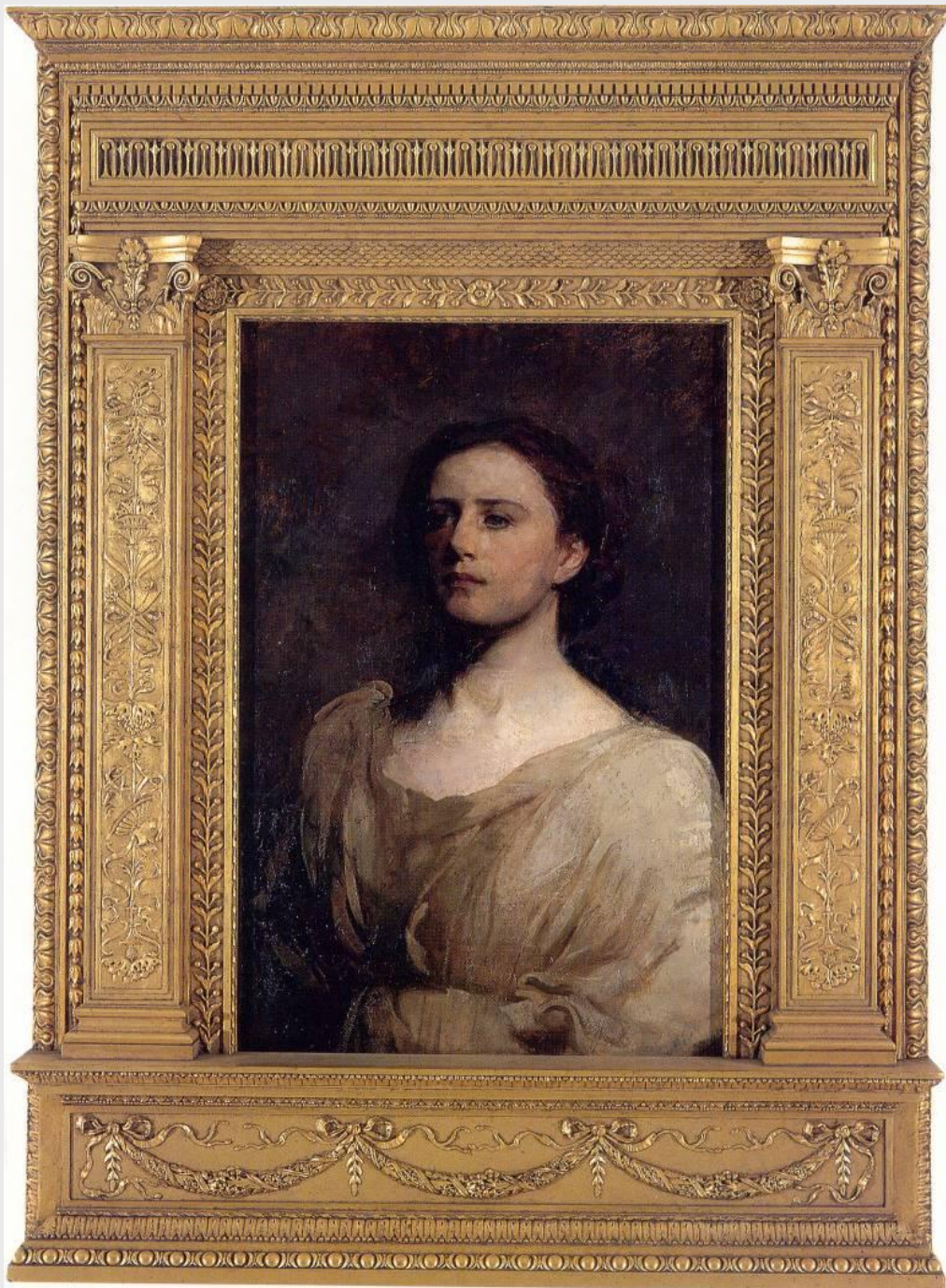
House and Stable for Charles Lang Freer, 1891 - Wilson Eyre, Jr.
Pen and ink on paper-Detroit Institute of Arts



Head, 1888-89
Abbott Handerson Thayer
Oil on canvas- 30 x 20 1/8 in.
Freer Gallery of Art
Purchased by Freer in 1890



The Piano (originally, The Musician), 1891
Thomas Wilmer Dewing
Oil on panel- 20 x 26 9/16 in.
Freer Gallery of Art
First Dewing purchased by Freer 1891-2



Head, 1888-89

Abbott Handerson Thayer

Oil on canvas- 30 x 20 1/8 in.

Framed by Stanford White

Freer Gallery of Art

Purchased by Freer in 1890



The Piano (originally, The Musician), 1891

Thomas Wilmer Dewing

Oil on panel- 20 x 26 9/16 in.

