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TOMBOYS, GIRLY-GIRLS, & LITTLE LADIES:
CHALLENGES AND TRANSITIONS TO GENDER
NORMS IN LATE-NINETEENTH AND TWENTIETH
CENTURY AMERICAN ART



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**Tomboys, Girly-girls, & Little Ladies:
Challenges and Transitions to Gender Norms
in Late-Nineteenth and Twentieth Century American Art**

Synopsis:

A recent painting by artist Stuart Pearson Wright of a sister and brother whose clothing is similar but whose mannerisms are different sparked my interest in how young girls are presented in art. Focusing on images of childhood femininity by male and female artists in the late-nineteenth through the twentieth century, this paper deciphers how gender norms, especially for white, middle-class girls, were cast and what information they revealed. This exploration of artworks featuring girlhood through historical and social lenses illuminates the changes in rules as young girls' sense of suppression and constraint paralleled that of the New Woman, who was then wresting freedom from patriarchal control.

Portraits of girly-girls and little ladies exuding feminine traits abound. To a lesser extent are paintings featuring tomboys - energetic and spirited girls who seem unhindered by gender constructs. The demure girl was still prized, while the tomboy (or "new girl"), although shunning societal rules, was tolerated. For many, the tomboy signified a fresh and even vital transitional figure as America moved into the twentieth century. Her ubiquitous figure also reflects twenty-first century mores as gender identities have expanded beyond simple male and female distinctions. In this paper the terms "tomboy," "girly-girl," and "little lady" are applied as vehicles for scrutiny of gender roles, and as definitions that reflect the restrictions or liberations allowed for girls and young women.

INTRODUCTION:

In the years following the Civil War, America underwent numerous dramatic changes including wide economic growth and challenges to long-held cultural and social principles. The creation of a new white, middle-class was a significant result of this transformation. As more families were experiencing prosperity, one newly affordable luxury was the commissioning of family portraits and paintings of children. Especially in the late-nineteenth and early-twentieth century, many artists added portrayals of children to their oeuvre – particularly portraits of privileged young girls. This paper features paintings of childhood femininity by male and female artists, many of whom created depictions of well-behaved girls who conformed to the feminine dictates of society, but some also captured a new type of free-spirited, intrepid girl who resisted the biased constraints imposed by traditional notions of femininity and whose appearance was contemporaneous with the rise of the New Woman.

CULTURAL AND SOCIETAL CONVENTIONS:

Throughout the nineteenth century, America followed gender-coded societal customs where boys were encouraged to be adventurous and daring while the ideal girl was trained to be docile, obedient, and to behave like a little lady, adhering to conventional femininity. For example, children's nursery rhymes often reinforced masculine and feminine characteristics. A *Mother Goose* nursery rhyme, attributed by most scholars to English poet Robert Southey, explains that "girls are made of sugar and spice and all things nice" while "boys are made of snips [snakes] and snails and puppy dog tails." Written sometime in the early nineteenth century, Southey's poem does not consider the tomboy, who ignored or rejected her socially prescribed gender behaviors because at the time, she was not yet a recognized entity in popular culture. By the end of the nineteenth century, the tomboy would become a beacon of independence and self-assuredness.

Little ladies and girly-girls were paramount subjects of paintings, but as a 1900 newspaper article announced, the tomboy (identified in the title as "The New Species") had emerged in America. Printed first in the *Boston Herald*, this writer observed, "A tomboy used to be described as a girl with the tendencies of a boy, but how are we to differentiate this [new species] from an accurate definition of the New Woman?...This would make a New Woman a tomboy grown up."¹ Like the tomboy who rebuffed expected customs, the New Woman, as illustrated by Charles Dana Gibson on the cover of *Scribner's* magazine (fig. 1), enjoyed sport and active pursuits. While both the tomboy and New Woman followed their own inclinations, the New Woman also demanded freedom from patriarchal authority.

GENDER-NEUTRAL:

At the time, although gendered subjects were dominant in portraiture, it was not uncommon to see paintings and early photographs of children with an indeterminate sex. It was accepted practice in European and American cultures in the nineteenth and early-twentieth century to dress young children similarly, with boys wearing dresses and often with uncut hair, before they were breeched (transitioning to breeches or pants), usually around age five or six. This tradition, seen in Pierre-Auguste Renoir's painting of *Madame Georges Charpentier and Her Children* (fig. 2), may have come from a desire to view children as innocent and asexual, but also had a practical purpose, making it simpler to change diapers and reduce accidents during "toilet" training, since lifting a skirt is easier for a child to manage.

