

Outdoor Sculpture of Rhode Island

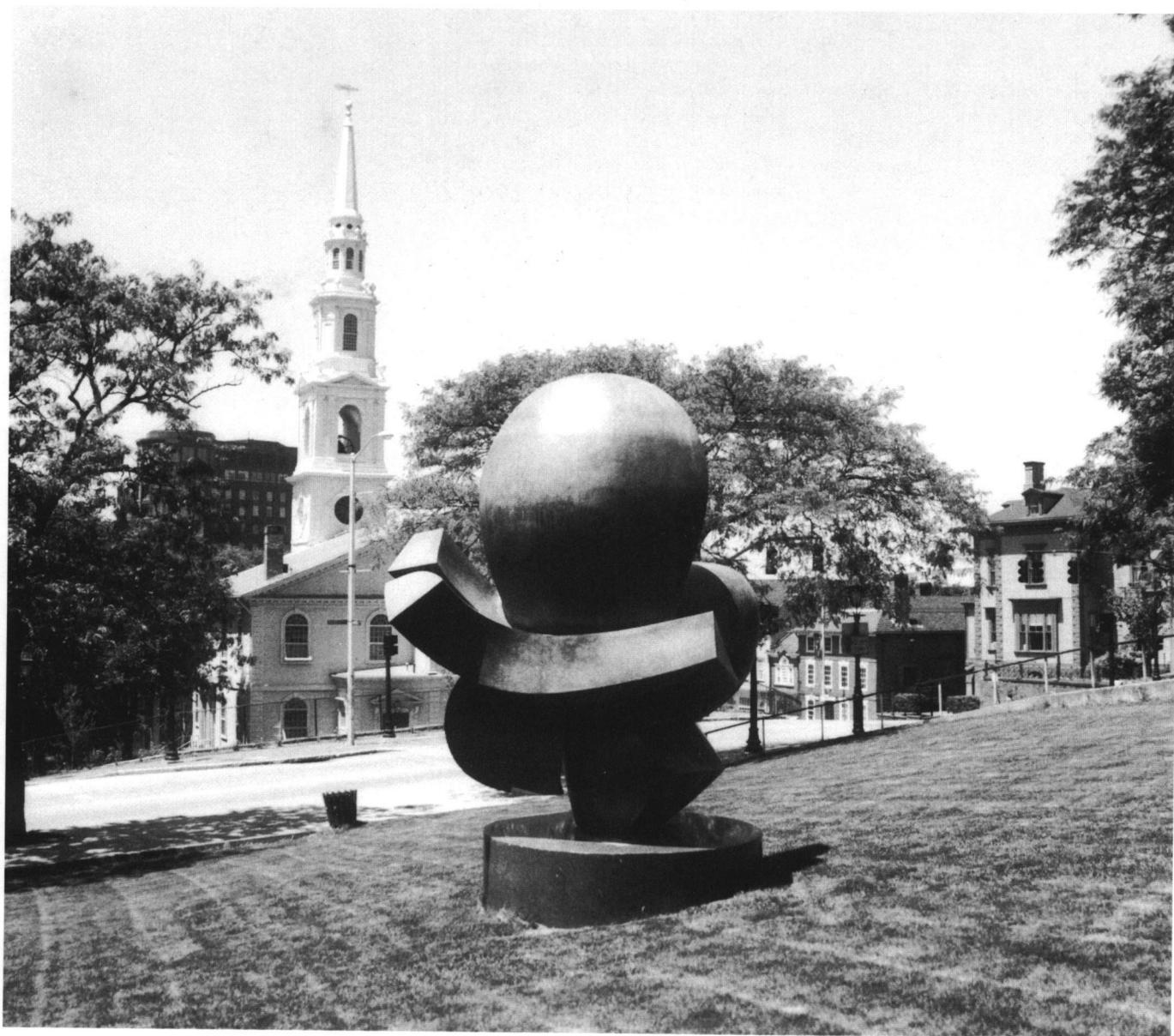


RHODE ISLAND HISTORICAL PRESERVATION & HERITAGE COMMISSION

COVER *The Hazard Memorial, also called The Weaver, 1919. Daniel Chester French, sculptor; Henry Bacon, architect. Set among the rhododendrons of the Peace Dale Library grounds in South Kingstown, this is a masterpiece by one of the country's great artists, with a subject which is both universal and local.*

TITLE PAGE *Daybreak, 1968. Gilbert Franklin, sculptor. This abstract monumental bronze sculpture is located on a tiny green space at the junction of Benefit, Waterman and Angell Streets, near the Rhode Island School of Design dormitory buildings in Providence. It overlooks the First Baptist Church in America.*

OUTDOOR SCULPTURE OF RHODE ISLAND



RHODE ISLAND HISTORICAL PRESERVATION & HERITAGE COMMISSION 1999

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This document is a copy of the original survey published in 1999.
It has not been corrected or updated.

Since the original publication:

- >additional properties have been entered on the National Register;
- >some financial incentives referred to in these pages are no longer available;
- >some new financial incentives are available.

For up-to-date information, please contact:

Rhode Island Historical Preservation & Heritage Commission
150 Benefit St.

Providence, RI 02903

(401)222-2678

www.preservation.ri.gov

info@preservation.ri.gov

The Rhode Island Historical Preservation & Heritage Commission is your state agency for historical preservation. The Commission identifies and protects historic buildings, districts, landscapes, structures, and archaeological sites throughout the State of Rhode Island.

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Preface

The Rhode Island Historical Preservation & Heritage Commission is a state agency established by the General Assembly in 1968. The commission is charged with administering programs which help to safeguard Rhode Island's cultural heritage. To provide an overview of the physical record of this heritage, the Historical Preservation & Heritage Commission conducts historical, architectural, and archaeological surveys.

The purpose of the surveys is to identify and record properties of historical and archaeological significance in every community in the state. The surveys are designed to identify districts, structures, objects, and sites which may be eligible for the National Register of Historic Places and to suggest priorities for historical preservation activities.

Surveys may be conducted within a specific neighborhood or community, or they may be designed to identify a specific kind of resource within a region or the state as a whole. Upon completion of each survey, a brief report is written. The resulting document provides essential information for local, state, and federal preservation planning.

This report is published by the Rhode Island Historical Preservation & Heritage Commission, in cooperation with the Rhode Island Historical Society. Funding for publication has been received from the National Trust for Historic Preservation, the Mary Dexter Chafee Fund, the Felicia Fund, and the Robert E. Freeman Downcity Fund at the Rhode Island Foundation. The Rhode Island Historical Preservation & Heritage Commission and the Rhode Island Historical Society are grateful for this generous assistance.

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Introduction

This booklet reports on a survey of Rhode Island's outdoor sculpture. The report includes an essay which describes the development of Rhode Island sculpture and a discussion of how communities can preserve outdoor sculpture for the future. Also included is a brief discussion of the ways in which a sculpture may meet the eligibility criteria for listing in the National Register. At the end of the report is an annotated inventory of some of the outdoor sculptures which were recorded in the survey.

The survey of Rhode Island's outdoor sculpture was conducted by the Rhode Island Historical Preservation & Heritage Commission and was funded by Save Outdoor Sculpture! (SOS!), a project of the Smithsonian Institution and Heritage Preservation. The survey was conducted from 1993 to 1995.

A preliminary list of sculptures was developed by examining previously published surveys of all Rhode Island communities and National Register of Historic Places files. These sources located about sixty sculptures.

The initial field survey was conducted by volunteers who identified, recorded, and photographed sculptures in their own communities. The volunteers were trained and supervised by Ronald J. Onorato, Professor of Art and Art History, University of Rhode Island, who served as project manager. The survey materials were reviewed and corrected by the project manager and the Rhode Island Historical Preservation & Heritage Commission staff, who supplemented the volunteers' field notes with research in both secondary and primary sources.

Following the volunteers' field work, the project manager personally examined every site in the survey and additional sites which were identified independently to check and add to the field notes and to photograph the sculptures. About 150 sculptures were eventually included in the survey.

Each sculpture was recorded on the standardized survey questionnaire prepared by Save Outdoor Sculpture!, which allows for descriptive information (including title, artist, fabricator, date, media, markings, and the like); information about location and setting; a brief assessment of condition; an overall description; and supplementary background materials.

Copies of the survey questionnaires are stored at the office of the Rhode Island Historical Preservation & Heritage Commission, 150 Benefit Street, Providence, R.I. 02903.

The data from these questionnaires is entered into the Inventory of American Sculpture, an electronic database at the National Museum of American Art, which includes information about 50,000 works created by artists born or active in the United States through the twentieth century. Each record contains twenty fields of information and is assigned one or more subject categories. Researchers may use the inventory by contacting the Inventories of American Painting and Sculpture, Research and Scholars Center, National Museum of American Art, MRC 210, Smithsonian Institution, Washington, D.C. 20560.

The survey was designed to locate and record information about substantial three-dimensional sculptures which are permanently located in the outdoors and clearly visible from a public right-of-way. With a few exceptions, the survey did not include sculptures which mark graves; commemorative works such as markers, tablets, rolls of honor, and plaques; architectural embellishments; mass-produced items, such as garden ornaments; commercial signs and shop signs; or museum collections. These categories of resources were not excluded because they lack significance, but because their numbers are so great that it

was not possible to survey them all. Commemorative works, architectural embellishments, and large-scale commercial signs are sometimes included in the community surveys conducted by the Rhode Island Historical Preservation & Heritage Commission, and these surveys should be consulted with this booklet. Research was conducted at several libraries, including the Rhode Island Historical Society Library, the University of Rhode Island Library, the Providence Public Library, the John Hay Library at Brown University, and the Newport Historical Society Library.

The historical significance of each of the sculptures was evaluated in a preliminary fashion by the Rhode Island Historical Preservation & Heritage Commission staff. Those sculptures which appeared to meet the evaluation criteria for the National Register of Historic Places were examined by the Rhode Island Review Board, as were those already entered in the National Register as components of historic districts.

As a final step in the survey process, this report was prepared by Ronald J. Onorato, project manager. It contains an essay which describes the history of Rhode Island's outdoor sculpture and serves as a context for assessing the historical importance of these resources. A brief discussion of sculptures already listed on the National Register and those which may be eligible for listing is included and an inventory of some of the outdoor sculptures included in the survey.

