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CYRUS A. BARTOL AND THE MAKING OF MANCHESTER AS A SUMMER RESORT LECTURE FINDING AID & TRANSCRIPT

Speaker: William Cross

Date: 6/11/2011

Runtime: 1:04:29

Camera Operator: Bob Quinn

Identification: VL34; Video Lecture #34

Citation: Cross, William. "Cyrus A. Bartol and the Making of Manchester as a Summer Resort." CAM Video Lecture Series, 6/11/2011. VL34, Cape Ann Museum Library & Archives, Gloucester, MA.

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Language: English

Finding Aid: Description: Karla Kaneb, 4/25/2020.
Transcript: Karla Kaneb, 4/1/2020.

Video Description

Board of Trustees member William Cross speaks about the speculative land developments of Cyrus A. Bartol, who was at one time the pastor of the Old West Church in Boston. Bartol became enamored with Manchester-by-the-Sea in the late 1800s after a visit and purchased land on three prominent points in the town. He subsequently capitalized on the enthusiasm of wealthy Bostonians to own a

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summer residence on Massachusetts' north shore by building and selling numerous houses on his properties, many of which still stand today in altered form. Cross leads the audience step-by-step through a slide show that chronicles Bartol's real estate activities and winds up by assessing the financial success of his venture. The images in this presentation offer an extensive tutorial in the development of residential architectural design through the years.

Subject list

Cyrus A. Bartol	Tuck's Point
Fitz Henry Lane	Smith's Point
Sanford Robinson Gifford	Norton's Point
Winslow Homer	Masconomo House
J. Warren Merrill	Kraggyde
Orson Squire Fowler	Peabody and Stearns
Junius Wilkes Booth	Manchester Chowder House
Arthur Little	Manchester Yacht Club
Frederick Law Olmstead	Manchester Rotunda
George Nixon Black Jr.	Shingle style architecture
Phrenology	

Transcript

Ronda Faloon 0:18

Hi, my name is Ronda Faloon. I'm the director of the museum and I'd like to welcome you all here this afternoon. Before I introduce Bill, I just wanted to let you know about a couple upcoming programs that we have here at the museum. On your way out the door, you'll see This Summer at the Museum. It's a schedule of all the programming that we'll have throughout through September. We have a program out there for all the children's programming that we offer at the museum. We have a number of events that take place once a month at the White-Ellery House which is the 1710 house that the museum owns in the rotary at Grant Circle, and we show contemporary art there for one day per month, and it's a great way for you to see the house and also to see some of the work that's being done on Cape Ann today.

1:08

And on June 18, we have the opening of an exhibition, Margaret Fitzhugh Browne, 60 years of Painting on Cape Ann [sic]. She was a portrait painter, a Boston School portrait painter, but she also summered in Annisquam. And, she has a great history in the contribution she made to art here, as well as the Wax Works and cultural life on Cape Ann. So it's a fun exhibition. I encourage you all to come. And finally, we participate in a program, SeArts, which is a local cultural organization. They're trying to get numbers for the kinds of cultural activities that people participate in on Cape Ann. So, if you have time and are willing, we'd love to have you fill out a survey about your participation in this event today.

2:08

So, Bill. Sorry! I'd like to welcome you all to Bill's presentation. It's an encore presentation of Cyrus Bartol and the making of Manchester as a summer resort. It's presented by one of the museum's board members, Bill Cross, in a minute. He's also a Manchester resident. Over the last few years, Bill has become an integral part of the museum's landscape. He bravely led the challenge, the charge, in the restoration of the 1710 White-Ellery House and was a significant contributor to the museum strategic planning process. He's probably, and I've said this before, infiltrated more corners of the museum than any other board member. Bill researches in the libraries, he links teachers to our educational programs, he's trimmed trees at the White-Ellery House, he's helped us plan exhibitions.

3:00

Bill approaches every project here with a high level of excellence, integrity and contagious enthusiasm, and I know that this talk will be no exception. It's interesting to note that the museum has its roots in the Lyceum movement. The Lyceum movement flourished here in the mid 19th to the 20th centuries. And during this period, hundreds of informal associations were established for the purpose of improving social, intellectual and the moral fabric of our society. Lyceum members embraced education as a lifelong experience. And we really appreciate Bill's part in continuing this tradition. So thank you, Bill.

