

IMAGES OF GENTILITY: LILLA CABOT PERRY'S  
PORTRAITS OF WOMEN

by

SUSAN SIPPLE ELLIOTT

A THESIS

Submitted in partial fulfillment of the requirements  
for the degree of Master of Arts in the Joint Program  
in Art History in the Graduate Schools,  
The University of Alabama at Birmingham  
and The University of Alabama

BIRMINGHAM, ALABAMA

1993

## DEDICATION

In memory of my grandmother, Sue Anderson Shelly, and in honor of my mother, Judy Anderson Sipple, the two most important images of gentility in my life.

#### ACKNOWLEDGMENTS

I am very grateful to my advisor, Dr. Heather McPherson, for providing wisdom and guidance. I would also like to thank the other members of my thesis committee, Dr. Robert Mellown and Dr. John Schnorrenberg. My research has been facilitated by Sterne Library at the University of Alabama at Birmingham, especially by Mr. Richard Bleiler, Reference Bibliographer for the Arts and Humanities, and Mr. Eddie Luster, Director of Interlibrary Loan. The Graduate School generously granted financial support for my research in New York City.

I extend my sincere appreciation to Mrs. Pamela Moffat, a relative and scholar of Lilla Cabot Perry, whose knowledge of Perry has been invaluable for this thesis. I would also like to thank Mrs. M.P. Naud of Hirschl and Adler Galleries, Ms. Randy Greenburg of the National Museum of Women in the Arts, Ms. Erica E. Hirshler of the Boston Museum of Fine Arts, Ms. Abby Smith of the Fogg Art Museum at Harvard University, and Mrs. Evelyn Lannon of the Fine Arts Department of Boston Public Library. These five institutions generously provided me with access to their Lilla Cabot Perry archives and collections.

Finally, I am deeply appreciative of the support and encouragement of my family, especially my husband, Douglas F. Elliott II.

TABLE OF CONTENTS

	<u>Page</u>
DEDICATION.....	ii
ACKNOWLEDGMENTS.....	iii
LIST OF ILLUSTRATIONS.....	vi
INTRODUCTION.....	1
CHAPTER	
1 LILLA CABOT PERRY'S BACKGROUND AND EARLY TRAINING.....	6
2 THE INFLUENCE OF CLAUDE MONET AND GIVERNY ON LILLA CABOT PERRY.....	24
3 IMAGES OF GENTILITY: LILLA CABOT PERRY'S PORTRAITS OF WOMEN.....	31
4 LILLA CABOT PERRY: PATRON OF IMPRESSIONISM .....	58
CONCLUSION.....	72
NOTES.....	76
APPENDIX: CHRONOLOGY AND EXHIBITIONS.....	87
BIBLIOGRAPHY.....	108

## LIST OF ILLUSTRATIONS

All photographs courtesy of Hirschl and Adler Galleries,  
New York.

<u>Figure</u>	<u>Page</u>
1. <u>Self-Portrait 1891</u> , oil on canvas, 31 7/8 x 25 5/8 in., Daniel J. Terra Collection, Terra Museum of American Art, Chicago.....	92
2. <u>Portrait of the Artist</u> , 1892, oil on canvas, 39.5 x 28 3/4 in., Private Collection.....	94
3. <u>Alice in a White Hat</u> [Alice Perry Grew], c. 1904, pastel on paper (laid on linen canvas), 31.5 x 25.5 in., Private Collection.....	96
4. <u>Lady with a Bowl of Violets</u> , c. 1910, oil on canvas, 40 x 30 in., Collection National Museum of Women in the Arts, Gift of Wallace and Wilhelmina Holladay.....	98
5. <u>Portrait of Mrs. Henry Lyman</u> [Lady with a Black Hat], c. 1910, oil on canvas, 32 x 25.5 in., Private Collection.....	100
6. <u>Lady in an Evening Dress</u> , 1911, oil on canvas, 36 x 24 in., Collection National Museum of Women in the Arts, Gift of Wallace and Wilhelmina Holladay.....	102
7. <u>Edith in a Green Hat</u> [The Green Hat], 1913, oil on canvas, 33.5 x 26 in., Collection Terra Museum of American Art, Chicago.....	104
8. <u>The Pearl</u> , c. 1913, oil on canvas, 35.5 x 25.5 in., Collection Eleanor and Irv Welling.....	106

## INTRODUCTION

Lilla Cabot Perry, an American Impressionist, painted both portraits and landscapes, but it is her portraits of women which are especially intriguing. Born in 1848, Perry began painting around 1877 and continued until her death in 1933. Perry's portraits of women range from her own three daughters and professional models to upper class Boston sitters. Although upper class women were urged to take an interest in painting and music, these hobbies were to cease when women entered marriage. Serious professional women artists were strongly discouraged so Perry's decision to pursue a career in painting at the end of the nineteenth century is exceptional. Moreover, Perry's career as an artist financially supported her family at a time when few upper class women worked.

Unlike her more familiar contemporaries, Mary Cassatt (1844-1926) and Cecilia Beaux (1863-1942), surprisingly little research has been carried out on Lilla Cabot Perry. Although she was well-known and successful during her lifetime, Perry is most often remembered only as a close friend of Claude Monet. Perry exhibited by invitation in Berlin, Cologne, Düsseldorf, Florence, Venice, London, and other European cities. In France, Perry exhibited at the Salon de la Société des Artistes Français in 1889 and the

Salon de la Société Nationale des Beaux-Arts in 1895. She also showed her work in the United States in Boston, New York, Chicago, Philadelphia, St. Louis, San Francisco, and Washington. In 1893, Perry received a silver medal at the Massachusetts Charitable Mechanics Exhibition and bronze medals at the St. Louis Exposition of 1904 and the Panama-Pacific Exposition of 1915. Perry was a talented painter who exhibited widely and whose art has been neglected in the twentieth century.

To date, one master's thesis has been written about Perry and she is briefly mentioned in a dissertation on the "Boston Lady as a Work of Art."<sup>1</sup> In 1990, a major exhibition of Perry's work was held to celebrate the opening of the National Museum of Women in the Arts in Washington, DC. The exhibition catalogue by Meredith Martindale with the assistance of Pamela Moffat, Lilla Cabot Perry: An American Impressionist, is thus far the most complete source of information about Perry.<sup>2</sup> However, Perry was more than just an American Impressionist. She was a skilled portraitist as well as an important figure in the Boston arts community. Perry was especially talented at capturing the physical and psychological likenesses of women and children. As a founding member and the first secretary of the Guild of Boston Artists, Perry was a very active painter who also encouraged younger artists to excel. By focusing on her portraits of women, this thesis will help elucidate Perry's



particular contribution to American art at the turn of the century.

My research has included studying all Perry files and viewing her paintings at the Boston Museum of Fine Arts, the Fogg Museum at Harvard University, Vose Galleries, and Hirschl and Adler Galleries, which has represented the Perry estate for over 25 years. I have also reviewed the Perry files from the Archives of American Art, viewed her portraits at the National Museum of Women in the Arts, and interviewed a relative. My approach to Perry's portraits of women is primarily interpretive. In addition, I have examined the source literature, period biographies, and modern studies to learn more about Perry as a serious woman artist in Boston in the context of the late Victorian period. As a Boston Brahmin, Perry was an image of gentility herself and her paintings reveal idealistic images of women at a time when Boston was undergoing dramatic social changes.

Thus far, Perry has been studied only as an American Impressionist and as an example of the late nineteenth-century phenomenon of the professional woman artist. This thesis explores Perry not only as an American impressionist and a professional, but also as a woman artist, portraitist, patron of the arts, and promoter of both French and American Impressionism. My thesis will specifically contribute to a fuller understanding of Perry as a painter of upper-class women.

Because Perry was a woman artist painting in the late nineteenth and early twentieth centuries, her choice of subject matter was severely limited. The Perry family spent much of their life in Paris and Giverny, where women were unable to frequent cafés, theaters, and even museums without an escort. Perry overcame this obstacle by relegating her art to portraits set in private, feminine spaces. Perry excelled at representing ladies of leisure and she positioned her sitters in elegant interiors in front of windows, hearths, and fine tapestries. It is by studying these portraits that we can gain insight about the private lives of upper class women in the late Victorian era. Perry's figures are most often portrayed reading, daydreaming, and smelling flowers. All of the genteel ladies in Perry's portraits appear to be reflective, introspective, and melancholy. Perry's portraits of women tell us of an idealized world in which women sit alone in their beautiful drawing rooms and are content to reminisce and daydream. These genteel and refined images reflect only one side of the complex reality of women in the late nineteenth and early twentieth century in Boston. Around the same time period, women in Boston were campaigning for the right to vote and also attending public high schools, Boston University, the Harvard Annex, and Simmons College.

The first and second chapters of this thesis discuss Perry's background and early training, her experience at Giverny, and the influence of Claude Monet. The third

chapter examines eight of Perry's portraits of women, focusing upon Perry's unique position as an American women artist and patron of Impressionist painting. The final chapter explores Perry's role in the Boston art community. Perry was a multi-faceted woman, not only an artist, but also a leader in the Boston art scene, a poet, a wife, and a mother. It is my hope that this study of Lilla Cabot Perry will encourage other scholars to examine more closely the lives of similar outstanding but forgotten American women artists.

## CHAPTER 1

### LILLA CABOT PERRY'S BACKGROUND AND EARLY TRAINING

Perry was born on January 13, 1848 to Dr. Samuel and Hannah Lowell Cabot. Dr. Cabot was a distinguished Boston surgeon and since "the Lowells talk to the Cabots and the Cabots talk only to God,"<sup>3</sup> Lilla was born into the upper echelon of Boston society. Dr. Cabot was an abolitionist and the family home at Park Square was a way station on the underground railroad.<sup>4</sup> It was said by the Boston Cabots that Hannah Lowell Jackson Cabot "loved causes, not graces, and she neglected the graces."<sup>5</sup> Perry reported that her father "tended to favor an implicit military obedience," but also "kept his boyishness and unconventional tastes to the end." Mrs. Cabot raised her eight children with the belief in "simple living and high thinking."<sup>6</sup> This somewhat unconventional upbringing may account for Perry's independence and successful career as an American Impressionist when few women worked, let alone earned a living for their family.

As the eldest daughter of eight Brahmin children, Perry received an exceptional education. She was versed in both Latin and Greek and learned to read at an early age. Perry relayed to her granddaughter that:

You will laugh when I tell you that I had so

few story books when I was a child that before I was 7 years old I read, devoured in fact two little old fashioned volumes of Greek and Roman History with long ss like ff in them--and the battle, murder, and sudden death with which they were filled so excited my imagination that I talked about them in my sleep. . . . Mother took them away from me and gave me a volume of Natural History to read instead, much to my grief. . . . Years after Mother told me that I cried at parting from the thrilling Roman and Greek histories . . . and said, "I hate the book of Natural History, it hasn't even a murder to make it interesting."<sup>7</sup>

Perry attended boarding school as a child and she later was educated at Miss Clapp's private school for girls. Alice James, the sister of the novelist Henry James, was one of Lilla's schoolmates. Classes were taught by a Miss Ireland and were held at Miss Clapp's house in downtown Boston.<sup>8</sup>

Lilla did not marry until she was 26, which, in the nineteenth century, was considered relatively late. She married Thomas Sergeant Perry (1845-1928), a professor of eighteenth-century English literature and a member of a distinguished Rhode Island family, on April 9, 1874. The Perrys' three daughters, Margaret, Edith, and Alice were born in 1876, 1880, and 1884.

After graduating from Harvard in 1866 and before marrying, Thomas Sergeant Perry had spent two years in Europe. He enjoyed Europe's intellectual atmosphere and favored the low cost of living in France.<sup>9</sup> In a letter to John T. Morse, Jr., Perry wrote:

You are perfectly right in speaking of the Europeans as you do. They are superior to us in very many ways, and that is why I like to live there. I have a chance to pick up crumbs

of greater interest than the stock market reports. The American is a less interesting human being. We are a crude, ignorant, half-baked, absurdly conceited lot. Of course I infinitely prefer living there, among human beings.<sup>10</sup>

Upon his return to Boston in 1868, he became a tutor of French and German at Harvard. In 1871, Thomas Perry began a ten-year practice of critiquing French and German books for the Atlantic Monthly, which was edited by his friend, William Dean Howells. From 1871 to 1878, Thomas Perry also wrote articles for The Nation. Although he wrote many scholarly books, including Life and Letters of Francis Lieber (1882), English Literature in the Eighteenth Century (1883), and From Opitz to Lessing (1884), Thomas Perry was often discouraged because his books were not well received by the general public.<sup>11</sup>

Although both Lilla and Thomas Perry descended from extremely prominent families, money, and more precisely, the lack of it, was often a major concern for the Perrys. When they became engaged in the fall of 1873, Alice James wrote to her classmate Sara Sedgwick in New York:

Sargy and Lilla are to be married in a month or two and to live on no one knows what, they themselves less than any one I fancy. Sargy's philosophy can hardly be of the fashionable positivist school exclusively or he would never run the risk of assuming the entire responsibility of Lilla's solid proportions in addition to his own six feet of muscle, on such slender expectations as a summer to be passed in the sylvan shades of Park Square in Dr. Cabot's house.<sup>12</sup>

Perhaps Thomas Sergeant Perry's biographer, Virginia Harlow, explains the situation best:

His marriage brought him a wife of distinguished lineage, who was able to make their home a center of hospitality, whose buoyant spirit kept him from despair, and whose interest in poetry and in painting fitted her to share his interests in literature. The financial responsibility which his marriage entailed, however, must have made his failures the more discouraging. Had he possessed the power of self-discipline or the willingness to make concessions to meet the requirements of those for whom he worked, he might have fulfilled the promise of his early brilliance and the expectations of his friends.<sup>13</sup>

It was only after inheriting a sum of money that the Perrys were able to finally purchase their rented home in Boston at 312 Marlborough Street.<sup>14</sup>

Professor Perry did not receive tenure at Harvard, where he was teaching English literature when he was betrothed to Lilla. By 1873, Thomas Sergeant Perry was listed as a donor to the Boston Public Library. He provided the library with his gratuitous service on the examining committee in 1879 and then from 1882-1885 and again in 1890. In the library's annual reports, Perry's service was acknowledged in 1892, 1897, 1901-1902, 1904-1905, 1915, and 1919. During his lifetime, Thomas Sergeant Perry either recommended or contributed thousands of books and pamphlets.<sup>15</sup> Although it appears that he once received a negligible salary from the library, he later donated his service. Throughout his life, Thomas Perry received an annual allowance of a thousand dollars from his mother, a direct descendant of Benjamin Franklin.<sup>16</sup>

Discouraged by the lack of appreciation of his scholarly books, Thomas Sergeant Perry evolved into a dilettante. According to his biographer:

At the age of forty-six he had come back to Boston, considering himself a failure; and lacking both the personal ambition and the assertiveness to find any regular occupation for himself, he passed the latter half of his life with only occasional attempts at turning his gifts toward a livelihood.<sup>17</sup>

Thomas was very well-respected and enjoyed the company of Boston's foremost thinkers and educators; he was also a member of many elite groups, including the most prestigious gentlemen's club of Boston, the St. Botolph Club.<sup>18</sup> It is for these reasons that sales from Lilla Cabot Perry's paintings were crucial to the financial support of her family.

In 1884, Lilla Cabot Perry was first instructed in the fine arts by Alfred Quentin Collins (1858-1903). An artist who earned his living mainly from portrait commissions, Collins painted mostly in New York and was interested in the play of light. Little is known about Collins or his artwork, since he destroyed nearly all of the paintings in his studio before going abroad for one year. Shortly thereafter, Collins died from an illness.<sup>19</sup>

Lilla began her painting classes in earnest after her father died in 1885 and left her, the eldest of their eight children, a substantial inheritance.<sup>20</sup> Perry did not begin painting until she was nearly 36 years old. She explained:

For years I was wrapped up in writing poetry, then I decided that it was too absorbing an occupation for a mother with three small children. I seemed to myself



like a cooking stove which has too much coal in it and has to have one of the holes open to keep it from becoming red-hot. It did not matter whether it were the poetry hole or the painting hole, but the lid had to come off.<sup>21</sup>

Consequently, Perry began to devote more of her creative energies to her painting, but she never totally abandoned her interests in poetry. In 1883, at the age of 35, she translated Turgenev's Poems in Prose from the French. Her translation of From the Garden of Hellas from the Greek was published in 1891. Between 1886 and 1923, Perry published three volumes of original poetry: The Heart of the Weed (1886), Impressions (1898), and Jar of Dreams (1923).

Perry began receiving criticism from Robert Vonnoh (1858-1933) in the fall of 1885.<sup>22</sup> In the following letter to her friend Mrs. John Opdycke, Perry describes her early artistic instruction:

I paint every day from 9-1. I have filled up what used to be Godfrey's [her brother's] room as a studio with a model stand and two other women paint with me, and Mr. Vonnoh, the head teacher at the art museum comes two mornings a week to critique--we have a fresh model every week and paint a head a week generally. I feel that I am improving fast--and that is a delightful feeling! I told Tom the other day he need not feel offended if I said that I had not been so happy since I was a girl at school! After all a confirmed and difficult [accomplishment] is the most lasting delight. There is nothing like the pleasure of putting forth one's best powers with tolerable measure of sureness.<sup>23</sup>

Vonnoh taught at the Boston Museum School and also at the Cowles School at 145 Dartmouth Street. Vonnoh went abroad in 1887 and remained there until 1891, when he

returned and became the main instructor of figure and portrait painting at the Pennsylvania Academy of Fine Arts. When Eliot Clark reviewed Vonnoh's painting for Art in America in 1928, he noted immediately that:

We must remark at once his great versatility. He has not followed one branch of the art to the exclusion of the other, nor has he been a portrait painter at one time of his career and a landscape painter at another. During his entire artistic activity for over fifty years he has devoted himself where his interest has led him. . . . But Vonnoh is also conscious of the function of an official portrait, and his presentments of distinguished sitters have a formal elegance without sacrificing personality.<sup>24</sup>

This description of Vonnoh's portraits could also be applied to Perry's portraits of women which are analyzed in this thesis.

Perry went on to study at the Cowles School in Boston under Dennis Bunker (1861-1890), the instructor of painting and drawing. Since the Cowles School advertised its "convenient arrangements for students unable to attend regularly,"<sup>25</sup> it was doubtless the best choice for Perry, a mother with three daughters under the age of 12. Bunker returned from Europe, where he had studied at the Académie Julian in Paris, and headed the Cowles School from 1884 to 1889.<sup>26</sup>

Remarkably, Perry studied drawing from the nude under Bunker's tutorage.<sup>27</sup> The Cowles School was composed of four full-time faculty members and four visiting artists. In order to be competitive with the Museum of Fine Arts School of Drawing and Painting, which was established in 1876, the

Cowles School provided its pupils with, "figure drawing and painting, from the flat, cast and life, and artistic anatomy and composition."<sup>28</sup> Bunker was considered to be one of the best portrait painters in Boston. Moreover, the notion of women studying anatomy was revolutionary in the late nineteenth century.

As early as 1881, an article about Paris Art Schools was published in the popular Lippincotts Monthly Magazine. The author proclaimed the greater opportunities available to female artists in the United States:

In a few cases there are separate courses for ladies, in some the classes are mixed, but nowhere are there the same liberal and generous arrangements for women's work as on our side of the Atlantic, and above all in our own Philadelphia Academy, which in this respect is just now at the head of the art-schools in the world.<sup>29</sup>

In 1887, the Boston Art Students' Association published a pamphlet to guide art students studying in Paris. The Art Student in Paris discussed studio life, school, expense and mode of living, etc., and regrettably acknowledged:

We are all aware that individual circumstances will differ, and we have therefore tried to state the experiences of several students, to picture the conditions of French Studios--both for men and women--the splendid opportunities easily attained by the former, and the restricted ones that are conceded to the latter. . . .<sup>30</sup>

The opportunity for Perry to study drawing from the nude was extremely important for her correct knowledge of human anatomy. Throughout her career as an artist, Perry painted mainly figures, and especially those of women and children.

