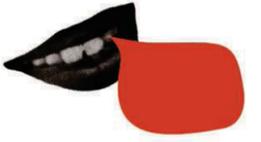


CHRISTOPHER MUTHER

**THANKSGIVING DELAYS**  
These are the airlines most likely to experience some  
N11



**TALKING TO STRANGERS IS A JOY OF TRAVEL**  
But we're doing less of it  
N11



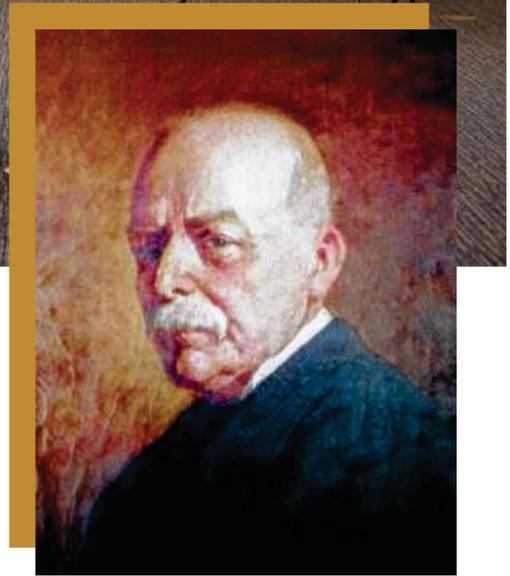
# SundayArts

BOSTON SUNDAY GLOBE NOVEMBER 23, 2025 | BOSTONGLOBE.COM/ARTS



JESSICA RINALDI/GLOBE STAFF, TOMMASO JUGLARIS

Above: Tommaso Juglaris's mural "Grecian Festival," in the Franklin Public Library's Reading Gallery. Right: Tommaso Juglaris, "Self-portrait," 1921.



**VISUAL ARTS**

BY MARK FEENEY  
GLOBE STAFF

## From Locke-Ober to the Franklin Public Library

What they have in common is the Gilded Age painter Tommaso Juglaris

**F**RANKLIN — That Locke-Ober, one of the most storied dining establishments from Boston's past, should have a connection with the Franklin Public Library is surprising. That the connection involves the work of a Gilded Age painter from Italy, Tommaso Juglaris (pronounced YOO-glar-is), may be even more so.

Juglaris's career offers further surprises. His own connections extend from the painters Camille Corot, who championed his work, and Childe Hassam, a Juglaris pupil, to the publisher Louis Prang, namesake of the Fenway street, who brought Juglaris to the United States, and the Rhode Island School of Design, where he was a founding faculty member.

This year marks the centenary of Juglaris's death. "V-JUGLARIS, Page N3

**MUSIC**

## Pianist Eric Lu took a big risk and won one of the world's most difficult competitions

By A.Z. Madonna  
GLOBE STAFF

As Christmas 2023 approached, several former students of piano pedagogue Angel Ramón Rivera gathered at Rivera's South End apartment for their customary holiday party and reunion. Amid the eating, drinking, and catching up, one of those former students — Eric Lu, who grew up in Bedford and now splits his time between Boston and Berlin — dropped a bombshell.

"He said, 'I think I am going to try to do the Chopin Competition,'" Rivera said in a recent phone interview. "And we all went, 'Oh no!'"

The Chopin Competition is one of the world's most esteemed piano competitions. Held every five years in Warsaw, Poland, it's often compared to the Olympics because of its prestige, the fe-



WOJTEK RADWANSKI/GETTY

The winner of the 19th International Chopin Piano Competition, Eric Lu

LU, Page N5

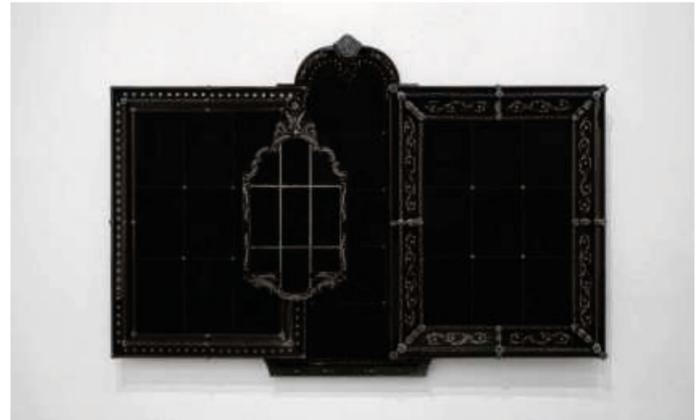
**VISUAL ARTS**

## Revisiting a Black artist who rearranged history to uncloak difficult truths

By Murray Whyte  
GLOBE STAFF

**WALTHAM** — You don't forget artists who gave you one of your first rushes of consequence — the revelation that ideas expressed in form can carry the intellectual weight of a slap in the face. So it was for me with Fred Wilson, when, as a sheltered undergraduate dutifully memorizing old masters, I first heard about Wilson's project "Mining the Museum" at the Maryland Historical Society.

