

RAMSEY COUNTY  
**History**  
A PUBLICATION OF THE RAMSEY COUNTY HISTORICAL SOCIETY

*From Streetcars to Soccer*

**The Rise and Fall of  
TCRT's Snelling Shops**

JOHN W. DIERS, PAGE 11



*Sunday*, a painting by Cameron Booth.

*St. Paul's Mary Griggs Burke, Abby Weed Grey, and Aimee Mott Butler*

**Three Extraordinary Women  
Who Supported Art and Artists**

MOIRA F. HARRIS, PAGE 1

### Summer slide loss statistics

Months of math skills lost  
over the summer

**2.6**

Months of reading skills lost  
over the summer

**2**

Months of overall learning lost over the  
summer

**1**

Weeks spent in the fall relearning old  
material after summer slide

**6**

Hours per week needed over the  
summer to prevent any learning loss

**2-3**

#### SOURCES:

[www.summerlearning.org/?page=know\\_the\\_facts](http://www.summerlearning.org/?page=know_the_facts)

[www.readingrockets.org/article/summer-reading-loss](http://www.readingrockets.org/article/summer-reading-loss)

[www.littlescholarsllc.com/blog/summer-learning-loss-facts/](http://www.littlescholarsllc.com/blog/summer-learning-loss-facts/)

Teresa Swanson's article beginning on page 22 provides information on an innovative program designed to fight summer slide.

### ON THE COVER



Horses quietly standing in fields or near barns were a favorite subject for Cameron Booth. This large undated oil is called *Sunday*. Courtesy of the Hazelden Betty Ford Foundation, Photo by Karen Kolander.

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## Message from the Editorial Board

Art lovers, soccer fans, and curious kids might all find something in this issue to spark their interest. Moira Harris writes about three local women art collectors who strengthened institutions with gifts from their informed passions. Mary Griggs Burke journeyed to Japan thirty times, studying and seeking the best examples of fine East Asian art, which are now in the New York's Metropolitan Museum of Art and the Minneapolis Institute of Art. Abby Weed Grey also traveled, but her inspiration was contemporary Middle Eastern art; those works found a home at New York University. And Aimee Mott Butler furnished the walls of Hazelden Betty Ford Foundation with carefully chosen works by Minnesota artists. The new Minnesota United soccer stadium (Allianz Field) at Snelling and University is rising from the ashes of the old Twin Cities Rapid Transit shops. John Diers shares the history of this bustling center, which once held 400 employees and 200 streetcars while they were repaired and refurbished for their daily runs through the Twin Cities. And Terry Swanson tells us about our RCHS summer program for schoolchildren, *Investigate MN!* We have partnered with other nonprofits to give kids a taste of different aspects of local history, from food to artifacts to the natural world. It's another way that RCHS is bringing history into the present and laying the groundwork for future informed perspectives.

Anne Cowie  
Chair, Editorial Board

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## Three Extraordinary Women Who Supported Art and Artists

MOIRA F. HARRIS

Most histories of the visual arts in the Twin Cities celebrate the contributions of two men: James J. Hill (1838–1916) of St. Paul and Thomas B. Walker (1840–1927) of Minneapolis. As industrialists, one in railroads, the other in lumber, they made their fortunes and then chose ways in which to spend their wealth. Both collected art, displayed it in their mansions, and invited the public to view the treasures. The Hill and Walker homes, with their galleries, thus became the first local art museums.

Historian William Watts Folwell (1833–1929), who knew both men well, called Walker an Apostle of Art in his history of Minnesota and appreciated Hill and Walker's roles in advocating for and supporting the arts.<sup>1</sup> Their descendants and other local families followed the examples of Hill and Walker in collecting art; works from their private collections often later entered the collections of the local public museums.

Men used their fortunes to establish many of America's museums. Often their names linked to institutions continue to show their philanthropy. Men became the directors and trustees of museums. As art historian Wanda Corn has pointed out, that wasn't always the case. In a paper presented during a symposium at the Isabella Stewart Gardner Museum in Boston, she discussed the role of art matrons like Gardner herself and Jane Stanford in Palo Alto, California, in acquiring art and establishing museums like those of Hill and Walker.<sup>2</sup>

Much less well known are the roles played in the visual arts by three women in twentieth-century St. Paul. Each was an advocate for the art of a different area; each studied and collected within her chosen sphere. During their lifetimes it was possible to visit two of those collections by invitation, just as Hill and Walker had offered to the public in their day, and later

all gave their collections away. Although a number of other women have given art to various institutions in the Twin Cities or elsewhere since the time of Hill and Walker, the size of the collections given by these three women was truly extraordinary. In addition they left monies for scholarships, endowed curatorial posts that have ensured continued interest and study of the art donated. Two of them, Mary Griggs Burke and Abby Weed Grey, are included in the list begun by the Frick Art Reference Library in New York City in 2007. Maintained by The Center for the History of Collecting (see [www.frick.org/research/center](http://www.frick.org/research/center)) this list includes biographical information on collectors, male and female, of art from the Renaissance onward.

