

# THE SEHS NEWSLETTER

532 Massachusetts Avenue, Boston, Massachusetts 02118-1402

Vol. 23, No. 1

WHERE ARE THOSE



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### Exhibition Update

## Down Washington Street: Visions of the Past, Present, and Future

by Kimberly A. Shilland

*During the past two years The South End Historical Society (SEHS) has been planning a major exhibition on the history of Washington Street. A collaboration between The SEHS and The Bostonian Society, the exhibit will appear at the Old State House in Boston. The exhibition will focus on the significance of one of Boston's most important thoroughfares and its relationship to the South End. Curator Kimberly A. Shilland gives our readers a backstage look at planning the exhibit.*

photo: Richard O. Card

MANY OF you have been following the progress of the exhibition closely over the past two years and may wonder how a project like this happens. A great many steps are involved in the process. Having an idea is a good start, but many steps follow requiring the efforts of numerous people to transform a good idea into a strong exhibition which is both informational and interesting. In 1991 a committee of The SEHS members met and began to give a realistic shape to the exhibition and programs by joining ideas with concepts and themes. Raising the monies required for such an event has been, and still is, the biggest

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Washington Street in the South End



# The Mystery of the Missing Fragonards

by John A. Neale

**F**OUR LARGE masterpieces by one of the leading artists of the eighteenth century are missing from a South End residence on Washington Street! Fragonard's series, *The History of Love*, is worth millions of dollars. The only other missing Boston paintings that surpass them in value are the works recently stolen from

the Isabella Stewart Gardner Museum.

Jean Honoré Fragonard (1732-1802) was one of pre-revolutionary France's most popular painters. He is recognized by art critics for the quick, bold brushwork and subtle lighting that anticipated the impressionists who followed him a century later. His works number among the

photo: courtesy of the Museum of Fine Arts



View of the Deacon House from the corner of Washington and East Concord Streets, in approximately 1871. Two years in the making, it was one of the largest (20,000 sq. ft.) and the most unprecedented houses built in mid-century Boston. To the right is one of the porter's lodges that flanked the front gates.

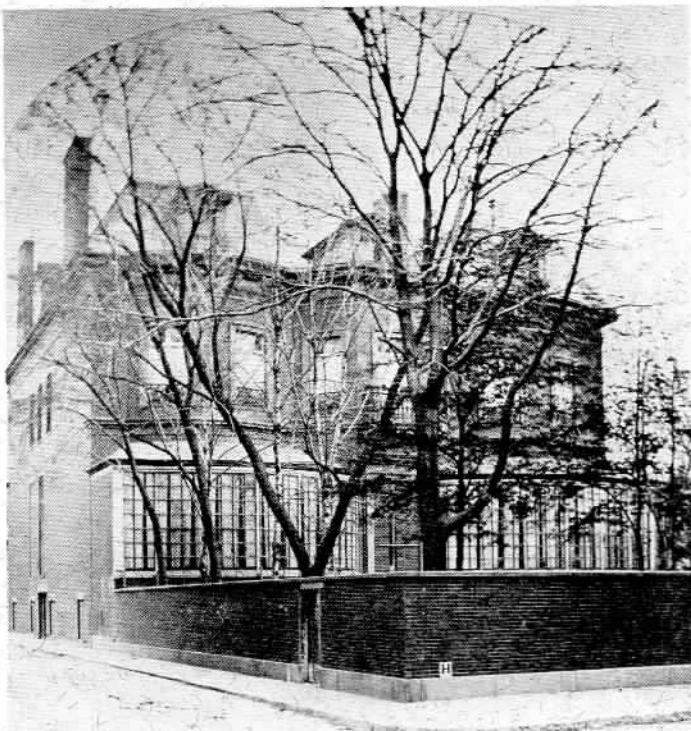
This newsletter is published by The South End Historical Society, 532 Massachusetts Avenue, Boston, MA, 02118; office telephone (617) 536-4445. The opinions expressed by the contributors are not necessarily those of the historical society. Every effort will be made to return unsolicited manuscripts submitted for possible publication if accompanied by a self-addressed, stamped envelope. Those interested in printing articles must obtain written permission from the editor. Copyright, The South End Historical Society, Inc.

Receipt of *The SEHS Newsletter* is a privilege of membership in The SEHS, an association of people interested in the recognition and preservation of historic resources in, and recording the history of, the South End of Boston. Individual membership is \$15 per year; family and dual memberships are \$25.

**Officers:** Arthur F. Howe, President  
Susan Park, Treasurer  
Barbara Anderson, Secretary

**Editing and Design:**  
Step Up

photo: courtesy of SPNEA



*The Deacon House from West Concord Street. Glass conservatories covered the rear of the house, filtering the light admitted to (l. to r.) the dining room, the Montmorency salon, and the Marie Antoinette boudoir.*

most prized possessions of the Louvre, the Metropolitan Museum of Art, and London's famous Wallace Collection of French Art. Art historians have been alerted to the loss of the four Fragonards, but no one has any idea to their whereabouts at the present time.