Bill Cross 3:45

Thank you, Ronda. It's a real honor to be able to speak here today about the town of which Ellen, my wife who's in back, and I have lived for the last 15 years.

4:00

And to speak about a remarkable man I feel I've gotten to know a little bit over the last year or so reading his letters and learning about what he did in our town. For many of you, this is only the umpteenth visit of yours to this museum. But for some of you, it's the first time you've been here. And I have to say it has been a great honor to serve on the board of the museum and a joy to see it open its doors, both figuratively and literally, over the last few years under Ronda's leadership. It is a museum unlike any other in the whole country, I think, where not only is there a nationally significant collection of American Art, particularly paintings, but also where

we have the artifacts and architecture, that ground that art in a rich and complex sense of place.

5:03

And you can walk out our doors and walk down to the waterfront and see the various sites that inspired Fitz Henry Lane, Gloucester's greatest artist, to paint many of the canvases that you see on the floor just above us. And that same landscape has also inspired Winslow Homer and Marsden Hartley and Edward Hopper, and countless of America's other greatest artists. So you're in a special place. It is a place of real local art and local history and local culture. And today we're going to talk about just one or two neighborhoods of one of the four municipalities that comprises Cape Ann. It's far less known than the one we're in right now. Gloucester is the largest by far of the four municipalities in Cape Ann. But Manchester has its own charms, and hopefully you'll feel more of those by the end of the talk.

6:17

The subject today is Cyrus Bartol and the making of Manchester as a summer resort. And this talk would not be possible without the help of many others, including Slim Proctor who is with us today and is a real treasure, who I spent a lot of time with over the last year preparing for this talk. Slim is the longtime archivist of the Manchester Historical Society and builds herself on the shoulders of Frances Burnett, her predecessor, and others who have been devoted to building a deeper understanding of the history of our town.

7:05

Cyrus Bartol was a major public intellectual in 19th century Boston. Born in 1813, he went to Bowdoin College, and after graduating from Harvard Divinity School, quickly became assistant to one of the best-known clergymen in Boston, the pastor of this church, Old West Church, which is at the corner of Stanford and Cambridge streets today on the edge of the Mass General campus. And he was assistant to Charles Lowell, the long-time pastor, and then succeeded him. The church still stands today and is now operating as a church again after closing not long after the end of Bartol's pastorate, and becoming for much of the 20th century a branch of the Boston Public Library.

8:11

Bartol was a famous character in Boston. You get a sense of him, of his authority, in front of the pulpit. One of his friends and contemporaries said of Bartol that his Transcendentalism, and he was a Unitarian preacher, had a cast of its own. "It was not made after any pattern. It took its color from an original genius, illuminated by various reading of books, and by deep meditation in the privacy of the closets, and the companionship of nature, of which he is a childlike worshipper. No wealth of human sympathy prevents his being a solitary, his song is lyrical. His prophecy drops like a voice from the clouds."

9:07

Bartol made waves in 19th century Boston. He was a man of penetrating insight into the world around him. For example, on the death of Lincoln, he wrote a friend, “Even the bullet passes not His power to bless (speaking of God). This (speaking of the bullet) is one of the last lashings of the monsters tail with a capital M, mixing our blood with his own. Lincoln is a soul martyr and a national saint.”

10:01

Bartol had a great gift for words, both in his private writings, he was a voluminous letter writer, and in his prodigiously profuse public writings. He published 50 books. And he was eager to comment on all kinds of things around him. For example, while he was a student at Harvard Divinity School, at the age of 21, he wrote in his diary about a then very popular craze, phrenology, which as many of you might know, is a study of the skull to make sense of people's temperaments. He said, “Phrenology is a defective science. Considering its infancy its peculiar character, and the circumstances of its origin, this is not at all surprising.”

11:03

And he had much, much more to say about everything. He also came to Manchester, and in the context of Manchester, he played an interesting role in many ways. This picture, in 1895 on the occasion of the 250th birthday of the town, captures this with Bartol standing in the picture, but off of the extreme left, watching the brethren of the town in their Puritan garb, reliving the voyage of the Arbella to Manchester Harbor.

