

**PROCEEDINGS**  
**OF THE**  
**BROOKLINE**  
**HISTORICAL SOCIETY**  
**FOR 1969-1974**



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SPRING MEETING – May 18, 1969

The Spring Meeting of the Brookline Historical Society will be held at the home of Mr. Robert M. Adams (formerly the stable of Mr. Charles Storrow), 50 Cumberland Avenue, Brookline, on Sunday, May 18, 1969, at three in the afternoon.

Three short papers will be presented: (1) "High Street Hill in the Eighties" by Carolyn H. Wetherbee, (2) "The Storrow Family of High Street Hill", by S. Morton Vose, and (3) "A Modern Dwelling from a 19th Century Stable", by Robert M. Adams.

Patricia Aisner, *Clerk*

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## HIGH STREET HILL IN THE 1880's

by CAROLYN H. WETHERBEE

The story of High Street Hill in the '80's has been written by Mr. Henry Ware much more ably than I can ever hope to write it. For the benefit of those who have not read his paper, I shall attempt today to give a brief picture of what I think it was like in this neighborhood at that time, drawing my material from Mr. Ware's article in the Brookline Historical Society *Proceedings* for 1954-55, from Miss Harriet Wood's *Historical Sketches of Brookline*, printed in 1874, and principally from notes by Dr. and Mrs. Francis Denny, containing information given to them by people who lived on High Street Hill in the '80's. In 1923 the Society published a series of maps of Brookline at various dates, including 1888, and recently a map of the holdings of the Brookline Land Company in 1885 was found between the walls during alterations at the home of Dr. and Mrs. Belton Burroughs on Edgehill Road.

I think it might be well to start with a small amount of historical background.

Until 1843 the line between Roxbury and Brookline ran more or less where High Street runs today. In that year the residents of the area between the town line and Muddy River obtained permission to be annexed to Brookline. There were one hundred and seven of them, living along Washington Street, Walnut Street (then called the Sherburn Road) and Village Lane, which ran up the hill where the large public housing building now stands at the corner of High and Walnut Streets. It was then only a footpath. There were no streets at that time running up the hill except Walnut Place. Most of the land east of the present High Street was part of the Ward-Kimball farm, and that to the west belonged largely to the Philbrick family.

On the 1855 map the only houses above Walnut Street were the Philbrick house, now 182 Walnut Street, a large stone house built in 1821 and now owned by Bishop and Mrs. Anson P. Stokes, Jr., and two houses on Walnut Place, as well as a house in the triangle formed by the present High, Irving, and Walnut Streets, which belonged to a Mr. J. S. Wright. This house is no longer standing but its gate posts can be seen on either side of Upland Road, two where it crosses Irving Street, and two where it joins Walnut Street. Walnut Place was still the only road running up onto the hill.

During the '40's and '50's a number of members of the Church of the New Jerusalem, or Swedenborgians, moved from Boston to Brookline. I was interested to read in Miss Wood's book that Dr. Samuel Shurtleff, an influential member of the group, left Boston because of "the destruction of his pleasant garden in the demolition of Pemberton Hill" about 1838. Urban renewal problems are not confined to our times! As there was no



public transportation to Boston on Sundays, the group held services in private houses until, just before 1860, their number increased to the point where they decided to form a society in Brookline. Soon after that land was purchased and the so-called New Church, or High Street Temple, was dedicated in 1862. By that time High Street had been built up from Chestnut Street to Irving Street, which ran down to Walnut, as it does today.

Also about 1869 a group called the Brookline Land Company, many of whose members were Swedenborgians, bought most of the land between High Street and Muddy River and started to build houses which they rented or sold to their members and others. By 1867 there were seven houses on High Street, probably the oldest of which is the house now owned by Dr. Munroe Eaton at 138 High Street. This house must have been built before the Land Company was formed, as it is reliably reported to have been a station on the Underground Railway, as was the Philbrick house on Walnut Street. The other houses still standing include the Bourne house, number 52 High Street, then occupied by a Mr. Quinlan who had a carriage factory at the corner of High and Boylston Streets, and the stone house at number 99 High Street, now owned by the Austin family, but then by Mr. John Candler. It was described by Miss Martha Edgerly, who remembered it in the 1860's, as being much smaller than it is now, and as having a French, or Mansard roof.