Freer Gallery of Art

First Dewing purchased by Freer 1891-2



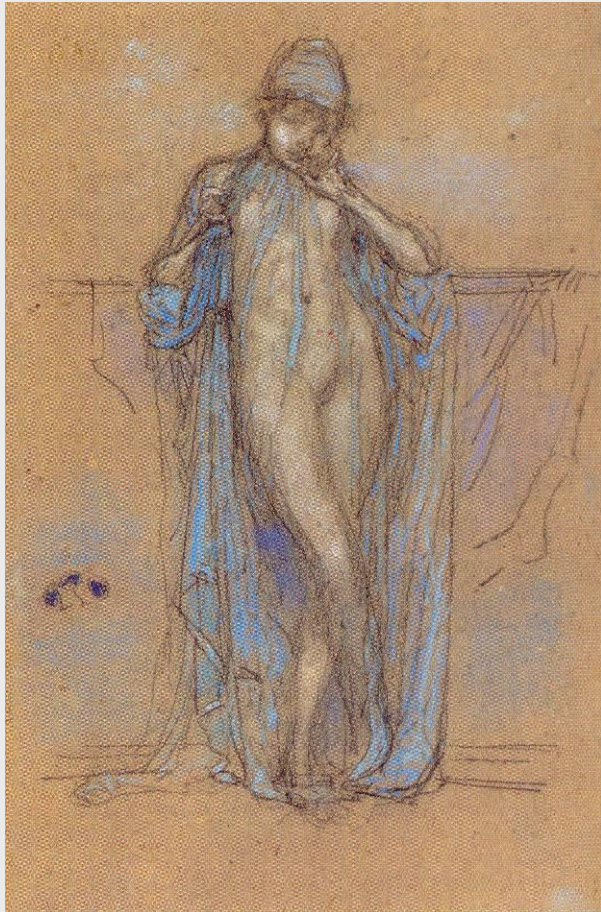
Variations in Flesh Colour and Green: The Balcony
1864-70

James McNeil Whistler

Oil on panel- 24 ¼ x 14 ¼ in.

Freer Gallery of Art

First major Whistler oil purchased by Freer 1892



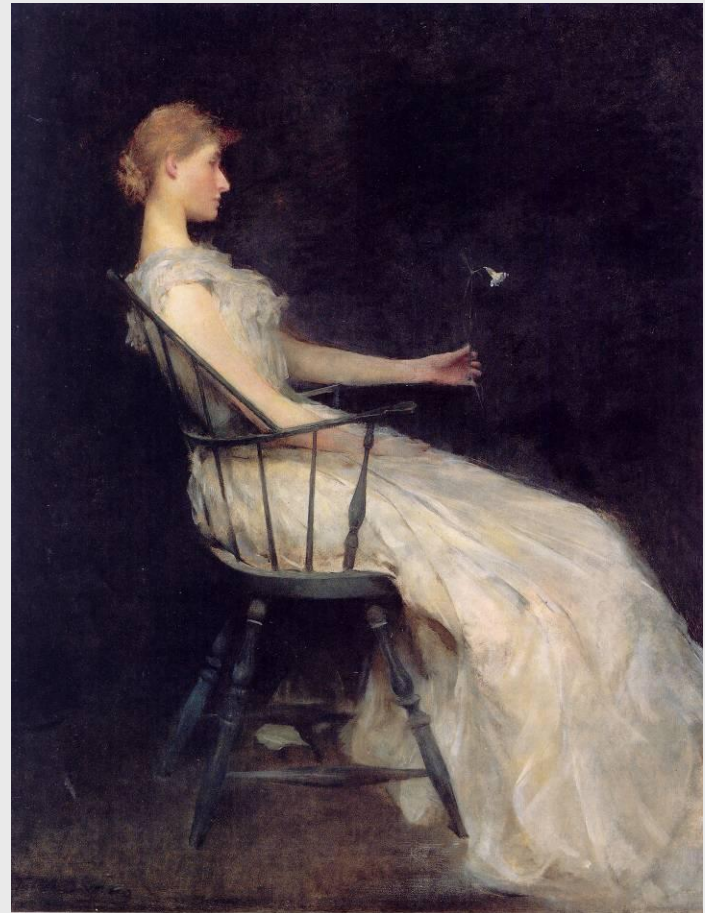
Harmony in Blue and Violet, ca. 1885-88
James McNeil Whistler
Chalk and pastel on brown paper
11 x 7 1/8 in.
Freer Gallery of Art
Purchased from Whistler, in London 1890



