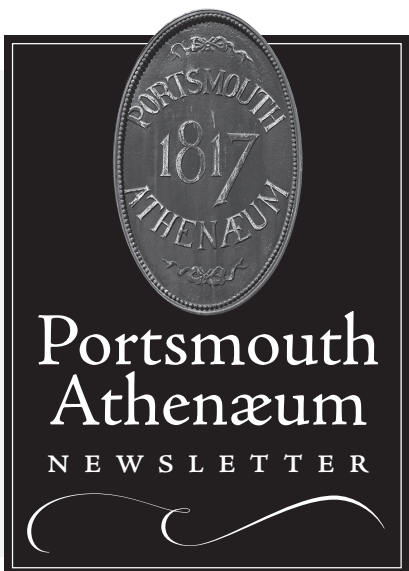


Spring 2018

News and events for
Proprietors, Subscribers & Friends
of the Portsmouth Athenæum

THE PORTSMOUTH ATHENÆUM
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Check out what Nathaniel Hawthorne checked out at the library

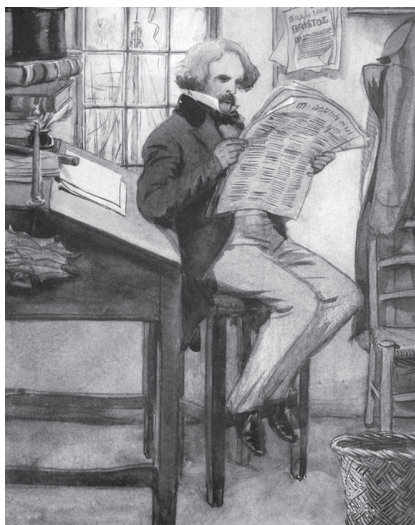
SHERRY WOOD

A look at *Scarlet Letter* author Nathaniel Hawthorne's 1840 library card reveals that just before he wrote the American classic he checked out *Annals of Salem*, which cites the 1694 law that punished adulterers by forcing them to wear a cloth with a capital letter "A."

"What Hawthorne Read from the Collections of the Salem Athenæum" runs through June 2 in the Randall Gallery.

"Elaine von Bruns has performed a masterful piece of historical detective work in combing the Salem Athenæum's circulation records to identify the hundreds of books checked out of the library by Hawthorne and then to reveal how these specific titles influenced Hawthorne's own writings," Athenæum Keeper Tom Hardiman said. "It is an astounding bit of literary archeology." Von Bruns is the curator of the exhibit, which the Salem Athenæum hosted in 2017.

The Portsmouth Athenæum is augmenting the exhibit with titles from its own collection that Hawthorne used in his work. Hawthorne was among the many prominent writers and



Hawthorne at the Salem Custom House, Illustrated by Hugh Thompson, Courtesy of the Salem Athenæum.

artists who were summer guests at the Appledore House, the Isles of Shoals hotel presided over by poet Celia Thaxter.

Between 1828 and 1855, Hawthorne took out hundreds of volumes from the Athenæum in Salem, Mass., his hometown. They included books of history, poetry, fiction, philosophy, religion, science and travel, written in French, German and Spanish as well as English.

"Some of what he gleaned from his reading appears, transformed, in his writing," von Bruns writes in the exhibit

catalog. "Like the soap bubbles he describes in *The House of The Seven Gables*, his work portrays life in 'hues as bright as imagination.'"

The exhibit includes these titles:

- A volume on snakes in George Shaw's *General Zoology of Systematic Natural History* (1802) is the book Hawthorne describes in his story, "Egotism, or the Bosom Serpent." Hawthorne also wrote in *Septimius Felton*, of a bird-catching spider, which is illustrated in another volume on display.
- In 1831, Hawthorne read the beautifully illustrated *English Botany* (1790) by James Sowerby. Hawthorne wrote extensively about flowers, with particular admiration for the water lily.
- John Caspar Lavater's *Essays on Physiognomy* (1792) were read by Hawthorne in 1828. He explicitly refers to physiognomy in *The Gentle Boy*, first published in 1832.
- Benjamin Franklin's *Experiments and Observation on Electricity* (1774) is displayed with Hawthorne's anecdotes about Franklin.