At a time when children's clothing was sexually indistinct, gender identification symbols often provided clues such as seen in Oliver Tarbell Eddy's group portrait of *The Ailing Children* (fig. 3). For instance, hair was often parted on the side for boys and in the middle for girls; boys may hold objects such as hammers while girls might wear a necklace or hold signifiers of fecundity like flowers, strawberries, or cherries.

¹ *Boston Herald*, "The New Species (from the *Boston Herald*)," (June 30, 1900), reprinted in *Dallas Morning News*, (July 15, 1900): 18, quoted in Renée M. Sentilles, *American Tomboys, 1850-1915* (Amherst & Boston, MA: University of Massachusetts Press, 2018), 95.

GIRLY-GIRLS & LITTLE LADIES:

Wearing white, the color of innocence, and holding pansies in her lap, symbols of purity and beauty, Cecilia Beaux's, *A Little Girl (Fanny Travis Cochran)* (fig. 4) and the cloaked and bonneted *Ellen Mary in a White Coat* by Mary Cassatt (fig. 5) both offer visual constructions of girlhood being distinct from boyhood, conforming to the belief that girls should behave and appear girly through their posture, expressions, dress, accoutrements, and mannerisms. A number of late-nineteenth-century paintings like Lilla Cabot Perry's *My Lamb* (fig. 6) and John Singer Sargent's *Portrait of Dorothy* (fig. 7) offer sentimental portrayals of girls as angelic, passive, and nestled safely within the domestic sphere, exuding admired traits of girlhood. Their modern style with loose, painterly brushstrokes, bold color palettes, and unconventional compositions rejected long-followed academic art practices, but these artists' subjects conformed to societal strictures where well-mannered girly-girls behaved and dressed like little ladies.

Children of middle and upper-class privileges – both boys and girls - were expected to act like young adults, to imitate polite grownup behavior. By mimicking adults, well-bred children learned how to hold themselves and how to engage and speak with others. They learned that appearance and conduct distinguished gender and class. Young ladies and gentlemen were taught rules of etiquette on how to behave modestly and with grace and elegance.

One of the first etiquette books for children, the *School of Good Manners*, attributed to Eleazar Moody, was first published in 1715. Little ladies such as James Abbott McNeill Whistler's *Miss Cicely Alexander* (fig. 8) and John Everett Millais' *Miss Davidson* (fig. 9) were instructed to stand and sit absolutely straight. When in the company of adults, their spines were not to touch the furniture's back. They did not whine, whistle, fidget, or slouch as advised in the numerous books published on proper conduct throughout the nineteenth century. At this time, American ideology promoted the "Cult of the True Woman," admiring female virtues of piety, purity, submissiveness, and domesticity.²

Mary Cassatt's *Young Mother Sewing* (fig. 10) and Jessie Willcox Smith's *Sewing* (fig. 11) show little ladies learning and modeling the actions and comportment of their mothers and nannies. Imitating the domestic manners of a proper hostess, William J. McCloskey painted his daughter as the model for *Feeding Dolly (If You Don't Take It, I'll Give It to Doggie)* (fig. 12). Playing make-believe, the young girl is having a tea party with her dolls and stuffed dog. Dolls and pets as in Louis Betts, *Portrait of Gertrude Allen* (fig. 13) and Cassatt's *Children Playing with a Cat* (fig. 14) were frequently associated with girly-girls and their nurturing natures. As curator Holly P. Connor asserts, these pets are "gendered accessories which contribute to defining them [young girls] as sweet and submissive, as a 'mother-in-waiting.'"³ Tamed, domesticated kitty cats and caged birds as seen in Berthe Morisot's *Artist Daughter with a Parakeet* (fig. 15) mirror the fate of imposed containment awaiting young ladies under society's patriarchal control.

² Barbara Welter. "The Cult of True Womanhood: 1820-1860." *American Quarterly* 18, no. 2 (1966), 152.

³ Holly P. Connor. "Angels and Tomboys: Girlhood in 19th century American Art." Podcast © 2012 Crystal Bridges Museum of American Art. Episode, URL <https://podcasts.apple.com/us/podcast/angels-tomboys-girlhood-in-19th-century-american-art/id570680433?i=1000165387899>.

Challenging this notion of suppression, in Sargent's *Ruth Sears Bacon* (fig. 16), Ruth holds the requisite doll, but also conveys a more natural energy and projects the vitality of childhood. Her youth and contentment are enhanced through her direct gaze at the viewer, her comfortable pose, wrinkled and risen-up dress, bared black tights, and feet that are askew. Ruth Bacon's relaxed pose, similar to that of Cassatt's *The Blue Room (Little Girl in Blue Armchair)* (fig. 17) or the more recent painting by Alice Neel of *Clement Greenberg's Daughter* (fig. 18), divulge more intimate and truthful glimpses of childhood.