11:58

In Manchester, Bartol played, essentially three roles. He was a land developer; he was a speculative residential developer building from the ground up, and he was a civic philanthropist. And those were three distinct roles, although they certainly were interrelated. He loved being here, as you will see. He was by no means the first of the summer residents. Richard Henry Dana was generally credited as the first and this is the house that he built in 1845. But 1845 was not long before a global financial crisis. And so it took a while for Manchester to become a popular place to come in the summer.

12:58

The other thing that sparks a lot of interest in Manchester, of course, was the arrival of the train just two years after Dana built his house, and that made it much easier to get to Manchester. You see the train coming into town in the mid-80s. Manchester in the years before Bartol came, though, really had relatively few people, either year-round residents or summer residents, and you get a sense here of how sparsely developed it was even in the 1830s.

13:43

You also get a sense, of course there aren't photographic records going back to the 1840s, but the paintings are helpful, and this is a painting that has recently been identified as a Manchester painting, and it's a painting of Crow Island which is-- there is a laser pointer,

although I don't actually have it on me--you can see Crow Island on the right side and that's Coolidge Point on the left side. And this is in the museum at RISD, and it's well worth a visit to Providence just to see this wonderful painting. And it was painted the year that Lane came back from Boston to live in Gloucester and work here. So this road is more or less the old driveway going along next to the lily ponds on the Kettle Cove side of Coolidge Point.

4:54

And in the mid-50s, you can see that 10 years after Dana built his house, he pretty much had the place still to himself. I suspect that the beachcomber or two are imaginary. Look, he didn't even get a whole lot of people strolling on the beach! And, even right before the Civil War, while there was more development in downtown Manchester in the village area, still the outlying areas were very little developed. However, this is Beach Street here, Masconomo Street here, and Proctor [Street] here, so the beginnings of today's roads are visible. But those roads did not connect at the end. And as you can see, there were very few people living on them. In fact, this was basically pasture.

16:01

This is--sorry for the quality of the photograph--this is a Lane painting of Manchester Harbor which is, I believe, the most valuable Lane painting ever to sell at an auction, and sold just a few years ago at Skinner. But again, you can get a sense of how little developed it was before the Civil War. But upon the conclusion of the Civil War, people started to come to Manchester, and among the first of them was Bartol, and we're blessed to have a letter from Bartol that gives a sense of his joy at encountering the natural beauty here. He wrote to a friend on the 21st of July, 1865, when he was almost certainly in the company of Sanford Robinson Gifford, who's painting of this is,

17:11

"I beg you to spend the day or two here. The rocks are well worth seeing. And some features on this coast are the finest I've ever seen on any shore. We have a squad of artists, Gifford, and these besides taking aim at nature. This is a picturesque, rocky, woody, bird-singing spot." He really loved it here! So, he rented starting in 1865, and then kept coming back for the following five summers, and then in 1871 bought a place.

17:55

What did it look like? This is an early photograph. We don't know exactly when, but this is looking down towards Tucks Point on Harbor Street, and you can see, with this probably late 18th century house, that it was pretty simple living in those days. And then we have, in addition to the very few photographs, we also have some other paintings and this is a painting that I hope someday will come to the Cape Ann Museum for a Winslow Homer show if we can ever raise the funds necessary to launch it, because not only did Homer do much important work in Gloucester, but in 1869, 1870, 1871, he also worked in Manchester. And this is a painting he did which was found in his studio at his death and was left to his brother, from 1869.

19:00

Looking across from what is today Jackie Hooper's house to the west side of Lobster Cove. And you'll see photographs of this terrain shortly, just a few years later. By the way, this was obviously inspired by Japanese prints, with the high horizon line, the muted color, and the important role of the blue in the sky. And this Japanese blue that the fishermen are wearing. And the critics of the National Academy panned it thoroughly. And that was why it was still in the studio at his death. He liked it, but nobody else did. I like it! And Proctor Street looking down towards the end of Smiths Point, with farmer Smith's house on the right.