The neighborhood grew rapidly after 1870, when High Street was finally put through to the Village, and by 1885 it must have looked somewhat as it does today. The big fire station had not been built at the foot of the hill but there was a smaller one in the middle of the triangular plot with, of course, horse-drawn engines, and surrounded by small wooden houses known as Whyte's Block. Mr. Quinlan's carriage factory was on the ground where the gas station is now, and the two red brick apartment houses, then called "hotels" were standing on the corner of High and Walnut Streets, as they are today.

At the top of the hill all the houses on the east side of High Street between Allerton Street, which was then called Irving, and Highland Road were standing in 1885. On the west side were the Greek revival house now owned by the Nyharts, the Gundersen house, built in 1869 by the Brookline Land Company, and the John Candler house with much more land than it has today, and a driveway leading in from Irving Street opposite the church.

Edgehill Road, which had been known as Summit Street in the '70's, had all but two of its present houses. Mr. John Candler had built the four small houses near High Street so close together that they are still known locally as Candler's Jam.

During the 1870's the Philbrick family had sold some lots on the east side of their land and Walley Street, now Upland Road, was laid out, running up the hill from Irving Street. At least four of the red brick houses

were standing in 1885 – the large house on the corner, number 9 Irving Street, was built by Mr. James Ederly in 1875; Mr. Charles Storrow built Mrs. Redmond's house, 70 Upland Road, in 1876; Mr. Nathaniel Chapin built number 84 Upland, now owned by Dr. Egdahl, in 1879. The big house on the corner, where Dr. and Mrs. Chute live now, was built in 1882. Dr. and Mrs. Porter's house at 43 Upland Road was also built during this period. Later the name of the street was changed, as Walley Street was too easily confused with Walnut Street.

On the slope between High Street and Muddy River, except for three houses at the top of Allerton Street, there seem to have been no buildings below High Street in 1885. Hawthorn Road appears on the Brookline Land Company map as Hill Street, and a "Glen Street" is also shown, but both are lined with "lots", apparently not filled. However, all during the '80's work was in progress on the Olmsted plans for the parkway along the river, though this was not completed until 1894.

So we find High Street in 1885 a pleasant community of substantial houses, many of red brick, some but not all, alas, with stables (garages are something of a rarity now) and occupied by substantial, often distinguished men. These men and their families were attracted by the quiet, uncrowded atmosphere of the neighborhood, and by its easy accessibility to Boston by the Boston and Albany Railroad from the "depot" in the Village, and by the horse cars running from the "Horse Railroad Station" at the corner of Morss Avenue and Walnut Street, where there was also a large stable for the horses.

Among these distinguished men were Professor John D. Runkle, second president of M.I.T. and Mr. Edward Stanwood, editor of *The Youth's Companion*. Mr. Robert Peabody, who added the tower to the Custom House, lived on Edgehill Road, as did Professor William Sedgwick, the biologist.

Perhaps the most colorful was Mr. John W. Candler, owner of the stone house at 99 High Street and builder of Candler's Jam on Edgehill Road, who was the Member of Congress for this heavily Republican district. In 1884 he ran for re-election, and feeling confident of his success he announced that a band concert in a specially constructed bandstand, followed by fireworks, would celebrate his victory on election night. However, the '80's were a period of Mugwump activity and Mr. Candler seems to have incurred the displeasure of his constituents, for late in the afternoon of election day he had to cancel his band and his fireworks – he did not return to Washington.

## SOME RECOLLECTIONS OF CHARLES STORROW OF HIGH STREET HILL

by S. MORTON VOSE

Having learned from Mrs. Wetherbee of the High Street Hill of two generations and more ago, when this house was built, and being about to hear from Mr. Adams of his experiences with the house itself, you may have begun to think a bit about the gentleman for whom it was constructed. As a typical resident of this section of Brookline at that time, as well as being an interesting person for other reasons, I think he fits well into our program.

Charles Storrow was born in Boston in 1841, the son of Charles Storer Storrow and his wife, Lydia Jackson, daughter of Dr. James Jackson. Within five years his family moved to Lawrence, Massachusetts, where his father was employed by the Essex Company. But let us go further back for a moment, to glance at his forebear's rather dramatic arrival in this country. The family in America originated with the capture by an American privateer of a vessel carrying a young English Officer of Grenadiers from Jamaica to England. The soldier, one Thomas Storrow, was brought to Portsmouth, New Hampshire, and there paroled. Within a short time he had fallen in love with a young lady of that port, Miss Anne Appleton, and the couple eventually settled in Boston, after brief sojourns in England and Jamaica. His descendants have always referred to him as "The Grenadier".