The child in *Little Girl in a Blue Armchair*, is not sitting in a lady-like manner. This painting is surprising in showing a young girl of privilege sprawled across an oversized, upholstered armchair. Her carefully matched ensemble of plaid skirt, socks, and hair ribbon are disorderly and messy. Her dress rides up exposing her undergarments. Her casual, bored pose breaks with the decorum expected of a privileged young girl who must abide by the constrictions enforced upon her. Cassatt exposed the boredom that compliant, subdued females experienced regularly as they had few responsibilities expected of them and few liberties afforded to them. Cassatt's choice of an unaffected, honest pose runs contrary to traditions in portraiture at that time. Art scholar Linda Nochlin observed that Cassatt perhaps revealed her own self here as "an impatient semi-rejector of traditional feminine roles and decorum."⁴

Cassatt, Sargent, and Neel rendered their sitters honestly, naturally, and childlike with no hint of salaciousness unlike the covert sexuality projected in many late-nineteenth century images of young girls. For example, in William Adolphe Bouguereau's *Child at Bath* (fig. 19) the young girl is objectified. In *The Bath* (fig. 20) or in any of her other paintings, Cassatt does not introduce sensuality. On the other hand, the young girl playing dress-up featured in Seymour Joseph Guy's painting *Making a Train* (fig. 21) unwittingly evokes sexuality, although the young girl's interest seems more about being a grown-up than being a sex object. Guy's prepubescent daughter Anna was likely the model for this painting which uses the soft, warm glow of an oil lamp to create a sense of safety and highlight her youth. However, her inevitable transformation into a young woman is suggested by a doll that lies forgotten in the cabinet, the tattered print of a little girl praying that hangs on the back wall, and the long shadows that invade her bedroom.⁵

The dreamy expression on Guy's young girl as she creates a make-believe ball gown, thereby exposing her upper torso, is missing from the little girl in Marlene Dumas' *The Cover-Up*, 1994 (fig. 22). Dumas' child has lifted her dress so that it exposes her body but hides her face. She is not imagining adulthood; she is simply behaving like a child. The Saatchi Gallery in London notes that "Dumas presents a corruption of innocence. Her portrayal of a young child with its clothes lifted over its head immediately gives way to dark thoughts of sexuality and exploitation"⁶ – if the viewer chooses to impose carnal meaning to this playful, but awkward somatic display.

Languid and bored, the young girl wearing an exotic silk robe in George Kendrik Breitner's *Girl in a White Kimono* (fig. 23) does not transmit the same pretense of adulthood as does Guy's adolescent, nor the same kind of restlessness or playfulness that Cassatt and Dumas'

⁴ Maura Reilly, ed. *Women Artists: The Linda Nochlin Reader* (New York: Thames and Hudson, Ltd, 2020), ch.11.

⁵ Philadelphia Museum of Art, accessed July 18, 2023, <https://philamuseum.org/search?q=Seymour%20J.%20Guy>.

⁶ Saatchi Gallery, London, accessed October 25, 2023, https://www.saatchigallery.com/artist/marlene_dumas.

children do. Instead of emphasizing her youthful naivete, Breitner portrays her with an exotic sensuality, imposing seductive facets of womanhood onto this young girl – in a way that recalls the alluring quality of Bouguereau’s bather.

Not all male artists subjugated and exploited their young female subjects. For instance, George W. Maynard’s *A Geographer* (fig. 24) is a young girl stretched out on the floor lying upon an animal-skin rug as she attentively studies a large atlas. Her dress is bunched up underneath her body and her long red-stockinged legs are crossed at the ankles. Even though the artist touches on aspects of sexuality, he features the girl as curious and adventurous. However, in keeping with propriety, rather than giving her the freedom to take off on an adventure, she “travels” while enveloped in the safety of a room with no doors or windows to offer her escape.