20:10

So again, some of what we see today was present back then, the town roads went, at the bottom, to Lobster Cove beach, at the top to Proctor Cove, and they stopped there where they stop today. But there are private roads today that continue those roads. But that's where the town roads stop today, and this was all pasture. So the first thing that Dr. Bartol--and he was called Dr. Bartol all to one and all, not because of his medical expertise, but because of his doctorate of divinity.

20:58

So what Dr. Bartol bought first was a place for himself, and he bought essentially all of Tucks Point in 1870. So everything east of John and Carroll Cabot, right to the end on both sides of Tucks Point Road, he bought, and he bought that for his own use and almost until his death kept that for his own use. When we talk about his civic philanthropy, you'll see that he was involved with what happened at the end of Tucks Point and generously led to the creation of the Yacht Club and Chowder House. So first thing he did was buy his own place in 1870 when he was 57 years old.

21:51

And then the next year, he bought the great pasture, and this was then considered all of Smiths Point. Smiths Point today is considered to start more or less on Beach Street. But these 75 acres he bought for \$45,000, and he got seller papers of \$30,000. We'll look at the math in a little bit, but it was a good investment. And then finally, the year after that, he bought Norton's Point, as well as Norton's mountain, and related acreage on the north side of 127. And he at that point had plenty to work on.

22:49

He wrote a friend in 1871 that, "It has been the busiest season of my life. Buying and building worldling that I have become. My vocation has been burning me up, so I took an avocation like an engine, to put out the fire, and just saved the premises." One might deduce from the investment results that Bartol had, in fact, as a clergyman seeing the prosperous people in his congregation, gotten the idea that maybe he could imitate them. But far from it, Bartol had become ill, and he'd become ill in the late 1860s. And the illness was a mental illness. He became completely depressed, so depressed, that he was effectively paralyzed. And what the doctor bought was, in the end, ultimately, his best therapy.

24:00

And so when he reflected on this and talked about saving the premises, he said, “It's a sort of hypocrisy, my building a house. I am really building, or rebuilding, my nervous systems. My purchase of these lands began, as you hint, not in my acquisitiveness, but in my imagination. The beauty possessed me, I fell in love with them before I possessed. And should it, as it's very likely, also turn out a great bargain quite beyond my design, it will simply be because natural charms of these headlands lying in long neglect so caught my eye that I asked and paid just the price the owners named, and they passed smoothly into my hands as an apple you give a cent for at the stall.”

24:57

So the doctor's dream when he bought his land was this great-unfinished canvas. And there's just one name on it, here, Smiths Point, and no name at all on Norton's Point. And that's his name. And his answer was first, a land developer's answer. His therapy for himself and for his newfound town was to find a way to maximize the value of what he had bought, not by finding other public intellectuals to buy from him at cheap prices, but by maximizing the value of the land, creating lots large enough that they would offer privacy, great views, but small enough that he could get a lot of them onto this parcel that he had bought.

26:11

And this is the plan of subdivision that he developed in 1875. For the Smiths Point 75 acres that he bought, you'll notice that the last do not include the very end, Gales Point, which until 1958, in fact, was not a part of the neighborhood association. And that became part of it in the middle of the 20th century. He held on to those parcels, with a part of the parcel at the end of Smiths Point, for a personal reason, which is that he had one child, Betsy, and he wanted—so people in town deduced—he wanted Betsy to get married. And so the very end of parcel was known as Betsy's Inducement, to facilitate her attaining a husband, but it never worked.

27:18

Betsy ended up a lifelong spinster, but very happily so. And very productively so, she was an artist, and was herself a very successful real estate developer, developing Wings Neck in the first decade of the 20th century. So then, in 1884, just a little over a dozen years after Bartol's purchases, he had sold a number of lots and he had sold them to people who raised the profile of Manchester pretty significantly, and we'll see a couple of those, although, given time constraints, I won't go into a lot of detail about the biographies of the people that he sold the places to.

