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IN my first full year as Director I marvelled often at the remarkable nature of our community. Challenges continued in the outside world month after month. Boston felt emptied out at times, with the legislature and local colleges meeting entirely via video and the small businesses around us anxious for customers. Yet members walked through our doors into a peaceful haven and staff performed their duties with diligence. Kindness, careful thought, curiosity, and an abiding love of books and conversation continued to flourish at 10½ Beacon Street.

With the benefit of significant member insights and feedback, we developed a new and exciting plan for the expansion into 14 Beacon Street. Comfortable and inviting spaces for people to gather will open in extended, south-facing rooms on the first and fourth floors, along with new spaces for discussions or informal use. Our Gallery, relocated to a versatile first-floor location, will re-open to welcome members and the public. Alcoves and offices in use by staff in the historic building will be redone to provide members with more reading, writing, and study areas. The future spaces will also allow us to expand revenue-generating activities, such as function rentals, with less intrusion upon the member experience. I am thankful to our dedicated Facilities Committee and the many members who shared thoughts through this fiscal year, as well as our far-sighted supporters who are helping make possible this vision of an even better Athenæum.

We completed a restoration of our building’s exterior “envelope”—the façade and terraces that were increasingly vulnerable to water intrusion over the years. Deferred maintenance is a topic that thrills very few people. Yet finding a way to address those invisible needs is essential. Everything we do relies on our building’s integrity, and we sleep more soundly at night knowing it is so much better protected from the elements now.
We will look back on Fiscal Year 2021 as a turning point in our business operations. In the last weeks of the fiscal year we launched a new record-keeping database and transactions system, a key component of our technological infrastructure we will continue to modernize. As ever, our goal is to provide the Athenæum community with better services, from event registrations to membership renewal and donation options. A new website will debut in the spring and we will take great care to improve processes as we go along.

Teams collaborated further this year to build virtual offerings, learning new skills in order to serve our audiences. We committed—and figured out how—to stream every in-person event via Zoom for those who preferred to remain at home. Discussion Groups got on with their reading and conversation using a similar hybrid approach, welcoming participants in the room or from afar. A new document camera allowed remote participants to flip through the pages of the Nuremberg Chronicle or other treasures as if they were in the room with a curator. I believe nothing can substitute for the in-person experience, but we have adapted to the world we now inhabit and made ourselves more accessible through difficult days.

Development and Curatorial staff secured a grant of $75,000 from the Terra Foundation for American Art. It will support the reinstallation of works from the permanent collection on the first floor, offering members and visitors alike a more expansive view of American art and history. We were already anticipating relocating artworks in the coming months to protect them during construction, and the Terra-funded project will dovetail nicely, allowing us to reopen with treasures on view that have been seen only rarely.

The Curatorial team made the special collections visible to members and the public with great energy. They adapted creatively through months when the gallery was closed. Perhaps you enjoyed walking through the Bayard Henry Long Room, as I did, to see luminous watercolors by Allan Rohan Crite, or the New England Guild of Book Workers’ 40th-anniversary exhibition. Find details below about all of our special collections activities.
Fiscal Year 2021 presented ongoing challenges. Still, I am pleased to report an operating surplus of $72,615. Revenue declined through many COVID-influenced months but we diligently controlled costs. Active membership began to improve after the winter was over, and we managed a small increase from 2,689 memberships on September 30, 2020 to 2,799 in September 2021.

I gratefully acknowledge Carolyn Osteen and Gibbs Roddy, our new Trustees Emeriti, for their longtime dedication and sound advice. Carolyn served on the Board for 11 years, starting in 2010, and Gibbs for three decades, since 1991.

The Athenæum has made strides toward its future this year, guided above all by you, our dedicated members. As construction in 14 Beacon advances and we can start to glimpse a grand opening on the horizon, I feel the keenest anticipation about the delights awaiting this community in the next twelve months and beyond.

IN MEMORIAM

RODNEY ARMSTRONG

With sadness, we acknowledge the passing, in April 2021, of Director and Librarian Rodney Armstrong. His tenure at the Boston Athenæum, fondly remembered by so many in our community, extended for 23 years, from 1973 through 1996.

TRUSTEE ACTIVITIES

The Trustees welcomed one new member, Dr. F. Javier Cevallos. Two long-tenured Trustees, Carolyn M. Osteen and Gilbert M. Roddy, Jr., attained Emeriti status. The Trustees thanked James Tracy and Darlene Jarrell for their service.

Dr. F. Javier Cevallos was born in Cuenca, Ecuador and his family moved to Puerto Rico when he was 14. Dr. Cevallos earned his bachelor’s degree in 1976 at the University of Puerto Rico at
Mayagüez. From Puerto Rico, he moved to Illinois where he earned his master’s and doctoral degrees in 1978 and 1981, respectively, from the University of Illinois at Urbana-Champaign. His area of research is Latin American literature, with particular emphasis in the Colonial era. Dr. Cevallos began his career in education in 1981 as an assistant professor of Spanish at the University of Maine at Orono. In 1984, he moved to the University of Massachusetts at Amherst, where he was promoted to associate professor in 1988 and to full professor in 1992. In 1994, he was asked to serve as faculty advisor to the provost. In 1997, he became chair of the Department of Spanish and Portuguese. Soon after, he was appointed Vice Chancellor for Student Affairs, a post he held until 2002, when he became President of Kutztown University in Pennsylvania for many years, until beginning his tenure as President of Framingham State University in 2014. Framingham State University was founded in 1839 by noted education reformer Horace Mann as the first public university dedicated to the education of teachers. Today it serves about 6,500 students with about 2,000 of those students in its graduate programs. About 40% of Framingham State’s undergraduates are students of color and Latinx. In 2018, the Danforth Museum merged with the University and now reports to President Cevallos. Currently Dr. Cevallos serves on the boards of AASCU, NCAA Division III President’s Council, the United Way of Tri-County, Jewish Family Service, and the MetroWest Chamber of Commerce. He serves as a Commissioner of the regional New England accrediting body for higher education. He is also a former Board member of the Reading Museum.

SPECIAL COLLECTIONS

The Athenæum maintains its special collections to preserve and document the past, to foster delight and wonder, and to cultivate an appreciation for excellence in the making of books and art. Our special collections cover most aspects of the humanities over the whole span of recorded history, from ancient textual ar-
tifacts to the latest artists’ books and fine prints. We hold these rare and significant materials in trust for the understanding and enjoyment of patrons today and for those in generations to come. By providing access, we enable members and researchers to experience a tangible connection with history, whether for curiosity’s sake, as part of a systematic effort to produce new knowledge, or as inspiration for creativity or critical conversations.

This year’s activities focused on strategic efforts as the curatorial team continued to explore the collections, to highlight discoveries in public programs, and to engage in intensive planning for future exhibitions, the building expansion, and a project to reinstall artwork from the permanent collection on the first floor. Efforts in the latter area culminated in securing a grant from the Terra Foundation for American Art’s Re-envisioning Permanent Collections initiative. This year’s most noteworthy acquisitions underscored the ongoing vitality of the Prints & Photographs collection, with the purchase of an extensive collection of the work of pioneering Boston photographers Southworth & Hawes, and the gift of the first tranche of Richard W. Cheek’s impressive World War I collection.

**Acquisitions—Gifts**

The Athenæum acquired approximately 1,396 objects for Special Collections, of which 805 were generously donated. A complete list of items acquired accompanies this report on the website.

The most significant gift-in-kind this year compounded the exceptional generosity of an extraordinary collector, Richard W. Cheek. Building on his 2016 and 2017 gifts of World War II graphic arts, Mr. Cheek pledged to donate three additional collections over the next several years. The gift commenced with a first installment: 194 posters from his World War I Graphic Arts Collection, and 325 items from his World War I Children’s Book Collection, with an emphasis on juvenile adventure novels (many of them in fine publishers’ stamped bookbindings, and some even preserving their scarce dust jackets). These current and forthcoming gifts
strengthen the Athenæum’s position as an internationally significant repository for the visual and social history surrounding these global conflicts, with special emphasis on their impact on young people.

Other noteworthy gifts enhanced previously donated manuscript collections with materials that had been separated from the earlier gifts.

The Hodges Family Papers, received by the Athenæum in 2005 and 2008, form a significant multi-generational archive documenting a New England family. Honoring the bequest intentions of his late wife, Martha Meyer Douglas, Charles B. M. Douglas re-united that collection with two paintings by the New England artist James Sullivan Lincoln: an unusual double portrait of Almon Danforth Hodges, Sr. and Martha Comstock Hodges (ca. 1847?), and a portrait of Martha’s mother, Sally B. Comstock (1847). These were complemented by journals and scrapbooks created by Almon D. Hodges, Jr. (1843–1910), whose vividly written Civil War journal was published by the Athenæum in 2003, as well as a cased daguerreotype and three albums of other nineteenth-century family photographs, many produced by noteworthy Boston studios such as Whipple.