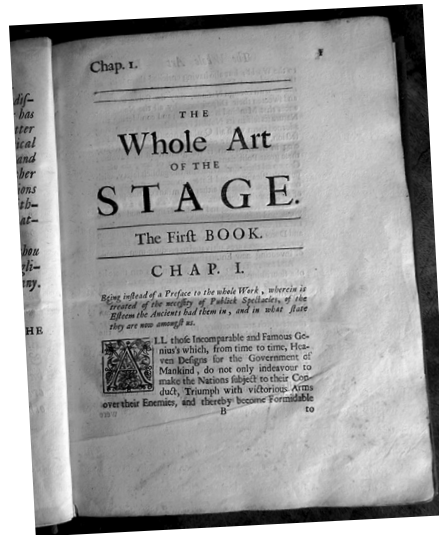
This exhibit is open Tuesdays through Saturdays, 1 to 4 p.m. For further information, call 603-431-2538 or visit www.portsmouthathenæum.org.

THE WHOLE ART OF THE STAGE

MARGARET HODGES

Hundreds of remarkable books populate the Athenaeum's rare book vault and upper stacks, each with its own story to tell. One of our many early printed books is an English translation of François Hedelin's 1657 *La Pratique du théâtre*, published in London as *The Whole Art of the Stage* in 1684. Dr. William Eustis Langdon, an early Athenaeum Proprietor, donated the book between 1818 and 1821.

Dr. Langdon (1793-1826) was the grandson of Woodbury Langdon, who built the original Rockingham House, and the grandson of William Eustis, Governor of Massachusetts and Secretary of War during the War of 1812. He graduated Harvard Medical School in 1812, and practiced medicine in



The Whole Art of the Stage published in 1684 in London.

Portsmouth. In 1822 he was appointed Assistant Surgeon in the Army, but failing health forced him to retire. He returned to New York City, where he died in October of 1826 at the age of 33. He purchased Athenaeum share

#33 in 1818 and redeemed it in 1821, probably when he left Portsmouth.

Hedelin's *The Whole Art of the Stage* strives to regain the honor, status and social utility of the theater by looking back to the ideals of Greek theater. The book details the theory and practice of the Greek drama, considering rules for composing a dramatic work, the spectators' behavior, how actors should act, and how stage machinery and decorations should appear and function.

Hedelin's treatise was one of the period's major works of dramaturgy. The great French neoclassical playwrights Racine, Corneille and Molière followed its tenets, as did most of the English playwrights of the Restoration period.

Portsmouth Athenaeum Newsletter is published three times yearly. Deadlines for articles are March 1, July 1 and October 1.

Contributions and queries may be directed to Publications Committee Chair/Editor Sherry Wood at sixswords@aol.com.

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By the Book

If you are a Proprietor and have not picked up your free copy of *Portsmouth Athenaeum: The Story of a Collection Through the Eyes of Its Proprietors, 1817-2017*, you are in for a treat.

Each copy of the beautifully illustrated hardbound book must be signed for; see Athenaeum staff. The cost of extra copies for Proprietors, Subscribers, and Friends is \$50.

About one-half of the Proprietors have collected their copies. In an effort to get more copies into the hands of Proprietors,

we will mail copies anywhere in the States via media mail for \$7. Make sure we have your correct mailing address. We will include your personalized book plate.

Please note that as Subscribers become Proprietors, they will be given a copy of the book as well.

The gift of the book is made possible in part by the Donald H. Margeson Fund. Anyone wishing to maintain the fund for future publications is welcome to make a donation.