Their son, Thomas Wentworth Storrow, was the grandfather of our present subject. He led a most interesting life, which included some twenty-five years residence in Paris as agent for American importing firms. On one occasion when he happened to be absent in this country, the Marquis de Lafayette, a close friend, took his place at a family wedding, and gave the bride away.

Charles Storrow, to return to our subject, entered Harvard with the Class of 1861, and it is rather a contemporary note to find that during his sophomore year he was "rusticated" for participation in a college brawl. The term "protest" had not then become fashionable. Unlike contemporary parents, however, Mr. and Mrs. Storrow, senior, confided him to the care and discipline of a clergyman in Stockbridge for a cooling off period. The result, to their surprise, was his engagement to a young lady of that place. The affair did not last long, however, and was put down by the family as "engineered by her mother". Be that as it may, he returned to Harvard the next year, only to leave again in 1860, to become a supercargo for William Perkins & Co. of Boston on a voyage to India and China. The venture ended in his being shipwrecked in the Straights of Malacca.

Returning home in time to raise his own company of the 44th Massachusetts Volunteer Infantry, he served as its captain for fourteen months during the Civil War. At the expiration of that time he returned

home without reenlisting, and I have heard living members of his family wonder about that. It appears that his father had suffered a broken hip, and he was strongly urged by his grandfather, Dr. Jackson, to help him carry on his business in this difficult situation. His elder brother continued in the service and was killed in battle.

After a brief venture into the oil business in Western Pennsylvania, Charles Storrow formed a cotton brokerage firm in partnership with Walter E. Andrews, which continued until recent years. Mr. Andrews was a resident of High Street Hill, and the father of our Life Member, Mrs. Ira Rich Kent.

In 1865, Charles Storrow had married Martha Robinson Cabot, daughter of the Lt. Colonel of the 44th Regiment, and it was at that time that the family commenced its residence on High Street Hill. The Storrows at first lived on Allerton Street, and their granddaughter recalls hearing that Mr. Storrow's cornfield extended across what is now High Street, there being no roadway at the time. A little later they were living on what was then Walley Avenue but is now Upland Road, in the house now long occupied by our fellow member, Mrs. Eugene T. Redmond. It is she who tells us that when an extension was planned to carry a road from Walley Avenue across High Street, through Edgehill Road and right down the slope to Pond Avenue, Mr. Storrow feared that he would find himself on a busy corner. He resolved to move, and acquired the lot on the corner of High Street and Cumberland Avenue, on part of which we are now sitting. His father, Mr. Charles Storer Storrow, made him a present of the new house, and the architect was his father-in-law, Mr. Cabot. Whether Mr. Cabot also designed the stable — that is — the building in which we are meeting, does not presently appear. I think it is little remembered today that when the house was built in 1883, it was called the first big house on the hill, and that it included stained glass windows designed by John LaFarge. The grounds were landscaped by Frederick Law Olmsted, and the rhododendrons came from England.

High Street Hill is a pleasant place to live today, as indeed it obviously was in the eighties, nineties, and early nineteen hundreds when the Storrow home and stable were new. If it has lost something which it had then, I think it may be a characteristic which our whole society seems to have lost — a friendly neighborhood spirit, a sociable community bond which must have made life more gracious and satisfying. It is not, I believe, that we are basically a less friendly lot today, but that we just don't have the time, or think we don't. It gives one pause to learn of the social and cultural groups which were active in this neighborhood in those days. For example, in the times of the two generations preceeding our own, neighborhood theatricals, poetry readings, musical evenings, and other group activities were frequent and much enjoyed. Charles Storrow's daughter wrote that Dickens was very popular, and his characters were household words. At one time on Walley Avenue the Storrows gave a Dickens party and presented Mrs. Jarley's waxworks. When the High Street house was constructed, facilities were provided for plays and special

scenery constructed for them. The Storrows had traveled abroad while the house was building, purchasing many furnishings for shipment to Brookline. On arrival home, they found the street hung with Chinese lanterns, in welcome by their neighbors.

A particular group of neighbors called themselves "The Twelve Immortals", and seem to have managed to have a great deal of fun together in addition to the successful pursuit of their several chosen callings. The names will have a familiar and nostalgic ring to some among you; Mr. and Mrs. Moorefield Storey, Mr. and Mrs. Robert S. Peabody, Mr. and Mrs. Thacher Loring, Mr. and Mrs. Charles P. Ware, Mr. and Mrs. Moses Williams, Mr. and Mrs. Charles Storrow, and Dr. and Mrs. George K. Sabine.

