

The Angelus Bell Tower and Mary Garden in Woods Hole

Jane A. McLaughlin

In the Louvre a famed Millet painting portrays a man and woman pausing, heads bowed, during their work in the field. The title "The Angelus," indicates that they are praying in response to the ringing of the bells of the distant church spire.

So too the bell tower on Millfield Street along the Eel Pond shore in Woods Hole chimes that same call to devotion, proclaiming the Incarnation,¹ at 7 am, noon, and 6 p.m. The tower and the distinctive adjacent flower garden were the gifts of Frances Crane Lillie to Saint Joseph's Church. What follows is a history and description of the tower and garden, which are open to the public, and notes on the artists and others whom Mrs. Lillie engaged to bring them into being.

Frances Crane, from a wealthy Chicago family, first came to Woods Hole in 1894 for the embryology course at the Marine Biological Laboratory (MBL). There that summer she became acquainted with her future husband, Frank R. Lillie, who was teaching the course and who later became president and director of the MBL. They spent summers in Woods Hole from then until his death in 1947, and hers in 1958. Following her conversion to Catholicism in the early 1920s, Mrs. Lillie gave gifts to her Chicago church, Saint Thomas the Apostle, and her Woods Hole church, Saint Joseph. Generally her gifts took the form of religious architecture and art, especially contemporary art, in which she had deep interests.

Two principal goals of religious art are to turn hearts and minds toward the spiritual and to depict the beauty of heavenly ideals. These apparently were Mrs.



Frances Crane Lillie (1869-1958) donor of the tower and garden. Courtesy WHHC.

Lillie's aims, also, for in relation to the bell tower she said "it was to remind the scientists who study at the Marine Biological Laboratory across the inlet that there is another and valid aspect of life,"² thereby expressing her view that science alone cannot answer all the questions that trouble the mind. The gift of the tower and garden was therefore intended not for the church alone.

Besides art for religious inspiration, Mrs. Lillie enjoyed art for art's sake and widely supported religious artists. She felt that "our religious ideals are the greatest gift we can offer the artist, after his daily bread. In return he will give us religious art, individual to him and to us, and perhaps fundamental to most simple communities."³

The tower was built in 1929 on land parcels given to Saint Joseph's Church in 1913 and 1918⁴ by the heirs of Joseph Story Fay⁵ in appreciation of their Irish Catholic employees.⁶ Prior to construction of the tower this strip of land, about 190 by 25 feet, had simply sloped from road to pond. When plans were made to utilize it, a granite block sea wall was built and the lot made level with the road.

Boston architect Charles Coolidge⁷ designed the tower. Wilfrid E. Wheeler of Falmouth, a Lillie brother-in-law, oversaw the construction. The West Falmouth contractor, Arthur Chase was foreman;⁸ from New Bedford were Manuel Brazil, stonemason,⁹ and a Mr. Sykes, stonecutter.⁸

The tall medieval-style tower is of rough cut pink granite^{9,10} blocks, some from old West Falmouth foundations¹¹ and probably some from quarries. The granite block foundation extends 25 feet below the surface of the ground.¹² The belfry roof, and that of the small room or oratory at the base of the tower, are of red clay tiles. The interior walls of the oratory are of plaster, originally painted a "light cream pink."¹³ The simple furnishings in the room, rather like a cell



The Eel Pond, 1893. View across Eel Pond shows Millfield Street when the pond lapped up to the road. Buildings on the north side of the street include the home of John P. Sylvia, Sr. It is now the home of Sherwood Elder. To its right is St. Joseph Church, rectory, and a house (white) built by Hugh Donnelly that was long the Goffin family home. It is now the home of Mrs. H. Burr Steinbach. Photo by Baldwin Coolidge. Courtesy of the Society for the Preservation of New England Antiquities.



"The Angelus," Woods Hole, Mass. Postcard (circa 1930) published by H. A. Daniels of Daniels Ice Cream Parlor on Water Street, now occupied by the Captain Kidd.

in a monastery, include a book case, table, stool, rustic arm chair, and medieval-style writing desk. The three windows, facing north, are deeply set and have elaborately painted interior borders. To tie the stone tower texturally to the church property across Millfield Street, low granite posts were constructed at the front corners of the double lot and at either side of the entrance walks to church and rectory.

The two bronze tower bells, cast in England, are named for two 19th century pioneers in the life sciences who were Roman Catholics.¹⁴ One is named "Mendel" after Gregor Mendel, the scientist-monk whose work with peas laid the foundation for genetics. It bears the message, "I will teach you of life and of life eternal." The other bell is named "Pasteur" after Louis Pasteur, the father of bacteriology; this bell is inscribed with "Thanks be to God." The bells are stationary, with the electrically controlled hammers striking the exterior of the bells, hence the term 'chime' when referring to the sound made. The pattern of ringing reflects the words of the devotion that are divided into three short verses with responses. The opening verse begins, the Latin, *Angelus Domini nuntiavit Mariae . . .* (The Angel of the Lord declared unto Mary . . .). The bells were sponsored by Mrs. Charles R. Crane of Juniper Point, Woods Hole, and Mrs. George C. Lillie of Falmouth Heights, sisters-in-law of Mrs. Lillie; Alfeo Faggi, sculptor, of Woodstock, N. Y.; and Lincoln Clark, attorney, of Chicago.