In addition to the volunteers listed at the end of this report, many individuals and institutions were helpful in providing historical and visual information on the sculptures in this report. They include: students in Ronald J. Onorato's senior art history seminar in the spring of 1994 at the University of Rhode Island; Sherry C. Birk, AIA, Washington, D.C.; Mark Brown, John Hay Library at Brown University; Richard Stattler, Rhode Island Historical Society; R. Gwenn Stearn, Rhode Island State Archives; and the staff at the Newport Historical Society. Additional information and documentation were provided by Gay Ben Tre, Howard Ben Tre, Karen Capraro, Jane Carey, Gael Crimmins, Bill Crimmins, Richard Fleischner, Robert Foley, William Haas, Mary Hollinshead, Elisabeth Marchi, Thomas Palmer, Judith Tolnick, and Sally Yard.

Outdoor Sculpture in Rhode Island

Monumental

Ambitions:

Private and Civic

Ideals in the Public

Sculpture of

Rhode Island

Public sculpture takes many forms. When we think of outdoor sculpture, we may recall a tombstone or a war memorial, an equestrian statue or an allegorical figure, a modern abstract form or even an environmental design. Some monuments are carved in wood or stone, shaped directly by the hand of the artist; others are cast in molds and made of various metals; more contemporary monuments are fabricated from a wide variety of materials. They may be life-sized or monumental, temporary or permanent. Public sculptures have graced the landscape of our state for over a century. They have created and enhanced our public spaces and buildings, depicted important community values, and identified and honored our heroes.

Even before Europeans first arrived in what is now Rhode Island, communities of Native Americans in the Narragansett Bay area frequented special sites, often marked by a natural form such as a boulder or outcropping, like Pettaquamscutt Rock in South Kingstown. While such geological markers are not sculpture as we think of it, they are symbols of a visual memory identifying a traditional place, ritual, or event of importance to the community.

Since European settlement, Rhode Islanders have made scores of public monuments, and many still exist. But the earliest settlers were not great makers of monuments. Their cultural traditions were opposed to the making of religious images, and their energies and material resources were not invested in art but were consumed by the difficulties of settlement.

The earliest Rhode Island carvings, after those made by the Native Americans, are gravestones which date from the seventeenth and eighteenth centuries. Especially noteworthy are those found in the state's earliest burial grounds, such as the Common Burying Ground in Newport and the North Burial Ground in Providence. Of the earliest grave markers, some were imported from Boston and elsewhere; others were cut on blank stones carried to Rhode Island by ship. In the eighteenth century, fine gravestones of both slate and limestone were carved in Newport by John Stevens, others of the Stevens family, and John Bull. The presence in Newport of several carving shops created a distinctive local tradition of funerary monuments. Among the most interesting products of this tradition are two stones signed by Newport carver Pompey Stevens, the only black stone worker in the English colonies whose work is documented through signed stones.

The long tradition of Rhode Island gravestone carving has produced several remarkable collections of funerary art. Many of the state's small family burial grounds give evidence of this tradition. Grave markers are not treated in this study, but they clearly merit examination in their own right—Rhode Island's cemeteries reveal much of the craft tradition, the allegorical figures, abstract designs, and the classical imagery with which gravestones were ornamented.

A parallel tradition of carving in wood is also well represented in Rhode Island. In the eighteenth and nineteenth centuries, skilled wood carvers produced elaborate wood ornament for furniture and buildings. Using classical motifs, generations of wood carvers produced decorative architectural ornaments which are a triumph of their craft. The wood carving tradition can be seen in its highest style in the eighteenth-century houses of Newport and in the great furniture produced in that city. The vernacular form of the tradition is evident in the classical doorways of early houses throughout the state.

These craft traditions were carried well into the nineteenth century, but when public statuary as we think of it first appeared in Rhode Island in the 1850s it derived, not from this legacy of artisan carvers, but from a European tradition imported into the new nation.



The Sentinel
1851, Thomas F. Hoppin—
Providence

The oldest public sculpture in Rhode Island still at a public site was originally created for a private garden—The Sentinel (1851), a handsome depiction in bronze of a family dog by Thomas F. Hoppin, is now installed at Roger Williams Park Zoo in Providence.

In the nineteenth century, a new interest in public sculpture developed in the United States. The American sense of public monuments was inspired by a European idiom which was in turn ultimately derived from ancient Greek and Roman sources. In Europe the lineage of this tradition was long and continuous, with examples of monuments found in many places and periods: temple deities in Greece, imperial images from Rome, medieval cathedral saints, commemorative Renaissance figures, royal Baroque portraits, and the classically inspired sculpture of the eighteenth century.

In the early nineteenth century, American sculpture was influenced by this long tradition. It was brought to the United States indirectly, through publications which inspired craftsmen carvers, and directly by the importation of European artists and art. During the first decades of the century, when Americans wanted public statuary, they looked to France, Italy, and England to provide it. When statues were needed, for instance, in the ornamentation of the new capital city at Washington, Americans imported the neoclassical style of Europeans, their artistic vocabulary and ideals, and often the artists themselves. Later, aspiring American sculptors experienced the European tradition firsthand by traveling, especially to France and Italy. Well into the twentieth century, a long line of expatriate American sculptors lived, trained, and worked abroad.

The iconoclastic tradition of colonial America was supplanted in the nineteenth century by these European influences. Craft traditions of decorative carving and funerary monuments were supplemented with the influence of high art from Europe and, by the third quarter of the nineteenth century, the plazas and buildings of American towns and cities were populated with portrait sculptures of national leaders, allegorical figures personifying idealized virtues, soldiers in fighting gear, and an array of animals.

The first statue installed at a public site in Rhode Island was a standing portrait of Benjamin Franklin by Richard Greenough. Dating from 1855, it is cast zinc and shows an alert Franklin with legs akimbo, holding a scroll in his hand, with a tricorn hat tucked under his arm, as if he were about to speak. A replica of a statue made for a Boston site, Greenough's *Franklin* was located in front of the Franklin Lyceum building on Westminster Street in Providence. In 1926 the Lyceum building was demolished and the statue moved indoors. It can now be seen in the lobby of Citizens Bank at 87 Empire Street in Providence.

At the dedication of the *Franklin*, Providence sculptor Frances Hoppin expressed high hopes for public sculpture in the state:

This is the first public statue in Rhode Island! Let it be but the beginning of a phalanx of statues! Let our heroes, our poets, our statesmen, our philosophers, and our men of worth, live among us not only in the form of their achievements, but in monuments of iron and bronze and marble, adorning our streets and parks, perpetually preaching their virtues and telling us that they once lived and acted, and were flesh and blood like ourselves.

Before the century had ended, the phalanx of statues that Hoppin had foreseen was actually in place.

The oldest public sculpture in Rhode Island still at a public site was originally created for a private garden—*The Sentinel* (1851), a handsome depiction

in bronze of a family dog by Thomas F. Hoppin, is now installed at Roger Williams Park Zoo in Providence.

The best of the state's public statues reflect the great strains of source material for late nineteenth-century monumental sculpture: the inspiration of the classical world, its subjects removed in time and place from everyday life, its sources in the events and characters of ancient history and mythology; the fashion for allegory, for idealized figures representing abstract virtues; the panorama of American history and life, rendered in natural forms and likenesses; the sentimentality of the Victorian era; and, in the latter part of the century, a more simplified naturalism. As with public buildings, public sculpture is often the product of private patronage and taste set in the context of civic ideals.

These traditions of public sculpture played an important role in the look of Rhode Island, with figurative sculpture a common feature of community life for sixty years from about 1870 until the 1920s. While sculpture was produced both earlier and later than this short span, most of the state's great monuments date from this period. It was only a brief stretch of time, when a number of economic, artistic, social, and demographic factors all came together to produce a remarkable collection of outdoor sculpture. Rhode Island has a broad spectrum of examples from this figurative tradition. Many were created by the leading artists of the day, nationally known figures, including John Quincy Adams Ward, Augustus Saint Gaudens, Daniel Chester French, and others. In Rhode Island and elsewhere, changes in social and economic arrangements had a major impact on the development of the figurative tradition, especially in the decades following the Civil War.

More than any other conflict, the Civil War was a catalyst for the development of figurative sculpture. The great events of the early 1860s lingered long in the national imagination, and Rhode Islanders like other Americans wanted to commemorate individuals and events from the war for decades after its end. One of the first of the state's Civil War memorials is also the largest and most complex—*Soldiers and Sailors Monument* (1871) on Kennedy Plaza in Providence.

The state's desire to commemorate its soldiers and sailors followed quickly on war's end. The American sculptor Randolph Rogers submitted designs in 1866 to a statewide committee which had been formed soon after hostilities ceased. The committee included some of the most prominent individuals in the state, among them Ambrose Burnside, William Grosvenor, Rowland G. Hazard, James DeWolf Perry, and Charles Van Zandt. As one would expect in an art form which mixes personal and public concerns, the tastes and influence of private individuals helped to direct a civic enterprise.

When the committee chose Randolph Rogers, they selected a highly regarded American artist with a national reputation. Rogers had trained in Italy and lived and worked in Rome. Just before the Civil War he had solidified his artistic reputation when he designed the nine bronze relief panels of the Columbus Doors on the United States Capitol.

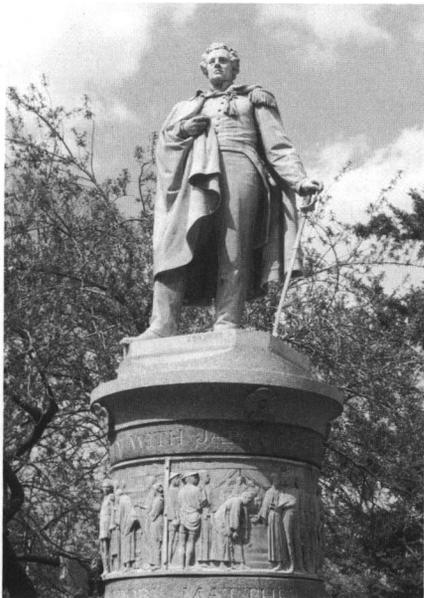
Rogers completed the design for *Soldiers and Sailors Monument* in a timely fashion, but construction of the work waited nearly five years while the major figures were cast at a foundry in Munich, Germany. Since Rogers remained in Rome, a young Rhode Island architect, Alfred Stone, was charged with superintending the actual construction of the monument for its 1871 dedication. (Such architect-sculptor collaborations were not unusual, and the state has several examples.) Originally located at a site just in front of Providence City Hall, the entire monument was moved in 1906 to its present location at the center of Kennedy Plaza.

The great bronze figures of Rogers's *Soldiers and Sailors Monument* were, like all of his work, inspired by classical and Renaissance antecedents. The composition of the work, a series of steps leading to a central figure, has a more contemporary source. It was derived from the design of Rogers's colleague Thomas Crawford for a memorial dedicated to George Washington in Richmond, Virginia. Rogers completed the Richmond Washington after



Soldiers and Sailors Monument
1901, Theodora A.R. Kitson
North Providence

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Matthew Calbraith Perry
1868, John Quincy Adams Ward, sculptor;
Richard Morris Hunt, architect
Newport

Occasionally, a community's own particular heroes are portrayed.