At one time a maiden lady hereabouts informed Mr. Storrow that she would like an opportunity to meet the gentlemen of the neighborhood, and as a result the Shakespeare Club was formed. Parts were assigned for practice, and in this case were read by the characters, real acting being dispensed with. Some High Street Hill residents of today recall hearing their parents rehearsing behind closed doors for the Shakespeare evenings. A number of our well-remembered former members were participants in later years; Mr. and Mrs. Gorham Dana, Judge and Mrs. Henry Ware, Mr. and Mrs. Thomas Groom, and Dr. and Mrs. Francis Denny. Our neighbor, Mr. Groom, who has only just resigned from our membership, is perhaps the sole survivor, at a very bright and active ninety-two.

Mr. Storrow had an active and restless mind, and was always planning or pursuing some interest, whether travel, which he and his family did frequently and extensively, the planning of houses, which he much enjoyed though not a professional architect, or the social activities mentioned above. He, himself, played the cello. At one point he even managed a charade club which performed in Pierce Hall and elsewhere. He passed away in 1928, at the age of eighty-seven. A small incidental note which I find pleasant is to the effect that he and his father always held one another in the greatest affection, and had the custom of greeting after the French manner, embracing and kissing on both cheeks. That I have not seen practiced on High Street Hill during my residence here.

## A MODERN DWELLING FROM A NINETEENTH CENTURY STABLE

by ROBERT M. ADAMS

Houses have always fascinated me . . . not ordinary houses . . . but special houses . . . new or old.

Perhaps this interest was gendered by having spent my childhood in Chicago living in a home designed for my father by Frank Lloyd Wright. It was a very modern house, beset by many architectural faults, but our family enjoyed it.

After having served four years in the Navy during World War II, I received a medical discharge for wounds and arrived in Boston on V.J. Day, hoping to find a home in which to live. I was able to find one in spite of the housing shortage at that time. It was my good fortune to find a very special old house. It was known as Saint Botolph Studios and I acquired the studio of the great Boston painter, the late John Singer Sargent.

I lived in this lovely surrounding for fifteen years, but was forced to give up my home when the State took over the property for the building of the Massachusetts Turnpike Extension.

But again good fortune smiled upon me, for I found this home on my first week of house hunting. It was sold to me by Mrs. Abigail Washburn, and was owned by Mr. and Mrs. Edmund Homer of High Street. I am happy to say that all three of these people have been close and dear friends during my nine years of residence.

Prior to my purchase, the stable had been converted by the Homers for use as the Cumberland School for Retarded Children. Like most structures of the middle half of the nineteenth century, the house is sturdily built. It sets on a foundation of natural boulders; its walls are of double brick with an air space between. The flooring on the lower level is thick planks, built to withstand the extreme weight of horses and carriages. The bookcase in the main studio was the tack rack for the horses. The floor area is partially concreted, evidently done at a later date to accommodate the horseless carriages of the turn of the century. A hand-operated gasoline pump is located to the right of the carriage doors. It connects to a large steel drum which is buried under the present driveway at the rear and was used to store gasoline in the days when modern service stations were unknown.

The guest closet in the hallway was formerly a dry sink. The dining area was a box stall, with the grillwork still intact. Hoofmarks remain on the floor as well as the drain in the center. The study on the first floor was used by the head stable man.

The only structural change on the first floor was the erection of a wall which divides the kitchen and dressing room. This area was separated into three horse stalls and is on a slightly higher elevation, being reached by a step from the study and by a ramp off the kitchen. The laundry room, located off the dressing area, has been left in its original condition, showing the thick planks of one of the former stalls, and includes one of the many grain chutes that were once part of the stable.

The hayloft has been partitioned and now contains a winter living room, sculpture garden, fireplace, bathroom and three bedrooms. The wood paneled bedroom is the former living area of the stable boy, and still retains the high rise at the bottom of the door, which was needed in order to keep the hay from entering the room. The rear section of the hayloft is now used as a workshop and is only semi-finished.

The patio off the kitchen was created with bricks brought from the old Saint Botolph Studios in order to keep the same vintage feeling. Adjacent to this area is the old potting shed through which an opening was made in order to provide access to the grounds beyond. The landscaping was designed by John Olmsted, creator of New York's Central Park and Boston's Franklin Park, Fenway, Jamaica Way and Arborway. The Japanese Torii gate beyond the potting shed was built from the posts removed from the inner stalls of the stable.

