

The Art Work
of
John S. Bolles
and
Mary P. Bolles

INTRODUCTORY COMMENTS

This is a collection of art work done by John Savage Bolles and Mary Piper Bolles. Throughout their lives they were very involved in the art world of San Francisco. This involvement included the creation of the John Bolles Art Gallery in the Gold Street building which also housed his architectural firm. One of the features of the San Francisco art scene were the parties thrown for local artists at their home at 2201 Lyon Street.

As is typical of many professional families, John Bolles followed his father Edward Grosvenor Bolles into the family business of architecture and was succeeded by Peter Piper Bolles when John Bolles retired from the business. However, John Bolles' entry into the business took a detour while he was at Harvard School of Architecture. Because of his knowledge of surveying he was hired to work on archeological project which included archeological digs in Turkey, the Cluny Benedictine abbey, a stint in the peninsula of Yucatan, and finally Persepolis as described in the Preface to the publication of *Las Monjas* which is given below.

It was between his stint in Yucatan and his work in Persepolis that he met Mary van der Water Piper at Harvard. He was in the Stillman Infirmary delivering a tape worm which he had picked up in Yucatan and one of Mary's friends at Ratcliff suggested that they go see this curiosity. One thing led to the next and they were married and off to more adventures in the Near East.

The following is from the fly-leaf and Preface to “*Las Monjas*”.

FLYLEAF

JOHN S. BOLLES, a native of Berkeley, California, is Chairman of the Board of John S. Bolles Associates, Architects, San Francisco. He received the bachelor of science degree in civil engineering from the University of Oklahoma and the master's degree in architecture from Harvard University. In his work at Chichén Itzá he was the last of the excavators and explorers to serve under Sylvanus G. Morley. He is the author of *La Iglesia—Chichén Itzá* and of many technical papers in archaeology and city planning.

For many years Bolles was Chairman of the Board of the San Francisco Art Institute and for sixteen years owned San Francisco's foremost contemporary art gallery. He is persuaded of the inseparability of art and archaeology — exemplified by the discoveries at *Las Monjas*.

PREFACE

Kenneth Conant, professor of the history of architecture at Harvard, was the first to acquaint me with the beauties of Maya art and architecture. Granted I was a dozing student in class, but his Maya lectures came just after his return from Yucatan in 1926. At that time I was a student in the graduate school of architecture, which then had an enrollment of possibly thirty in three-year courses.

I had a degree in civil engineering from the University of Oklahoma, where I had gone to avoid becoming an architect following my father's footsteps in San Francisco. In my third year at Harvard, the Oriental Institute of the University of Chicago, under James Breasted, asked for a student in architecture who could survey—and there was only one. And so I was soon off to Anatolia, which, the dean agreed, was somewhere in Asia Minor. At Alishar Hüyük, I received my baptism in archeology under the Prussian von der Osten, and the Bavarian Eric Schmidt.

Life in Turkey was fascinating for a young man out of Prohibition America. And then on to Egypt to work with Uvo Hölscher at Medinet Habu.

Egypt meant more sound training in German methods and practices, but it was full of life in other forms. The Oriental Institute under Breasted was the goal for all foreign dignitaries— kings and queens included—and for all those left of the 1929 depression who could and did afford the Cook's tours on the Nile and could also, perhaps, help subsidize Breasted's archeological efforts.

There followed a short period in Jerusalem, Beirut, and Damascus, where we measured "live" skulls in an effort to find Hittite traces. From there I went to Cluny, France, to survey the remains of what turned out to be the longest church ever built. This work was for Kenneth Conant and the Medieval Academy of America, and is now published and housed in the Loeb Library in the new Gund Hall at Harvard. Cluny was without question one of the great works of man and the culmination, under the Benedictines, of the Romanesque period of architecture and art.

Conant informed me, to my surprise and delight, that he had arranged with A. V. Kidder for me to go to Chichén Itzá to do some work on Maya art and architecture.

After a few months at school, I arrived in Yucatan, and there met Sylvanus G. Morley, Karl Ruppert, H.E.D. Pollock, and Gus Stromsvik. My first assignment was to survey El Caracol, on which Ruppert had completed excavations the year before. I remember Sylvanus Morley's unbounded glee when I confirmed the observatory's sight lines. However, the daily encounter with Las Monjas, walking by it several times a day going to the hacienda, and my insatiable desire to see and know all of Chichén convinced me that here was the most interesting complex in the city and obviously the one with the longest and by far the most continuous period of structural and artistic development.

Sylvanus Morley was not one to need much prodding when done with genuine enthusiasm; he too had long harbored a desire to excavate and repair Las Monjas. From an initial one-season project, the work carried through three, and even then only the surface was touched.

Following the tradition of nearly all "explorers" to Chichén Itzá, including Stephens, Maudslay, and Morley, we set up our field office in the sunny east room of the Second Story. In 1933, Gustav Stromsvik ran electricity to this "office" from the hacienda, and there Russell Smith, Fred Parris, and I had good light for our drawings. We also utilized electricity for work in our tunnels and for

controlled night light for photographing bas-relief sculpture and lintels. This was only three years after electric lights were run into the Pyramid of Cheops to enable King Albert of Belgium to enjoy his visit better.

Using the surveying ability I had learned as a boy in Sonoma County, California, as well as the training in civil engineering, architecture, and the thoroughness in archeological methods taught me by the Germans, I went to work on Las Monjas with a precision heretofore not used in the Americas. The volumes of photographs, notes, and reams of surveys and drawings now in the Peabody Museum attest to this. This book is presented as an insight into one of the most important buildings in the Maya culture. For those needing to do detailed study of the progress of the work and its results, or who wish to continue the excavations, the files of the Carnegie Institution of Washington now repose in the Peabody Museum at Harvard and are available for students. Photocopies of the voluminous accounts of the excavations, details, and assumptions are available in several libraries devoted to the study of the Maya.

As the director of the work, my primary duty was to supervise and direct excavations and repairs and to make the surveys necessary for the orderly assemblage of information. Most of the beautiful, but precise, drawings were made by Russell T. Smith of Brookline, Massachusetts, and a classmate in the Harvard School of Architecture. Several drawings, such as those of the Ball Court sculpture, were by Fred Parris, also from Harvard, who shuttled back and forth from the then-embryonic University of Pennsylvania excavations at Piedras Negras. John O'Neil drew several masks when he was not burdened by his survey started by Kilmartin for the environs of Chichén Itzá.

Bernard Tun, of Pisté, was my constant companion and capitán. Henry Roberts' work on the ceramics covered several months, and of course both Karl Ruppert and Sylvanus Morley were always available for guidance. Hermann Beyer worked on the rubbings of the lintels, which Jack Denison had originally made. E. Wyllys Andrews' first job in Yucatan was on the lintels of Las Monjas under our program.

Later, on Christmas, 1936, I was to meet Jack Denison in Damascus to discuss the Las Monjas lintels. He was ill in Aleppo, and we missed our connection. He joined the Red Cross in World War II for duty in North Africa, where he died during the campaign.

Each season in Chichén Itzá we went on exploratory trips, and on these I was the surveyor and sometime guide. Two trips were outstanding. These included Sylvanus Morley and his wife Frances, Karl Ruppert, and Gustav Stromsvik. The first was to Piedras Negras and Yaxchilán. Alden Mason and Linton Satterthwaite had just commenced work at Piedras Negras for the University of Pennsylvania. We spent several weeks at Yaxchilán, where I enlarged and rechecked the old Maler survey and had my first taste of discovery. Rumors of the new murals at Bonampak failed to excite us, since a trip there would have taken another week. Instead, we headed down the Usamacinta in dugout canoes, and on to Palenque.

The second year, we went to southern Campeche to "discover" Calakmul, about which there had been only rumors. There we found one of the largest of the Maya

cities, and brought to light the largest number of hieroglyphic monuments of any Maya city then known.

Again, on the basis of a rumor among chicleros, Ruppert and I went east to “discover” La Muñeca, apparently not far from Río Bec. Unfortunately, Ruppert collapsed with fever about noon of the first day. A chiclero and I tied him on a mule, rolled him into water holes when we found them, and then, against the advice of my guide, I headed diagonally through the bush to reach our party. Luck was on my side, and after an all-night ordeal we finally got Ruppert to our expedition and then on to the coast and finally to Tulane, where he eventually recovered and returned later to go into Bonampak to study the murals there.

The training of the workers at Pisté, under Morley, Ruppert, Morris, and then me, led to a caste system in Yucatan somewhat similar to that around Luxor, Egypt. Thirty years later, I arrived about sunset at Dzibilchaltún to find the entrance closed. The guard’s wife took one look, opened her arms and the gate, and called to her husband, “It’s Señor Juan.” And so again I met a former trainee from Pisté, the ruling class of excavators for Yucatan. Throughout the world, there are hundreds of Bernie Tuns who have become the petty officers and staff sergeants for the trained archeologists for whom they work. In Turkey, Egypt, Persia, and Mexico, they were the unsung, meticulous excavators who learned their trade and carried it on through their village system from one institution to another—even those two mischievous French boys at Cluny were still at work there years after I left, and now, as senior citizens, could undoubtedly give even Kenneth Conant a few points of importance he has overlooked.

The present volume on Las Monjas cannot be introduced without some explanation for its years in preparation. Most of the seasons’ works were summed up either at the Laboratory of Anthropology in Santa Fe or at the Peabody Museum at Harvard. After the final season, Russell Smith and I were given an office in the Peabody, and appeared to be within final stages of reporting. However, the Oriental Institute of the University of Chicago called me back into service, and I was sent to Persepolis to excavate and survey, again under Eric Schmidt, who was then in charge of their Persian operations. The agreement was that I could continue my work on the Las Monjas manuscript; a large amount of that work was, accordingly, done at Persepolis.

With the death of James Breasted and deteriorating world economic conditions, I returned to London to complete my Persepolis papers and to do more work on Las Monjas. There I made the decision finally to become an architect and returned to San Francisco, which I had left eighteen years before, and became the sole employee and associate of my father. Again, I devoted six months to Las Monjas, and then gradually was drawn more and more completely into my livelihood.

I sometimes wonder if I overworked my father with my drive to feed a growing family. At any rate, he passed away just as our business began to grow and my time became more and more involved in art and architecture and less and less in archeology.

I made a number of trips to Yucatan, became involved in new aspects of Las Monjas, and believed that the present study could obviously improve with more

study, more work. For example, at the time of our excavations carbon-14 testing was not known, and we were endeavoring to relate our structures by construction methods, art forms, hieroglyphs, and ceramics. In 1961, my son David went to Yucatan to work with E. Wyllys Andrews at Dzibilchaltún. They obtained permission from the Mexican government to take samples of beams in La Iglesia and La Casa Colorada. The results of the carbon-14 tests gave positive seventh-century dates, plus or minus, to these structures. Since then carbon testing has become more refined. Then too, J. Eric S. Thompson's dating of the lintels would not have been accepted in an earlier period.

Perhaps in the future, we will have newer and more precise and convenient methods for dating artifacts and hieroglyphs. This offers some excuse for delay in publishing—and probably a poor excuse—but does unquestionably add to the strength of my training by German tutors to remove, or excavate, minimally so that a maximum of undisturbed evidence is left for future studies using more sophisticated techniques. I sincerely hope and trust that readers, students, and professionally trained excavators will find our work of interest for the period within which it was accomplished.

I want especially to acknowledge my thanks to Kenneth Conant, Sylvanus Morley, A. V. Kidder, Eric Schmidt, James Breasted, and a host of others. My wife Mary typed much of the manuscript at Persepolis in the 1930s. John Jennings, who did the editing and design on my La Iglesia, has edited the present work. The production and design have been in the capable hands of the University of Oklahoma Press. Karen Kleiderman has typed and retyped all the scribblings and notes. Sarah Bolles spent weeks clarifying the drawings of La Iglesia, the East Wing, and the Southeast Annex. Katherine Edsall has patiently held on to all the data in the Peabody Museum of Harvard University, which is the repository for the Carnegie Institution of Washington files and has granted the rights to use material furnished through them.

The new contributions by the late J. Eric S. Thompson and by Ian Graham have added immeasurably to this effort. Henry Roberts worked on the ceramics, but because of his illness most of the carefully labeled specimens were lost. A few strategic test pits in undisturbed areas would doubtlessly be rewarding to future students of ceramics.

Most of the photographs herein were taken by me. In addition, Raul Cámara of Mérida made many of the beautiful comprehensive photographs. All drawings and photographs have been reproduced herein through the courtesy of Peabody Museum, Harvard University, which is the repository for these Carnegie Institution of Washington materials, except as otherwise noted in the legends.

The watercolor of the mural in Room 22 has been reproduced through the kindness of Jean Chariot as well as of the Peabody Museum. Similarly, the drawing by A. Breton came from the Peabody Museum.

JOHN S. BOLLES

San Francisco, California

CRITICISM OF THE CARNEGIE PROGRAM IN ARCHAEOLOGY

from J.S.B.'s field notes¹
published by Allan Maca in
Prophet, Pariah and Pioneer

Offering criticism of the Carnegie program in archaeology has never been an easy task for this institution has literally and figuratively dominated American research; Its legacy remains formidable. It has certainly been almost impossible to critique the Carnegie from within. Ernest Becker (1979), in his study of J. Eric S. Thompson's ceremonial center theory is perhaps the only Mayanist to have done this with any degree of acceptance (although he did so decades after the formal end of the Carnegie era). Other critiques have mostly been offered only by outsiders, and excepting Kluckholm and Taylor, these typically have had little impact on the field. Joyce (this volume) makes precisely this point when discussing Taylor's brilliant (1941a) ceremonial bar article and the fact that it had no apparent influence on Proskouriakoff or Thompson even though they read and considered it. In fact, various critiques of the Carnegie do exist; all are offered by outsiders and some are forceful. These range from John Bolles (1932) and George Kubler (1990), an architect and art historian, respectively, to Thomas Patterson (1986) and Curtis Hinsley (1989), both historians of anthropology (Patterson is also a well-known archaeologist), to the ethnographer Quetzil Castañeda (e.g., 1996).