A vivid bronze depiction of naval hero Matthew Perry is located in his home town of Newport.

Crawford's death in 1857, and he adopted the composition of the Richmond monument for his Providence work.

Soldiers and Sailors Monument sits atop two flights of steps (one added after the 1906 move), accented by four sets of mortars and mortar balls. The steps ascend to a base with four abutments, each holding three plaques listing Rhode Island's 1,727 war dead, separated by relief panels showing allegorical figures symbolizing War, Victory, Peace, and History (or Emancipation). Atop each set of plaques is a large figure, the four representing the infantry, artillery, cavalry, and naval services. Crowning the granite base is the monumental bronze figure of America Militant, dressed in classical robes and holding a wreath in each hand. Architectural flourishes of garlands, wreaths, and the state's anchor complete the elaborate layering of images, all standing in proud support of the great civic ideal of a nation victorious.

This is one of Rhode Island's grandest and most ambitious works of monumental outdoor sculpture. Its size, complexity, and even its cost are remarkable. It is programmatically complex, with over a dozen relief plaques, four larger-than-life figures, and one monumental figure. The monument is large in scale—the base alone is 32 feet high. And it was an expensive enterprise for a small state, costing \$57,000 (which was \$7,000 over the budget).

Soldiers and Sailors Monument set a high technical and artistic standard at the very beginning of a long tradition of Civil War memorials, a tradition which lasted for over fifty years. Only the smallest towns in Rhode Island did not raise a monument to their veterans of the great conflict. Woonsocket constructed one of the earliest Civil War memorials in 1870, so early that the monument's inscription calls the war the Great Rebellion. Other towns and cities followed: Central Falls, then part of Lincoln (1888), Newport (1889), Pawtucket (1896), North Providence (1901), Scituate (1913), Bristol and West Warwick (1914), and finally North Kingstown (1921). Standing in front of North Kingstown Town Hall, this last of Rhode Island's Civil War monuments was probably ordered from a catalogue of mass-produced sculpture for patrons of modest means.

The Civil War was a cultural and economic watershed, denoting the shift of the state's economy from dependence principally on maritime and agricultural interests to dependence on industrial manufacturing. Not only did the basis of the state's economy shift in mid-century, its population and economic activity grew dramatically.

For Rhode Islanders, the mid-century era also completed the trend toward the growth of Providence into the state's leading city, supplanting Newport which had been the leading city of the eighteenth century. The population of Providence doubled between 1865 and 1880, and the city was the center of the state's political, economic, and cultural life during the decades when outdoor sculpture was most popular. As a consequence, Providence has a greater number of sculptures than other Rhode Island communities.

As in the nation as a whole, the great era of public sculpture was spurred by the growth of both private and governmental patronage for public monuments. In the second half of the nineteenth century, Rhode Island was an economically vital place. Despite occasional downturns in the economy, industry was productive, the population was growing, commercial life was bustling. Rhode Islanders had confidence in the future of their state, the kind of assurance of continued progress which suggests that commissioning a work of art for public enjoyment and civic inspiration is a reasonable action.

Local and state governments commissioned and paid for important monuments, identifying and commemorating the community's heroes, especially those who served in war. While statues were raised to the veterans of the Civil War well into the twentieth century, there are also important statues marking the service of soldiers and sailors in the Spanish-American War and, especially the First World War. Some of these war memorials show an allegorical representation of American success, such as *Victory* (1923) by Christian Peterson in Newport. But most show the common soldier, at the ready, in action, or at



The Hazard Memorial,
also known as The Weaver
1919, Daniel Chester French
South Kingstown

attention. Occasionally, a community's own particular heroes are portrayed. An equestrian *Ambrose Burnside* (1887) by Launt Thompson is set in Kennedy Plaza; a vivid bronze by John Quincy Adams Ward depicts naval hero *Matthew Calbraith Perry* (1868) in his home town of Newport; Providence honors *Esek Hopkins* (1893) with a life-size bronze by Theodora A.R. Kitson; the *Sisson Monument* (1917) by Henri Schonhardt depicts a Little Compton hero who led Rhode Island troops in the Civil War. While military service is well commemorated, communities also honored other heroes, civil servants, such as *Samuel Collyer* (1890), a Pawtucket fireman; political figures, such as *Thomas A. Doyle* (1889), a mayor of Providence during the turbulent period of the 1860s to 80s; and even popular entertainers, such as *Bowen R. Church* (1928), the band leader whose statue by Aristide B. Cianfarani stands in Providence.

Families and individuals grown rich in manufacturing and commerce sought out sculptors, bought their work, and often used it to ornament the public places of the communities which were the source of their wealth, at times memorializing their personal loss. Caroline Hazard commissioned one of the best known sculptors of her day, Daniel Chester French, to create *The Weaver* (1919), a bronze relief depicting an allegorical version of her family's textile industry; it sits at the center of the village of Peace Dale where the Hazard factories are located. Paul Bajnotti remembered the home city of his deceased wife Carrie Brown by commissioning a fountain on Kennedy Plaza, with Enid Yandell's elaborate bronze sculpture *The Struggle of Life* (1899) as its centerpiece. The Vanderbilt family of Newport memorialized the loss of a young member of their family aboard the *Lusitania* with a delicate fountain in their summer city of Newport.

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Aphrodite
1750, Guillaume Coustou
Newport

Rhode Islanders of means traveled to Europe, examined the products of artists' workrooms and studios, and brought home sculptures to ornament their houses and gardens.

Rhode Islanders of means traveled to Europe, examined the products of artists' workrooms and studios, and brought home sculptures to ornament their houses and gardens. Often they bought ordinary works which were produced in quantity for their market; occasionally they brought home masterworks which still grace Rhode Island's landscape. Samuel Colt ornamented his country gardens in Bristol with a typical group of imports and copies, animals, classical figures, and the like, now located at Linden Place. But he also bought Isidore Bonheur's great monumental bronze bulls which mark the entrance to his estate, now Colt State Park. Edwin Berwind, whose fortune came from Pennsylvania coal, imported a variety of grand garden ornaments to The Elms in Newport; his most impressive purchases were the two relief groups, *Apollo* and *Aphrodite* (c.1750) by Guillaume Coustou, a noted eighteenth-century French sculptor.

Groups of veterans, ladies associations, schools, and others with more modest means also selected and purchased works of art for public display, often raising the cost by public subscription. Pawtucket's great Civil War memorial, titled *Freedom Arming the Patriot* (1896) by W. Granville Hastings, for example, is sometimes called the Ladies Soldiers Memorial, after the women's group which worked for several years to raise the funds for its purchase.

Public sculpture has always been principally an urban phenomenon, created for places where people congregate to carry out their daily business or the rituals of their community. Like buildings, sculpture helps to create a sense of place, anchoring a community by its physical and symbolic presence. During the nineteenth century and into the twentieth, Rhode Island towns grew into cities and the once-rural countryside was dotted with new smaller village centers which coalesced around factories. Kennedy Plaza, at the center of Providence, is the location for over dozen pieces of public sculpture, ornamenting the landscape and decorating the large public buildings which surround the plaza. But the centers of small villages throughout the state are also marked by statues. Albion, a small factory village in Lincoln, for example, is the site of a stone World War I soldier (1917) commissioned by the Jacques Cartier Society. The village of Greystone in North Providence raised its own monument to its World War I veterans in 1923, even though the larger town of which it is a part had installed a memorial a few years earlier. For many small communities, a statue is a literal and figurative center.

Much of the state's growth was fueled by the immigration of workers from a host of European nations, adding to the cosmopolitan quality of life in Rhode Island. Together with older families and sophisticated summer colonists from Boston and New York, newly arrived immigrant groups brought the crafts, aesthetic tastes, and commemorative traditions of their own national heritages. Their influence is especially vivid in the statues of their various national heroes located throughout the state. These were often raised by ethnic communities who, while honoring their own heroes, also ratified their participation in the broader social scene of the state.

The immigration of people from Catholic countries, such as Italy, Ireland, Poland, and others, also introduced to Rhode Island the use of religious images as public sculpture. Figures are often set before church entrances, and occasionally are fitted into shrines, such as the one which honors the patron saint of Saint Francis Church in South Kingstown or the elaborate grotto near Holy Angels Church in Barrington.

The great era of public sculpture in Rhode Island coincided with the urban park movement and the creation of large public landscapes. Designed to provide lawns, trees, waterways and clean air to thousands of city dwellers, a natural relief for newly-recognized urban ills, the public parks which were created in the late nineteenth and early twentieth centuries are home to many sculptures, a complement to their landscapes. Roger Williams Park, a 430-acre tract in Providence, has many sculptures—classical athletes, memorials to heroes from the past and present, and contemporary site-specific sculptures. Similar smaller parks in other communities also serve as sculpture sites,

especially Wilcox Park in Westerly. A parallel movement to create garden cemeteries also provided important sites for public sculpture. Reacting to the crowded graveyards of the eighteenth century and, like the public park designers, inspired by the romantic ideal of bringing nature into the daily life of an urban population, the designers of cemeteries arranged curving drives, winding paths, and clustered trees into picturesque landscapes. Swan Point Cemetery in Providence is the best exemplar of the movement in Rhode Island, but sections of the old North Burial Ground in Providence, Island Cemetery in Newport, and Riverbend in Westerly also represent the ideal. In all four, there are fine examples of figurative sculpture, the park-like settings complementing the sculptor's art.

Each of these factors contributed to a fertile milieu in which outdoor sculpture was created and supported. In addition, some of Rhode Island's educational and commercial institutions had lasting effects on the quality and quantity of the state's sculpture, especially the granite works of Westerly, the Gorham Manufacturing Company, and the Rhode Island School of Design.

The granite quarries of Westerly supplied the grey granite which forms the bases of many of the state's historic sculptures and the material for a few statues as well. The fine-grained stone of Westerly was quarried as early as the 1830s, and stone was shipped from the several quarries of Westerly well into the mid-twentieth century. While it was used more often for construction than art, Rhode Island granite is a visible feature of many the state's sculptures, beginning with *Soldiers and Sailors Monument* (1871) in Providence which sits on a base of Westerly granite. Especially notable was the stone produced by the Smith Granite Company, with a grain fine enough to be carved, but several other quarries produced stone for building and carving as well, including the Sullivan Granite Company, the New England Granite Works (which supplied materials for monuments at Gettysburg and Antietam), and the Dixon Granite Company. In the late nineteenth century, granite production was a major industry in Westerly. Hundreds of people were employed. Some of the shops, sheds, and stone-moving equipment can still be seen in the northern sections of the town. The quarries are no longer worked and are now filled with water, but they are still impressive sites.