Photographs also formed the core of a donation from the late Mary Hyde Millard, complementing the papers she gifted in 2006 of her ancestors the Brew er and Penniman families. Among the new additions were a large full-length salt print portrait of Mary Elizabeth Brewer Penniman from the studio of famed photographer Mathew Brady, and 14 daguerreotypes. These include a winsome boyhood image of Gardner “Gardy” Brewer, Jr., whose tragic accidental death in 1857 is the subject of a substantial portion of the manuscript collection. Fifteen mounted photographs document the grand interior of the Gardner and Mary Brewer residence, which stood at 29 Beacon Street on the site of the John Hancock house, now part of the grounds of the Massachusetts State House. They are interspersed with about two dozen architectural drawings, possibly by the influential architect Gridley J. F. Bryant, of fixtures, finishes, and furnishings: a highly unusual survival.
Remarkably, these were not the only gifts-in-kind that fill gaps or shed new light on existing collections. Constance Fuller Sanborn gave a rich group of diaries and European travel scrapbooks created by her great-grandmother, Mary Dwight Vose Greenough (1848–1932). The diaries document a woman’s experience and perspectives from 1882 to 1925, and the scrapbooks record her travels abroad to Europe and the United Kingdom with her husband Charles Pelham Greenough and their family in the first decade of the twentieth century. These materials complement the Athenæum’s collection of early manuscripts collected by her husband, Charles Pelham Greenough. Some of them may have been acquired on those trips.

A gift of nine ledgers from the Provident Institution for Savings fills gaps in the Athenæum’s extensive archive from that firm. As the records of the first chartered savings bank in the United States, created to allow ordinary citizens to “better themselves,” these ledgers contain a gold mine of detailed information about a vast number of individuals, including immigrants and under-represented groups. This group of ledgers was rescued by their donor when the Provident Institution for Savings building was renovated in the early 1990s.

A final act of reunification was performed by Amy Domini Thornton with her gift of a group of correspondence between Joseph Lee and his sister Susan M. Lee. These add a warm, personal dimension to the more business-like materials on urban renewal, Boston schools, and local politics in the Athenæum’s existing collection of Joseph Lee papers. Writing in 1950, for instance, Susan Lee waxes lyrical about childhood memories of winter on Beacon Hill: “To-day it is snowing . . . reminding me of the shouts and flying runners on Mt. Vernon Street and the church spires against a flaming orange sky as the sun set over the frozen river. . . . When I think of winter in Boston, I remember walking down Beacon Hill with the elms against the clear glow of the sky—the sleds flying down the icy paths towards Tremont St., the gay activity of the hill below the soldiers monument . . . and the skaters arm in arm rounding the island [in the Public Garden].”
Acquisitions—Purchases

Items obtained by purchase also reflect our donors’ generosity and foresight. The endowment funds created by past supporters allow the Athenæum to add meaningfully to the collections in areas of emphasis, from Boston history to the art and history of the book. Items selected build on strengths, fill in gaps, and preserve rare and beautiful cultural heritage materials for study and enjoyment by members and researchers.

The most significant purchase of 2021 buttressed the Athenæum’s important holdings of early Boston photography with the addition of an extensive Southworth & Hawes collection. Albert Sands Southworth (1811–1894) and Josiah Johnson Hawes (1808–1901) began their partnership in 1843 and became one of the most prolific producers of early photography. Best known for their daguerreotypes, Southworth & Hawes were renowned for their innovations and artistic skill, particularly in photographic portraiture. The 350 items in the Chester Urban Collection span five decades of their work. It contains fine examples of their daguerreotypes, including four half-plates, but also preserves an array of their understudied work in other photographic media including tintypes, albumen prints, and an impressive group of stereographs. Much of the collection derives from the photographers’ family archives. It includes images of family members (including the only known portrait of Louise Southworth, Albert Southworth’s wife), and examples of the work of Nancy Southworth Hawes (Albert Southworth’s sister and the wife of J. J. Hawes), who worked as a hand-colorist in their studio. The collection offers fresh insights into the familial and working relationships of each artist, and provides opportunities for researchers to reassess their achievements.

Other additions to the photography collection included an 1860s cabinet photograph of Aaron Molyneaux Hewlett, Harvard’s first Black instructor; a group of late nineteenth-century cyanotypes of Revolutionary War sites; and the original series of gelatin silver prints by Constantine Manos for the book Bostonians (1975), images which also appeared the same year in the Bicentennial exhibition Where’s Boston? at the Prudential Center.
Southworth & Hawes, *Occupational Portrait of an Architect at Work*, Half-Plate Daguerreotype, c. 1850s.

Weems, Dumbaugh, Hunt, Steiner, Wyman, and Bromfield Funds.

Roger Cortesi Fund.
Alex & Trish Altschuller Fund.
A sheet of color xylographed paper depicting the Piazzetta di San Marco, Venice, within a floral frame. Collection of Remondini and Rizzi Italian decorative papers. [Bassano del Grappa]: [Printed by Remondini], [between 1711 and 1861]. Roger Cortesi Fund.

This year’s most outstanding rare book acquisitions added to our campaign to enhance the Athenæum’s holdings of masterworks by the influential New England-based book artist Leonard Baskin and his Gehenna Press, with *Diptera* (1983), *Fancies, Bizarries & Ornamented Grotesques* (1989), *Capriccio* (1990), and *Lepidoptera Fantastica* (1994; deluxe copy with a second suite of etchings, an original drawing, and a copper plate).

Other beautiful and important artists’ and fine press books included works from other noteworthy artists and presses with New England connections, as well as from across the United States: the Cheloniidae Press (Alan James Robinson, an example in a unique fine binding by Mark Esser), Roberta Delaney, Dobbin Books (Robbin Ami Silverberg), the Double Elephant Press (Michael Kuch), the Flying Fish Press (Julie Chen), the Foolscape Press (Lawrence G. Van Velzer and Peggy Gotthold), Midnight Paper Sales (Gaylord Schanilec), Mixolydian Editions (Richard Wagener), Suzanne Moore (a unique calligraphic work), Primrose Press (Tia Blassingame), the Solmentes Press (David Esslemont), Triangular Press (Barbara Tetenbaum), Two Ponds Press (in this case, a collaboration with Claudia Cohen and Julie Paschkis), and Wiesedruck (Sarah Horowitz), among others.

The representation of international book artists in the collection also expanded this year, with fine examples produced in China (Leilei Guo), Cuba (Ediciones Vigía), England (D. R. Wakefield), France (Didier Mutel, François Righi), Germany (Burgi Kühnemann: a unique painted book, Till Verclas, Ulrich Wagner), the Netherlands (Karli Frigge, Carina Hesper), and South Africa (The Artists’ Press).

We continue to collect the historic book arts and the history of the book as well, with several fine and unusual pieces among this year’s acquisitions. Especially visually engaging, a set of unused full sheets of color-printed decorated paper created in Italy by the Remondini and Rizzi firms includes elaborate architectural and floral designs, some dating as far back as the eighteenth century. Three items, including a rare advertising poster, reflect different aspects of the career of Boston artist Amy Sacker (1872–1965) as a book designer and educator. A copy of the Carolon
Press’s *Rubaiyat of Omar Khayyam* (1908), illuminated throughout in watercolor and gouache by Boston artist Dorothy Stuart Hughes (1897–1965?), appears in an elegant full morocco binding by prominent binder Leonard Mounteney. An even more extraordinary item, a single volume from the “Bibliomaniac” edition of the works of Charles Paul de Kock (Boston: Frederick J. Quinby, [1902]), is almost ridiculously luxurious. Printed on vellum, in a fine full leather binding with floral onlays and doublures by the Harcourt Bindery, this copy of *Sister Anne* features hand-illuminated title and head and tailpieces by Helen Sinclair Patterson and Ella Grace Brown, and four original drawings for the regular edition’s illustrations, including one by the Ashcan artist William Glackens.

Most of the other rare books, printed ephemera, manuscripts, maps, and prints added to the collection fell into one of several collecting themes, from architectural history to the visual culture of the two world wars. From eighteenth-century printed forms completed by hand to chromolithographic trading cards produced by Louis Prang, most items also exhibited strong social and cultural history interest, frequently with a Boston or New England focus. Among many other rare and ephemeral items are two popular early titles printed in Boston that were not previously represented in the Athenæum’s collection. Because of the explicitness (by the standards of its time) of a frequently reprinted midwifery manual misleadingly titled *The Works of Aristotle, the Famous Philosopher*, its title page says only that it was printed in “New England . . . for the proprietor . . . 1806.” A cheaply produced abridgment of Daniel Defoe’s *Robinson Crusoe*, printed in Boston “near Charles-river Bridge” in 1792, contains spritely but crudely designed woodcuts that speak to the growth in emerging literacy at that time.

Two noteworthy items joined our extensive Allan Rohan Crite collection (many of the works donated by the artist himself in 1971): a sketchbook compiled in 1932, early in his career, providing a lively window into the development of his creative process, and a vibrant watercolor depicting Park Street Church and the Granary Burying Ground, painted from the vantage point of the back
wall of the Athenæum. Crite enjoyed a long association with the library, and this work evinces his physical presence at 10½ Beacon Street.

Artworks by three women artists associated with the Athenæum also joined the collection: a portrait miniature by Sarah Goodridge (1788–1853), two portrait miniatures by her sister Eliza Goodridge (1789–1882), and a pair of landscapes by Eliza Maria Judkins (1809–1887).

Sarah Goodridge, among the earliest professional women artists in the United States, studied with Gilbert Stuart and exhibited miniatures at the Boston Athenæum five times between 1827 and 1835. While the identity of the female sitter in this ca. 1830s miniature is unknown, the work was accompanied by a daguerreotype and a later carte-de-visite photograph, both of the same miniature. To be able to compare two early reproductions of a painting with the original is uncommon, presenting an intriguing opportunity to study the social uses of portraiture in different media.