The least well-known critique - because it is unpublished - is that of Bolles, contained in countless of his field notebooks currently archived in the Peabody Museum at Harvard. While still a young man, Bolles received his architecture degree at Harvard and worked in Mexico for the Carnegie; he later became famous for designing the Candlestick Park sports complex in San Francisco. In his field notes from Mexico he left us with many acerbic critiques of the Carnegie dating to the time he worked for Sylvanus Morley, Gustav Stromsvik, and Karl Ruppert at Chichén Itzá. Bolles disliked immensely working for the Carnegie Institution and his notes are filled with gems of critique from an outsider who worked on the inside. Among his numerous criticisms is the following:

"I'm thoroughly fed up with all the ass-sucking that goes on around this bloody little institution and the way people get away with it. It is so damned disgusting it is amusing. The worse thing here is to sit around the bachelor's house hearing the grand denunciations of some work of S.G.M. [Morley]. I have often brought these very questions up at the table only to have the same parties about face and whiningly 'cowtow' - if that's what the institution wants I'm through." (Bolles 1932, 5: 4).

He also characterizes Morley as "beyond a doubt the world's worst judge of art and people." (ibid., 60). In general, Bolles's extensive notebooks make it patently

¹ There seems to be two sets of these field notes, one set held by the Peabody Museum at Harvard University and the other set, probably the original, which was part of J.S.B.'s collection of archaeological material housed in his gallery in Santa Rosa. The second set was composed of notebooks of about 5" wide x 8" high, about 1/2" to 3/4" thick, and had red covers. A search for this second set of field notes has been unsuccessful.

clear that leadership at Chichén Itzá was weak, that work was frequently poorly conceived, and that few could challenge the status quo in any productive way (see also Black 1990). The following account further characterizes the way work was done at Chichén Itzá:

“I can’t understand why the rush to complete the work on the Mercado, other than to make a display for next year. It is simply ridiculous for anyone to attempt restoration work there other than Karl. For Morley, who knows nothing of what is planned there, and but little of what has been found, to instruct Stromsvik, who knows even less about it, as to how the work should be done is simply too absurd and ridiculous to be expressed in words. Karl is too sick to offer resistance, but upon his return if the work done is not exactly as he planned he will tear it out. Needless to say Morley’s obvious reason for putting Gus in charge is that he knew no one else would carry out such foolish plans.” (Bolles 1932, 2: 52)

This next passage offers criticisms akin to those of Kluckholm and Taylor, especially regarding the Carnegie approach to science:

“And what is this? We were told it was “Mayan” and now you are not sure - and the “Market place” is Toltec, strange, when you are working in a Maya city! And where do the Toltecs come in - you are not sure! - And to think we thought the Carnegie Institution was an organization for the promotion of science, and here you have spent your money “disseminating” knowledge you do not have. - And how about Maya architecture? You hope to get around to that someday! It does not occur to you that you are studying backwards, that you might determine from data you had gathered in Mexico and Yucatan just where your Toltecs come in. No, you restore a Toltec structure, publish pretty pictures and a story of how great an engineering feat you have accomplished, and make no analyses of the art or architecture in its relation to the entire area. Baloney! No wonder people think archaeology a rich man’s hobby. You defend yourselves as “scientists” and yet prove nothing. You build a guest house and interrupt all work for someone who might give to your work (whereas you would rather entertain wealth in your own personal selfishness) - and your net profits are a lot of grief, loss of time playing tourist guide, and a general disruption of work. ... These are not notes - just sort of an apology [to] the dear old Monjas for the Carnegie.” (Bolles 1932, 4: 7)

Bolles makes countless similar critical assessments of the quality and direction of research and also, for example, of the Carnegie reports:

“Before continuing might we mention the histories of the Warriors and Caracol [buildings] reports - and the dozens of other reports that have never appeared. Might I remind you of the staff employed on the Warriors and the resulting inadequate report, an architectural problem with no attempt to study it having been made. And the years spent on the job and on the report and salaries paid” (ibid., 5).

All of the above comments are intriguing characterizations, even indictments, but perhaps the most devastating of Bolles’s assessments of the Carnegie work at Chichén Itzá is the following:

“Best remark the last few days was one Dr. Proctor wrote to Karl. He had had a talk with James Breasted (the renowned Egyptologist) and came away convinced that the Carnegie Chichén project would profit if something of Egyptian archaeological methods were known - and referred to Morley’s particular lack of such knowledge! Boy, do I agree – it is amusing to watch these Southwestern pot hunters go after architecture! Their lack of understanding of architecture is no better illustrated by their belief that sailors and bond salesmen can make comprehensive drawings and studies of it.”

These are just a few of the richer criticisms provided by the Bolles notebooks. I offer them here in large part because the Carnegie Institution, one of the most vital foundations for current approaches and power in American archaeology, is treated with kid gloves in most histories of the discipline. Taylor’s rough handling of Kidder and the Carnegie is still considered somehow exceptional and even unwarranted or unnecessary and gratuitous. Other scholars have criticized the Carnegie program for attempting to divorce archaeology from the humanities (e.g., Kubler 1990: 195) and, especially, for serving U.S. imperial goals (Patterson 1986; Hinsley 1989: 82-83; Harris and Sadler 2003; Price 2008). Patterson (1986: 12-13), for example, writes:

“The Carnegie archaeological program was not value free and neutral, for it carried a subtle political message to the revolutionary government of Mexico and to the peoples of Central America. By focusing on the Maya, “the most brilliant culture of the pre-Columbian world,” the archaeologists were implicitly questioning the unity of the Mexican state and the cultural attainments of the ancient societies of central and northern Mexico - the regions that controlled the modern state.”

Harris and Sadler (2003) and Price (2008) discuss the degree to which and how archaeologists like Morley, and many others associated with the Carnegie, were spies during World War I and later. The insights of these authors, like those of Bolles and Taylor, beg the question of whether or not Carnegie goals for archaeology centered on science, for it is clear that fieldwork was a ruse in some instances (e.g., Harris and Sadler 2003: 61).

Where they exist, critiques of the Carnegie Institution programs in archaeology and anthropology challenged what we might call the truth regime or discursive regime (Foucault 1981) or the regime of power (Blommaert and Blucaen 2000: 449) in American archaeology. Although other critiques emerged in the era of Taylor, such as Strong (1936), Steward and Setzler (1938), and Bennett (1943), these were merely implicit criticisms of Carnegie-type archaeology. Only Walter Taylor - not Clyde Kluckholm - leveled an attack that both dissected at length the fine details of the Carnegie’s aims and accomplishments and offered an alternative, philosophically grounded model for American archaeology. As a result of his challenge, he suffered dearly the consequences. The backlash from the power center was palpable and has remained so until the last decade. Much more recently, the ethnographer Quetzil Castañeda (1995, 1996) has revisited and critiqued the Carnegie research at Chichén Itzá and especially the effect of 1930’s anthropology on the nearby town of Pisté. Building on the results and lessons of

his study, he challenged the goals and truth claims of present-day Maya archaeology, asking that we assess the impositions of our research on living communities, today and historically. In turn Castañeda, too, encountered terrific professional resistance and has been validated only very recently (e.g., McGuire 2008: 12-14).

NOTES ON
EDWARD GROSVENOR BOLLES

The father of John S. Bolles, Edward Grosvenor Bolles, is an enigma. He is thought to have been born in 1871 in Illinois. It seems that his mother was Elizabeth Jane Paine who moved back to the family home in Rosamond, Illinois from Seattle to deliver her child. According to one story, the father of the child was an Edward Bolles who was an English ship captain. Below is some of the correspondence about Edward Grosvenor Bolles.

Tom to Candace McCarthy King:

I am doing some ancestry research regarding the Bolles family. My grandfather was Edward Grosvenor Bolles who supposedly was born in the same town that Ebenezer Bolles resided and died in. But nowhere do I see Edward listed as a child of Ebenezer and Phoebe. I realize that there could be many reasons for that, but I have yet to find any clues. It seems that you did a lot of research on the Bolles family so I thought you might have a suggestion.

Edward G. Bolles definitely lived the latter half of his life in the San Francisco Bay Area. He was a well known architect, as was my father. His birth date according to our family records was 1871 in Ohio. But considering that the years and name are the same for whom we found on Ancestry it would seem that their exact birth date and Illinois are correct. He died in San Francisco in 1939. That does not seem refuted either, nor his parentage of my father, John S. Bolles. So the missing link is his parents.

I like your nefarious idea, though possibly a child out of wedlock or something similar makes more sense than a change of name. In any case, here is the link:

<https://ancestry.me/2zBYNrb>

Candace McCarthy King to Tom:

Dec 02, 2018

Well, this is a thorny problem. I've done a bit of poking around trying to work around your brick wall, and I think I agree with you about an out of wedlock child or something like that. No kidding, this guy seems to have dropped into San Francisco from Mars in the late 1890s! Do you have any record of him before then?

I looked for a child named Edward the same age in a nearby township, and found Edward Snyder b. 1869 who was apparently not the son of the family he was living with. I didn't find him in the 1880 census. This is a long shot, but I'd suspect maybe the Ebenezer Bolles family adopted a child of a relative. Have you connected by DNA to any Bolles descendants?

The goal is to figure out where your Edward was before he parachuted into SF in the late 1890s. I think the Black Bart story is possibly worth exploring. He was born in England, but his wife and children were in Decatur, Illinois, which is

close enough to Rosamond, IL to be noteworthy. Probably a long shot. Maybe you want to determine just when they lived in Decatur. If Edward's funeral records report that he was born in Rosamond Township, Christian County, IL, I'd shake that apple tree pretty hard before giving up. The missing info we need is Edward's location in the 1880 census, when he was 9 years old. I think you might want to map out the extended family of Ebenezer and Phoebe Bolles -- their sisters, brothers etc. and see if any of their family has an Edward about age 9 in 1880. Do you know what religion he was? My Bolles family were Congregationalist, so some type of Protestant is most likely. Look for a baptism, an adoption, etc. Unfortunately, Christian County began issuing birth certificates in 1878. But marriages began much earlier. I'd also look for him in Morgan County, IL, where he married first wife Ida. Morgan County is west of Springfield, so maybe he was there in 1880. Let me know if any of these pan out.

Comments about Black Bart aka C.E. Boles / Charles Earl Bolles (From Wikipedia: Charles Boles was born in Norfolk, England to John and Maria Boles (sometimes spelled Bolles). He was the third of ten children, having six brothers and three sisters. When he was two years old, his parents immigrated to Jefferson County, New York, where his father purchased a farm four miles north of Plessis Village in the direction of Alexandria Bay.)

David Bolles to all:

I was first alerted to this possibility about 20 years ago while visiting Mystic Seaport Museum. I was there to check out the Star Class collection housed at the Museum Library. The librarian asked me my name and then he asked where I came from. When I told him San Francisco he then asked me if I was related to Black Bart. I told him that my grandfather lived in the San Francisco area but that he might have come from Illinois, so I didn't think there was any connection. However, if you read through the Wikipedia entry you will notice some coincidental information. Note too that he spelled his name as both Boles and Bolles. Who knows, maybe Grandmother Bolles' story that Edward G. Bolles was the son of the first Jewish whore of San Francisco has something to it, and that this lady, whether Jewish or not, had a son whom she decided was the son of Black Bart.

I have just searched through the internet and the information about Black Bart is quite inconsistent. In the Wikipedia entry he is listed as being born in Norfolk, England in 1829, but elsewhere he is listed as being born in New York state. Also, most sources agree that he was last seen on February 28, 1888, but from there it is all speculation with Wikipedia suggesting that he might have moved to New York City and live out the rest of his life there, dying sometime in the early 1900's. Generally it is agreed that he had a wife which he left behind in Illinois. His last letter to her was written in August, 1871, the same year the my grandfather was supposedly born in Illinois. However, it may be that people have been trying to tie up loose ends regarding Edward Grosvenor Bolles and found that a Ebenezer Bolles of Illinois was having children at about the time Edward Grosvenor Bolles born.

Black Bart's last days are also shrouded in mystery. His last robbery was in November of 1883 and then was arrested. He was sent to San Quentin and released in January of 1888. By February 28, 1888 he had disappeared, resulting in a number of suppositions. Wikipedia suggests that somehow he managed to return to New York City and live out the rest of his life there dying in the early 1900's. Elsewhere there was something about him having gone to China. ??? But perhaps John Rumsey's thought is correct and someone grabbed him and hung him on the famous Hanging Tree on the way to Yosemite Valley.

It certainly would be something to be related to Black Bart! As you may remember, JSB was shipped off at a young age to Oklahoma to live with the Dodsons who, if I understood the situation correctly, were friends with Harriet Ida Savage Bolles after the divorce of Edward G. and Ida in 1915. Just a thought: could Edward Grosvenor Bolles have been born in San Francisco to the first Jewish whore of San Francisco, or some similar person, and Black Bart sent the child to live with family in Illinois, rather than leaving him with a single, and maybe sexually active woman in San Francisco?² That would explain why there is no birth record of him. In any case, it is intriguing that Candace at least thinks that the Black Bart thing is something worth pursuing.

Peter Bolles to family:

Years ago shortly after JSB's death I was contacted by a Mr. Paine who was the nephew of Elizabeth Paine. He knew of a drawing done by Edward Grosvenor Bolles of his mother Elizabeth Paine Bolles and kept by his aunt Elizabeth until her death.³ Mr. Paine's conversation, a conversation he wanted to have with JSB, went something like this.

In 1871 Elizabeth Paine his Aunt returned from Seattle to Rosamond Illinois expecting a baby. Elizabeth claimed she had married a British seaman Edward Bolles. Edward had passed away at sea, so she returned to Rosamond, Illinois. In 1871 she gave birth to baby Edward Grosvenor Bolles. Mr. Paine said the family was suspicious of her marital circumstances, but never tried to contradict her. She did not remarry. Mr. Paine said the family also suspected that the seaman's name was Grosvenor and Elizabeth added the Edward. We know that Edward in the early 1890's returned to Seattle from Illinois before eventually moving to the shores of San Francisco Bay. In a weird and curious way Grandmother Harriet Ida Bolles inadvertently confirmed Mr. Paine's story when she described for the

² See footnote 2 which appears to clear up the mystery of who the mother of Edward Grosvenor Bolles was and which refutes Harriet Ida Savage Bolles' contention that he was the son of the first Jewish whore of San Francisco. However, from what Mr. Paine told Peter it seems that knowledge of who the father was went with Elizabeth Jane Paine to her grave.