It was 1992. The term "woke," born in the 1930s as a term of Black empowerment, was yet to be twisted into political malignancy by conservative factions; the transformative racial reckoning of 2020 was far in the unimaginable future. Major art museums were focused almost exclusively on the canon — whether American or European, whether old or modern masters, almost all of them men, and white. And



ROSE ART MUSEUM

Fred Wilson, "Act V. Scene II — Exeunt Omnes," 2014, in "Fred Wilson: Reflections," at the Rose Art Museum, Brandeis University.

here was Wilson, a young Black artist who had been given access to the historical society's collection to reconfigure as he liked. Wilson had gone through and

WILSON, Page N4

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Critic Chris Vognar ranks the top 10 documentary series from Ken Burns

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**THEY BROUGHT FILM CRITICISM TO THE MASSES**

Odie Henderson reflects on the pairing of Gene Siskel & Roger Ebert, 50 years on

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Visual Art

# From Locke-Ober to Franklin Public Library

► **JUGLARIS**  
Continued from Page N1

sions of a Master: Tommaso Juglaris at the Library and Beyond,” an exhibition at the library inspired by his artwork there, a mural and a frieze, looks at his life and art. The show runs through Dec. 20. The painting that provides the Locke-Ober connection isn’t in the show, but a print of it is. As for the painting ... well, save that for later.

The show was the idea of Vicki Buchanio Earls, head of reference services at the library, and Geoffrey W. Drutchas, a Michigan-based art historian who’s extensively studied Juglaris.

Drutchas has his own surprising connection to the artist. In the 1980s, he was university chaplain at Tufts. There are three stained-glass windows designed by Juglaris at Tufts’ Goddard Chapel. Locally, there are also surviving examples of his stained glass at Harvard’s Memorial Hall and Newton Presbyterian Church.

“The exhibition is important,” Drutchas wrote in an email, “because libraries like the one at Franklin need all the support that can be garnered to preserve architectural and artistic legacies.”

An example would be the Juglaris mural at the library. A 2019 study estimated the cost of cleaning and restoration at \$350,000.

Earls has worked at the library more than 40 years. That’s where she forged her own Juglaris connection. Growing up in Franklin, she visited the library “all the time,” she said in an interview earlier this month. But children were restricted to the children’s room until reaching sixth grade. Undeterred, Earls would “sneak” into the library’s Memorial Hall and Reading Gallery to “peek [at the Juglaris paintings] before I got caught,” she recalled. “It was like going to church. It was mind-altering as a little child to stand in that space.”

Earls then laughed. “You grow up and think, ‘Oh, this is what a library is, right?’”

Clearly, it’s not, though Juglaris is only part of that difference. The library has several claims to fame. Established



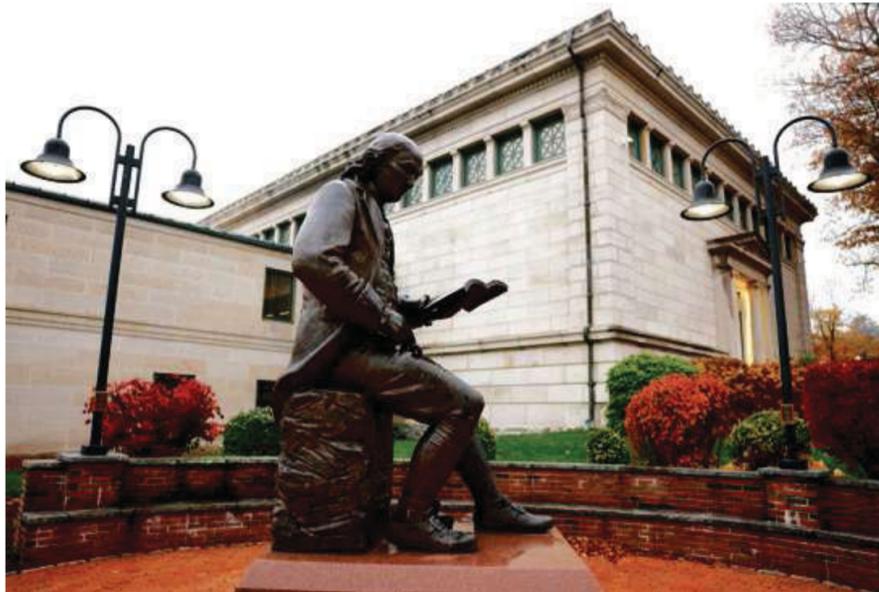
PHOTOS BY JESSICA RINALDI/GLOBE STAFF

In addition to Tommaso Juglaris’s mural “Grecian Festival” (above), the Franklin Public Library boasts a statue of Benjamin Franklin (right) and books donated by Franklin (below right).

more than a century before Juglaris’s work arrived there, it’s the first public library in the United States.