NOTE NEW ATHENAEUM HOURS: Tuesday-Saturday, 1:00 to 4:00

LIBRARY ANNOUNCES 2018 ADOPT-A-MAP FUNDRAISER

MARGARET HODGES

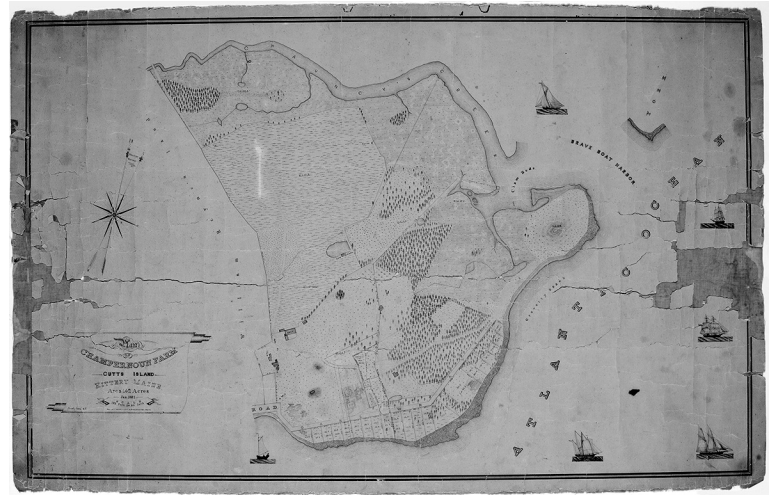
This year, the Library and Special Collections committees are seeking your help in conserving several of the Athenaeum's neediest and most important 19th-century maps of Portsmouth and its environs. These large, fragile documents are invaluable records of Portsmouth's Victorian property owners, landscape and infrastructure—and are quite beautiful in their own right. All present complex conservation treatment issues as well, as old varnishes, cloth or board backings, and decades of dirt must be removed from each and tears and creases repaired, all while preserving the variety of inks and colors that embellish them.

Candidates for Adopt-A-Map are—

The FW Beers Map of Portsmouth (1876). This large wall map, which hangs from finialed wooden sticks, depicts downtown Portsmouth from Christian Shore to the West End (Spinney Street), and includes names of property owners and lot lines. An inset shows the entire town with names of property owners beyond the compact part of town. This map complements the 1813 and 1850 maps of Portsmouth now hanging in the research library, which are much used by our patrons, and documents the lots and owners of a larger area of Victorian Portsmouth. This map needs a darkening and cracking varnish removed from its surface, and rebacking with new linen.

The Champernown Farm Plot Plan (1887/1914). This unique, hand-drawn surveyor's map of Champernown Farm on Cutts Island is extremely fragile and currently cannot be safely

*The
Champernown
Farm Plot Plan
(1887/1914).*



handled. Rozzie Thaxter was the last to live in the farmhouse on this old Thaxter property, before the land and buildings were sold out of the family. In the early 20th century, civil engineer Timothy Dame copied the original 1877 plan and added his survey lines. Dame showcased his fine drafting skills on this map with a neat array of tiny, hand-drawn tree symbols and other embellishments.

The Creek Farm Plot Plan (c. 1888). Also hand-drawn and therefore irreplaceable, this map of the historic Creek Farm and its adjoining properties is extremely brittle and darkened, and will require gentle de-acidification to stabilize it. Made by A. A. Carey, this charmingly naïve rendering of Creek Farm in the late 19th-century names abutters and shows outbuildings, hayfields, docks and roads that are no longer visible.

The Hannah Ladd Property Plot Plan (1866). This is a hand-drawn and colored survey of the grounds of the Larkin-Rice House, one of Portsmouth's most significant Federal period buildings; it

still stands on Middle Street. Drawn by Alfred M. Hoyt, this plan is the earliest depiction of the house, showing its original ell and outbuildings and the property's Victorian-era landscaping. It presents an especially challenging conservation problem, as it came to us glued to painted cardboard and varnished with something akin to Mod Podge!

The committees are currently working diligently to determine the cost of conserving these important maps and plot plans. We are also working to secure a challenge grant to ignite our fundraising project.