It is because of Perry's training in drawing from life that the women in her portraits appear especially realistic. Although it was becoming easier for women to study drawing from the nude by the late 1880s, women still did not have the freedom to draw from the nude that was available to men. For the aspiring woman artist all too often there was a "complete unavailability . . . of any nude models at all, male or female."<sup>31</sup>

In 1886 in Philadelphia, Thomas Eakins was asked to leave the Pennsylvania Academy after exposing his female students to a nude male model. Eakins' teaching was considered scandalous because he posed male and female nudes together, encouraged his students to pose nude for one another, and demanded that his advanced students do dissections.<sup>32</sup> As late as 1893, women at the Royal Academy in London were not admitted to the life drawing class; later, when they were admitted, the model was required to be "partially draped."<sup>33</sup> Perry was fortunate to study under Vonnoh and Bunker, since they were both very progressive, had studied at the Académie Julian, and recognized the enormous value of life drawing from the nude.

When interviewed in 1921 for an article for the Boston Herald, Perry revealed her feelings about the importance of drawing in artistic instruction:

The best training for a young painter is to get a thorough grounding in drawing in the schools--for drawing is the a-b-c of painting--and then try to be guided by his own eyes as to color. He must paint how things look to him, without thinking how

other painters, no matter how successful, would have painted them. . . . So I believe that drawing can be and should be, taught, but that painting must depend on the natural sensitiveness to color that the eye of the artist can show. And there must be close observation and constant practice.<sup>34</sup>

In November 1886, Thomas Perry decided that the family would move to Paris for two years. There they would meet his colleague and dear friend, William Dean Howells, and his family. In June 1887, Thomas Perry resigned from his teaching position at the Harvard Annex and the Perrys set sail shortly thereafter.<sup>35</sup>

Lilla Cabot Perry was able to pay for her husband and three daughters to travel first class to Europe. She accomplished this by earning a commission for painting the portraits of the daughters of the head of the Waltham Watch Company.<sup>36</sup> This is quite possibly the first major commission which Perry received. The Perrys made France their home from June 1887 until November 1889. While in France, they made many excursions throughout Europe.

The Perrys spent two months in Germany, six weeks in Spain, and made two visits of a month each to Italy. They traveled several times to England and they also spent a week in Holland and Belgium. In a letter to his eldest daughter, Margaret, Thomas Perry wrote, "Lilla is at work copying all day and every day. I go to the gallery and to the library every day."<sup>37</sup>

Throughout their lives the Perrys would spend a great deal of time abroad. They maintained close friendships with

other American expatriates, including Cecilia Beaux, Bernard Berenson, John Leslie Breck, Mary Cassatt, Walter Gay, Henry James, Theodore Robinson, and John Singer Sargent. The Perry family returned to France again from April 1894 until July 1897.

In April 1898, Thomas Perry went to the University of Keiogijiku at Tokyo, Japan as a professor of English literature. His family joined him shortly afterwards, and the Perrys remained in Japan until 1901. Since Thomas Perry was the grand-nephew of Commodore Matthew Calbraith Perry, who opened Japan to the west in 1853, the Perrys naturally felt a close affiliation with the country. In 1905, the Perry's youngest daughter, Alice, married Joseph Clark Grew, who later became the American Ambassador to Tokyo. From October 1905 until November 1909, the Perrys were again in France, mostly in Giverny and Paris, but they also made an adventurous two-week bicycle trip to the Low countries.

After settling in Paris during the fall of 1887, Perry continued her artistic education by enrolling at the Colarossi Académie. This is particularly intriguing because most Americans at this time, including her former teachers Vonnoh and Bunker and the well-known Boston artists Edmund Tarbell and Frank Benson, had preferred to study at the Académie Julian. Perry's memoirs contain a fascinating account of her studies at Colarossi:

Jan. 9th [I] began to paint for the first time in a Paris atelier. Went to Colarossi's at 8:30 a.m. A very pretty girl model posed till 12. Did nothing but draw her this day.

Began to paint latter part of Monday morning, Jan 10. Jan. 11 Joseph Blanc came to criticize. My first criticism in Paris. J.B. is a very short, fat common looking little man of about 40. I should say [he] is said to be [a] very good, strong teacher. He said, "plus de fermeté ici et ici," (touching the corner of the mouth and nose). "La tête n'est pas trop mal. Elle a son caractère."<sup>38</sup>

Admission at Colarossi was possible for terms as short as one week and instructors included Raphael Collin, Gustave Courtois, and Pascal-Adolphe-Dagnan-Bouveret.<sup>39</sup> Perry's daughters were ages 11, 7, and 3, and her attendance at Colarossi was understandably sporadic. As a woman at the Colarossi Académie, Perry was charged 60 francs per month to be a member of the mixed class. Men, however, in the morning and afternoon class paid just 30 francs, or one-half of a woman's tuition.<sup>40</sup>

The Ecole des Beaux-Arts admitted Frenchmen and foreigners free of charge. Women, however, were not allowed to study at the Ecole until around 1887, and even then they were barred from attending regular classes. Instead, the only option available to women interested in Beaux-Arts training was to attend an anatomy course taught by Professor Duval on Sunday mornings.<sup>41</sup> It was not until about 1896 that women were finally admitted to the Ecole des Beaux-Arts as regular students.<sup>42</sup>

Artists attending European art schools often had a summer vacation which permitted travel, time to paint in the country, or the opportunity to join an artist's colony. Beginning in August 1888 the Perrys spent two months in

Germany, where Perry studied in Dachau near Munich under Fritz von Uhde (1848-1911), a German social realist painter.<sup>43</sup> Von Uhde experimented with bright, impressionistic colors after he traveled to Holland in 1882 and was awed by the glorious sunlight. After this experience, von Uhde painted in his studio in front of a large open window.<sup>44</sup> His love of the effect of sunlight on the canvas further influenced Perry towards an impressionistic style of painting. It was from von Uhde that Perry first learned of the American artists' colony in Giverny. After completing her eight weeks' study under von Uhde, Perry returned to Paris.

Sometime in 1888, probably before her study with von Uhde but possibly after, Perry enrolled at the Académie Julian. The Julian opened to women in 1873, after Elizabeth Jane Gardner disguised herself as a male artist to attend the life-study classes at the Gobelins tapestry school in January of 1873. A studio for women segregated from men opened at the Julian in 1877.<sup>45</sup> In 1887, The Art Student in Paris described the atmosphere of the Julian atelier for women to interested Boston readers:

The ateliers for women are calm and quiet compared with those for men, but there is also enough noise to be at first very bewildering. The first time we went into the women's class at the Atelier Julian, which is perhaps the most crowded and popular in Paris, it seemed impossible that any one ever could accomplish any serious work there, the air was so close and the heat so intense. Although it is considered unhealthy, any moderately strong woman may work there without running much risk if she takes



plenty of out of door exercise and sleep. At eight o'clock in the morning the model poses, and the girls begin to arrive, and by half past eight all are hard at work. At twelve comes the noon rest of an hour, and then there is a general rush for the restaurants though some stay in the atelier and take their lunch there--a practice not to be approved of. At one o'clock many of the students go back to the atelier again. . . . The model poses from two until five, and after three o'clock there is a class in modelling, and once a week a lecture on anatomy. On Saturday morning the master comes, and his entrance inspires the same awe and is followed by the same stillness as in the men's atelier.<sup>46</sup>

There was a wide variety in students' ability at the Julian, since admission depended solely on paying the tuition. A student could begin studying at Julian at any time and for terms as short as one month.<sup>47</sup> In 1886, the year before Perry went to Paris, The Cosmopolitan published an article which informed its readers about the Académie Julian:

The Académie is attended by several hundred pupils, of every country. It is as strong as the 'Ecole des Beaux Arts,' more independent and more frequented.

The Académie is divided into nine different 'Ateliers.' Of these, five are devoted to men and four to women, the ateliers for the two sexes being wholly separate . . . those for women [are] as follows: Bouguereau and Fleury; Constant and Lefevre, (two ateliers); Chapu. Upon entering the student is free to select for himself the masters under whom he will study, and thereupon enters the atelier presided over by them.<sup>48</sup>

Like her contemporary Cecilia Beaux, a young American artist from Philadelphia, Perry also received criticism from Tony Robert-Fleury. Beaux and Perry studied at the Académie

Julian around the same time period. Beaux's memoirs record her first criticism from Robert-Fleury:

I began, of course, with an 'Academy,' a full-length drawing. 'Tony'--that is Tony Robert Fleury--was to criticise [sic] that week. As I observed him from behind my easel, I felt that I had touched for the first time the confines of that which made France and Paris a place of pilgrimage. Into the room with him came something, not perhaps a quality of his own, but of what he had come from and lived in. The class, although accustomed to him, was in a flutter. I was still and icy with terror. . . .

My turn approached. He sat down. I knew only enough French to stammer out, as my defence [sic], that it was my first attempt in Life-Class. He muttered something in a deep voice that sounded like an oath, and plunged me deeper in woe. The class, which understood better, looked around. I began to hear that he was quoting Corneille. He asked me where I had studied, and my story did not seem to account for my drawing. He rose, not having given me any advice, but bent his cavernous eyes on me with a penetrating but very reserved smile and turned to the next.<sup>49</sup>

Beaux also describes her experience in the enormously popular and crowded studio at the Académie Julian:

The room was always filled "to capacity" as we say, and it was necessary to mark each easel and chair with white chalk and to look out for encroachments. We had scarcely elbowroom. 'Enterprise' was not the idea. Great effort was made to raise the standard of work, but it did not seem to occur to the ex-prize-fighter that he might be a richer man and secure an increasing membership by publicity. No Exhibitions were held of students' work, and, if they continued their struggle, it was not with any immediate hope of public notice, though the time might come when a word from M. Julien [sic] might be the opening wedge that would lead to candidature for the Salon.<sup>50</sup>

The first American women to have their paintings accepted by the Salon were Elizabeth Jane Gardner and Mary Cassatt in

1868. However, entries by American men greatly outnumbered those of American women.<sup>51</sup>

In 1880, the French government abandoned the state Salon. Due to the growing number of artists and varying styles, the Salon became overcrowded and was no longer beneficial to artists. Emile Zola described such Salons:

Imagine the most absolute cacophony, an orchestra in which each instrumentalist is trying to play a solo in a different key. That is what our Salons are like.<sup>52</sup>

Beginning in the 1880s many artists began to exhibit their work at private group shows and commercial galleries.<sup>53</sup>

By 1890, the former Salon had been replaced by three organizations: the Salon of the Société des Artistes Français, the Salon of the Indépendants, and the Salon of the Société Nationale des Beaux-Arts. Like the official Salon of the past, the Salon de la Société des Artistes Français exhibited annually from May 1 to June 15.

Perry's first paintings were accepted by the Salon de la Société des Artistes Français in 1889. Perry was urged by her friend Walter Gay to submit two paintings. Gay had left Boston in 1876 to receive artistic training in Paris,<sup>54</sup> and at his suggestion Perry entered Portrait of Thomas Sergeant Perry (1889) and Portrait of Edith Reading (1889).

The high quality of these two paintings, the first that Perry exhibited publicly, is attested to by their acceptance at the Salon. Both portraits depict members of Perry's family engrossed in reading a book. The Portrait of Thomas Sergeant Perry, which is painted in profile, shows him as

both a scholar and a gentleman. Perry is seated in an armchair, holding his book in front of him with both hands. A pipe is nestled in the fingers of his left hand and he appears totally absorbed in his reading material. Thomas wears a black jacket, the edges of the pages of his book are red, and the background is cafe-au-lait. This provides a striking contrast with his clear, translucent pink skin, balding scalp, and his starched white oxford shirt.

Portrait of Thomas Sergeant Perry was one of the 58 paintings included in the 1933 Lilla Cabot Perry Memorial Exhibition at the Boston Art Club. An art critic for the Boston Sunday Post stated that it was:

in our opinion, one of the finest in the show. The face is simply yet sensitively portrayed, the hands holding the book and pipe very well done, the whole figure in its easy pose, so alive in its absorption of the reading.<sup>55</sup>

Thomas Sergeant Perry wrote a letter to Moorfield Storey, a friend in Boston, dated April 13, 1889, and praised Perry's hard work:

All winter my good wife painted, and with success, for she has two pictures in the *Salon*, one a portrait of Edith, and another, of me. You will see them when we get home. We expect to return this summer, tho' just when we set sail is uncertain.<sup>56</sup>

In May 1889, Perry began her instruction under Alfred Stevens (1828-1906). A well-known Belgian Impressionist, Stevens ran an exclusive Paris studio at 16 Avenue Frochot for ladies only and he admitted no more than 15 women per class.<sup>57</sup> He charged them 100 francs for tuition and gave his

students daily criticism.<sup>58</sup> Perry undoubtedly received much more personal attention in Stevens' atelier than at either the Colarossi or Julian Académies. Since her daughters were now 13, 9, and 5, she was probably able to attend class with greater regularity than had previously been possible.

It was also in 1889 that Perry viewed an exhibition of works by Claude Monet (1840-1926) and Auguste Rodin (1840-1917) at the Galerie Georges Petit at rue de Séze in Paris. Monet's "impressions" had a very profound effect on Perry. This retrospective exhibit displayed 65 of Monet's paintings from the preceding 25 years.<sup>59</sup> The Perrys' had most likely learned of the American artists' colony in Giverny, 70 miles northeast of Paris, while they were in Munich the previous fall. According to Perry, both Monet and Pissarro called on her at her Paris studio.<sup>60</sup>

The Perrys decided to spend the summer of 1889 in Giverny where several American artists from Boston were living, including John Leslie Breck, Willard Metcalf, and Theodore Robinson. When these Americans first moved to Giverny in 1887, they were unaware of the presence of Monet. The American artists rented rooms at the Hotel Baudy, and soon after built studios and a color shop.<sup>61</sup>

## CHAPTER 2

### THE INFLUENCE OF CLAUDE MONET AND GIVERNY ON LILLA CABOT PERRY

According to Dawson Dawson-Watson, an American Impressionist painter who visited Giverny and ultimately settled in St. Louis, the first American artists settled in Giverny because of its beautiful location and not because of Monet. In fact, Dawson-Watson states that they were unaware of Monet's presence in the Norman town until the second year that they had resided in Giverny. Dawson-Watson recalls:

Just before reaching Vernon, [Willard] Metcalf rose up and said, "Fellows, just look at that--isn't it lovely?" They all took a look and agreed with him. Then he said, "If we don't see anything better than that by the time we get to Pont de l'Arche let's come back and stay here." That was agreed upon. What had intrigued Metcalf so much was a little village of white houses and a Norman church at the foot of a fairly high plateau, seen through the poplars bordering the Seine and across perfectly flat fields. They arrived at Vernon a few minutes afterward and learned the place they had seen was Giverny. After a short wait they took the train en route for Pont de l'Arche and again to their astonishment they saw Giverny until they realized they had come down one bank of the Seine and they were going back across country to Pont de l'Arche, and so got a second view of the beautiful setting of Giverny. They stayed the night at Pont de l'Arche and as they had seen nothing better or even anything so good in their unanimous opinion as Giverny, back to it they went in the morning.<sup>62</sup>

Also according to Dawson-Watson, it was John Leslie Breck who attracted the American artists to Giverny:

[Theodore] Robinson strongly objected, saying that they had found themselves a lovely spot and should keep it to themselves. Breck's reply was everyone had been so damn nice, he wanted them to reap some real financial benefit.<sup>63</sup>

The Hotel Baudy, owned by Lucien and Angelina Baudy, was founded in Giverny in 1887. The Baudys built a studio and sold art supplies for a popular company, Lefevre and Foinet. Here the Americans were able to board and purchase everything they needed in order to paint.<sup>64</sup> The guest register began in 1887 and Perry signed in along with other Americans including Breck, Philip Hale, Dawson-Watson, and Robinson.<sup>65</sup> As more and more Americans came to Giverny in the summer, the Hotel Baudy expanded to several different buildings. One, which was next door to Monet's house, was owned by the Baudys' cousins who lived at Le Havre.<sup>66</sup> This was the home that Perry and her family often rented during their summers in Giverny.

Unlike the first group of American artists who stumbled upon Giverny because of its distinct beauty, Perry appears to have spent her summers in Giverny specifically to be near Monet. This is reflected in Cecilia Beaux's account of her visit to Giverny:

It was midsummer, the least characteristic period of the year in Paris. But before I left, one, to me, highly memorable event had occurred. Mrs. Tom Perry (Lilla Cabot Perry) was painting at Giverney [sic], to be near Monet, and would take me to see him. No sun and weather could have been more fortunate

for a visit to the specialist in light that we were blessed with. We found him in the very centre of 'a Monet,' indeed: that is, in his garden at high noon, under a blazing sky, among his poppies and delphiniums. He was in every way part of the picture, or the beginning and end of it, in his striped blue overalls, buttoned at wrists and ankles, big hat casting luminous shadow over his eyes, but 'finding', in full volume, the strong nose and great grey beard. Geniality, welcome, health, and power radiated from his whole person. Monet pulled out his latest series, views, at differing hours and weather of the river. The pictures were flowing in treatment, pointillism was in abeyance, at least for these subjects. Mrs. Perry did not fear to question the change of surface, which was also a change of *donné*. "Oh," said the *Maître*, nonchalantly, "*la Nature n'a pas de pointes.*" This at the moment when the *haute nouveauté* seekers of that summer had just learned 'how to do it.'<sup>67</sup>

The Perry family spent nine summers in Giverny between their first summer in 1889 and their last summer there in 1909. Perry wrote her "Reminiscences of Claude Monet" in 1928, the year after his death. She begins with their first meeting:

How well I remember meeting him when we first went to Giverny in the summer of 1889! A talented young American sculptor<sup>68</sup> told my husband and me that he had a letter of introduction to the painter, Claude Monet. He felt shy at going alone and implored us to go with him, which we were enchanted to do, having seen that very spring the great Monet Rodin exhibition which had been a revelation to others besides myself. I had been greatly impressed by this (to me) new painter whose work had a clearness of vision and a fidelity to nature such as I had never seen before. The man himself, with his rugged honesty, his disarming frankness, his warm and sensitive nature, was fully as impressive as his pictures, and from this visit dates a friendship which had led us to spend ten summers in Giverny.<sup>69</sup> For some seasons,



indeed, we had the house and garden next to his, and he would sometimes stroll in and smoke his after-luncheon cigarette in our garden before beginning on his afternoon work.<sup>70</sup>

Although Monet accepted no students, he gave Perry a great deal of painting advice which profoundly affected her impressionistic painting style. Thomas Perry wrote in a letter to his friend Hercules Warren Fay that:

Monet came in yesterday p.m. & looked at L[illa]'s pictures. He gave one of the highest praises he ever gave anything, 'pas mal', & she feels highly flattered. He was very encouraging.<sup>71</sup>

Perry recalled in her "Reminiscences" that Monet once advised her:

When you go out to paint, try to forget what objects you have before you, a tree, a house, a field or whatever. Merely think, here is a little square of blue, here an oblong of pink, here a streak of yellow, and paint it just as it looks to you, the exact color and shape, until it gives your own naive impression of the scene before you.<sup>72</sup>

Years later back in Boston, Perry wrote a letter to A. Leon Braus of Braus Galleries of New York. In the letter, Perry explained her relationship with Monet and Pissarro:

I spent 10 summers painting in Giverny and had very warm friends in Monet and Pissarro who were interested in my work. I painted impressionist pictures before I ever met Monet in '89 and am mentioned with them and Sisley and others in the first French books on impressionism. Both Monet and Pissarro came to my studio in Paris as with us at Giverny and I have a picture of Pissarro's that he gave me inscribed to me.<sup>73</sup>

Perry was strongly influenced by Monet and she was one of

the leading artists to literally carry Impressionism from France to the United States. When Perry first arrived in Giverny, Monet was not yet recognized as a master painter. Perry stated in her "Reminiscences" that:

He was not then as appreciated as he deserved to be, in fact that first summer I wrote to several friends and relatives in America to tell them here was a very great artist only beginning to be known, whose pictures could be bought from his studio in Giverny for the sum of \$500. I was a student in the Paris studios at that time and had shown at the Salon for the first time that Spring, so it was natural that my judgement should have been distrusted.<sup>74</sup>

When Perry returned from Giverny to Boston in the fall of 1889, she brought with her one of Monet's paintings of Etretat. She was very disappointed to discover that very few people liked it, with the exception of her bother-in-law, the artist John LaFarge.<sup>75</sup>

Perry possibly was first exposed to Monet's paintings in Boston in September 1883. The "Foreign Exhibit" was held at the Massachusetts Charitable Mechanics' Association and featured three works by Monet, six by Pissarro, two by Manet, and three by Sisley. This show did not receive any mention in the New York Studio, and the Art Amateur wrote that the artists were "not without talent, though their conceit of themselves is certainly excessive."<sup>76</sup> It seems that this show was largely ignored by the general public.<sup>77</sup>

The first major exhibition of Impressionist paintings to attract attention in America, "Special Exhibition of Works in Oil and Pastel by the Impressionists of Paris," was

held in New York City in April and May 1886. Organized by Paul Durand-Ruel (1831-1922), an art dealer in Paris, it appeared first at the American Art Association and then at the National Academy of Design. In his memoirs, Durand-Ruel explained the situation:

One of the principals of this organization [the American Art Association], brought to see me by a friend, was impressed by the importance and the interest of my collections, which he felt would create a sensation in America. Thus we agreed that I would send to New York three hundred of my most beautiful paintings of the Impressionist school, to represent it in all its brilliance.<sup>78</sup>

The exhibition included some 48 works by Monet, 42 by Pissarro, and several by Mary Cassatt and Berthe Morisot. This show earned Durand-Ruel \$40,000 and he opened a gallery in New York in 1888.<sup>79</sup> Less than one month after their American debut, the French Impressionists held their last group exhibition in Paris, from which Monet abstained.