The splendor of a vast sun-lit park does not tempt Frank W. Benson’s *Girl with a Pink Bow* (fig 25). She is not invigorated by the natural world; this girly-girl has no venturesome spirit. Reported to be modeled by the artist’s youngest daughter Sylvia, this depiction of ideal girlhood makes her seem out of place and unsettled in the open air, unlike the female artist Jessie Willcox Smith’s *Little Em’ly* who courageously embraces nature’s elements (fig. 26). Both young girls wear pink bows in their hair, but the similarities end there. Benson’s girly-girl looks well-kempt in a white dress as she leans immobile against a green bench and wears an uneasy, sullen expression. Her demeanor, dress, and pose contrast to Smith’s daring tomboy who balances on a plank by the seaside. Barefoot and with flushed cheeks as the wind whips her hair and dress, she remains focused and confident as she walks along the board.

In art as in life, many girls exhibit both girly-girl and tomboy characteristics. This dichotomy is perhaps best evoked in literature by Henry James who in 1878 described his heroine Daisy Miller as an “inscrutable combination of audacity and innocence.” John Singer Sargent captured this dual nature in his painting *Miss Beatrice Townsend* (fig. 27). With newly cropped bangs, Beatrice holds a small dog while looking out boldly at the viewer, offering both feminine and masculine qualities. At that time, girls did not usually cut their hair and cats, not dogs, were more connected to girls; dogs were linked to boys. With these details, Sargent captured her individuality and self-confidence - traits that did not conform to social norms. Sargent adopted gender-neutral, or gender-equal qualities to describe Beatrice’s independent, self-assured attitude. She possesses *both* stereotypical girlish and boyish behaviors, which many children do.

TOMBOYS:

Attributes of empowerment and attitudes long associated with masculinity began to shift in the latter part of the nineteenth century as this new female ideal, the tomboy, emerged and was given agency to engage in a freer and more physically active lifestyle. The term “tomboy” entered the lexicon of America to describe this boisterous girl as evidenced in a widely distributed magazine article from 1858 titled “Our Daughters - Tomboys,” which defined the fearless and forthright tomboy as being distinctly American.⁷

⁷ Renée M. Sentilles, *American Tomboys, 1850-1915* (Amherst and Boston, University of Massachusetts Press, 2018), 6.

History scholar Renée M. Sentilles specifically identifies the American tomboy as a uniquely white, middle-class phenomenon and as such, suggests that the label is racially charged. As Sentilles explains, during Reconstruction mainstream American aimed to rebuild a strong, white population and the self-reliant tomboy was celebrated as a means for the white race to remain dominant over Black people and the large number of immigrants who were relocating to the United States.⁸ Especially during the period of renewal following the Civil War, as the country sought to secure a strong nation and healthy population, plucky girls who were active, athletic, and had stamina gave hope for stabilizing the divided nation and for potentially producing strong, robust children.

In her book on tomboys, Michelle Ann Abate agrees with Sentilles' inference of racism, and reinforces the tomboy as a literary trope⁹ as represented by Jo, the tomboyish protagonist in Louisa May Alcott's *Little Women* who helped underscore the belief that independently minded girls could become healthy, fine women and good mothers. Abate notes that as early as the 1860s in America, "social elites became concerned about the physical health of white women due to restrictive clothing and a lack of exercise. Amid fears that white people would become a minority as more immigrants arrived and abolition neared, white women were encouraged to lead more active, outdoorsy lifestyles."¹⁰ The feisty, nonconformist tomboy, as exemplified in John George Brown's *Swinging on the Gate* (fig. 28), became an icon of promise for America's future, a future that held white citizens above all others. The tomboy of the latter half of the nineteenth century and beginning of the twentieth century became a palliative for white unease and calmed the fears of mainstream Americans who believed that the stamina and resilience of the tomboy would better ready young white girls "for the physical and psychological demands of marriage and motherhood," thus ensuring that the white race would not go extinct.¹¹

Although many country girls behaved as tomboys, they were not necessarily labeled as such. The nomenclature was more specific to this new species of urban, white, middle-class girl who helped foment cultural change. Sentilles postulates that by the end of American's Progressive Era in the 1920s, the iconic tomboy had become a "representative of American mythologies in a nationalistic era shaped by white supremacy" who possessed both "female liberations and also freedoms of white privilege."¹²

The twentieth century saw several new iterations of female role models including the Flapper of the 1920s, World War II's Rosie the Riveter, Hollywood Starlets of the 1950s, and the Feminists of the 1960s, yet the tomboy remained a constant and influential figure. She was seen in mid-century illustrations on the covers of major magazines by Norman Rockwell and others, which were mailed to households across America. Rockwell's narrative artworks reflect the nation's gender stereotypes, such as boys playing baseball, girls reading fashion magazines, young couples dating, and they also include the confident and tough tomboy. As scholar Eric J. Segal claims, "Rockwell's images participate in the formation of identity in the

⁸ Sentilles, *American Tomboys*, 3.