I do not find antique furniture practical for modern day living, so I have tried to blend conservative modern with Chinese and Japanese accents in keeping with the period in which the building was built.

And above all, I have tried to make it comfortable and livable without deliberately destroying any of its original charm. Rather than try to achieve this through one major effort, I chose to live with the house and absorb its personality. When I felt changes or alterations were needed, I did them myself preferring to solve one problem at a time. A house is never really finished, but I feel I have reached a point where I am now content to relax and enjoy it.

The Fall Meeting of the Brookline Historical Society will be held at the Church of Christ in Brookline (built as the private Art Gallery of the late Desmond Fitzgerald), 416 Washington Street, Brookline, on Sunday, November 16, 1969, at three in the afternoon.

Mr. Charles D. Childs, Founder and long-time Director of the Childs Gallery in Boston, will speak to us on the subject of "Collectors and Collections in Greater Boston – Some Personal Recollections".

Patricia A. Aisner, *Clerk*

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## DESMOND FITZGERALD'S ART GALLERY

by S. MORTON VOSE

In the year 1913, a Boston newspaper carried an article with the heading "Brookline Institution Bids Fair to be one of the Country's Most Beautiful", and added that "It is one of the most charming small museums yet projected anywhere".

"The Desmond Fitzgerald Art Museum", we are told, "is on Washington Street a short distance beyond Brookline Village. With its remarkable exhibition of paintings by French and American Impressionists it is distinctly worth a visit by the stranger within Boston's gates. It also merits the attention of Bostonians, but perhaps that is too much to expect." This latter barb by the late Frederick Coburn I shall leave to our guest speaker, Mr. Charles D. Childs, for comment. The point, of course, is that we are sitting in that "most charming small museum" this afternoon.

An historical society, when it concerns itself with buildings, normally turns to structures far more ancient than this one. However, when a building has been nearly unique in its original function, has played an important part in the cultural development of a whole metropolitan area, and especially when these facts have been almost completely forgotten, then it surely would seem to merit the attention of a society such as ours.

Mr. Desmond Fitzgerald, whom some of those present today will remember, was born in New Providence in the Bahamas, in 1846, and by an appropriate continuity, grew to manhood in Providence, Rhode Island. He was an engineer by profession, holding important positions with several railroads, but his most important activities were in hydraulic engineering, and in that capacity he served the Boston and Metropolitan Water Commissions during much of his life. He chose Brookline for his home, built his house where the First National Store now stands, and was a most public spirited citizen. He was, for instance, a Trustee of the Public Library for fully thirty-eight years, and a member of the Park Commission for fifty.



Mr. Fitzgerald was an enthusiastic, and certainly a very far-sighted art collector, and when his paintings began to crowd him out of his home, decided on the construction of this building, connected to the house by a passage, and surrounded by gardens and shrubs which were greatly admired. The museum was open to the public, and when he was present, as he often was in later life, he was happy to guide visitors about himself. It would seem, then, that for some thirteen years the citizens of Brookline had the benefit of an art gallery which cost them nothing. Mr. Fitzgerald died in 1926, and it is by studying the reports of the sale of his collection at the American Art Association in New York that one obtains some idea of what Brookline had on loan, so to speak, and then lost.

One learns that the Fitzgerald collection included *nine* paintings by Claude Monet, who was a personal friend, two by Alfred Sisley, a Renoir, a Pissaro, a Degas, *seven* Boudins, many other French paintings by Maufra, Moret, L'Oiseau, and such Americans as John Twatchman, John Singer Sargent, Winslow Homer, Childe Hassam, and such local favorites as Dodge McKnight and Frank W. Benson. As to prints, he had no less than one hundred and ninety etchings by Benson alone. To all of us this will seem an impressive list, but I wonder how many beside our guest speaker will realize the stunning impact such a collection would have in today's art market. It could scarcely be reassembled in our day, and if it could the price would go far toward operating the Town of Brookline for a year.

I have heard, though I have not seen it written, that the gallery was offered to the Town of Brookline, if it could be maintained as an exhibition museum, but was declined. In any case, a few of Desmond Fitzgerald's paintings remain with us. His will left three French pictures, by Maufra, Bloos, and Van der Weyden, and six watercolors by Dodge McKnight, to the Public Library, where they may be seen to this day.

*Added thought:*

For our Fall and Spring Meetings we always try to select a building which is new to us. Thus I was a bit startled to come across the following note:— "Mr. Fitzgerald's Museum was always open for the meetings of the Brookline Historical Society, and other organizations of which he was a member". I doubt that anyone present today had realized that we were "repeaters"!