Variations in Flesh Colour and Green: The Balcony
1864-70
James McNeil Whistler
Oil on panel- 24 1/4 x 14 1/4 in.
Freer Gallery of Art
First major Whistler oil purchased by Freer, in New York,
in 1892



The Blue Dress (originally, The Blue Girl)
1892
Thomas Wilmer Dewing
Oil on wood panel- 20 x 15 7/8 in.
Freer Gallery of Art
Purchased by Freer in December, 1892



The Carnation, 1893
Thomas Wilmer Dewing
Oil on canvas- 20 x 15 5/8 in.
Freer Gallery of Art
Purchased by Freer in 1893



After Sunset, (originally, The Girl in Pink)

1892

Thomas Wilmer Dewing

Oil on canvas- 42 1/8 x 54 1/8 in.

Freer Gallery of Art

Purchased by Freer in December, 1892



Before Sunrise, (originally, Dawn), 1895

Thomas Wilmer Dewing

Oil on canvas- 42 1/8 x 54 1/4 in.

Freer Gallery of Art

Commissioned by Freer in 1894



A Virgin, 1892-93
Abbott Handerson Thayer
Oil on canvas- 90 3/8 x 70 5/8 in.
Freer Gallery of Art
Purchased by Freer in 1893



The Blue Dress, ca. 1873

James McNeill Whistler

Fabricated chalks on brown paper- 11 x 7 5/16 in.

Freer Gallery of Art

Purchased by Freer from Whistler's New York
dealer in 1892



Blue and Gold: The Rose Azalea, ca. 1890-95
James McNeill Whistler
Watercolor on brown paper- 10 7/8 x 7 1/8 in.
Freer Gallery of Art
Purchased by Freer in 1894



The Draped Figure, Seated, 1893
James McNeill Whistler
Lithograph- 7 3/16 x 6 3/8 in.
Freer Gallery of Art
Purchased by Freer in 1894



Rose and Red: The Little Pink Cap

1890s

James McNeill Whistler

Fabricated chalks on brown paper- 11 x 7 ¼ in.

Freer Gallery of Art

Purchased by Freer from Whistler, in London 1894



A Violet Note, ca. 1893-95

James McNeill Whistler

Chalk and pastel on brown paper

10 7/8 x 7 1/8 in.

Freer Gallery of Art

Purchased by Freer from Whistler, in

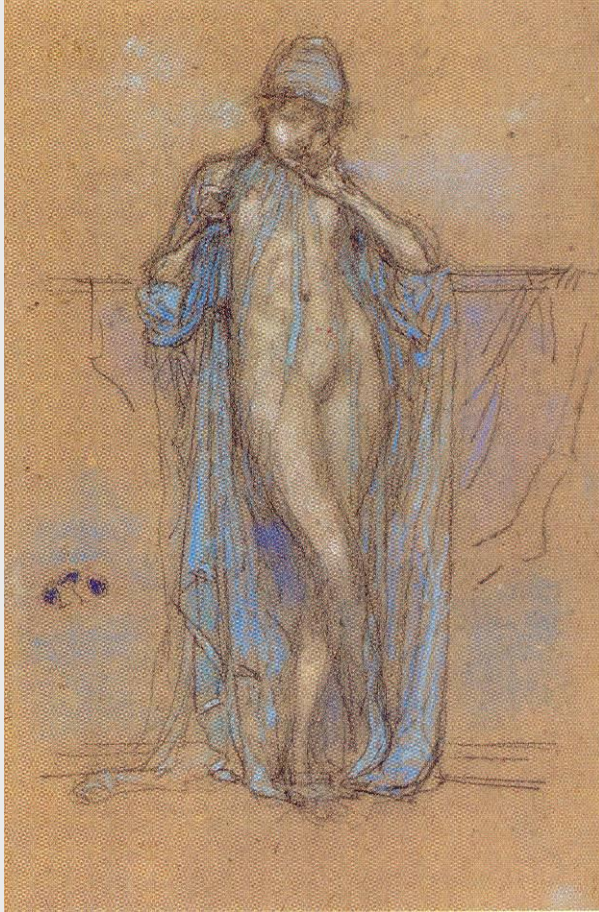
London 1894



The Pearl, ca. 1894
Thomas Wilmer Dewing
Pastel on brown paper
6 15/16 x 10 3/8 in.
Freer Gallery of Art
Purchased by Freer from Dewing's dealer in 1894