³ Perhaps Mr. Paine was misinformed about who the person in the portrait was. See page 18 of this work for a portrait done by Edward Grosvenor Bolles in about 1903 of his grandmother Mrs. John Grosvenor Paine née Ann Jane Culver who was born in Stockholm, St. Lawrence County, New York on May 26, 1823 and died in Springfield, Illinois on January 9, 1906. Ann Jane Culver Paine gave birth to Elizabeth Jane Paine in January of 1846 who supposedly died in 1920. (Exact date and place of her death is not listed.) Elizabeth Jane Paine gave birth to Edward Grosvenor Bolles on November 12, 1871 in Rosamond, Illinois. The name of the father is unknown but according to Peter Mr. Paine puts forth a couple of possible names.

local press (on the occasion of her divorce in 1911) that Edward Grosvenor Bolles was the son of a whore, while also praising him to be the best whore house architect in San Francisco.

You no doubt remember Sequoia National Bank on Post Street...that was originally designed by Edward Bolles as a high end brothel, with a back door entrance with a turn-around platform so that "gentlemen" could arrive unnoticed and step out of their carriage undetected. The Ground floor was a reception area and a bar, restaurant on the Second floor, and lady's rooms on the Third floor.

Mr. Paine was ninety when he tried to contact John and eventually reached me. He was a single man and claimed never to have been married, noting that most of his family had passed on. He thought he owed it to the memory of his aunt Elizabeth and to her son Edward Grosvenor Bolles' to disclose some of the details of their family tree. Now so many year later it would be interesting to read or hear about a family in Rosamond Illinois by the name of Paine (or Payne) and if there was an Elizabeth (that was also JSB's younger sister's name...coincidence?).

Some of Mr. Paine's story rings true. As a young man Mr. Paine would have known Edward Grosvenor Bolles' mother, his aunt, and been aware of some of the family stories and heard from his aunt about Edward's return to Seattle. I lost touch with Mr. Paine after he announced he was moving and wonder if fate didn't catch up with him before he could send me his forwarding address. Some day I had hoped to look into Mr. Paine's story and report back to the family, but I have had a hard time disclosing what little I know without some substance. Maybe the time has come to play detective.

San Francisco Call, Volume 111, Number 19, 19 December 1911

ARCHITECT HAS MANY AFFINITIES

Wife, in Suit for Divorce, Objects to Scope of Husband's Affections

OAKLAND, Dec. 18.—Love too widely distributed was the accusation by which Mrs. Ida S. Bolles sought a divorce from E. C. Bolles, an architect of San Francisco today. She said that fresh revelations along this line coming to notice from time to time had greatly humiliated her. Mrs. Bolles also said that he forced her to return home from a hospital too soon after an operation and that her resumption of housework caused her great pain.

Ancestry.com website:

<https://ancestry.me/2LuRIxy>



J.S.B. with Karl Rupert and Pablo Pantoja.



Yaxchilán Expedition at Piedras Negras on the Usumacinta River 1931. In the group at right are John Bolles, Karl Rupert (rear), Mr. Rhoads, Morley, Mrs. Morley and Dr. Dwight Rife.



John S. Bolles with a Mayan co-worker beside stela 11 at Yax Chilan, 1931.



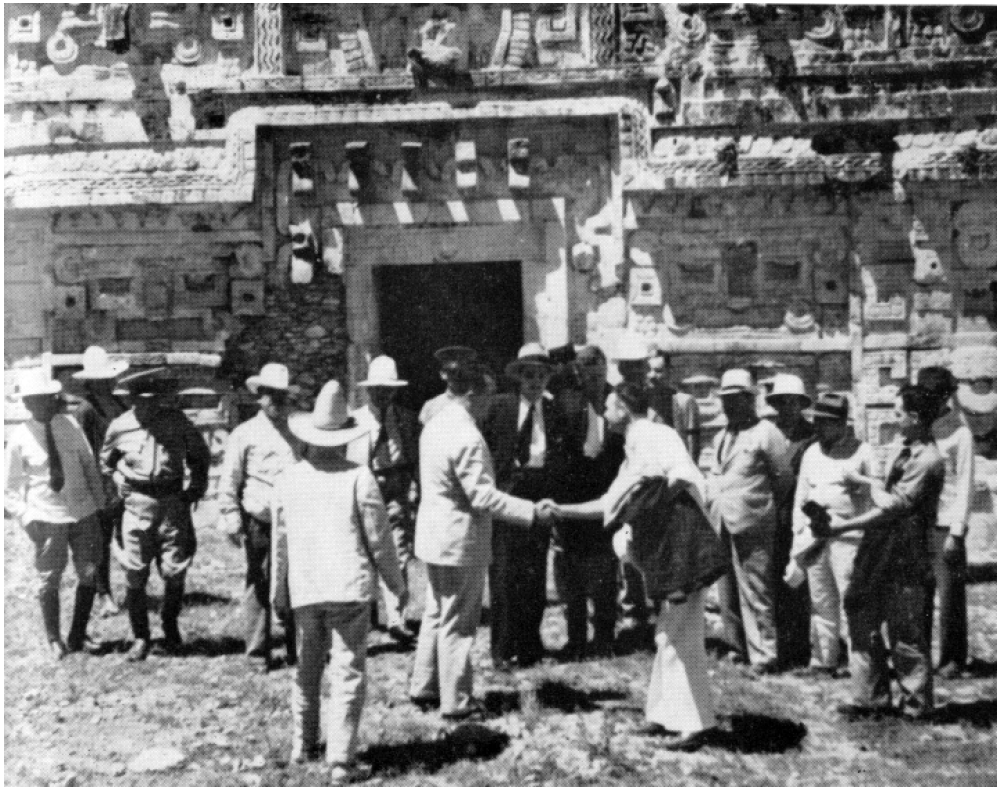
A rendering of Stela 11 at Yax Chilan



Calak Muul Expedition, 1932. Karl Ruppert at left, J.S.B. at right.



J.S.B. resting at Calak Muul, 1932.



A presidential visit during the early 1930's. Morley is in foreground in his large sombrero, President Cárdenas of Mexico is shaking hands with R. T. Smith. John Bolles is at far right.



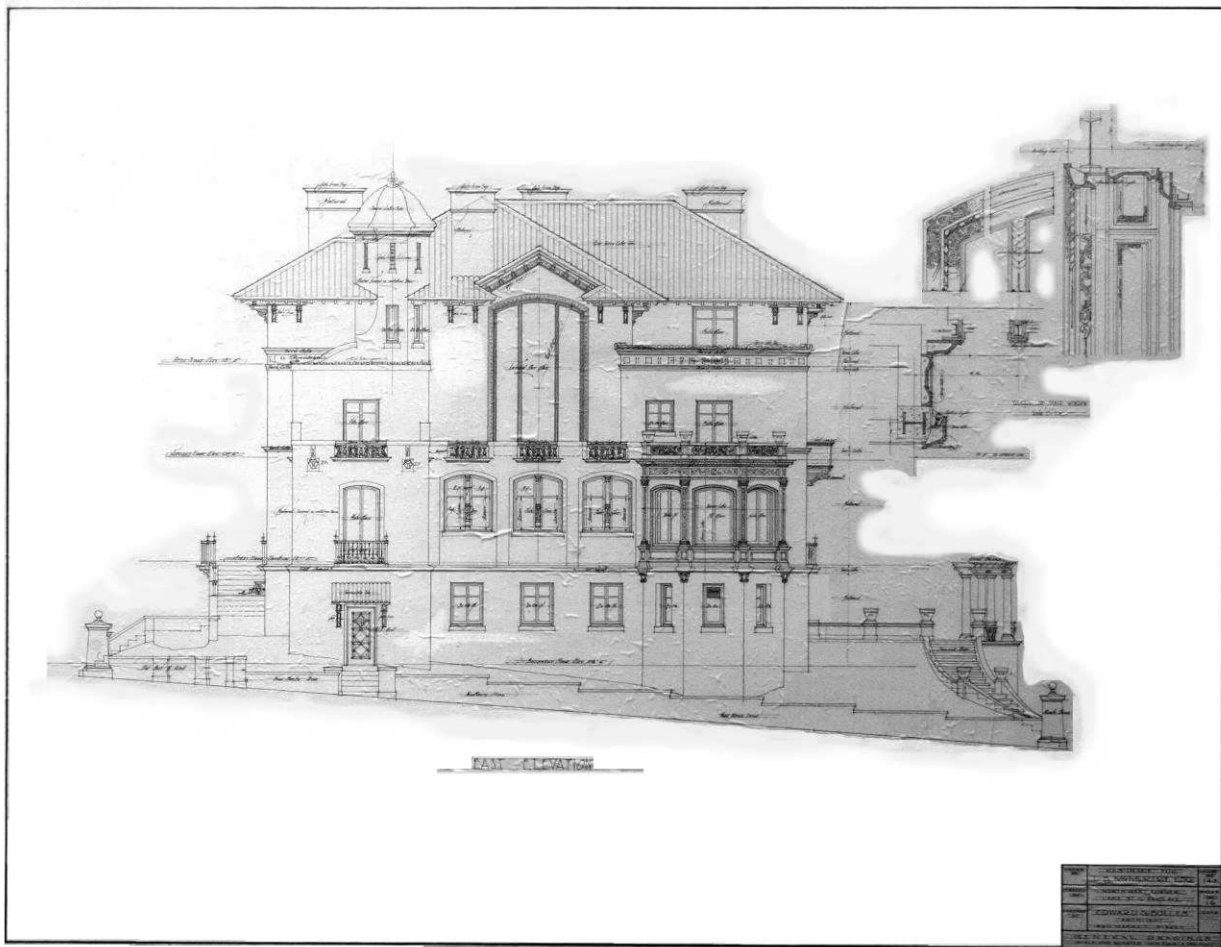
At Chichén Itza in this 1933 photograph are R. T. Smith (second from left), Morley, Kidder, Pollack, and Stromsvik, all mentioned in the Preface. The man at the left is unidentified.

A Sample of
Edward Grosvenor Bolles'
Architectural Work
and
Art Work

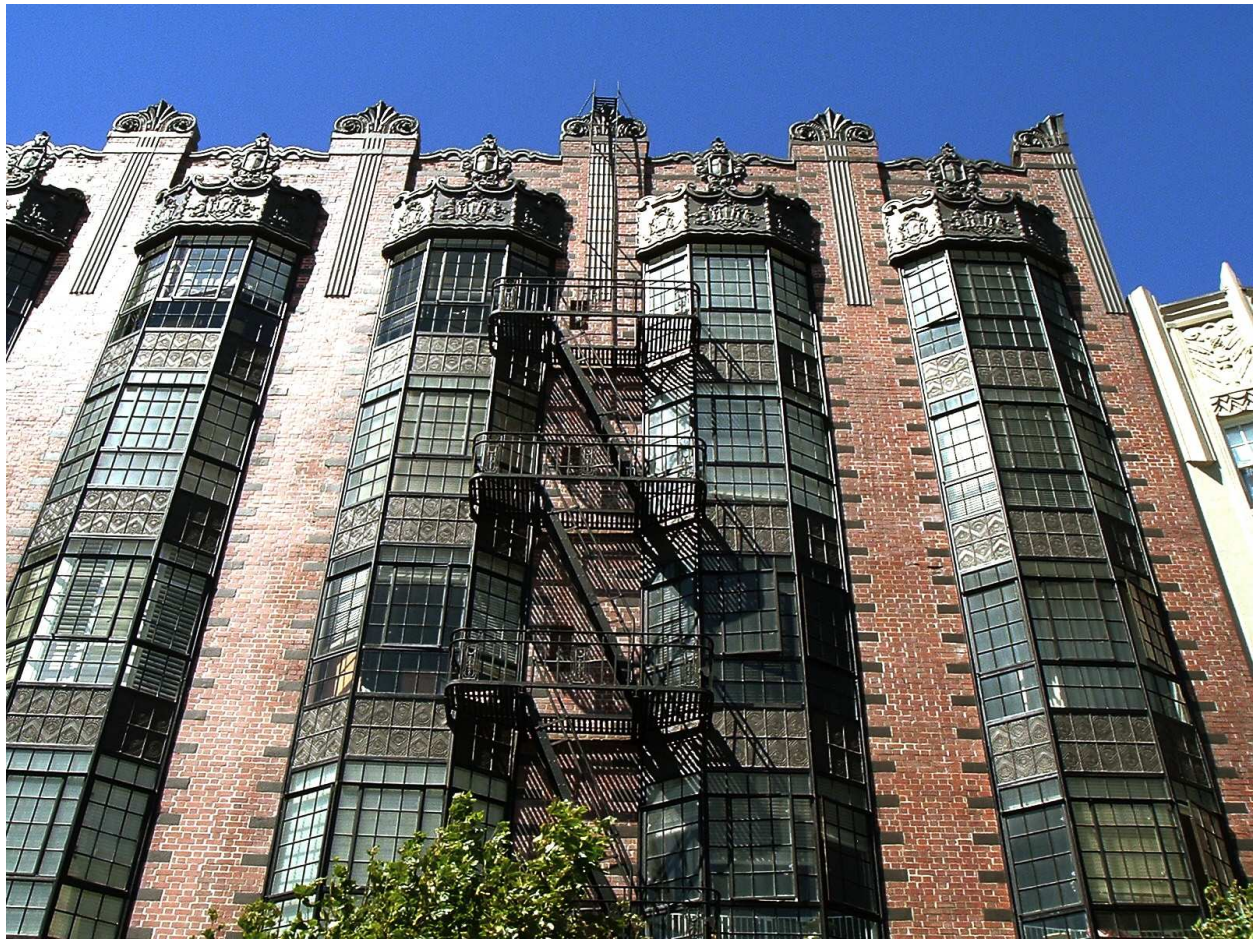


Mrs. John Grosvenor Paine, 1823-1906
née Ann Jane Culver

A pen & ink sketch from an 1880's photograph
drawn by her grandson Edward Grosvenor Bolles in about 1903.