28:21

This was his first customer. J. Warren Merrill was an industrialist and a philanthropist, and the mayor of Cambridge. And so the first lot that Bartol sold was also a high lot overlooking Lobster Cove. This is the lot that Helen Sokopp lives on now. And the house was known as the Extinguisher House, because on one side, as you'll see a photograph in a second, it looks a bit like a fire extinguisher of that period. You see here the unusual design of that. And the

extinguisher part of it with the conical hat actually was on the on the north side, so looking over the harbor because the trees were so low then that, from that side, you could actually look on both sides of Smiths Point.

29:38

And that house was ultimately converted into a Colonial Revival house in the late teens. And so this was known as the Phelan House. But underneath all that is the Extinguisher [House]. He had one particularly colorful customer, Orson Squire Fowler. Out of curiosity, does anybody here know this name, does this ring any bells for anybody? Very good, proof? Yes. His book hopefully is in the gift shop upstairs, greatest historian of Gloucester architecture.

30:26

So he ended up finding in one of his early customers, Mr. Fowler, perhaps the greatest practitioner of the very science that he had boo-hooed earlier, phrenology. Fowler went all over the country giving lectures on the wonderful science of phrenology and did a number of phrenological exams himself. When he did his examination of Mark Twain, he concluded that the phrenological exam proved that Samuel Clemens lacked a sense of humor.

31:17

Fowler was, among other things--he founded a town in Colorado. He was vegetarian, and he had a whole lot of wives. But he also was--he wrote the best selling sex manual of the 19th century. He was also a great proponent of the virtues of healthy living through living in octagonal houses. So this is one of the houses that he recommended people live in. But when it came to designing his own house, he built a rectangular house. Although it did have an octagon up here. I think the dining room was octagonal. And his houses also tended not to have a lot of bathrooms or kitchens.

32:12

But when it came time for his own house, he managed both. And he had a great view as well, again, the low vegetation allowed wonderful views in all directions. But this house actually burned down not long after it was built. There was a relative who lived nearby, and her house is actually still there, although it lost its top half. It also had a mansard roof that in some ways still survives. This was the Cunningham House for many years. And as I said, this does survive today. This is Philip and Kate Bullen's house today.

33:05

And after Fowler's house, he, Fowler--although he was certainly not a professor any more than the man in the moon--he was known as Professor Fowler for his professorial skill in phrenology. So his house was replaced by a Colonial Revival house built around the turn of the century. So this site, more or less in the heart of Smiths Point, is a particularly funny story in terms of the evolution of the site. Edward E. Rice, whose great-great-granddaughter is with us today, Adele Ervin, built this lovely house pretty much as a summer house with the breezes wafting through. And as Slim has pointed out to me, the architects could have a great time designing these

houses because they didn't really need to worry about things like insulation, because they weren't intended to be lived in in the winter.

34:20

And in most of the cases these houses had a wonderful kind of porous interaction between the inside and outside spaces. So this was the first house built. Here you see a photograph of it actually in the winter. And that house was torn down and became this house built for a bachelor entrepreneur. The name of his soap company was Cuticura Soap, and George Robert White was a great philanthropist around Boston. He built a pretty substantial shingle style house for himself in 1898.

35:08

But to get the adequate land, he tore down the house right next to him, which was this very nice house, and less than 20 years later, just 15 years later, he re-clad that house and put a lot of stone and brick around it to create a kind of French chateau, and that you know today as the Reeve House, which has recently been sold. But which you know very well, having grown up there.

35:57

As an investor myself, I've been in the investment business for the last 25 years, primarily stocks rather than real estate, although I've spent some time in the real estate business. It's good to get confirmation as to how the investment's working, because you can make mistakes as an investor--I've made many of them. So as you look for some proof that your investment is working, it's good to see what other people are doing. And the year that Bartol got moving here was also the year that Winslow Homer painted his famous painting of Eagle Head. And you can see there's not a lot of development of the land around him. But around that same time, people did start to come.

36:59

And in just less than 10 years later, there was a hotel nearby which brought a lot of people here and you can see that people started to build on Eagle Head. And this is the hotel Masconomo House, which was developed by Junius Wilkes Booth, the brother of that same assassin of whom Bartol wrote earlier. Among the most spectacular sites was right at the corner of Smiths Point looking out both south and east. And on this site, George Howe, who was another prominent Bostonian, and active with his wife in literary circles, commissioned a Colonial Revival house from a complete rookie architect, Arthur Little.