### Mary Griggs Burke

The Far East attracted Mary Griggs Burke (1916–2012). She once said that her interest began with a black silk Japanese kimono her mother, Mary Livingston Griggs, brought home

*According to friends who knew her, Mary Griggs Burke (1916–2012) loved this 1985 portrait of her taken by photographer Akira Kinoshita. Photo courtesy of the Metropolitan Museum of Art and the Mary Livingston Griggs & Mary Griggs Burke Research Center, Ramsey County Historical Society, St. Paul, Minn.*



in 1902–1903 from a round the world trip that included Japan.<sup>3</sup> Mary Griggs was born in St. Paul and spent her early life in what became known as the Burbank Livingston Griggs House<sup>4</sup> at 432 Summit Avenue, next door to the University Club. She graduated from Summit School (now SPA Summit or SPASS), from Sarah Lawrence College where she took art courses from the painter Bradley Walker Tomlin (1889–1953) and then earned a master's degree in clinical psychology at Columbia University. Later, as her interest grew, she took courses in art history at the Institute of Fine Arts and at Columbia. Between 1966 and 1973 she acquired Japanese painting, sculpture, calligraphy, Ukiyo e prints, screens, and ceramics, with a smaller number of Korean and Chinese works of art.

Mary Griggs married Jackson Burke (1908–1975) in 1955. He was the director of typographic development for the Mergenthaler Linotype Company of Brooklyn and a designer of type fonts and books. As she later wrote, he supported her with his keen sensibility, his astute eye and the intelligent insight of a trained artist.<sup>5</sup>

Unfortunately, Mr. Burke died just before the exhibit of the growing Burke Collection opened at the Metropolitan Museum of Art.

There were several strong influences on Mary Burke's collecting in terms of abstraction and the use of space. There had been the classes with Tomlin and then there was a gift from her mother of a painting by Georgia O'Keeffe called *Black Place No.1*, painted in 1945. In a history of her collection, Mary Burke noted, "I believe this painting, rather than any other single work of art, has influenced the formation of my own taste."<sup>6</sup> The O'Keeffe painting was a bequest to the Mia from Mary Burke and gift by her cousin Eleanor Briggs.

Her first trip to Japan came in 1954. The idea for the trip was suggested by the architect Walter Gropius whose firm was designing a house for the Burkes near Oyster Bay on Long Island. Mary Burke expressed an interest in having a Japanese garden included in the plans for the estate. Gropius advised her that if she wanted a Japanese garden, the best inspirations were in Japan itself. On her thirty trips to Japan, she learned and collected from all eras of the country's history. Miyeko Murase, a professor emerita of Japanese art history at Columbia, remarked that Mrs. Burke was soon sought out by curators, museum directors, and scholars as she gained expertise in her chosen field.

During her lifetime her collection was mainly housed in her double apartment, her mini museum across the street from the Metropolitan Museum of Art on New York's Fifth Avenue. Students specializing in Japanese art were invited to see her collection there and at the Oyster Bay house. The Burke collection was exhibited at the Metropolitan Museum of Art in 1975 as noted, then traveled to the Seattle Museum of Art and the Minneapolis Institute of Art. The significance and importance of Mrs. Burke's collection subsequently received the accolade of exhibition at the Tokyo Museum of Art in 1985.

In the catalogue for the Tokyo show Mrs. Burke had written that she hoped her collection might eventually be housed in a freestanding museum dedicated to Japanese art and designed by a Japanese architect. "It is still only a dream but perhaps not an impossible one," she concluded.<sup>7</sup>

Following her death in 2012, two museums, the Minneapolis Institute of Art (now known

An example of Mrs. Burke's Korean collection is this Goryeo dynasty (11th–12th century) porcelaneous stone-ware vase (known as a *Maebyeong*) with iron oxide designs of chrysanthemums under a celadon glaze. Courtesy of the Minneapolis Institute of Art, Mary Griggs Burke Collection, Gift of the Mary and Jackson Burke Foundation 2015.79.482a,b. Photo: Minneapolis Institute of Art.







