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## Featured Events

Please check the **calendar** or your booklet for the full winter schedule. If you find these events interesting,

## Director's Letter

I'm in the house.  
It's nice out: warm  
sun on cold snow.  
First day of spring  
or last of winter.  
My legs run down  
the stairs and out  
the door, my top  
half here typing

"Poem," Ron Padgett, published in  
*Poetry* (September 2013)



With spring finally in sight, the Athenæum's endeavors seem suited to the season of renewal. Supplementary reading lamps have been placed throughout the building, and additional reader spaces are being readied on the third floor and its gallery. The Electronic Resources webpage has been reorganized and events registration adjusted to simplify ticketing and increase seating. Operational planning continues apace, despite the scheduling complications caused by recent storms. I'm deeply grateful to everyone who has made time to participate in a visioning session, complete the survey, drop me a line, or speak with me in person, and I'm eager to continue to listen to all of the ideas that you have to share.

In the days ahead, we hope you will join us to read, research, write, view, listen, and discuss. You're sure to enjoy the delectable new exhibition, ***American Neoclassic Sculpture***, and to find something appealing in the month's events. Lecture topics range from the creation of the Oxford English Dictionary to the organization of blockbuster art exhibitions; from the struggle for control of the Mississippi River during the American Civil War to the promise of a new Enlightenment uniting the sciences and humanities. A trio of talks explores American Arts and Crafts architecture, American Beaux-Arts architecture, and Horace Walpole's Strawberry Hill; and an author's talk illuminates an historical thriller set in Victorian Boston. Concerts feature the music of Beethoven and Matthews on the one hand, and Gershwin, Porter, Sondheim, Astaire, and Coward, on the other. A New Members'

you may wish to browse these [books related to events](#).

Concert: The Capital Trio,  
**Featuring the Music of  
Matthews and Beethoven**

Sunday, Mar. 8,  
1:00 p.m. - 3:00 p.m.

Book Talk: Donald S.  
Frazier, ***Blood on the  
Bayou: Vicksburg, Port  
Hudson, and the Trans-  
Mississippi***

Tuesday, Mar. 10,  
Noon - 1:00 p.m.

Book Talk: Roseanne  
Montillo, ***The Wilderness  
of Ruin: A Tale of  
Madness, Boston's Great  
Fire, and the Hunt for  
America's Youngest  
Serial Killer***

Thursday, Mar. 19,  
Noon - 1:00 p.m.

Book Talk: Maureen  
Meister, ***Arts and Crafts  
Architecture: History and  
Heritage in New England***  
Monday, Mar. 23,  
Noon - 1:00 p.m.

Book Talk: Michael Snodin,  
***A Little Gothic Castle:  
Horace Walpole and  
Strawberry Hill***  
Thursday, Mar. 26,  
6:00 p.m. - 7:00 p.m.

### **Newly-designed Webpage: Electronic Resources**

In an effort to connect  
members more efficiently  
with information, the  
Athenæum now offers a

Reception, the Conservation Laboratory's annual fundraising evening, and a selection of activities for children (including story hours, Lego Club meetings, and a hands-on conservation workshop) round out our offerings in March.

We look forward to seeing you here.

Elizabeth E. Barker, Ph.D.  
Stanford Calderwood Director

Credit for image above: Elizabeth E. Barker reading by the light of a new lamp in the Bornheimer Room (Mary Warnement, 2015)

### **Fruits of Their Research**

John A. Ruddiman received a 2005-2006 Washington College Fellowship to pursue research at the Boston Athenæum. A Ph.D. candidate at Yale University at the time, he studied history, in particular the Revolutionary era of American history. He completed his dissertation and graduated in 2010, the same year Wake Forest University appointed him assistant professor in the history department. There he teaches courses on Colonial and Revolutionary America. He revised his dissertation and in fall 2014, the University of Virginia Press published *Becoming Men of Some Consequence; Youth and Military Service in the Revolutionary War*. This book explores the experiences of those who fought, foot soldier and officer, their interactions with civilians, and their post-war experiences. Jack studied official military documents, correspondence, journals, and memoirs. The book jacket concludes: "Its focus on soldiers as young men offers a new understanding of the Revolutionary War, showing how these soldiers' generational struggle for their own independence was a profound force within America's struggle for its independence."