⁹ Sentilles, *American Tomboys*, 111.

¹⁰ Michelle Ann Abate. *Tomboys: A Literary and Cultural History* (Philadelphia, Temple University Press, 2008), 6.

¹¹ Elizabeth King. "A Short History of the Tomboy." *The Atlantic* (January 2017),

<https://www.theatlantic.com/health/archive/2017/01/tomboy/>

¹² Sentilles, *American Tomboys*, 1-2.

modern era, focusing on the fashioning of competing versions of white, middle-class, American masculine [and feminine].”¹³

Marble Champion (Girl Playing Marbles) by Rockwell (fig. 29) shows the tomboy as she sets up her shot. Her determined, fixated expressions are as expressive as those of the two boys who peer over her shoulder. One seems impressed by her hook shot while the other looks annoyed. At this time in America, marbles were predominantly played with by boys, while jacks were more commonly used by girls; this tomboy is breaking gender barriers.¹⁴

Rockwell again challenged the concept of gendered behavior with *The Shiner (Girl with Black Eye)* (fig. 30). He portrayed a disheveled young girl sporting a black eye and wearing a satisfied smile. Despite being physically hurt, she appears strong and triumphant, unconcerned by any consequences she may face in her inevitable meeting with the school principal. Rather than feeling remorse or fear for her fate, she is self-assured and undeterred in the face of authority. In contrast, the principal seems uncertain how to deal with such a creature.¹⁵

Tomboy characteristics and behaviors end for many with the onset of puberty, when girls mature and are subjected to, as writer Elizabeth King declares, a “new set of gender-conforming expectations.”¹⁶ This transformation also seen in Amos Sewell’s cover art entitled *First Pair of Heels* (fig. 31). Many women might remember moments in their adolescence of feeling like a grown up as also illustrated in Harold N. Anderson’s *Dolling Up* (fig. 32) - putting on lipstick, curling hair, wearing a training bra, or trying on and purchasing a pair of high heels. At the time of Sewell’s and Anderson’s artworks in the late 1950s, historian Lynn Peril relates that numerous manuals and pamphlets on good parenting were readily available, offering guidance on a range of subjects including the advice for fathers to “flirt with their young daughters to help them develop appropriate heterosexual impulses.” One such pamphlet instructed young girls to, “flatter your father. Discard those blue jeans and dress up for him when he comes home.”¹⁷

For the twenty-first century American who has lived through the #MeToo movement, this advice for fathers to groom their daughters may seem archaic, inappropriate, and unconscionably disturbing. Clearly, attitudes toward gender norms and ideals of conventional femininity change and evolve over time as societies embrace new trends and adjust acceptable manners. The iconic tomboy may offer a historical precedent for today’s challenges associated with sexual orientation and with equal representation across the gender spectrum.¹⁸ Gender identity and gender roles have become fluid in current times, and many have adopted a more nuanced, gender-neutral attitude thereby expanding the scope of womanhood beyond the girly-girl and little lady as

¹³ Eric J. Segal. “Norman Rockwell and the Fashioning of American Masculinity.” *The Art Bulletin*, 78, no. 4 (1996), 633.

¹⁴ A. M. Beisaw and J.G. Gibbs, eds. “Constructing institution-specific site formation models.” *The Archaeology of Institutional Life* (Tuscaloosa, AL, University of Alabama Press, 2009), pp. 49–68. quoted in Suzanne M. Spencer-Wood and Renée Blackburn, “The Creation of the American Playground Movement by Reform Women, 1885–1930: A Feminist Analysis of Materialized Ideological Transformations in Gender Identities and Power Dynamics.” *International Journal of Historical Archaeology* 21 (2017), 940.

¹⁵ Wadsworth Atheneum, Hartford, CT, accessed September 1, 2023, <https://www.artchive.com/artwork/girl-with-black-eye-norman-rockwell-1953/>.

¹⁶ King. “A Short History of the Tomboy,” *The Atlantic* (January 2017).

¹⁷ Lynn Peril. *Pink Think: Becoming a Woman in Many Uneasy Lessons* (New York and London, W. W. Norton, 2002), 33.

¹⁸ Elizabeth King. “A Short History of the Tomboy,” *The Atlantic* (January 2017).

depicted in Alice Neel's *The Family* (fig. 33) and Stuart Pearson Wright's *Charlotte and Nicholas* (fig. 34). While the tomboy can still be held up as an exemplar of independent and robust femininity, the notion of the tomboy neglects to consider the twenty-first century concept of gender as a gamut rather than a rigid binary.