There have been no headlines in the *Boston Globe* about the missing masterpieces because until recently no one knew they were gone! In fact, until a short while ago, no one in the art world of 1994 even suspected that they still existed. How could this be? Well, the four paintings in question have been missing since 1871, and they were not stolen; they were sold at an auction in that year for the paltry sum of \$1,200. Even in adjusted dollars, they were a bargain. Since that day, no one has seen or heard of them; or if they have, they are not telling.

Perhaps a little background is in order here. The story of the missing Fragonards starts with one of the most astonishing houses in nineteenth-century Boston, the Deacon House.

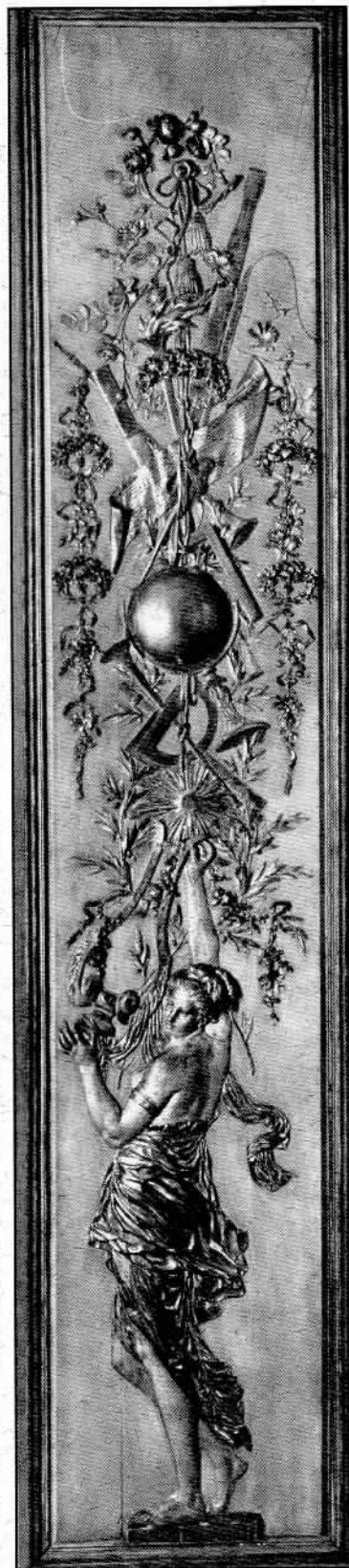
When completed in 1848, the Deacon House was the first building in America to sport a "French" or mansard roof as we would describe it today. The house and grounds filled the entire end of the block on the north side of Washington Street between West Concord and Worcester Streets. Lauded by one contemporary observer as "a hotel of the faubourg St. Germain transported to the streets of Boston," the red brick mansion was surrounded by a high brick wall with a porter's lodge flanking the double gates that led to the carriage drive.

Behind the gilded ironwork and tall windows, this "foreign"-looking house was arranged along French lines and furnished with complete rooms of paneling, fireplaces, and

furniture brought over from Paris, an unheard-of practice at the time. The designer was Jean Lemoulnier who was brought over from Paris to work in Boston Architect Gridley J. F. Bryant's office. The client was Edward Preble Deacon, a handsome young man "without visible property" but very highly developed taste who had married the daughter of Peter Parker, one of Beacon Hill's wealthiest citizens. With the father-in-law paying the bills, Deacon went on two extended shopping trips to Paris in 1846/'47 and 1848 to furnish the new house. The result created a sensation in Boston.

An entrance hall three stories tall led to a suite of salons with 18-foot ceilings, connected by double doors aligned in the French manner so they could be thrown open to allow an unbroken view from the front of the house to the back. Gilded paneling from the Hotel Montmorency in Paris covered the walls of one of the salons. Plush carpets were laid over "variegated floors inlaid in figures," and even the bronze door handles had lock plates decorated with hand-painted Sèvres porcelain.

The room that excited the most interest among visitors was the Marie Antoinette boudoir, an oval-shaped room on the corner of the house that was said to have been brought from France whole, with every detail arranged exactly as it was when occupied by the unfortunate queen. The walls were of quilted satin, and the ceiling was



*One of the eight gilded panels from Ledoux's Hotel Montmorency, purchased in Paris by Edward Preble Deacon for his South End mansion. They are now on display at the Museum of Fine Arts.*

photo: courtesy of the Museum of Fine Arts

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(Continued from Page 3)

covered with little butterflies surrounding a Fragonard ceiling painting of cherubs at play from which descended a large crystal chandelier.

With the exception of an ornate gas jet on the newel post in the entry hall, the principal rooms of the house were lit exclusively by candlelight. The magnificent chandeliers, candelabras, and wall sconces required more than 400 candles when all the main rooms were in use, an astonishing extravagance at a time when gas light was already a standard feature in the homes of the well-to-do. The Deacons were far ahead of their contemporaries in certain other modern comforts, however, for all the bedrooms were complemented by private baths and dressing rooms.