Alfeo Faggi, an Italian-born artist, created the bronze door to the tower. This consists of six panels, in low relief, of scenes from the life of Saint Joseph, (Joseph's Dream, The Marriage of Joseph and Mary, The Birth of Jesus, The Flight into Egypt, Finding of Jesus in the Temple, and The Christ Child Working with Joseph).¹⁵

Faggi, by the late 1920s a U.S. citizen and resident of Woodstock, N. Y., had originally gone to Chicago when he came to the U.S. from Florence, Italy, in 1913. He had studied design with his father until age 13 after which he studied at the Accademia di Belle Arte of Florence where he gained renown. He concentrated on bas reliefs and on design.¹⁶ In this country he married concert pianist Beatrice Butler¹⁷ whom he had met in Italy. Faggi was recalled to Italy for service during the first World War but returned to

Chicago in 1919 where he was said to have been "in the neighborhood and under the influence of Hull House."¹⁸ About the time the tower was built, the Faggis spent some summers in Woods Hole, along with their son, John, then a teenager.¹⁷

His first large commission for Mrs. Lillie, some time prior to her conversion, was a Pieta, dated 1916, for the Church of Saint Thomas the Apostle in Chicago¹⁹ where it is a War Memorial. Another commission, also a Pieta, dated 1916, was a bronze relief, in memory of the Lillies' baby daughter who died in Woods Hole in 1909. This is located on private property in Woods Hole, overlooking Buzzards Bay.

Faggi did two other doors for Mrs. Lillie of similar design to that of St. Joseph: one, of Saint Francis;²⁰ the other, of Dante.²¹ The former is at the Art Institute of Chicago;²² the latter is at Rosary College in River Forest, Illinois.²² Numerous public collections hold examples of Alfeo Faggi's work.²³ Faggi also sculptured heads of a number of poets²⁴ including one in 1919 of Padraic Colum,^{24,25} the Irish-American, who was to become a beloved member of the Woods Hole summer community;²⁶ Yone Noguchi, of Japan;²⁴ the Bengalese poet Rabindranath Tagore;²⁴ and Robert Frost.²⁴

And poets wrote about Faggi's work.^{27,28,29} Marianne Moore wrote in *Dial* that the work of Alfeo Faggi "is especially for the thinker, presenting as it does, solidly and in variety, a complete contrast to the fifty-fathom deep materialism of the hour."²⁷

After seeing an exhibit of Faggi's work Colum wrote in an article published in a Dublin journal: ". . . that to go into the room where the sculpture was shown was to make a retreat from the world. All the figures were touchingly human, but they were human beings who were most themselves when they were rapt in an ecstasy of love, when they made a gesture out of a profound meditation, or, as in the Pieta, when they



St. Joseph's Bells, plaque on the exterior wall of the tower, dated 1929. Photo by Nancy Goodrich

bent over the dead, conscious less of their affliction than of their power to love through the ages."²⁸

On the roof of the oratory at the base of the tower is a Cross, also by Faggi, while on the interior walls are small, irregular sized, Stations of the Cross, by the same artist. These Stations, portraying the passion and death of Christ, were the models for larger, uniform sized, Stations, dated 1924, made for St. Thomas the Apostle Church, Chicago³⁰ and as such are not in the same finished form as those in Chicago.

Padraic Colum, wrote "The Way of the Cross," fourteen verses to accompany the Stations by Alfeo Faggi.^{31,32,33} One of these verses is the thirteenth:

"Though pitiful it is to see
The wounds, the broken body,
(The body that was, alas,
As fair as lily of the grass!)
Though the brow with thorns was riven,
And the spear through the side was driven,
It was all for our healing done,
Mother, by thy Son!
May we
This Body in its glory come to see!

Artistic appreciation notes for Faggi's Stations were prepared by Ellen Gates Starr of Chicago, a co-founder of Hull-House with Jane Addams. Hull-House, a Chicago settlement house, served the neighborhood poor and became a center for social reform activities. Miss Starr insisted that the arts have a place at Hull-House. There, among its many programs, were studios and shops available for artists and craftsmen to work.³⁴ These were under the direction of several residents who were also members of the Chicago Arts and Crafts Society. Miss Starr is also credited with introducing art appreciation into the public schools. She was a friend of the Lillie family and godmother to one of the Lillie daughters.³⁵ A head of Miss Starr, in copper, by Faggi is displayed at Hull-House.

Because the Pieta played such a large role in Faggi's work we here print a portion of Miss Starr's notes³¹ on the Thirteenth Station in which the Mother holds her lifeless Son: "... what the Christian sculptor has here felt, to the exclusion of other thoughts and feelings, is the universal motherhood of Christ's Mother. The Mother of the world. She is conceived of as sorrowing infinitely for her own Son, and sharing in the sorrow of all motherhood. And so she seems larger than human to symbolize that greatness of the world's sorrow and hers."

The bells first rang from the tower at 5:45 Christmas morning of 1929.³⁶ However, it was not until July 31, 1930 that the dedication and consecration of the tower and bells took place. The Auxiliary Bishop James E. Cassidy accompanied by the pastor of St. Joseph's Church, the Rev. Thomas F. Kennedy, and several priests from neighboring parishes, accepted the gift for the parish, blessed the bells, and dedicated the tower in honor of St. Joseph. Ceremonies were conducted in both the garden and church.

Music for the dedication was by a choir from the MBL under the direction of Prof. Ivan Gorokhoff.^{37,38} Their program that season included old and modern, sacred and secular pieces by Italian, Russian and English composers.³⁹ The choir sang selections from the Russian for this occasion.⁹

Following the ceremony, Frances Lillie wrote of the bells: "nothing more beautiful could be said of them than what Mr. Alfeo Faggi, said, 'Have you not observed the contrast between the solemn warning of the bells of the sea in the dark night and the bright morning when the Angelus bells ring out the great message that God Himself has come to our rescue?'"³⁷

The oratory of the tower, open to visitors in the summer, also has a collection of religious and philosophical books that visitors may borrow with the stipulation that they return them by season's end.^{2,40}

Mrs. Lillie "encouraged contemporary art, preferably local, in the decoration of our churches, our public buildings and our homes."³ Her 1936: "Examples of Religious Art,"³ includes an essay by Jacques Maritain, "Reflections on Sacred Art,"^{3,41} a note by Mrs. Lillie, and illustrations of works by artists she helped. In addition to works of Faggi, and V. M. S. Hannell, who did the sculpture of the Madonna in the bell tower garden, she included those of Alice Stallknecht, Maude Phelps Hutchins, William E. Schumacher, André Derain, T. Fougita and a Mexican boy at the Hull-House Art School.