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Illustrations:



1. Charles Dana Gibson, *Scribner's for June*, 1895, single-color commercial lithograph, 22 1/8 x 14 in. (56.2 x 35.6 cm), Advertising poster for Scribner's, June 1895, Delaware Art Museum, Gift of Mrs. J. Marshall Cole, 1973, 1973-38.2. Image courtesy of Delaware Art Museum. URL: <https://emuseum.delart.org/objects/1249/scribners-for-june?ctx=def7ad1cac85f9e95c93c99a37b2a3c90383cd92&idx=13>



2. Pierre-Auguste Renoir, *Madame Georges Charpentier (Marguerite-Louise Lemonnier) and Her Children, Georgette-Berthe and Paul-Émile-Charles*, 1878, oil on canvas, 60 1/2 x 74 7/8 in. (153.7 x 190.2 cm.), The Metropolitan Museum of Art, Catharine Lorillard Wolfe Collection, Wolfe Fund, 1907, 07-12. Image courtesy of Metropolitan Museum of Art. URL: <https://www.metmuseum.org/art/collection/search/438815>



3. Oliver Tarbell Eddy, *The Ailing Children*, ca. 1839, oil on canvas, 47 1/8 x 62 7/8 in. (119.7 x 159.7 cm), Metropolitan Museum of Art, Gift of Edgar William and Bernice Chrysler Garbisch, 1966, 66.242.21. Image courtesy of Metropolitan Museum of Art. URL: <https://www.metmuseum.org/art/collection/search/10837>



4. Cecilia Beaux, *A Little Girl* (Fanny Travis Cochran), 1887, oil on canvas, 49 x 42 1/4 x 3 1/2 in. (124.46 x 107.315 x 8.89 cm), Pennsylvania Academy of Fine Arts, Gift of Fanny Travis Cochran, 1955.12. Image courtesy of Pennsylvania Academy of Fine Arts. URL: <https://www.pafa.org/museum/collection/item/little-girl>



5. Mary Cassatt, *Ellen Mary in a White Coat*, ca. 1896, oil on canvas, 32 x 23 3/4 in., (81.28 x 60.32 cm), Museum of Fine Arts, Boston, Gift of Charles, Hope, and Binney Hare in honor of Ellen Mary Cassatt, 1982.630. Image courtesy of Museum of Fine Arts, Boston. URL: <https://collections.mfa.org/objects/34519/ellen-mary-in-a-white-coat?ctx=4acf50f7-8efe-4836-aba7-02295b9f77cf&idx=6>



6. Lilla Cabot Perry, *My Lamb*, ca. 1915, Private Collection. Image credit, artnet. URL: https://www.artnet.com/artists/lilla-cabot-perry/my-lamb-JuZY_1OhWHC429gjNnhZKA2



7. John Singer Sargent, *Portrait of Dorothy*, 1900, oil on canvas, 24 1/8 x 19 3/4 in. (61.278 x 50.17 cm), Dallas Museum of Art, Gift of the Leland Fikes Foundation, Inc., 1982.35. Image courtesy of Dallas Museum of Art. URL: <https://dma.org/art/collection/object/4137988>



8. James Abbott McNeill Whistler, *Harmony in Grey and Green: Miss Cicely Alexander*, 1872-1874, oil on canvas, 74.8 x 38 1/2 in. (190.2 x 97.8 cm), Tate, Bequeathed by W.C. Alexander 1932, 4622. Image courtesy of Tate Museum, London. URL: <https://www.tate.org.uk/art/art-terms/a/aesthetic-movement>



9. John Everett Millais, *Portrait of Miss Davidson*, 1866, oil on canvas, 36 x 28 in. (91.5 x 71.1 cm.), Private Collection. Image credit: Christie's. URL: <https://onlineonly.christies.com/s/british-european-art/sir-john-everett-millais-bt-p-r-a-r-w-s-british-1829-1896-99/155926>



10. Mary Cassatt, *Young Mother Sewing*, 1900, oil on canvas, 36 3/8 x 29 in. (92.4 x 73.7 cm), Metropolitan Museum of Art, H.O. Havemeyer Collection, Bequest of Mrs. H.O. Havemeyer, 1929, 29.100.48. Image courtesy of Metropolitan Museum of Art. URL: <https://www.metmuseum.org/art/collection/search/10425>



11. Jessie Willcox Smith, *Sewing*, ca. 1907, watercolor, gouache, and charcoal on board, 21.13 x 18 in. (53.7 x 45.7 cm). Private Collection. Image credit: The Illustrated Gallery. URL: <https://www.illustratedgallery.com/artwork/for-sale/artist/jessie-willcox-smith/>