Often overshadowed by her older sister, Eliza Goodridge created exquisite portraits of brothers James Cutler Dunn and Benjamin Clarke Dunn in 1829. They provide an opportunity to compare the work of the two sisters side by side. James Cutler Dunn, a Boston merchant and real estate magnate, served as Boston City Treasurer and held Athenæum Share 626 for a short time (1859–1862). His older brother pursued a less industrious course: in 1850, he listed his occupation as “man of leisure.”

Well-known during her lifetime, Eliza Maria Judkins is little-known today in part owing to the rarity of her paintings. Born in Cambridge, Massachusetts, Judkins taught drawing, painting, and penmanship between 1839 and 1842 at Amherst Academy, where she likely met Albert Tolman and his wife, Jane Amelia Tower Tolman, to whom these landscapes are inscribed. Judkins exhibited at the Boston Athenæum in 1855, 1856, and 1859, and in numerous other significant exhibitions, including the 1876 Centennial International Exposition in Philadelphia. Judkins was a student and friend of Washington Allston, a better-known nineteenth-century American artist with a deep connection to the Athenæum. Jud-
kins’s *Magna Carta Island* and *William Tell’s Chapel* are the first works by the artist to enter the Athenæum’s permanent collection.

**Loans**


Other loans that had originally been requested for this fiscal year were postponed; we anticipate an increase in active loans in the coming year.

**Exhibitions**

Exhibition activity resumed in the Long Room while the gallery remained closed in preparation for the building renovation and expansion project.

In November, a new installation went on view at eye level on the Henry Long Room walls. Selections consisted of artwork from the Athenæum’s permanent collections that had traveled on loan to other museums within the past few years. Highlights included John Singer Sargent’s portrait of Annie Adams Fields, which was featured in the National Museum of Sweden’s grand reopening in 2018, and Allan Rohan Crite’s masterpiece, *Harriet and Leon*, which traveled to the Columbus Museum of Art’s 2018 exhibition marking the centennial of the Harlem Renaissance. One of the alcoves on the north wall served as a rotating display space, enabling us to exhibit light-sensitive prints such as Justyne Fischer’s *Birth of a Nation*. Some of the works featured in this installation will remain on view in the Long Room indefinitely.

This partial rehang of “well-traveled works” was followed in March by the last installation in the Sitting Room prior to the closure of that space. A selection of attractive travel posters printed in the 1920s and 1930s gave a light-hearted nod toward the antic-
anticipated relaxation of a long year of travel restrictions, even as the Athenæum began to reopen fully to visitors and members. We mounted a second short-term installation of works on paper, with a selection of Allan Rohan Crite’s vibrant watercolors of Boston urban landscapes going into a pair of display cases in the Long Room just in time for the late artist’s 111th birthday on March 20.

May saw the opening of a traveling juried show in the Long Room, *40 Years: Celebrating the New England Chapter of the Guild of Book Workers*. Works on view represented a broad spectrum of tradition and innovation in the book arts, spanning expertly hand-crafted fine and design bindings, artists’ books and boxes, calligraphy and paper art. The exhibition recognized the Athenæum’s role in the chapter’s founding, as well as the Athenæum’s mutual commitment to key elements of the Guild of Book Workers’ mission, including broadening public awareness of the book arts, stimulating interest in fine bindings, and advocating for sound book conservation practices. A related display on the fifth floor, together with a virtual event co-sponsored with the chapter, featured works by some of the participating artists drawn from the Athenæum’s permanent collection.

On September 14, an in-person lecture and the opening of the Long Room installation *Dante in Boston* marked the 700th anniversary, to the day, of the death of Dante Alighieri (1265–1321), the celebrated Florentine poet, philosopher, and statesman whose pioneering vernacular Italian epic, the *Divine Comedy*, remains a classic of world literature. The Boston Athenæum began acquiring copies of works by and about Dante as early as 1819. The installation featured highlights from among nearly two hundred titles, ranging from an edition printed in 1487 to finely printed contemporary translations integrated with artwork by New England printmakers.

Especially noteworthy rarities included an inscribed copy of the influential engravings to the *Divine Comedy* by John Flaxman (1755–1826), privately printed in Rome in 1793; and a letter in which Henry Wadsworth Longfellow discusses the temporary deposit at the Athenæum of fragments of Dante’s coffin (now at Longfellow House), alongside a pristine first trade edition of
Longfellow’s Dante (1867), the first complete translation by an American. A related display on the fifth floor presented selected rare editions of works of the “Three Crowns of Italian Literature,” Dante, Petrarch, and Boccaccio.

Special Collections Activities and Staffing

The most significant achievement of the year was the successful application for a competitive $75,000 grant from the Terra Foundation for American Art’s Re-envisioning Permanent Collections initiative. The funding will enable the curatorial team to plan a reinstallation of art from the Athenæum’s permanent collection on the publicly-accessible first floor, offering a more expansive view of American art and history.

Surprising items and hidden stories starred in an array of virtual Curator’s Choice programming. Subjects were as varied as N. C. Wyeth and the Granary Burying Ground, depictions of insects and of trees in rare books, the Crompton Loom, athlete Frank Hart and competitive walking, Sarah Freeman Clarke’s painting *Kentucky Beech Forest*, seaweed specimen books, fashion, 19th-century ‘fancy’ valentines, and the 1493 *Nuremberg Chronicle*.

In September, the Athenæum bid farewell to theo tyson, whose term as Polly Thayer Starr Fellow in American Art came to a conclusion, and we prepared for the imminent arrival of the new Fellow, Dr. Lauren Graves. We remain grateful to the Polly Thayer Starr Charitable Trust for its renewed commitment to providing this superb opportunity for emerging curatorial talent. Also departing in September was Collections and Exhibitions Technician Melissa Krok-Horton, whose efforts made possible the active display of so many collections materials during the past year.
Circulation

Head of Circulation Jimmy Feeney reported that members checked out 9,796 books from October 2020 through September 2021. He prepared 957 books to post in the sub-basement mailroom. We continued to waive the fees previously charged for mailing books.

Arnold Serapilio worked with IT to develop successful mixed-presence technology and procedures (with attendees both in person and online) for discussion groups. Twelve groups continue to meet solely online, but seven have embraced the hybrid setup. Three groups, marked with an asterisk below, remain on hiatus as of the end of this fiscal year. As we anticipate more meeting spaces being available in autumn 2022, we are considering topics of interest for future groups and soliciting members’ ideas.

Discussion Groups

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<tr>
<th>Name</th>
<th>Moderator(s)</th>
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<tr>
<td>Based on the Book</td>
<td>Grant Schaumburg</td>
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<tr>
<td>Boccaccio</td>
<td>Todd Boli and Andrea Pokladowski</td>
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<tr>
<td>Civil War</td>
<td>Nancy J. Tarulli then Wayne Soini</td>
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<td>Classics</td>
<td>Cashman Kerr Prince</td>
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<td>Dickens</td>
<td>Claire Laporte and Clive Martin</td>
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<tr>
<td>Fiction</td>
<td>Grant Schaumburg</td>
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<tr>
<td>Literary Conversations</td>
<td>Clive Martin</td>
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<tr>
<td>Mathematics, Technology &amp; Society</td>
<td>Scott Guthery</td>
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<tr>
<td>Mystery*</td>
<td>Toni Whitmore</td>
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<td>New England Seminar</td>
<td>Peg Wheeler</td>
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<td>Philosophy</td>
<td>Randall Albright</td>
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<td>Poetry</td>
<td>Creelea Pangaro</td>
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<td>Proust Reading</td>
<td>Hollie Harder and Elizabeth Murray</td>
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<td>Proust Selected Studies</td>
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<td>Shakespeare</td>
<td>Michael Almond</td>
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<td>Short &amp; Sweet</td>
<td>Mary Warnement</td>
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<td>Social Justice Initiative</td>
<td>Mary Warnement and Hannah Weisman</td>
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Librarians Mary Warnement, Carolle Morini, and Elizabeth O’Meara delighted in offering a new service, access to eAudio-books via cloudLibrary, starting in January. Members can listen on their computers or download the app to their devices and search for specific titles and authors or browse what we have selected. Elizabeth O’Meara took charge of preparing shelves specifically suited to our members’ tastes, arranged by what was newest every month, relevant issues, and by how books are organized in 10½. (Because even if you “visit” virtually, you want to feel as though you are browsing the Drum, right?)

A major part of our jobs, other than answering more than 2,500 reference questions, is the enviable task of helping find the right book, a perfect complement to our work of selecting titles for purchase. We’ll help on the spot whenever anyone approaches wanting a cozy mystery to read on the weekend, a new series to fill the coming dark and cold months, the latest fiction in translation, or any other criteria. We have reorganized the New Book Shelves and are displaying more books face up in the first floor Bow Room. Every week we share recommended titles around a timely theme in the newsletter and on social media. Members with limited time can join Athenæum Readers on Goodreads to see what 365 other members are reading and share thoughts on books.

In addition to harboring readers, the Athenæum, of course, welcomes many writers. We celebrate “Athenæum Authors” every month on the website and social media. In this fiscal year we featured:

Danielle Donovan, October 2020
Allison K. Lange, PhD, November 2020
Jessica Kent, December 2020
Reader Services presented the fifth annual Holiday Pop-Up Bookshop online in December 2020. Pairs of our well-read staff shared their gift picks in a lively conversation.