In 1894, Perry continued to act as a proselytizer on behalf of Impressionism by lecturing at the Boston Art Students Association on Monet and Impressionism. Hamlin Garland, who lived in Boston in the late 1880s, wrote that Dennis Bunker first became aware of Impressionism when he visited Perry's Boston studio and viewed some canvases by Breck.<sup>80</sup>

As a Boston Brahmin and one of the earliest American women artists in Giverny, Perry was influential in increasing the popularity of both Monet and Impressionism in the United States. Since Perry spent nine summers in

Giverny, she saw the little Norman town increase greatly in its popularity as an artistic colony. When Perry last returned to Giverny, a new generation of American Impressionists had migrated there to learn to paint en plein air and catch a glimpse of Monet in his garden.

Monet's influence on Perry's art was profound. Because of Monet, Perry learned to incorporate impressionistic details in her traditional portraits. Monet also steered Perry's choice of color to a lighter palette filled with violets, pinks, blues, greens, and yellows. Perhaps also due to Monet's influence, Perry rarely used black in her landscapes.<sup>81</sup> At the end of her life, Perry returned to painting landscapes in Hancock, New Hampshire. She explained to Bernard Berenson that she was giving her "small remaining strength to what Monet begged me to do and said was my forte: Pleine Air [*sic*] and Paysages."<sup>82</sup> Monet provided a major and lifelong contribution to Perry's impressionistic style of painting.

### CHAPTER 3

#### IMAGES OF GENTILITY: LILLA CABOT PERRY'S PORTRAITS OF WOMEN

Perry was one of the earliest American women artists to make her art a successful profession. Perry's success as a painter is most evident in her portraits of women. As a woman, a wife, a sister to seven siblings, and the mother of three daughters, Perry was very familiar and comfortable with the female sex. The eight canvases studied in this thesis are typical of Perry's portraits of women and all were completed between 1891 and 1913, a span of 22 years. Perry most often painted what she was most familiar with, women like herself. Typically, these portraits are personal and private images of gentility, set in graceful interiors, and painted on an intimate scale. None of these canvases is larger than 40 by 30 inches.

The eight portraits to be examined below have many similarities in that all of them are paintings of elegant women of the leisure class. All of these portraits are painted in domestic interiors, yet one portrait also has a landscape in the background. Five of the women in these portraits are depicted sitting, while three are standing. Only one of the compositions is a full-length portrait and just two of the portraits are three quarter length. Two of

the paintings are self-portraits, three are portraits of Perry's family, and in three portraits the identity of the sitter is unknown.

All of the women in these paintings are fashionably dressed and four of the women are partially shadowed by their large hats. In Perry's society portraits of herself and her family, all of the women wear hats. This is the case in Portrait of the Artist (fig. 2), Alice in a White Hat (fig. 3), Portrait of Mrs. Henry Lyman (fig. 5), and Edith in a Green Hat (fig. 7). This is significant because the extravagant hats are a visual symbol that the sitters are members of the leisure class. In 1899, Thorstein Veblen first published his Theory of the Leisure Class, which explained the importance of a genteel woman's dress:

Elegant dress serves its purpose of elegance not only in that it is expensive, but also because it is the insignia of leisure. It not only shows that the wearer is able to consume a relatively large value, but it argues at the same time that it consumes without producing.

The dress of women goes farther than that of men in demonstrating the wearer's abstinence from productive employment. It needs no argument to enforce the generalisation that the more elegant styles of feminine bonnets go even farther toward making work impossible than does the man's high hat.<sup>83</sup>

Perry's Self-Portrait (fig. 1) portrays her without a hat, but it is different from the other seven portraits to be considered in this thesis because it was painted in the intellectual freedom of Giverny. The three portraits of anonymous sitters, Lady with a Bowl of Violets (fig. 4),

Lady in an Evening Dress (fig. 6), and The Pearl (fig. 8), are portrayed in splendid clothing, but all of these models are hatless. In her portraits, Perry differentiates among the Boston Brahmin class and all other classes by whether they wear a bonnet.

In only one of these eight portraits, Portrait of Mrs. Henry Lyman (fig. 5), does the sitter's gaze squarely meet the viewer. This averted gaze is significant because it reveals the sitters as quiet, introspective, and nonconfrontational. Paintings like Perry's would have been nonthreatening to the predominantly male critics who reviewed them. Perry's oeuvre was constantly praised, and although much of it is of very high quality, the subject matter of refined, genteel, and unobtrusive women in elegant interiors probably held additional appeal for her contemporaries.

Perry's popular appeal as an American Impressionist painter is indicated by the number of important exhibitions where she was invited to display her art. Perhaps two of her most important shows were held in Boston at the St. Botolph Club. The St. Botolph Club was an elite group of mostly Harvard-educated, upper-class, Protestant men.

Founded in January of 1880, St. Botolph's soon became the "home of the Impressionists"<sup>84</sup> in Boston. During the 1880s, St. Botolph's held approximately five shows per year and this number of exhibitions increased to eight shows a year in the 1890s. The annual membership fee of \$30 was

significantly higher than the \$20 membership fee at its competitor, the Boston Art Club which was established in 1854. Many male artists were members of St. Botolph's, including Perry's brother-in-law LaFarge, Breck, Hale, William Paxton, and Joseph DeCamp. In 1888, Sargent had his first show in America at the invitation of St. Botolph's.<sup>85</sup>

In January of 1894, Perry exhibited at a group show with eight other American Impressionists. Thomas Sergeant Perry was a member of St. Botolph's, and it is significant that Lilla Cabot Perry was invited to exhibit at an all male club before the turn of the century. In 1889, Sarah Wyman Whitman was the first woman to have an individual exhibition at St. Botolph's and Perry had her first one-woman show there in 1897.

It was most likely because her husband was a well-known member of the club that this exhibit was titled "An Exhibition of Paintings by Mrs. Thomas Sergeant Perry." This was one of only two occasions when Perry presented her paintings under her husband's name. After Perry's 1905 showing at the Rowlands Gallery in Boston, she continually exhibited using her own name. The very first American exhibitions of Cecilia Beaux and Mary Cassatt were also held at St. Botolph's. Beaux exhibited there in 1897, and Cassatt presented her paintings at St. Botolph's in 1898 and again in 1909.

As a woman painter, Perry's choice of subject matter would have been severely limited. Respectable compositions



for Perry would have included flower painting, still-lives, landscapes, genre scenes, and portraits. Perry's subject matter for genre scenes would have been limited primarily to her own family, and she did paint several everyday life compositions of her girls playing various musical instruments together. In the hierarchy of art, Perry chose the most serious artistic endeavor available to her, portraiture, and she focused on women and children because they were the most accessible to her. Many of Perry's portraits of women were of her three daughters and the works record their lives from girlhood to adulthood. Perry then turned her attention to the next generation and painted her four granddaughters, the children of Joseph Clark and Alice Perry Grew.<sup>86</sup>

Unlike Mary Cassatt, who painted many scenes of mothers with their children, Perry most often painted more psychological portraits of an isolated individual. When Perry did paint more than one person in a composition, it was usually a sentimental portrait by a mother which captured her three daughters playing music together. Although Perry did paint several portraits of men, these were mostly of her husband or his close friends like William Dean Howells or E. A. Robinson. Several years before his death, Thomas Perry wrote to E. A. Robinson that, "On the whole I am feeling pretty frisky and Mrs. Perry is painting my picture in Hancock on Sundays."<sup>87</sup> Perry's immediate family, close friends, and pets provided her with many

convenient, beloved, and familiar subjects for her portraits.

Most likely painted in Giverny during the early summer of 1891, Self-Portrait (fig. 1) is one of Perry's earliest paintings of herself. Perry portrays herself painting at her easel and looking into a mirror, which in turn makes her appear to confront the viewer nearly full face. Although her entire face is visible, the left side is more fully modeled. The flesh of her right cheek dissolves into peach, beige, and white pigment. Perry is dressed in her lavender painting smock, with a white blouse with a black bow around the collar. Her smock is pure impressionistic color, with purple, blue, pink, white, and gray.

Above all, the painting is filled with purple shades of light and shadow. Thomas Sergeant Perry wrote an article for the Boston Post in the same year, commenting on the new direction of art in Paris:

The new men have felt the need of outdoing their old work and their old companions; they have admitted new men who work in a fashion that would have kept them out of the old Salon for a few years, though even there the detested purple shadows are beginning to appear among the good old brown ones that are so dearly loved by people who form their ideas of nature from pictures rather than their ideas of pictures from nature.<sup>88</sup>

On the upper right side of the composition, the background is solid black, but the upper left is a window which neatly forms a picture within a picture. In this smaller rectangle, a figure, perhaps Thomas Sergeant Perry, waves at Perry.

Dressed in navy with a white hat, the man stands in front of a tree in an impressionistic landscape. Perry's attention remains focused on her self-portrait.

Because Perry does not allow herself to be distracted by the waving man, she continues to work intently on this self-portrait. Perry represents herself as a serious artist totally absorbed in her art. In an unidentified press review in the Perry Family Archives, a clipping from 1891 states that, "Until this day, excellence in art has been but rarely achieved by women. Mrs. Lelia [sic] Cabot Perry's work 'ranks at once with men,' to quote the remark of a male observer."<sup>89</sup> Perry recorded this painting in her account book as number 111, L. C. Perry in Painting Apron, and it remained in her collection during her lifetime. This composition was then sold by Hirschl and Adler Galleries to the Terra Museum of American Art in Chicago, where it remains today.

The following year, Perry completed a very different portrait of herself, Portrait of the Artist, 1892 (fig. 2). Perry and her family returned to Boston in November of 1891, and in this portrait Perry looks the part of a Boston Brahmin. Dressed in an elaborate black hat and a rich brown coat, any hints of her artistic profession are absent from this canvas. The collar of her dark cloak is plush fur which reaches all the way to her chin. Contrary to her earlier self-portrait, in this composition Perry's face is much more fully modeled on the right side. A dramatic shadow from her

elegant black hat is cast on her right cheek and it appears very dark against her pale complexion.

Portrait of the Artist is a half-length painting in which most of Perry's arms are exposed, but her wrists and hands are not visible. In this manner, Perry does not show the viewer the hands that earn her livelihood. It is significant that Perry represented herself as a hard-working painter while in the intellectual freedom of Giverny and as a Boston Brahmin in the strict social hierarchy of Boston. In both self-portraits, Perry's facial expression is melancholy. Her granddaughters explained her personality this way:

She had the faculty of being on the same level as others, regardless of age, and had a great gift with people. Nevertheless, although blessed with a good sense of humor, she did not have what could be called a cheerful outlook on life. Despite this trace of melancholy, however, she demonstrated great courage in everything she undertook, and one can but admire her tenacity.<sup>90</sup>

The overall style of this Portrait of the Artist seems to be similar to the well-established Boston style of portraiture. Brought to Boston by Sargent (1856-1925), the Boston style of portraiture was dark and aristocratic in the manner of European old masters like Anthony Van Dyck (1599-1641). These paintings exude opulence with great emphasis placed on dress and decorum. Typically, the fashionable women in these paintings were depicted in states of reverie and wealthy gentlemen were isolated in front of dark

backgrounds. These somber, walnut-colored compositions alluded to the sitter's worldly wealth and noble heritage.

Unlike the light and impressionistic colors Perry most often employs, the general tone in this Portrait of the Artist is very dark. The background is varying shades of green, brown, and black. Perry is centered on the canvas and there is nothing behind her or on either side of her. Perry's brown cloak is highlighted with vertical strokes of red, yellow, and blue. Also in this same year, Perry completed a bust-length self-portrait in which she wears the same clothing as in this Portrait of the Artist.

Self-Portrait (1891) and Portrait of the Artist (1892) are both painted in oil, and Perry has positioned herself boldly in the center of each canvas. Since Perry made her debut at the Paris Salon in 1889 and these two self-portraits were completed only a couple of years later, it appears that Perry may have been examining herself as an emerging and determined woman artist. These works reveal two opposing traits of Perry's personality: the serious Impressionist painter hard at work and the proper, refined Boston Brahmin.

In 1904, Perry completed a pastel of her youngest daughter, Alice in a White Hat (fig. 3). Alice de Vermandois Perry was a gorgeous woman and Perry painted her more often than she did either of her other two daughters, Margaret, the eldest, and Edith, the middle child. Some years after completing this portrait, Perry wrote a letter to Alice and

boasted that, "I do not think the camera ever does you so much justice as I do."<sup>91</sup> Perry most often painted in oils, but she also enjoyed the pastel medium which makes this soft portrait of Alice especially subtle. In 1898, when Perry depicted Alice in the portrait Alice in a Kimono, Perry also chose the pastel medium which seemed to especially suit Alice's fair coloring.

Alice in a White Hat is very impressionistic in touch and color. In this half-length portrait, Alice wears a white gown with a high neck and poses in front of a muted gray background. Alice's hat is white trimmed with navy and with a large navy bow, which is the darkest element in the entire composition. The edge of her collar is exactly the same shade of navy.

Alice's face is exquisitely modeled in this half-length portrait, but her dress is composed of loose, wavy strokes of pastel which reveal the underlying paper. For Alice's white dress, Perry has used light blue, yellow, green, and pink to show the play of light upon the fabric. The lines of the bodice and arms of the gown are mostly vertical, but the strokes for the smock of the dress are horizontal.

The overall effect is feminine, fluid, and charming. Alice faces the viewer head on, but her eyes gaze outside the canvas and do not confront the viewer. This averted gaze creates the pervading sense of melancholy and introspection that is typical of many of Perry's portraits of women.

Alice's cheeks are pale pink and her mouth is full and red. Her lips add a hint of color to this delicate composition.

This portrait is a private family picture, to be treasured by the Perrys when Alice married and left home. This pastel was not exhibited until 1984 at David Remus Fine Art, New York and Atlanta. Remus acquired Alice in a White Hat from Hirschl and Adler Galleries of New York, which has represented the Perry estate for over 25 years.

In 1921, Perry explained her choice of subject matter in an interview for the Boston Herald:

If you are to be a true painter, you must approach nature in a mood of humility and love. Nothing else will do. The painter must first choose something that he finds interesting or beautiful and then try to paint it exactly as it appears to him. He must not think about how anyone else painted other subjects or might paint this one; his task is to be utterly true to his own vision. And above all he must not paint to make an impression or an easy sale. If he will go with humility and love, and be true, he will give that rendering of nature which Octave Feuillet or some other French writer called "Nature seen through a temperament."<sup>92</sup>

Since Alice married Joseph Clark Grew in the autumn of 1905, the couple was probably engaged when Lilla completed this portrait. Grew, a career diplomat for more than four decades, and Thomas Sergeant Perry were very close and had many similar interests. The Perry family resided in Japan from 1898 to 1901, where Thomas taught English Literature. Joseph Grew was the United States Ambassador of Tokyo from 1931 to 1941, and thus continued the family's involvement with the country.

One of Perry's most impressionistic portraits of women is Lady with a Bowl of Violets (fig. 4), c. 1910. The sitter for this portrait was most likely a professional model. She is dressed in a filmy pale blue peignoir. Lace froths form the sleeves and trim the collar and front of the gown. The sitter faces the viewer, but she glances outside the composition. Her complexion is smooth, pale, and refined. The flesh has a very luminous and natural quality. Perry once explained:

What is not easy to paint is a good flesh color. Flesh is the most difficult, subtlest thing in the world to paint. It requires all the primary colors, blended with the utmost care. And it differs under differing lights.<sup>93</sup>

Although the flowers are referred to as violets in the title, they are actually very realistic pansies. The model in this composition sits gracefully on a bench and holds two pansies in her hands. In the upper left corner of the portrait, a glass bowl of yellow, purple, and crystal blue pansies rests on the mantel of the marble fireplace. In one of her four published volumes of poetry, The Jar of Dreams, Perry wrote, "Pansies, white pansies, and purple ones/ Deep as the love I gave to you, my flower."<sup>94</sup> Thomas Sergeant Perry also had a great fondness for pansies and he loved to grow them at their summer home in Hancock, New Hampshire. In a letter to John T. Morse, Jr., Perry wrote:

You ought to see my pansies; they don't mind the cold. They are huge, almost as large as sunflowers. I love them of any size. They are modest, and have a complicated expression,



puzzling, like the cat's, which they resemble.<sup>95</sup>

This portrait is a highly structured composition and the space in the background is neatly divided into four sections. The model sits to the right of a large fireplace, and its vertical line neatly divides the canvas into thirds. The model is positioned in front of the chair rail, and also somewhat lower than a Japanese print which hangs on the wall. Perry was most likely familiar with the exhibition of 725 Ukiyo-e prints which were on display at the Ecole des Beaux-Arts in April 1890. This revolutionary exhibition created a stir in Paris, and Cassatt wrote a letter to Berthe Morisot urging her not to miss seeing this amazing collection, emphatically inviting:

You could come and dine with us and afterwards we could go see the Japanese prints at the Beaux-Arts. Seriously, you *must not* miss that. You who want to make color prints you couldn't dream of anything more beautiful. . . . You *must* see the Japanese. . . . Come as soon as you can.<sup>96</sup>

This painting would have been completed approximately nine years after the Perrys lived in Japan. It is interesting to consider the Japanese print which Perry painted behind the model. The "Japanese taste" was very popular in interior decoration in the late nineteenth century. This included Japanese elements like cherry blossoms, swallows, bamboo, wisteria, and butterflies. The fireplaces of American homes could also be perceived as a very Japanese element. They were considered to be both the

heart and the hearth of the home, and the horizontal and vertical lines of the mantelpiece suggested a rectangular form. The American fascination with Japan and all things Japanese was heightened by articles in Scribner's Monthly such as "Some Pictures from Japan." In the 1890s Perry's brother-in-law, LaFarge, illustrated a popular series which described tourist attractions in Japan.<sup>97</sup>

In Lady with a Bowl of Violets, only the model's head and neck rise above the chair rail. The frame and mat of the Japanese print repeat the horizontal line created by the bench, the fireplace mantel, and the chair railing. By painting a picture within a picture, Perry greatly enriches the overall composition of this portrait. This artistic device of a minor painting within a major work was employed by the French Impressionist Edgar Degas (1834-1917) beginning in the late 1850s.<sup>98</sup> The fact that the minor picture is of Eastern origin informs the viewer that the sitter in Lady with a Bowl of Violets is a cultured woman. The model is similar to the lady in the Japanese print as both seated women appear submissive and are dressed in pale blue.