Bronze door with "Scenes from the life of St. Joseph" by Alfeo Faggi, 1930.
Signature and date at lower edge of door. Photo by Fred E. Lux.

She dedicated the booklet to Alice Stallknecht and the First Congregational Church of Chatham on Cape Cod, "modern pioneers in that fertile cooperation of artist and community which must be the hope of art in our democracy," in appreciation of the murals that artist did at the church, using the congregation as models.

The bell tower and flower and herb garden are important features of the 110 year history of St. Joseph's Church,⁴² whose parish boundaries originally included Nantucket and much of lower Cape Cod. As the Catholic population increased, new daughter churches were developed. In 1976 when the most recent of these, St. Elizabeth Seton Church, was built in North Falmouth, a stained glass window depicting St. Joseph's Church and the Angelus Bell Tower was included.

To complement the bell tower and the message of the bells, the unique flower garden, commonly called the Mary Garden, was developed on the tower grounds 60 years ago, in 1932, and serves as a setting for a sculpture of the Virgin Mary.

Mrs. Lillie commissioned a statue by V. M. S. Hannell that resulted in "The Virgin,"³ as central figure for the garden. It is concrete and is shaped so as to slow weathering, although weathered it is now.

Vinol M. S. Hannell, the son of an American medical doctor, was born in Negaunee, Michigan in 1896. While on a trip to Finland with his mother to visit family he became ill and remained there in the care of an uncle who was a college dean and amateur artist. He returned to his family in this country at age 14. When World War I broke out he enlisted in the U. S. Navy medical corps where he lost an eye in a laboratory accident. He married Hazel Johnson, also an artist, in 1923.⁴³

Hannell is also known to have studied drawing at both the Academy of Fine Arts of Åbo (Turku),



Interior of oratory. Medieval style desk with attached bench stands near windows with elaborately painted borders. Floor is of red clay tiles. Photo by Joseph Neary.

Finland and the Art Institute of Chicago.⁴⁴ In a Hull-House shop he made art tiles, and later, at Furnessville, Indiana he made fine quality gold and platinum lustreware.^{43,45}

Works by this artist, exhibited at the Art Institute of Chicago⁴⁶ between 1923 and 1938, were all paintings, some watercolors. In 1934 he received an award for his painting "Bouquet". Hannell exhibited with a group of Chicago modernists called "The Ten".⁴⁷ He also did at least one example of architectural design.⁴⁸

Images of his St. Joseph and St. Francis wood carvings are included in Mrs. Lillie's "Examples of Religious Art."³ The only works by Hannell listed in reference publications about artists are a mural he did for the Illinois Women's Athletic Club of Chicago and the sculpture "The Virgin" in the Woods Hole Mary



Station of the Cross XIII by Alfeo Faggi. The Mother holds her lifeless Son. Photo by Paul Ferris Smith.

Garden.^{44,49} This statue is the only sculpture by the artist about which any record could be found. Possibly this was made from the mold of a wood carving.

As a setting for the Madonna, a cross-shaped "Garden of Our Lady" was laid out to the east of the tower and edged with pink granite curbing. A boxwood hedge had already been planted along the street side. This work was done under the supervision of Wilfrid E. Wheeler of Hatchville, who had studied for a year at Kew Gardens, and who was a former Massachusetts Commissioner of Agriculture. Part of his Ashumet Farms in Hatchville, known for its hollies, now belongs to the Massachusetts Audubon Society.

Mrs. Lillie had travelled abroad extensively and, while in England, learned from monastery gardens about

old English names of flowers, names that are associated with Mary. She was attracted to the spirit behind such a practice. In Chicago, she had had Winifred Jelliffe Emerson, who was then preparing a manuscript about religious symbolism in plants, research the literature of early names of plants to find records for those with religious and Mary names.⁵⁰

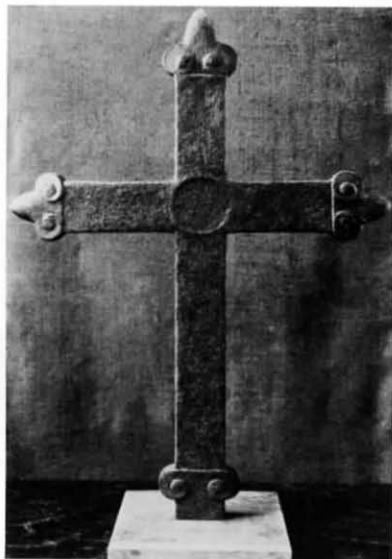
Some examples of these Mary names for flowers, along with the usual common names, and the Latin names, are Our Lady's Thimble or harebell (*Campanula rotundifolia*); Lady by the Gate or soapwort (*Saponaria officinalis*); Eyes-of-Mary or forget-me-not (*Myosotis scorpioides*); Lady's Cushion or thrift pink (*Armeria maritima*); The Virgin's Tears or Virginia spiderwort (*Tradescantia virginia*); Madonna Lily, which has the same common name, (*Lilium candidum*); St. Mary's Tree or Rosemary (*Rosmarinus officinalis*); Our Dear Lady's Resting Place or germander speedwell (*Veronica chamaedrys*); Herb of the Madonna or ground ivy (*Nepeta hederaceae*); and The Dear Mother's Love or wild thyme (*Thymus vulgaris*).^{51,52}

The Mary names may derive from the flow and color of a multi-blossomed plant as Our Lady's Mantle or morning glory, (*Ipomoea purpurea*); or the shape and cluster of the flowers as Our Lady's Glove or foxglove (*Digitalis purpurea*); or the fragrance of the plant, as Mary's Mint or spearmint (*Mentha spicata*); or simply the general delight of the plant, as Lady's Delight or pansy (*Viola tricolor*); or the comfort a plant might offer, as Lady's Bedstraw or creeping white thyme (*Thymus serpyllum alba*).⁵³

Mrs. Lillie's 1932 leaflet for the garden listed the names of 33 "Her Flowers," 7 "Flowers of the Saints" and 21 "Other Religious Flowers" some of which, she indicated, were already planted there.⁵⁴

Landscape architect, Dorothea K. Harrison of Boston, daughter of MBL scientist Ross Granville Harrison, was engaged to work on the garden planning for what

Mrs. Lillie called "Our Lady in Her Garden." Miss Harrison wrote in 1952: "Mrs. Lillie originally commissioned me to design the garden in 1933 and I worked over it for five years."⁵⁵ The "garden was designed to provide a setting" for "good religious art by a contemporary artist" whom Mrs. Lillie commissioned. "I always felt [The Virgin statue] had a true religious feeling so was good art as well."