38:00

This is his first house, but with a spectacular site, looking over the rocks. And Little developed a wonderfully innovative design, which again brought the porches into the design of the overall house, but also built in a number of features reminiscent of 17th century American architecture, and 18th century American architecture, and created a playful and lyrical summer feeling for this family house. It's been greatly enlarged over the years, but the core of the house

remains. And you can see here the whole design of the house anticipated the ample use of the outdoors.

39:02

Next door to that house was the house that Mike and Joan Even now live in, which was built for a geologist and Yale professor, and a real railroad entrepreneur, Alfred Perkins Rockwell. And this house, like a number of these houses as the years progressed--it was more elaborate than the earlier houses and needed plenty of staff. This is seen from the northwest side. So the other side, you can just barely see it, but the Gannett House is to the extreme left there.

40:05

Very few of the first generation houses do survive. The Rockwell house does. And this house built for Charles Taylor is now the Newhall's house, largely in its original condition. On the pointy rocks at the very end, looking over the harbor, Bartol sold land to Alice James, sister of the great writers, Henry and William James, and as Steve Holt has said, the idea here was a kind of a saltwater farm that the architect and his brilliant client developed.

40:56

And behind that is a house that is now visible, having been hidden by large trees for much of the 20th century. And this is the Julia Webber house, which the Maestris are now finishing their work on. This is actually seeing it from the great pasture where George and Nancy Putnam now live looking up hill towards the harbor. Lobster Cove was truly a crucible of brilliant design with three of the most important shingle style houses built there. Kraggsyde, the single greatest shingle style house on the extreme left, then the house which I'll show you more pictures of in a second that Arthur Hooper Dodd built for William Pratt, and then Fields Rocks, another Arthur Little house.

42:07

And if it looks crowded with houses, more crowded than it does today, part of the reason for that is that every house needed, not an attached garage, but a detached stable, because you really don't want to have the smell of the horses right under your noses. Here's a little closer look at Kraggsyde and the Pratt house. This house, the Pratt house, was built a year before Kraggsyde was built and was torn down just nine years after it was built, torn down by the owner of Kraggsyde. And I think you'll see some similarity between the houses. There's some thought that he may have been troubled by how similar the houses looked to one another.

43:04

The plan of the Pratt house was much imitated even though the architect himself was not well known and died at the age of 47. The client for whom Kraggsyde was built by Peabody Stearns was George Nixon Black, Jr. He was the richest man in Boston. He was an eccentric bachelor who lived with a Japanese Butler and a Japanese cook, and his mother, and a much younger, very handsome man with whom he is presumed to have had a long-standing relationship. And he did not mix a whole lot with people in Manchester.

43:48

He was, it would appear, very involved with the development of this remarkable house on a great site, which many of you know, for the last several decades, Karen and Chuck Dyer, who have been living on this site. And he commissioned Frederick Law Olmstead to develop the landscape with this iconic arch. And again, with a wonderful plan, with summer living, summer breezes combined. It was published just a year after it was completed in this famous illustration by Eldon Deane. Interestingly in the illustration, Dean removed the Pratt house that had been built here earlier. So, this is Kragssyde, unsullied by neighbors, of which they're actually very rare.

45:02

And it was just in 1892, seven years later, that Black made--Black was able to realize that dream of not having the Pratt house next to him by buying it and tearing it down. The first customer, J. Warren Merrill, had figured out early on real estate is an income investment. And he not only built his own house, the Extinguisher House, but he also hired good architects to build good architecture as a business proposition. This house, Rock Head was rented out for many years to the same family until it was sold to them. And if this house looks familiar today, it may be maybe because it still exists, but in a different location.

46:00

It's behind Emmanuel Church, so accessible from Proctor Street. And this is the house that Keetsie [sp?] Burnett lived in for many years, her family actually moved it from its original location, which was down more or less near the Karri-Davies house that the Maestris are now doing over, and moved it 1500 feet to the middle of Smiths Point behind Emmanuel. It's the same house but with the turret added. Location certainly makes a big difference, and Merrill, and then later Bartol, all figured out that special locations can become even more special with good architecture.