The Gorham Manufacturing Company was the largest and best known of the state's metal-working firms, providing the technical expertise, the craftspeople, and the facilities for what was often a complex process of conceiving, carving, casting, and installing a large-scale metal sculpture. Founded in 1818 by Jabez Gorham, the company manufactured jewelry and household silverware in its early decades. Gorham cast the oldest of Rhode Island's sculptures, *The Sentinel*, in the 1850s, but large castings of monumental sculpture did not take place until after the Civil War. The Providence-based firm began to cast large-scale sculptures and to work with the artists who made them in 1885, when sculptor Frederick Kohlhagen came to Gorham to cast in bronze his Gettysburg memorial, *The Skirmisher*. As with so many aspects of the history of American sculpture, the Civil War provided the impetus—in this case not only for a major monument, but also for an entire industry, as Gorham became a national leader in the creation and production of sculpture.

In the decades following their casting of *The Skirmisher*, the Gorham Company collaborated with a series of nationally and internationally known sculptors to produce an impressive array of sculpture. The association between Gorham and the greatest sculptors of the late nineteenth and early twentieth centuries gives the Rhode Island company a special place in the history of American sculpture. Among the many artists who worked with Gorham were Auguste Bartholdi, A. Stirling Calder, Frederick MacMonnies, Daniel Chester French, Karl Bitter, Cyrus Dallin, Anna V. Hyatt, Bessie Potter Vonnoh, Gaston LaChaise, and Paulanship. Some of these artists came to Gorham for its foundry time and technical expertise, hiring the foundry for an individual project. Other sculptors were employed by the company in Providence as staff artists to produce designs for sculptures that were owned and sold by Gorham.



*Union Soldier,
also called *The Skirmisher*
1895 or 98, Frederick Kohlhagen
Providence

*In the decades following their casting of *The Skirmisher*, the Gorham Company collaborated with a series of nationally and internationally known sculptors to produce an impressive array of sculpture.*



The Wave
1983, Kay Worden
Newport

Some modern sculptures rely on conventional figurative representations of everyday images, appealing to a broad audience.

Indeed, the Gorham workrooms were a kind of art school where artists and craftsmen were trained. Gorham sometimes purchased a design from a sculptor, cast it several times, and paid the artist a royalty as each casting was sold. Such royalty sculptures were marketed by Gorham through brochures and catalogs and in their New York showroom. The best known of such multiple castings from Gorham is *The Hiker* by Theodora A.R. Kitson. Originally titled *The Spirit of '96*, the bronze statue depicts an ordinary infantryman, his rifle held low and horizontally in both hands. The rights to *The Hiker* were purchased by Gorham from Kitson; the company continued to cast the figure for decades and eventually well over fifty *Hikers* were installed in towns

across the United States. Rhode Island has its own version on Kennedy Plaza in Providence. Gorham was, of course, not the only foundry to market its wares in this fashion, as witness the three versions of a statue by Allen G. Newman, also called *The Hiker*, cast by the Williams Foundry in New York, and located in Pawtucket, Westerly, and Woonsocket.

The great Gorham manufacturing complex on Adelaide Avenue in Providence stood until recently, an evocative reminder of the state's important role in the production of the nation's fine art of the nineteenth and twentieth centuries.

Late in the nineteenth century and into the twentieth, the growth of the Rhode Island School of Design into a nationally recognized art school also contributed to the character of the state's sculpture. Founded in 1878 by Mrs. Jesse Metcalf, the school is located in Providence and has taught both fine and applied arts to generations of professionals whose classroom experience included both technical and art historical studies. The school's faculty and students have created some of the state's best known outdoor sculptures. In addition, the presence of the Rhode Island School of Design Museum of Art and its collections helped to foster an atmosphere of appreciation for public works of art.

For several generations the ready availability of such material, educational, and cultural resources, in the context of a culture which valued the visual arts, made it easier to commission and create a metal or stone sculpture in Rhode Island than anywhere else except for large cities such as Philadelphia or New York.

The great era of public figurative sculpture in Rhode Island had ended by the mid-1920s. The state's economy had shown signs of difficulty in that decade. In the 1930s Rhode Island, like the rest of the United States, endured the troubles of the Great Depression. Neither the resources nor the certainty about the future which public monuments require were abundant, and few public sculptures date from this period.

In the aftermath of the World War II and the Korean conflict, Rhode Islanders once again memorialized their fellow citizens who had served and died. But, with a few exceptions, they did not do so with large figurative sculptures; the construction of memorial buildings, memorial plazas, and rolls of honor had replaced statues as the usual medium for honoring military service.

Since World War II, different forces have been at work in the creation of public sculpture, extending the heritage of the past. While statues in the figurative tradition reflect the economic, social, and educational developments

of their time, recent works are informed by the aesthetic revolutions of the twentieth century, especially the shift from figurative to abstract forms.

Some modern sculptures rely on conventional figurative representations of everyday images, appealing to a broad audience. In this vein are Kay Worden's *Hurdy Gurdy* (1981) and *The Wave* (1983) in Newport. A second group of modern sculptures is based on abstract shapes, related to their sites by visual and physical rather than narrative factors. Several modern pieces on college campuses in Providence illustrate the category, for example, *Bridge-Prop* (1963) by Henry Moore, on the Brown University campus. One of the most recently installed sculptures in Providence is a glass and bronze abstract work by Howard Ben Tre, *Bearing Figure* (1996). Third, there are the most progressive contemporary public sculptures reflecting a national, indeed an international, idiom which dates from the 1960s; sometimes called site or site-specific sculpture, this group is characterized by its inextricable connection to its physical location. Using sculptural, architectural, or landscape elements, such works may be temporary or permanent. Among the abstract and site-specific sculptures are several by nationally and internationally known sculptors, including Richard Fleischner's *Cow Island Project* (1977) at Roger Williams Park and his *Sod Maze* (1974) at Chateau Sur Mer in Newport. This type of sculpture helps to define its own landscape, making distinctive places out of ordinary space. These artists are part of a tradition in contemporary art which responds to the specific physical, psychological, and cultural conditions of a site, producing sculpture which is intimately tied to a particular place.

Through special exhibitions, university patronage, and occasional private or government support (especially from federal and state programs which prescribe public art for new public buildings), Rhode Island has provided sites for a range of highly regarded artists from the last generation of sculpture makers. In 1974, Monumenta, a group exhibition of large outdoor sculpture was held in Newport. Two dozen contemporary works were placed in public locations in the city. Some of sculptures were objects, like the representational figure of Willem De Kooning's *Clam Digger*, or the abstract geometries of Barnett Newman's *Zim Zum*, or the kinetic elements of George Rickey's *Four Lines Oblique-Gyratory Rhombus*. Others were not objects, but changes to the landscape which create a new place (called "sited" works), such as Christo's *Wrapped Cove*, and the *Sod Maze* by Richard Fleischner, a great curving labyrinth constructed by sod-covered berms on a lawn. Many of the Monumenta installations were intended to be temporary, but the *Sod Maze* is a permanent installation. Other temporary sculptures have been located on college campuses in Rhode Island where artistic experimentation is encouraged and invited. For example, in the 1970s and early 1980s a number of notable examples of large-scale, temporary, outdoor works by nationally recognized artists were built on the Kingston campus of the University of Rhode Island as part of an ongoing exhibition and visiting artists program. They included Nancy Holt's inside-outside pieces (1972), Alice Aycock's set-like installation *The Sign on the Door Read The Sign on the Door...* (1978), and Alan Sonfist's *Sun Mounds* (1978), a kind of geophysical clock made primarily of sod.

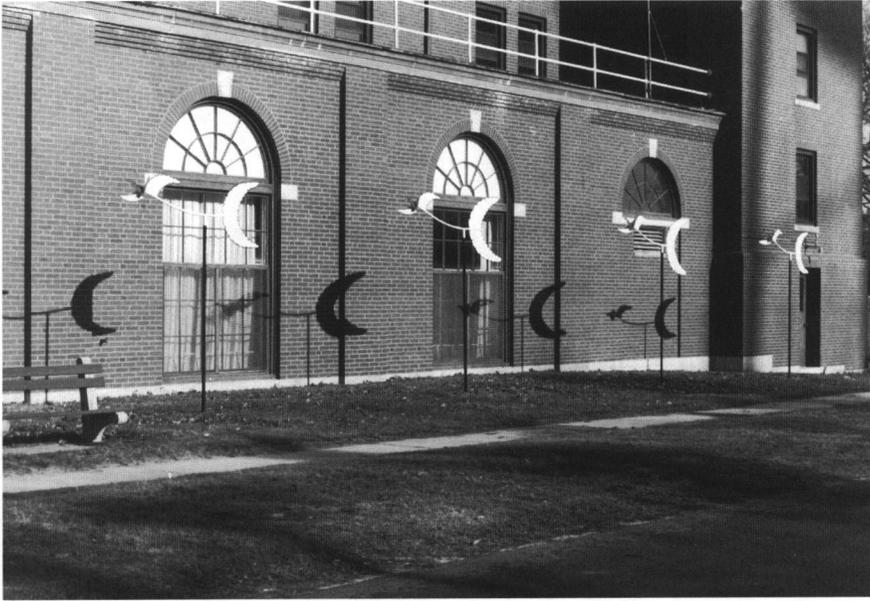
The tradition of outdoor sculpture has been continued over the last decade by the Convergence Arts Festival in Providence. An annual event at Roger Williams Park, the festival includes the temporary installation of public sculpture, sometimes selected from pre-existing work, sometimes created for a specific site. Some temporary installations have become more permanent, when public response to a particular work is positive. Convergence has shown the work of artists from all over the country as well as regionally known sculptors, such as Jay Coogan, Anne Rocheleau, Keith Crowder, and Dorothy Imagine. The festival is Rhode Island's best known version of an experimental sculpture workshop, art festival, and annually changing sculpture park all in one.

The patronage of the state government, once such an important part of the story of outdoor sculpture in the state, is continued by the state's Percent for



The Hiker,
originally called *The Spirit of '96*
1911, Theodora A.R. Kitson
Providence

The rights to The Hiker were purchased by Gorham from Kitson; the company continued to cast the figure for decades and eventually well over fifty Hikers were installed in towns across the United States.



Taking Flight
1993, Jay Coogan
Burrillville

The patronage of the state government, once such an important part of the story of outdoor sculpture in the state, is continued by the state's Percent for Art Program.