Cross by Alfeo Faggi as photographed before being mounted on oratory roof. Here reproduced from "Examples of Religious Art," by Frances Crane Lillie. Courtesy of Frank Egloff.

Plantings were made from the Lillie list and in early years the species composition was altered depending on how well a given plant fit into the plan and thrived there. The last such garden plan was in 1937. On Mrs. Lillie's 1937 list, which included Mary names, saints' names and other religious names, she heads the list of Flowers of the Saints with "St. Dorothy, Patroness of Gardens."⁵¹ There she also states that the many names were from English sources "because Catholic England inspired the interest" and that a few hundred of these names were found.

Miss Harrison also designed a gate for the garden "to let the people look in and yet keep the dogs out." The inscription on the gate reads "Please enter and close the gate."⁵⁶

After the destructive hurricanes of '38, '44 and '54; and because of the difficulties of obtaining materials during the second World War, the plan was simplified and plantings kept in the Mary colors, blue and white. The boxwood was replaced by yew.

Mrs. Lillie continued to sponsor the care of the garden and tower and in 1949 established a trust fund at a Chicago bank to help perpetuate that care. Mr. Wheeler, with the help of his long time nurseryman Joseph Dias,⁵⁷ continued the care of the garden until age intervened. From 1961 until 1982, other members of the Lillie extended family supervised the care of the property.⁵⁸

In 1982 when St. Joseph's Church celebrated its 100th anniversary, and the 50th of the garden, parishioners there, upon learning of the history of the garden, undertook to restore it to the 1937 plan to reflect Mrs. Lillie's intention more fully. Since then the restored garden has been maintained by volunteers from among the parishioners under the supervision of the pastors of St. Joseph's.⁵⁹ The traditional information box has been reinstalled providing the plan of the garden and the names of the flowers. Plant labels can be found in the garden beds as well.

Additional plantings on the tower plot in recent years include a Joseph⁶⁰ Garden west of the tower and, to the east of the Mary Garden, a plot of a variety of flowers, most having religious names.

In 1949 Mr. John S. Stokes, Jr. of Philadelphia who had read an article about the tower and garden,² was inspired to visit the Woods Hole site. Moved by the idea of a garden of plants named for Mary, he and a colleague,⁶¹ after receiving Mrs. Lillie's blessing and

meeting with Dorothea K. Harrison and Wilfrid Wheeler in the garden, formed a non-profit organization, "Mary's Gardens," in 1951. This organization offered free information and, for a time, seeds, to encourage the cultivation of similar gardens. They were later joined by an accomplished herbalist from Idaho.⁶¹ Stokes recognized the historical significance of such a garden and has written numerous articles for religious journals telling the story of Mary Gardens and the role of Frances Lillie's Woods Hole garden. In 1968 he had a Mary Garden exhibit in the Philadelphia Flower Show.⁶² Over the years, "Mary's Gardens" received about 30,000 requests for information.

The "Mary's Gardens" organization also searched for additional significant names of plants and found many from parts of the world other than England.

This research, combined with names from Mrs. Emerson's unpublished manuscript, appeared in an article by Stokes in *Queen of the Missions* magazine in 1955.⁵⁰

No records exist of the number of Mary gardens at churches, schools, or shrines or in home plots, but it is known that during the past decade requests for information have been received locally from widely scattered places on the map: from Chatham to North Falmouth, from Maine to California and Hawaii, from Michigan to Florida, and from Canada, Ireland and Australia. During this same recent period such gardens are known to have been developed: at the major Marian shrine in Knock, Ireland;⁶³ St. Mary's Church in Annapolis, Maryland;⁶⁴ Our Lady's Church in Wangaratta, Victoria, Australia;⁶⁵ and in East Falmouth a wild Mary Garden has been