Below the chair rail the wall is mint green, and above it is a bluish white. The mantel of the white marble fireplace is swathed in light from the fire. The burning fire is located just out of the left side of the picture frame. Pink, orange, yellow, lavender, and blue are awash on the fireplace and they reflect onto the sitter as well. The

model's peignoir has orange, green, red, and turquoise which have spilled on to her from the warmth of the fire.

Lady with a Bowl of Violets reveals Perry's constant fascination with Impressionism, more than 20 years after her first impressionistic paintings. Perry's portraits, both commissioned and non-commissioned, sold well, and dealers requested them more often than Perry's landscapes.<sup>99</sup> Perry often used her daughters as sitters in her compositions, yet not all of their portraits were for family purposes. Paintings of Alice and Edith apparently were marketed as a type of beautiful woman in an interior setting. Boston particularly relished paintings of elite interior scenes in the conservative style of Edmund Tarbell, Frederick Bosley, Philip Hale, and William Paxton. However, Perry's work was more innovative than that of her Boston contemporaries, and critics especially praised her portraits with reviews like:

Mrs. Perry is a painter of well-proved accomplishment and versatile resources.

Her portraits are, many of them, conceived and composed in an unconventional fashion, and have some of the qualities of ideal figure pieces, yet at the same time they are admirably faithful likenesses.<sup>100</sup>

Lady with a Bowl of Violets is beautiful and the genteel model is captured in quiet reverie. At home in her elegant peignoir, the model complies with the idealistic standards set by men for women in the late Victorian era.

Lady with a Bowl of Violets was probably first exhibited in January of 1911 when the Copley Gallery at 103 Newbury Street in Boston held "An Exhibition of Portraits

and Other Pictures by Lilla Cabot Perry." This exhibition revolved around Perry's most popular subject matter, interior portraits of genteel ladies.<sup>101</sup> The Christian Science Monitor reviewed this exhibition, and remarked:

Mrs. Lilla Cabot Perry has a large number of portraits in the Copley Gallery. The exhibition is one that improves with each visit and gives an impression of strong intellectuality.<sup>102</sup>

Another image of gentility exhibited at the Copley Gallery in 1911 was Perry's Portrait of Mrs. Henry Lyman (fig. 5), which she completed c. 1910. This portrait was most likely painted while Perry retained a studio from 1910 until 1922 at the Fenway Building Studios at 480 Boylston Street.<sup>103</sup> Perry rented this studio at the largest art colony in Boston. Some 50 other artists, including Benson, DeCamp, Hale, Paxton, and Tarbell also had studios at the Fenway.<sup>104</sup>

The sitter in this portrait, Elizabeth Cabot Lyman, was Perry's niece and the daughter of Samuel Cabot, Perry's younger brother by two years. Cabot was a Boston manufacturer and the inventor of the process which makes carbon black from natural gas, a product which was used as a reinforcing agent by tire companies after World War I.<sup>105</sup>

Elizabeth was 30 years old when she sat for her aunt to paint this half-length portrait. In Portrait of Mrs. Henry Lyman, Perry reverts to the Boston style of portraiture with its traditional dark colors. This portrait could not be more different than the impressionistic Lady with a Bowl of Violets, although both were most likely

painted during the same year. Perhaps one reason that Perry chose to paint this portrait in the dark and somber tones usually associated with Boston portraiture was because she was painting her niece, an upper class lady of leisure, in a society portrait. Like Perry in her Portrait of the Artist of 1892, Lyman was also a Boston Brahmin and in Boston's strict social circles she had to be represented accordingly.

Elizabeth wears a massive black hat and is clothed in a black dress with a high-necked white blouse underneath. Perry's brushwork on Elizabeth's blouse is very fine and lacy and her strokes of pigment are both horizontal and vertical. Shades of pink and grey blend with iridescent white for a very refined white blouse. The black of Elizabeth's attire contrasts sharply with her pale flesh, pink lips, and fluid blue eyes.

A tapestry of beige and green forms a colorful backdrop behind the sitter. The Perrys probably brought this tapestry from France to Boston in 1909.<sup>106</sup> Although the Portrait of Mrs. Henry Lyman is in a private collection, a similar painting entitled The Black Hat, 1914, is a full-length portrait of an unknown sitter at the Currier Gallery in Manchester, New Hampshire. In both portraits, the sitters wear elaborate black hats and severe black dresses.

Perry's use of this darker palette may stem from her interest in both traditional Boston style portraiture and the paintings by European masters, especially those by the

Spanish painters Jose de Ribera (1591-1652) and Diego Velázquez (1599-1660). Perry made two six-week long visits to Spain, where she eagerly copied paintings at various museums and galleries. She made her earliest trip to Spain sometime around June 1887 when the Perrys journeyed abroad for the first time. The children stayed in Pau while Lilla and Thomas toured the galleries. Thomas wrote to Hercules Warren Fay that the galleries which he and Lilla delighted in visiting were:

simply the finest imaginable--no dead wood at all. . . . Conceive of one in wh. the best Titians & Tintoretos occupy the second place because the Riveras & Velasquezes [sic] are so superb & Murillo was no slouch.<sup>107</sup>

In April 1894, Lilla went directly to Spain, from where Thomas wrote a letter stating, "My restless wife wants to copy all of Velázquez and Ribera and I am contented when the food is as good and as cheap as here."<sup>108</sup>

When Perry exhibited Portrait of Mrs. Henry Lyman in 1911 at Boston's Copley Gallery, the painting was given a different title. It was not unusual for Perry to conceal the names of the sitters in her portraits, and for this exhibition, the painting was titled Portrait of Mrs. H. L. During the nineteenth and early twentieth century, it was commonly felt that family portraits should remain private and that it was not correct to trade pictures of family and close friends for money. For example, when Cassatt sold her Family Group: Mrs. Cassatt Reading to Her Grandchildren to Moyse Dreyfus, Cassatt was chided so unmercifully by her

family that she ultimately had to ask Dreyfus for its return.<sup>109</sup>

Sarah Choate Sears, a woman artist and contemporary of Perry's from Boston, often left her portraits of women either untitled or titled only with the sitter's Christian name.<sup>110</sup> For the sake of decorum, Perry often used initials when exhibiting her portraits in order to obscure the sitter's identity from the general public. Because Perry's sitters were often family members or close friends, the recollections of Perry's descendants are crucially important in discovering a sitter's identity. Paintings which are remembered by Perry's descendants provide important information to the dealers and galleries who market Perry's paintings today.

In 1911, Perry completed an impressionistic full-length portrait of a woman, Renée. When this portrait was exhibited at the Twentieth Century Club in Boston in 1913 in the show "Recent Portraits and Other Paintings by Lilla Cabot Perry," it was titled Renée. However, in 1982, the painting was titled Lady in Evening Dress at a posthumous exhibition of Perry's paintings at the Boston Athenaeum. The title has been modified because the identity of Renée is unknown. It is most likely that this painting was either a commissioned portrait of an upper class sitter or that Renée was a professional model who merely posed for Perry.<sup>111</sup> Unlike Perry's other paintings of women, Lady in an Evening Dress is less a portrait and more an elegant representation of a

feminine figure in an interior. Renée was purchased by Wallace and Wilhelmina Holladay from Hirschl and Adler Galleries and given to the National Museum of Women in the Arts, where it is known today as Lady in an Evening Dress (fig. 6).

Lady in an Evening Dress is an elegant, impressionistic portrait of a lady of leisure. Dressed in a beautiful flowing ball gown, the woman poses in front of a large curtained window and she appears both diaphanous and ethereal. Her svelte full-length figure is positioned slightly off center of the canvas and her skin is a translucent creamy alabaster. Renée's gown is a pale grayish blue highlighted with pink, mauve, and white and it is accented with rosebuds gathered at the bodice and drifting down the length of the dress. The bustle of the gown glides into a long train which swirls around the dress to the left side of the model and into the foreground of the composition. Streamers of pale pink chiffon are attached to the shoulder straps of the evening dress and they waft down the sitter's arms.

The model stands on a brilliantly polished wooden floor with her elongated arms outspread in a manner which makes her appear both graceful and delicate. Her raised right arm gestures toward the elaborate curtained window. The long curtain falls straight to the ground in strong horizontal lines, and it is gilded with gold, pink, red, and blue strokes. Perry's fluid and impressionistic brushwork on the



curtain is reminiscent of her outdoor landscape seen through the window in the upper left of her Self-Portrait of 1891.

Although one side of the curtain is clearly visible, the window is totally obscured. The model's pose and tilted head indicate that she is glancing outside both the curtained window and the composition. The background is a wash of mostly vertical strokes of lavender, pink, and grey. In the far right of the background space, a pink bench with dark wooden arms rests against the corner of the room.

The subject matter of Lady in An Evening Dress is very different from the other paintings in Perry's oeuvre. The model's face is visible only in profile so this work lacks the psychological content apparent in most of Perry's portraits of women. The viewer can only speculate that Renée watches the window, waiting for her gentleman caller to arrive. Although Renée appears graceful, her arms and hands are very exaggerated in length. This exaggeration gives the painting a near Mannerist quality. Since the figure is oddly out of proportion and her face is obscured, she seems somehow like a paper doll laid upon the canvas. Renée is suited to this composition, but certainly not to everyday life. Pictures such as Lady in an Evening Dress would have been especially comforting to the Boston men who felt threatened by the masses of women crusading for the right to vote, education, and equal rights.

In 1913, Perry completed a portrait of her middle child, Edith. The Green Hat [Edith Perry] (fig. 7) was

painted when Edith was 33 and Lilla Cabot Perry was 65 years old. Edith was an accomplished cellist and Perry often painted her as a child, adolescent, and adult with her cello. Although Margaret played the violin and Alice played the piano, Edith was the most serious and talented musician. During the summer of 1908, she studied in Prague under Professor Vaska, a member of the Bohemian Quartet.<sup>112</sup> Other portraits of Edith with her cello include The Violoncellist, an impressionistic painting with Edith playing outside in a Giverny landscape, and The Trio [Alice, Edith, and Margaret Perry], a Japanese style composition of the three musicians.

Edith in a Green Hat is a half-length portrait of Edith seated with her hands clasped in her lap. She wears an enormous fancy black hat with green and gold decoration. Edith is painted in three-quarter profile so that she glances over her shoulder and outside the composition. Her attire is a black wrap trimmed in sumptuous black fur with a white dress underneath. Edith's hands are highlighted by the frilly white cuffs of her blouse. Although her hands appear too big for her body, Perry descendants have inherited large hands and feet. Descendants viewing the Perry exhibition at the National Museum of Women in the Arts in 1990 remarked that their hands matched the ones in Edith's portrait!<sup>113</sup> Edith looks both elegant and refined; her facial expression is melancholy and she appears lost in private reverie. The backdrop is an impressionistic mottled green and gray wall with orange and pink accents.

This composition is particularly striking because Edith sits alone without any furniture, flowers, or other paintings in the background to detract from her presence. Like Alice In a White Hat, Edith in a Green Hat is a private family picture. And also like Alice, Edith may have been engaged when she sat for this portrait. In 1916, Edith married Edward Ballantine (1886-1971), a composer and music teacher at Harvard University.

Ballantine had visited Margaret and Edith Perry as early as 1912 at the Perry's summer home in Hancock, New Hampshire. Ballantine was appointed to Harvard in 1912 as an instructor in music composition and he remained there until his retirement as a professor in 1947. Around 1922, Edith Perry suffered a mental breakdown and she was moved to a private institution in Wellesley, Massachusetts.<sup>114</sup> Edward and Edith divorced, and they had no children together. In 1932, Ballantine married a divorcee, Mrs. Florence Besse Brewster.<sup>115</sup> Edith's mental illness was a great tragedy in Perry's life.<sup>116</sup>

Edith in A Green Hat was one of the portraits that Perry exhibited most often. During Perry's lifetime, this painting was shown at her exhibitions at the Twentieth Century Club in 1913, the Guild of Boston Artists in 1915, and at Braus Galleries in 1922. At Braus Galleries, Perry's paintings were priced from \$200 to \$1,000 for a full-length portrait.<sup>117</sup> The earnings from this particular exhibition were especially helpful with the additional financial

expense of Edith's condition.<sup>118</sup> Mr. A. Leon Braus of Braus Galleries wrote to Perry requesting even more of her paintings, "If possible, kindly send us a figure piece as these seem to attract the most attention just at present."<sup>119</sup> This show was reviewed by the New York Morning Telegraph as "one of the most interesting exhibitions given by a woman in this city in years."<sup>120</sup>

As a serious woman artist, Perry showed her paintings wherever it would benefit her most professionally. This forms an interesting comparison with some other women artists, like Berthe Morisot, who publicly displayed her work only when the exhibition was arranged by a friend or person she trusted.<sup>121</sup> In 1905, Perry's show at the Rowlands Gallery in Boston was titled, "Exhibition of Pictures by Mrs. Thomas Sergeant Perry." However, Perry most often exhibited using her own name, and not her husband's. Furthermore, Perry sold her paintings not only to friends and relatives, but also to complete strangers. For example, in January of 1920 Perry was exhibiting at the Art Club of Philadelphia and received a letter stating, "Your picture [#19 Hildegarde Brushing her Lamb] was bought by Honorable Alex Simpson, Jr., Judge of the Supreme Court."<sup>122</sup>

Perry's portrait of another genteel woman, The Pearl (fig. 8), was completed c. 1913 and was exhibited at her Twentieth Century Club exhibition of "Recent Portraits and Other Paintings by Lilla Cabot Perry." The identity of the woman in the composition is not known, but she is believed

to be a professional model.<sup>123</sup> The sitter's upswept and auburn coiffure indicates the possibility that she might be the same woman that Perry depicted in Lady In an Evening Dress, known today only as Renée.

In The Pearl, a woman sits alone in a large armchair and contemplates a pearl which she holds in her left hand between her thumb and forefinger. The elegant woman in this composition is lost in private reverie and the portrait evokes a feeling of nostalgia. The sitter wears a luminous yellow gown with transparent short sleeves which reveal her arms. Impressionistic highlights of pink, purple, and green reveal the luminous sheen of the rich yellow satin fabric. The model appears to ponder the loveliness of a pearl in the same way that the viewer studies the quiet beauty of this portrait. Although the brushwork of the background is similar to The Green Hat [Edith Perry], the setting of this composition is unusually dark, with shades of brown, green, and orange.

Perry's elegant images of gentility, such as the portraits of women described above, would have definitely contrasted dramatically with the 1913 Armory Show in New York, held at the Regiment Armory on Lexington Avenue from February 17-March 15. Two hundred and fifty examples of the European portion of the show traveled to Boston in the Spring of 1913. In 1905 in Paris, Perry viewed a portrait later included in the Armory Show, Henri Matisse's Green Stripe [Madame Matisse]. Perry revealed her feelings about

this composition several years later:

My old teacher in France wrote to me after an exhibition and ironically said, "Paint whatever seems to you, in your studio, hideous and exaggerated, and you will soon become famous." I went to an exhibition in Paris, with a pretty young bride, at which there was a portrait of the artist's wife. It was supposed to be a beautiful example of some modern work. Well, all that I can say is that one cheek was a bright grass green, the nose was a pea green, and the other cheek was a flaming vermilion. But the comment of my young companion was, "I don't think he can love his wife much." Now that sort of thing is as easy to paint as you can imagine. What is not easy to paint is a good flesh color.<sup>124</sup>

Shortly after the Armory Show visited Boston, the very conservative Guild of Boston Artists was established by charter members Perry, Tarbell (1862-1938), Frank W. Benson (1862-1951), J.J. Enneking (1841-1916), A.C. Goodwin (1866-?), Hale (1865-1931), and Maurice B. Prendergast (1861-1924). Tarbell was the first President and Perry was the first secretary of the organization.<sup>125</sup> Founded in 1914 to foster Boston art, the guild began with 40 artist members and some 350 Boston art patrons as associate members. The Guild of Boston Artists exhibited members artwork in both one-man and group shows. These exhibits traveled to many American cities, and attracted art collectors to the Boston school of painting.<sup>126</sup>

As analyzed in the previous eight paintings, Perry's particular accomplishments were as a portraitist. Primarily a painter of women, Perry excelled at painting feminine images which reveal both the external beauty and internal

character of her sitters. By depicting privileged New England women at home in their private lives, Perry's portraits present a dignified and conservative view of genteel women. Her sitters appear realistic with lifelike, translucent skin and melancholy, mysterious expressions. As a woman artist who painted conservative portraits of upper class women, Perry had special insight into her sitters' lives that her male counterparts in the Boston school of painting generally lacked.

## CHAPTER 4

### LILLA CABOT PERRY: PATRON OF IMPRESSIONISM

Perry was a member of several important artistic organizations including the American Federation of Artists (Connecticut), the International Society of Arts and Letters, the Women's International Art Club (Paris and London), the Concord Art Association, Nippon Bijitsu (Tokyo), and the Société des Artistes Indépendants (Paris).<sup>127</sup> However, the most important organization to Perry was most likely the one she helped to found, the Guild of Boston Artists. Perry explained the significance of the guild in a 1921 interview:

I believe that we are as fair at the guild as any body of painters in America. Our organization is composed of various kinds of artists, with different points of view, but we give each other credit for being good in several ways, and we do not condemn because of mere difference in methods of expression.

The fundamental idea of a guild is good workmanship: that and the spirit of friendly co-operation enable the Guild of Boston Artists to make an important step in the history of art in this city. In addition to the loyalty of our active members, that of our associate members is also of immense value to us, on account of their constantly increasing interest and encouragement. Boston has long been justly considered one of the worst cities for the sale of pictures, but we hope, little by little, to bring it up to the equal of any city in the country, and this cannot be done without the backing of our many associate members and the general public. This increased interest in art cannot



fail to help all artists, whether members of the guild or not.<sup>128</sup>

Perry was probably especially concerned with encouraging Boston art and artists since several prominent artists had migrated from Boston to New York. European steamers made New York, and not Boston, their principal port of entry.<sup>129</sup> The Perrys' close friend, William Dean Howells, left Boston for New York in the late nineteenth century. Other prominent Boston artists also moved to New York, including Dennis Bunker and Childe Hassam in 1889, and Maurice Prendergast in 1914.<sup>130</sup>

According to Van Wyck Brooks, the foremost historian of this period:

the American center had shifted to New York,-- or was rapidly shifting, at least,-- and Boston knew it. A Harvard student, John Jay Chapman, lay awake at night, "wondering what was the matter . . . with Boston." That Boston had "filled up" was H.G. Wells' diagnosis. Its capacity was just sufficient to comprehend the whole achievement, up to a certain year, of the human mind. About 1875, it had reached an equilibrium.<sup>131</sup>

By the 1890s, literary Boston was beginning to decline as the cultural hub of America.<sup>132</sup> As men in Boston became more concerned with business interests and westward expansion, women writers in the area nearly surpassed the men. Charles Dudley Warner complained:

Speaking generally of the mass of business men,--and the mass are business men in this country,--have they any habit of reading books? Is the feminization of the world a desirable thing for a vigorous future? Are the women, or are they not, taking all the vitality out of literature? Answer me that.