Staffed with French footmen dressed in fancy livery, suppers and balls at the Deacon House became the most sought-after invitations in Boston. The elegance soon ended, however, for Deacon died of consumption in 1851 at the age of only 38. His wife became a virtual recluse and eventually moved to Paris. The house was opened for one last party in 1865 thrown by her son Edward Parker Deacon and then closed permanently.

Six years later the Deacon house and its contents were auctioned off at the biggest such auction in Boston's history. Thirteen thousand people purchased preview tickets, the line winding out onto the street and policemen staffing every room. Among the chief attractions at the auction, besides the house itself, were four large Fragonards set into the walls of the main salon. Described in the auction catalog as *The History of Love*, a newspaper report at the time also referred to them as *The Errors of Love*, going on to say that "These pictures, which were from the Montmorency Chateau, were painted by Fragonard for Marshal Soubisse and are among the finest paintings in the whole collection."

The first day of the two-day auction, when the principal artworks and furnishings were sold, one of Boston's leading citizens purchased *The History of Love* for \$1,200. His name was Henry Lee, one of the founders of Higginson & Lee, stockbrokers to Boston's Brahmin business community.

A number of pieces from the auction now reside in the collection of Boston's Museum of Fine Arts (MFA), including the dining room's famous François Boucher paintings, *Halt at the Spring* and *Returning from Market*, and the gilded paneling from the Montmorency salon. The large Flemish tapestry that hung over the staircase was also recently put on display at the MFA.

## WHERE, OH WHERE DID THE FRAGONARDS GO?

THE ENDURING mystery of the auction concerns the four Fragonard paintings. Modern Fragonard scholars are not familiar with the works, for they have vanished into obscurity, yet recent research shows that if they survive, they would be among the artist's greatest achievements.

Among Fragonard's most renowned existing works are



Fragonard's portrait of the famous dancer Mlle Guimard, painted about the time he began his series, *The Apotheosis of Terpsichore*, for the salon of her new villa in Paris. Owned by the Louvre.

another set of four large paintings known as *The Progress of Love*, on display at the Frick Collection in New York. Four different moments in a young couple's developing love affair are the focus of these lush, romantic landscapes set in a garden of deep blue-green foliage and bursting flowers. They were painted for Louis XV's mistress, Madame du Barry, for a new pavilion at her chateau Louveciennes, designed for her by eighteenth-century France's greatest neoclassical architect, Claude-Nicholas Ledoux (1736-1806) in 1772. Madam du Barry rejected the four paintings for some that were more in the new neoclassical mode, probably finding the Fragonards to be a little old-fashioned.

Shortly before beginning Madam Du Barry's commission, Fragonard had been commissioned to paint four works of similar size for another famous woman of the time, Marie-Madeleine Guimard. These works have been believed lost by modern art historians, and no actual sketches or copies of them are known to exist.

Mademoiselle Guimard was the premier dancer at the Opéra, one of the most celebrated women of the theater in Paris, and also one of Fragonard's lovers, in spite of his recent marriage. She was kept on a royal scale by Prince Maréchal de Soubise, and he paid the bills when she hired Ledoux to build her a villa on the Chaussée d'Antin in Paris.

The villa was started in 1770, and Mlle Guimard commissioned Fragonard to create a series of four paintings on mythological subjects to decorate the salon. The central figure in one of the panels was described by one contemporary observer as Terpsichore, the Muse of

dancing, graced by the face of Mlle Guimard herself. The panels have also been called *The Apotheosis of Terpsichore* by some scholars.

One account states that the work took a great deal of time, and an impatient Mlle Guimard kept asking "Monsieur Fragonard, will it never be finished?" Apparently Fragonard had tired of her haughty pride by then, and his response was to quit, saying "It is finished!" The wounded Mlle Guimard then hired none other than the young Jacques-Louis David to complete the works, but his contribution at that point was apparently minor.

Mademoiselle Guimard's villa was destroyed during the nineteenth century, but on December 21, 1846 four large paintings with subjects drawn from mythology, with an attribution to Fragonard, appeared at a public sale in Paris. This also happens to have been the same time Edward Preble Deacon was in Paris purchasing the four large Fragonards that the Boston newspapers said had been painted for a "Marshal Soubisse." It appears the journalists of the time were giving us an Americanized version of the name Prince Maréchal de Soubise and confusing Hotel Guimard with the Hotel Montmorency. It is probably a safe bet that reporters of the day were not intimate with eighteenth-century Paris and its personalities.

Did Deacon purchase *The Apotheosis of Terpsichore* in 1846 and hang the works in his South End mansion? This appears to be a distinct possibility. The 1871 auction catalog, describing the paintings, says the "central female figure is a portrait of the Princesse ' . . .'" leaving an enigmatic blank where the name Guimard might easily be filled in. Another viewer at the Deacon auction described "robustious young cherubs tumbling about in midair, irrespective of all laws of gravity," a theme seen in many Fragonard sketches of those years that are felt to be possible studies for portions of *The Apotheosis of Terpsichore*.