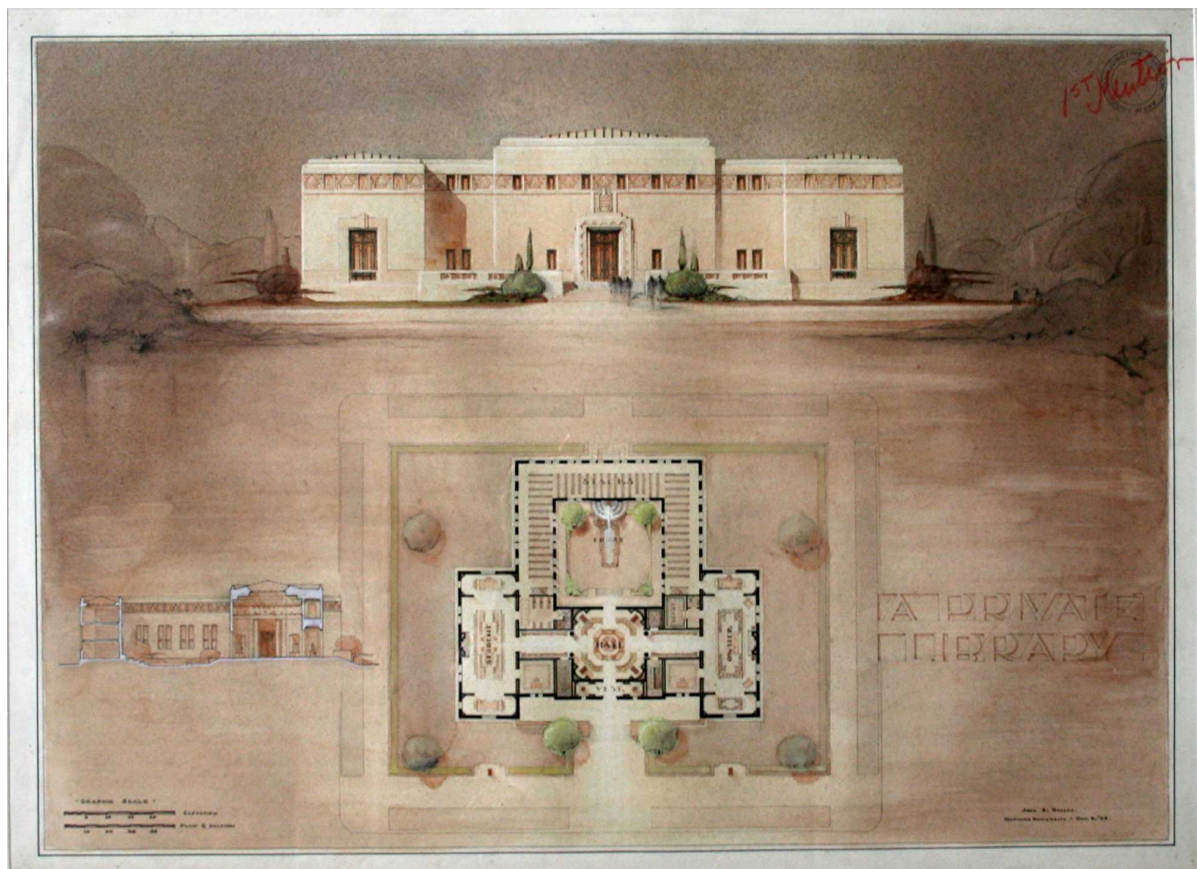


Northwest Corner of
 Lake Street & 22nd Avenue
 San Francisco, CA
 Edward Grosvenor Bolles, undated



2360 Pacific Avenue.
San Francisco, CA
Edward Grosvenor Bolles, 1929

J.S.B.'s Art Work
at
Harvard Architectural Graduate School





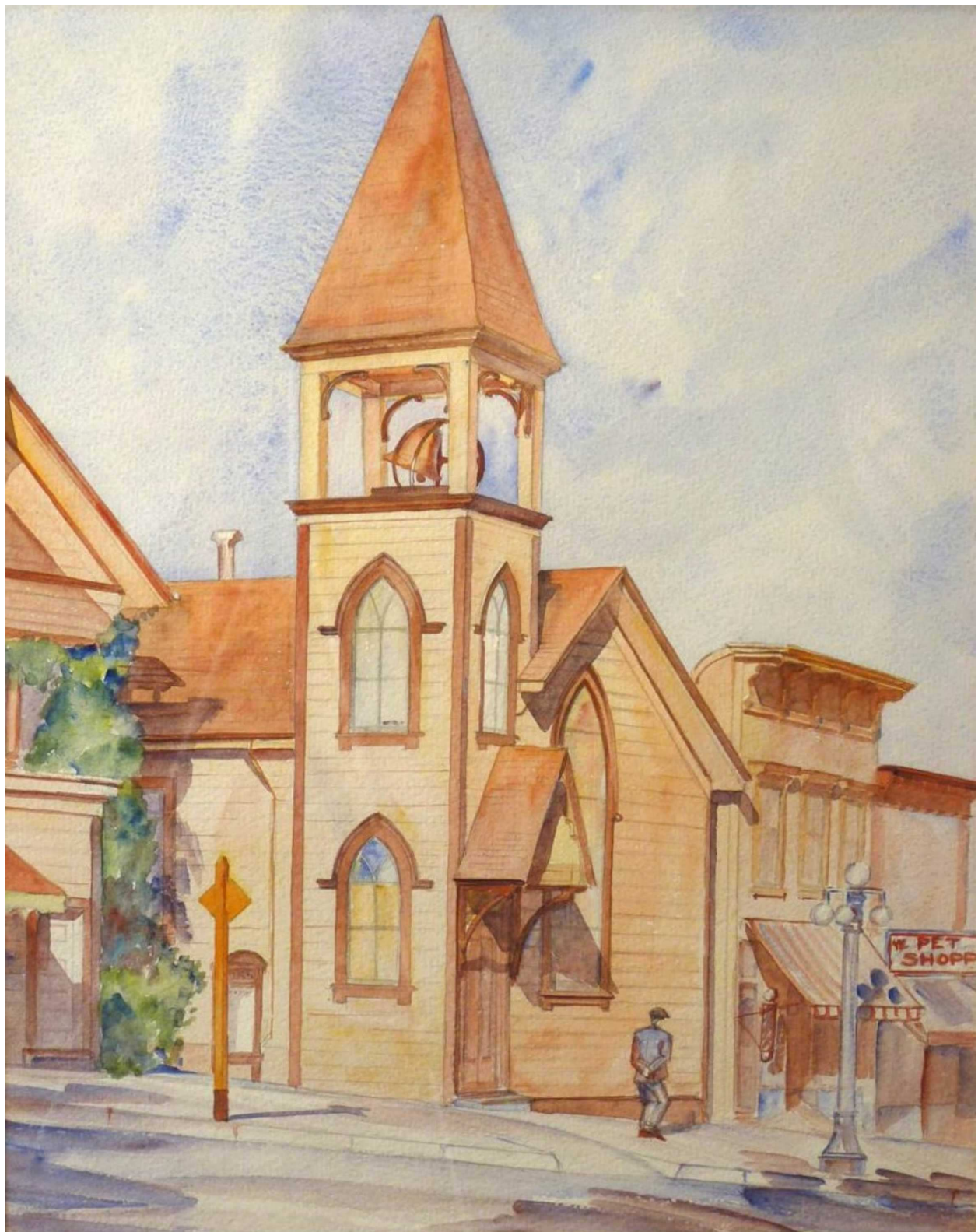
J.S.B.'s
Watercolors



Reconstructed View of the Abbey at Cluny
John S. Bolles



Church in Watertown, Massachusetts
May 6, 1928
John S. Bolles



John S. Bolles



Mission San Rafael Arcangel
San Rafael, California
John S. Bolles



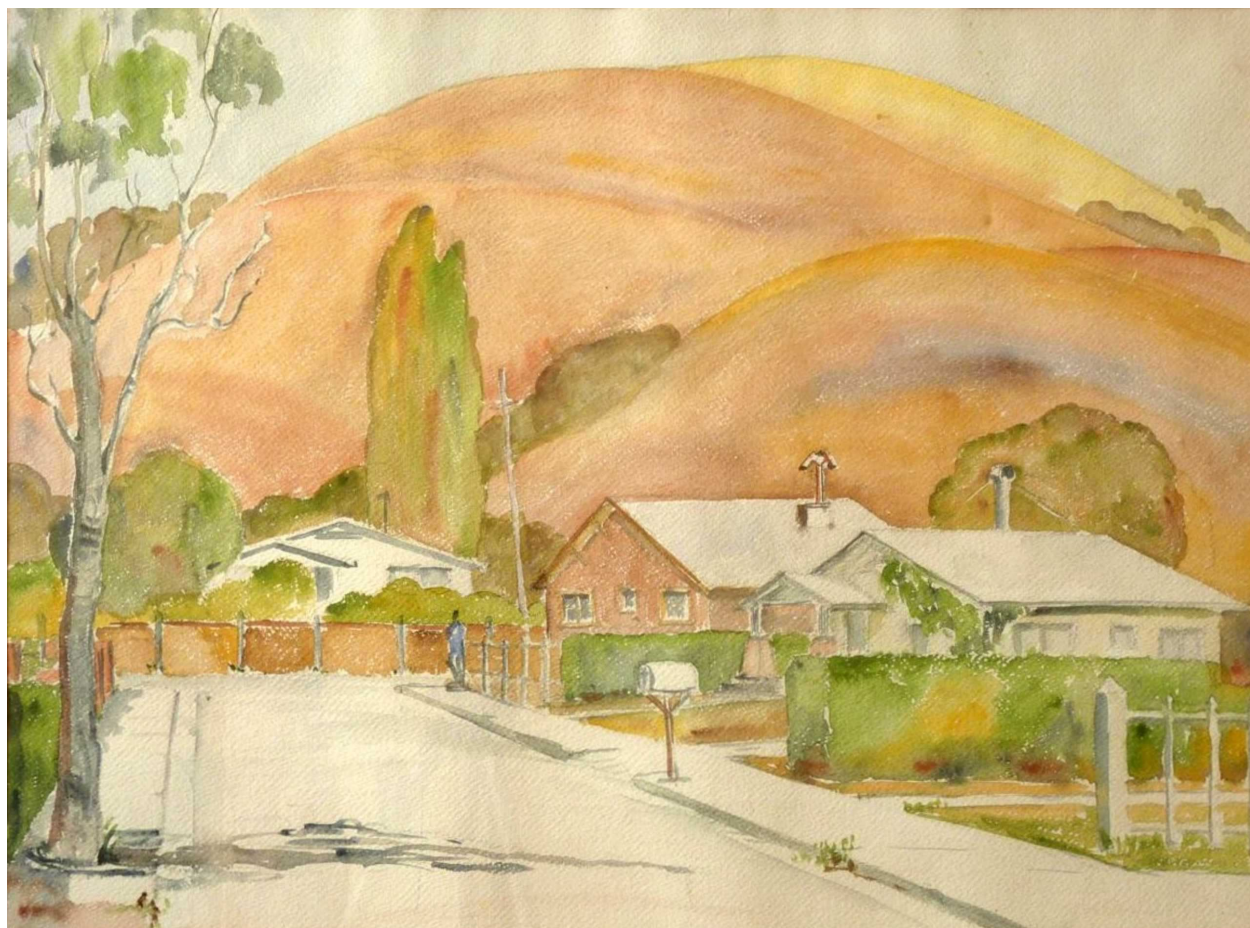
John S. Bolles



Golden Gate Bridge Under Construction
John S. Bolles



Hutchinson Quarry
Now the location of Larkspur Landing
Larkspur, California
John S. Bolles