If you would like to support our efforts to preserve these unique records of Portsmouth's 19th-century built environment, make checks payable to the Portsmouth Athenaeum and send to the attention of Robin Silva, Librarian, at 9 Market Square, Portsmouth NH 03801. Please indicate that your gift is to support the Adopt-A-Map project. For more information, please call Robin at (603) 431-2538 or email her at info@portsmouthathenaeum.org, and thank you!

Arcana

DICK ADAMS



This full profile silhouette of Levi Woodbury (1789-1851) is in the Athenaeum collection.

While it would be a fool's errand to attempt to rank Athenaeum Proprietors with respect to their life accomplishments, there can be little doubt that Levi Woodbury should be a top contender on anyone's list. One of only three men who have served at the highest levels in all three branches of the national government as well as having been governor of a state, Woodbury displayed unusual abilities as a young man and rapidly assumed roles of increasing importance in government that ultimately placed him as a leading candidate for the presidency of the United States.

He was born in Francestown, N.H. in 1789 and distinguished himself early by graduating from Dartmouth College Phi Beta Kappa. After studying law primarily through an apprenticeship he came to Portsmouth about 1819, and in that year gave further evidence of his sagacity by marrying Elizabeth Clapp, daughter of the wealthiest merchant north of Boston. Presumably that marriage enabled him to purchase the 40-acre estate and mansion of Samuel Ham on what is now Woodbury Avenue.

He joined the Athenaeum in 1820, when it was still struggling to survive, and the following year he became a director. He remained an engaged member for the rest of his life and was quoted as saying that many of his happiest moments in Portsmouth were spent at the Athenaeum.

In 1816 he was appointed a judge of the Superior Court (now N.H. Supreme Court), earning the sobriquet of "the baby judge," being only 27. In 1823 he was elected governor of New Hampshire; when that term was up he served in the state legislature as Speaker. Thence followed a succession of appointed offices: United States Senator (1825-1831), at that time senators were chosen by state legislatures; Secretary of the Navy (1831-1834); Secretary of the Treasury (1834-1841); back to the U.S. Senate (1841-1845); and finally, appointment as an associate justice of the Supreme Court, where he served from 1845 until his death in 1851.

Described as being about six feet tall and solidly built (a full profile silhouette of him at the Athenaeum depicts a sturdy-looking man with an impressive Victorian belly), Woodbury was a conservative states' rights Jacksonian Democrat. While no supporter of slavery, his judicial rulings inclined strongly toward an originalist interpretation of the Constitution, leading his opponents to charge him with being an active advocate for slavery.

Abolitionist firebrand William Lloyd Garrison, for example, railed that Woodbury's support of the annexation of Texas was a hypocritical move "...to extend the horrible system of American slavery," making him "...one of those political demagogues who are more injurious to the nation than pestilence or famine." The charge was further fueled by Woodbury's majority ruling in a predecessor (*Jones v. VanZandt*) to the Dred Scott case, in which he wrote that those harboring fugitive slaves were acting in violation of the Constitution.

Woodbury had been supported as a Democrat candidate for the presidency in 1848 but lost out to Lewis Cass. In 1850 he decided to run for the office and was widely regarded as the front runner, with his election as president deemed probable owing to support from major factions in both the South and the North. His death in 1851 (from "fistulous ulcers") removed him from consideration and led to the election of New Hampshire's Franklin Pierce, an unfortunate turn of events in that Pierce is widely regarded as one of our worst presidents ever.

Levi Woodbury is buried beneath one of the most imposing monuments in Portsmouth's South Cemetery. On it is a marble bas relief profile of Woodbury which conveys a faithful likeness of his appearance as seen in daguerreotypes taken in his last years.

Q and A with ATHENAEUM PRESIDENT STEVE ROBERTS

DONALD MARGESON

On January 28, at its 199th Annual Meeting in Portsmouth's North Church, the Athenaeum elected and installed Stephen H. Roberts as our 35th President. Steve is a partner in the Portsmouth law firm of Hoeffle, Phoenix, Gormley and Roberts, where he practices environmental, land use, and corporate law.