12. William J. McCloskey, *Feeding Dolly (If You Don't Take It, I'll Give It to Doggie)*, 1890, oil on canvas, 20x24 in., Hudson River Museum, Gift of Mrs. Lillie H. Seaman 25.97. Image credit: Hudson River Museum. URL: <https://www.hrm.org/collection/25-97/>



13. Louis Betts, *Portrait of Gertrude Allen (age 4 1/2)*, 1926, oil on canvas, 30 x 25 in. (76.2 x 63 1/5 cm), Private Collection. Image credit: A.J. Kollar Fine Paintings, LLC; Seattle, WA. URL: <https://www.ajkollar.com/louis-betts>



14. Mary Cassatt, *Children Playing with a Cat*, 1907-1908, oil on canvas, 32 x 39 1/2 in. (81.3 by 100.3 cm), from the Collection of Richard and Betsy Porter, Chadds Ford, PA. Image credit: Sotheby's. URL: <https://www.sothebys.com/en/buy/auction/2020/american-art-3/children-playing-with-a-cat-2>



15. Berthe Morisot, *Artist Daughter with a Parakeet*, 1890, oil on canvas, 25 13/16 x 20 1/2 in. (65.6 x 52.1 cm), National Gallery of Art Washington DC, Chester Dale Collection, 1963.10.50. Image credit: National Gallery of Art, Washington DC. URL: <https://www.nga.gov/collection/art-object-page.46525.html>



16. John Singer Sargent, *Ruth Sears Bacon*, 1887, oil on canvas, 48 3/4 x 36 1/4 in., Wadsworth Atheneum, Gift of Mrs. Austin Cheney 1975.92. Image credit: Wadsworth Atheneum Museum of Art. URL: <https://5058.sydneyplus.com/argus/final/Portal/Public.aspx?lang=en-US>



17. Mary Cassatt, *The Blue Room (Little Girl in Blue Armchair)*, 1878, oil on canvas, 35 1/4 x 51 1/8 in. (89.5 x 129.8 cm), National Gallery of Art, Collection of Mr. and Mrs. Paul Mellon, 1983.1.18. Credit image: National Gallery of Art, Washington DC. URL: <https://www.nga.gov/collection/art-object-page.61368.html>



18. Alice Neel, *Clement Greenberg's Daughter*, 1967, oil on canvas, 46 x 32 in. (116.84 x 81.28 cm.), Pennsylvania Academy of Fine Arts, Alexander Harrison Fund, 2005.23. Image courtesy of Pennsylvania Academy of Fine Arts. URL: <https://www.pafa.org/museum/collection/item/clement-greenbergs-daughter>



19. William Adolphe Bouguereau, *Child at Bath*, 1886, oil on canvas, 32 7/8 x 24 1/4 in. (83.5 x 61.6 cm), Henry Art Gallery, University of Washington, Seattle, Horace C. Henry Collection. Image credit Artchive. URL: <https://www.artchive.com/artwork/child-at-bath-adolphe-william-bouguereau-1886/>



20. Mary Cassatt, *The Child's Bath*, 1893, oil on canvas, 39 1/2 x 26 in. (100.3 x 66.1 cm), Art Institute Chicago, Robert A. Waller Fund, 1910.2. Credit image: Art Institute Chicago. URL: <https://www.artic.edu/artworks/111442/the-child-s-bath>



21. Seymour Joseph Guy, *Making a Train*, 1867, oil on canvas, 18 1/8 x 24 1/8 inches (46 x 61.3 cm), Philadelphia Museum of Art, The George W. Elkins Collection, 1924, E1924-4-14, Image credit: Philadelphia Museum of Art. URL: <https://philamuseum.org/collection/object/102969>.



22. Marlene Dumas, *The Cover-Up*, 1994, oil on canvas, 78.7 x 39.4 in. (200 x 100 cm), Museum MORE, Gorssel, Netherlands, copyright by Marlene Dumas. Image credit: Peter Cox, Eindhoven, Copyright: Marlene Dumas. URL: <https://www.museummore.nl/collectie/marlene-dumas/the-cover-up/1994>



23. George Hendrik Breitner, *Girl in a White Kimono*, 1894, oil on canvas, 23.2 x 22.4 in. (59 x 57 cm), Rijksmuseum, Mr. and Mrs. Drucker-Fraser Bequest, Montreux, 1944. Image credit: Rijksmuseum. URL: <https://www.rijksmuseum.nl/en/collection/SK-A-3584>