Art Program. The program requires that state-sponsored construction and renovation of public buildings be accompanied by the installation of art. For the most part, public art programming has in recent years tended to support narrative pictorial art, rather than physically and spatially demanding sculpture. But there are exceptions. Among the sculpture which has been added to public buildings is Jay Coogan's *Taking Flight* (1993) at the Zambarano Hospital in Burrillville. A group of kinetic forms, the sculpture is a series of brightly colored objects, abstractions of organic forms, like drawings transformed into three-dimensional ornaments. With the completion of the Rhode Island Convention Center and changes to the

state's major airport in Warwick, a number of sculptures have been installed, including Ursula Von Rydingsvard's *for Ursi A* (1996), in front of the pedestrian entrance to the airport terminal.

The tradition of public sculpture in Rhode Island is now well over a century old. It derives from a series of circumstances which both reflect national trends and are distinctively Rhode Island. The presence here of a major foundry, important quarries, and a professional art school have shaped and altered national trends, as indeed have the presence of important immigrant communities and the existence of great private fortunes. The result is that in cities such as Providence and Newport there are remarkable collections of outdoor sculpture; in the state's smaller cities and towns as well sculpture has been an important part of the visual environment of our state. In addition, fine examples of sculpture have been collected or commissioned for private sites which are now public. Contemporary projects by nationally and regionally known artists extend the century-long tradition in new directions. Rhode Island has within its borders a virtual museum of outdoor monumental sculpture, including significant examples of types, subjects, techniques, and artists representing the breadth and depth of American sculpture.

Making Outdoor Sculpture

Sculptural works of art can be produced in several ways and can be made of many different materials. When intended for outdoor locations, sculptures are usually made of stone or metal. Recent years have seen many examples of sculpture intended for temporary rather than permanent installations. For these works contemporary artists may use a wider variety of materials, including glass, fabric, wood, fiberglass, earth and living plants. For permanent installations, many artists still choose stone and metal.

Among stones, the sculptor has a choice. Granite is common, prized for its hardness, but marble is also used. Carving is the most ancient of sculpture-making techniques—the artist cuts or chips away material from a block until the desired form is revealed. When carving a stone sculpture, the artist uses tools directly on the material. In the past, the sculptor's tools (knives, gouges, and chisels) have been powered only by hand; a contemporary sculptor may have the choice of electrically powered chisels, grinders, and saws as well. The sculpture may be finished by sanding and polishing. When the sculptor carves stone, he or she makes a single work of art. The great groups called *America* and *Providence*, which flank the entry to the Federal Building on Kennedy Plaza in Providence, for example, are carved from huge blocks of marble to which the sculptor applied his chisel. In a sculptor's studio, assistants could perform some of the tasks in making such a large work, but when we look at works such as *America* and *Providence* we are seeing not only the sculptor's vision but his handwork as well.

For the most part, stone is a longlasting material, but some surface and structural problems can arise in historic stone statues. Small fractures may appear in a stone statue over time. These can be caused by a weakness in the stone itself or they may be caused by the process of carving. The hammering, drilling, and polishing of stone can make small weak spots which may not be apparent until years later. These are most likely to be seen in the weak, thin, or unsupported areas of the art work. The surface of stone may also weaken, a process which is called spalling. Water (or, worse yet, water containing dissolved salts) may freeze and thaw on the surface, lifting off small sections of the surface until permanent damage is done.

In making a metal statue, the artist employs a more complex technique called casting. He or she creates a model in clay or plaster which is, in turn, used to create a mold for molten metal (often bronze, an alloy of copper and tin). The hot metal is allowed to cool, the mold is removed, and the form is revealed. The work is usually finished by hand. Removing the residue of the casting process is called chasing. A chemical coating may be applied to create color and luster; this is called the patina. Contemporary sculptors also cast large glass sculptures in a similar process, using molten glass rather than metal.

When a large work of art is produced by casting, the model and the cast are not necessarily destroyed in the process, and the same work of art may be produced several times over, each casting a match to the others. The several castings need not be made at the same time but can be separated by years. These multiples are sometimes called replicas, but they are not really copies—they are, strictly speaking, parts of an edition, each one an original work. Several of the bronze statues in this survey were produced a number of times. *The Hiker* by Allen Newman is located in Woonsocket, in Pawtucket, and in Westerly, each cast produced from the artist's model, and many other casts of the same statue exist elsewhere.

Casting a large statue is a major undertaking and has more of the character of a manufacturing process than the carving of stone. Working from the sculptor's model, workers create a mold. The mold is baked and, finally, molten metal is poured into the mold. When the metal hardens, the mold is removed and the surface of the statue can then be finished. The process takes place in a workshop called a foundry and requires highly skilled workers at each stage. For example, when casting Henri Schonhardt's figure of a soldier for Bristol's Civil War monument, Gorham's casting room employees worked for seven weeks to prepare the mold, which was then baked for four days and nights. Over a ton of liquid bronze was poured into the mold.

The casting of an important monument sometimes took on the character of a ceremonial as well as an industrial process. The sculptor was usually present, and sometimes those who had commissioned the statue were there as well to see the work. In the case of Bristol's memorial, members of the monument committee were on hand to watch the casting.

A bronze statue is not a solid piece of metal—it is actually a thin shell, hollow inside. Sometimes a metal armature or skeleton is constructed inside the shell to help support the statue. Weepholes may be left to allow water to drain from the interior. If a metal statue is particularly large or complex, it may be cast in several separate pieces, with the sections later welded or bolted together.

As with stone statues, metal works are also subject to deterioration. Water can condense and freeze inside a sculpture, leading to breaks in the shell. Armatures may rust, and welded joints can fail. If a statue has been made in sections, pieces may be missing. This is true of many of the historic bronze sculptures in this survey. Newport's *Rochambeau* used to have a sword which hung from his belt; the figure of Clio on the Williams monument at Roger Williams Park once had a separate bronze book and a bronze pen. Over the years, these smaller pieces have been broken or stolen.

Concrete sculptures may also be made by casting, though the forms are sometimes made of wood. As concrete does not have great tensile strength, it is often reinforced by the insertion of iron bars into the material before it dries. When the sculpture hardens and the forms are removed, the surface of the concrete may be finished or left in its raw state. The sculpture called *Group of Three* by Hugh Townley, located on the campus of Brown University illustrates the use of reinforced concrete as a sculptural material, the large pieces of the sculpture still showing in their surface the marks of the wooden forms. As with metal sculptures, concrete sculptures are sometimes produced severally—*Group of Three* is in an edition of two (the other is located in Massachusetts).

Like stone, concrete is subject to wear by water and dissolved salts; it may crack or spall. If the cracks expose the interior steel bars, the process of deterioration is magnified, as rusting metal expands and further destroys the material.

Contemporary sculptors sometimes use less traditional materials and processes. Large glass sculptures may be created in a casting process similar to the one used for metal statues. Other materials, such as steel, aluminum, fiberglass, and wood, may be bolted, tied, cemented, welded, and otherwise constructed in a process which is generally called fabricating to achieve the form and surfaces which the sculptor has designed.

Saving Rhode Island's Outdoor Sculpture

It is easy to think of Rhode Island's historic outdoor sculpture as a permanent resource—what could be more permanent than stone and bronze? They seem to last forever. But this is an illusion. In fact, outdoor sculpture requires care and attention if it is to be preserved.

What threatens outdoor sculpture? To start with, our weather. The climate of southern New England wears on outdoor art: moist air, seaside locations, changes in temperature, freeze-thaw cycles, wind-driven particles, as well as the lichens, algae, and moss which thrive in some locations, all damage stone and metal. Further, air pollution, especially acid rain and snow, can corrode outdoor statues. Graffiti and vandalism damage the works of art we all share. Maintenance procedures, even when performed with the best intentions, can be destructive. And all of these damaging factors are made worse when outdoor sculpture is neglected and left to deteriorate over time.

The owner of a statue has principal responsibility for the care of an outdoor sculpture, whether an institution, an individual, or a municipality. As a beginning step, owners should record their statues and develop plans for their care.

Others can help in this process. Professional conservators and conservation technicians have technical knowledge about the materials and processes of outdoor sculpture maintenance and repair. They can determine existing conditions, decide on treatment, act as contractors for performing restoration and maintenance, and advise owners on each step. Art historians and social historians can help to determine the significance of each sculpture and can help an owner make decisions about the level of investment for a statue, based on its importance. For modern work, the artist may be available to help an owner understand the original intention of the work and help to determine appropriate steps for maintenance. Depending on the circumstance of a individual work, other professionals may be of use—landscape architects, preservation architects, materials engineers, foundry personnel, and stone masons.

Above all, the interest and concern of volunteers who care about the public works of art in their community is essential. Volunteers can raise awareness of sculpture's importance and help to raise the funds necessary for their protection. Volunteers may be an invaluable resource in recording and monitoring the condition of sculptures and in helping to determine which ones are most important to a community. The survey documentation on which this booklet is based was started by volunteers who did the initial recording and research on Rhode Island's outdoor sculptures.

How do these professionals and volunteers work to protect the sculptures which they care for? A first step is to study and carefully examine the sculptures in their community; this is called a condition survey or conservation assessment. It includes a description of the art work, information about its history, an assessment of the statue's condition, a plan for its maintenance, and photographs.

A maintenance plan will include a record of past restoration efforts, a list of actions which should be taken (including a sense of priority so that the reader will know what is most important), and some estimate of costs.

All plans for action should be guided by the principle of reversibility, which means that conservation workers will not do anything to a statue or add any material to its surface which is not removable in the future. This principle helps to protect the work of art from inadvertent damage by well intentioned plans for its restoration and maintenance.

The restoration and maintenance of various metals and stones requires a thorough knowledge of the available chemical and mechanical processes. A trained conservator should always be consulted before work is begun to insure that damage does not occur. Some processes do permanent harm to statues, damage which can never be undone. High pressure cleaning and chemical solvents can be particularly destructive. Responsible owners and the volunteers who care for their community's sculpture will carefully consult with several conservation experts before making decisions about restoration and maintenance.

The Rhode Island Historical Preservation & Heritage Commission can be a clearinghouse for information about preserving outdoor sculpture. Technical assistance may be available from several sources. The American Institute for Conservation of Historic and Artistic Works (AIC) and the Association for Preservation Technology (APT) promote awareness of research in the conservation field for professionals in the field. Information about sculpture conservation is available in the educational programs of the National Park Service Division of Conservation. Conservation projects have been funded by the National Endowment for the Arts (NEA), the National Endowment for the Humanities (NEH), and the Institute of Museum Services (IMS).

