

Addenda to the monograph:

T. E. Marr (& Son) Isabella Stewart Gardner's Photographers – and More.

Version 3/1/2021: maintained and edited by Ron Polito, © 2021, with assistance and support from the Photographic Historical Society of New England (www.phsne.org).

These additions are seen as an on-going activity; other material most welcome.

Contact ron.polito@umb.edu. Full credit will be given for any information provided.



**T. E. Marr & Son, Isabella Stewart Museum, Spanish Cloister.
Negative #19892 copyright circa 1915.**

(February 2021)

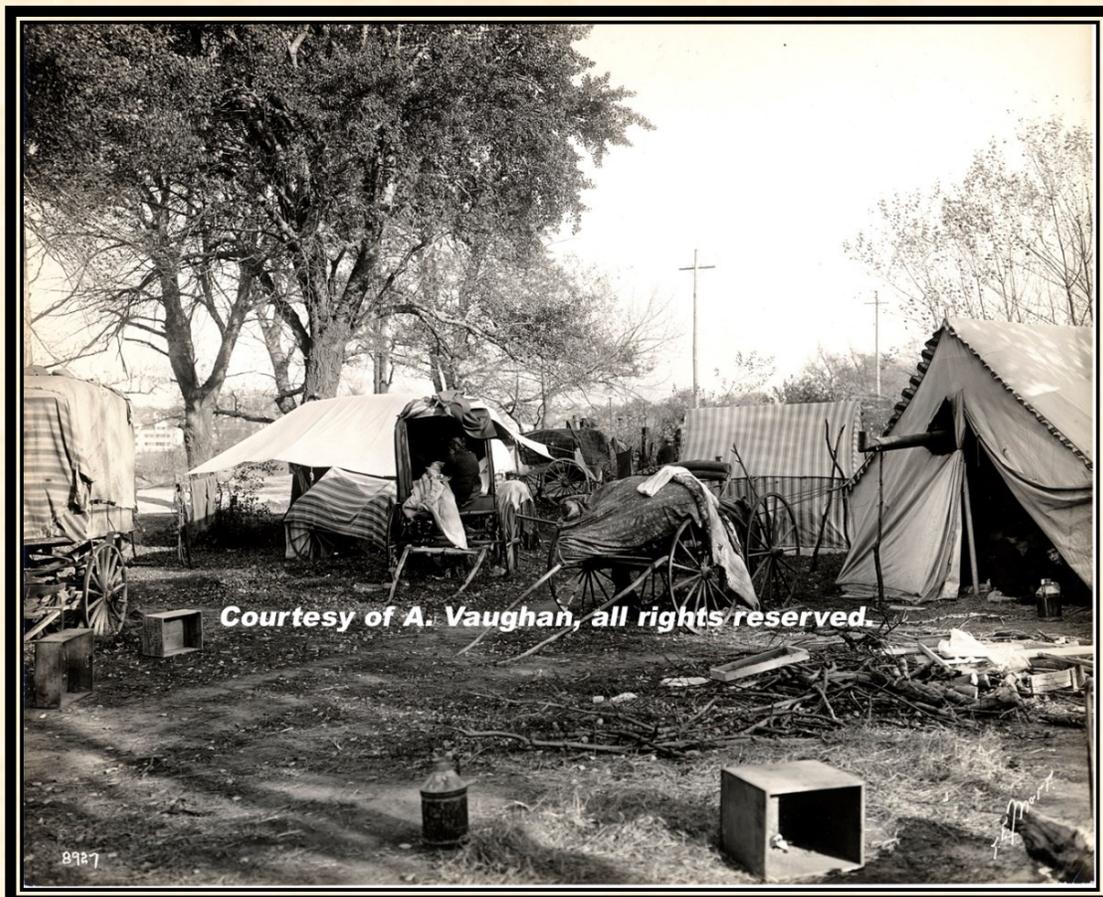
Thomas E. Marr's Gypsy Photographs. When the Marr monograph was too far along in the design stage to add additional information, I received an email from PHSNE member Arthur Vaughan sharing twelve magnificent T. E. Marr photographs of a gypsy encampment. The back of some prints carried a handwritten note, "Corey Hill, Brookline, Massachusetts, November 1, 1903." Through Arthur's generosity, five of the photographs are reproduced below. Documentary in nature, they are analogous to Thomas's "Boston Slums" photograph in Part III of the printed monograph (Figure 15B), yet they are far more direct and intimate.