Founded in 1790, the library began with a donation of books two years earlier from Benjamin Franklin. The town had notified him that it was naming itself in his honor and wondered if he might care to donate a bell. Instead, he sent 116 books. A display case with a selection of them is in the library’s Delivery Room, around the corner from Juglaris’s two works.

Those works are a large frieze and mural. Both are inspired by ancient Greece. “The Hours” is a frieze consisting of five panels. It’s in the library’s Memorial Hall, as the original entrance area to the 1904 building is called.



Even more impressive are the four panels of the “Grecian Festival” mural, in the library’s Reading Gallery. Part of the impressiveness is owing to the mural’s scale: 240 feet long and 12 feet high. Part of it is owing to the space they decorate. Three stories high, the gallery boasts a baronial-size working fireplace, clerestory windows on three sides, and Arts and Crafts-style furnishings.

Drutchas, who’s written about James McNeill Whistler and the art patron Charles Lang Freer as well as Juglaris, made a survey this fall of Massachusetts town libraries built between 1850 and 1950. “The Franklin Library is one of 15, by my count, which have significant and historic mural installations,” Drutchas wrote in an email. “The Hours” and “Grecian Festival” “rank among the very best and compete favorably with what the Boston Public Library displays.”

The murals at the BPL, by John Singer Sargent, Edward

At Locke-Ober (left) in Downtown Crossing, Tommaso Juglaris’s painting “Mlle. Yvonne” (lower portion below) could be seen in the restaurant’s Men’s Bar for more than 125 years.



BILL BRETT FOR THE BOSTON GLOBE/FILE 2012



TED DULLY/GLOBE STAFF/FILE

ART REVIEW

**VISIONS OF A MASTER: Tommaso Juglaris at the Library and Beyond**

At Franklin Public Library, 118 Main St., Franklin. 508-520-4941, [www.franklinma.gov/233/Franklin-Public-Library](http://www.franklinma.gov/233/Franklin-Public-Library)

York, Syracuse, N.Y., and San Francisco. The most notable project was a set of eight large canvases executed for the rotunda of the Michigan State Capitol. Juglaris moved back to Italy in 1891.

A former Juglaris student, Henry Hammond Gallison, was from Franklin. He persuaded Juglaris to return to America to work on the new library building.

The exhibition includes much information about both Juglaris and his works at the library. It also includes that previously mentioned print, which brings us back to Locke-Ober. It’s of a Juglaris nude, “Mlle. Yvonne.” He painted it in 1885, 10 years after the restaurant opened. According to a 1979 Globe article, he sold it for \$80 (a little less than \$2,700 today). The painting, which hung in the restaurant’s Men’s Bar for more than 125 years, became one of Locke-Ober’s most celebrated attractions.

Locke’s, as patrons affectionately called it, was on Winter Place, in Downtown Crossing. It was a Boston institution, like its older counterparts the Union Oyster House, Durgin-Park, and Jacob Wirth, but distinctly higher class. Its fame led to its popping up in movies (“The Verdict,” “Good Will Hunting”), television (“St. Elsewhere”), and multiple novels.

David Ray owned Locke-Ober from 1978 until its closing, in 2012. In a telephone interview earlier this month, he talked about the painting. “Whenever Harvard would lose the Yale game, we covered her breasts with a black sash. The only other time was when we lost the America’s Cup [yacht competition] in 1983.”

Ray currently owns a restaurant in Newport, R.I., the Clarke Cooke House. When Locke-Ober closed, he held on to a number of artifacts, among them were portraits of the restaurant’s namesakes, Frank Locke and Louis Ober, and, yes, “Mlle. Yvonne.” Early next year, Ray will open a wine cave and small bar in the restaurant with the three paintings on display. “It won’t be a mini-Locke-Ober museum,” Ray said, “but it will have the feel of Locke-Ober.”

According to Google Directions, the drive from the library to the restaurant takes about 75 minutes, depending on traffic. Juglaris fans may be making travel plans already.

Mark Feeney can be reached at [mark.feeney@globe.com](mailto:mark.feeney@globe.com).



Austin Abbey, and Puvis de Chavannes, were on Juglaris’s mind when he was doing his own library commission. In an unpublished memoir, he wrote of the BPL “decorations by Puvis de Chavannes, by Sargent ... and others but,” for Franklin, “I must do better, especially more pleasing decorations.”

Born outside of Turin, in 1844, Juglaris studied art there and worked in set design. (One way to think of the Franklin murals is as designs for a particularly impressive literary stage set.) He moved to Paris in 1871, where he was a student of the painters Jean-Léon Gérôme and Thomas Couture and became friends with Corot. Juglaris exhibited work at the annual Paris Salon, winning three ribbons

there. In 1880, Prang brought Juglaris to Boston, offering him a job as artistic director of his printing company. Juglaris quit six months later. He stayed in America, though, taking on work in various media in and around Boston, as well as New

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