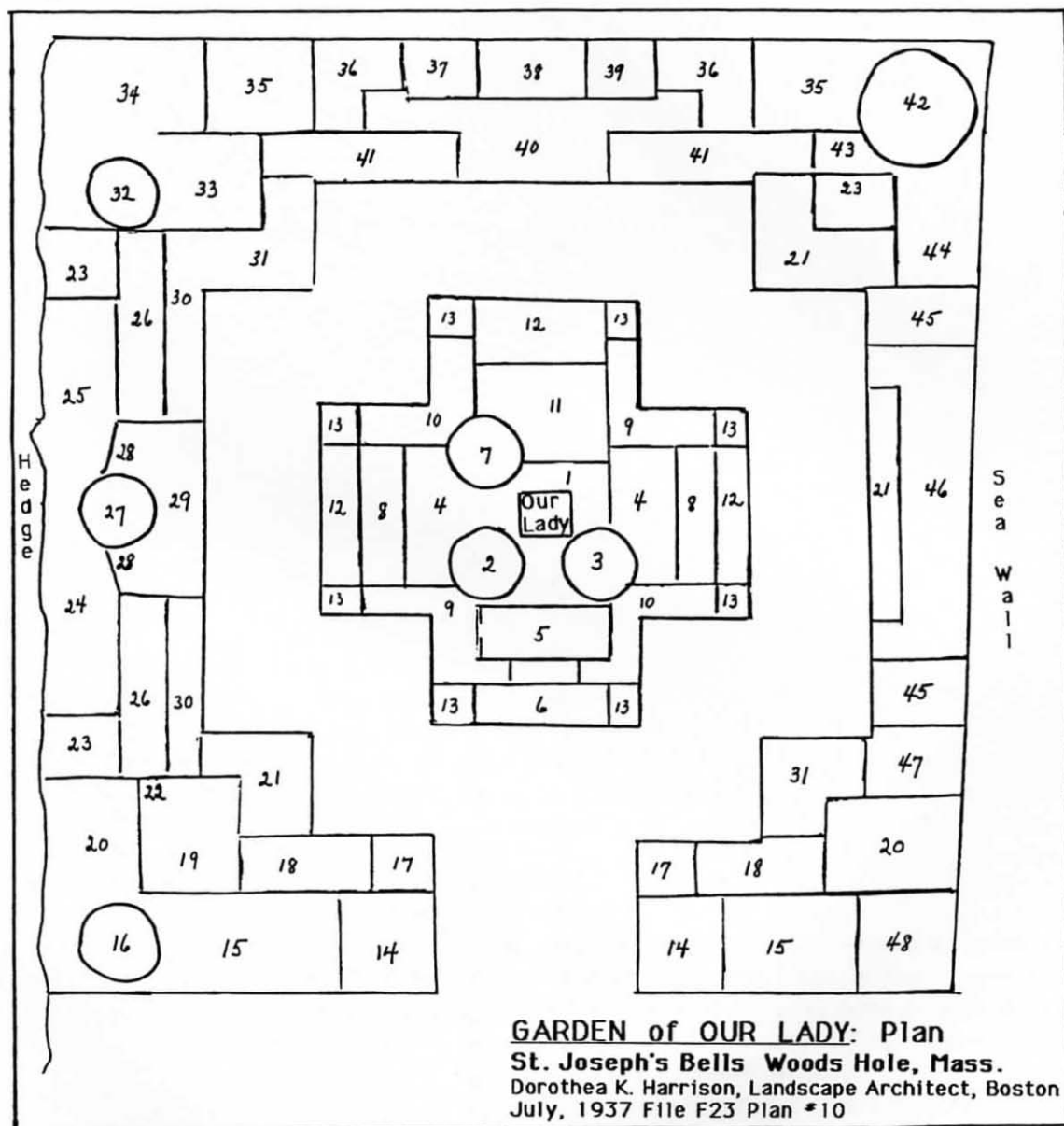
Boathouse, with Spritsail boat in it, next to the tower following the 1938 hurricane. High water and wind carried the building and contents from Swift property on School Street next to what is now the WHOI Redfield Building. Photo from Dorothea K. Harrison scrapbook. Courtesy WHHC.

GARDEN OF OUR LADY:

Plan by Dorothea K. Harrison, Boston, 1937.

Religious Name	Common Name	Religious Name	Common Name
1. [Madonna Lily]	Madonna Lily	24. Ladder-to-Heaven	Lily-of-the-Valley
2. [Her Flower]	Rosa Grüss an Tepliz	25. [Assumption Lily]	Blue Plantain Lily
3. [Her Flower]	Rosa spinosissima "Iris"	26. Eyes-of-Mary	Forget-Me-Not
4. [Her Flower]	White Japanese Iris, Goldbound	27. [Her Flower]	Rosa "Innocence"
5. St. Mary's Tree	Rosemary	28. [Her Flower]	Formosa Lily
6. [Lady's Bedstraw]	Creeping White Thyme	29. Lady's Mint	Mint
7. Lady-Laurel	February Daphne	30. Our Lady's Thimble	Harebell
8. Lady-Never-Fade	Wild Strawflower	31. Lady's Delight	Viola [Pansy]
9. [Lady's Bedstraw]	Rosy Thyme	32. [Her Flower]	Rosa cent. "Vierge de Cléry"
10. [Lady's Mite]	Germander Thyme	33. Lady Fern	Lady Fern
11. Mary's Slipper	Bicolor Aconite	34. The Virgin's Tears	Virginia Spiderwort
12. The Dear Mother's Love	Wild Thyme	35. Staff-of-St. Joseph	Hollyhock
13. Lady's Cushion	[Thrift Pink]	36. Assumption Lily	White Plantain Lily
14. Lady-by-the-Gate	Soapwort	37. Our Lady's Mantle	Morning Glory
15. Our Lady's Birthday Flower	Italian Aster	38. Madonna's Pins	Geranium
16. [Her Flower]	Rosa "Purity"	39. Virgin's Bower	Clematis
17. Where God Has Walked	Ground Ivy	40. Our Lady's Resting Place	Germander Speedwell
18. Sweet Mary	Balm	41. Virgin Flower	Periwinkle
19. White Rosemary	Heath Aster	42. [Her Flower]	Rosa Mundi
20. Our Lady's Glove	Foxglove	43. [Her Flower]	Regal Lily
21. [Our Lady's Praises]	Blue & White Petunia	44. Virgin Mary's Candle	Mullein
22. [Her Flower]	Speciosum Lily	45. St. Catherine's Flower	Love-in-a-Mist
23. [Her Flower]	Blue Japanese Iris, Blue bird	46. Mary's Gold	Marigold
		47. Our Lady's Balsam	Costmary
		48. St. George's Herb	Garden Heliotrope

On the early plan the names of the plants were written on the drawing. Here numbers have been substituted for the names and the latter listed separately. In some cases both the religious and common names were not given on the plan. Missing names have been added in brackets. Roses, lilies and irises are emblems of Mary, "Her Flower(s)". The six roses listed, all old varieties, are from a number of different classes of cultivated roses.