The descendants of Colonel Henry Lee who have been contacted have no clue as to the whereabouts of the paintings their ancestor bought from the Deacon House. Furniture from the Montmorency Salon that Col. Lee bought at the auction was recently sold by the family, but



*The Lover Crowned. The fourth and last in Fragonard's series The Progress of Love, painted in 1772 to decorate the walls of Madam du Barry's new Ledoux-designed pavilion at Louveciennes. Owned by The Frick Collection, New York City.*

the Fragonards have vanished without a trace.

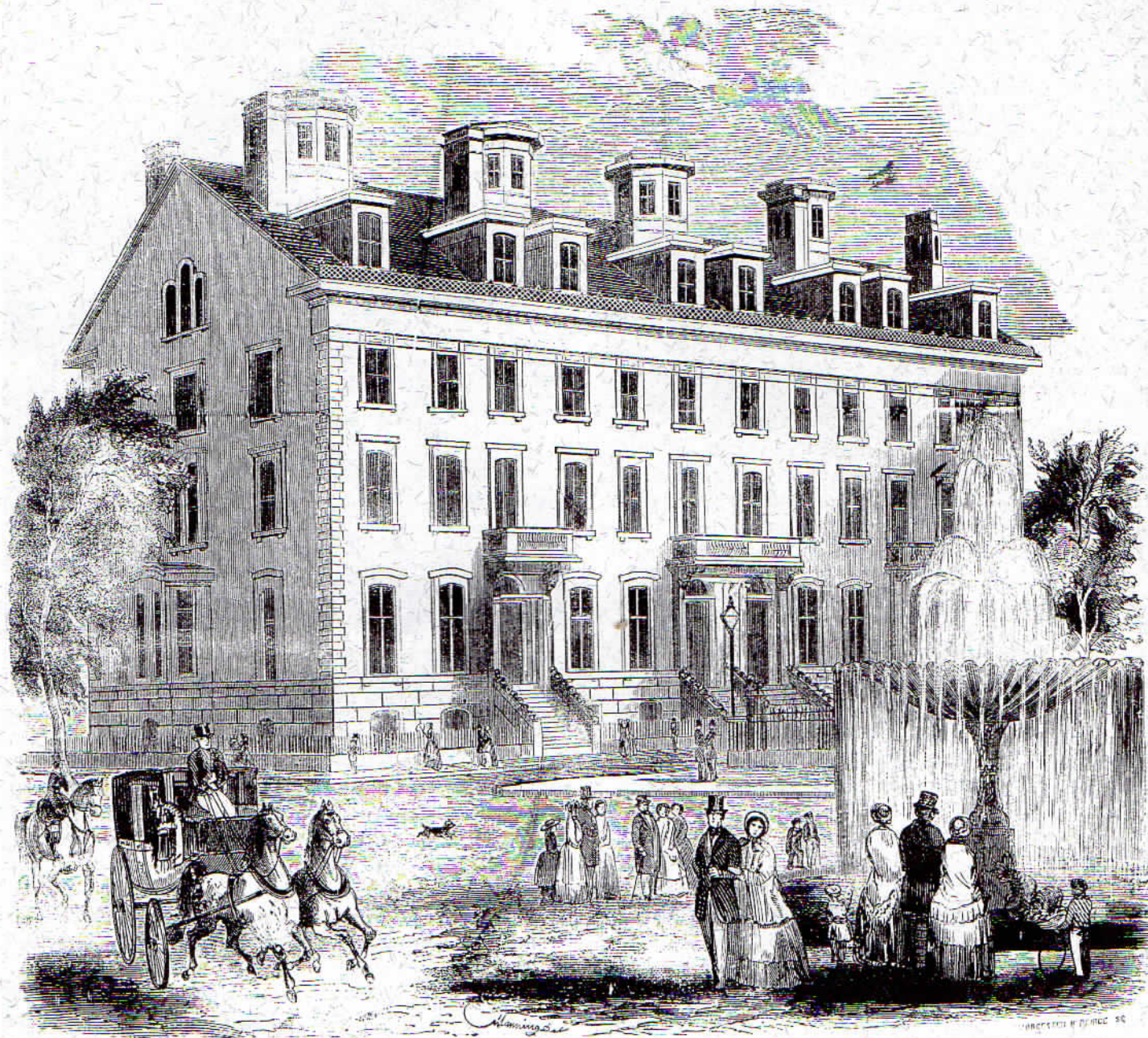
As to their potential authenticity, one art scholar who was contacted confirmed it is unlikely that the paintings are copies or fakes because there was little or no real demand for Fragonard's work when Deacon was on his Paris shopping trips in 1846/'47 and 1848. The only other possibility is that they were painted by an apprentice in Fragonard's studio, but until they turn up, this is impossible to determine.