Carolle Morini worked closely with intern Carly Stevens to fulfill interlibrary loan requests: 545 for our members and 205 for other institutions. There were many reasons we couldn’t send an item; this year’s number one reason—the book was too new to release.

We bid a fond farewell to Jackie Bateman who worked as interlibrary loan intern and upon graduation attained a position at the Public Library of Brookline.

**Vershbow Special Collections Reading Room**

Researchers have welcomed the silence and ease of access to rare materials offered by the Charlotte and Arthur Vershbow Special Collections Reading Room since its opening in 2002, but their appreciation was palpable this year as they were able to return for in-person study after a pandemic-induced break. The most popular day was Tuesday, with new, later hours until 7 p.m. The room was used by 226 researchers, 77 for the first time, to see 439 requests, and we pulled 515 items for 45 presentations, special showings, and classes.

The following supervised in the reading room: Daniel Axmacher, Virginia Reynolds Badgett, John Buchtel, Sam Dodgen, Christina Michelon, Carolle Morini, Kaelin Rasmussen, Ryan Reed, Graham Skinner, and Mary Warnement. Back-up supervisors were Will Evans, Adriene Galindo, Virginia Rundell, Arnold Serapilio, and Hannah Weisman.
Fellowships 2021-2022

The Athenæum awarded seven different types of fellowships, three of them in conjunction with other institutions. Usually we join the New England Regional Fellowship Consortium (NERFC) in offering fellowships, and this year Mary Warnement assumed the presidency of this group after the retirement of long-time founder Conrad Wright of the Massachusetts Historical Society. After debating the difficulties caused by closures and limited access of varying degrees at the 30 institutions, NERFC decided to suspend awards for the 2021–2022 cycle. The Athenæum committed to using those funds to award more of our own fellowships this year. The search committee, comprised of Virginia Reynolds Badgett, Christina Michelon, Carolle Morini, Mary Warnement, and Hannah Weisman considered 36 applications and decided we could manage the backlog as well as a new slate of fellows.

Mary Catherine Mooney Fellowship

Anders Bright, Ph.D. candidate, University of Pennsylvania, “Luck’s Metropolis; Lotteries, Finance, and Class in New York, 1780–1830”

Danielle Coriale, Assistant Professor, University of South Carolina, “Animals on Paper: Zoology and Victorian Literature”

Stephen Mandravelis, Assistant Professor, University of Tennessee at Chattanooga, “Towards a Reconsideration of Charles Bird King”

Molly Williams, adjunct, Assumption College, “Taming the Potted Beast: The Strange and Sensational History of the Not-So-Humble Houseplant”

Caleb Loring, Jr., Fellowship

Tracy L. Barnett, Ph.D. candidate, University of Georgia, “Men and Their Guns: The Culture of Self-Deputized Manhood in the South, 1850–1877”
American Society for Eighteenth-Century Studies Fellowship
Joanne Jahnke Wegner, Assistant Professor of History, University of Wisconsin-Eau Claire, “Stolen Lands, Stolen Lives: Captivity in the Colonial Northeast, 1630–1763”

The American Congregational Association-Boston Athenæum Fellowship
Jaimie Crumley, Ph.D. candidate, University of California, Los Angeles, “Tried as by Fire: African American Women’s Abolitionist Theologies, 1789–1880”

The Suzanne and Caleb Loring Research Fellowship (Jointly with MHS)
Anne Cross, Ph.D. candidate, University of Delaware, “‘Features of Cruelty Which Could Not Well Be Described by the Pen’: The Media of Atrocity in Harper’s Weekly, 1862–1866”

The New England Regional Fellowship
Suspended for 2021–2022

The Athenæum community enjoyed the opportunity to attend in-person field reports from the following fellows: Anne Cross, Andrew Donnelly, Carl Kubler, Stephen Mandravelis, and Molly Williams. These presentations featured their projects and research along with rare materials that informed it.

Children’s Library
Members checked out 815 children’s books—8% of total circulation. Our big news: we’re making way for a new space specially designed for our youngest members, with fresh programming for older children. The expansion necessitated emptying the Children’s Library spaces while new spaces are designed and built. We were mindful of using the space for as long as possible, especially in a period when other libraries and resources remained closed. We assessed workspaces, supplies, and collections and
closed the Children’s Library’s doors by our August 20 deadline. The main picture book collection is temporarily inaccessible, but new picture books and select classics are on offer at the New Book Shelves on the first floor. Books for youths and YA have been absorbed into other spaces, and we continue to provide services for book-loving children, including dramatic Story Times by the spiral staircase, on the second floor with Reference.

We continued Story Times online until June 30 because publishers generously extended their loosening of copyright restrictions. Intern Sam Gill excelled in bringing the magic of books to our youngest members. We wished Sam well in spring 2021 as she started her work as lower school librarian at the Browning School in Manhattan. New intern Rachael Savage joined us in July and moved Story Time back into the building, onto the second floor. She creates delightful craft projects inspired by Story Times that can be completed here or at home.

Reader Services ends our report with a rousing thank you to two volunteers. Daniel Berk helped us on Saturdays for several years by shelving and recently wrote several Athenæum Author features. He graduated high school in the spring and we look forward to hearing how he enjoys college. Arabella Pelekoudas assisted at Reference and Circulation in many ways, from shelving to creating a diorama fish tank, and we wish her well in her new school.

Archive

The history of the Boston Athenæum and the history of the collections, as always, remained of interest to researchers. In this fiscal year we received 203 queries. Researchers often have questions about the construction of our building at 10½ and this year was no exception. Others were interested in early acquisitions, visitors to the library, and past staff. One of the recipients of the 2021-2022 Mary Catherine Mooney Fellowship, Assistant Professor Stephen Mandravelis of the University of Tennessee at Chattanooga, looked through the nineteenth-century records from the Fine Arts Department, financial records, and other materials to
gain insight into the history of exhibitions for his project, “Towards a Reconsideration of Charles Bird King.”

TECHNICAL SERVICES

The accessibility and stewardship of the Athenæum’s collections inform the foundational work of Technical Services. Will Evans, NEH Chief Technical Services Librarian, oversees the department, each branch of which operates in symbiotic fashion as we acquire, catalog, digitize, and conserve the collections in our care for the benefit of all the Athenæum’s constituencies.

Acquisitions

Acquisitions Librarian Anthea Harrison Reilly accessioned 2,068 circulating and rare items of which 96 were gifts. Anthea also selected and ordered new books for the circulating collections, spearheading the Book Selection Committee comprised of Athenæum members Jacob Albert, Pam Ikaunkis, Clive Martin, Andrea Pokladowski, and Mary Otis Stevens, and a group of staff bibliographers that included Virginia Reynolds Badgett, Will Evans, Christina Michelon, Carolle Morini, Mary Warnement, and Hannah Weisman.

Cataloging

Catalog Assistants Jennifer Anderson, Ryan Reed, and Virginia Rundell along with Catalog Intern Emilie Barrett cataloged 2,199 new books for the circulating and reference collections. Rare Materials Catalog Librarians Daniel Axmacher, Kaelin Rasmussen, and Graham Skinner cataloged 993 newly acquired special collections items, including rare books, manuscripts, prints, and photographs. Additionally, the entire Cataloging team improved the accuracy of Athena, the online catalog, by performing 8,433 edits, deletions, and other maintenance functions. The team also enhanced or created cataloging records for 725 long-held items that were not included or poorly described in Athena, thereby increasing accessibility.
To the Honorable Senate
and House of Representatives of
the Commonwealth of Massachusetts.
The undersigned respectfully
pray that the word "White" may
be stricken out of the Military Law
of this Commonwealth.
Robert Morris -
Signatures:}
J. D. Morris
Chester Morris
C. W. fillings
Gen. Washington
E. S. Gray
Wm. H. Mann
Wm. White
E. T. Gray
W. S. Gray
J. D. Ruffin

The papers of Boston lawyer, abolitionist, and civil rights advocate Robert Morris (1820–1874), processed by Daniel Axmacher, and a scattering of nineteenth-century books on the subject of Oriental rugs, cataloged by Kaelin Rasmussen, were two highlights among the long-held items that received attention.

Adriene Galindo, a Rare Visual Materials Catalog Librarian, whose position was funded by a grant from the Institute of Museum and Library Services, completed work on the posters from the Richard W. Cheek World War II Graphic Arts Collection, aided by Graham Skinner. During the fiscal year they cataloged 575 posters from this collection, the culmination of a three-year project, in which they succeeded in cataloging a total of 1,825 posters.

Conservation

The Conservation team continued its unremitting efforts to preserve the Atheneum’s collections by monitoring the environment in 10 1/2, and to conserve individual collection items. In pursuit of the latter activity Chief Conservator Dawn Walus; Paper Conservator Tatiana Cole (whose position is underwritten by a five-year Capacity and Infrastructure Challenge Grant from the National Endowment for the Humanities); Book Conservator Graham Patten; and Lisa Muccigrosso, recipient of the 2020–2021 von Clemm Fellowship in Book Conservation and the 2021 Driscoll Family Fellowship in Conservation, conserved 32 rare books, 59 works on paper, 58 photographs, and 53 circulating books. They also constructed 370 enclosures and encapsulations.