Cranes, such a pervasive subject in Japanese art, were not only found in Mary Burke's collection, but could be visited as she did at the International Crane Foundation in nearby Baraboo, Wisconsin. The six-panel folding screen of *Cranes and Bamboo* [left of a pair of *Cranes with Pine and Bamboo*], one of a pair done in ink, color and gold on paper, is from the Kano School of the 18th–19th century. Courtesy of the Minneapolis Institute of Art, Mary Burke Collection, Gift of the Mary and Jackson Burke Foundation 2015.79.74.1. Photo: Minneapolis Institute of Art.



One of Mrs. Burke's early interests was the eleventh-century Japanese literary masterpiece, *The Tale of the Genji*. Later she would acquire other versions in various media including this seventeenth-century album of twenty leaves done in ink, color, and gold on paper. Each image measures 6-½ in. x 8-½ in. (16.51 cm x 21.59 cm). Courtesy of the Minneapolis Institute of Art, Mary Burke Collection, Gift of the Mary and Jackson Burke Foundation 2015.79.41. Photo: Minneapolis Institute of Art.

as Mia) and the Met, received previously announced major bequests from the Burke Collection, strengthening existing collections of Asian art at each museum.<sup>8</sup> Both museums then each mounted exhibits of the Burke bequests.<sup>9</sup> In addition there is now the Mary Burke Center for Japanese Art at Columbia University funded by a grant from the Mary Livingston Griggs and Mary Griggs Burke Foundation, announced in 2016.

Mrs. Burke often spent summer visits at the family estate (called Forest Lodge) on Lake

Namekagon near Cable, Wisconsin.<sup>10</sup> She gave this property to the Trust for Public Land which then sold the 900 acres to the National Park Service.<sup>11</sup> Closing out the Mary Livingston Griggs and Mary Griggs Burke Foundation was a gift to the Ramsey County Historical Society (RCHS) in St. Paul to be used to maintain its collections, which include the Livingston Collection. RCHS subsequently named its Research Library in memory of Mary Livingston Griggs and Mary Griggs Burke.

## Abby Weed Grey

Contemporary art of the Middle Eastern nations was the focus of Abby Weed Grey (1902–1983). Abby Weed was born in St. Paul, the eldest of four children. Her family lived first at 529 Holly Avenue and then in a house built for them at 392 Mississippi River Boulevard. She attended Oak Hall elementary school, and then Summit School which had opened its doors in 1917. Like Mary Burke, she went east for further study, graduating from Vassar College in 1924. Before spending a Wander Year with friends in Europe (mainly in Paris and Riga, Latvia) she attended Macalester College where she earned a certificate to become a teacher.<sup>12</sup> After one year teaching fifth grade at a private school in Kansas City, she returned to St. Paul.

At a social held at nearby Fort Snelling, Abby Weed met a career army officer from Kentucky named Benjamin Edward Grey (1881–1956). He was a graduate of West Point and a veteran of World War I. Following their marriage in 1929, they lived at various army bases until

his retirement in 1942. Colonel Grey's last military post was in Salt Lake City. Like many other Minnesotans, they spent part of the summer at a cabin up north (in this case a family property at Deer Lake in Itasca County), and took winter vacations in Florida at Fort Myers Beach and Captiva Island. Following her husband's death, Abby Grey returned once more to St. Paul and a house at 497 Otto Avenue whose second floor became a temporary gallery.

As she wrote in her autobiography, Abby Grey decided to establish a foundation in 1961, five years after the death of her husband.<sup>13</sup> The Ben and Abby Grey Foundation's mission would be to support art and artists through buying, exhibiting their work, and, if possible, helping the artists themselves.<sup>14</sup> One artist whom Abby Grey helped was the Iranian Parvis Tanavoli (born 1937). Mrs. Grey enabled him to come to the Twin Cities and teach at both Minneapolis College of Art and Design (MCAD) and Hamline University in St. Paul in 1971.<sup>15</sup> Locating the art, meeting the artists, and collaborating with other organizations in finding venues for exhibitions both in the United States and abroad would be Abby Grey's enormous task until 1975 when the Foundation was closed.