John S. Bolles

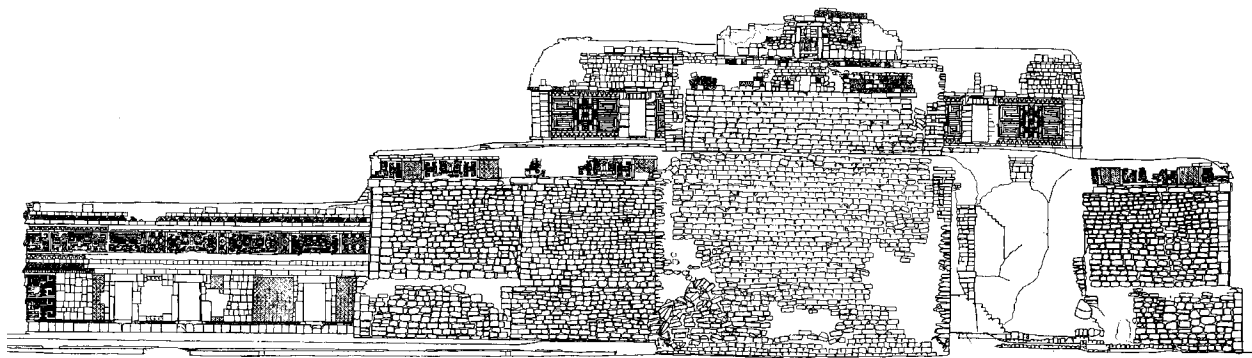


John S. Bolles

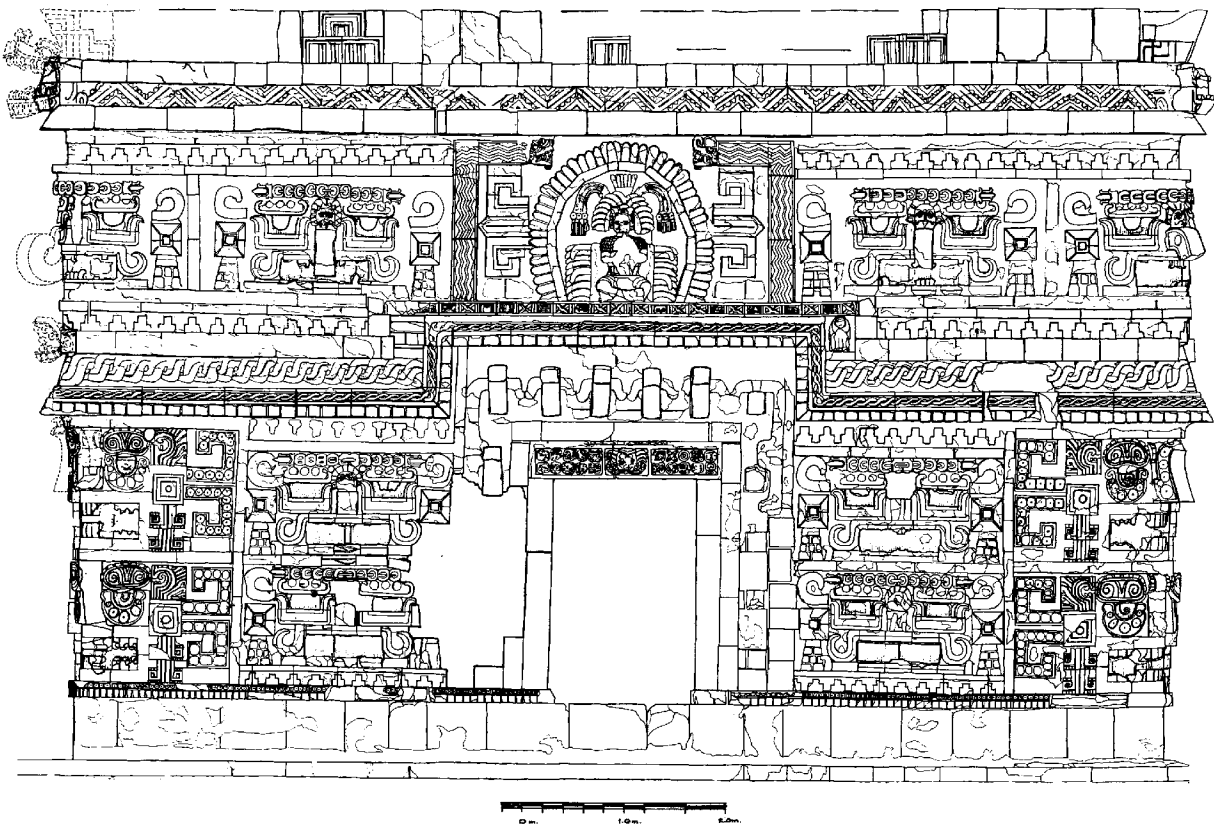
J.S.B.'s Work
at
Chi Cheen Itza



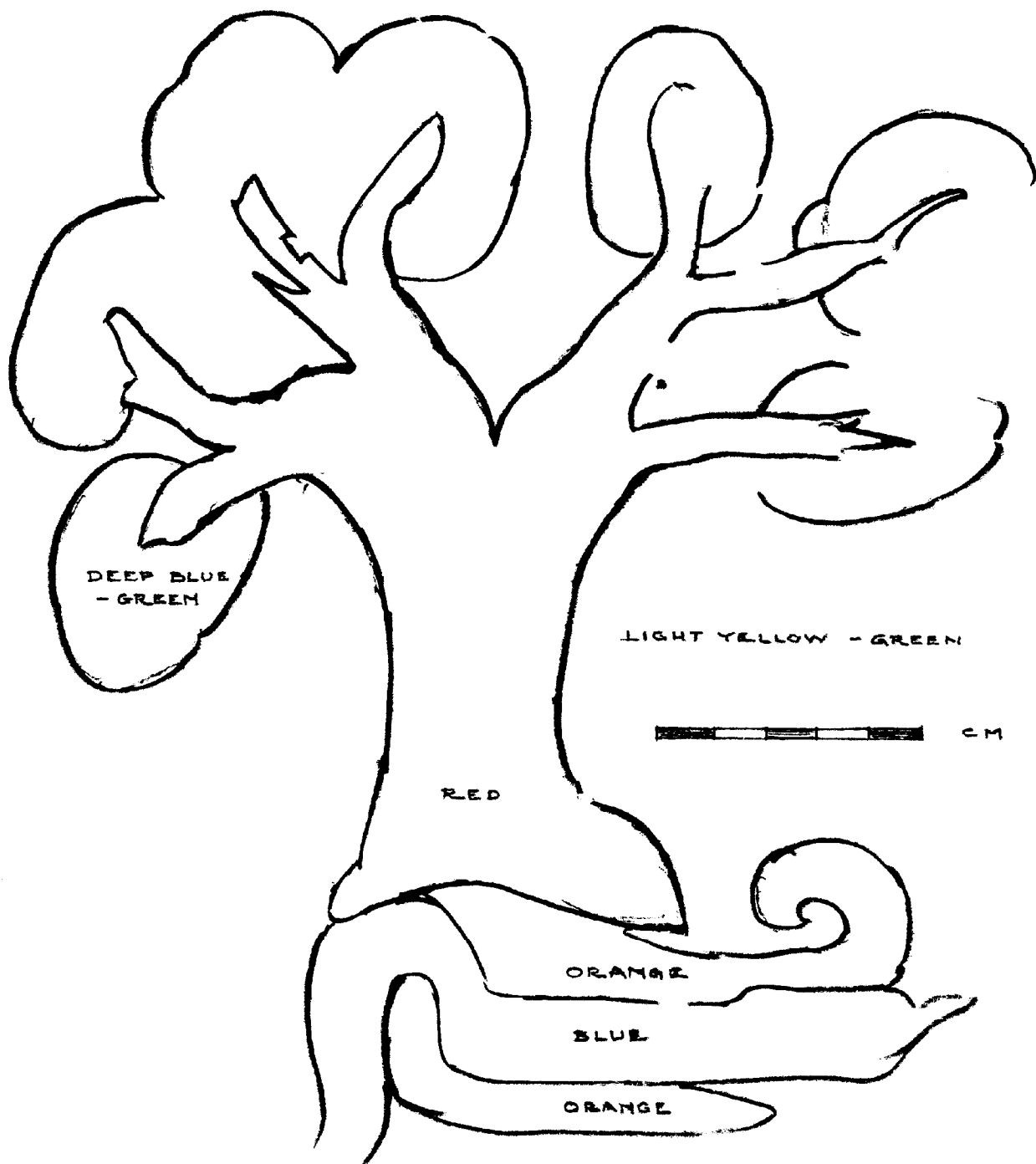
La Casa Colorada, Chi Cheen Itza
May, 1932
John S. Bolles