I had known obliquely about this Marr project through two newspaper articles, published much later: three photographs in the August 6, 1915 issue of the *Boston Post*, one photograph in the August 18, 1917 issue. Those photographs were credited to T. E. Marr & Son, however, the visible signatures and negative numbers clearly indicated they were taken by Thomas, many years earlier.

Pictorial in format, the articles had little text. Having no additional information, and given the poor quality of the newspaper reproductions, I reported the two articles in the monograph only in the aggregate number of Marr newspaper work (Appendix C, Tables 2 & 5). Arthur's collection opens an entirely new avenue of research.

Also fascinating is how these remarkable images came into Arthur's possession. Some 40 years ago, he was at a flea market in Hudson, New Hampshire, and came upon a dealer selling an estimated 2000 (!) Marr prints. Covering a range of subjects, and with no apparent duplicates, these contemporary silver gelatin prints were priced at \$5.00 each. Arthur quickly purchased all the gypsy images available. The range of their negative numbers begins with #8923 and runs to #8935, only #8933 is missing; the name of the dealer is not known.

Indeed, an incredible find, although one cannot help wondering where this dealer acquired so many Marr prints – and more disconcerting, where are they now?

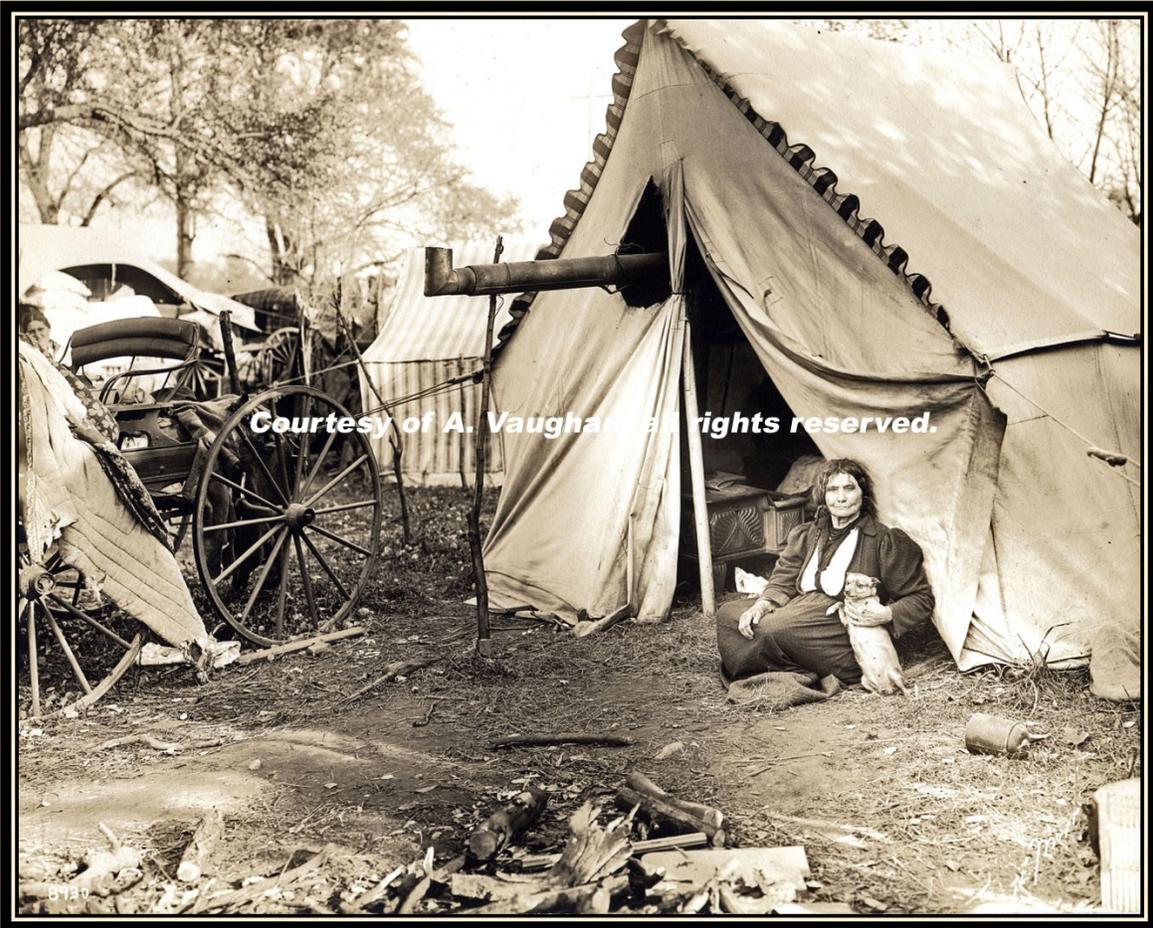




Courtesy of A. Vaughan, all rights reserved.



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(February 2021)

Boston Latin School: In the monograph I state Arthur Edgar Marr attended Boston Latin School. This was based on a June 3, 1893 article in the *Boston Globe* newspaper reporting that A. E. Marr received a prize for excellence in the classics at the school's recent annual awards ceremony. My research to that point had never located another A. E. Marr, and that Arthur would have been the right age in 1893 lead me to a circumstantial conclusion that he had attended that school.

I think the supposition is still valid, but as is often the case, new evidence raises questions. *The Latin School Register* of June 1893 named the individual receiving the classics award as Arthur Earle Marr, class of 1898. This casts doubt on whether Arthur Earle and the future photographer, Arthur Edgar, are the same person. However, it is known that Arthur Edgar and his father, Thomas, worked as a photographic team, and two articles in *The Outing Magazine* of 1907, illustrated with Thomas Marr photographs, credit A. Earl Marr as the author. Based on this, it is possible Arthur Edgar used the name, Arthur Earle, when attending Boston Latin.