24. George W. Maynard, *A Geographer*, 1880, watercolor on paper, Private collection. Image credit: Artstor. URL: <https://library-artstor->

org.offcampus.lib.washington.edu/#/asset/ARTSTOR_103_4182200093847



25. Frank W. Benson, *Girl with a Pink Bow*, 1905, oil on canvas, 30 1/8 x 25 in. (76.5175 x 63.5 cm), Pennsylvania Academy of Fine Arts, Mary Cassatt Fund, 2009.1. Image credit: Pennsylvania Academy of Fine Arts. URL: <https://www.pafa.org/museum/collection/item/girl-pink-bow>



26. Jessie Willcox Smith, *The Little Em'ly*, 1912, mixed media on board, 26 1/4 by 18 1/2 in. (66.7 by 47.0 cm). Private collection. Image credit: Sotheby's. URL: <https://www.sothebys.com/en/auctions/ecatalogue/2007/american-paintings-drawings-sculpture-n08368/lot.114.html>



27. John Singer Sargent, *Miss Beatrice Townsend*, 1882, oil on canvas, 31 1/4 x 23 in. (79.4 x 58.4 cm), National Gallery of Art, Washington, DC, Collection of Mr. and Mrs. Paul Mellon, 2006.128.31. Image credit: National Gallery of Art, Washington, DC. URL: <https://www.nga.gov/collection/art-object-page.96999.html>



28. John George Brown, *Swinging on the Gate*, ca. 1878-1879, oil on canvas, 22 1/2 x 14 3/8 in. (57.1 x 36.8 cm), Taubman Museum of Art, Roanoke, VA, Horace G. Fralin Charitable Trust, 2003.003. Image credit: Taubman Museum of Art. URL: <https://di.lib.vt.edu/items/show/944#?c=0&m=0&s=0&cv=0&xywh=-1402%2C-1%2C4408%2C2500>



Norman Rockwell, *Marble Champion (Girl Playing Marbles)*, 1967, oil on canvas, 26 1/2 x 95 1/2 in. (67.3 x 242.6 cm), Cover illustration for *The Saturday Evening Post*, September 1939. From the permanent collection of Norman Rockwell Museum Licensed by Norman Rockwell Licensing Company, Niles, IL. URL: <https://collection.nrm.org/#view=list&id=d882&modules=ecatalogue&PriPrimaryMarkerLocal=Rockwell&TitMainTitle=Marbles>

<https://collection.nrm.org/#view=list&id=d882&modules=ecatalogue&PriPrimaryMarkerLocal=Rockwell&TitMainTitle=Marbles>



29. Norman Rockwell, *The Shiner (Girl with Black Eye)*, 1953, oil on canvas, 26 ½ x 95 ½ in. (67.3 x 242.6 cm), Cover illustration for *The Saturday Evening Post*, September 1939. From the permanent collection of Norman Rockwell Museum Licensed by Norman Rockwell Licensing Company, Niles, IL. URL:

<https://collection.nrm.org/#view=list&id=9940&modules=ecatalogue&PriPrimaryMakerLocal=Rockwell&TitMainTitle=Black%20Eye>

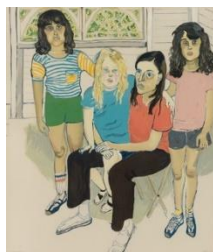


30. Amos Sewell, *First Pair of Heels*, 1956, Cover illustration for *The Saturday Evening Post*, March 31, 1956. Image credit: *The Saturday Evening Post* archives. URL: <https://www.saturdayeveningpost.com/artworks/?artwork-artost=amos-sewell&artwork-year=1956&artwork-theme=>



31. Harold N. Anderson *Dolling Up*, ca. 1955, oil on canvas. Image credit: American Gallery - 20th century. URL:

<https://americangallery20th.wordpress.com/?s=Harold+N.+Anderson+Dolling+Up&search=Go>



32. Alice Neel, *The Family*, 1980, color lithograph on arches, 31.4 x 26.8 in. (79.8 x 68 cm), Private collection. Image credit: ARTNET. URL: <https://www.artnet.com/artists/alice-neel/the-family-SvjN55ACDMbIEV5tLeloOQ2>



33. Stuart Pearson Wright, *Charlotte and Nicholas*, 2016, oil on linen, 39.4 x 27 ½ in. (100 x 70 cm), Private Collection. Image credit: Stuart Pearson Wright. URL: <https://stuartpearsonwright.com/work/portraits>