So, the next time you visit a sidewalk sale or flea market, keep your eyes open. If you see four dusty oil paintings filled with cupids and the Muse of dance that no one will buy because they are too large for their living room wall, pull out that check book and start bargaining. You may decide to use the opportunity never to work another day in your life, or you may decide to take them home, enjoy them privately, and keep the secret a little longer...\*



*Mademoiselle Guimard's Ledoux-designed villa was destroyed in the nineteenth century, but four large paintings appeared at a public sale in Paris at the time that Edward Preble Deacon was there shopping.*





*Block of buildings in Blackstone Square, Boston, as illustrated in Gleason's Pictorial Drawing Room Companion, Saturday, November 15, 1851. This is one of many drawings to appear in the exhibition Down Washington Street.*

## Planning an Exhibition

*(Continued from Page 1)*

challenge. Our ideas seem to be limitless but our finances are not!

We are approaching our goal, however, thanks to a change in our initial plan. The SEHS is collaborating with The Bostonian Society, the city's history museum, which has made a strong commitment to exploring neighborhood history in innovative ways. The exhibition will be held at the recently restored Old State House from May 1994 until

April 1995.

Our collaboration with The Bostonian Society has enabled the project to move forward at a rapid pace, with the opening only a few months hence. The Bostonian Society staff brings years of expertise to this project. We will broaden our initial themes somewhat to encompass the Bostonian Society's focus on humanities; in addition to architecture and transportation, we will look at related topics such as immigration, social and cultural history, and urban renewal. The exhibition will still provide a forum for calling attention to numerous preservation concerns such as the stabilization and restoration of the Allen House, the



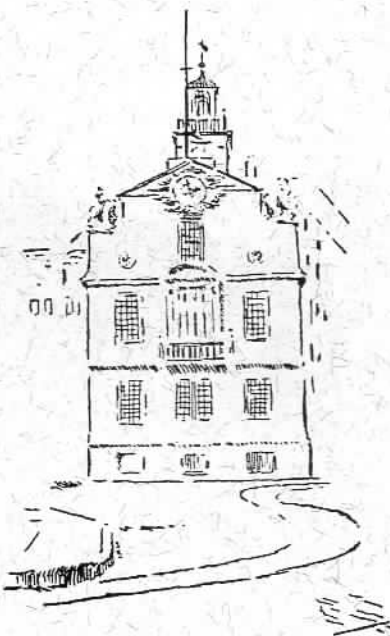
photos: Kimberly A. Shilland



*Blackstone and Franklin Squares play an important role as residential enclaves off Washington Street.*

Smith block, and the Porter House. We believe the exhibition will have wide appeal: the intrigue of the great houses such as the Deacon House; the social, religious, and musical history; not to mention the area's transportation and planning achievements combine to give great allure to Washington Street. Many of the challenges facing Washington Street are similar to those of other neighborhoods and cities.

Materials have been requested from the Boston Athenaeum, The Bostonian Society, the

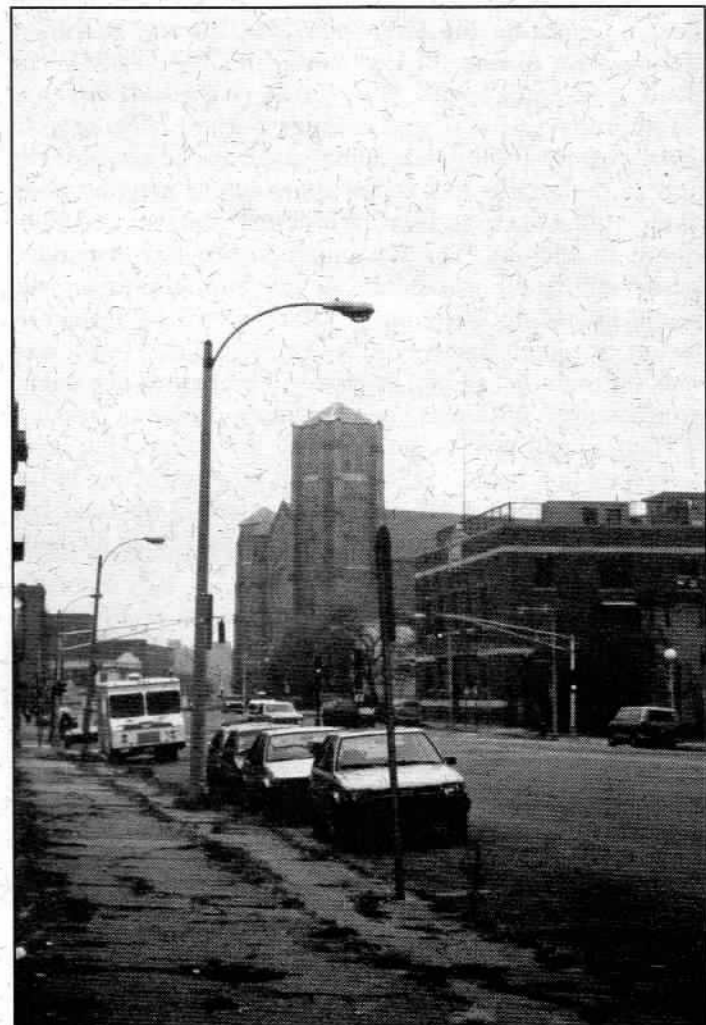


*Down Washington Street will appear at the Old State House from May 1994 to April 1995.*