All the novels are written by, for, or about women--brought to their standard. . . . They write most of the newspaper correspondence--and write it for women!<sup>133</sup>

From 1850 to 1900, due largely to the influx of European immigrants, Boston was transformed from a "merchant city" of 200,000 to an "industrial metropolis" with a population of more than one million.<sup>134</sup> Modern inventions like the airplane and automobile and Darwinian and Freudian theories altered the American lifestyle. By 1900, Massachusetts was more industrialized than any other state in the country. These rapid changes threatened the upper class gentility of Edwardian Boston. Distinctions between the upper and lower classes became "greater than ever before or since."<sup>135</sup>

After the end of the Civil War, Boston had a surplus of 50,000 women whose husbands and lovers had either died in the War or had moved Westward to seek their fortunes in the railroad and oil business.<sup>136</sup> Because of the shortage of men, it was necessary for women to be able to support themselves. Not every woman could expect to marry and be taken care of, because there were simply not enough potential bridegrooms.<sup>137</sup>

Women had opportunities available to them in Boston which were not permitted anywhere else in America. The strong intellectual and educational climate of late nineteenth-century Boston is evident by the number of schools, especially those for women, which provided a fertile field for the flowering of artistic talent like Perry's. In 1852, girls were first admitted to public high

schools and Boston boasted nearly 30 years later that, "There is no other large city where the children of all classes in respect to social condition, are so generally educated in public schools."<sup>138</sup> In 1869, Boston University was incorporated and it was co-educational from the beginning.<sup>139</sup> In 1877, the first American woman received her PhD from Boston University. Boston was the location for many colleges including Northeastern University (1898), founded for the working class, and Simmons College (1899), established exclusively for women.<sup>140</sup> Harvard University was located in nearby Cambridge, along with the Society for the Collegiate Instruction of Women, founded in 1879, which evolved into Radcliffe College in 1894. Education was very important to the new class of Bostonians who saw it "as a means to a more modern ends."<sup>141</sup> This intellectual atmosphere produced conditions in Boston which allowed women freedoms which had previously not been accessible to them. In this environment, Perry was able to develop her own artistic pursuits as well as sponsor and encourage other artists.

Although the Boston Museum of Fine Arts, Boston Symphony Orchestra, and Boston Public Library were all established in the last quarter of the nineteenth century, Boston art of this time was not nearly as progressive as Boston education. Although French Impressionism was new and modern when it first reached Boston in the late 1880s, the American Impressionist style sometimes became stale when it lingered beyond 1910.

In 1906, William Paxton (1869-1941) was embraced by Boston when he came to the Museum School. But in New York, Paxton's paintings were termed "shallow" and his style was considered old-fashioned.<sup>142</sup> Perry and Paxton had similar training and painted the same type of subject matter, since Paxton studied under Bunker in 1887-88 and then in Paris at the Académie Julian. Paxton is best known for his solitary portraits of upper class women in domestic bourgeois interiors. However, although Perry and Paxton painted similar subject matter, Perry received favorable reviews in New York. A critic for the New York Times raved:

Mrs. Lilla Cabot Perry of Boston, whose work has occasionally been seen in local displays, has an exhibition of her own at the Braus Gallery, New York. She is a careful and agreeable painter of the figure. There is considerable merit in her 'Study in Blue and Green' and there is perhaps more in her excellent portrait of Mr. Edward Arlington Robinson.<sup>143</sup>

The critic continued that he was impressed by Perry's "French Scenes," which, "painted in an impressionistic manner, giving color under strong light its full value, have a good deal of force." Perry was much more progressive than Paxton, and her portraits of women are more compelling and introspective. Perry's portraits are both visual and psychological as she accounts for the sitter's appearance and demeanor. While Paxton embellishes the decorative objects in the composition of his paintings, Perry focuses intently on the personality and persona of her subject. When Perry embellishes a decorative aspect of her composition, it

is something pertaining to her sitter, like the satin of a ballgown or a pearl held in the sitter's grasp. Perry's portraits of women achieve a certain intensity because she paints solitary figures. Perry avoids extraneous details of place and setting, and the viewer is not distracted by surrounding elements in the composition. Thus, many of Paxton's paintings of women appear both staged and stagnant, while Perry's portraits of women come alive.

The purchase of Impressionistic artwork by Boston collectors was in decline at the end of the nineteenth century. The Boston Museum of Fine Arts has one of the premier collections of Impressionist painting in the United States and many of the paintings were collected by prominent Boston families. However, of the Museum's 39 canvases by Monet, 36 are from before the turn of the century and only 3 of Monet's paintings date after 1900.<sup>144</sup>

The suffrage movement was born in Boston. In 1868, the first club solely for women was founded by Caroline Severance, the New England Woman's Club.<sup>145</sup> In 1879, due to the perseverance of Boston club women, Boston women were the first in America to be elected to the School Committee, and Massachusetts women and child labor laws went into effect. In 1890, the conservative American Woman Suffrage Association and the radical National Woman Suffrage Association merged to become the National American Woman Suffrage Association. By the early twentieth century, Literary Club activities involved even the most traditional

and conservative Boston women in the women's rights movement.<sup>146</sup>

Despite the desire for equal rights, women in the late nineteenth century still did not have the same opportunities which were available to men. For example, Mrs. T. Bigelow Lawrence was instrumental in the founding of the Boston Museum of Fine Arts. Lawrence gave the Boston Athenaeum her late husband's large collection of medieval armaments and \$25,000 to install her bequest. Due to the crowded conditions at the Boston Athenaeum, Lawrence's collection spurred the movement to create the Boston Museum of Fine Arts. Nevertheless, when the museum opened on July 4, 1876 at Copley Square neither Lawrence nor any other woman was selected to become a trustee.<sup>147</sup>

The advice of Mrs. Ellis, the author of a nineteenth century etiquette book, The Family Monitor and Domestic Guide, was popular in both America and England. Although this domestic manual was first published before 1850, in many ways its philosophy toward women still dominated even at the end of the century. Ellis advised:

So far as cleverness, learning, and knowledge are conducive to woman's moral excellence, they are therefore desirable, and no further. All that would occupy her mind to the exclusion of better things, all that would involve her in the mazes of flattery and admiration, all that would tend to draw away her thoughts from others and fix them on herself, ought to be avoided as an evil to her, however brilliant or attractive it may be in itself.<sup>148</sup>

In her letter to fellow women artists, Anna Lea Merritt, a

Boston artist, warned in 1900 that "women who work must harden their heart, and not be at the beck and call of affection or duties or trivial domestic cares." Merritt claims that:

The chief obstacle to a woman's success is that she can never have a wife. Just reflect what a wife does for an artist: Darns the stockings; Keeps his house; Writes his letters; Visits for his benefit; Wards off intruders; Is personally suggestive of beautiful pictures; Always an exceeding and partial critic. It is exceedingly difficult to be an artist without this time-saving help. A husband would be quite useless. He would never do any of these disagreeable things.<sup>149</sup>

In 1880, Boston turned 250 years old and The Memorial History of Boston was written to commemorate Boston's prestigious history. Mrs. Ednah Dean Cheney, the founder of the New England Female School of Design, was asked to write the chapter about "The Women of Boston." Cheney brashly stereotyped the late nineteenth-century Boston woman:

The Boston woman inherits from a line of well-bred and well-educated ancestors, mostly English, a physical frame delicate and supple, but enduring. It is capable of great nervous force and energy. . . . But she is liable to attacks of disease, and under unfavorable conditions her nervous energy degenerates into irritability. More intellectual than passionate, her impulses are under control; and she is reserved and cold in manner, while a gentle purity inspires confidence even before it awakens affection.<sup>150</sup>

Cheney, a widow, continued that if a woman were "honest, intelligent, and pure in her life," she could respectably earn her own living.<sup>151</sup> Cheney also praised women

artists for selling their work, regardless of their financial situation, so "that they may be classed as artists, not as amateurs."<sup>152</sup> Since Perry painted many compositions with the intention of selling her work, she would be a prime example of the type of woman that Cheney commended.

On August 26, 1920, American women won the right to vote. Attitudes toward working women and professional women painters were evolving, and, according to Perry in 1921:

Really, a girl today has a better chance than a boy, because a girl is supposed to be supported by her family in any case, and so she can give her time to her study without thought of and care as to the means of living. So she can tide over the lean years before she begins to obtain commissions and avoid the agony of starvation. There are no special hardships for a girl that a boy does not face.<sup>153</sup>

Lilla Cabot and Thomas Sergeant Perry constantly promoted the art of the American Impressionists, Pissarro, and Monet to their wealthy Brahmin friends. Isabella Stewart Gardner, like Cecilia Beaux, called on the Perrys with the additional intention of meeting their neighbor, Monet. Gardner visited the Perrys in Giverny in 1906. In a letter to John T. Morse, Thomas Perry recorded that:

Saturday before we left [Giverny] Mrs. Gardner came down, not so much, I fear, for *nos beaux yeux* as for those of Monet whom we took her to see. She was very pleasant and we did not talk about the Boston Art Museum.<sup>154</sup>

The Perrys were untiring benefactors on behalf of both artists and the arts. After Bernard Berenson's graduation



from Harvard in 1887, Thomas Perry raised money from among his elite Boston friends in order to send Berenson abroad for European studies.<sup>155</sup> Sponsors included Thomas Sergeant Perry, Isabella Stewart Gardner, Edward Warren, and Professor Ferdinand Bôcher.<sup>156</sup> The benefactors collected \$750 which enabled Berenson to remain abroad for one year.<sup>157</sup> Berenson often accompanied Lilla Cabot Perry to the Louvre during their first winter in Paris in 1887 and spent Christmas with the Perry family.

Berenson thought very highly of the Perrys and especially Thomas Perry, who was his advisor abroad. Although Berenson felt "unspeakably ignorant and narrow"<sup>158</sup> in the company of Thomas Perry, Berenson wrote to his sister that he was "kinder than you can imagine."<sup>159</sup> It appears that Lilla Cabot Perry and Thomas Sergeant Perry corresponded with Berenson for many years, and their letters are preserved at Villa I Tatti in Florence.<sup>160</sup>

When the Perrys were at home in Boston, their house at 312 Marlboro Street was known as a haven for culture. Lilla arranged parties for Boston friends and visitors including Mrs. Helen Choate Bell, John Fiske, Oliver Wendell Holmes, William Dean Howells, Henry James, John LaFarge, and E. A. Robinson. William, Henry, and Alice James first met Thomas Perry when he was just 12 years old.<sup>161</sup> Alice and Lilla were in the same class at Miss Clapp's school for girls. Thomas and the James boys grew up together in Newport, Rhode Island, and Henry and Thomas remained particularly close for

the rest of their lives. In 1912, Henry James reminisced in a letter from across the Atlantic about the Perrys' grand salons:

All of which doesn't mean, my dear Lilla, that I don't revert in fond memory to your green and gold saloon, with which such associations of tea & toast & talk when the bleakness raged & the blank prospect glared without so fondly connect me. I hope the rites go on bravely & regularly in that temple of harmony & sympathy. . . . I think of Thomas as the high-priest, Margaret & Edith as the grand orchestra or heavenly choir, & dear Mrs. Bell as the passionate congregation. You'll ask me where you then come in & I think I reply that you don't come in at all, since you have never gone out, but are simply there as the supporting lap & embracing arms, the whole thing richly springing from you & gratefully returning again unto you.<sup>162</sup>

The salons presumably took place in the Perrys' fine drawing room, which LaFarge had decorated in practice for the elaborate interiors of one of the Vanderbilt mansions.<sup>163</sup> It was one of the Perrys' greatest joys to open their home in encouragement to young musicians, writers, painters, and other talented artists.<sup>164</sup>

Throughout her career as a woman artist, Perry assisted her American Impressionist contemporaries. Perry most often aided male, and not female, artists. This pattern of male sponsorship was typical of other women artists also. Both Sara Tyson Hallowell, an art buyer from Chicago who purchased works for the collections of Western millionaires, and Mary Cassatt, who was instrumental in guiding the collections of Louisine Elder Havemeyer and Bertha Honoré

Palmer, expanded the American taste for Impressionist works. Like Perry, both Hallowell and Cassatt encouraged collectors to purchase French Impressionist works by male artists such as Monet, Degas, Manet, and Renoir.<sup>165</sup>

The work of John Leslie Breck (1860-1899), a Boston Impressionist painter, was first viewed by many at the Perrys' home. In the late 1880s, Perry brought several of his paintings from Giverny and displayed them in her house. Here they were seen by local artists and the art critic Hamlin Garland, who recalled:

vivid canvases by a man named Breck,  
[which] so widened the influence of the  
new school. . . . I recall seeing the  
paintings set on the floor and propped  
against the wall, each with its flare of  
primitive colors--reds, blues, and yellows,  
presenting 'Impressionism,' the latest word  
from Paris.<sup>166</sup>

The Perrys were very fond of Pissarro, whom Thomas considered to be "sweeter than honey from the honeycomb,"<sup>167</sup> and hoped to help his difficult financial situation by introducing him to a prominent American collector. On May 1, 1895, the Perrys held a tea so that their friend, Quincy Shaw, a wealthy Boston collector, could meet Pissarro. The guest list included other select friends and artists such as LaFarge, Anders Zorn, and Hallowell. Cassatt declined the invitation, politely explaining to Lilla:

Will you be so good as to forgive me if  
I beg you to excuse me from availing  
myself of your kind invitation for  
Wednesday? I would be so much better able  
to enjoy the artists when I am rested.  
Thinking out new portraits is work that  
occupies all one's energies. I shall

have the pleasure of calling on you  
in a few days.<sup>168</sup>

The Perrys often came to the financial aid of their dear friend, Theodore Butler (1876-1937). In 1892, Butler was married to Monet's step-daughter, Suzanne Hoschedé-Monet, and after her premature death, Butler married her sister, Marthe. Consequently, Butler remained in Giverny for the majority of his life. In 1915, Butler wrote to Thomas Perry:

Thanks for your good letter and its enclosed offering which Marthe has forwarded to its destination. No bad news from France, but I do wish that some of the promised orders might come to me. I am sorry that you have already so many pictures, as otherwise I should endeavor to sell you some for I am in such dire need of funds, and stranded as it were, in a foreign land. But I must hope and hope and endeavor to be cheerful. . . .<sup>169</sup>

The Perrys must have responded very quickly to Butler's distress for less than a week after this letter, they received a second note thanking them for their enormous generosity. Butler gratefully acknowledged the Perrys' assistance:

Your very welcome letter was received today with check safely enclosed and quite as welcome as your good messages. I do think that hope must be an element, the same as fire or water, air--at least it is quite indispensable. We are all delighted that you should take a picture--struggling artists are to you and Mrs. Perry as water to the fish, a joy as well as a necessity. Most people must think you crazy. That picture of mine which may meet your approval is already yours and I hope that not much more time may elapse before we may see you,<sup>170</sup>

Lilla Cabot Perry was generous in other ways as well. Her paintings were in the collection of the Boston Museum of Art while she was living. In 1921, the registrar wrote Perry:

I have been instructed by the Trustees to ask if you will authorize the Museum to issue permits to copy any works by you whether the property of the Museum or held here on loan. A rule of the museum stipulates that all copies be at least ten per cent smaller each way than the original.<sup>171</sup>

Perry promptly responded, "I am perfectly willing that any picture of mine in the Museum shall be copied."<sup>172</sup> In this small way, Perry continued to encourage other artists.

## CONCLUSION

Although Perry did not begin painting until she was 36 years old, a wife, and the mother of three daughters, she quickly made up for her late start. Perry studied under the most impressive teachers available in Boston, including Bunker and Vonnoh. Upon her first journey abroad in 1887, Perry promptly enrolled at the Académie Colarossi and later at the Académie Julian, where she received instruction from Tony Robert-Fleury. In 1889, Perry was 1 of 15 ladies accepted in the private atelier of Alfred Stevens. Perry absorbed much from her lifelong friendship with Monet which began in 1889. This special friendship caused Perry to spend nine summers with her family at the American artist's colony in Giverny. Perry also absorbed much from her friendship with Pissarro, who was introduced to Perry by Monet.

After more than 35 years as a painter, Perry advised:

I should not advise anyone to enter upon a career in painting as a sole means of support. Water colors are easier, but they bring much smaller returns. Oils are difficult, and before a really fine artist can arrive where commissions support him he must take his courage in his hands and must face all manner of troubles. Some of our very best artists have gone, as young men, for several years in their earliest days without a single order. The thing to do is to arrange for some other occupation that will provide a living, and at the same time

give opportunity for a few hours of painting each day. Then the time will come when the painting alone will be sufficient.<sup>173</sup>

Perry's talent as an artist and the author of four volumes of poetry was a constant source of financial support for her family. Perry's second volume of poetry, Impressions, was published in 1898. Her poem, "Art," reveals her philosophy toward her career as an artist:

Would'st know the artist? Then go seek  
Him in his labors--though he strive  
That nature's voice alone should speak  
From page or canvas to the heart,  
Yet it is passionately alive  
With his own soul! Of him 'tis part!--  
This happy failure, this is Art.<sup>174</sup>

At her best, Perry's portraits of women are images of gentility. Her paintings examine the physical beauty and allude to the personality and character of her sitters. These portraits of Boston Brahmin discreetly reveal the last glimpses of the New England leisure class before the advent of World War I and modern times. The eight portraits analyzed in this thesis tell us of a way of life that was idealized by Perry and other Boston painters at the same time that it was fading from reality. Perry's feminine portraits are also decorative objects which fulfilled the aesthetic taste for gracious interior scenes. Elegant, melancholy, and reflective, Perry's women revel in their elite interiors, separated from the changing outside world.

Perry is also remembered as a patron of Impressionism because she was one of the very first Americans to bring the works of Monet and Pissarro across the Atlantic to share

with her Brahmin friends. Perry was an intermediary between French and American Impressionism and especially between Impressionism and the Boston School of Painting. Perry influenced many students in 1894 when she spoke to the Boston Art Students' Association on Impressionism. As a founding member and the first secretary of the Guild of Boston Artists, Perry relished her role as both a woman artist and a leader in the Boston arts community.

Finally, Perry's article, "Reminiscences of Claude Monet," is an important art historical document which was first published in March of 1927 in the American Magazine of Art. Today, this concise article is believed by many to tell the reader "more about the nature and methods of French impressionist plein air painting than entire volumes penned by art commentators."<sup>175</sup>

Perry died at the age of 85 on February 28, 1933 at her beloved summer home in Hancock, New Hampshire. Perry was one of the first women admitted to the Boston Art Club, and nearly 60 of her paintings from 1889 to 1932 were displayed there at her Memorial Exhibition. Albert Franz Cochrane reviewed this exhibition for the Boston Evening Transcript and proclaimed that:

Lilla Cabot Perry's brush practically wrote the history of contemporary art development in America from its earliest indebtedness to the French and German academies to its own flowering.

In its combined moments of strength and weakness her brush recorded not alone the aesthetic evolution of the years that her long life spanned, but summed up, in a



striking way, the art that is particularly Boston's.<sup>176</sup>

Edmund C. Tarbell, a leading artist of the Boston School of Painting and the President of the Guild of Boston Artists, wrote the Memorial Exhibition catalogue. Tarbell was a friend of Perry's for many years and he aptly summed up Perry's career as an artist when he stated:

Her enthusiasm for her art may be appreciated when it is known that she was painting one of her beloved winter landscapes of Hancock the day before she died and so eager was she to complete it that it was with great difficulty that she was persuaded to give up the idea. No wonder that Puvis de Chavannes, Monet, and Pissaro[sic] admired her work, for Mrs. Perry was a most beautiful and personal talent.<sup>177</sup>

## NOTES

1 Lisa M. Ward, "Lilla Cabot Perry and the Emergence of the Professional Woman Artist," thesis, U of Texas, Austin, 1985. Bernice Kramer Leader, "The Boston Lady as a Work of Art: Paintings by the Boston School at the Turn of the Century," diss., Columbia U, 1980.

2 Meredith Martindale with the assistance of Pamela Moffat and an essay by Nancy Mowll Mathews, Lilla Cabot Perry: An American Impressionist (Washington: National Museum of Women in the Arts, 1990).