Abby Grey's first art buying visit came when she joined a two and a half months long world tour in 1960. Rather than search for souvenirs, at each stop she asked where the studios of contemporary artists were. What she eventually purchased on her travels became the basis for exhibits of art from Iran (held in 1961 and 1963), India (1967), Turkey (1963, 1966, and 1969), Pakistan (1963), and Japan (1969). In conjunction with the Western Association of Art Museums, the Smithsonian Institution Traveling Exhibitions (S.I.T.E.S), and the Minnesota State Arts Council (later, the Minnesota State Arts Board) these exhibits traveled to venues in the United States while American art, also assembled by Mrs. Grey, was shown abroad, aided by cultural attaches at various American embassies and USIS (later, USIA) staff.

In 1972, when all of the Grey Foundation's collections had returned to St. Paul, Abby Weed Grey rented space at the Minnesota State Fair grounds for a show of 1,001 works that she called *One World Thru Art*. In that show, visitors viewed her Middle Eastern collections as

When the Grey Fine Arts Library and Study Center was dedicated in 1979, Abby Weed Grey (1902–1983) received a New York University Presidential Citation for her gift in its support. She holds the framed citation in this photograph. *Courtesy of Abby Weed Grey and Family Papers, Minnesota Historical Society.*







Abby Weed Grey often wore this small silver and turquoise brooch that measures  $2\frac{1}{2} \times 2\frac{1}{4} \times \frac{1}{4}$  inches (6.4 x 5.7 x 0.6 cm). *Hand* (1975) was made for her by Parviz Tanavoli. Courtesy of Grey Art Gallery, New York University Art Collection, Abby Weed Grey Bequest, G1983.29. Photo: Grey Art Gallery, New York University Art Collection.



While teaching at Hamline University, Parviz Tanavoli completed this large stainless steel sculpture illustrating the Farsi word for "nothing." *Heech* (1971) stands on the Hamline University campus. Hamline University Art Collection, Gift of Abby Weed Grey. Photo: John M. Lindley.

One of more than 75 Indian art works collected by Mrs. Grey is Prabhakar Barwe's *King and Queen of Spades* (1967), a paper and oil painting on canvas.  $39\frac{3}{16} \times 54\frac{1}{8}$  in. (99.5 x 137.5 cm.) Courtesy of Grey Art Gallery, New York University Art Collection, Gift of Abby Weed Grey. G1975.188. Photo: Grey Art Gallery, New York University Art Collection.





well as works by Minnesota artists including a large group by Clara Mairs, a longtime friend of both Abby and her mother.

Originally Mrs. Grey had hoped that the Foundation's collection of foreign and American art would find a home in Minnesota. This was not to be the case. Mrs. Grey expressed an interest in a venue that could be both a museum and offer classes for students. Thus the Minneapolis College of Art and Design was one possibility since the college was adjacent to the Minneapolis Institute of Art, then also a part of the Minneapolis Society of Fine Arts. A new museum on the St. Paul campus of the University of Minnesota was also discussed, but another location was eventually chosen: New York University.<sup>16</sup> The Grey Gallery and Study Center Library of Fine Arts at Washington Square in New York City opened in an existing building in 1975. One thousand Middle Eastern contemporary art works and over \$1 million were among Mrs. Grey's gifts to NYU. The largest collections within her gift represented works by Iranian, Turkish, and Indian artists of the 1960s and 70s.

Her collection of prints by her friend Clara Mairs was given to the Catherine G. Murphy Gallery of St. Catherine University.<sup>17</sup> Other Minnesota works were given to the Minnesota Museum of Art and the Minneapolis Institute of Art. Her first collection of works on paper by Minnesota artists, called the *Minnesota Art Portfolio* as that was how it was first transported in one large and one small portfolio, toured internationally and was eventually given to Damavand College in Tehran.



Top left: Clara Mairs often chose children at play as her subjects in paintings and etchings. Suggesting a conversation between girl and toy, she painted *Abby with Her Doll* in an oil portrait circa 1912. Courtesy of Catherine G. Murphy Gallery, St. Catherine University. Gift of Abby Weed Grey.

Bottom left: Women in Clara Mairs's etchings sing, mourn, or, as here, share the news. *The Gossips*, an etching numbered 5 from an edition of 20 from about 1940, is typical of her witty studies of life. Courtesy of Catherine G. Murphy Gallery, St. Catherine University. Gift of Abby Weed Grey.