As always, a number of notable objects from the Atheneum’s collections passed through the lab’s doors. A volume from Joseph F. W. Des Barres’s monumental The Atlantic Neptune—the principal maritime atlas of the latter half of the eighteenth century and a key resource for the British during the American Revolution—received extensive treatment. Specimens of Irish Seaweed bound in an actual scallop shell presented a unique housing challenge as did a forme containing the type and plate of an Atheneum bookplate honoring members of the Collier family. The consolidation and re-backing of leather seating reportedly graced by the posterior of George Washington easily qualified as the most unusual project of the year. Like the other branches of Technical Services, Conservation also devoted considerable time to the Richard W. Cheek WWII Graphic Arts Collection, mending and consolidating the posters.

Digital Programs

Digital Intern Sam Dodgen was promoted to Digital Programs Assistant upon the retirement of Pat Boulos, our inaugural Digital Programs Librarian, whose knowledge and collegial spirit are sorely missed. In her new role Sam captured 15,781 images and added 1,036 items to CONTENTdm, the Athenæum’s digital asset

Enclosure for Specimens of Irish Seaweed ([n.p., [1857?]]).
Enclosure for the forme of the bookplate for David & Thomas Collier from the fund given by Ann & Marvin Collier.

management system. The aforementioned Robert Morris Papers and over 500 posters from the Richard W. Cheek World War II Graphic Arts Collection were among the high-impact items added. Digital Programs also fulfilled 114 rights and reproduction requests from researchers.

Serials

Serials Librarian Tom Gearty retired in January, after 16 years of superlative service to the Athenæum. He is greatly missed by members and staff alike.

We continued reassessing the Athenæum’s print subscriptions. Space considerations and increased availability of online content prompted this initiative. Undoubtedly, members have noticed the survey slips attached to the publications adorning the tables of 10½. Thank you to those who have taken the time to participate. Serials Intern Ivy Noonan has been tallying your votes, and we are learning a great deal about your preferences (Some of which are surprising! Who would have guessed that Sea History, the National Maritime Historical Society’s magazine, has so many devotees?). The survey’s results will allow us to make informed decisions about subscriptions and retention for the serials collection.

DEVELOPMENT

Generous members, Proprietors, and friends of the Athenæum supported the BA this year with $3.26 million in philanthropic gifts. Over and above one’s membership dues, this generosity sustains the Athenæum and allows us to plan for growth over time. Contributions to the BA can be categorized into unrestricted operating giving and restricted giving.

Unrestricted Annual Fund gifts support our operating budget and are the backbone of our financial sustainability. Operating funds allow us to carry out the day-to-day work of the Athenæum. This year, we stewarded our beautiful library and collections, of-
ffered virtual and mixed-presence programming, and continued to ensure our members felt safe visiting and using the library. Membership dues only cover a portion of our budget; we depend on donations from individuals, corporations, and foundations to deliver our mission every year. One thousand two hundred nineteen committed donors gave $1.23 million in unrestricted funds through gifts to the Annual Fund. We are incredibly grateful for the 307 donors who gave at a leadership level of $1,000 and above and the six new Proprietors who purchased shares this year.

This year, as we have increased our focus on major gifts, we have seen a growth in restricted funds for projects outside the general operations’ scope, including the expansion, infrastructure projects, special collections, and exhibitions. In 2021, we recorded $1.42 million in restricted gifts. We also received two six-figure contributions that have been board-designated for membership growth planning and marketing efforts. In addition, two donors gave six-figure gifts for the 14 Beacon expansion project, bringing the total raised to $6.36M in written and verbal commitments.

In May, the Athenæum received a grant from the Terra Foundation to fund the reinterpretation of existing collections. This award will allow us to rethink how we introduce pieces on the first floor and display a more nuanced understanding of local and national history through our collection of American art.

Last reported year, we were granted a five-year Capacity and Infrastructure Challenge Grant from the National Endowment for the Humanities for $182,500. The grant funds the Athenæum’s first-ever, full-time Paper Conservator with expertise in photographic material. In 2021, we surpassed our challenge-grant thresholds for year one, raising the required matching funds to release the NEH money. This grant has already helped us engage more than 134 donors in supporting this critical work. Through this incredible participation, we met our year-two goal of $109,000 and submitted reports to the NEH.

We were deeply grateful to have several friends who supported us during their lifetimes and through their legacy. The Athenæum received total bequests of over $359,000 from eight supporters.
Trustee Emeritus Mitchell Adams designated the Athenæum as a beneficiary of his estate with a gift of $125,000 and Constance H. Rose left $94,000 through her estate. We are grateful that Nancy E. Macmillan, Fred S. Rosen, M.D., Jane Whitehill Rotch, Betty S. Smith, Joseph Peter Spang, and Marvin A. Stern also chose the Athenæum as a beneficiary. The Athenæum will celebrate their lives by ensuring that our iconic and historic building will serve generations to come.

Though the pandemic persists, we are grateful for the response from our donors and friends who invest in the vibrance and permanence of the BA.

**PATRON SERVICES**

The Athenæum will look back at this year as a watershed for patron services. We adopted new record-keeping, event listing, and transaction systems, and this team—along with Development, Finance, and IT—worked assiduously through many months to implement and support the project. They delivered day-to-day services to members, guests, and visitors while helping build, test, and launch the new tools. Handily addressing temporary software development roadblocks and inevitable changes in work processes, the team reported problems—mostly cheerfully!—and suggested fixes.

The team strove to provide top-notch assistance: they sent out regular and interesting event and member emails; registered people for tours and events; checked them into the building; presented vigorous, attuned programs both virtually and in person; initiated and renewed memberships; solved members’ particular account conundrums; established better service options including simplified sign-up for installment payments and membership auto-renewal; and, importantly, improved the quality of the data in our quarter-century-old digital files.
Membership

The Athenæum welcomed 427 new memberships—70% more than the previous fiscal year, despite the continuing challenges of the pandemic. Those new additions to our community included 84 individual memberships, 53 family memberships, 126 young individual memberships, 33 young family memberships, and 68 guest memberships. In total, 2,740 memberships started or renewed during the year for a revenue total of $1,096,178. Maintaining services in an ever-changing situation, we have been thankful that thousands of new and longer-term members appreciate the many benefits of sustaining the library and being part of a curious and thoughtful community.

The membership team saw significant turnover this year. Laura Acosta moved out of town in January; Molly Jarvis headed to the Massachusetts Historical Society in May; Libby Misserendino left for graduate school at the end of July; and her part-time replacement, Kassia Roberts, was with us for just a few weeks before taking a full-time job elsewhere.

Fortunately, new and capable staffers arrived: Kaylah Dixon came on board with abilities honed at the American Repertory Theater and the Huntington Theatre Company; Thomas James brought experience from internships in the Massachusetts State House and at the Commonwealth Shakespeare Company; and Hannah Winstead joined us with skills from her time as a social club concierge in Charlottesville, Virginia as well as coordinator for a chapter of the American Institute of Architects.

Communications

The weekly members-only “Athenæum at Home” email continued to be popular this year. Members participated in its one-minute polls, read from the reading lists and eAudiobook links it offered, delighted in the images of the special collections and reading rooms, and remarked often that they enjoyed learning about artworks and stories of the Athenæum. It also served as a vehicle for conveying health and safety updates.

Winter and summer Director’s letters to Proprietors and
members informed the community about the expansion project, façade and terrace renovations, the library’s financial outlook through the pandemic, and the Athenæum’s work to demonstrate a commitment to inclusivity and a warm welcome to all.

Knowledgeable members of the staff contributed to storytelling and marketing on our social media channels. Sam Gill continued to engage children with stories and songs in regular Facebook Live Story Times through most of the fiscal year. We mounted successful series on banned books, Ask a Conservator Day, the 75th anniversary of the Nuremberg Trials, and a wide-ranging, 23-part tour of Boston’s neighborhoods as represented in our Special Collections. By the end of the fiscal year, BA communities on Facebook, Twitter, and Instagram had grown an average of 16.6% across the platforms, organically adding about 3,000 followers.

We completed another successful year of National Poetry Month Facebook videos in April, with 14 volunteer readers sharing favorite verse including Director Leah Rosovsky, poet and member Susan Barba, and longtime Proprietors and Poetry Discussion Group stalwarts Mary Alice and Vin Stanton.

Media

Athenæum people, history, events, grant news, and more were mentioned through the year in outlets including the Boston Globe, the Beacon Hill Times, the Bay State Banner, Fine Books & Collections, ArtsBoston, WBUR’s the ARTery, Boston.com, the Daily Beast website, KISS 108 FM, the Provincetown Independent, Enfilade (the newsletter affiliated with the Historians of Eighteenth-Century Art and Architecture), the BookRiot website, Rhode Island Library Radio Online’s “Rhody Radio” podcast, and Art & Object (an art news website).

Director Leah Rosovsky provided several media interviews. In November, James Rojas of WBZ NewsRadio interviewed her in the Vershbow Special Collections Reading Room. The session resulted in two separate radio news stories as well as an Instagram video feature. In April, as pandemic restrictions were loosened, she spoke to a tourism podcast, “Travel Inspired with Cambria...
In April we marked with sadness the passing of longtime Director and Librarian Rodney Armstrong. Obituaries appeared in the *Boston Globe* and *American Ancestors* magazine as well as our own newsletter and website.

*Programming*

The Events team delivered highly-regarded programs to members and visitors, innovating in numerous ways. Victoria O’Malley led the work with the assistance of Doris Lin (through February) and Lisette Pylant (starting in April). Virtual offerings on Zoom attracted broad audiences and built community throughout the year. Members gave a collective cheer in July at the first in-person Member Meet and Greet in many months. In-person book talks and lectures resumed in September, at the end of the fiscal year. We welcomed audiences back to the Bayard Henry Long Room to hear from Jill Lepore, Belinda Rathbone, and Christian Dupont and to talk over wine and cheese.