3 John Bartlett, Familiar Quotations, ed. Emily Morrison Beck, 15th ed. (Boston: Little, Brown, and Co., 1980) 694. In 1910, John Collins Bossidy (1860-1928) made this tribute to Boston as a toast at a Holy Cross Alumni Dinner. The entire quotation is, "And this is good old Boston, The home of the bean and the cod, Where the Lowells talk to the Cabots And the Cabots talk only to God."

4 Leon Harris, Only to God: The Extraordinary Life of Godfrey Lowell Cabot (New York: Athenaeum, 1967) 33.

5 Harris 40.

6 Harris 32-33.

7 National Museum of Women in the Arts (New York: Harry N. Abrams, 1987) N. pag. As cited by the author of this entry on Perry. Lilla Cabot Perry, letter to Elsie Grew, 9 Aug. 1929.

8 Jean Strouse, Alice James (Boston: Houghton Mifflin Co., 1980) 91. Although little is known about Miss Clapp, Alice James described her as a sweet women who "cocked her little head on one side & smiled just like a little bird."

9 Harlow 25-28.

10 E. A. Robinson, Letters of Thomas Sergeant Perry (New York: Macmillan Co., 1929) 79. Thomas Sergeant Perry, letter to John T. Morse, Jr., 7 Sept. 1915.

11 Virginia Harlow, Thomas Sergeant Perry: A Biography (Durham: Duke UP, 1950) 105-06.

12 Strouse 161.

13 Harlow 60.

14 Pamela Moffat, wife of Lilla Cabot Perry's great-grandson, personal interview, 27 November 1992. John T. Morse, Jr., Thomas Sergeant Perry: A Memoir (Cambridge: Riverside Press, 1929) 17. Morse expounds, "Forewith after the wedding they hired a small house in Boston and began housekeeping in a modest way. There was money enough for comfort, but no surplus for display. None the less they led a very happy life, as young people can, even though luxuries may be scarce."

15 Harlow 98-99. According to Harlow, in 1883 Perry stated that not a week passed in which he failed to submit titles for consideration.

16 Harlow 5. Thomas Sergeant Perry's maternal grandfather was married to Sarah Bache, the granddaughter of Benjamin Franklin and Deborah Reed. Perry's paternal grandfather was Oliver Hazard Perry of Lake Erie fame, and Perry's paternal great uncle was Matthew Calbraith Perry, who opened Japan to the West in 1853.

17 Harlow 115.

18 Doris A. Birmingham, "Boston's St. Botolph Club," Archives of American Art Journal 31 (1991): 32.

19 Kenneth Frazier, "Alfred Quentin Collins," The Arts 7, no. 4 (April 1925): 219-25.

20 Ward 21. According to Ward, Lilla inherited approximately \$80,000 when her father, Dr. Samuel Lowell Cabot, died in 1885. Ward does not cite her source for this monetary amount.

21 John Gill, "A Painter's Family Album," Victoria Nov. 1990: 117-21.

22 Martindale 20.

23 Martindale 20. This letter is in the collection of Perry's letters at Colby College, Waterville, Maine.

24 Eliot Clark, "The Art of Robert Vonnoh," Art in America Aug. 1928: 223-24.

25 Stephanie Mary Buck, "Sarah Choate Sears," thesis, Syracuse U, 1985. The Boston Directory, 1885: 1606. The complete advertisement states, "Life classes day and evening. Saturday class. Convenient arrangements for students unable to attend regularly. New studios with good

light and ventilation. Electric lights for evening classes. Summer term in the country."

26 R. H. Ives Gammell, The Boston Painters: 1900-1930, ed. Elizabeth Ives Hunter (Orleans, Mass: Parnassus Imprints, 1986) 145.

27 "Boston Artists and Sculptors in Intimate Talks: Lilla Cabot Perry," Boston Herald 27 Feb. 1921: N. pag.

28 Buck 22.

29 Phebe D. Natt, "Paris Art-Schools," Lippincotts Monthly Magazine Mar. 1881: 273.

30 The Art Student in Paris (Boston: Boston Art Students' Association, 1887) 5.

31 Linda Nochlin, Women, Art, and Power (New York: Harper & Row, 1988) 159.

32 Kathleen D. McCarthy, Women's Culture: American Philanthropy and Art (Chicago: U of Chicago P, 1991) 93-94.

33 Nochlin 159.

34 "Boston Artists," N. pag.

35 Harlow 105.

36 National Museum of Women in the Arts N. pag. As cited by the author of this entry on Lilla Cabot Perry. Lilla Cabot Perry wrote a letter on 9 August 1929 to her granddaughter Elsie Grew, in which Perry recalled her first journey to Europe.

37 Harlow 107.

38 Martindale 129. Joseph Blanc's comment translates, "More firmness here and here. The head isn't too bad. It has character."

39 Barbara H. Weinberg, The Lure of Paris (New York: Abbeville Press, 1991) 279.

40 Jo Ann Weir, "The Parisian Training of American Women Artists," Woman's Art Journal Spring/Summer 1981: 42.

41 Weir 42.

42 Julie Graham, "American Women Artists' Groups: 1867-1930," Woman's Art Journal 1 (1980): 7-12.

43 Martindale 21.

44 Martindale 21.

45 Weinberg 224.

46 The Art Student in Paris 15-16.

47 Weinberg 226-27.

48 M. Riccardo Noboli, "The Academie Julian," The Cosmopolitan 8 (1886): 747-48.

49 Cecilia Beaux, Background with Figures (Boston: Houghton Mifflin Co., 1930) 118-19.

50 Beaux 122. Although Perry and Beaux were both at the Julian at approximately the same time, from Beaux's autobiography it does not appear that they were in the same class. "I was to learn that the Académie Julien [*sic*] was a business enterprise, and could not be maintained for gifted students only. The personnel was heterogenous. The class was composed of Russians, Poles, English, and French. Among these the Russians were the most prominent, the English were serious and determined. . . ."

51 Weir 43. Weir states that in 1870 Mary Cassatt was the only American woman included in the Salon as compared to sixteen American men.

52 Patricia Mainardi, The End of the Salon: Art and the State in the Early Third Republic (Cambridge and New York: Cambridge UP, 1993) 112.

53 Mainardi 10-11.

54 Weinberg 185.

55 "Lilla Cabot Perry Memorial Exhibition," Boston Sunday Post 29 Oct. 1933: N. pag.

56 Edwin Arlington Robinson, Letters of Thomas Sergeant Perry (New York: Macmillan Co., 1929) 31.

57 Martindale 21.

58 Weinberg 226.

59 Richard J. Boyle, American Impressionism (Boston: Bullfinch Press, 1990) 115. In 1886, Monet was first seen in New York, but it is not known if Lilla Cabot Perry viewed this exhibition. Perry recorded in her "Reminiscences of Claude Monet" that she was "impressed by this (to me) new painter," so it seems likely that Perry did not see Monet's

work until 1889 at the Galerie Georges Petit at rue de Séze in Paris.

60 Lilla Cabot Perry, letter to Mr. A. Leon Braus, n. d. [circa 1922], Lilla Cabot Perry file, Hirschl and Adler Galleries, New York.

61 Kathryn Corbin, "John Leslie Breck, American Impressionist," Antiques Nov. 1988: 1144-45.

62 David Sellin, Americans in Brittany and Normandy, 1860-1910 (Phoenix: Phoenix Art Museum, 1982) 65-66.

63 Sellin 67.

64 Sellin 101.

65 Sellin 101.

66 Sellin 102.

67 Beaux 201-02. "Oh," said the Master nonchalantly, "Nature doesn't have any points." Since Monet was never a pointillist himself, he may have been poking fun at the pointillist movement popular at this time.

68 Sellin 73. David Sellin believes that the "talented young American sculptor" was Edward A. Stewartson of Philadelphia, who died shortly after this meeting.

69 Martindale 119. The Perrys actually spent only nine summers in Giverny. Those summers were in 1889, 1891, 1894-1897, 1906, 1907, 1909. During the summer of 1908, the Perrys visited Eastern Europe.

70 Martindale 115. Lilla Cabot Perry's "Reminiscences of Claude Monet" was first published in 1894 and then after Monet's death in The American Magazine of Art, Mar. 1927.

71 Martindale 43. Thomas Sergeant Perry, letter to Hercules Warren Fay, 10 Sept. 1895, Houghton Library, Harvard University.

72 Lilla Cabot Perry, "Reminiscences of Claude Monet from 1889 to 1909," reproduced in Lilla Cabot Perry: An American Impressionist, by Meredith Martindale (Washington: National Museum of Women in the Arts, 1990) 115-21.

73 Lilla Cabot Perry, letter to Mr. A. Leon Braus, n. d., Lilla Cabot Perry file, Hirschl and Adler Galleries, New York. It is not possible to locate the "first French books on impressionism" that Perry mentions.

74 Perry 115.

75 John LaFarge (1835-1910) was married to Thomas Sergeant Perry's sister, Margaret.

76 Hans Huth, "Impressionism Comes to America," Gazette des Beaux-Arts 27 (1946): 229-30.

77 Huth 231.

78 Boyle 51.

79 Gerdts 51-52.

80 William H. Gerdts, American Impressionism (New York: Artabras, 1984) 86.

81 Martindale 126-28. This information comes from Perry's eldest granddaughter, Lilla Cabot Levitt. Although Perry rarely used black in her landscapes, she often used it in her portraits.

82 Martindale 96. Lilla Cabot Perry to Bernard Berenson, Aug. 23, 1929, Berenson Archives, Villa I Tatti.

83 Thorstein Veblen, The Theory of the Leisure Class: An Economic Study of Institutions (1899; New York: Viking Press, 1965) 171.

84 Doris A. Birmingham, "Boston's St. Botolph Club," Archives of American Art Journal 31 (1991): 26.

85 Birmingham 30.

86 Lilla Cabot Perry's grandchild, Edith Grew, died in April 1924 of scarlet fever.

87 Martindale 87.

88 Thomas Sergeant Perry, "Among the Paris Pictures," Boston Post 30 June 1891: N. pag.

89 Martindale 30.

90 Martindale 125.

91 Lilla Cabot Perry, letter to Alice Perry Grew, 31 Dec. 1917. Cited by Martindale 67.

92 "Boston Artists," N. pag.

93 "Boston Artists," N. pag.

94 Lilla Cabot Perry, The Jar of Dreams (Cambridge: The Riverside Press, 1923) 31.

95 Robinson 148.

96 Wendy Slatkin, Voices of Women Artists (Englewood Cliffs: Prentice Hall, 1993) 138.

97 Marilyn Ferris Motz and Pat Browne, Marking the American Home; Middle Class Women and Domestic Material Culture 1840-1940 (Bowling Green: Bowling Green State UP, 1988) 121-22.

98 Theodore Reff, Degas: The Artist's Mind (New York: The Metropolitan Museum of Art, 1976) 90-93.

99 A. Leon Braus, letter to Lilla Cabot Perry, 17 April 1922, Lilla Cabot Perry file, Hirschl and Adler Galleries, New York. For Perry's 1922 exhibit at Braus Galleries, New York, Mr. Braus requested, "If possible, kindly send us a figure piece as these seem to attract the most attention just at present."

100 W. H. D., "Pictures by Mrs. Perry: Portraits, Figure Pieces and Landscapes in Great Variety, in Her Exhibition at the Guild Gallery," Boston Evening Transcript 30 Nov. 1920: N. pag.

101 Martindale 66.

102 Martindale 83. This article was from the Christian Science Monitor, 7 Jan. 1911.

103 Trevor J. Fairbrother, The Bostonians: Painters of an Elegant Age, 1870-1930 (Boston: Boston Museum of Fine Arts, 1986) 222.

104 Ellen Wardwell Lee, William McGregor Paxton 1869-1941 (Indianapolis: Indianapolis Museum of Art, 1979) 111.

105 Harris 144-45.

106 Martindale 155.

107 Harlow 107.

108 Harlow 160.

109 Anne Higgonet, Berthe Morisot's Images of Women (Cambridge: Harvard UP, 1992) 81.

110 Buck 31.

111 Pamela Moffat, telephone interview, 15 April 1993.

112 Martindale 72.



113 Pamela Moffat, telephone interview, 15 April 1992.

114 Martindale 84.

115 "Mrs. Florence Ballantine, Mother of Yale's Brewster," New York Times 4 April 1974: 35.

116 Martindale 84.

117 Martindale 84.

118 Martindale 84.

119 A. Leon Braus, letter to Lilla Cabot Perry, 17 April 1922, Lilla Cabot Perry file, Hirschl and Adler Galleries, New York.

120 New York Morning Telegraph, 5 Nov. 1922. Cited by Meredith Martindale 84.

121 Higgonet 82.

122 Art Club of Philadelphia, letter to Lilla Cabot Perry, 21. Jan. 1920, Lilla Cabot Perry file, Hirschl and Adler Galleries, New York.

123 Pamela Moffat, telephone interview, 15 April 1993.

124 "Boston Artists," N. pag.

125 Stuart P. Feld, Lilla Cabot Perry (New York: Hirschl and Adler Galleries, 1969) N. pag.

126 Bernice Kramer Leader, "The Boston Lady as a Work of Art: Paintings by the Boston School at the Turn of the Century," diss., Columbia U, 1980: 35-36.

127 Lilla Cabot Perry archives at the Boston Museum of Fine Arts.

128 "Boston Artists," N. pag.

129 Van Wyck Brooks, New England: Indian Summer 1865-1915 (New York: E. P. Dutton & Co., 1940) 95.

130 Theodore E. Stebbins, Jr., introduction, The Bostonians: Painters of an Elegant Age, 1870-1930, by Trevor J. Fairbrother (Boston: Boston Museum of Fine Arts, 1986) 3.

131 Brooks 376-77.

132 William L. Vance, "Redefining 'Bostonian'," The Bostonians: Painters of an Elegant Age, 1870-1930, by Trevor J. Fairbrother, 10.

133 Brooks 100.

134 Stebbins 4.

135 Stebbins 4.

136 Brooks 99-100.

137 Bernice Kramer Leader, "Antifeminism in the Paintings of the Boston School," Arts Magazine Jan. 1982: 114.

138 Vance 17-19.

139 Vance 19.

140 Vance 19.

141 Vance 20.

142 Stebbins 4.

143 "Mrs. Perry's Exhibit," Boston Evening Transcript 7 Nov. 1922: N. pag. From the Lilla Cabot Perry clipping files at the Boston Public Library.

144 Stebbins 3-4.

145 Leader 115.

146 Leader 115.

147 McCarthy 135-36.

148 Nochlin 165-66.

149 Anna Lea Merritt, "A Letter to Artists: Especially Women Artists," Lippincotts Monthly Magazine 65 (1900): 467-68.

150 Vance 24.

151 Vance 25.

152 Vance 25.

153 "Boston Artists," N. pag.

154 John T. Morse, Jr., Thomas Sergeant Perry: A Memoir (Cambridge: The Riverside Press, 1929) 64. Thomas Sergeant Perry, letter to John T. Morse, 15 Nov. 1906. In 1899, the Boston Museum of Art became Isabella Stewart Gardner's neighbor when it purchased 12 acres of land from Huntingdon Avenue to the Fenway. The plans for Gardner's palatial home,

Fenway Court, were completed by late March of 1899 by Williard T. Sears and Edward Nichols. Mrs. Gardner first opened Fenway Court to select friends at her New Year's Eve party on December 31, 1902. With the help of Bernard Berenson, Gardner was establishing a private collection which rivaled that of the Boston Museum of Fine Arts.

155 Harlow 109.

156 Ernest Samuels, Bernard Berenson: The Making of a Connoisseur (Cambridge: Harvard UP, 1979) 50-51.

157 S. N. Behrman, Duveen (New York: Random House, 1951) 149-52.

158 Samuels 58.

159 Samuels 54.

160 Martindale 130.

161 R. W. B. Lewis, The Jameses: A Family Narrative (New York: Farrar, Straus, and Giroux, 1991) 92.

162 Harlow 334-36. Henry James, letter to Lilla Cabot Perry, 3 Jan. 1912.

163 Feld N. pag.

164 Harlow 235.

165 McCarthy 122.

166 Gerdts 65.

167 Martindale 132. Thomas Sergeant Perry, letter to Hercules Warren Fay, 1 May 1895.

168 Martindale 131-32. Mary Cassatt, letter to Lilla Cabot Perry, late April 1895, Lilla Cabot Perry Papers, Special Collections, Colby College Library, Waterville, Maine.

169 Martindale 132. Theodore Butler, letter to Thomas Sergeant Perry, 17 July 1915.

170 Martindale 132. Theodore Butler, letter to Thomas Sergeant Perry, 23 July 1915.

171 Registrar of the [Boston] Museum of Fine Arts, letter to Lilla Cabot Perry, 19 Sept. 1922, Lilla Cabot Perry archives file of the Boston Museum of Fine Arts.

172 Lilla Cabot Perry, letter to Trustees of the Museum

of Fine Arts, Boston, 26 Sept. 1922, Lilla Cabot Perry archives file of the Boston Museum of Fine Arts.

173 "Boston Artists," N. pag.

174 Lilla Cabot Perry, Impressions (Boston: Copeland and Day, 1898) 47.

175 Ives 146.

176 Albert Franz Cochrane, "The Art of Lilla Cabot Perry; Nearly Sixty Canvases by Late Boston Painter Are Shown in Memorial Exhibit at the Art Club," Boston Evening Transcript 28 Oct. 1933, magazine sec.: 7.

177 Edmund C. Tarbell, A Memorial Exhibition of Paintings by Lilla Cabot Perry (1848-1933): N. pag. Courtesy of the Lilla Cabot Perry archives files at Hirschl and Adler Galleries, New York.

## APPENDIX

### CHRONOLOGY AND EXHIBITIONS

- 1848 Lilla Cabot Perry, the eldest of Dr. and Mrs. Samuel and Hannah Lowell Cabot's eight children, is born on January 13.
- 1874 Lilla Cabot Perry marries Thomas Sergeant Perry on April 9. Their three daughters, Margaret, Edith, and Alice are born in 1876, 1880, and 1884.
- 1884 Perry receives instruction in the fine arts from Alfred Quentin Collins.
- 1886 Perry studies under Robert Vonnoh and then at the Cowles school under Dennis Miller Bunker. Perry publishes her first volume of original poetry, The Heart of the Weed.
- 1887 The Perry family settles in Paris in the fall and Lilla Cabot Perry attends the Colarossi Académie.
- 1888 In August, Perry studies under Fritz von Uhde in Dachau, near Munich. On her return to Paris, Perry later enrolls at the Académie Julian and studies under Tony Robert-Fleury.
- 1889 Perry receives instruction from Alfred Stevens and views Monet's "impressions" at the Galerie Georges Petit. Perry exhibits two paintings, both painted in 1889, Portrait of Thomas Sergeant Perry [Portrait de M. P.] and Portrait of Edith Reading [Portrait de Mlle P] at the Salon de la Société des Artistes Français, Palais des Champs Elysées, Paris. The Perrys spend their first of nine summers in Giverny.
- 1890 St. Botolph Club, Group Show, Boston

- 1891 Thirteenth Exhibition of the Society of American Artists, New York; Museum of Fine Arts, Boston, "Selections from the Society of American Artists Group Show"
- 1892 Fourteenth Exhibition of the Society of American Artists, New York
- 1893 Perry is awarded a silver medal at the Massachusetts Charitable Mechanics Association, Massachusetts Fine Art Exhibition, Boston. Perry also exhibits seven portraits at the World's Columbian Exposition, Fine Arts USA, Chicago.
- 1893-94 Pennsylvania Academy of Fine Arts, Sixty-third Annual Group Show, Philadelphia
- 1894 January group exhibition of Giverny paintings at the St. Botolph Club, Boston. Other artists exhibiting with Perry include Frank Benson, Joseph DeCamp, Philip Leslie Hale, Edmund Tarbell, Dawson-Dawson Watson, and Theodore Wendel. On January 24, Perry speaks to the Boston Art Students' Association on Impressionism.
- 1895 Salon of the Société Nationale des Beaux Arts, Paris. Perry exhibits one painting, Young Violoncellist [Jeune Violancelliste].
- 1896 Salon of the Société Nationale des Beaux Arts, Paris. Perry exhibits four paintings, On the Water [Au bord de l'eau], Portrait of a Painter [Portrait d'un peintre], Portrait of Miss W [Portrait de Mlle W], and The Red Hat [Le Chapeau Rouge]. Cecilia Beaux visits Perry at Giverny and meets Claude Monet.
- 1897 St. Botolph Club, "An Exhibition of Paintings by Mrs. T. S. Perry," Boston Perry also exhibits Portrait of Mrs. P [Portrait de Mme P] at the Salon of the Société Nationale des Beaux Arts.
- 1898 Pennsylvania Academy of Fine Arts, Group Show, Philadelphia. Lilla publishes her second volume of poetry, Impressions.