We are delighted to report on the continuing successes of Jack and all those who have held fellowships at the Athenæum and take this opportunity to remind members and scholars everywhere that **fellowship applications** are due April 15.

Mary Warnement  
William D. Hacker Head of Reader Services

Credit for image above: Frederick S. Batcheller (1836-1889), Still-Life with Purple Plums and Cantaloupes, n.d. Oil on canvas. Boston Athenæum, Anonymous Gift, 2011

**streamlined webpage**, combining subscription electronic resources with recommended websites.

The main page offers the choice of linking to an **alphabetical list** or a list arranged **by genre**. If you know the exact title you want, the alphabetical list is for you. If you wish to peruse what may help with a particular subject, then the genre list would be better. Each title offers a dropdown option with "additional information" to explain what may not be obvious by title. The main page also offers quick links to the most popular, like the *Boston Globe* and *New York Times*.

When you are in the Athenæum, you will link seamlessly; when outside the building, you will usually be prompted for your surname and membership ID number. Contact a **reference librarian** if you have any questions about the sources or difficulty using them.

### **Art Reference Books: New Location**

The Athenæum's reference books on architecture and art have been moved from the basement to the second floor, where the main reference collection resides.

### **Fellowships**

The Boston Athenæum offers competitive fellowships to those

## **New Acquisition: Two Maps**

In December 2014, the Athenæum purchased two maps. The **first map**, René Phelippeaux's *Carte générale des colonies Angloises: dans l'Amérique Septentrionale* is quite rare, a separately published map that is one of the early theatre-of-war maps



intended to inform the French public as to the site of the American rebellion that France would soon be involved in. This second state of the map is far less common than the first.

The map is notable, especially in New England, for including smaller as well as larger towns and cities. In Connecticut, Ridgefield, Cornwall, New Fairfield, Killingworth and Newtown are depicted while in Massachusetts you find Deerfield, Sheffield, Northampton, Suffield, Hatfield and others. Also included on the map are forts, roads, Indian villages and tribal territories. French Louisiana extends eastward as far as the Appalachian Mountains and westward well into the territories ceded to Spain. This suggests that the mapmakers selectively applied the territorial results of the French and Indian War. The colonies of Virginia and Carolina have borders that extend westward to the edge of the map which indicates that Mitchell's 1755 map of North America was used as a source.

What is Texas today is identified as the Pays de Ceniz, referring to the Ceniz tribe, one of the largest and most powerful in the American southwest whose word for welcome, Techas, was the source for the name Texas.

The second map is Joseph Frederick Walle Des Barres's wonderful **chart of the coast of Maine** from Parkers Island to Alewife cove that dates from the early Revolutionary War period. It was included in Des Barres's monumental Atlantic Neptune, a sea atlas published by the British Admiralty during the last quarter of the eighteenth century. The Atlantic Neptune is considered one of the most splendid collections of charts ever published. This chart includes all of Casco Bay and extends east to include Seguín and Georgetown Islands. Among the numerous geographic features named are Great Jebieg, Merrymeeting Bay, Segadahock River, Arrowsick Island, and Halfway Road. Roads and individual buildings are depicted on the chart.



According to the reference works consulted, this is state "c"

interested in using its collections for research or creative purposes.

April 15

1. **Mary Catherine Mooney Fellowship**
2. **Caleb Loring, Jr. Fellowship**
3. **American Society for Eighteenth-Century Studies Fellowship**
4. **American Congregational Association-Boston Athenæum Fellowship**
5. **Mudge Teacher Fellowship**

Check the [fellowship webpage](#) for details, requirements, and conditions of each.

## Staff Book Recommendations

The staff suggest favorites from their recent reading as [recommendations for Winter 2015](#). If you seek something particular, whether a cozy mystery or a Scandinavian whodunit that will keep you awake all night, then please consult a reference librarian.



issued on Bates paper and is quite scarce.