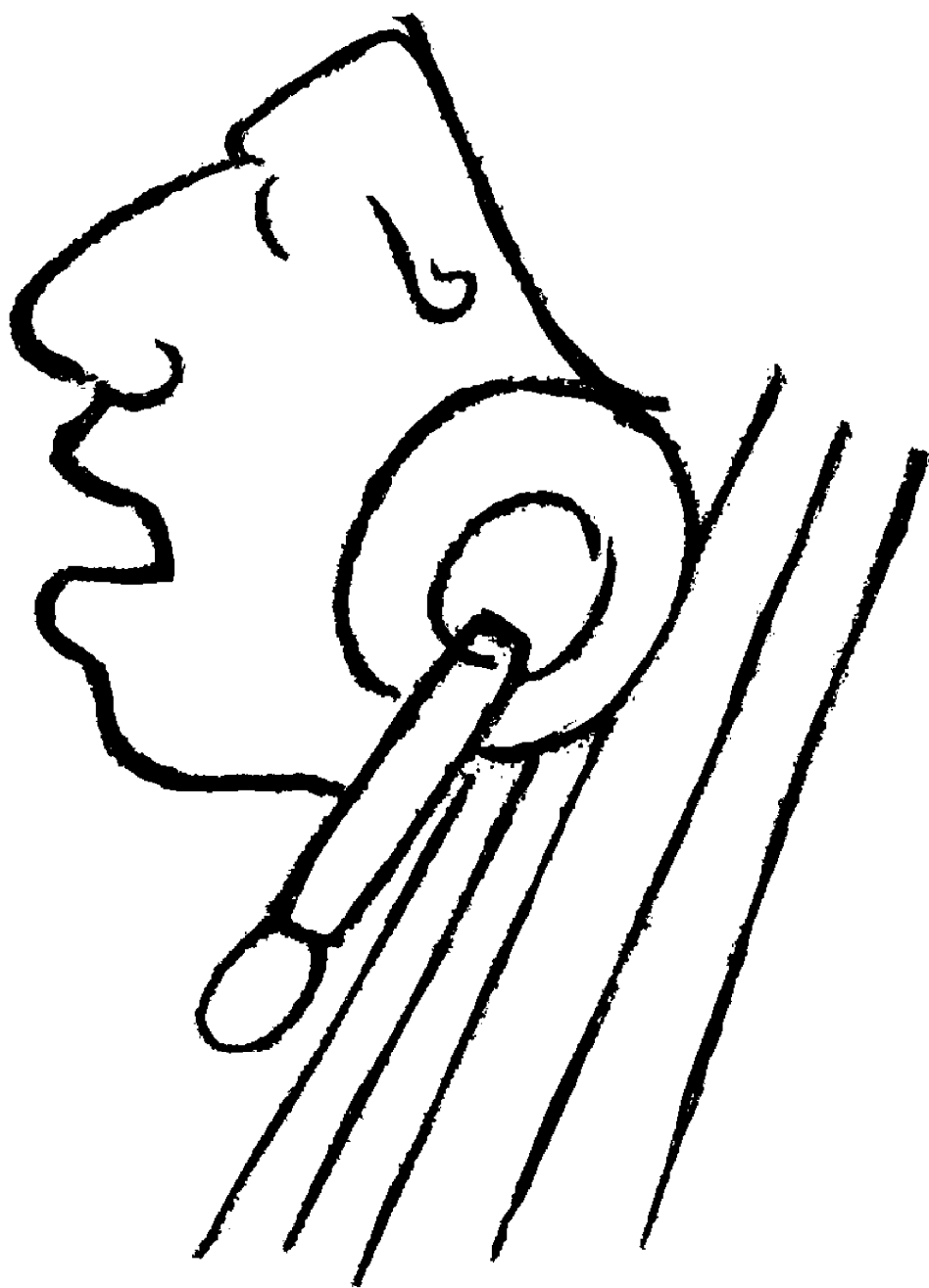
Las Monjas, North Elevation



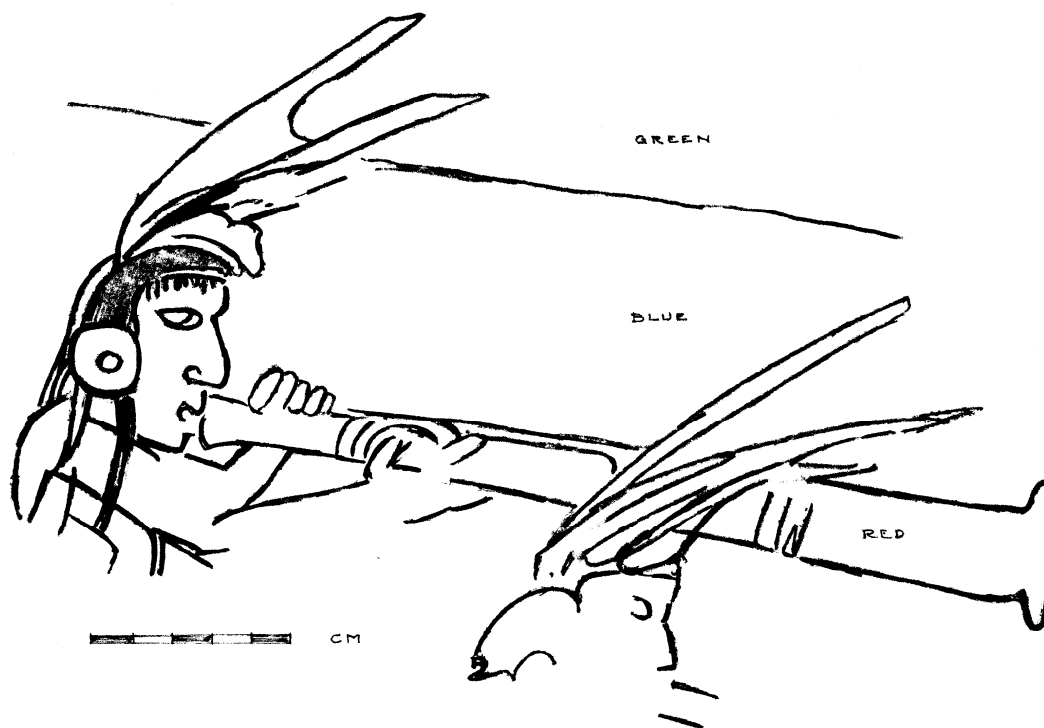
Las Monjas, East Wing Façade



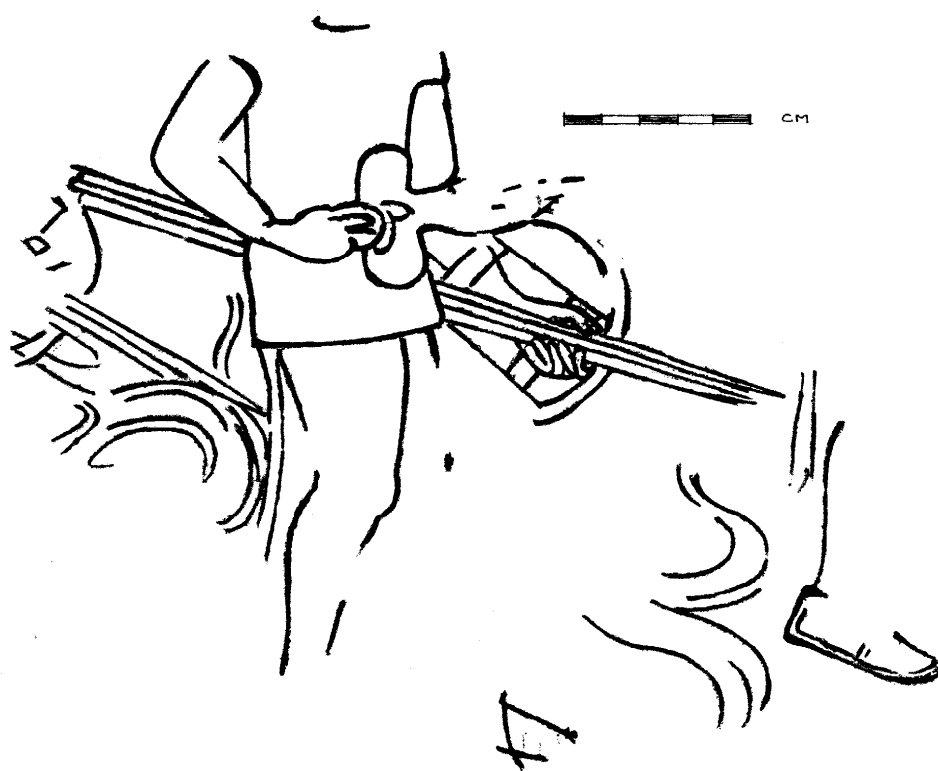
Remnants of mural, Room 17, Las Monjas



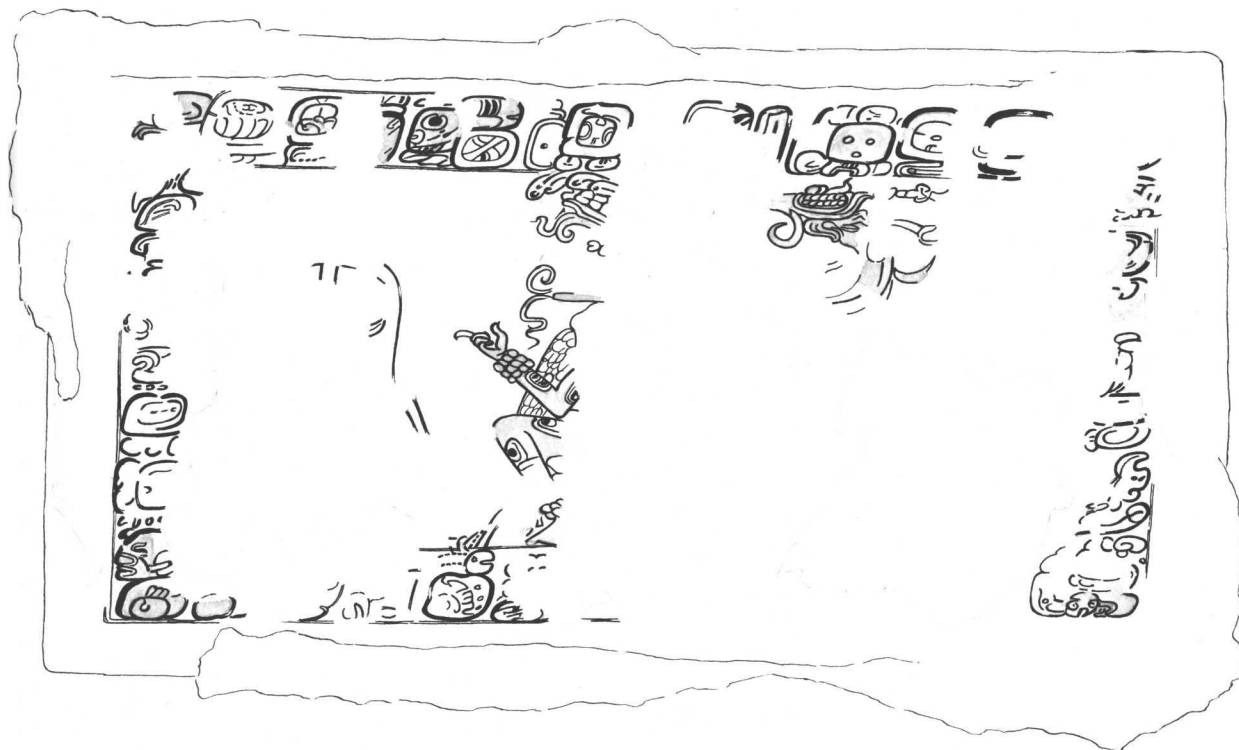
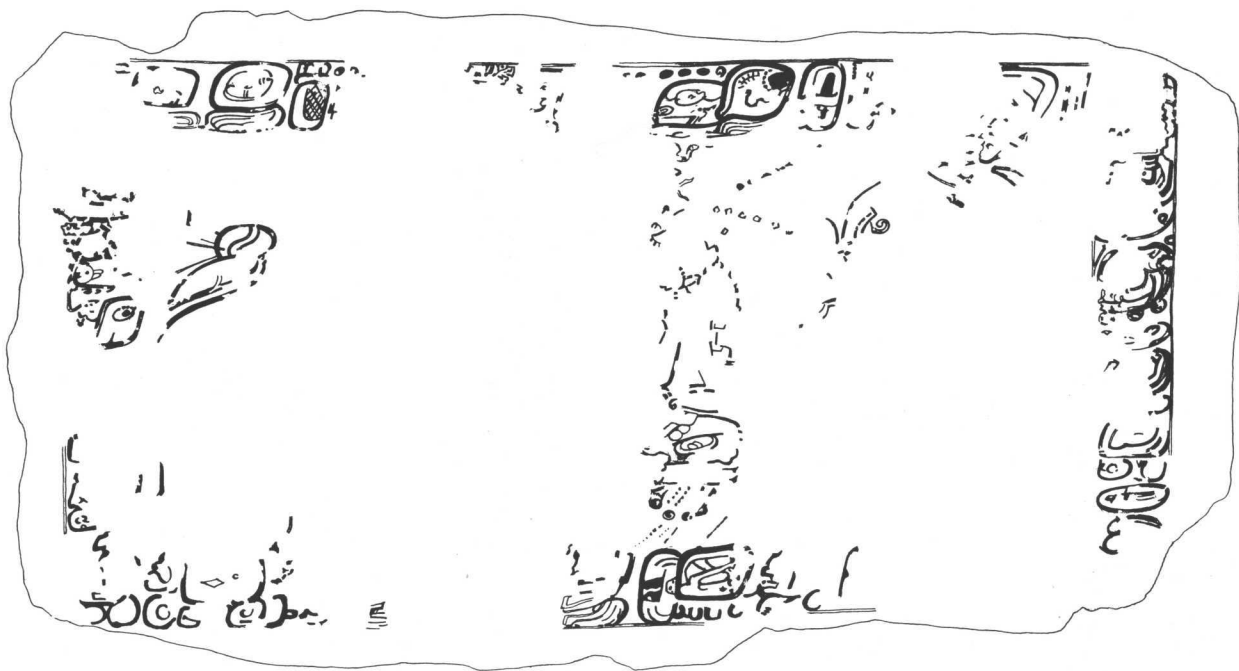
Remnants of mural, Room 22, Las Monjas