## Aimee Mott Butler

The third woman who supported the visual arts with a connection to St. Paul chose to collect the work of Minnesota's contemporary artists and selected their art with a concept of how that art would be displayed. Aimee Mott (1902–1993) was born in Utica, New York, educated at the Emma Willard School in Troy, New York, and Vassar College; she came to St. Paul after she married Patrick Butler in 1926. According to her family, she was always interested in art, but her collecting took on a different role with the establishment of the Hazelden Foundation in Center City in 1949 as a residential treatment center for those dealing with alcoholism. Helping at Hazelden became an interest for Mrs. Butler after her husband became Hazelden's president in 1952.<sup>18</sup>

The various buildings at Hazelden (now known as The Hazelden Betty Ford Foundation after a merger of the institutions in 2014) needed furnishings to make them seem more of a welcoming temporary home. In choosing art for the walls of the residential buildings Aimee Mott Butler selected landscapes and garden scenes, often in the lighter colors of Minnesota springs and summers. The horse paintings by Cameron Booth also appealed to Aimee Butler as her family owned championship horses.<sup>19</sup> Other artists whose work was given to Hazelden by Mrs. Butler include James Dimmers, Clement Haupers, Clara Mairs, Mary Mugg, Dewey Albinson, Elof Wedin, James Conaway, Edna Imm, and Judy Blaine.

Most of Mrs. Butler's collection included oil and watercolor paintings, prints, and posters, but some gifts were sculpture. A special favorite was the sculpture of a penguin bending down to look at an egg between its feet. Jinkie Hughes, the artist, titled the piece *Who Me?* as the bird's action could symbolize both the denial a Hazelden patient might express when discussing his or her condition and the relief that individual could attest when realizing the progress made in confronting addiction. The penguin statue stands opposite the Butler building on the Hazelden Betty Ford campus.

Knowing the history of art and having the financial resources to buy artworks wasn't enough, however, for collectors such as Abby Weed Grey, Aimee Mott Butler, and Mary Griggs

Burke. In an essay she wrote for the catalogue of the opening exhibit at the Grey Gallery, Abby Weed Grey wrote: I am not an art collector in the usual sense, but rather tried to improve communication among the world's people through art.<sup>20</sup> When she began searching for artists in the Twin Cities, she relied for suggestions from museum directors like Malcolm Lein of the St. Paul Gallery (later, the Minnesota Museum of Art) and Paul Kramer who had been in charge of the Minnesota State Fair art exhibits.

Aimee Mott Butler, on the other hand, turned to her friends Clem Haupers, Clara Mairs, and Frances Cranmer Greenman for suggestions and advice on artists and their art. Mary Griggs



Aimee Mott Butler (1902–1993). Both photographs courtesy of the Butler family.



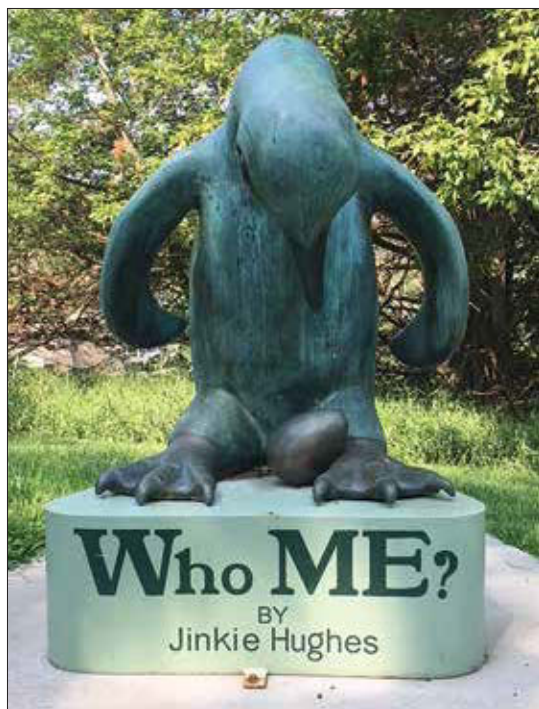
Mary Mugg painted many views of her garden in full bloom. *Window Box* is one of two dozen oil paintings Aimee Butler chose for display at Hazelden. Courtesy of the Hazelden Betty Ford Foundation. Photo by Karen Kolander.



Burke worked with scholars like Miyeko Murase, who had accompanied her on one of her early trips to Japan, dealers, curators, and directors from the various museums who became her advisors and friends. In an essay Julia Meech wrote for *Impressions*, a publication of the Japan Art Society, Mary Griggs Burke is quoted as having told an interviewer for the *New York Times*,

Some people love the joy of the chase. For me, the point is not to possess a lot of objects. It's knowing about them, the culture behind them, who made them and why. The possession is really a minor thing.<sup>21</sup>

Virginia or "Jinkie" Hughes gave her bronze penguin sculpture, *Who Me?* (1984), to Hazelden. It stands on the Hazelden campus, where it has delighted visitors, residents, and staff ever since. Courtesy of the Hazelden Betty Ford Foundation, Photo by Karen Kolander.