## COLLECTORS AND COLLECTIONS IN GREATER BOSTON

### Some Personal Recollections

by CHARLES D. CHILDS

The speaker presented a survey of the development of aesthetic taste in Boston over a period of more than two centuries, as exemplified in the formation of collections and the encouragement of promising artists by Boston patrons of successive generations. Several institutions, as well, were singled out for notice as having played an important part in this process.

The well-known Codman family of Boston was selected as exemplifying the taste and activity of well-to-do Bostonians with exposure to older European painting through travel abroad. An inventory of the painting collection of John Codman, commenced in the eighteenth century, includes the names of seventeenth century Dutch painters such as the Ruysdaels, De Heem and Teniers, the Frenchmen Vernet and LePrince, the latter having invented the process of aquatint engraving, the Spaniard Ribera, and many more. These artists, although well-known in Europe, had scarcely been seen in the United States at this time.

Charles Russell Codman inherited his father's large collection, but added to it an almost equal number of his own purchases, including many made in Europe during his travels. He gave serious thought to the arrangement of the works of art in the family home at 29 Chestnut Street, and his son Richard has left an interesting account of the house during his father's occupancy. He mentions statuary and a stained glass window looking onto the garden, but places special emphasis on the upstairs drawing room. This was an elegant apartment hung with yellow fabric, and lined with paintings. Although used only for the entertainment of guests, its door was always open to the winding staircase, it too, hung with pictures. It was noted that by then the Codman family was adding works by contemporary British masters of their own time, such as Bonnington and Wright of Darby, as well as by Washington Allston, who had become the arbiter of aesthetic taste in Boston. The speaker remarked that, provided the attributions of the works could be maintained, Charles Russell Codman's collection would grace any museum today.

The roll of the Boston Athenaeum as a cultural center in the first years of the nineteenth century was emphasized. This venerable organization, still actively on the scene today, provided encouragement and exhibition space for American artists — and not those of Boston alone — when such opportunities were still very few. Perhaps less well known, and surprising to many, was the importance of Mount Auburn Cemetery in providing commissions for American sculptors such as Hiram Powers and Horatio Greenough. Later in the nineteenth century, the establishment of the Museum of Fine Arts here and of the Metropolitan Museum in New York were events of tremendous cultural importance.

The influence of the Boston painter William Morris Hunt pioneered an interest in contemporary French painting here. Hunt, who died in 1879, had worked under Thomas Couture in Paris and had become acquainted with Millet, Corot, Daubigny and the other artists of the Barbizon School. His influence in this regard and as a teacher of painting was felt strongly in the late 1860's and in the 1870's.

The interest in the Barbizon School, introduced by Hunt and some others, was to be succeeded some years later by an awareness of the methods and theories of the French Impressionist painters. The American expatriate artist, Mary Cassatt (1855-1926) was an important force in making her compatriots aware of the new developments in France. Living most of her life in France, she was a friend of Monet and Degas, and influenced a number of wealthy American collectors in the direction of Impressionism, among them Mrs. Potter Palmer of Chicago, the Havemeyer family of New York, and Mrs. J. Montgomery Sears of Boston.

Among more recent Boston collectors, particular mention should be made of Mr. John T. Spaulding, who with the advice and guidance of the Brookline artist, Charles Hovey Pepper, assembled an outstanding collection at a time when this new French movement was still scarcely accepted, or even known, here. He was particularly interested in the still life work of the Impressionist painters, though by no means exclusively so. In addition, Mr. Spaulding purchased works by then young and unknown Americans, long before they achieved their eventual reputations. Among these were such names as Edward Hopper, and the Boston Impressionist, Arthur Clifton Goodwin. His interests were thus kindred to those of Desmond Fitzgerald, in whose former gallery building we meet today, though Mr. Spaulding's collection was formed later, and is better known. His collection has greatly enriched the Museum of Fine Arts, where it was received as a bequest.

To mention but one more from a number of still other landmark collections, attention might be called to material of quite a different nature, assembled by the late Allan Forbes, long President of the State Street Trust Company. Soon after joining the bank, he started searching for pictures, the documents relating to the commercial history of the area, and most particularly of ocean transportation. In time his collection became known as one of the foremost of its kind. Boston families have a strong tendency to retain and pass on their heirlooms to succeeding generations. Thus it seems likely that a fair proportion of the works collected over the years by art-minded Bostonians are still here, and in private hands.

(Reported by S. Morton Vose)