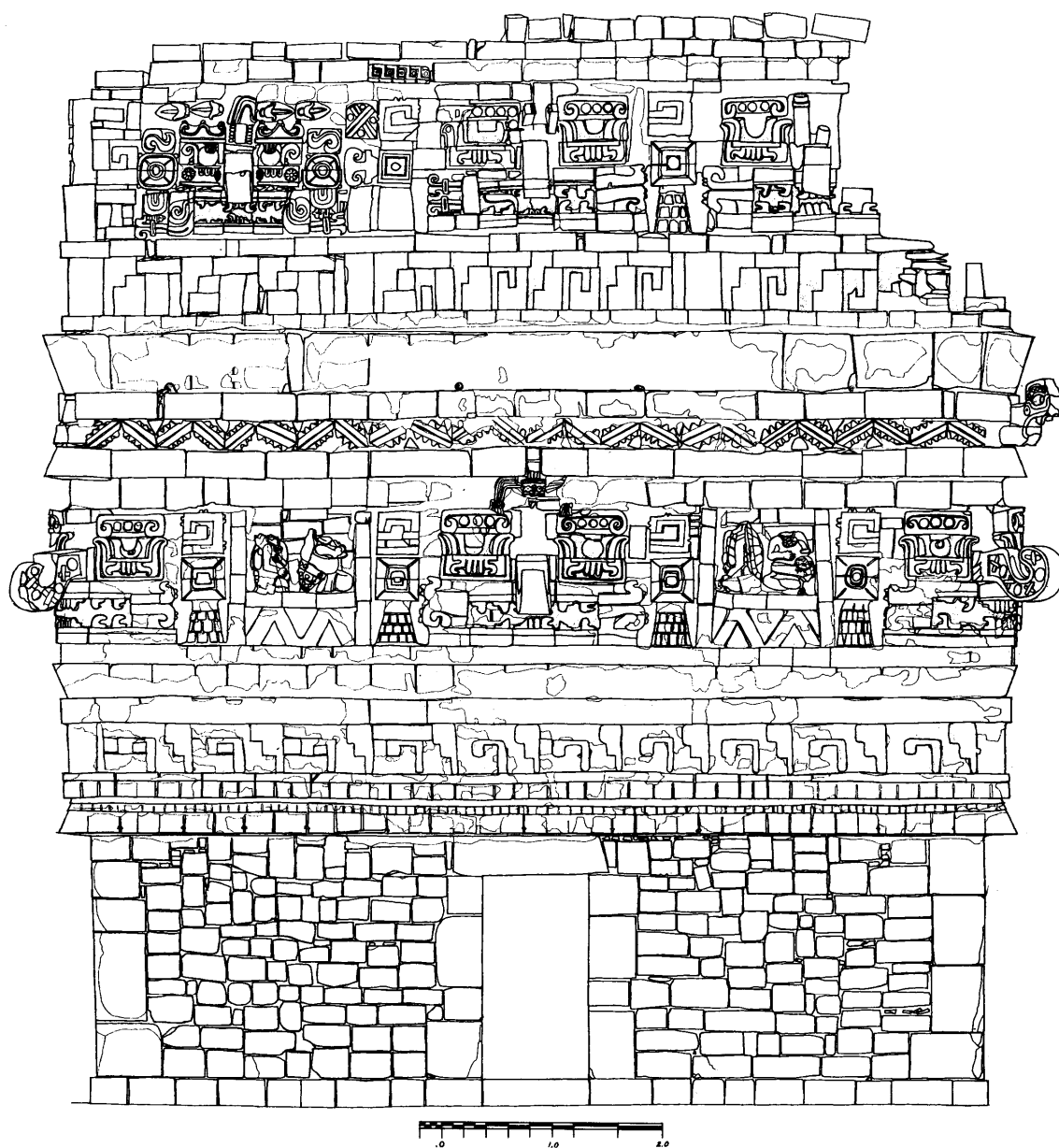
Remnants of mural, Room 17, Las Monjas



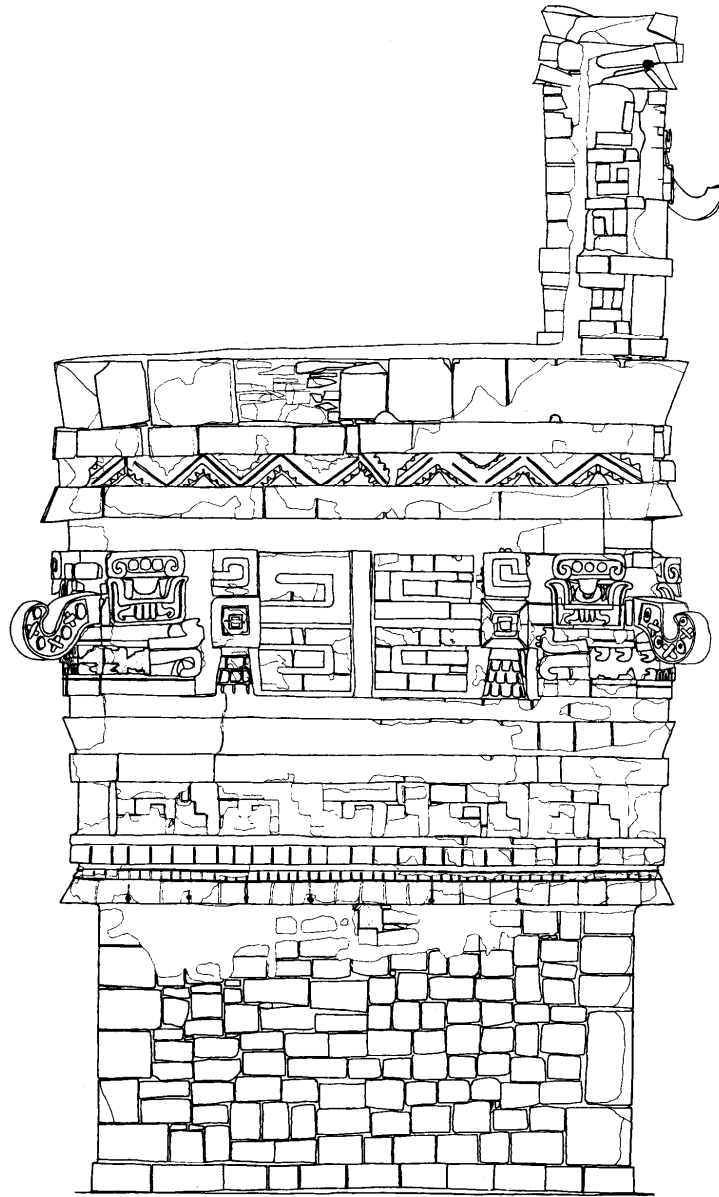
Remnants of mural, Room 22, Las Monjas



Capstones from Room 2, East Wing
Las Monjas

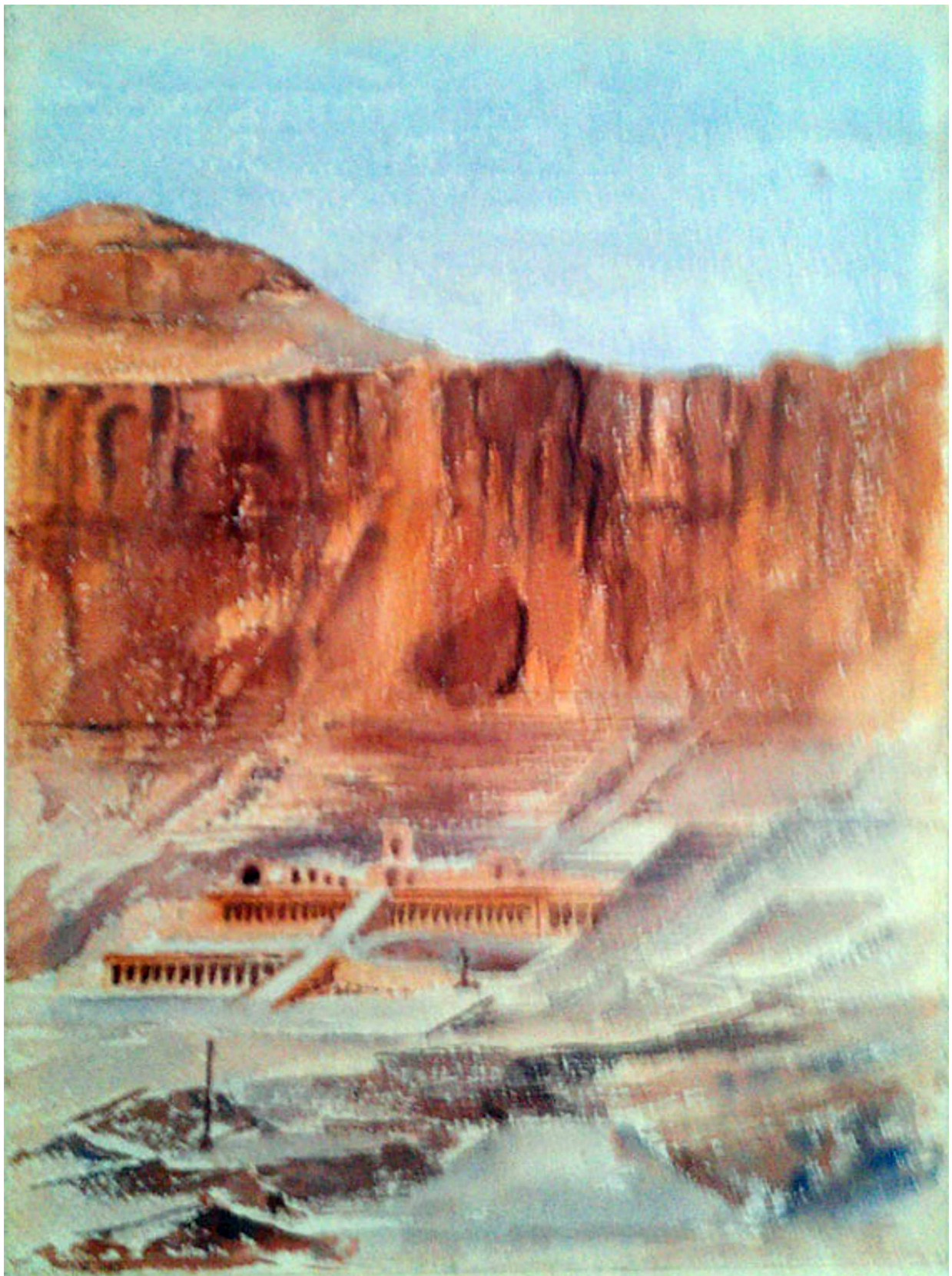


Façade of La Iglesia, Chi Cheen Itza

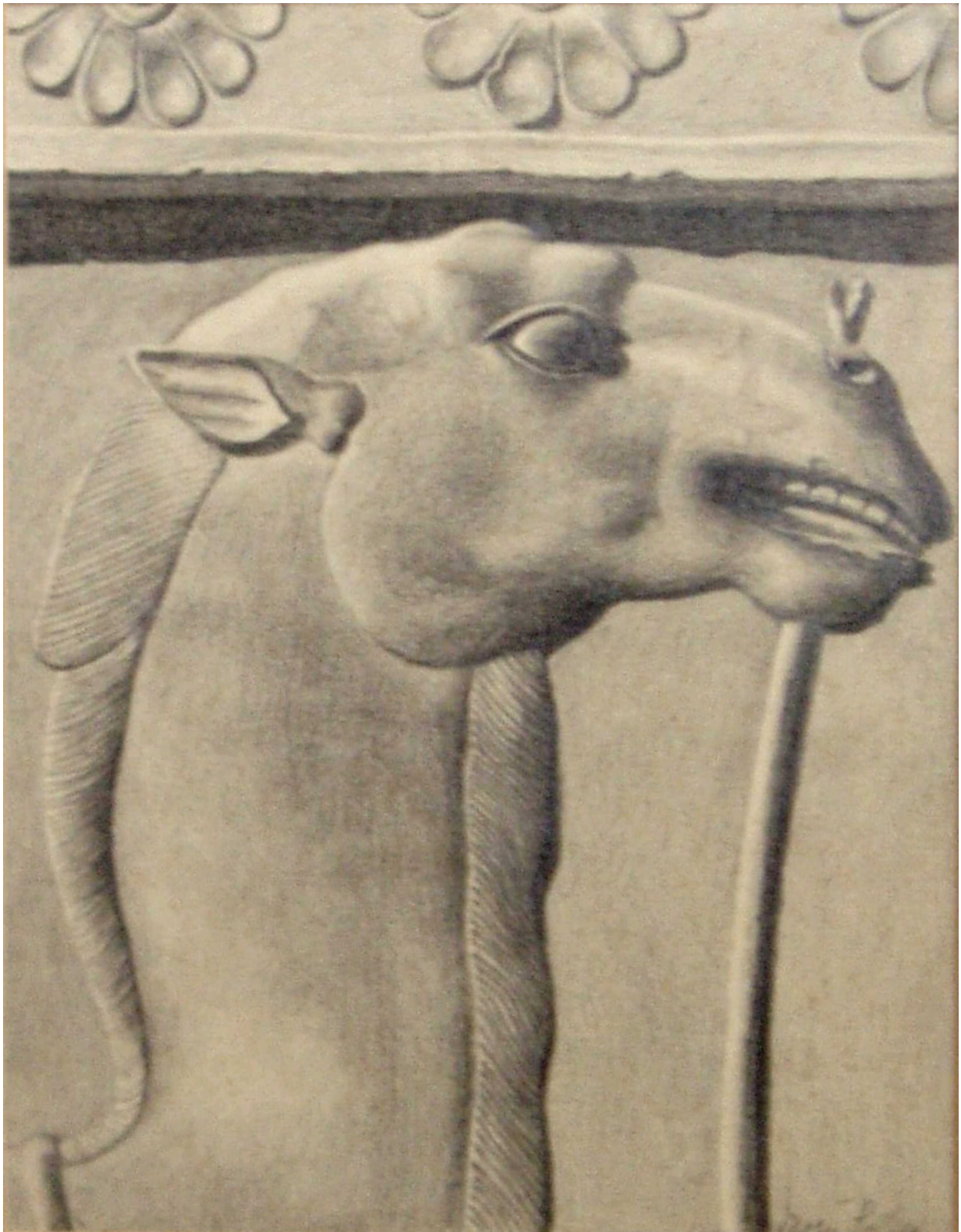


Side View of La Iglesia, Chi Cheen Itza

J.S.B. and M.P.B.
in
The Near East



Temple of Queen Hatshepsut
John S. Bolles



Persepolis
Mary P. Bolles

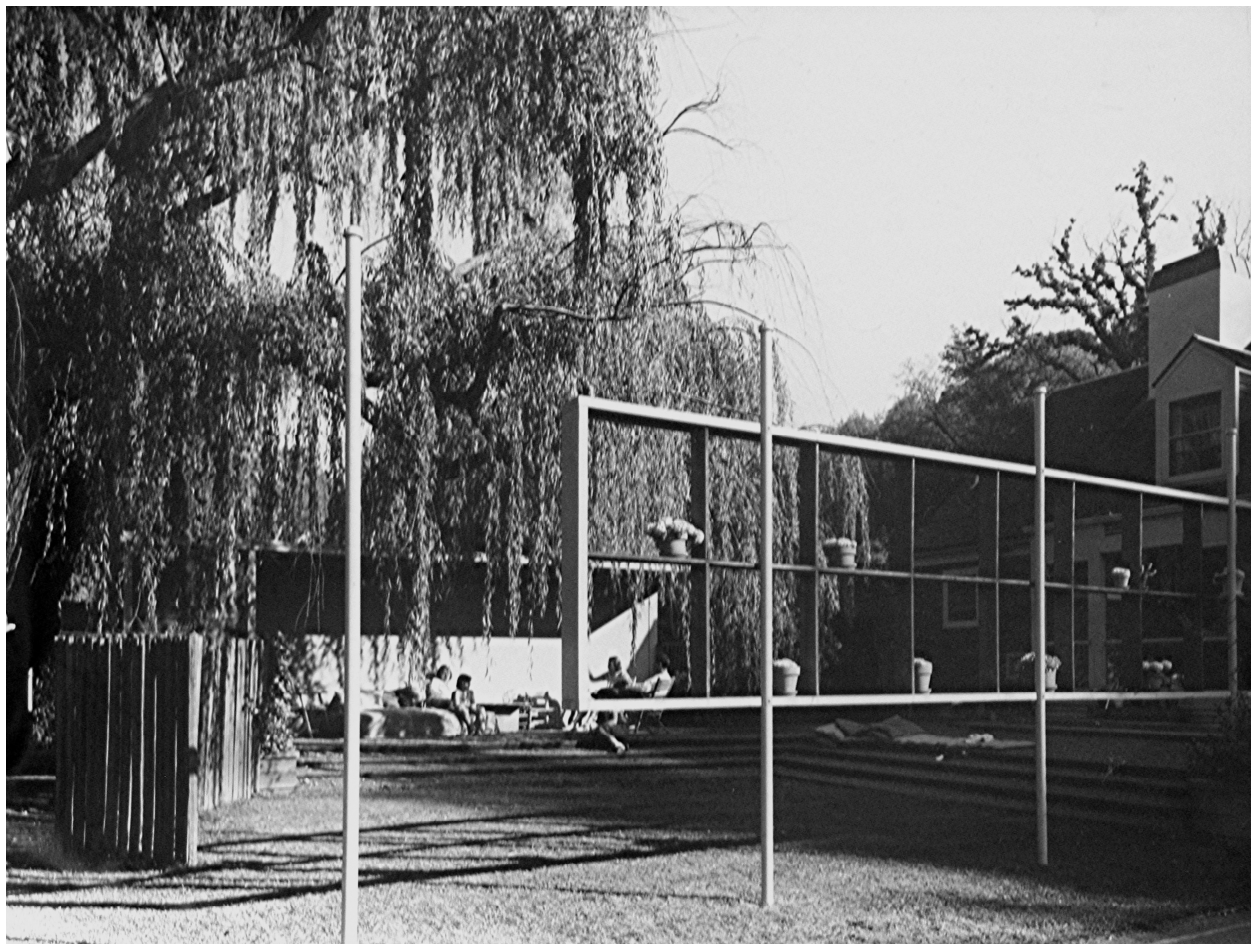
Architectural Work
of
John Savage Bolles