By examining the generosity of these three St. Paul women in supporting the arts, I have focused on women who assembled major collections of art and managed to have those donations remain intact as gifts, as many collectors hope to do. In writing about art in the Twin Cities, this discussion could certainly also include the many women artists, educators, curators, dealers, and critics who have enriched the culture of both St. Paul and Minneapolis with their efforts. Women contribute time as docents and raise funds for the various Friends groups that support museums. In Minneapolis, for example, Carolyn McKnight Christian (1875–1964) gave money and works of art to the Minneapolis Institute of Art as well as her home, which was later sold to the Hennepin County Historical Society (now the Hennepin History Museum).<sup>22</sup> In addition, Mrs. Christian served as the first president of the Friends of Mia. Dolly Fiterman (1924–2017), a Minneapolis art dealer, was a generous donor who gave over 200 works of contemporary art to the University of St. Thomas.

For example, although not considered primarily as a collector, Joan Adams Mondale (1930–2014) of Minnesota became known as an advocate for the visual arts. When her husband, Walter F. Mondale, was elected U.S. vice president in 1977, she became the public face for a role that was somewhat different from those that characterized the wives of other men who had held such a high political office. Mrs. Mondale was trained in art history, had worked as a museum educator, and by this time had become a well-regarded potter. She used her training to underscore her interests. She was invited to participate in commissions on the arts and serve as a trustee of arts institutions. The Textile Center and the Northern Clay Center, both in Minneapolis, have named galleries in their buildings in her honor. During her husband's tenure as U.S. ambassador to Japan (from 1993 until 1996), Joan Mondale's interest in ceramics enabled her to serve as an important cultural link between Japan and the United States. Unofficially, she was given the title Joan of Art.

Women now serve as museum trustees (as Mesdames Mondale, Grey, Burke, and Aimee Mott Butler's daughter-in-law, Sandra K. Butler,



did) and as directors of Twin Cities museums. In St. Paul a list of women who have been museum directors includes Nina Archabal (Minnesota Historical Society), Priscilla Farnham (Ramsey County Historical Society), Alison Brown (The Science Museum of Minnesota), and Kristin Makholm (Minnesota Museum of Art). In Minneapolis museum directors have included Lyndel King (Frederick Weisman Museum at the University of Minnesota), Kathy Halbreich and then Olga Viso (Walker Art Center), Kaywin Feldman (Minneapolis Institute of Art or Mia), Judy Dutcher (The Museum of Russian Art), and Cedar Imboden Phillips (Hennepin History Museum). Although not a museum, Public Art St. Paul ([www.publicartstpaul.org](http://www.publicartstpaul.org)), founded by Christine Podas Larson in 1987 and now directed by Colleen Sheehy, has catalogued public art, restored it, and introduced new works into the city's parks and streetscapes, the community's outdoor museum. Also in St. Paul, Theresa Sweetland heads Forecast Public Art ([www.forecastpublicart.org](http://www.forecastpublicart.org)), which works nationally in the field of public art by offering fellowships, grants, consulting, and publishing the journal, *Public Art Review*.

In contrast to the different areas of art that all three collectors concentrated on, Mary Griggs Burke, Abby Weed Grey, and Aimee Mott Butler all had one characteristic in common: they inherited the money they used to build their collections. Mrs. Burke's grandfather, Crawford Livingston, was an astute investor in nineteenth century railroads and then did well in the stock and bond markets in the first decades of the twentieth century. In addition, Mrs. Burke's mother, Mary Livingston, married Theodore Griggs, whose family members owned the very successful Griggs, Cooper Company, a food distributor in St. Paul, and had also invested in lumbering operations in the Pacific Northwest. Mrs. Butler's wealth came from the Mott family holdings in the General Motors Corporation and the Butler family's investments in St. Paul. Mrs. Grey's money was derived from one grandfather (James H. Weed), who had been a founder of one of the first insurance companies in Minnesota (1867), and another (Alpheus B. Stickney), who had been the president of the Chicago, Great Western Railroad and the founder of the South St.

Paul Stockyards. As she told Gareth Hiebert in an interview for his Oliver Towne column in the *St. Paul Dispatch*, she attributed her wealth to the careful management of the stock portfolio that her husband, Colonel Grey, had assembled and left to her. A few years before her own death, Mrs. Grey closed her foundation and Mrs. Burke's foundation closed shortly after she died, but the Patrick and Aimee Mott Butler Family Foundation continues to support the arts and other nonprofits in Minnesota.