We offered virtual tickets to every in-person event—at no cost for members and typically a token $5 for nonmembers—and continued to book sought-after virtual speakers who could not otherwise appear in Boston. With the help of the IT team, Events and Education staff improved the technical setup for hybrid virtual and in-person events, and they made excellent use of the document camera to explore books, photographs, prints, and other treasures with remote audiences.

A total of 92 events attracted more than 9,000 attendees during the fiscal year. Single-event attendance hit a record of 660 attendees (and 745 registrants) on April 8th when historian Heather Cox Richardson joined in conversation with journalist Emily Bazelon about Richardson’s book, *How the South Won the Civil War: Oligarchy, Democracy, and the Continuing Fight for the Soul of America*. Programming focused on our bedrock themes: Boston histories, timely topics of general interest, and the delights of the special collections. Audience feedback after every program helped us assess topics of interest, optimal event times, and more.
Our curatorial staff brought aspects of the collections to light in their Curator’s Choice presentations. Themes of art and the natural world emerged from many of their sessions. John Buchtel, Virginia Reynolds Badgett, Christina Michelon, and Theo Tyson presented on N. C. Wyeth, trees, Crompton’s Loom, athlete Frank Hart, historic valentines, bugs, seaweed, a painting of a beech forest, fashion in the collections, and the *Nuremberg Chronicle*. In January, Theo Tyson presented a lecture introducing the Harriet Hayden albums. Education, Curatorial, and Cataloging collaborated on two Eye of the Expert offerings: *Views of Boston* in the fall, and *Buttons and Bows* in the spring.

We welcomed Athenæum supporters to special events. In October Theo Tyson gave a special donor presentation, a behind-the-scenes look at the digital exhibition *(ANTI)*Suffrage*, marking the centennial of the 19th Amendment. And in January, Tatiana Cole shared treasures from the Athenæum’s daguerreotype collection with a group of Conservation donors.

Member Dan Breen and Proprietor Scott Guthery provided the year’s two virtual Member’s Choice sessions.

A robust schedule of event collaborations kicked off in October with a virtual book talk in partnership with the Peabody Essex Museum, featuring Marcellas Reynolds, author of *Supreme Models: Iconic Black Women Who Revolutionized Fashion*; PEM curator Petra Slinkard; and Theo Tyson.

We welcomed the Upstander Project for Indigenous Peoples’ Day in October; they presented the films *Dawnland* and *Dear Georgina* along with a Q&A with filmmaker Adam Mazo, producer N. Bruce Duthu (Houma), educator and linguist Roger Paul (Passamaquoddy), and Akomawt Educational Initiative founding member endawnis Spears (Diné, Ojibwe, Chickasaw, Choctaw).

The annual Veterans Day celebration was held online with a performance by the American Opera Project that featured *Letters That You Will Not Get: Women’s Voices from the Great War*, a chamber opera with libretto co-written by longtime Athenæum member Susan Werbe. Also in November, we presented a lecture by the 11th Duchess of Rutland, Emma Manners, in partnership with the Royal Oak Foundation.
Through the winter and spring we co-sponsored a city-wide, five-part panel discussion series, *Confronting Racial Injustice*, to continue the conversation about racial inequities from past to present. The sessions were organized by the Northeastern University Law School Criminal Justice Task Force and the Massachusetts Historical Society.

Edward J. Larson’s February event in conversation with Gordon Edes, featuring his book on Benjamin Franklin and George Washington, was co-sponsored by the English Speaking Union and the New England Genealogical Society.

March brought a delightful lecture on artist Polly Thayer Starr in partnership with the Trustees of Reservations’ Christie Jackson, who curated an exhibition of Starr’s work at Fruitlands Museum.

In a mid-April virtual program supported in part by a grant from the Boston Cultural Council via the Mayor’s Office of Arts and Culture, the Boston Art Song Society presented works of Black American composers along with a virtual Q&A. May brought the annual Torrence C. Harder Endowed Lecture, delivered by Kathryn Aalto.

In July, we welcomed contemporary book artists Erin Fletcher, Nancy Leavitt, and Julie Stackpole to an online panel discussion moderated by John Buchtel in conjunction with our summertime exhibition, *40 Years: Celebrating the New England Chapter of the Guild of Book Workers*.

The Friends of the Italian Cultural Center in Boston joined in a final partnership to wrap up the year in September, with a lecture by Christian Dupont celebrating the 700th anniversary of Dante Alighieri and our installation of Dante editions both historic and contemporary in the Bayard Henry Long Room.

Over these 12 months, Athenæum audiences appreciated thought-provoking speakers including Akhil Reed Amar, Alice Baumgartner, Alex Beam with Mark Feeney, Nicola Beauman, H. W. Brands, Peter Canellos with Farah Stockman, Alicia Yin Cheng with Liette Gidlow, Eric Cervini with Robert Fieseler, Linda Colley, Jackie Cox-Crite with Cristela Guerra, Robert Darnton with John Buchtel, Margaret Leslie Davis, Maggie Doherty with Katrina Forrester, Christian Dupont, Joseph Ellis with Robert Allison, Nicole

Community events filled the calendar too, mostly virtual: Director’s coffee hours; a holiday pop-up book shop with librarians’ recommendations; one virtual and one in-person Member Meet and Greet; and a virtual Annual Meeting. For the second year in a row, because of the pandemic, we were unable to welcome visitors to the Open House or Free Fun Friday.

The team managed rentals as well, generating $50,142 in revenue.

_Education_

Our education work, directed by Hannah Weisman, provides opportunities for people to engage with the library’s historic building and explore stories through the Athenæum’s collections.

This year, staff served more than 130 students from area colleges and universities, including Boston University, Harvard, Simmons, and University of Massachusetts Boston. Most class visits
were conducted virtually with use of a document camera, allowing students to get up-close, live-streamed views of special collections materials.

In October 2020, Clive Martin presented the first docent-led virtual Art & Architecture Tour. Soon after, he, Carolyn Hilles-Pillant, Maureen Marcucci, and Phoebe Morse were offering a regular schedule of virtual Art & Architecture and Up Close Tours for visitors and members alike. Collectively, they welcomed more than 480 people to the Athenæum via Zoom this year.

We resumed in-person education programs in the spring. About 365 people joined us between May and September for public and private Art & Architecture Tours, Up Close Tours, and artist-led gallery talks for our summer exhibition, *40 Years: Celebrating the New England Chapter of the Guild of Book Workers.*

Theo Tyson and Hannah Weisman convened an advisory committee that met three times between March and August to consult on the development of a learning guide for the Harriet Hayden Albums and the Athenæum’s annual educator workshop. The learning guide, to be published in 2022, will be a resource for grade 5–12 educators and learners that uses the albums to encourage inquiry in art, history, and language arts.

Boston University doctoral candidate Katherine Mitchell returned to the Athenæum in July as the Mudge Education Fellow to co-lead, with Mary Warnement and Hannah Weisman, a three-day workshop for educators on teaching with primary sources. Fourteen regional educators representing primary and secondary schools, higher education, and education in the non-profit sector participated in “Primary Sources in the Classroom: Abolition and the Underground Railroad.”

Doctoral candidate Sophia Hadley served as the Academic Programs Intern thanks to a renewed partnership with Boston University Center for the Humanities. During her internship, Hadley prepared the syllabus for our 2022 workshop on active citizenship and developed primary source sets for use in elementary and secondary schools.
Learning Guide Advisory Committee
Nicole Aljoe, PhD, Director of Africana Studies and Associate Professor of English and Africana Studies, Northeastern University
Autumn Cole, Museum of African American History
Kennel Etienne, Boston Public Schools
Maya Phillips, Student, Spelman College
N’Dia Riegler, Boston Public Schools
Lorna Rivera, PhD, Associate Professor, Women’s, Gender, & Latino Studies, University of Massachusetts, Boston
Miriam Elizabeth Villanueva, PhD, Phillips Academy

“Primary Sources in the Classroom” Participants
Paula Austin, Boston University
Donald Benson, Weston High School
Sabra Brown, Boston Latin Academy
Katherine Bruno, Fayerweather Street School
Katherine Florio, League of Women Voters Brookline
Carla Lillvik, Harvard Graduate School of Education
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Kasib Sabir, Boston Public Schools
Elizabeth Sanders, Museum of Fine Arts, Boston and Portland Museum of Art (ME)
Adrienne Shine, Boston Public Schools
Peter Sullivan, Boston Latin School
Lia Xu, Providence Preparatory Charter School
INFORMATION TECHNOLOGY

This past year saw the migrations of two back-end systems to web-based platforms. The first was the record-keeping system for managing memberships, donations, and event registrations. As this system encompasses many functions and is used across departments, configuring and implementing the system took time and great care.

The second migration improved the collections management system used by curatorial staff. The Athenæum worked with Lyra-sis, of which it is a member, to implement CollectionSpace. As with other migrations, we took the opportunity to review and update data within our records.

To assist Discussion Groups in offering simultaneous in-person and remote attendance, we obtained an easy-to-use, all-in-one Zoom device with a large screen, good audio features, and a wide-angle camera. This tool, a Neat Board, helps bridge the distance and facilitate meetings.

Behind-the-scenes improvements this year included moving the website—and the proxy server which is used to access electronic resources—to new updated platforms.