34 Allen Avenue, Ross, California



Back Yard, Ross



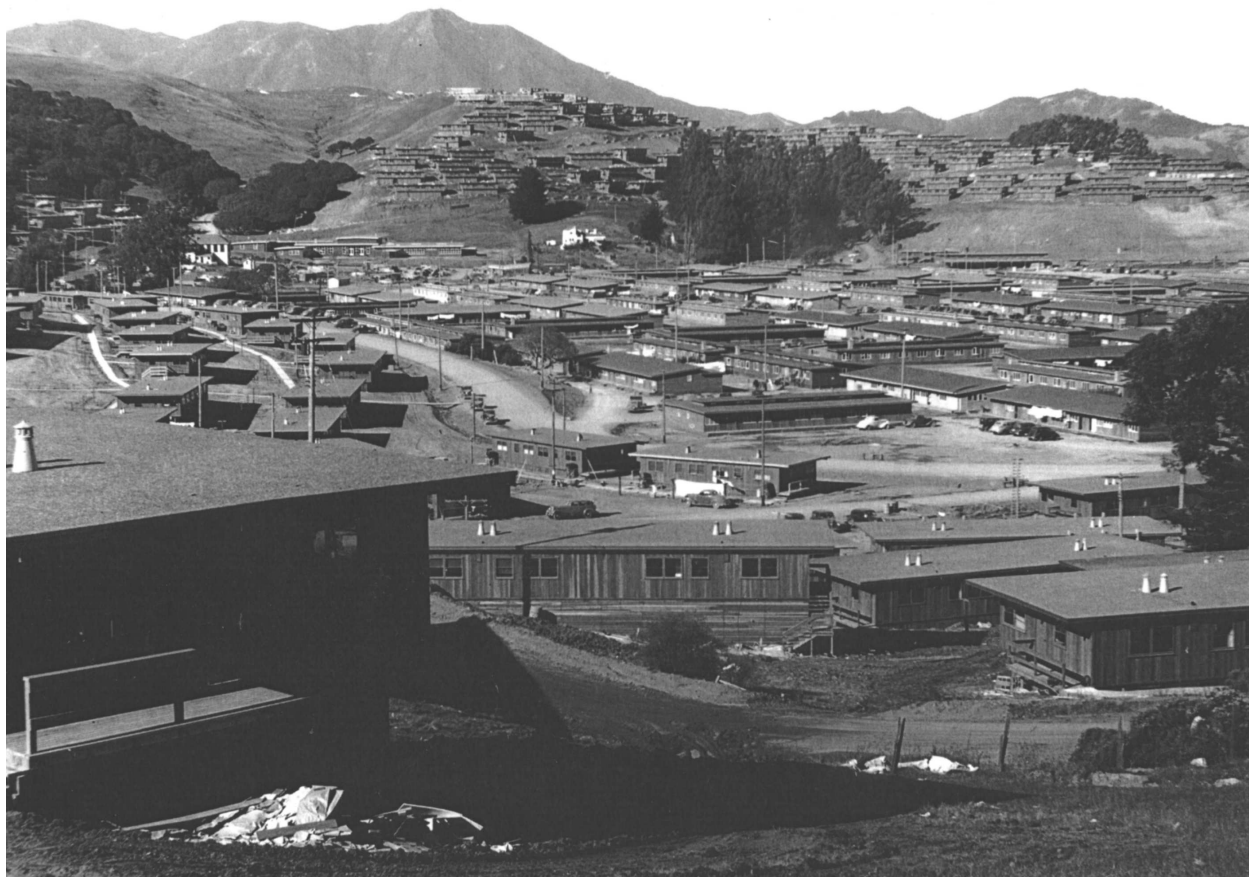
Back Yard, Ross



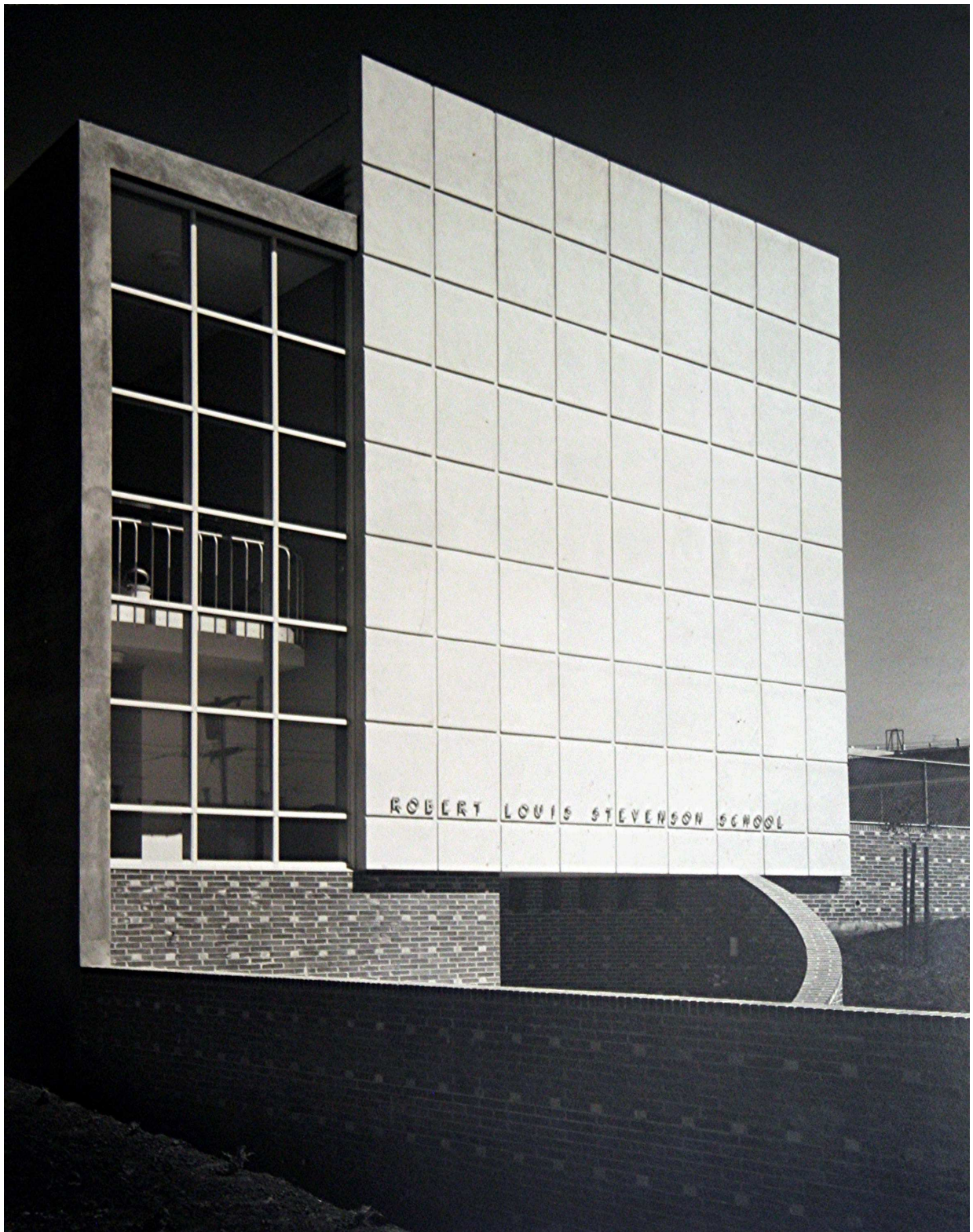
Display at the
Marine Art & Garden Center Annual Show
José Moya del Pino's painting of trees is in the background



The seal is sculpted by Peter Bolles



Marine City
War-time "Temporary Housing" for the Marine Shipyard



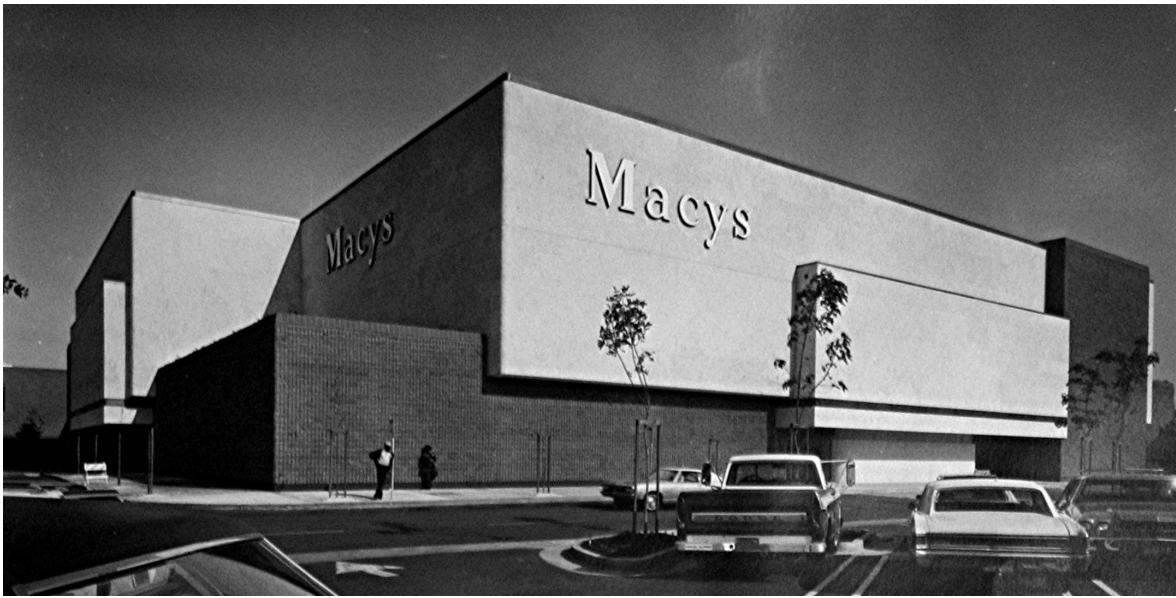
Robert Louis Stevenson High School
San Francisco



Houghton-Mifflin Co.
Palo Alto



Macy's Warehouse



Macy's Hilltop Store, 1974



Ann Walden Library



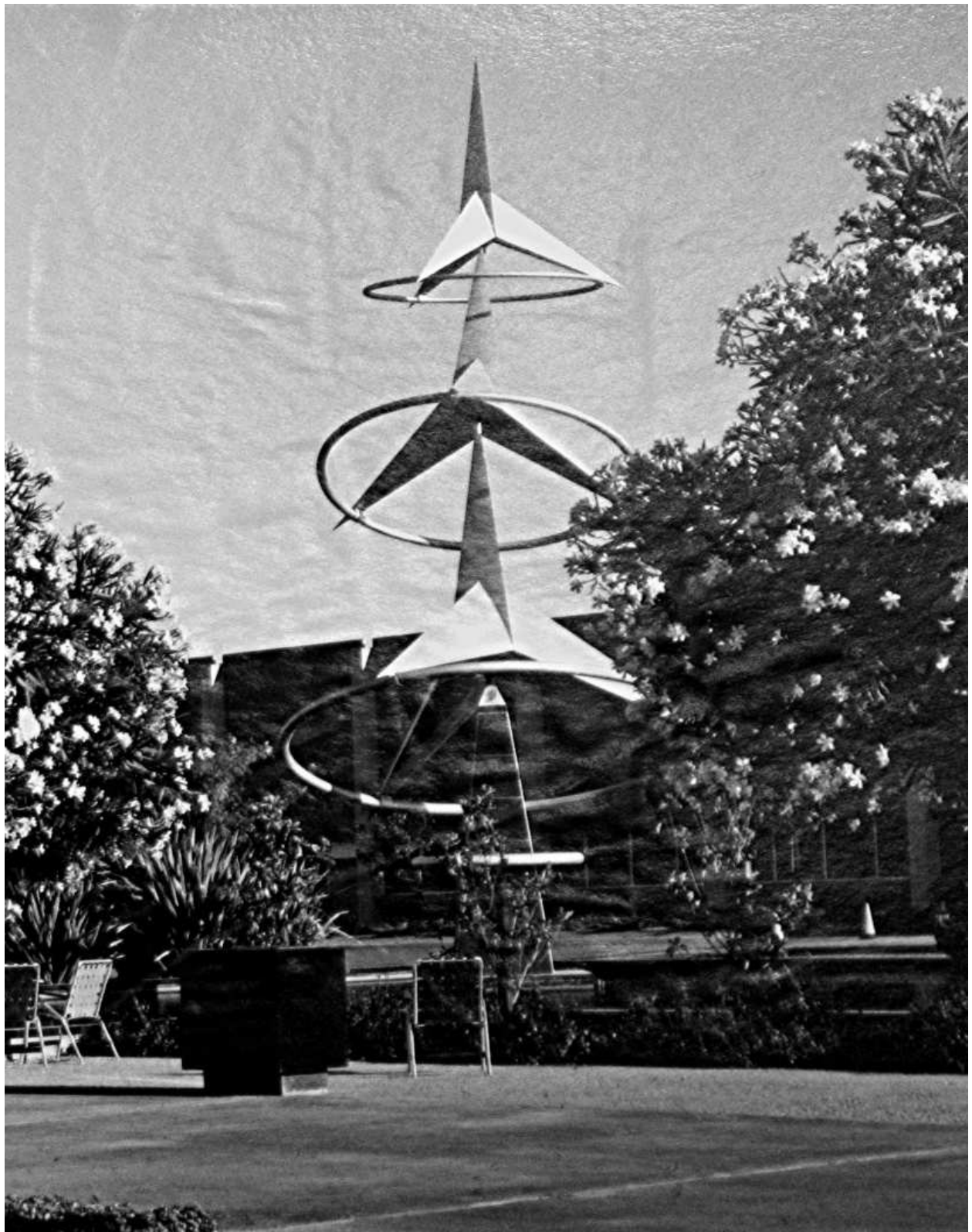
Johnson & Johnson, Menlo Park



Johnson & Johnson, Menlo Park



2201 Lyon St., 1952



IBM Facility
San Jose



IBM Facility
San Jose



IBM Facility
San Jose





Cover of Promotional Booklet
Paul Masson Winery
Photographer: Ansel Adams



Day time view
Paul Masson Winery
Photographer: Ansel Adams



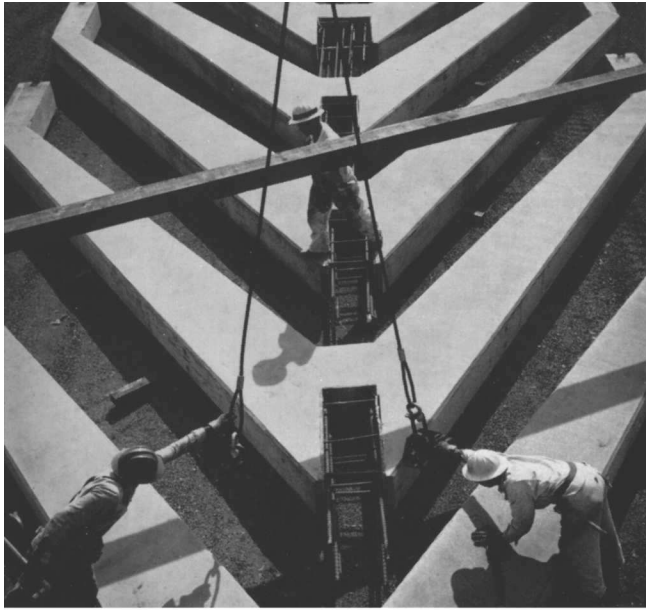
Scott-Forseman & Co.



Personal Products Corporation
Photographer: Pirkle Jones



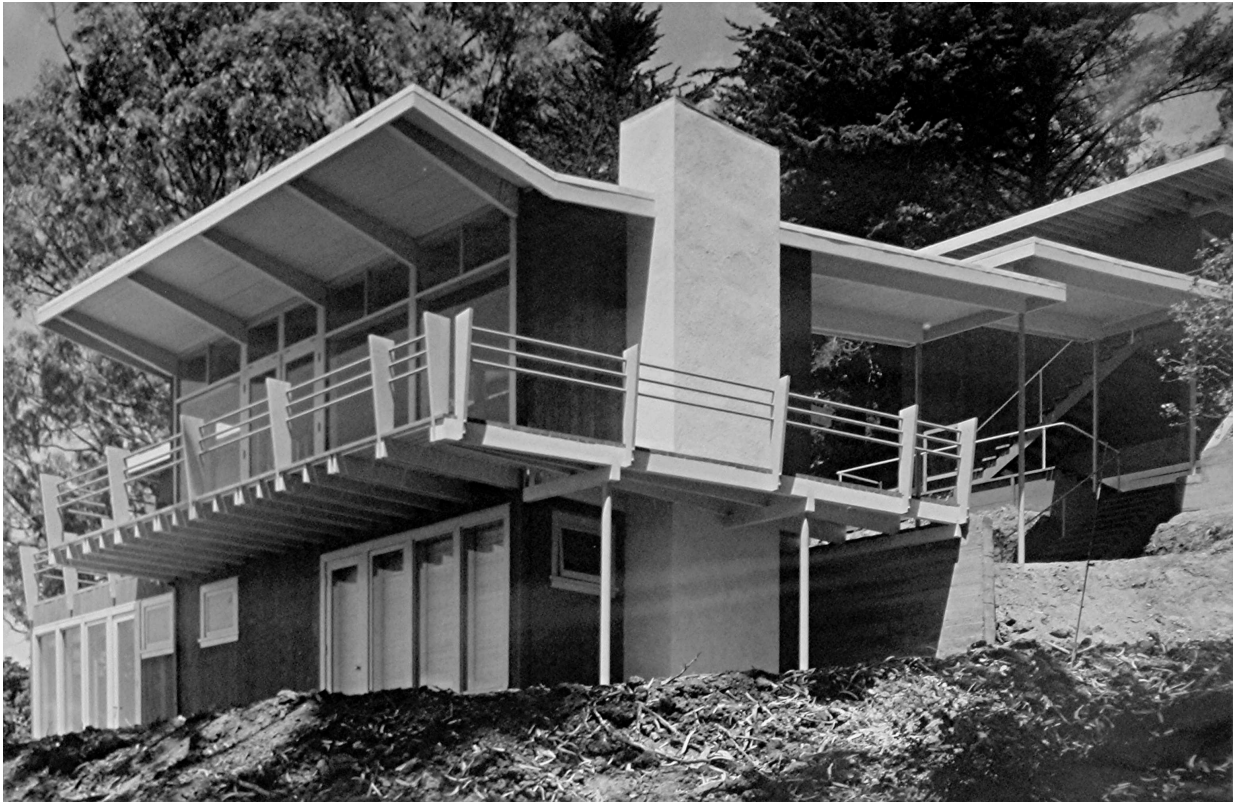
Ping Yuen Housing



Views of Candlestick Park
under construction and in use
Photographer: Pirkle Jones



Ariel View of Candlestick Park
Photographer: John Gorman



The Wadsworth House, Belvedere

Sculptures
by
Mary Piper Bolles