"The Virgin" by V. M. S. Hannell, with Madonna lilies, in the Garden of Our Lady, 1983. Photo by John S. Stokes, Jr.

introduced on a home plot.⁶⁶ These gardens were inspired through knowledge of the one at Woods Hole. Insofar as is known the Woods Hole garden is the first public Mary Garden in this country. About the Woods Hole garden Mrs. Lillie remarked: "It never occurred to me that I was doing anything unusual."⁶⁷ And speaking of the original naming of the plants by the humble people of medieval days she said, "The flowers were all they had."⁶⁷

The garden has been a place of peace and repose for many over the past 60 years. One report⁶⁸ gives a measure of this. A Jewish professor who escaped from Hitler's Germany just before the war said: "... from the windows of the lab where I worked, I saw this garden. That night, I came to find it. Every summer ever since when I have come to work here, I have taken a room nearby so that I can come and sit here for a while each evening."

Mrs. Lillie enjoyed sitting in the garden reading and reflecting on selections from the bell tower library;^{2,40}

welcoming visitors, including the Bishop of Fall River,⁵² and explaining the flower names and the Angelus tower to those who were unfamiliar with the background; and, as her daughter quoted her as saying, "So that Father and I can look across [the pond] at each other."⁶⁹

The tower is opened daily⁷⁰ from late spring until late fall and visitors are welcome to sign the guest book and view the oratory with its medieval-like atmosphere. The garden is open year-round and there are lawn chairs out in the summer. Last season visitors from six continents signed the book, as did a great-granddaughter of Mrs. Lillie.

Frances C. Lillie's gift touches townspeople, scientists, travellers to Woods Hole. Knowledge of it reaches far corners of the world. The gift has many facets, each with a beauty of its own and each complementing the others: the Angelus bells, the tower, the bronze St. Joseph door, the Stations of the Cross, the verses and notes, "The Virgin", the flowers, the peace . . .



Garden of Our Lady, 1983, the year following its restoration. Photo by Fred E. Lux.

The author expresses deep appreciation for constructive comments by friends during the preparation of this article. She gratefully acknowledges the help of: Margaret Zaffaroni of Italy who shared a wealth of material concerning A. Faggi; Alba Papi of Sagamore and Mildred Allen of Falmouth for translating an Italian paper; W. M. Kühtreiber of Boston for translating a German report; Máire O'Sullivan of Ireland for obtaining a copy of the Dublin journal article by her uncle, Padraic Colum; Judy Steere-Burleigh of Chicago for examining Faggi work at St. Thomas' in Chicago; Charles L. Wheeler for notes about his father; Frank Egloff for the opportunity to peruse his grandmother's booklet *Examples of Religious Art*; Irene Metuzals of Ottawa and Woods Hole for

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Jane A. McLaughlin, a native of Woburn, Massachusetts, a graduate of Trinity College of Vermont and a member of the Marine Biological Laboratory, contributed to *Woods Hole Reflections*, *The Book of Falmouth* and the first issue of *Spritsail*.



View of the Mary Garden from within the oratory of the Bell Tower, 1981. Photo by Joseph Neary.

NOTES

1. Luke 1:26-38.
2. J. J. Galvin, "Lillie Tower" in *Our Lady's Digest*, October, 1946.
3. Frances Crane Lillie, *Examples of Religious Art*. Privately printed Chicago, 1936.
4. Registry of Deeds, Barnstable County, Massachusetts (1913) Book 335, p. 331 and (1918) Book 359, p. 541.
5. Mr. Fay had given the land on which the church was built in 1882.
6. Unidentified notes found at the rectory. (Fay employees of that period, whose names we have, included Martin Broderick, Jeremiah Rohan, Michael Walsh, his mother and his two sons, Edward and Henry. Michael Walsh became internationally famous for the many prize Rambler roses that he raised while with the Fay's.)
7. Coolidge, of Coolidge, Shepley, Bulfinch and Abbott, of Boston, earlier designed the MBL Lillie Building. (Collecting Net, July 6, 1929.)
8. Chase had come to Falmouth from Dennisport in 1912 to work on the construction of the MBL Crane building. For the bell tower work in 1929 he visited New Bedford to contact stonecutters and stonemasons. Chase Road in West Falmouth is named for him. (From conversation with Virginia Bowman Landers, granddaughter of Chase.)
9. Falmouth Enterprise. August 7, 1930.
10. Frank R. Lillie, *Woods Hole Marine Biological Laboratory*, University of Chicago Press. 1944. p 176.
11. One of these foundations had been that of the barn on the Risk (now Bunker) property. (From conversation with



"St. Joseph" by V. M. S. Hannell, from "Examples of Religious Art," by Frances Crane Lillie. One of few illustrations of Hannell's work that could be found.

Mrs. Landers, quoting Elmer O. Landers of West Falmouth, 1992.) That barn was, at one time, used as an icehouse when Arthur Burke cut ice on Crocker's Pond between that property and Bourne Farm. (From conversation with Barbara Bunker, 1992.)

12. John S. Stokes, Jr., "Mary's Gardens" Journal 7/12/52.
13. John S. Stokes, Jr., "Mary's Gardens" Journal 8/17/61.
14. A bronze plaque on the exterior wall of the tower has the bell sizes reversed. (Pointed out by Wallace Butler to John S. Stokes, Jr.)
15. Matt.1:20; Matt.1:24; Matt.2:1 and Luke 2:7; Matt.2:14; Luke 2:46; Luke 2:40 & 51.
16. Margaret Zaffaroni, "Alfeo Faggi" (1885-1966) in *Dizionario Biografico degli Italiani*, publ. by Institute di Enciclopedia Italiana Treccani (In press).
17. From conversation and notes (1991) of Charles L. Wheeler, Sippewissett, who also reported that Beatrice Butler's father was a Nantucket ship's captain.