- 1898-1901 The Perry family resides in Tokyo, Japan where Thomas Sergeant Perry teaches English literature at the University of Keiogijiku.
- 1903 The Perrys purchase their summer home in Hancock, New Hampshire, which Henry James christens "Flagstones."
- 1904 Perry wins a bronze medal for her Portrait of Mrs. Joseph Clark Grew [Alice Perry Grew] at the Universal Exposition of 1904, Louisiana Purchase Expo, St. Louis, Missouri. In October, the Perrys meet Camille Pissarro.
- 1905 Perry exhibits several of her Japanese compositions from April 10-22, at Rowlands Gallery, "An Exhibition of Pictures by Mrs. T. S. Perry," Boston.
- 1909 The Perrys spend their last summer in Giverny.
- 1911 Perry exhibits from January 2-14 at Copley Gallery, "An Exhibition of Portraits and Other Pictures by Lilla Cabot Perry," Boston
- 1913 Perry exhibits with eight other artists including Frederick Bosley in a Group Show at the Twentieth Century Club in Boston. From November 25-December 15, Perry has her own show, "Recent Portraits and Other Paintings by Lilla Cabot Perry," also at the Twentieth Century Club. She exhibits several of her portraits of women, including The Green Hat, Renee [Lady in an Evening Dress], and The Pearl.
- 1914 Perry is a founding member and first secretary of the Guild of Boston Artists. Charter members include Edmund Tarbell, Frank Benson, Philip Hale and Maurice Prendergast.
- 1915 Lilla Cabot Perry wins a silver medal for her portraits at the Panama-Pacific International Exhibition in San Francisco.
- 1920 Guild of Boston Artists, "An Exhibition of Paintings by Lilla Cabot Perry," Boston;

Milton Public Library, "An Exhibition of Paintings by Lilla Cabot Perry," Milton, Massachusetts. Perry also exhibits in Philadelphia with The Art Club of Philadelphia.

- 1922 Perry has her first one-woman show in New York at Braus Galleries, entitled "An Exhibition of Paintings by Lilla Cabot Perry". Guild of Boston Artists, "An Exhibition of Paintings by Lilla Cabot Perry," Boston
- 1923 Lilla publishes her third and final volume of original poetry, Jar of Dreams. In December she becomes ill with diphtheria and convalesces in Charleston, South Carolina during part of 1924 and 1925.
- 1927 Perry has her first one-woman show in Washington, D.C., at the Gordon Dunthorne Gallery. From January 10-22, Perry has a solo exhibit at the Guild of Boston Artists, "An Exhibition of Paintings by Lilla Cabot Perry."
- 1928 Thomas Sergeant Perry dies of pneumonia on May 7.
- 1933 Lilla Cabot Perry dies on February 28 at her summer home in Hancock, New Hampshire. 58 of her paintings are shown at the Boston Art Club, "A Memorial Exhibition of Paintings by Lilla Cabot Perry," Boston.
- 1934 Guild of Boston Artists, "A Memorial Exhibition of Paintings by Lilla Cabot Perry," Boston
- 1937 36 paintings, including The Green Hat and The Trio are exhibited at Olin Library, Wesleyan University, Middletown, Connecticut.
- 1942 Guild of Boston Artists, "A Retrospective Exhibition...of the Guild of Boston Artists," Group Show, Boston
- 1969 Hirschl and Adler Galleries, "Lilla Cabot Perry: A Retrospective Exhibition," New York



- 1977 Whitney Museum, "Turn of the Century America," Group Exhibition, New York
- 1982 March 4-26, Boston Athenaeum, "Lilla Cabot Perry: Paintings," Boston; Dixon Gallery, "An International Episode: Millet, Monet, and Their North American Counterparts," Memphis
- 1983 Santa Fe East Gallery, "Lilla Cabot Perry: Days to Remember," Santa Fe
- 1984 David Ramus Fine Art, New York and Atlanta
- 1987 April 18, 1987-January 31, 1988, The National Museum of Women in the Arts, "American Women Artists 1830-1930," Washington, D.C.; Grand Central Art Galleries, "The Genius of the Fair Muse," New York; Hirschl and Adler Galleries, "Painters in Pastel: A Survey of American Works," New York
- 1989 Guild of Boston Artists, "The Founders Show," Boston
- 1990 National Museum of Women in the Arts, "Lilla Cabot Perry: An American Impressionist," Washington, D.C.

Fig. 1. Self-Portrait 1891, oil on canvas, 31 7/8 x 25 5/8 in., Daniel J. Terra Collection, Terra Museum of American Art, Chicago.



Fig. 2. Portrait of the Artist, 1892, oil on canvas,  
39.5 x 28 3/4 in., Private Collection.





Fig. 3. Alice in a White Hat [Alice Perry Grew],  
c.1904, pastel on paper (laid on linen canvas), 31.5 x  
25.5 in., Private Collection.

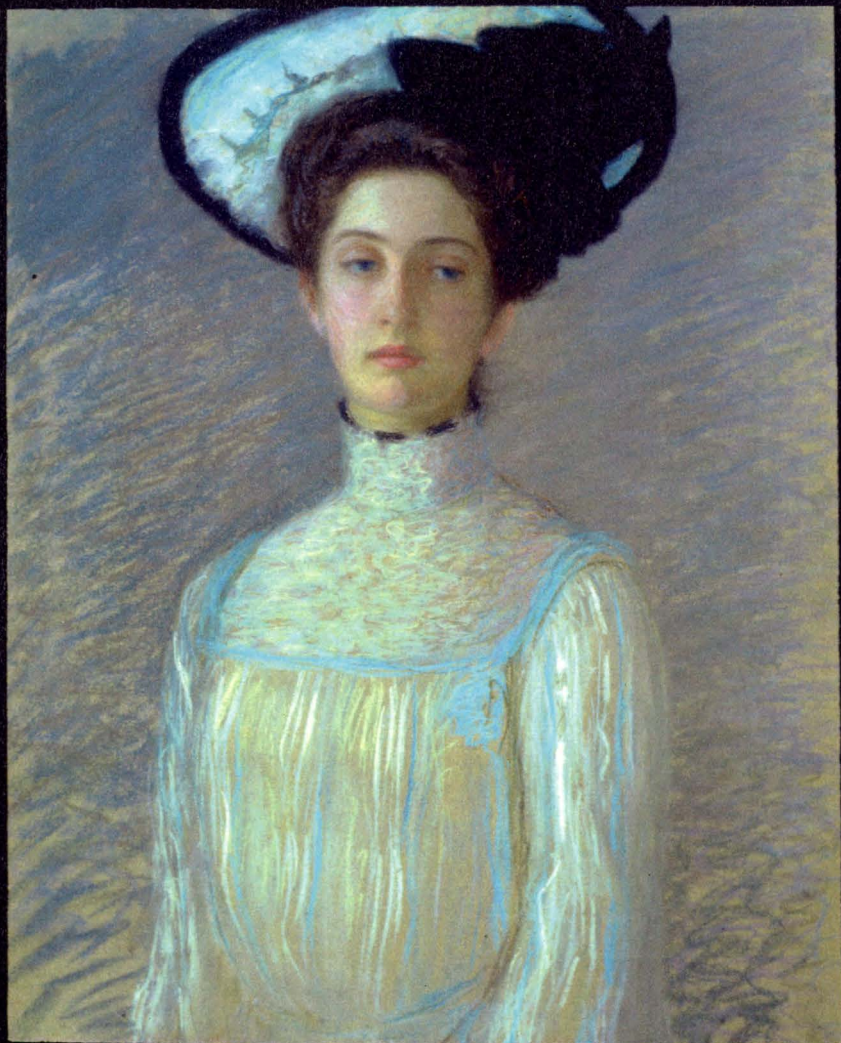


Fig. 4. Lady with a Bowl of Violets, c.1910, oil on canvas, 40 x 30 in., Collection National Museum of Women in the Arts, Gift of Wallace and Wilhelmina Holladay.



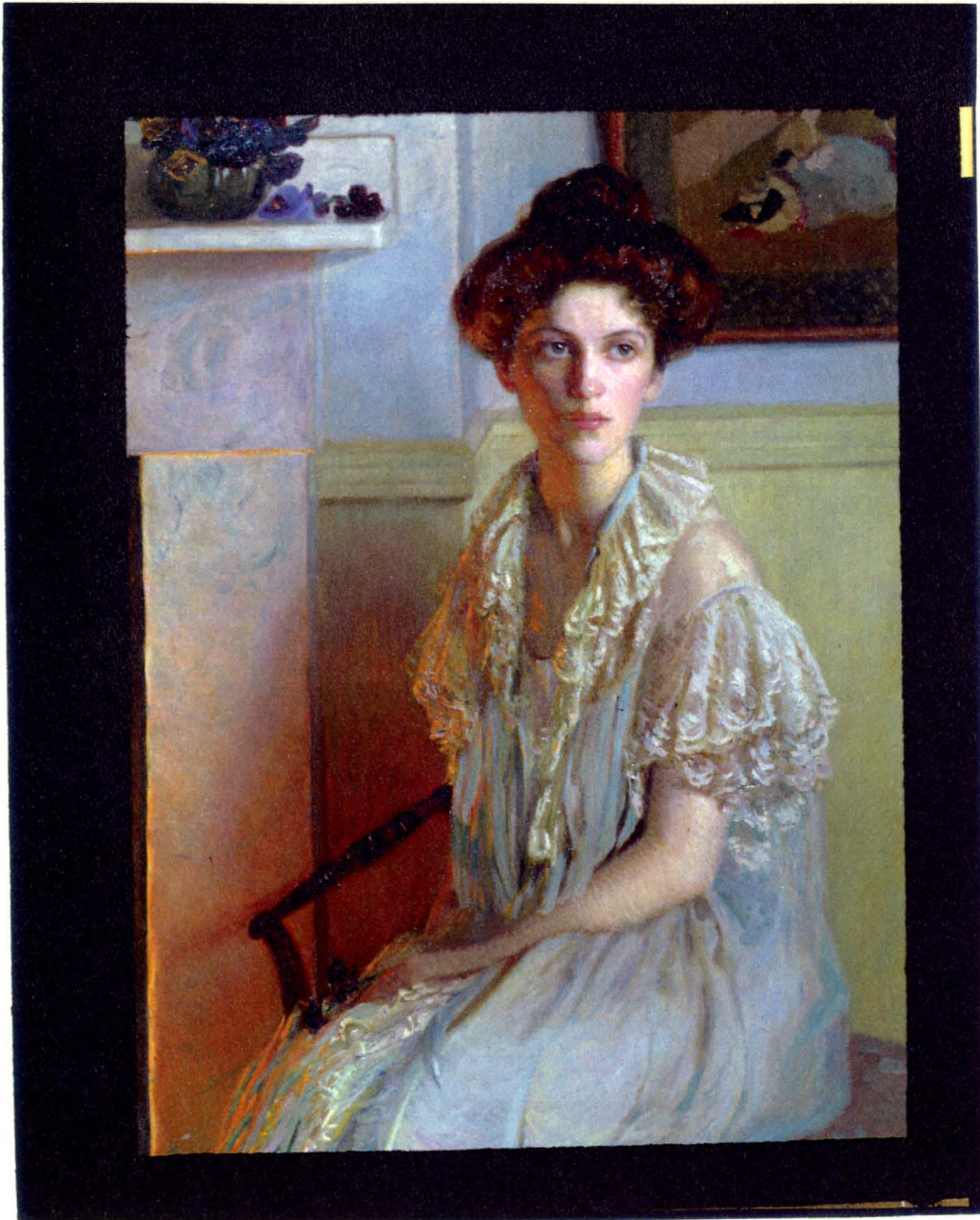


Fig. 5. Portrait of Mrs. Henry Lyman [Lady with a Black Hat], c.1910, oil on canvas, 32 x 25.5 in., Private Collection.



Fig. 6. Lady in an Evening Dress, 1911, oil on canvas, 36 x 24 in., Collection National Museum of Women in the Arts, Gift of Wallace and Wilhelmina Holladay.



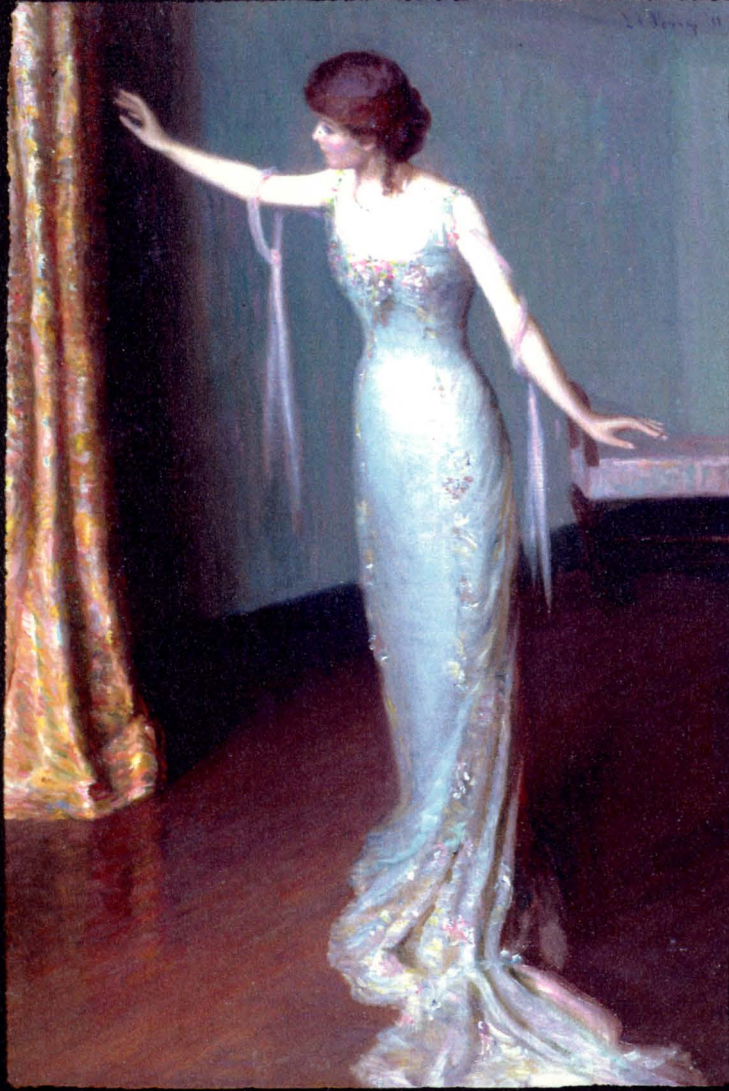


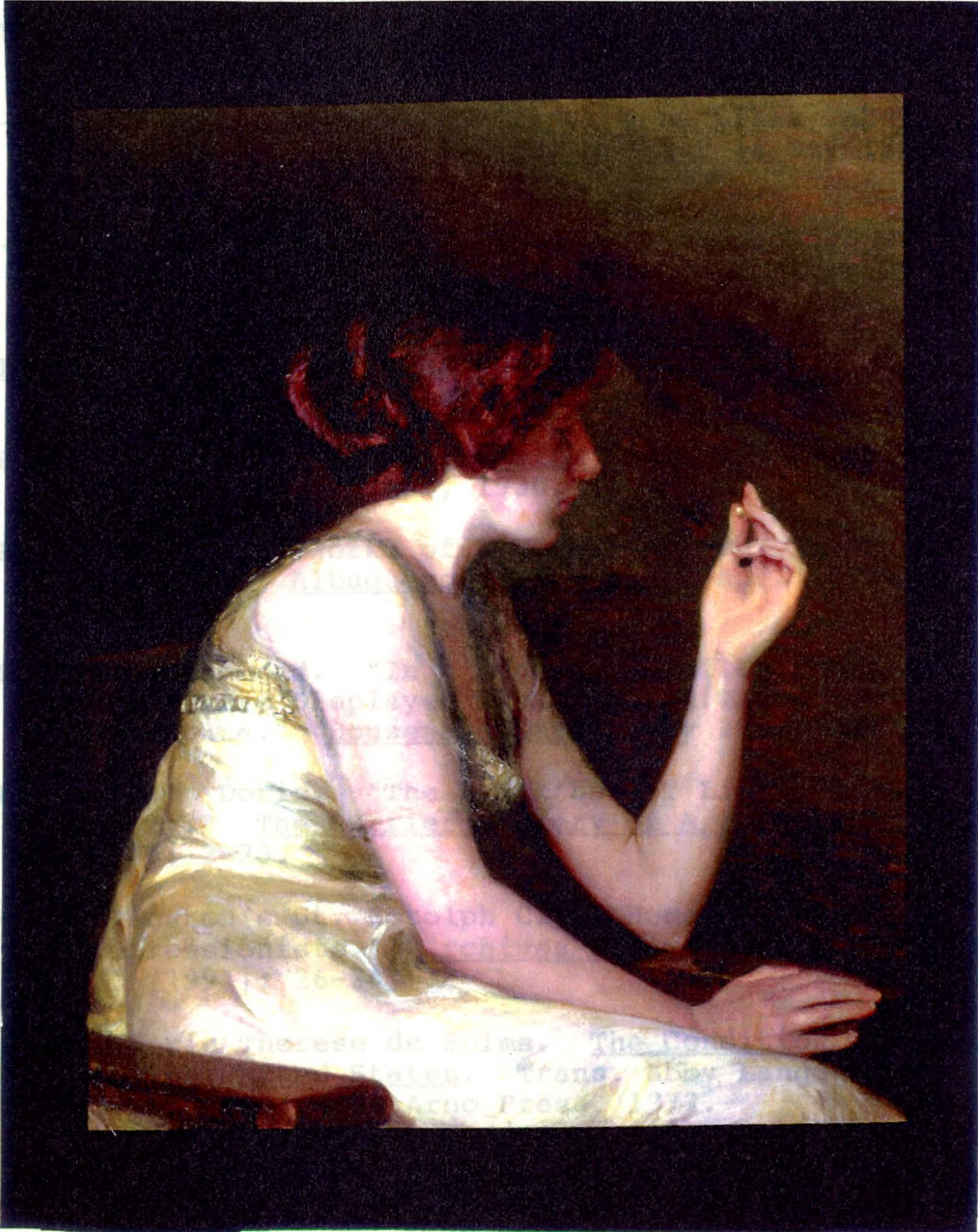
Fig. 7. Edith in a Green Hat [The Green Hat], 1913,  
oil on canvas, 33.5 x 26 in., Collection Terra Museum  
of American Art, Chicago.



Fig. 8. The Pearl, c.1913, oil on canvas, 35.5 x 25.5 in., Collection Eleanor and Irv Welling.



BIBLIOGRAPHY



Boyle, Richard J. American Impressionism. Boston: Bullfinch Press, 1990.

Brooks, Van Wyck. New England's Indian Heritage, 1615-1915. New York: E. P. Dutton, 1948.