This fiscal year we committed to presenting hybrid events, giving attendees the option of attending in person or virtually. We retooled the audiovisual system in the Bayard Henry Long Room to handle the new demands. Our iterative and modular process was refined throughout the fall events season.

Online Video and Audio Recordings

Thirty-eight new recordings were added to our on-demand video archive. The most popular videos of the year featured Nicola Beauman and Mary Warnement; Alan Mikhail and Annette Gordon-Reed; Laura Cavendish, Countess of Burlington; Judith Sumner; and Alice Baumgartner.

Thirty-seven new recordings were added to our on-demand audio archive. The most popular programs featured Ben Railton; Grace Talusan and Elif Armbruster; Mary Beard; Diana Greenwald; and Don Hagist.
Website

This was a transitional year for the website, with many adaptations and additions to support the Athenæums migration to the new record-keeping system. We completely overhauled our online event registration, membership sign-up, and giving forms by phasing out our My Athenæum portal and replacing it with a new Community Portal. This new portal is planned to expand further in the future to allow for more complete self-service functionality for members.

Planning and preparations are also underway for a full redesign of the website in the next fiscal year.

The most popular pages on the website were Hours & Admission, “The Bloody Massacre” (from Selections from *Acquired Tastes*), Join or Renew, Upcoming Events, Mission & History, What to Expect, and Day Passes.

**FACILITIES AND SECURITY**

The division’s primary objective is to ensure a physical environment that supports the Boston Athenæum’s mission. On a day-to-day basis we take a proactive approach to keeping the library safe and clean, striving to exceed the standards necessary to protect our assets.

*Hard services:*

Facilities Management  
Heating, ventilation, and air conditioning (HVAC)  
Plumbing  
Electrical  
Lighting  
Fire safety systems  
Construction and renovation

*Soft services:*

Staffing and space planning
Facilities

The restoration of our building’s exterior “envelope” was completed on January 22, 2021. The project included new gutters and down-leaders, repairs to masonry joints, and updated waterproofing on the building’s north façade. On the south side, both terraces reopened on April 26, 2021 with a new snow-melt system, pavers, and guard rails. New steps, guardrail, and handrails were installed at the dedicated employee entrance at the northwest corner of the building.

We aggressively addressed deferred maintenance, recognizing that failure to do so could cause greater deterioration and result in even higher costs with health and safety implications. We initiated a cost analysis and prioritization process to plan better for repairs or replacements.

We addressed one deferred maintenance need on July 23, closing the building for a day to replace a domestic water booster system. The previous equipment was more than 20 years old and in need of extensive repair. Older, constant-speed pumping systems require piloted control valves and frequent cleaning and maintenance or they will stop working properly. The new system, controlled by variable-frequency drives, is more energy efficient and less labor intensive.

We replaced compressor pumps and HVAC components, conducted a steam trap survey and installed insulation on steam traps. We conducted a much-needed “spring cleaning” and donated, auctioned, or discarded unused non-collection furniture and equipment.

We continue to focus on preventative maintenance and vendor management, looking to increase efficiency while reducing cost. Lastly, renovation and expansion work, including planning,
coordination, and support efforts, kicked off during this fiscal year and will continue through the next one.

Security

On February 1, 2021, we commissioned a new access control system. It uses our existing platform and can support the renovation project at 14 Beacon Street and future growth. We developed a security design for our existing footprint at 10½, as well as the new spaces next door. We conducted an annual risk assessment, focused on fire, water, theft, deterrence, intrusion, and perimeter need. We also completed internal audits, assessments, and site visits at like institutions.

Security responded to building incidents before, during, and after hours, and regularly tested security systems.

We continue to maintain relationships with the Boston Regional Intelligence Center, Boston Police Department (Area 1), and Community Advisory Committee and Neighborhood Crime Prevention Watch. We maintained affiliation with the American Society for Industrial Security and International Foundation for Cultural Property Protection.

PERSONNEL AND VOLUNTEERS

Transitions and Milestones

In August we said goodbye to Chief of Staff Emily Cure Merrill. Emily had been at the Athenæum since 2016 and provided substantial assistance to Leah Rosovsky in her first full year as Executive Director.

Emmy Ly, who started at the Athenæum as an intern, left her role as Payroll and Benefits Administrator for a position at Harvard University. Nora Conley took up Payroll and Benefits Administrator duties in May.

The Finance department hired a Staff Accountant, Allison Chen, in January. This role replaces the Accounting Assistant po-
sition and is responsible for handling payments, reports, invoices, and data management for finance projects.

In order to assist with the overhaul of our database systems and transition to Salesforce, Emily Schuman joined the team as Project Coordinator. This position is a key liaison for planning, scheduling, and other administrative tasks, and for working with vendors, senior managers, and their teams to ensure a smooth transition. Emily also filled in as the Director’s assistant during the search for a replacement.

Two months into the fiscal year, the Development staff said farewell to Major Gifts Officer Michael Jugenheim. Jacqueline Chambers arrived in April to take up that role. Jacqueline came from Shakespeare’s Globe where she worked as the U.S. Development Officer.

Patricia Boulos, Head of Digital Programs, officially retired from the Athenæum at the beginning of the fiscal year, after 18 years of dedicated service.

Lisa Muccigrosso began her tenure in November as the von Clemm Fellow in the Conservation Lab. A student of the bookbinding program at the North Bennet Street School (NBSS), Lisa also holds a Master’s degree in Library and Information Studies from the University of Wisconsin-Madison. After finishing the first part of her fellowship, she became the Driscoll Family Conservation Fellow.

In September 2021, at fiscal year-end, Jane Knoll came on board as the new von Clemm Fellow. She had just completed her final year in the NBSS bookbinding program. She holds a Bachelor’s degree in Creative Writing, Literature, and Printmaking from Bennington College. Jane previously interned at Dartmouth College Library Preservation Lab and LucasFilm.

Melissa Krok-Horton left her position as Collections and Exhibition Technician in September for a role at the Museum of Fine Arts, Boston.

Lisette Pylant started as the new Events Coordinator in April. She was a welcome addition, just in time to prepare for the return of in-person events and continue our commitment to hybrid programming.
Wilfer Munoz joined the Facilities staff as Building Caretaker in April. He fills a role previously held for more than two years by Jose Brizuela.

The Member and Visitor Services team experienced some staff turnover throughout the pandemic. Over the course of the fiscal year we said goodbye to three Member and Visitor Services Coordinators: Laura Acosta, Molly Jarvis, and Libby Miserendino. We welcomed new coordinators Kaylah Dixon in January, Thomas James in June, and Hannah Winstead in September.


Theo Tyson’s tenure as the Polly Thayer Starr Fellow in American Art and Culture came to a close in September. She joined the Museum of Fine Arts Boston as the Penny Vinik Curator of Fashion Arts. After a wide-ranging search, the Special Collections Department selected Lauren Graves as the new Polly Thayer Starr Fellow in American Art and Culture. Lauren holds a Ph.D. from Boston University in the History of Photography; her secondary areas of expertise include American art and the history of architecture and urbanism. Her dissertation was titled “The Politics of Place: Photographing New York City During the New Deal.” She worked as a curatorial intern at the National Gallery of Art, researching for the 2018 exhibition “Outliers and American Vanguard Art.” From 2018 to 2019, she served as a curatorial research fellow at the MIT Museum for the exhibition “Arresting Fragments: Object Photography at the Bauhaus.”

In the Technical Services Department we said goodbye to two of our Catalog Assistants, both of whom had started their careers at the Athenæum as interns. Virginia Rundell left in June for a position as archivist for the Town of Lincoln. In August, Ryan Reed left to become the Information Librarian at the Malden Public Library. We were happy to welcome Jennifer Anderson as a new Cat-
alog Assistant in August. She is a recent MLIS graduate of Simmons University, and has interned at the Peabody Essex Museum’s Phillips Research Library, cataloging broadsides and processing archival collections. The latest success in our tradition of facilitating career growth for interns, Samantha Dodgen—who started as the Digital Programs Intern—was promoted in September to Digital Programs, Catalog, and Serials Librarian.

Adriene Galindo, Rare Visual Materials Catalog Librarian, and Thomas Gearty, Serials Librarian, also left the Technical Services Department this year. Tom, who retired, had been on staff since 2004.