18. Unidentified, undated clipping quotes Chicago Tribune. (Copy available).
19. At Kimbark and 55th Street in Chicago. In 1921 the pastor commissioned a new church from the young architect Barry Byrne, an associate of Frank Lloyd Wright. Dedicated in 1924, St. Thomas the Apostle Church was the first modern American Catholic Church. It is listed on the National Register of Historic Places.
20. Liturgical Arts, Vol. 13 #3, May 1945, p. 60 (illustration).
21. The Studio, Vol. CVI #514, January 1936, p. 27 (illustration).
22. The Renaissance Society at the University of Chicago. "Alfeo Faggi" exhibition March 14-April 2, 1946. Notes give locations of the St. Francis and Dante doors.
23. "Inventory of American Sculpture. National Museum of American Art/Smithsonian Institution, Washington, D. C. Artist Index. Numerous public collections hold examples of Alfeo Faggi's work: the Albright-Knox Art Gallery, Buffalo

and Whitney Museum of American Art, New York; Honolulu Academy of Arts; Jane Addams' Hull House and Chicago Historical Society, Chicago; Phillips Academy Addison Gallery of American Art at Andover, and Jones Library, Lowell, Massachusetts; Kalamazoo Institute of Arts; Minneapolis Institute of Arts; Museum of New Mexico at Santa Fe; Pennsylvania Academy of Fine Arts, Philadelphia; Carnegie Institute Museum of Art at Pittsburgh; Columbus Museum of Art; University of Notre Dame Museum of Art; the Phoenix, Denver, Grand Rapids and Seattle Art Museums; and Princeton University Art Museum. All of these are not dated but for those that are, the span of years is from 1911-1953.

24. Each of these poets had had his work published in the early issues of Harriet Monroe's Chicago based "Poetry" magazine and in her anthology *New Poetry* (An anthology of 20th Century verse in English). Eds. Harriet Monroe and Alice Corbin Henderson, The Macmillan Co., New York, 1932, the first edition of which appeared in 1917. Verses of Noguchi were the first oriental poetry to be expressed in English. Tagore received the Nobel Prize for Literature in 1913.

25. Exhibited at the Ferargil Gallery, 1930; Salons of America, New York, 1931; Albright (-Knox) Art Gallery, Buffalo, N.Y., 1941, illustration of "Padraic Colum" in exhibit catalogue, February 26- March 26, 1941.

26. J. A. McLaughlin, "Tell Me A Poem" in *The Book of Falmouth* published by Falmouth Historical Commission, ed. M. L. Smith, 1986. pp.536-537.

27. Marianne Moore, "Is the Real Actual?" *Dial* 75:620-622, 1922. And for a local reference to Miss Moore see note #26.

28. Padraic Colum "The Religious Art of Alfeo Faggi, Sculptor." *Dublin Art Monthly* 1:12-16, 1928.

29. Padraic Colum, Letter to the editor (re: Faggi), *Liturgical Arts*, May 1945. p. 68.

30. The Chicago Stations are approximately 30"H x 20"W, signed A. Faggi, 1924. Am. Art Bronze Fdy. Chicago. Thirteen of the fourteen Stations at Woods Hole vary in size from about 8 5/8"H x 6 3/4"W to about 11 7/8"H x 8 1/4"W and one Station, the 12th, "The Crucifixion", is 16 1/8"H x 11"W.

31. Booklet prepared for dedication of the Stations of the Cross at St. Thomas the Apostle Church, Chicago, 1926.

32. Padraic Colum, *The Way of the Cross*. Ralph Fletcher Seymour, 1926. Illustrated with Alfeo Faggi's Stations of the Cross.

33. Padraic Colum "Verses for Alfeo Faggi's Stations of the Cross" in *Collected Poems*, Devin Adair, Old Greenwich, Conn. 1953. (Contains some variations in the verses cited in note #31.)

34. Jane Addams, *Twenty Years at Hull-House*, The MacMillan Co., Chicago. 1910.

35. And Wilfrid Wheeler was the godfather of the same Lillie daughter, Mary Prentice Lillie.

36. That first ringing of the bells was accomplished manually by Geoffrey J. Lehy of Millfield Street. The following week, an electrical system was introduced and for many years a heavy wire ran between the rectory across the street and the tower until Wallace Butler, a retired electrical engineer, also of Woods Hole, devised an electrical mechanism that could be entirely located within the tower (Falmouth Enterprise 7/24/53). Two years before his death in 1972, at age 98, Mr. Butler instructed Stephen McInnis in the care of the tower bells. Mr. McInnis attended to these until his death in 1991.

37. Collecting Net, August 9, 1930.

38. About 1912 Charles Crane, Frances Lillie's brother, at one time Ambassador to China, who had enjoyed Russian music during his travels abroad, persuaded the choirmaster of one of Moscow's three churches to come to New York (Falmouth Enterprise 8/6/91). Gorokhoff came with ten male singers, with lower register voices, chosen from church choirs of Moscow. These, along with higher voices of boys from Russian churches in America, became the Russian Cathedral Choir of New York. The choir traveled about the country and Mr. Crane saw to it that they visited Woods Hole. The choir disbanded because of World War I. About 1917-18 Gorokhoff went on to head the Choral Society at Smith College. (Information obtained from Gregor Trinkaus-Randall, grandson of Gorokhoff.) In 1926 Charles Crane invited him to lead a group at the MBL Club during summers, which he continued to do for a number of years. (Elsa K. Sichel. "Letting off steam at the MBL" in *Woods Hole Reflections*. Published by Woods Hole Historical Collection, ed. M. L. Smith, 1983. pp 156-157.)

39. Collecting Net. July 5, 1930.

40. Many choice volumes were lost to soakings in the hurricanes of 1938, 1944 and 1954. Among the more than 100 authors whose books are known to have been available there during the early years of the tower are: Karl Adam, Jane Addams, St. Augustine, Thomas Aquinas, Gilbert Chesterton, Paul Claudel, James L. Connolly, Guardini, McKeon, St. Thomas More, Cardinal Newman, Nitobe, Peers, Prohaszka, Shewring, Margaret Smith, Ellen Gates Starr, Thurold, Williams. Also there were volumes by Maritain and von Hügel with whom Mrs. Lillie was personally acquainted (see *Some letters of Baron Friedrich Von Hügel*. Privately printed, 1925. It includes letters to Mrs. Lillie.) Book lists of 1938 and 1940, courtesy of WHHC Archives. (Most of these were also catalogued by J.S. Stokes, Jr. 8/16-21/53.)