## BIBLIOGRAPHY

- Adlow, Dorothy. "Paintings by Lilla Cabot Perry."  
Christian Science Monitor 10 Mar. 1952: N. pag.
- . "Open Air Concert: A Painting by Lilla Cabot  
Perry." Christian Science Monitor 14 May 1952: N.  
pag.
- . "Works by Boston Artist Recall Atmosphere of  
Bygone Period." Christian Science Monitor 10  
Mar. 1952: N. pag.
- The Art Student in Paris. Boston: Boston Art  
Students' Association, 1887.
- Beaux, Cecilia. Background with Figures. Cambridge:  
The Riverside Press, 1930.
- Bell, David L. "Works of 5 Women Impressionists on  
Exhibit." Albuquerque Journal 11 Apr. 1982: N.  
pag.
- Bernier, Rosamond. "In a Legendary Collection the  
Havemeyers Displayed Their Shared Taste for  
Adventure." House and Garden May 1993: 46-51.
- Birmingham, Doris. "The Black Hat of Lilla Cabot  
Perry." The Currier Gallery of Art Bulletin Fall  
1986: 2-23.
- . "Boston's St. Botolph Club: Home of the  
Impressionists." Archives of American Art Journal  
31 (1991): 26-34.
- Blanc, Marie Therese de Solms. The Condition of Woman  
in the United States. Trans. Abby Langdon Alger.  
1895. New York: Arno Press, 1972.
- "Boston Artists and Sculptors in Intimate Talks: Lilla  
Cabot Perry." Boston Herald 27 Feb. 1921. N. pag.
- Boyle, Richard J. American Impressionism. Boston:  
Bullfinch Press, 1990.
- Brooks, Van Wyck. New England: Indian Summer 1865-  
1915. New York: E. P. Dutton, 1940.

- Broude, Norma, and Mary D. Garrard, eds. The Expanding Discourse: Feminism and Art History. New York: HarperCollins, 1992.
- Broude, Norma. "Will the Real Impressionists Please Stand Up?." Art News 85 (1986): 84-89.
- Buck, Stephanie Mary. "Sarah Choate Sears: Artist, Photographer and Art Patron." Thesis. Syracuse U, 1985.
- Burchard, Hank. "An Explorer from Boston." Washington Post 28 Sept. 1990: N. pag.
- Chadwick, Whitney. Women, Art, and Society. London: Thames and Hudson, 1990.
- Clark, Eliot. "The Art of Robert Vonnoh." Art in America 16 (1928): 223-32.
- Coburn, F. W. "Mrs. Perry's Pictures." Boston Herald 28 Feb. 1915: N. pag.
- . "Paintings by Lilla Cabot Perry Are At the Guild of Boston Artists, 162 Newbury Street, During the Present Week." Boston Herald n.d. 1917: N. pag.
- . "Paintings Shown by Boston Artists' Guild Secretary: Mrs. Perry's Pictures Make Good Display at New Newbury Street Gallery." Boston Herald n.d.: N. pag.
- Cochrane, Albert Franz. "The Art of Lilla Cabot Perry." Boston Evening Transcript 28 Oct. 1933, sec. Magazine: 7.
- Corbin, Kathryn. "John Leslie Breck, American Impressionist." Antiques Nov. 1988: 1142-49.
- Day, Sara. "A Museum for Women." Art News 85 (1986): 111-18.
- Denvir, Bernard, ed. The Impressionists at First Hand. New York: Thames and Hudson, 1987.
- Donegan, Frank. "American Impressionists; At a Million Dollars or More, Can They Still Be a Bargain?." Americana Feb. 1990: 66-70.
- Downes, William Howe. "Boston Painters and Paintings." Atlantic Monthly Oct. 1888: 500-10.
- "Edward Ballantine, Composer Who Taught at Harvard, Dies." New York Times 4 July 1971: 31.

- Ellersieck, B.I. "The Brahmin Impressionist: Lilla Cabot Perry." Art Voices South Nov.-Dec. 1978: 61-62.
- Fairbrother, Trevor J., Theodore E. Stebbins, Jr., William L. Vance, and Erica E. Hirshler. The Bostonians: Painters of an Elegant Age, 1870-1930. Exhibition catalogue. Boston: Museum of Fine Arts, 1986.
- . "Edmund C. Tarbell's Paintings of Interiors." Antiques Jan. 1987: 224-35.
- Feld, Stuart P. Lilla Cabot Perry: A Retrospective Exhibition. New York: Hirschl and Adler Galleries, Inc., 1969.
- Fine, Elsa Honig. Women and Art. Montclair, NJ: Allanheld, Osmun & Co., 1978.
- Fink, Lois Marie. American Art at the Nineteenth-Century Paris Salons. Cambridge: Cambridge UP, 1990.
- Fraser, Kennedy. "Patron Saints." Vogue Mar. 1993: 348-55.
- Frazier, Kenneth. "Alfred Quentin Collins." The Arts 7, no. 4 (April 1925): 219-25.
- Fuld, Alice. "Lilla Cabot Perry: A Poet, Painter, and a Friend of Monet." The Keene Sentinel 13 Nov. 1984: N. pag.
- Galligan, Gregory. "Berthe Morisot: Impressionism Rediscovered." Arts Magazine Dec. 1987: 78-81.
- Gammell, R.H. Ives. The Boston Painters 1900-1930. Edited by Elizabeth Ives Hunter. Orleans, Mass.: Parnassus Imprints, 1986
- . The Guild of Boston Artists, 1914-1942: A Retrospective Exhibition. Boston: Museum of Fine Arts, 1942.
- The Genius of the Fair Muse: Painting and Sculpture Celebrating American Women Artists 1875-1945. New York: Grand Central Galleries, 1987.
- Gerds, William H. American Impressionism. New York: Abbeville Press, 1984.
- Gill, John. "A Painter's Family Album." Victoria Nov. 1990: 117-21.

- "Giverny, Little Norman Town, Much in Favor with Americans." New York Herald 25 Nov. 1923: N. pag.
- Graham, Julie. "American Women Artists' Groups: 1867-1930." Woman's Art Journal 1 (1980): 7-12.
- Harlow, Virginia. Thomas Sergeant Perry: A Biography. Durham: Duke UP, 1950.
- . "Thomas Sergeant Perry and Henry James." Boston Public Library Quarterly July 1949: 43-60.
- Harris, Ann Sutherland, and Linda Nochlin. Women Artists: 1550-1950. New York: Alfred A. Knopf and L.A. County Museum of Art, 1976.
- Harris, Leon. Only to God; the Extraordinary Life of Godfrey Lowell Cabot. New York: Atheneum, 1967.
- Heller, Nancy G. Women Artists; an Illustrated History. New York: Abbeville Press, 1987.
- Hiesinger, Ulrich W. "Impressionism and Politics: The Founding of the Ten." Antiques 140 (1991): 780-91.
- . Impressionism in America: The Top Ten Painters. New York: Prestel-Verlag, 1991.
- Higgonet, Anne. Berthe Morisot. New York: Harper & Row, 1990.
- . Berthe Morisot's Images of Women. Cambridge: Harvard UP, 1992.
- Hill, May Brawley. "The Early Career of Robert William Vonnoh." Antiques 130 (1986): 1014-23.
- Hilman, Carolyn, and Jean N. Oliver. "Lilla Cabot Perry- Painter and Poet." American Magazine of Art Nov. 1923: 601-04.
- Holland, Clive. "Lady Art Students' Life in Paris." The International Studio 1904: 225-33.
- Hoppin, Martha J. "Women Artists in Boston, 1870-1900: The Pupils of William Morris Hunt". The American Art Journal 40 (1981): 17-46.
- House, John. Monet: Nature Into Art. New Haven: Yale UP, 1986.
- Huth, Hans. "Impressionism Comes to America." Gazette des Beaux Arts 27 (1946): 225-52.

- Johnston, Sona. Theodore Robinson, 1852-1896.  
Exhibition catalogue. Baltimore: Baltimore  
Museum of Art, 1973.
- "Joseph C. Grew, 84, Ex-Envoy is Dead." New York Times  
27 May 1965: 1.
- Keyes, Donald D. The Genteel Tradition: Impressionist  
and Realist American Art from the Koger  
Collection. Winter Park: The Cornell Fine Arts  
Center, Rollins College, 1985.
- King, Alma S. Lilla Cabot Perry: Days to Remember.  
Santa Fe: Santa Fe East Gallery, 1983.
- Leader, Bernice Kramer. "Antifeminism in the Paintings  
of the Boston School." Arts Magazine Jan. 1982:  
112-19.
- . "The Boston Lady as a Work of Art: Paintings by  
the Boston School at the Turn of the Century."  
Diss. Columbia U, 1980.
- . "The Boston School and Vermeer." Arts Magazine  
Nov. 1980: 172-76.
- Leavitt, W.H. "The American Art Student in Paris."  
The National Magazine Jan. 1898: 201-08.
- Lee, Ellen Wardwell, R. H. Ives Gammell, and Martin F.  
Krause, Jr. William McGregor Paxton 1869-1941.  
Indianapolis: Indianapolis Museum of Art, 1979.
- Lewis, Jo Ann. "Lilla Perry: Impressions of a  
Portraitist." Washington Post 14 Nov. 1990: B1.
- Lewis, R. W. B. The Jameses: A Family Narrative. New  
York: Farrar, Straus, and Giroux, 1991.
- "Lilla Cabot Perry Memorial." n.p. 10 Mar.[?] 1934: N.  
pag.
- "Lilla Cabot Perry's Portraits." Boston Herald 8 Jan.  
1911: N. pag.
- Mainardi, Patricia. The End of the Salon: Art and the  
State in the Early Third Republic. Cambridge and  
New York: Cambridge UP, 1993.
- Martindale, Meredith. Lilla Cabot Perry: An American  
Impressionist. Washington: The National Museum of  
Women in the Arts, 1990.
- Matthews, Nancy Mowl. Cassatt and Her Circle:

- Selected Letters. New York: Abbeville Press, 1984.
- May, Stephen. "A Boston Brahmin In Monet's Garden." Christian Science Monitor 17 Dec. 1990: 16.
- . "Lilla Cabot Perry at the National Museum of Women in the Arts." Art Times Dec. 1990: 8-9.
- McCarthy, Kathleen D. Women's Culture: American Philanthropy and Art, 1830-1930. Chicago: U of Chicago P, 1991.
- Meisler, Stanley. "Long Live Paris, With Her Pleasures and Complexities." Smithsonian Aug. 1991: 42-52.
- Meixner, Laura L. An International Episode: Millet, Monet and their North American Counterparts. Memphis: The Dixon Gallery and Gardens, 1982.
- Merritt, Anna Lea. "A Letter to Artists: Especially Women Artists." Lippincott's Monthly Magazine 65 (1900): 463-69.
- Moffat, Pamela. Personal interview. 27 Nov. 1992.
- Moffat, Pamela. Telephone interview. 15 April 1993.
- Monet's Years at Giverny: Beyond Impressionism. New York: Metropolitan Museum of Art, 1978.
- Morgan, H. Wayne. New Muses: Art in American Culture 1865-1920. Norman, OK: U of Oklahoma P, 1978.
- Morse, John T. Jr. Thomas Sergeant Perry: A Memoir. Cambridge: The Riverside Press, 1929.
- "Mrs. Perry's Exhibit: Boston Artist's Work Favorably Reviewed by New York Critic." Boston Evening Transcript 7 Nov. 1922: N. pag.
- "Mrs. Perry's Paintings." Boston Evening Transcript 1 Jan. 1911: N. pag.
- "Mrs. Perry's Paintings: Twenty-Six Portraits, Figure Pieces and Landscapes in Her Exhibition at the Gallery of the Guild." Boston Evening Transcript 28 Nov. 1917: N. pag.
- "Mrs. Perry's Paintings: Recent Portraits and Pictures of Children on View at the Twentieth Century Club Gallery." Boston Evening Transcript 26 Nov. 1913: N. pag.

- "Mrs. Perry's Pictures." Boston Herald 20 Nov. 1913:  
N. pag.
- "Mrs. Perry's Pictures: Brilliant Group of Figure  
Pieces at the Gallery of the Guild of Boston  
Artists." Boston Evening Transcript 25 Feb. 1915:  
N. pag.
- "Mrs. Perry's Pictures: Exhibition at Guild Gallery  
Opened Yesterday-'Hildegard' and Other Figure  
Pieces- Landscape Works." Boston Evening  
Transcript Mar. 1922: N. pag.
- Munro, Eleanor. Originals: American Women Artists.  
New York: Simon and Schuster, 1979.
- Natt, Phebe D. "Paris Art Schools." Lippincott's  
Monthly Magazine March 1881: 269-76.
- Nieriker, May Alcott. Studying Art Abroad and How to Do  
It Cheaply. Boston: Roberts Brothers, 1879.
- Nineteenth Century American Women Artists. New York:  
Whitney Museum of American Art, 1976.
- Nobili, M. Riccardo. "The Academie Julian." The  
Cosmopolitan VIII (1886): 746-52.
- Nochlin, Linda. Women, Art, and Power: and Other  
Essays. New York: Harper & Row, 1988.
- "Paintings by Mrs. Perry: Figure Studies and Landscapes  
by a Well-Known Boston Artist Make an Interesting  
Exhibition at the Guild." Boston Evening  
Transcript 18 Mar. 1924: N. pag.
- Parker, Rozsika and Griselda Pollock. Old Mistresses;  
Women, Art, and Ideology. New York: Pantheon  
Books, 1981.
- Pease, Jane H. and William H. Pease. Ladies, Women,  
and Wenches: Choice and Constraint in Antebellum  
Charleston and Boston. Chapel Hill: U of North  
Carolina P, 1990.
- "Perry, Lilla Cabot." American Art Annual.  
Washington: American Federation of the Arts, 1933.
- Perry, Lilla Cabot. From the Garden of Hellas:  
Translations into Verse from the Greek  
Anthology. Cambridge: Riverside Press, 1904.
- . The Heart of the Weed. Cambridge: Riverside  
Press, 1886.



- . Impressions. Boston: Copeland and Day, 1898.
- . The Jar of Dreams. Cambridge: Riverside Press, 1923.
- "Perry, Lilla Cabot." The National Cyclopaedia of American Biography. 1937 ed.: 272.
- Perry, Lilla Cabot. "Reminiscences of Claude Monet from 1889 to 1909." American Magazine of Art 18 (March 1927).
- "Perry, Lilla Cabot." Who Was Who in America. Chicago: Marquis, 1968.
- Perry, Thomas Sergeant. "Among the Paris Pictures." Boston Post 30 June 1891: N. pag.
- . "At the Greatest Show." Boston Evening Transcript 8 Sept. 1893: N. pag.
- Petteys, Chris. "Perry, Lilla." Dictionary of Women Artists. Boston: G. K. Hall and Co., 1985: 558.
- Philpott, A. J. "Saw Landscape With the Soul of a Poet." Sunday Globe [Boston] 29 Oct. 1933: N. pag.
- "Picture by Mrs. Perry Sold." Boston Evening Transcript 12 Jan. 1920: N. pag.
- "Pictures by Mrs. Perry: Portraits, Figure Pieces and Landscapes in Great Variety, in Her Exhibition at the Guild Gallery." Boston Evening Transcript 30 Nov. 1920: N. pag.
- Pierce, Patricia Jobe. Edmund C. Tarbell and the Boston School of Painting, 1889-1930. Edited by John Douglas Ingraham. Hingham, Mass.: Pierce Galleries, 1980.
- Pollock, Griselda. Mary Cassatt. New York: Harper & Row, 1980.
- . Vision and Difference. London: Routledge, 1988.
- Robinson, Edwin Arlington. Selections from the Letters of Thomas Sergeant Perry. New York: Macmillan Co., 1929.
- Rockwell, John. "For Monet's U.S. Disciples, a Home of Their Own." New York Times 6 June 1992, late ed.: 13.

- Roque, Oswaldo Rodriguez. "American Impressionist Paintings in the Collection of Dr. and Mrs. John J. McDonough." Antiques 128 (1985): 1004-11.
- Rose, Matthew. "The Other Giverny." Art & Antiques Feb. 1993: 18.
- Rosenberg, Charles E. "Sexuality, Class and Role in 19th-Century America." American Quarterly 25 (1973): 131-53.
- Rosenblum, Robert. "Art: The Boston School of Painters." Architectural Digest May 1987: 188-93.
- Rubenstein, Charlotte Streifer. American Women Artists: From Early Indian Times to the Present. New York: Avon, 1982.
- Saarinen, Aline B. The Proud Possessors. New York: Random House, 1958.
- Samuels, Ernest. Bernard Berenson: the Making of a Connoisseur. Cambridge, Mass.: Belknap Press, 1979.
- Schlesinger, Arthur M. Learning How to Behave. New York: Macmillan, 1947.
- Sellin, David. Americans in Brittany and Normandy 1860-1910. Exhibition catalogue. Phoenix: Phoenix Art Museum, 1982.
- Slatkin, Wendy. The Voices of Women Artists. Englewood Cliffs: Prentice Hall, 1993.
- Smith, Roberta. "French Impressionism's American Cousins." New York Times 14 Aug. 1992, late ed.: C19.
- Smith-Rosenberg, Carroll. Disorderly Conduct: Visions of Gender in Victorian America. New York: Oxford UP, 1985.
- Strouse, Jean. Alice James. Boston: Houghton Mifflin Co., 1980.
- Sutherland, J. "An Art Student's Year in Paris: Women's Classes at Julian's School." Art Amateur 32 (Jan. 1895): 50; 32 (Mar. 1895): 108.
- Tarbell, Edmund C. Memorial Exhibition of Paintings by Lilla Cabot Perry. Boston: Boston Art Club, 1933.

- Tharp, Louise Hall. Mrs. Jack. Boston: Little, Brown, and Co., 1965.
- Ticknor, Caroline. May Alcott: A Memoir. Boston: Little, Brown, and Co., 1928.
- Tucker, Paul Hayes. Monet in the '90s: The Series Paintings. Boston: Museum of Fine Arts, 1989.
- Tufts, Eleanor. American Women Artists 1830-1930. Exhibition catalogue. Washington: National Museum of Women in the Arts, 1987.
- Veblen, Thorstein. The Theory of the Leisure Class. 1899. New York: Viking Press, 1965.
- Vries-Evans, Susanna de. The Lost Impressionists: Masterpieces from Private Collections. Niwot, Colorado: Roberts Rinehart Publishers, 1992.
- Wade, Jennifer. "The Chosen Few: Women Painters of the 19th Century." Art & Antiques Jan.-Feb. 1981: 26-28.
- Ward, Lisa M. Foreword to "Lilla Cabot Perry." Exhibition catalogue. Chicago: Mongerson Gallery, 1984.
- . "Lilla Cabot Perry and the Emergence of the Professional Woman Artist." Thesis. U of Texas, Austin, 1985.
- Warren, Jill. "Women Impressionists: New Exhibit First Rate." The New Mexican 9 Apr. 1982: N. pag.
- Wasserman, Krystyna. "Lady with a Bowl of Violets." Journal of the American Medical Association 253 no. 14 (April 1985): N. pag.
- Wein, Jo Ann. "The Parisian Training of Women Artists." Woman's Art Journal 2 (1981): 41-44.
- Weinberg, Barbara H. The Lure of Paris. New York: Abbeville Press, 1991.
- Weitzenhoffer, Frances. "Louisine Havemeyer and Electra Havemeyer Webb." Antiques 133 (1988): 430-37.
- White, Barbara Ehrlich, ed. Impressionism in Perspective. Englewood Cliffs: Prentice Hall, Inc., 1978.

White, Frank Linstow. "Younger American Women in Art."  
Frank Leslie's Popular Monthly Nov. 1893: 538-44.

"With A Private View Tomorrow Afternoon the Guild of  
Boston Artists Will Open a General Exhibition of  
Oil Paintings." Boston Herald 29 Dec. 1918: N.  
pag.

Women Artists of America 1707-1964. Newark: Newark  
Museum, 1965.

Wood, Mary Louise. "Lilla Cabot Perry." In National  
Museum of Women in the Arts. Exhibition  
catalogue. New York: Harry N. Abrams, 1987.

Unpublished Sources:

Archives of American Art, Washington, DC

Boston Public Library

Boston Museum of Fine Arts

Fogg Museum of Art, Harvard University

Hirschl and Adler Galleries, New York

Vose Galleries, Boston