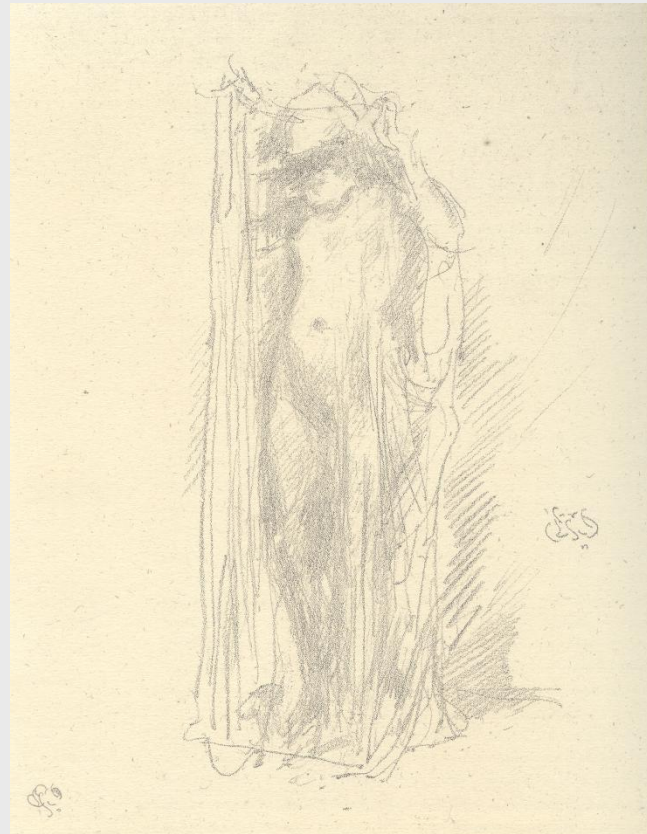
The Pink Dress, ca. 1893-4
Thomas Wilmer Dewing
Pastel on brown paper
10 5/16 x 6 15/16 in.
Freer Gallery of Art
Purchased by Freer from Dewing in 1894



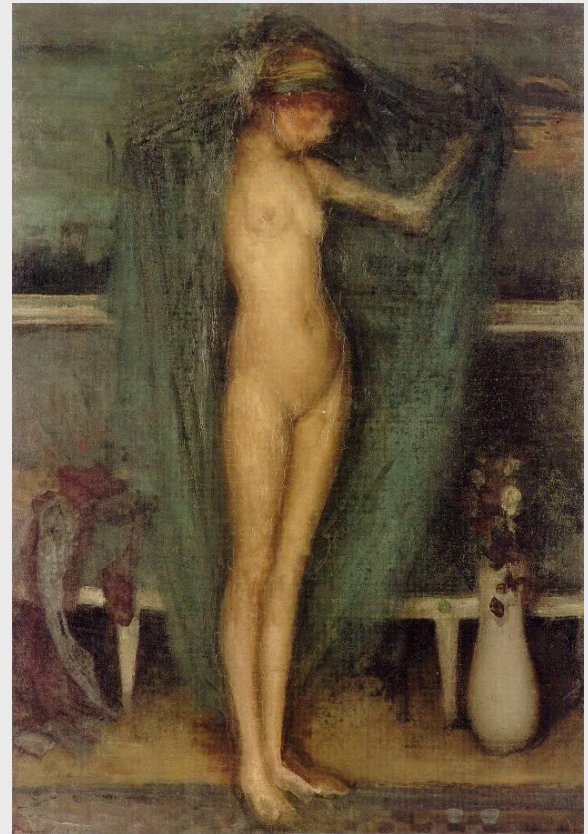
Harmony in Blue and Violet, ca. 1885-88
James McNeil Whistler
Chalk and pastel on brown paper
11 x 7 1/8 in.
Freer Gallery of Art
Purchased by Freer from Whistler, in London 1890



La Danseuse: A Study of the Nude, ca. 1891
James McNeill Whistler
Lithograph- 6 5/16 x 4 7/8 in.
Freer Gallery of Art
Purchased by Freer in 1898



Model Draping, ca. 1889
James McNeill Whistler
Lithograph- 7 3/8 x 4 7/16 in.
Freer Gallery of Art
Purchased by Freer in 1906



Harmony in Blue and Gold: The
Little Blue Girl, 1894-1903
James McNeill Whistler
Oil on canvas- 29 3/8 x 19 7/8 in.
Freer Gallery of Art
Commissioned by Freer, in Paris, 1894



“Art...is a *goddess* of dainty thought—reticent of habit—
abjuring all obtrusiveness—
proposing in no way to better others. *She* is
withal selfishly occupied with
her own perfection only—”
[emphasis added].

Quotation from James McNeill Whistler, “Ten O’Clock Lecture” (1885).

Harmony in Blue and Gold: The Little Blue Girl, 1894-1903

James McNeill Whistler

Oil on canvas- 29 3/8 x 19 7/8 in.

Freer Gallery of Art

Commissioned by Freer, in Paris, 1894