Athenæum employees have been fortunate to work alongside the following individuals over the past year:

<table>
<thead>
<tr>
<th>Interns</th>
<th>Discussion Group Moderators</th>
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<tr>
<td>Emilie Barrett</td>
<td>Randall Albright</td>
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<td>Rebecca Johnston</td>
<td>Michael Almond</td>
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<td>John Mathy</td>
<td>Todd Boli</td>
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<td>Ivy Noonan</td>
<td>Sophia Garmey</td>
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<td>Rachael Savage</td>
<td>Scott Guthery</td>
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<td>Carly Stevens</td>
<td>Hollie Harder</td>
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<td>Claire Laporte</td>
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<td>Willard Pope</td>
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<td>Wayne Soini</td>
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<td>Nancy Tarulli</td>
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<td>Margaret Wheeler</td>
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<td>Antoinette Whitmore</td>
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| Driscoll Family Fellow     |                             |
| and Von Clemm Fellow       |                             |
| Lisa Muccigrosso            |                             |
| Jane Knoll                  |                             |

| Book Selection Committee   |                             |
| Jacob Albert               |                             |
| Pamela Ikauniks            |                             |
| Clive Martin               |                             |
| Andrea Pokladowski         |                             |
| Mary Otis Stevens          |                             |

| Children’s Library         |                             |
| Daniel Berk                |                             |
| Arabella Pelekoudas        |                             |

| Conservation               |                             |
| Zoë Buchtel                |                             |
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Gerald Fleming
Karen Garrison
Judy Gates
Scott Guthery
Carolyn Hilles-Pilant
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George Humphrey
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GIFTS

Giving Societies

The Aegis Circle is the Boston Athenæum’s leadership-level donor group, recognizing individuals who give $50,000 or more in the fiscal year. Aegis Circle Members as of September 30, 2021:

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John G.L. and Carroll Cabot
Deborah Coleman Diggins and Timothy W. Diggins
Carrie W. Farmer
Jody and Tom Gill
Newman’s Own Foundation
Creelea and Anthony Pangaro
Polly Thayer Starr Charitable Trust
John S. and Cynthia L. Reed
Terra Foundation for American Art
Susan B. and Matthew A. Weatherbie

The Hannah Adams Society is the Boston Athenæum’s leadership-level donor group, recognizing individuals who give $25,000 or more in the fiscal year. The Society is named to honor the legacy

† Deceased as of September 30, 2019.
of Hannah Adams, whose scholarship earned her access to the Library’s collection and an annual stipend to fund her research. Hannah Adams Society Members as of September 30, 2021:

Anonymous (2)
Lee Campbell
David L. Driscoll
Clarissa C. Hunnewell
Bonny and Caleb Loring III
Connie and Arthur Page
Martha J. Ruest and Martin F. Schlecht
John P. Ryan and Claire P. Mansur, M.D.

The 10½ Circle is a distinguished group of contributors who give $10,500 or more in a given year. The Circle is named to honor the unique and historic location of the Athenæum’s fifth and current home at 10½ Beacon Street. 10½ Giving Circle Members as of September 30, 2021:

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Aimée Vincent Jamison and Jay Jamison
Terence Janericco
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Carolyn and Robert Osteen
Elizabeth and Robert Owens
Jennifer Pellecchia and Konstantine Prevas

The Armstrong Society is a group of living individuals who make cumulative gifts of $100,000 during their lifetime. The Society bears the name of Rodney Armstrong. He was the Director and Librarian of the Boston Athenæum from 1973 to 1997, where he led a significant revival of the institution, both
culturally and financially. Armstrong Society Members as of September 30, 2021:

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Isabelle and Scott M. Black
Joan Toland Bok
Deborah Hill Bornheimer
Joyce M. Bowden and Adam M. Lutynski
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Reports for 2021

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Elizabeth and Peter Thomson
Susan B. and Matthew A. Weatherbie
Jane and James Wilson

The John Bromfield Society is composed of living donors who include the Boston Athenæum in their estate plans, either through a planned gift or a stated intention to leave a legacy. The society was named to honor John Bromfield, whose initial bequest of $25,000 in 1846 has grown to more than $6.5 million. Bromfield Society Members as of September 30, 2021:

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Individual, unrestricted charitable gifts to the Annual Fund underwrite nearly one-quarter of the Athenæum’s activities and are crucial in supporting and sustaining the institution’s health. Because the revenue generated by membership dues accounts for less than 20% of the Athenæum’s annual operating budget, the Annual Fund is a critical source of support for key Boston Athenæum operational areas, including collections and conservation, reference and reader services, education, and events, and maintenance and infrastructure. The Athenæum relies upon the generous philanthropy of its devoted members and donors.

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The National Endowment for the Humanities awarded the Boston Athenæum’s Conservation Laboratory a five-year Infrastructure and Capacity Building Challenge Grant. The following individuals and organizations supported this initiative in its second year.

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The Boston Athenæum received a bequest from the following estates. Many people who leave these gifts are members of the John Bromfield Society.

Nancy E. Macmillan
Constance H. Rose
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Jane Whitehill Rotch
Betty S. Smith
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Gifts were made in memory of the following people during the fiscal year:

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   Eileen Higgins
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Gifts were made in honor of the following people during the fiscal year:

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At the time of printing, the following donors have committed or pledged early funds expressly to expand the Boston Athenæum into the spaces at 14 Beacon Street.

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FINANCE

We are presenting here a summarized financial report. This format enables us to save the considerable costs required to reproduce the statements, notes and supplemental schedules in a print-friendly format. The complete financial statement package, exactly as received from our auditors, is available on our website.

The endowment ended the year valued at $92,938,942— an increase of $898,178 from the prior-year value of $92,040,764. The increase is the result of a total investment return, net of fees, of $17,053,876, and contributions to the endowment of $30,118, offset by appropriations for current operations of $4,260,891; budgeted but unspent appropriations of $427,122; appropriations of $1,497,803 to complete necessary repair work to the north façade and two south terraces of the building, and a $10,000,000 appropriation for the construction of leased spaces at 14 Beacon Street.

Despite a challenging environment during the fiscal year ending September 30, 2021, we managed to achieve an operating surplus of $72,615. This followed an operating surplus of $145,967 in the prior year.

The Athenæum continued to experience losses of members and membership revenue due to the COVID-19 pandemic. Memberships, which decreased from 3,594 to 2,689 in the prior year, continued to decline to a low of 2,441 in March of 2021 and then began to recover, increasing to 2,799, by the year’s end. Accordingly, membership revenue decreased $129,526.

Rental and other non-program revenue increased by $20,348 as restrictions lifted for the latter half of the year. Events and other program-related revenue also increased by $16,142 due to the resumption of in-person events.

Releases from board and temporary gift restriction increased by $192,182 from the prior year as grant-funded activities resumed.

Operating contributions, gifts, and grants were $177,911 less than in the prior year. This was partially the result of lower membership numbers, but also due to a handful of generous significant one-time gifts that were given in the prior year in response to the pandemic emergency.
In response to challenges presented by the COVID-19 pandemic, we continued to make careful investments in virtual offerings, long-term project planning, improvements in technical infrastructure, and measures for safe use of the building.

Operating expenses were cut significantly by $946,806 in 2020 compared to 2019. We maintained a similarly low expense structure during 2021. Operating costs for fiscal year 2021 increased only $32,385 compared to 2020. The slight increase was due to the resumption of book and fine art purchases, which were impacted in 2020 by the pandemic. These book and fine art purchases increased $289,725 over the prior year. These increases of book and fine art purchases were offset by reductions of $257,340 primarily in the areas of salaries, benefits, events, and travel expenses. We reduced staffing and travel expenses wherever possible, while many activities were paused due to the pandemic, achieving a modest operating surplus of $72,615.
Schedule of operating revenue without donor restriction and operating expenses
September 30, 2021, with comparative totals for 2020

<table>
<thead>
<tr>
<th>Revenue</th>
<th>2021</th>
<th>2020</th>
<th>Expenses</th>
<th>2021</th>
<th>2020</th>
</tr>
</thead>
<tbody>
<tr>
<td>Contributions, gifts and grants</td>
<td>$1,227,855</td>
<td>$1,405,766</td>
<td>Salaries, payroll taxes and fringe benefits</td>
<td>$4,623,701</td>
<td>$4,874,728</td>
</tr>
<tr>
<td>Membership dues revenue</td>
<td>1,096,178</td>
<td>1,225,704</td>
<td>Collections acquisitions</td>
<td>730,037</td>
<td>440,312</td>
</tr>
<tr>
<td>Events and other program revenue</td>
<td>66,672</td>
<td>50,530</td>
<td>Building and occupancy (excluding depreciation)</td>
<td>1,096,908</td>
<td>1,095,489</td>
</tr>
<tr>
<td>Rental and other non-program revenue</td>
<td>50,142</td>
<td>29,794</td>
<td>Contracted services, legal, audit and professional fees</td>
<td>322,740</td>
<td>295,219</td>
</tr>
<tr>
<td>Appropriations from board-designated funds</td>
<td>43,817</td>
<td>21,470</td>
<td>Receptions, travel and entertainment expense</td>
<td>12,049</td>
<td>59,761</td>
</tr>
<tr>
<td>Net assets released from restrictions</td>
<td>388,895</td>
<td>219,060</td>
<td>Printing, office and postage expenses</td>
<td>266,400</td>
<td>257,441</td>
</tr>
<tr>
<td></td>
<td></td>
<td></td>
<td>Grants</td>
<td>10,000</td>
<td>6,500</td>
</tr>
<tr>
<td>Total Revenue</td>
<td>$2,873,559</td>
<td>$2,952,324</td>
<td>Total Expenses</td>
<td></td>
<td></td>
</tr>
<tr>
<td></td>
<td></td>
<td></td>
<td></td>
<td>$7,061,835</td>
<td>$7,029,450</td>
</tr>
<tr>
<td>Decrease from operating activities before appropriations from the endowment</td>
<td>-4,188,276</td>
<td>-4,077,126</td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>Appropriations from the endowment</td>
<td>4,260,891</td>
<td>4,223,093</td>
<td></td>
<td></td>
<td></td>
</tr>
</tbody>
</table>

Decrease in Net Assets

|                                              | 2021       | 2020       |
|                                              | 72,615     | 145,967    |

Notes:
This statement includes operating revenue without donor restriction and operating expenses only.
All other funds are accounted for separately.
Full audited financial statements are available on our website: www.bostonathenaeum.org.
The market value of the endowment on September 30, 2021 was $92,938,942.