46:55

So in the case of Norton's Point, which Bartol had bought in the early 1870s, but had really not done anything with, about 10 years later, he decided to build there income-producing property. And what he built was three houses, and hired Arthur Little, who designed the Howe house I showed you earlier, to build these houses. And doing that, Bartol made an unconventional choice because Little was not only quite inexperienced, he really had only done the Howe house before he built these houses for Bartol. But he was also 39 years younger than Bartol. Bartol got into this, remember, in the late-- he first bought his land in his late 50s. And having been born in 1813, when he started this development, he was 70 years old. And so he did it with an architect who at that point was 31 years old.

48:11

But Little was a man with a great sense of style and even temperament, which was very well suited to Bartol. And he had a significant client base that he developed in the years after his

work with Bartol, and must have been a prodigiously hardworking architect, pulling off these designs all at once and supervising their construction. What he created on Norton's Point was a community of real harmony, both with the houses, between the houses, and between the houses and the topography on which they sat, and built, as well, outbuildings, which complemented the houses well, including a garage and stable which would serve all three of the houses, so have a significant scale with which Little could work. And even this is absolutely gorgeous.

49:15

The houses were designed with a great sense of how the landscape would work with them, both the existing landscape and the landscape that grew up around them with these luxurious vines complementing the houses, and they really seem to almost grow organically out of their rocky sites. This River House on the right here is perhaps the greatest example of that with these marvelous geometric shapes that seem to relate closely to both the natural landscape and lighthouses and other nautical features to be found on the shoreline.

50:13

The Fort House on the left was built on the site of a revolutionary era fort. And this just gives you a sense of where, right here on this point, Ford House was. This is River House again, which like a number of houses in Manchester in the middle of the 19th--in the middle of the 20th century--lost its top half. So the bottom half still exists, and Ann Brewer's estate is selling that house, or trying to sell that house now, but it was a big loss to lose the top half, which you see here.

51:00

And then sadly, in about 2000, the Fort House was destroyed by a California architect developer who replaced it with--a kind of, well, as its owner said to me--that California architect developer's idea of the New England Shingle Style house. So that's Fort House, the location of Fort House there, and here's a better picture of Fort House with its garden. These were well published, which aided in Little's career. And the interiors were also quite notable. Bartol also hired Little to design this house which survives, and to her credit, Kit Graham has now rebuilt the top half of this house in the approximate form.

52:09

So this is on Lobster Cove. The Dutch Revival extremely steep roof is not replaced, but a more conventional type of roof is there. And you'll notice that Little is using these rustic Adirondack-style columns to add a picturesque flavor. So, Kit has more or less reconstructed this house working with Steve Holt in recent years.

52:49

If you drive down this road today, you'll see that this tree, which is a tupelo tree that likes damp soil, is still there. That craggy tree, a hundred and six years after this picture was taken. And this is the Extinguisher House. This is a house built in 1900 by Joseph Randolph Coolidge for the--

well, he lived in it with his family, but it was a house paid for and owned by the Putnam family, whose children were friends with his kids. And so they built it so that they could all play together. Change is constant, and amazingly one of the five houses that Bartol commissioned Little to build for him, the fifth and last of them, was built in 1883. And sat quite nicely on its site. Again, with the rustic columns on the left side there, and a lighthouse-like a feature here.

54:10

But, just the next year, Bartol was approached by a fellow who liked the land but didn't like the house. And so he cut a deal with Bartol where if Bartol would move the house, he could sell the land. And, this fellow, John Brenner, built this house on its site, which has been amended over time. This is the Goldhirsh house. It suffered a fire in the 1920s, so much changed now. But the stable survives in more or less the current form. And it's just next to the Bessers' house today. This is where [?] lives. And on the other side, this is the same house, which was moved by Bartol onto Beach [Street].

55:14

And this is what remains of the lighthouse-like feature that I showed you earlier. And the rustic columns you see in the photograph have been replaced by these more conventional ones. See?

55:37

[Audience: "Oh, yeah."]