From 1989 to 2011, he served as district court judge, primarily in the Dover District Court. In 2014-15 he rendered distinguished service to the City of Portsmouth by chairing an investigative task force looking into allegations of misconduct by a local police officer. The task force findings, published in what became known as the "Roberts Report," helped the city resolve an issue of serious and widespread public concern.

Steve and his wife Julia live in Rollinsford, in a house built by a Roberts ancestor in 1731 on farmland that the Roberts family has held since the early 1700s. Steve is a direct descendant of Thomas Roberts, who settled Dover in 1623 with the Hilton brothers as part of the Laconia Company. Steve and Julia have four children, now all adults.

An Athenaeum Proprietor since 2010, Steve holds Share no. 13. He has advanced the Athenaeum's pursuit of its intellectual mission with the donation of manuscripts held in his family archive since the early 1800s, and also of its social aims through contributions of Athenaeum-branded



glassware and the spiritous beverages served therein.

What first kindled your interest in the Athenaeum?

Many years ago I started playing cribbage on Wednesday evenings with my good friend Ron Raiselis, the cooper at Strawberry Banke, and other museum folks. One of the other participants in those gatherings was Tom Hardiman, and it was this chance encounter over beer and cards that led to my friendship with Tom as well as my interest in the Athenaeum. Tom was, and is, a wonderful spokesperson and ambassador on behalf of the Athenaeum, and his clear passion for history and the organization encouraged me to become a Proprietor.

Is there any aspect of your experience at the bar, on the bench, or in community service that you see as potentially helpful to you as President?

I think the most important quality that a judge and lawyers (and probably

everyone) should have is the patience to listen to others. Too often we can jump to conclusions based upon our own experiences or limited information. If we take the time to listen to others, we can learn that most issues have multiple facets; very rarely is any matter truly black and white. I will strive to take all viewpoints into consideration, and then work with the board and the members to do what is best for the Athenaeum.

What area or areas of Athenaeum operations do you hope to focus on during your term?

There are a couple of areas that come to mind; both have been discussed with the board of directors, and all directors are in agreement that they should be addressed. First, we would like to assure that all Proprietors and Subscribers are familiar with the Nathaniel Adams Society, which is the group of individuals who have provided for the Athenaeum in their estate planning documents. Several current Proprietors are Adams Society members—thank you!—but I suspect that many others are unfamiliar with this group, and we want to change that. More information will be forthcoming in future communications. Second, we all recognize that the future of the Athenaeum, both financially and culturally, depends upon a vibrant membership. The board and I will work with the admissions committee to reach out to potential Subscribers, with the goal of assuring that we attract individuals who can contribute

CONTINUED ON PAGE 6

Q and A....

to the Athenaeum, not just financially but with their other talents and expertise. It would be great to have a full complement of 400 Proprietors, which I do not think we have had for some time.

Do you see the Athenaeum facing any significant capital needs over the next two years?

The short answer is, I hope not! Realistically, however, we are still in the process of dealing with certain capital systems in our buildings, including the HVAC system, and perhaps others that we do not even realize at the present. Old buildings have a way of requiring much greater attention when one least expects it. And then there is the possibility of capital spending measures to make it feasible to allow the holiday party to be held at the Athenaeum.

What possible measures can the Athenaeum take to bring our holiday party and other large-group functions back to our premises?

This is a thorny issue that requires consultation with the Fire Department, our liability carrier and the members, and the board is going to address it early on. While many were disappointed at the change of venue for the holiday party, some others tell me that the function at the Atlantic Grill (thank you, Mike and Peter Labrie) was quite enjoyable, particularly the great service and the ability to park. The safety of our patrons and the protection of our historic assets are paramount.

To that end we will be implementing more robust fire and safety measures that will further protect one of Portsmouth's most iconic buildings and enable us to continue to host onsite events that are so critical to the success of our organization, while keeping our patrons safe. We are hopeful that these events will once again include the annual holiday party, our most popular gathering.

Do you have any goals for the membership during your presidency?