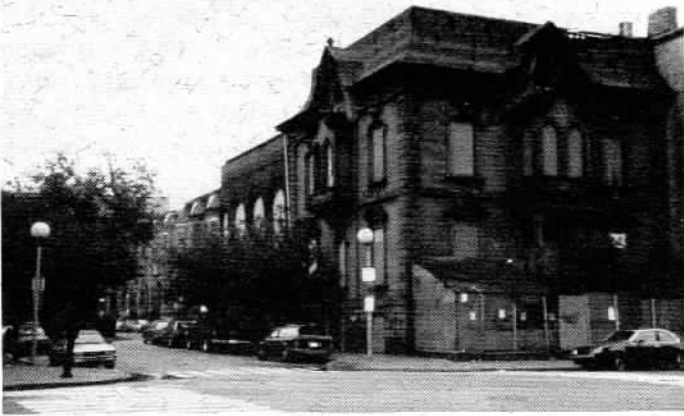
Fine Arts and Rare Books Departments of the Boston Public Library, the Massachusetts Historical Society, the State Library of Massachusetts, the Society for the Preservation of New England Antiquities, community groups, institutions, and private individuals. We are seeking permission for more than 70 items including photographs, drawings, prints, maps, and architectural artifacts.

Our attempt to raise money has occurred during a difficult economic time, which heightens the competition for smaller allocations. In addition, we are an unknown entity to many sources and, as this is a new endeavor for us, we do not have a track record. In spite of this, thanks to the untiring efforts of fund raiser Mary Leen, we have secured \$2,300 in grants awarded by the National Trust for Historic Preservation, the Boston Foundation for Architecture, and the Prudential Realty Group. The bulk of the money is restricted for use in our educational programs, such as multilingual walking tours for schoolchildren. The SEHS has funded a research assistant, Maura Lyons, to work on this project. A tremendous amount of material has been collected which will be made available to researchers once the exhibition opens. Over the next few months, we will be developing text panels and label and brochure copy as well as an invitation. An exhibition

*continued on Page 8*



*A view of Washington Street looking toward Holy Cross Cathedral. With the elevated track gone, many are waiting to see what will happen next.*



*The Allen House, like the Porter House and Smith block below, needs numerous repairs to bring it back to a healthy existence. The exhibition will focus attention on this issue.*

designer and fabricator will be selected. We will work with The Bostonian Society staff to develop educational and public relations materials.

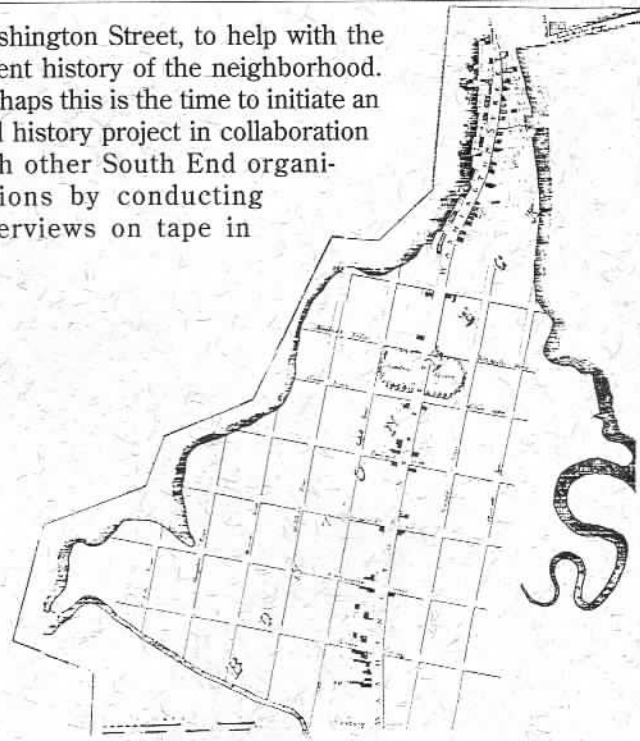
If funds can be secured, we would like to develop two important components of community outreach. A smaller version of the exhibition will travel to interested venues within the South End as well as the larger metropolitan area, perhaps via branch libraries. Local sites may include the Boston Center for the Arts, South End Library, Inquilinos Boricuas En Accion, Boston Center for the Arts, United South End Settlements, Holy Cross Cathedral, Roxbury Community College, and Quincy School. The second initiative is a traveling slide show, which will be available not only to the groups mentioned above but to neighborhood associations such as Ellis, Worcester Square, and Pilot Block. In addition, The Bostonian Society has developed school and family workbooks for previous exhibitions and would like to do the same for the South End project. A forum or panel discussion, lectures, gallery talks, and walking tours for all age groups will be part of our public programming. We want to reach as many people as possible.