John Lannon  
Associate Director and Curator of Maps

Credit for image above: Phelippeaux, Rene: Carte générale des colonies Angloises: dans l'Amérique Septentrionale! (Paris, 1778). Boston Athenæum, Purchase, John Bromfield Fund, 2014

Credit for image below: Joseph Frederick Wallet Des Barres, [Coast of Maine from Parkers Island to Alewife Cove]. (London, 1776). Boston Athenæum, Purchase, John Bromfield Fund, 2014

## Recently Cataloged: The Robert P. Linderman Collection

Musicals seem to be undergoing a resurgence in popular culture in the last couple of years, as evidenced by the number of Broadway productions adapted for the big screen and the ratings successes of recent televised live-action musicals. What better way to keep up with the trend and cure the winter doldrums than by sitting in the Arthur & Charlotte Vershbow Special Collections Reading Room and letting yourself be transported by Rodgers and Hammerstein's *South Pacific*, Rodgers and Hart's *Spring is Here*, or Kern's *One Night in the Tropics*?



This sheet music collection, compiled and generously donated to the Boston Athenæum by member Robert Linderman in March 2010, consists of a selection of just over 1,900 piano and vocal scores from almost 400 Broadway and Hollywood productions. The productions date from 1905 to 1997 with the bulk from 1920 to 1966. Other notable composers and lyricists represented include Harold Arlen, Irving Berlin, Noel Coward, Vernon Duke, George Gershwin, E.Y. Harburg, Frederick Loewe, Burton Lane, Hugh Martin, Cole Porter, Arthur Schwartz, Kurt Weill, and Vincent Youmans.

Users of the collection, whether scholars or Broadway musical enthusiasts, may [request appointments](#) to see items from the Linderman Collection. The cataloging records of all of the individual scores are available in *Athena* and can be found by musical title; song title; first lines of text and refrain; and names of the composer; lyricist; and cover artist. Please direct any questions to the [Reference Department](#).

Interested in learning more about some of the musicals in the collection? Check out these two titles located in the new book chelves: [American Musicals 1927-1940](#) and [American](#)

***Musicals, 1950-1969.*** Each contains the complete book and lyrics of eight Broadway classics.

Emily Thaisrivongs  
Cataloging Intern

Credit for image above: John Kander, Cabaret. Vocal score (New York, 1966). Boston Athenæum, Gift of Robert Linderman, 2010

## New Procedures for Event Registration

Thanks to your feedback, we are proud to share several new initiatives, which will begin with the spring events season (April through June):

- **Advance Registration.** Skip the wait! All members will receive one pass per season, which you can use to reserve seats for an event before registration goes live to all members. Each pass is good for you and one guest, and is non-transferable. Regular ticket prices apply. Details to follow soon.
- **Increased Seating Capacity.** We're adding 40 more seats to the Long Room! This will make for a tighter squeeze, but will allow more of you to enjoy our programs. We will also offer optional overflow seating (in the Bow Room, Gordon Room, or on the mezzanine, for example) to individuals on the wait-list. Don't forget, most every event has a wait-list. Simply ask to be on it.
- **No More Login Requirement for Registration.** Many of you have expressed difficulty logging in to your My Athenæum Profile, causing delays in your registration. Beginning in April, simply click the "register" button and you'll automatically navigate to the registration page. You are welcome to login, if you want to prepopulate your information, but it is not required.
- **Rolling Registration Dates.** Beginning with the first event in April, registration will open up two weeks prior to the event date. For example, for the April Fools Party on 4/1/15, registration will start 3/18/15. By moving to a rolling system, we will be able to provide you timelier, one-on-one customer support. We will also prevent the online system from being overloaded with too many registration requests, which has previously caused technical glitches.
- **Price Changes.** Demand exceeds supply; therefore, ticket fees for all evening lecture-style events (previously \$10 or free) will be \$15 per member. The fee for all concerts will be \$20 per member. Weekday events at noon will continue to be free. Social events, such as the Martini Movie Nights, Tastings, and Tea

will continue to be priced on the basis of cost.

We hope that these changes will improve your experience with event registration and we continue to consider other innovations. If you have ideas or additional comments about your experience, please reach out to us at [events@bostonathenaeum.org](mailto:events@bostonathenaeum.org) or call 617-720-7600.

Sincerely,

Victoria O'Malley  
Director of Events  
Membership

Michael Jugenheimer  
Director of Annual Giving &