41. Jacques Maritain, "Reflections on Sacred Art." in *Liturgical Art*, 4: 131-133, 1935.

42. J. A. McLaughlin, *St. Joseph's Church, Woods Hole, Massachusetts. A History 1882-1982*. Published by St. Joseph's Church, Woods Hole, MA. 1982.

43. Al Spiers, "It's like this - in Indiana" in *Post Tribune*, (Gary, Indiana), 10/27/57.
44. Who's Who in American Art, 1940-1.
45. The Duchess of Windsor is said to have purchased a number of pieces; and an unidentified customer is said to have sent a piece to President Eisenhower.⁴³
46. *The Annual Exhibition Record of the Art Institute of Chicago*, ed. Peter H. Falk, Sound View Press, 1990. p.405.
47. The Art Digest, June, 1930. p.15.
48. V. M. S. Hannell, Designer & Owner, "A Weekend House and Studio" in *The Architectural Record*, 70:32-36, 1930.
49. The organization, Illinois Women's Athletic Club, built in 1926-7, is no longer in existence. Since the early 1940s the building has housed the "Water Tower" campus of Loyola University. Murals in the 14th floor dining room are no longer apparent, however poor copies of old photographs showed murals that seemed to portray the Chicago skyline on one wall and, on the opposite wall, a pioneer standing by a rustic cabin. (From conversations with Properties Superintendent Philip Kosiba and David Stout of Facilities Management of Loyola, 1992.)
50. John S. Stokes, Jr. "Mary Garden Research, A Progress Report". *Queen of the Missions*, February, 1955. pp. 51-64. In addition to a listing of plant names this includes a bibliography.
51. "Our Lady in Her Garden," St. Joseph Church, Woods Hole, MA., 1937. There is a small statue of St. Dorothy in the left bed as one enters the garden. This is said to have been given by another donor⁵² and a place is marked for it on the garden plans of 1935 and 1937.
52. Miss Frances Goffin, Millfield St., conversation with John S. Stokes, Jr., "Mary's Gardens" Journal, 7/12/52.
53. At the Church of the Messiah (Episcopal), on Church Street in Woods Hole there is an Iona Garden with a Mary or Virgin Seat with a cushion of white thyme, similar to those pictured in medieval herbals. (J. A. McLaughlin, "Churches and Church Gardens" in *The Book of Falmouth*, published by Falmouth Historical Commission, ed. M. L. Smith, 1986. pp. 539-541.)
54. "Our Lady in Her Garden," St. Joseph Church, Woods Hole, MA., 1932.
55. Dorothea K. Harrison to John S. Stokes, Jr., letter, 4/10/52.
56. Dorothea K. Harrison plans #6 and 6A are for the gate.
57. Falmouth Enterprise. Joseph Dias obituary 10/28/72.
58. In 1961, three years after the death of Mrs. Lillie and the same year in which Mr. Wheeler died, Mrs. A. George Gigger, a Lillie cousin and an enthusiastic gardener, became the local supervisor through the trust. When Mrs. Gigger died at age 91 in 1972, her son-in-law the Rev. Mr. Wilbur Kingwill, an Episcopalian minister, succeeded her and served until his death in 1982.⁴² Throughout both of the latter periods, until he retired in 1981, Mr. Nelson Cahoon, estate caretaker for the R.T. Crane property in Woods Hole, and his men kept the garden and grounds attractive and well groomed.
59. The property has been under the supervision of the pastors of St. Joseph's Church since 1982: the Rev. James P. Dalzell, until his retirement in 1990; and, since then, the Rev. William W. Norton, during whose administration the landscaper has been Bob White of Mashpee.
60. A small statue of St. Joseph was placed at the west end of the tower grounds in 1982. It was the gift of "Mary's Gardens".
61. The late Edward A. G. McTague of Philadelphia was co-founder of "Mary's Gardens" with John S. Stokes, Jr. and they were later joined by the late Bonnie Roberson of Hagerman, Idaho. For a popular article see: Bonnie Roberson and John Stokes, Jr. "Mary Garden-The Herbs and Flowers of the Virgin Mary", *The Herbarist*, (Ed. Alexandra H. Hicks) 49:130-135, 1983.
62. Marie Jones "John Stokes to put 'Mary Garden' in Philadelphia Flower Show, March 10-17" in *The Chestnut Hill Local*, Philadelphia, PA. 3/7/68.
63. Bros. Sean MacNamara, *The Knock Mary Garden*, (Ed. Tom Neary.) Knock Shrine, Co. Mayo, Ireland, 1987. There are 180 wildflowers in Ireland with names associated with Mary. Several of them have as a part of their name the special Irish word reserved for Mary, the Mother of God, "Mhuire." (Women who have Mary as their Patroness are called Máire.)
64. Nan Sears, "A Mary Garden is Happening," *Saint Mary's Moorings*, St. Mary's Church, Annapolis, MD. Vol. 18 #5 December, 1987.
65. Rev. James Byrne, (interview) "Growing Gardens for Mary," by Women Today column editor Barbara Mead, in *The Catholic Leader*, Brisbane, Australia, 5/8/88.
66. Fred Ward, "Wild Mary Garden," Letter to the editor in *New England Gardener*, published by N.E. Horticultural Services, Inc., Nantucket, MA., #91, December, 1-31, 1990.
67. John S. Stokes, Jr., "Mary's Gardens" Journal, 8/28/54.
68. Tamena John, "First Medieval Garden in U.S..." *Boston Post Magazine*, 8/30/53.
69. Mary Prentice Lillie Barrows, *Frances Crane Lillie (1869-1958) A Memoir*. Privately printed.
70. Margaret Neal McInnis continues the service of her late husband Stephen in looking after the daily opening of the tower from spring until fall.