I have very large (figuratively) shoes to fill in succeeding Karen Bouffard. Karen successfully concluded a huge fundraising campaign initiated during John Shaw's tenure as President. Karen oversaw the brilliant restoration of the Reading Room, which involved winning over some members who initially had different opinions. Karen worked with everyone to achieve a result that I believe all members, including those who were initially concerned with the restoration, now recognize as a room that makes a wonderful first impression on everyone who comes into the Athenaeum. With that as a background, I hope to maintain the organization so that it remains financially secure and has the resources to provide for future growth. I want to maintain the wonderful staff that we have, starting with our Keeper, but including Robin, Carolyn, James, Patty and Susan. I also look forward to working with the many hardworking volunteers that are essential to the operations of the Athenaeum, particularly the many committee chairs and members. We are truly blessed

with colleagues that are indispensable to the Athenaeum. I look forward to working with the staff, the board and the members to continue the great success we have had in the first two hundred years of the Athenaeum.

A * PLEA FOR * PATIENCE

The Athenaeum has experienced a rising frequency of false alarms triggered by members using their keys incorrectly. A feature of our system is that using your pass key at the same card reader three times in 30 seconds will arm the alarm. If the door does not open on the second try, please take a deep breath and wait 31 seconds before the third try.

This feature is built into the system and cannot be disabled. Alarms that yield police dispatch cost the Athenaeum up to \$250 per incident, so please be patient.

Also note that in the cold weather the hydraulics which propel the elevator are slow to build up pressure. The car will respond when the proper pressure is reached and there should be no need to press the button more than once.

PEACE: *There's a book for that!*

The "Peace on Earth" theme of Portsmouth's Illuminated Holiday Parade struck a chord with Athenaeum Photographic Collections Manager James Smith, who has helped bring home three parade trophies since 2013—this time it was Best Non Profit.

"Thank you to Brinn Sullivan and the countless city staff and volunteers that put together such a great holiday parade, which gathers the community together with the food drive and brightens the holiday spirit," Smith said. "For the Portsmouth Athenaeum, it's a great opportunity for us to share aspects of the Athenaeum's vast collection with the public and for us to have a little fun making that connection along the parade route."

Eight "book angels" marched with book sculptures perched on their backs and illuminated halos. The titles were peace-related and from the Athenaeum collections. Marchers in the parade on December 2 also carried signs that read, "Collect, Preserve, Share Local History" and "Search Our Online Catalog." The float title banner read, "Peace: There's a Book For That!"

In the midst of the marchers was a Rolls Royce Silver Ghost driven by Donald Koleman of Competition Motors Ltd. of Portsmouth. Passengers included then-Athenaeum President Karen Bouffard as well as Athenaeum Proprietor Bob Chase, who portrayed President Teddy Roosevelt.

In 1906, Roosevelt won the Nobel Peace Prize for his role in the Portsmouth



The "book angels" marching for the Portsmouth Athenaeum wore titles in the Athenaeum's collection related to the Illuminated Portsmouth Holiday Parade theme of "Peace on Earth." Jason Kindstedt Photo.

Peace Treaty. Signed on Sept. 5, 1905 at the Portsmouth Naval Shipyard, the treaty ended a high-casualty conflict between the Japanese and Russians in Manchuria. The Athenaeum owns and preserves many items related to the treaty.

Also riding in the Silver Ghost was Athenaeum Research Librarian Carolyn Marvin, who portrayed Sarah Farmer, founder of Green Acre Baha'i Center in Eliot, Maine. In 1905 Farmer invited the Japanese and Russian delegations to a celebration at Green Acre, and was granted a visitor pass to the shipyard on the day of the treaty signing.

Proprietor Richard Candee was William Ladd, a member of the prominent Ladd family (Moffatt-Ladd House), founder and first President of the American Peace Society.

Other parade participants included Athenaeum Archivist Susan Kindstedt and her daughter, Amy; Athenaeum Librarian Robin Silva and her husband, Mark; Proprietor Deb Child; Emma Nelson; Tom Clark; Proprietor Mary Carter and her husband, Jonathan, as well as Smith.