ADDRESSES

American Institute for Conservation of Historic & Artistic Works (AIC)
1717 K Street, N.W., Suite 301
Washington, DC 20006

Association for Preservation Technology (APT)
Box 8178
Fredericksburg, VA 22404

Heritage Preservation
1730 K Street, N.W.
Washington, DC 20006

Institute for Museum Services (IMS)
1100 Pennsylvania Ave., N.W.
Washington, DC 20506

National Endowment for the Arts (NEA)
1100 Pennsylvania Ave., N.W.
Washington, DC 20506

National Park Service
Division of Conservation
Harper's Ferry, WV 25425

Rhode Island Historical Preservation & Heritage Commission
150 Benefit Street
Providence, RI 02903

Outdoor Sculpture and The National Register

Rhode Island's public sculpture is historically significant because it represents events, people, institutions, and groups which have been important in the state's history and in the history of art and because it documents the work of nationally and locally significant artists. The historical significance of many of the state's outdoor sculptures has been recognized by their listing on the National Register. More may be eligible and could be nominated to the National Register in the future.

The National Register is the nation's official list of properties which are significant in American history and worthy of preservation. The list is maintained by the National Park Service, U.S. Department of the Interior, and includes properties of local, state, and national importance. In Rhode Island, properties listed in the National Register are also included in the State Register.

The National Register includes well preserved districts, buildings, sites, and objects (such as outdoor sculpture) that are at least fifty years old and that are associated with events that have made a significant contribution to the broad patterns of our history or that represent the work of a master or that possess high artistic value.

The list of properties included in the National Register is an authoritative guide and planning tool for federal, state, and local governments, non-profit organizations, and individuals concerned with historical preservation. Registered properties are protected from the adverse effects of federal and state projects by a review process.

Listing in the National Register is a prerequisite for eligibility for funds administered by the Rhode Island Historical Preservation & Heritage Commission, such as planning grants, restoration grants (when available), and low-interest loans.

Listing in the National Register does not mean that the owner of a property is required to preserve the property. The control of the property and its disposition remain solely with the owner so long as public money is not involved. Listing in the National Register does not block federal or state projects so long as these are demonstrated to be in the public interest. Demolition of National Register properties does not result in significant tax penalties.

Individual sculptures may meet the National Register's eligibility criteria in several ways: as early examples of public sculpture; as documents of a community's efforts to honor those who served in the nation's wars; because they depict individuals perceived to be important in our past; as historic portrayals of mascots of important institutions; because they illustrate an important aspect of the history of art; or because they are great works of art.

Public sculpture has a relatively short history in Rhode Island. The earliest surviving large-scale outdoor work found in this survey is *The Sentinel* in Providence which dates from 1851. By 1930 the era of ambitious representational statues as part of the public landscape had, with few exceptions, ended. In this short span, the historic works of art which ornament Rhode Island's city plazas, town centers, parks, and roadsides were created. Given this short time frame, early works of sculpture have special significance as documents of the beginning of an important trend in the social and artistic life of the state, and statues dating from the mid-century decades of the 1800s are generally eligible for the National Register. These include examples such as *The Sentinel* (1851), the *Matthew Calbraith Perry Monument* in Newport (1868), the *Civil War Monument* (1870) in Woonsocket.

Some sculptures represent single key events in a community's history, especially the service and death of citizens in the nation's wars. The social and economic patterns which led to the advent of the great era of public sculpture in Rhode Island in the mid-nineteenth century coincide with an impulse by Rhode Islanders to honor publicly and permanently those who served in the Civil War. Often large representational sculpture was selected for these memorials.

The state created an imposing memorial to those who served in the Civil War, the *Soldiers and Sailors Monument* (1871) in Providence. In the decades that followed, many towns and cities also created public sculpture to honor the service of citizens, for example, *Soldiers Monument* (1888) in Central Falls; *Soldiers and Sailors Monument* (1889) in Newport; *Freedom Arming the Patriot* (1896) in Pawtucket; *Owen Soldiers Memorial* (1913) in Scituate; and the *Civil War Soldier* (1914) in West Warwick. These monuments were often paid for by public subscription or by the fund-raising efforts of veterans groups or their ladies auxiliaries, and they express a community's efforts to heed the sacrifices made for the Union.

Later wars, such as the Philippine conflict, the Spanish-American War, and especially World War I, inspired similar efforts to memorialize those who served and died. The state's great memorial to those who served in World War I (1929) in Providence is topped by a heroically-scaled figure of Peace carved in Westerly granite. And smaller scaled memorials are to be found throughout Rhode Island's cities, towns, and even in small villages, for example, *On to Victory* (1919) in North Providence; the *World War I Memorial* (1919) in East Greenwich; and the *Cartier Monument* (1917-18) in the village of Albion, in Lincoln. In many places, these memorials are a principal physical manifestation of the effects of the nation's great wars in Rhode Island.

Many of these sculptures are works of art which convey the most advanced artistic ideals of their day, but even those which are not great works of art evoke both the pride felt in the service of fellow citizens and the loss suffered when soldiers and sailors died. Large outdoor sculptures dating from the mid-nineteenth to mid-twentieth centuries are eligible for the National Register when they represent a community's historical intention and effort to honor those who served in the armed forces.

The servicemen and women of the mid-century wars, the second World War, the Korean conflict, and Viet Nam, were also memorialized by their communities. These later monuments are for the most part rolls of honor, public parks or landscape elements (such as fountains), or public buildings, rather than representational sculpture, since the great heyday of public sculpture ended before the second half of the twentieth century. These later memorials, so different in character, were not included in the sculpture survey, but they are equally expressive of a community's desire to honor those who made sacrifices in the nation's name. These mid-century war memorials deserve examination in a separate effort, which would set them in an appropriate context and evaluate their eligibility for National Register listing.

Some historic sculptures depict people important in our past. They may be eligible for the National Register because they exemplify an aspect of a community's life which is personified and summarized by an individual who is perceived to be significant. In the second half of the nineteenth century, several statues were raised which honored the memory and the virtues of earlier American heroes. Matthew Perry was memorialized in Newport in 1868 with a fine bronze by John Quincy Adams Ward. Rhode Island's founder Roger Williams is the subject of a large bronze and granite monument raised in 1877 and located in Providence's largest city park. Other heroes include military and naval figures, such as *Oliver Hazard Perry* (1884) in Newport, *Ambrose Burnside* (1887) in Providence, and *Esek Hopkins* (1893) in Providence; religious leaders, such as *Channing* (1892) in Newport; and a fireman, *Samuel Collyer* (1890) in Pawtucket.

In Rhode Island, the state's many immigrant ethnic communities have erected statues of their heroes. Such monuments honor the individual depicted, but they also symbolize the importance of the community he represents, and they portray the pride of an ethnic group in its historic origins.

These statues may depict a hero of a particular community's American experience as, for example, the statue of *Monseigneur Charles Dauray* (1948) in Woonsocket, which memorializes an important leader in the French Canadian community of the Blackstone Valley. For other groups, the sculpture may depict a hero who is not associated with the specific Rhode Island experience, but whose popular identification with a nationality has made him a suitable representative of a community's pride as, for example, *General Casimir Pulaski* (1953) in Providence, who symbolizes the democratic and martial values of Poland and the historical friendship of Poles and Americans; *Garibaldi* (1932) in Providence, who has come to represent the national aspirations of the Italian American community; and the *Cristoforo Colombo* (1949) in Westerly, raised by Italian Americans in Westerly and adjacent Pawcatuck, Connecticut, to represent the spirit of exploration and the link between the past and future of that community.

For a state such as Rhode Island whose history is inextricably bound to the stories of immigrants from around the world, such hero statues exemplify an important stage in the development of each of the state's national communities. Raising a statue of an important person, hitherto unrecognized in the public places of a community, has historically announced to the community at large the confidence and self-assurance of an immigrant group. Pride in national ancestry is often seen in the inscriptions and dedication ceremonies of a hero statue. Sculptures which represent the aspirations and achievements of the state's many immigrant groups may be eligible for the National Register when they are at least fifty years old.

Other sculptures may be eligible for National Register listing because they are historic representations of mascots of institutions which have been important in the state's history. In some cases, such mascot statues have come to symbolize an historic institution and, indeed, to be invested with great meaning in the folklore of a place. The sculpture may be an important object which has been the focus of an institution's identity for many years, or it may be a later representation of an image whose significance existed before the image was created. Brown University's *Bruno* (1923) in Providence and the University of Rhode Island's *The Ram* (c.1958) are examples of animal mascots. *Sea Bee* (1969, although the image dates from about 1942) is a cartoon character, rather than a realistic animal, representing both the building skills and the pugnacious fighting spirit of the U.S. Navy's Construction Battalion, created at Davisville during World War II. Like the college mascots, it is a physical reminder of the significance of an institution important in Rhode Island's past. Mascot statues which represent significant organizations may be eligible for the National Register when they are at least fifty years old.

Some sculptures are eligible for the National Register because they are great works of art. When seen in an appropriate historical perspective, these are works which epitomize the design principles of a particular stage in the development of sculpture. Such pieces are more than usually successful expressions of an artistic ideal. Similarly, a sculpture which is the work of a master and which has the ability to document a phase or an aspect of the master's work can be entered on the National Register. Some of Rhode Island's sculpture meets this eligibility criterion.

Rhode Islanders are fortunate in that sculptures made by some of the greatest artists of the nineteenth and twentieth centuries ornament our town centers, parks, and streets. In Newport and Providence, especially, sculptures by John Quincy Adams Ward, Augustus Saint Gaudens, Auguste Bartholdi, John Massey Rhind, and Daniel Chester French, among others, are part of the public landscape. Apart from sculptures produced by such nationally recognized artists, regionally important artists and Rhode Island's own masters have produced

public sculpture which is notable for its quality, for example, William Clark Noble, whose *Channing* (1892) and *Soldiers and Sailors Monument* (1889) dignify the public places of Newport; Theodora A.R. Kitson, whose *Soldiers and Sailors Monument* (1901) and *Civil War Soldier* (1901) honor Union veterans and war dead from North Providence and West Warwick; Enid Yandell, whose *Bajnotti Fountain* (1899) is an important part of the landscape of Kennedy Plaza, among others. There are also examples of the works of several modern masters, such as Henry Moore, whose *Bridge-Prop* (1963) is located on the Brown University campus; Chaim Gross, whose *The Performers* (1969) is located at the University of Rhode Island; and Richard Fleischner, whose *Cow Island Project* (1977) is located at Roger Williams Park and whose *Sod Maze* (1974) is on the grounds of Chateau Sur Mer. Such works may be eligible for the National Register when they are fifty years old and when the context for understanding the work of the master has been sufficiently established, so that the place of the particular sculpture in the artist's lifetime of work can be appropriately evaluated.