There is still time to get involved. We are seeking ideas from long-time residents, individuals who are active in the community, and institutional representatives who can talk about their life in the South End, with particular focus on



*The Porter House is a rare, nineteenth-century survivor.*

Washington Street, to help with the recent history of the neighborhood. Perhaps this is the time to initiate an oral history project in collaboration with other South End organizations by conducting interviews on tape in



*The Neck from the J. G. Hales map of 1814*

order to capture irreplaceable South End history. We are also interested in convening a forum or panel discussion of politicians, neighborhood and city representatives, architects, historians, and business leaders concerning Washington Street. The exhibition will provide an ideal vehicle to add to the discussion of the future of the street and to investigate its rich and neglected past.✦

Committee: Kimberly Shilland, curator; Mary Leen, fund raiser; Maura Lyons, research assistant; Arthur Howe, Susan Park, John Neale, Conrad Agneta, and John Piltzecker, The SEHS.

*Architectural Historian Kimberly Shilland is curator of architectural collections at the MIT Museum. The collection consists of more than 15,000 drawings from the 1840s to 1968 chronicling the history of architectural education in this country. She is writing her doctoral dissertation at Boston University.*



*Once a mid-nineteenth-century, brownstone-clad building, the Smith block could be restored to serve any number of purposes.*



# Visitors Enjoy South End House Tour

by Nancy Parker Wilson, Board of Directors

**T**HE 25TH South End Historical Society House Tour was a resounding success this year. We raised nearly \$10,000 made possible by the generosity of the homeowners and church officials whose buildings were included, the sponsors, and certainly the 140 or so volunteers who worked on the day of the tour.

The South End, as the largest Victorian Landmark District in the United States, is good cause for the pride its residents possess. Though we have an increasing number of wonderful restaurants, interesting stores, and galleries, the soul of the South End begins with its architecture and the beautiful buildings that make up the neighborhood. Many residents believe the House Tour is an excellent way to introduce the South End to the greater Boston community, which is why it was started many years ago.

Putting the tour together involves many logistics and a great deal of dependence on our members and friends. It's a lot of work, but with a good committee, as we have had for the last two years, it's fun.

First we must identify 10 or 11 places; these are mostly homes, but we have included churches. This year the Community Music Center was on the tour and last year we featured the Boston Ballet. Next year? Any ideas?

Homeowners are extremely generous and supportive, opening their homes to 800 to 1200 strangers. The visitors love to see how others live, get decorating ideas, and enjoy the eclecticism and splendor of our South End homes.

Once the houses are identified (1994 is almost set) the committee's volunteer coordinators begin the most vital mechanism. Finding 10 house captains, who in turn find another 10 to 12 house sitters who serve two-hour shifts at a particular house. Some individuals

really enjoy house sitting and may sit at more than one location. It's an opportunity to watch and talk with people who have similar interests.

Often the participants share ideas and the conversation becomes enlightening, whether the subject is architecture, design, Victoriana, or the community.

These volunteers are invaluable to the House Tour and to The South End Historical Society. The two hours that a volunteer contributes on that day help raise the funds to provide interesting programs for the historical society's membership and public. It also allows the historical society to serve as a resource

in the areas of education, conservation, preservation, and research.

Next year we have a wonderful House Tour in the works. Bits and pieces include the newly refurbished Shawmut Avenue, Blackstone and Franklin Squares, American Institute of Architects honor recipient Langham Court, Haven Street, some of the award-winning community gardens, and, crossing Tremont, the Claremont neighborhood.

We always need volunteers who are enthusiastic about the South End and the historical and architectural value of the neighborhood. We are also always looking for individuals who would be interested in having their houses on the tour. If you've been on the tour, you know we choose houses that are interesting, beautifully preserved, completely changed, liveable, or have unique qualities, such as gardens, and so forth. We'd love to see yours!

Please contact us if you'd like to be on one of the committees by selling tickets, arranging publicity, being a house captain, house sitting, and offering moral support.

Also a special thanks to Nick Russo and our wonderful committee this year: Jackie Leabman, Mary Canby, Lynn Roy, Liane Crawford, and Karen Parker. ♦





# Ball Scheduled. Save the Date!

**W**E ARE planning the South End Spring Ball scheduled for Saturday, April 23. Please consider being a sponsor. You will soon be receiving your letter from the president requesting your sponsorship. We are forming the committee now. If you would like to join us, please contact The South End Historical Society at 536-4445.  
*Nancy Parker Wilson*



## - C a l e n d a r -

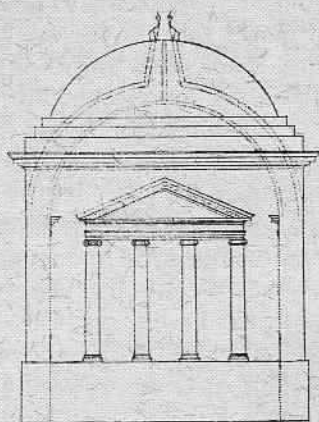
### First Tuesday of every month:

South End Landmarks Commission  
Room 801, Boston City Hall  
4 p.m.; public invited  
For information, call (617) 635-3850

### Second Thursday of every month:

The South End Historical Society  
Board Meeting  
Francis Dane House  
532 Massachusetts Avenue  
7:45 p.m.