The "book angels" in Market Square at the Illuminated Portsmouth Holiday Parade. James Smith Photo.

FROM THE SECRETARY'S DESK

Douglas Aykroyd
oakscouter@comcast.net

Post-Bicentennial Athenaeum

We have left our Bicentennial year behind us and are entering our third century of operation. The many activities of the last year have left us in a better position to be a vibrant part of the community. For example, the articles in the *Portsmouth Herald* increased the awareness of the community of the wide variety of our interests. Visits to the Athenaeum increased, as did the number of people becoming Friends of the Athenaeum.

The establishment of the Portsmouth Athenaeum Prize in the Humanities for Portsmouth High School has extended our name into secondary education in a way never before imagined. Our cooperation with the Portsmouth Symphony Orchestra expanded our musical program and gave us thoughts about other possible opportunities.

The challenge today is to take advantage of the momentum gained in 2017 to keep the Athenaeum an interesting and vibrant organization.

As Proprietors, Subscribers, and Friends we want to be a part of something that is attractive and interesting. We also need to maintain the Athenaeum as a place that will attract others so that in 2117 it will continue to be a place where people will gather much as we did last year. There will be new ideas and ways to accomplish this task, and there will

always be a need for volunteers to transform the good ideas into reality.

Building Restrictions

We are all aware that the annual holiday party had to be moved last year because there was no practical way to hold it in our building, given a restriction of 48 people in our building at any given time. The Board of Directors is approaching this situation as an opportunity to make sure we do all we can to increase our protection for those who use the building and for the buildings themselves. There is a delicate balance to consider between protecting the historic nature of our facilities and the installation of modern equipment, and this will be kept in mind during the process.

The Athenaeum is also facing restrictions because we are limited in space. Every decision about acquiring new items for our collections includes considering where we will store them. Peggy Hodges has prepared and submitted a grant request that would provide some professional space planning expertise to assist us. We will not know until late this year if our request is approved. It could be 2019 before the grant would be put into action.

As a result, the Board of Directors has created an ad hoc space planning committee to jump-start the process. We already know that switching the second-floor vault with the second-floor offices would greatly improve the climate control for the collections stored in the vault by removing the influence of the elevator shaft. The committee will be looking for other

ways to improve the use of our limited space.

Check out Art 'Round Town

With spring in the air, it is time to consider evening walks around Portsmouth. On the first Friday of every month, from 5 to 8 p.m., (year round!) downtown Portsmouth celebrates its inspired, intimate urban community with big-city style by presenting its Art 'Round Town gallery walk.

The Athenaeum participates in this opportunity and offers visitors a look at our current exhibition in the Randall Gallery or a peek at the collection in the Reading Room when the Randall Gallery is in between exhibits. On April 6, May 4 and June 1, you will be able to see *What Hawthorne Read*, a traveling exhibit from the Salem Athenaeum enhanced with items from our collections (see related article on page 1).

The current list of other participating organizations includes the Coombs Art Gallery; Ceres Gallery; Discover Portsmouth; Historic New England, Governor John Langdon House; the Jay Schadler Studio; the Kennedy Gallery and Custom Framing; NAHCOTTA; the Piscataqua Fine Arts Studio & Gallery; the New Hampshire Art Association / Robert Lincoln Levy Gallery; Studio 51 Ceres; the Todd Bonita Gallery; and Valerie's Gallery.

For more information, including a downloadable map showing most of the participating galleries, visit the Art 'Round Town website at <http://www.artroundtown.org>.

Events at the Portsmouth Athenæum

APRIL – JULY 2018

Unless otherwise noted, all events are free and open to the public.

Reservations are requested since space is limited.

Please call 603-431-2538x2 at least 48 hours in advance.

For more current listings, check www.portsmouthathenaeum.org.

APRIL 3, TUESDAY: Athenaeum Open House and Tea for New Members. 4:30 p.m. in the Reading Room.