In the final analysis, Mary Griggs Burke, Abby Weed Grey, and Aimee Mott Butler all made the decisions on what to buy, relying on their personal and foundation budgets, their increasing expertise and taste, just as Hill and Walker had. Their interest in sharing their collections and emphasizing continued scholarship makes appreciation of their gifts even more impressive today. Lastly, all three women demonstrate that using great personal wealth to support the arts is not confined simply to men. Women can do this too.

In their philanthropy the three donors chose different time frames. For Mrs. Burke it was the entire sweep of centuries of Japanese art. For Mrs. Grey and Mrs. Butler it was work of their time, the work of artists whom they could meet in the Middle East or in Minnesota. But for all three it was the beauty, the technical ability, and the importance of messages communicated through art that they wanted to share through the collections they assembled and gave to the public.

*Art historian, prolific author of books and articles on fine art and ephemera, and commentator on the relationship between art and culture in the United States, **Maira F. Harris** coauthored Minnesota Modern: Four Artists of the Twentieth Century (2015) with Brian Szott and Ben Gessner, a study of the work of Dewey Albinson, Cameron Booth, Clement Haupers, and Elof Wedin. She thanks the following for their help: the late Sandy Butler and her son, Peter; librarians at many local institutions; Matthew Welch of the Mia, who spoke eloquently about his friend Mary Burke at a recent meeting; and especially her late husband, John, whose research on visual arts and ensuing book, Before the Museums Came, inspired this essay.*

## NOTES

1. William Watts Folwell, *A History of Minnesota*, vol. 4 (St. Paul: Minnesota Historical Society Press, 1921), 30, 472-73. See also Leo J. Harris, *Before the Museums Came* (London: Versita, Ltd., 2013), 405-4.

2. Wanda Corn, Art Matronage in Post Victorian America, in *Cultural Leadership in America: Art Matronage and Patronage*, Fenway Court symposium, No. 4 (Boston: Isabella Stewart Gardner Museum, 1997), 13-14. Shepard Krech III and Barbara A. Hail, eds., *Collecting Native America 1870-1960* (Washington, D.C. and London: Smithsonian Institution Press, 1999) is another study focused on the role of collectors. Phoebe Hearst, Clara Endicott Sears, and Mary Cabot Wheelwright are among the women collectors whom these authors discuss.

3. For information on Mary Burke's family, with special emphasis on her grandfathers, Chauncey Griggs and Crawford Livingston, see John M. Lindley, "... No Time or Sympathy for One Who Wouldn't Work: Crawford Livingston, Colonel Chauncey W. Griggs, and Their Roles in St. Paul History," *Ramsey County History*, 34:3 (Fall 1999): 43-50. Two sources for this in-depth research paper were the papers of Gerald and Crawford Livingston (now in the collections of the State Historical Society of Wisconsin, Madison, Wis.) and the Livingston Collection, 1848-2003 at the Ramsey County Historical Society, St. Paul, Minn. Although the latter collection includes seven rolls of microfilm of duplicate documents that are in the former collection, the papers in St. Paul consist almost entirely of documents not available in Madison or elsewhere relating to the Livingston and Griggs families. Researchers interested primarily in Mrs. Burke's art collections should consult the Mary Griggs Burke Papers in the Archives of the Metropolitan Museum of Art and at the Mia.

4. The Italian villa style mansion, built in 1862-63, was purchased by her grandparents, Crawford (1847-1925) and Mary Steele Potts Livingston (1849-1925), and then became the home of her parents, Theodore W. (1872-1934) and Mary Livingston Griggs (1876-1967). After her mother's death, Mrs. Burke gave the house to the Minnesota Historical Society, which managed it as a house museum until 1999, when it was sold to developers. See Christina Jacobsen, "The Burbank Livingston Griggs House: Historic Treasure on Summit Avenue," *Minnesota History* (Spring 1970): 23-34 and Jeffrey A. Hess and Paul Clifford Larson, *St. Paul's Architecture: A History* (Minneapolis: University of Minnesota Press, 2006), 31-32.

5. Mary Griggs Burke, "History of the Collection," in Miyeko Murase, Soyoung Lee, and David Ake Sensabaugh, *Art Through a Lifetime*, vol. 1 (New York: Mary and Jackson Burke Foundation, 2013), vi. This article was reprinted and modified from a version in *A Selection of Japanese Art from the Mary and Jackson Burke Collection* (Tokyo: Chunichi Shimbun, 1985).