### COMING EVENTS:



### FEBRUARY

Tuesday, February 15, 1994  
6 p.m.

#### *Members' Program*

Kimberly A. Shilland  
"Architecture is My Delight"—  
A Glimpse at One of  
Thomas Jefferson's Many Talents

### The MIT Museum

265 Massachusetts Avenue  
Cambridge  
RSVP by Thursday, February 10  
call 536-4445  
for directions, call 253-4444

### MARCH

Saturday, March 19, 1994  
11 a.m.-6 p.m.

Sunday, March 20, 1994  
noon-6 p.m.

Cyclorama Flea Market  
of Antiques and Collectibles  
over 100 dealers  
Cyclorama, Boston Center for the Arts  
539 Tremont Street  
Boston  
Admission: \$4.00; \$3.00 with coupon  
for information, call 536-4445

### APRIL

Saturday, April 23, 1994  
7:30 p.m.-midnight

The South End Historical Society Ball  
Boston Center for Adult Education  
5 Commonwealth Avenue  
for information, call 536-4445

### MAY

The South End Historical Society  
Annual Meeting  
Election of new officers  
Date, time, and location to be announced



## NEWS • AND • EVENTS

**A**T THEIR October meeting members of The SEHS Board of Directors made plans to beautify the garden in front of the historical society's headquarters at 532 Massachusetts Avenue as a memorial to Janet Bryan who died several days before the meeting. Janet had served on the board as meetings and functions committee chairman since 1991. She was responsible for a series of outstanding programs and events, the most recent only two weeks before her death.

Members of the board voted to designate funds and solicit donations in memory of Janet Bryan to beautify the front yard. They also voted to erect a plaque in Janet's name and a fence in order to prevent vandalism of the garden.

The SEHS members who would like to make a contribution to the memorial fund can do so by contacting Frances Duffly at the society's headquarters, telephone 536-4445. All contributions will be acknowledged to Janet's family.

## New Members

Alison Barnett  
David Black  
David F. Crowley, Jr.  
Geoffrey Davis and Jeremiah Sullivan  
John B. Dodge  
Murray Henry and Marilyn Nordby  
Dr. Jonathan Melman  
Gregory E. Miller  
Sandra S. Moore  
James Oliver and Don Wunder  
Marilyn Pond  
Jason Posner  
Joseph A. Rondinelli  
Patricia J. and Gregory E. Smith  
Craig Stanton Sweeny  
Michelle Viotty  
Scott D. Ward

## Welcome Greet A New Neighbor with a Membership To The SEHS

**B**ECOME A PART of the effort to preserve the South End, one of Boston's most unique and important neighborhoods, by joining The South End Historical Society. Your dollars and membership will help us achieve our objective of preserving the physical fabric and interpreting the history of the South End for present and future generations.

Newsletters, publications, programs, tours, and numerous other activities are all part of The South End Historical Society. We hope you will support our neighborhood by joining our society and becoming part of these activities.

name or  
names \_\_\_\_\_

address \_\_\_\_\_

zip \_\_\_\_\_

telephone \_\_\_\_\_

full-time student...	\$10.00
individual.....	15.00
family/dual .....	25.00
patron.....	75.00
life (indiv.).....	300.00
additional	
contribution.....	25.00
.....	50.00
.....	100.00
total .....	\$

Please make checks payable to The South End Historical Society. All contributions are tax deductible.



# Twelfth Night Reception for New Members



THE SEHS and its new members found a few more hours for folly to celebrate Twelfth Night on Wednesday, January 5. The enormous double parlor of the Francis Dane House at 532 Massachusetts Avenue glowed with tall white tapers, pale dried flowers, and evergreens arranged on the house's beautifully carved Carrara marble mantelpieces by Bill

Mitzner. Proprietor of Florette at Tremont and Dartmouth

Streets, Mitzner also designed the kissing ball hung over the refreshment table.

Before bidding good-bye to the holiday realm with their Twelfth Night celebration, members welcomed new members at the cider and wine reception and feasted on French pastries from the New Paris Bakery. They sampled brownies, too, that might have been sent up from the kitchen below via the dumbwaiter, and Frances Duffly's recipe for her grandmother's sponge cake—not exactly as she remembered it but as close as she could come without having the pan her grandmother baked



*Frances Duffly*

it on. The lemon snaps Duffly baked were the recipe of the late Janet Bryan.

President Arthur Howe recalled the Twelfth Night when members celebrated to the strains of a harp; this year the International Trio played Hayden under the parlor's round-headed windows. Cellist Augustine Rodriguez is Howe's neighbor; hearing the trio's practice drifting across Montgomery Street, Howe asked them to play. Rodriguez was joined by flautist Cynthia Wooley and violinist Peter Hughes. The trio has played on Newbury Street for First Night and appeared on an episode of the Channel Five television newsmagazine *Chronicle*.

Members brought canned goods for the South End Neighborhood Action Program, Inc. (SNAP). Executive Director Pat Cusick accepted the donation.\*



*Arthur Howe, president, The SEHS*

**Members: a reminder—don't forget to send in your membership renewal.**



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