Then, a brief notice in the October 1895 *Register* reported, "A. E. Marr, ex-'97, visited the school last week and renewed acquaintance with many of his old classmates in the Junior class." The *Register* often used the term "ex" to indicate students who had transferred, e.g., "A. A. Libby, ex-'95, who left this school and graduated from E. H. S. in '94, is now at Harvard, in the Lawrence Scientific School." A. E. Marr's entry signals he simply left Boston Latin; confirmed by his absence in the *Catalogue of Graduates of the Public Latin School in Boston 1816-1917*.

Further complicating the issue is that Boston Latin was a six year program of study and the 1893 *Register* indicated Arthur Earle was in his first year (anticipated graduation 1898) while the *Register* entry for A. E. (ex-'97) indicates a graduate date of 1897 (ex-'97) – a difference of one year.

At this point it is not possible to untangle these contradictions, the Boston Latin archives are currently closed due to the COVID pandemic, but I am extremely grateful to its archivist, Valerie Uber, for providing most of the new information. There is another large collection of Boston Latin records in the Rare Books Department of the Boston Public Library, also closed at this time.

(February 2021)

New Source for Images: The monograph references a number of online sources for Marr images, but an additional source has become available. The Boston Public Library is engaged in an on-going project to upload material from their rich collection to the free access Wikicommons.org site. A search of those holdings returned a number of Marr images I had not seen before. The site also provides full access to a number of American and European publications containing Marr photographs. Active as of this date:

[Category:Media contributed by Boston Public Library - Wikimedia Commons](#)

(March 2021)

Estates Photographed: The monograph's Appendix C, Table 3, lists known Marr commissions to photograph private estates. The table has Thomas Marr photographing Mary Baker Eddy's New Hampshire summer estate in 1906, however, one photograph of Baker's Boston residence on the newly launched BPL/Wikicommons.org site implies Thomas was commissioned to photograph that property as well.