Rhode Island's outdoor sculptures can illustrate aspects of the history of art. Most of the sculptures in this survey were, in fact, not controversial in either subject or mode of expression when they were created. While there are exceptional masterworks among them, most are quite conventional. For that very reason, they serve as illustrations of important patterns of art history. They demonstrate the social, stylistic, and iconographic ideals of their day, the technical capacities of their makers, the intellectual content, and the didactic capability of the public art of their era.

Rhode Island sculpture has particular importance in two aspects of art history—in the story of how sculpture is made and in the story of how sculpture is chosen and displayed for the public.

Rhode Island has a long history as a center for the creation of art. From the colony's earliest days when the division between craft and art had not yet crystallized, Rhode Island artists have been a significant part of the state's community life. In the eighteenth century stone carvers, silversmiths, and furniture makers created objects of use which were also objects of art. In the nineteenth and twentieth centuries, the state has been home to the Rhode Island School of Design, whose faculty and students have made it a lively center of artistic creation and study. Rhode Island's manufacturers and natural resources have also played a part in the making of art. The Gorham Manufacturing Company operated one of the largest American foundries; the Gorham plant in Providence cast bronze statues which are now located throughout the United States. Gorham was not only a fabricator of sculpture; the company also trained artists and commissioned and marketed their products. Indeed, several notable artists in the late nineteenth and early twentieth centuries created sculpture while under contract to or employed by Gorham. The granite quarries of Westerly have supplied handsome grey granite used as a material for some statues and as plinths for many more throughout the region. An association with the Gorham Company, with the granite industry of Westerly, or with the Rhode Island School of Design adds to the historic significance of many Rhode Island outdoor sculptures and should be considered when evaluating their eligibility for the National Register.

Rhode Island sculptures can also help to tell an important part of the story of how art has historically been chosen, bought, sold, and displayed. Some sculptures were created by government agencies and were, in effect, public works. They were often selected through competitions, sometimes by committees appointed by the General Assembly. Others are the product of private wealth put in the service, at least partially, of the public. Many more are a combination of both. The great war memorials (1871 and 1929) created after the Civil War and first World War in the state's capital city were sponsored and paid for by the state government. They are expressions of a widely-accepted public intent to honor the sacrifices of Rhode Islanders who served and died in

those wars. The smaller, more intimately scaled war memorials located in many town centers were often paid for by local fundraising campaigns, by veterans groups or their auxiliaries, and by popular subscriptions. They speak of a more personal and intimate pride in the service and loss of fellow townspeople who may have been known to those who shared the cost of their memorials.

Pawtucket's handsome *Freedom Arming the Patriot* (1896), for example, was commissioned by the Ladies Soldiers Memorial Association. The cost of East Providence's *Memorial to Bucklin Post* (1919) was paid by friends of a local post of the Grand Army of the Republic.

Public sculptures were sometimes commissioned by those who made their fortunes in the industries which fueled Rhode Island's growth in the late nineteenth century. Samuel P. Colt of Bristol, for example, who owned the National Rubber Company, purchased the great bronze bulls which form the *Bull Gate* at the entrance to his estate, as part of his plan to open his property to the public. Now marking the entrance to Colt State Park, the gates are inscribed: private property, public welcome. Caroline Hazard commissioned Daniel Chester French to create *The Weaver* (1919) as a memorial to her father and brothers, at the center of the village they had built at Peace Dale. Set among the village's public buildings, all of them gifts from Hazard's family to the town, *The Weaver* uses the weaving and spinning activities of the Hazard mill (just across the street) to create an allegorical drama of time and fate. Statues such as these were gifts to the public, gifts conditioned by the paternalism of their patrons toward their home towns, intended to impress and to edify as well as to delight.

In some cases, outdoor sculptures may be historically significant because they exemplify the historical use of art objects to display wealth or achieve status as, for example, when the owners of Newport's great summer houses imported European works of art to ornament their gardens and houses. The sculptures which ornament the gardens of The Elms in Newport, for example, speak to the cultural ambitions of coal magnate Edward Berwind as he and his architectural and artistic advisers created that great estate. If outdoor sculpture can illustrate an important trend in the historical creation or use of art, it may, like the sculpture of The Elms, be eligible for the National Register.

Among the outdoor sculptures recorded in this survey, many are already listed in the National Register, either individually or as part of registered historic districts. In the Inventory, sculptures already listed in the National Register are marked with an asterisk(*); those which are not listed but which appear to meet the registration requirements outlined here are marked with two asterisks(**). There may be other outdoor sculptures inadvertently omitted from the survey which could meet the registration requirements.

In communities which have their own local preservation programs, some sculptures may be included in locally designated historic districts. The advice of the community's historic district commission should be sought before any change is contemplated for these art works.

Inventory

The following inventory is a selective list of some of the sculptures located and recorded during the survey. Field notes about other works which were included in the survey but not described here may be seen by appointment at the office of the Rhode Island Historical Preservation & Heritage Commission.

This inventory is arranged alphabetically by town and city name. Where more than one work is included from a single community, they are arranged alphabetically by street name (except for Kennedy Plaza in Providence and college campuses and large public parks, which are included in the alphabet under their names).

Those pieces which are already listed in the National Register are marked with an asterisk (*); those which are not listed but which appear to meet the eligibility criteria for registration are marked with two asterisks (**).



BARRINGTON

*World War I Memorial

1921, Louis Leach

280 County Road, at Barrington Town Hall

This is a small round bronze relief in a large tablet, showing an infantryman and a sailor accompanied by Victory, who carries a wreath and a torch. It was cast by the Gorham Company and is set into a natural boulder surrounded by a small garden. The bronze tablet is divided between the image and the text, which lists Barrington citizens who served in the Great War. The size of the tablet, its straightforward images, and the decorative details (such as the curved top and the corner eagles) are similar to motifs on other Gorham memorial plaques of this era. Leach was a Massachusetts native who made a number of monuments and memorials; he specialized in relief sculptures. The memorial is listed in the National Register as a component of the Barrington Civic Center Historic District, which includes the Town Hall, an early cemetery, a library, and some smaller sculptures, all located along the crest of Prince's Hill.



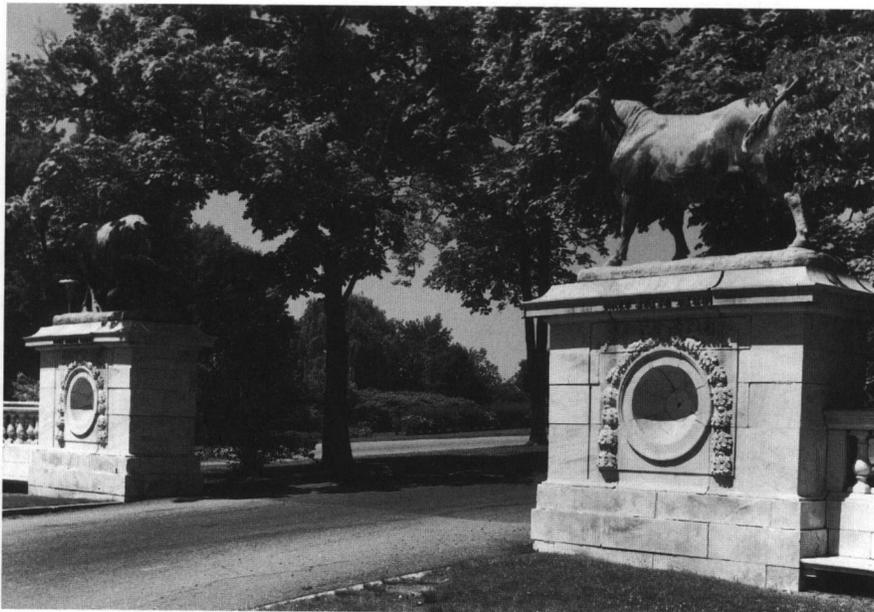
Virgin Mary

1903

Maple Avenue, at Holy Angels Church

A white marble statue of the Virgin Mary, arms upraised and a cloak falling from her shoulders. The statue is set in a fieldstone grotto, the Shrine of the Assumption (1960), located behind Holy Angels Church. The statue was purchased in 1960 and given to the church by the sons and daughters of Mr. and Mrs. Vincent Pezzullo. Holy Angels was organized in the early twentieth century to serve a growing community of Italian Americans who worked in the Barrington brick yards. The shrine and its statue are reminders of the importance of religious festivals to communities like this one, which, like others, celebrated its religious and cultural life in an annual fete; for the Italian settlement in Barrington, it was

the feast of the Assumption, marked by parades, a procession of the Virgin Mary's image, food stands, concerts, fireworks, and outdoor decorations. In the second half of the nineteenth century and the first half of the twentieth, Rhode Island became home to many communities of immigrants from southern and eastern Europe, Italians, Portuguese, Poles, and others. Along with their Catholic faith, they brought their tradition of the use of images in worship and introduced large numbers of religious statues to the landscape of Rhode Island. While most such statues are not sculptural masterworks, they are invested with religious and cultural meaning which has added a significant dimension to the state's outdoor sculpture.



BRISTOL

*Bull Gate

*Before 1865, Isidore Bonheur
Hope Street, at Colt State Park*

A pair of greater-than-life-size bronze bulls, mounted on white marble pedestals, the *Bull Gate* marks the entrance to Colt State Park. In the early twentieth century, the park was the country home of Samuel Pomeroy Colt, a Bristol manufacturer. His summer house, The Casino, has been demolished, but his barn still stands in the park. To mark the entry to his farm, Colt selected these bulls, sculpted by the French artist Isidore Bonheur (whose sister Rosa, the painter, is the better known member of the family) and cast by Val d'Onse in Paris. The bulls were apparently sculpted before 1865 since plaster models were exhibited in Paris in that year. The casting date of Colt's bulls is not known; they were installed and dedicated in 1913. Colt may have purchased or ordered them during a buying trip to Europe, or he may have bought them in New York. In any case, the bulls are among the best known and most loved of Rhode Island's outdoor sculptures, marking the entrance to a great estate which was always open to the public, even when it was Colt's private home, and which is now one of the most popular places in the state park system. The *Bull Gate* is listed in the National Register as a component of the Poppasquash Farms Historic District, which includes all of Colt State Park and additional properties as well.

*Soldiers and Sailors Monument

*1914, Henri Schonhardt
400 Hope Street, at Burnside Memorial Building*

Bristol's Civil War monument is located in front of Burnside Memorial, the town hall; two life-size bronze figures stand atop a large natural boulder. On the left is an infantryman, his rifle held low, with fixed bayonet. The sailor on the right steps forward, his sword raised and the flag in his hand unfurling. The statue was made by the Gorham Company; the two figures were cast separately, the sailor in June, the soldier in September, 1914. The dedication of the memorial took place in October, somewhat delayed by the difficulty of bringing the huge stone base from North Providence. Schonhardt was a Rhode Islander who had studied in France, a painter as well as a sculptor. The statue was commissioned by a local post of the Grand Army of the Republic, the largest organization of Civil War veterans. It was raised a full fifty years after the close of hostilities. The statue is listed on the National Register as part of the Bristol Waterfront Historic District, which includes the commercial and residential center of the town.