6. *Ibid.*, xiv.

7. *Ibid.*, xvii.

8. According to a newspaper article by journalist Mary Abbe, the Burke bequest gave \$12.5 million to each

museum with 700 Japanese and Korean works of art going to the Mia and 320 works from the same cultures to the Met. Mary Abbe, "Mia Receives Historic Collection of Japanese Art, \$12.5M Endowment," *Minneapolis Star Tribune*, March 20, 2015.

9. William Grimes, "Metropolitan Museum and Minneapolis Institute to Share Large Collection of Asian Art," *New York Times*, March 15, 2015.

10. For an account of her life and photographs of her homes, see the recollections of Mrs. Burke's relative and friend, Julia Meech, "Following Her Bliss: Mary Griggs Burke (1916-2012)," *Impressions*, no. 35 (New York: Japan Art Society, 2014): 20111. One section of this volume includes "Tributes to Mrs. Burke," written by those who had known her best.

11. Tom Vanden Brock, "Pristine Land Donated as an Oasis for Solitude. Heiress Wants 900-acre Family Estate in North Woods Preserved," *Milwaukee Journal Sentinel*, October 3, 1999, p. 1.

12. Abby Weed Grey, *The Picture Is the Window, the Window Is the Picture* (New York: New York University Press, 1983), 8.

13. *Ibid.*, 15. Mrs. Grey's autobiography, based on her diaries and later reminiscences, was published shortly after her death. The diaries, correspondence, and other materials are in her papers in the libraries of New York University and the Minnesota Historical Society.

14. *Ibid.*

15. Tanavoli's work was included in the Grey Foundation's collection given to New York University. An idea that had long interested him, the Farsi letter for the word "Heech" meaning "nothing," can be seen in a stainless steel sculpture, the gift of Abby Grey, located on a patio just north of Hewitt Avenue adjacent to the Bush Center and facing Old Main Mall on the Hamline University campus.

16. Margaret Morris and Terry Farwell, "\$1 Million, Precious Art Won't Go to the U," *Minneapolis Tribune*, January 19, 1974, p. 1.

17. Many of the Clara Mairs prints had been exhibited earlier at the Minnesota Museum of Art. See Abby Weed Grey's dedication of that exhibit in its catalog, Minnesota Museum of Art and the Ben and Abby Grey Foundation, *Clara* (St. Paul: North Central Publishing Co., 1976), 2.

18. Damian McElrath, *Hazelden, A Spiritual Odyssey* (Center City, Minn.: Hazelden Foundation, 1987), 57.

19. See Moira F. Harris, *Visions and Hope: The Hazelden Art Collection* (Center City, Minn.: Hazelden Foundation, 1995).

20. *Inaugural Exhibition, New York University, Grey Art Gallery and Study Center* (New York: The Gallery and Study Center, 1975), 9.

21. Meech, 208.

22. Moira F. Harris, "The Travels of Carolyn McKnight Christian," *Hennepin History*, 75:3 (Fall 2016): 233-1.





Comparing and contrasting nineteenth-century pioneer and Dakota lifeways is at the core of the Gibbs Farm mission. Gender roles defined life for both cultures, but while Dakota women relied on traditional ways, pioneer women lived at a time filled with new inventions.

Pictured on the top left is a *psin* (wild rice) winnowing basket fashioned from birch bark, made and used by Dakota women for centuries in the final stage of winnowing rice. On the bottom left is a newfangled device called a Lazy Daizy that women like Jane Gibbs used to churn butter because it was much faster than a simple wooden-dash churn.

Participants in the 2018 *Investigate MN!* program not only learned about these objects, they also used them and tasted the foods associated with them.

*The psin winnowing basket is a reproduction; the Lazy Daizy is an original. Photos by Mollie Spillman. Both objects are reproduced by permission from the collections of the Ramsey County Historical Society.*

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The Minnesota United Football Club expects Allianz Field, its new soccer stadium, to open for play in early 2019. The capacity of this soccer-specific facility is more than 19,000. This aerial photo from August 2018 shows that much of the exterior of the stadium has been completed on the site that was once the TCRT's Snelling Avenue repair facility. University Avenue and the nearby station on Metro Transit's Green Line can be seen on the right. Snelling Avenue runs north-south on the far side of the stadium. In the distance is the Minneapolis skyline. *Photo courtesy of the M. A. Mortenson Company.*