55:41

Bartol's own house had an incredible view. This is the Edward E. Rice house, which we saw earlier both photographic and in print form, and Bartol built there an observatory to make the most of that view and loved to go up to the top of the observatory to survey his landscaping and look in all directions.

56:18

We don't know who built his house. Despite a lot of effort on my part, I've not been able to figure that out. Infuriatingly, he wrote in a letter that he's got an architect, so why does he have to work so hard on supervising, but he doesn't name the architect. This is a house which, like some other houses, has been mutilated a bit over time. The house does survive, but again, it lost its top half in the middle of the 20th century.

56:55

However, he also had this role as a civic philanthropist, and as we think about that role, we can be grateful that he is the reason we have in Manchester the Chowder House. And that was in an original location closer to the water, it's been moved back. And he also agreed with the town to sell, very cheaply, the land for the Yacht Club, which was built just before the Chowder House off to the right. And both of those are our real mainstays of our of our town today, along with the rotunda, also made possible by the good doctor. What he most hoped for, however, was a bridge.

58:00

He hoped for a bridge to connect his land on Tucks Point to the point of rocks where Alice James built her house. And he wrote in a letter, very frustrated about this, after he was foiled in his efforts to do this, that, “In my zeal I offered the town twice or thrice the sum of my own interest to build the bridge, which I engineered the bill through the legislature (that’s the state legislature). For never tell me I am abstract and non-executive, but a tan yard, a wood work, and a little mill, all bagatelles compared with the beauty I proposed for Manchester, stood in the way, and the causeway is postponed, so far as my touching it again is concerned, forever.

58:59

“It would be a great public benefit at the cost of diminishing, by invading the privacy, the value of my land, which will doubtless treble if not quadruple, the money paid for and locked up in it, though it may not be built upon quite so soon. That is my trouble everywhere,” Bartol wrote, “I am too soon.” As an investor, I know this problem! “As bad as being too late, in some small way as Paul was, (this is St. Paul Bartol’s quoting), borne out of time.

59:40

But we cannot hurry up the world. Beyond a certain rate, we cannot near God, happy to feel the prick of spirit to work or the pull of His will to patience.” So Bartol felt that he was doing God’s work, and trying to beautify this town of his, but I think we can all be grateful that he was not successful in creating that particular piece of Manchester architecture.

1:00:25

He wrote at the end of his life about his work here in Manchester, that his day’s work was not intended to be, as I said earlier, first and foremost for the purposes of making money, but that he would be doing this for a greater good.

[Video skips slightly at 1:01:13]

1:01:15

...who Hercules slew by picking up off the earth. “You may survive the secret of my recovery. Unable to do anything else, I began to build and plant and engineer, to handle the ax, hedge bill, and crowbar, to pry out rocks, trim trees, cut away thistles and pull briars. “None of mine critics and fault finders knew, and I did not tell them, what I was after. Not any fortune but my life, in no act of which have I ever been more moved by a power above my will.” But, they must have worked out pretty well too. [Referring to Bartol’s monetary investments]

1:02:04

He paid--net of the seller paper from farmer Smith--he paid a little over \$15,000. Now those are 1872 dollars, so we need to treat them not as nominal dollars but as real dollars in, and taking into account the impact of inflation, which mark my words we’ll see more of, that was an investment of \$283,000. However, the current assessed value of that land is over 100 million dollars. So that would--had he held on to it, that would be a return of 353 times over 139 years.

1:02:57

We don't have to feel too bad about the fact that he sold early, taking into account the advice that Justice Brandeis would give, later on, that the secret to happiness is selling too soon. Bartol sold for returns of typically between seven and 15 times his investment. So he did fine, too, and he did it, generally over the period of five to, in some cases, 15 to 20 years after he bought, so we don't have to feel too sorry for him losing too much, selling too soon.

1:03:42

But we can remember the good doctor and be grateful for his contributions to Manchester, as a land developer, as a speculative developer of rental housing that he ultimately sold, and as a civic philanthropist, creating the town that we enjoy today. Thank you. [Applause]

1:04:16

I realize we've run a little late, but if anybody has questions, I'm happy to stick around and answer them, if people would like to ask them. Thank you very much