APRIL 4, WEDNESDAY: Poetry reading by local author Tom Carnicelli, reading from his new book *Older Guy*. 7 p.m. in the Reading Room

APRIL 6, FRIDAY: The Randall Gallery will be open for Art Round Town.

APRIL 9, MONDAY: Author talk and community forum with William Deresiewicz, author of *Excellent Sheep* (<http://www.billderesiewicz.com/>). Mr. Deresiewicz will be speaking on the value of a broad college experience as opposed to over specialization and too much emphasis on career preparation. He will speak to the importance of students developing passions and discovering new interests during their college years and will be signing copies of his book *Excellent Sheep*. This event is co-sponsored by Berwick Academy. 7 p.m. in the Reading Room.

APRIL 18, WEDNESDAY: The 2018 Program Series: "Remembering the Great War, Home and Abroad" continues as Byron Champlin examines "Flying for America: Granite State Airmen and the War in the Air." Entering the First World War woefully underprepared to fight in an air war, the United States rapidly expanded its Air Service to meet the challenge. Men from the small city of Concord, N.H. played a surprisingly prominent role flying for Uncle Sam in the Great War. Hear the story of New Hampshire residents who were members of the 26th Infantry "Yankee" Division.

Described by the *Concord Monitor* as having an "encyclopedic brain," Byron Champlin is a former journalist and independent historian who is currently writing a book exploring Concord as a microcosm of the American Experience in the First World War. In 2015, he was honored by the New Hampshire Humanities Council for his work with several regional organizations.

The talk is at 7 p.m. in the Research Library.

Reservations for each program are required as seating is limited; please call (603) 431-2538, Ext. 2. Attendance at programs is free for Athenaeum Proprietors, Subscribers and Friends. Guests and members of the public are

welcome to attend the entire series by becoming a Friend of the Athenaeum for as little as \$25 per year, payable at the door. Admission to an individual program is \$10.

MAY 4, FRIDAY: The Randall Gallery will be open for Art Round Town.

MAY 16, WEDNESDAY, The 2018 Program Series: "Remembering the Great War, Home and Abroad" continues with Hugh Dubrulle, "Over There: The Yankee Division and the Ground War in Europe, 1917-1918." At the beginning of World War I, the 26th Infantry Division was assembled using National Guard units from every New England state. This so-called "Yankee Division" was the first American infantry division to be transported to France as a complete unit, and it spent more time on the Western front than any other American infantry division but one. Learn of the recruitment, training, and combat experience of this unit with a special emphasis on the 103rd Infantry Regiment which included New Hampshire National Guardsmen.

Dr. Hugh Dubrulle is a professor in the Department of History at Saint Anselm College, with particular interests in military history, the British view of the Civil War and modern European history. He earned both his master's and doctorate degrees at the University of California, Santa Barbara. His book *A War of Wonders: How Britons Imagined the American Civil War* is being published in 2018.

The talk is at 7 p.m. in the Research Library.

Attendance at programs is free for Athenaeum Proprietors, Subscribers and Friends. Guests and members of the public are welcome to attend the entire series by becoming a Friend of the Athenaeum for as little as \$25 per year, payable at the door. Admission to an individual program is \$10.

JUNE 1, FRIDAY: The Randall Gallery will be open for Art Round Town.

JULY 29, SUNDAY: The 2018 Historic Portsmouth Chamber Music series starts off with the popular "Naeve Piano Trio" at St. John's Church, 3 p.m.

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THE PORTSMOUTH ATHENÆUM
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RESEARCH LIBRARIAN: Carolyn Marvin

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www.portsmouthathenaeum.org

Are you following the Portsmouth Athenaeum on social media? The Athenaeum is sharing its collection to highlight current events, themes and holidays. Among the content: postings for Black History Month in February, Women's History Month in March, and in April, the Athenaeum is including poets and poetry for National Poetry Month.

SHOWN AT RIGHT: "A Description of Animals, of Different Countries. For the amusement of little ones, adorned with cuts." Published in Portsmouth (prob. Stephen Sewall) and printed for the purchasers, 1805. [Athenaeum Rare Pamphlet 47547]