***Garden Figures at Linden Place**

*Shown: Apollo Belvedere
500 Hope Street*

The collection of sculpture at Linden Place includes a wide range of sizes and subjects. The collection dates from Samuel Pomeroy Colt's ownership in the early twentieth century of this notable Federal house. In 1905 Colt began making additions and changes to Linden Place and also began development of his farm north of the town center, now Colt State Park. He filled both the farm and the grounds of Linden Place with decorative sculpture,

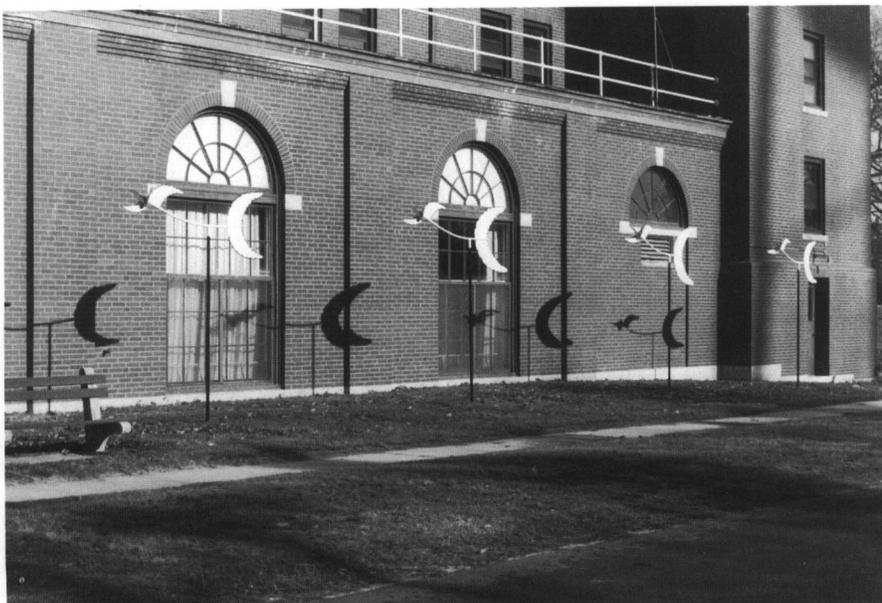
most of it imported from Europe. Today the Linden Place grounds are crowded with over two dozen works which Colt collected for the house and for the farm. A menagerie of fawns and boars accompany classical goddesses, cupids, and other Greek and Roman figures. They are like a catalogue of garden ornaments, typical of those that were popular among wealthy Americans furnishing their houses and gardens in a grandiose style at the turn of the century. Colt's *Apollo Belvedere* is typical of his collection. The Linden Place statue is a copy of a famous work which survived from classical antiquity and became a model of artistic mastery for several hundred years from the Renaissance into the nineteenth century. The *Apollo* was admired, studied, drawn, and copied by students for generations. While some of the Linden Place collection may have been acquired through auctions and dealers, most were cast or carved as mass-produced commodities by fabricators and foundries in Paris or workshops in Italy which specialized in this kind of material. Linden Place is now listed on the National Register; its collection of garden figures are located on the grounds and under cover in outbuildings as well.

BURRILLVILLE

Taking Flight

*1993, Jay Coogan
2090 Wallum Lake Road,
at Zambarano Memorial Hospital*

This work, three groups of various elements on the grounds of the state hospital, is constructed of painted stainless steel and aluminum. It depicts colorful flying creatures. Spinning atop their poles as they catch the breezes, they are reminiscent of garden ornaments and children's whirligigs, and are well matched to their park-like setting. This work was commissioned from Coogan, who teaches at the Rhode Island School of Design, as part of a Percent for Art program administered by the Rhode Island State Council on the Arts. Such programs mandate the addition of public art to publicly funded construction or renovation projects.





CENTRAL FALLS

**Soldiers Monument

1888, Emilio F. Piatti
978 Lonsdale Avenue,
in Moshassuck Cemetery

This monument shows a standing Union soldier on a short column; it is carved in a pink-beige granite. The soldier is in dress uniform and stands easy, his rifle butt set at his feet, as he contemplates the wreath of victory in his hands. He is raised above a base whose reliefs symbolize four branches of military service (infantry, cavalry, artillery, navy). The statue is set in a small urban cemetery. The monument was sponsored by a post of the Grand Army of the Republic, an organization of Civil War veterans. Its price, \$4000, was raised by popular subscription. The inscription describes the memorial as a tribute by the Town of Lincoln to its Civil War veterans—in 1888, Central Falls was still a village in Lincoln. This is a well executed version of a composition which was typical in its era. Piatti was a young sculptor, based in New York, when he made this statue. He had been an apprentice to Augustus Saint Gaudens and had studied with his father, also a sculptor, as well.



COVENTRY

World War II Memorial

1950, Albert C. Tickell
1075 Main Street, at Coventry Police Station

This is a great granite block, topped with a bronze bowl and a torch; the principal features are the large bronze plaques mounted on all four sides of the base, arranged formally, and each capped with a row of bronze stars and a diminutive eagle. As for many town-sponsored memorials for the second World War, Coventry's monument is primarily a posting of an honor roll, a list of those who served during the war, since the fashion of using



large-scale figurative sculpture for memorials had passed by the 1950s. Tickell, a sculptor associated with the Gorham Company, produced several other relief plaques in the same scale; an earlier one (1932) is located in the village of Peace Dale in South Kingstown.

CRANSTON

World War II Memorial

1946, Cranston Street
at Park and Phenix Avenues

This monument is a large stone marker with a bronze plaque which lists the names of veterans; it is topped by a large bronze eagle, wings outstretched and perched on a globe. Like the *Veterans Memorial Flagpole* on Park Avenue, this monument is the centerpiece of a small memorial plaza. The monument was cast by the Gorham Company and was commissioned by a branch of the Veterans of Foreign Wars; over 5000 people attended its dedication just over a year after the war ended.



Veterans Memorial Flagpole

1924, F.F. Ziegler
Park Avenue, at Pontiac Avenue
and Rolfe Street

The *Veterans Memorial Flagpole* has a triangular base, elaborated with classical swags and leaf patterns. Around its sides are two reliefs of standing soldiers and a text panel on the front, above which perches a large bronze eagle with wings held wide, hiding the junction where the flagpole rises out of the bronze base. The memorial was created by Gorham artist F.F. Ziegler and may have been a stock monument offered by the company. The monument honors veterans of the nation's wars since the American Revolution. It is surrounded by a small memorial plaza.



EAST GREENWICH

*World War I Memorial

1919, Louise Allen Hobbs
Main Street, at Courthouse Lane

This memorial is an inventive combination of full round sculpture, relief, and text plaque. The top half of a standing female figure projects boldly out of a bronze relief tablet inset into a granite base below. A classical sensibility is evident in this work—in the dress of the figure (who is a Roman Victory), in the garland of laurels which she holds, in the Roman numerals, and the geometry of the whole sculpture. But there is also a striking similarity between the female figure and a well known religious icon, the Madonna della Misericordia, who shelters her charges beneath her outstretched arms. The reverse side has a bronze tablet with the roll of honor. The artist, Louise Allen Hobbs, had studied at the Rhode Island School of Design. The memorial is located in front of the historic Kent County Courthouse, now home to East Greenwich town offices, in the center of the town's commercial district. The monument was dedicated on October 22, 1919. As in many small towns, dedication day was the occasion for elaborate exercises,

both celebratory and solemn. With the town's main street decorated "as never before" (according to a newspaper account), the day began with a parade, continued with the unveiling of the memorial, speeches by dignitaries, the presentation of a medal with the town seal to each returning veteran, taps for the town's five war dead, a banquet, and a ball. The memorial is listed in the National Register as a component of the East Greenwich Historic District, which includes the town's residential and commercial center.



EAST PROVIDENCE

**World War I Memorial

1927, Pietro Montana
Taunton Avenue, at Wheldon Street

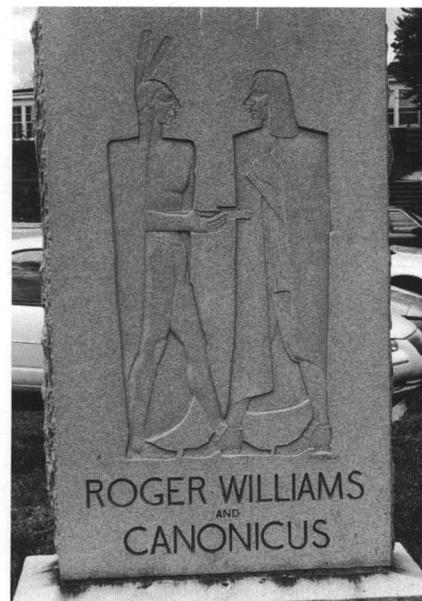
A larger-than-life-size bronze soldier is set on a granite base. Unlike other war monuments that show military figures in stock poses, this expressive figure stands as if he has just spontaneously risen from the heat of battle, with legs apart and athletic physique revealed by his torn uniform. Through posture and bulk the sculptor has given his figure monumentality, somewhat like Michelangelo's famous *David*, a reference which is underscored by this infantryman's oversized hands, one of which is dynamically half-clenched in tension, powerful musculature, and massive head with tousled hair. Relief plaques depicting battle scenes are mounted around the plinth. East Providence's memorial to the veterans of World War I stands in front of a school, now converted to housing, near the city's civic center. The artist, a painter as well as a sculptor, was born in Italy and studied at Cooper Union; he was working in New York when he modeled this soldier.



**Memorial to Bucklin Post No. 20

1919, Theodora A.R. Kitson
145 Taunton Avenue

The bronze infantryman strides in a relaxed pose atop a large natural boulder, with his rifle resting on his shoulder and his free hand grasping his belt. A large bronze tablet is set into the boulder. Commissioned by a local post of the Grand Army of the Republic, this is one of the state's last Civil War monuments. Originally sited in front of an earlier city hall which was destroyed in 1976, the *Memorial to Bucklin Post* is now set in a courtyard park near the present city hall. As with many other monuments, it has become a symbolic place around which later memorials like the plaques at the rear of its plaza have been installed. The artist sculpted the infantryman in 1901 and copyrighted her design; an earlier cast of the same sculpture is located in North Providence. Kitson was a Massachusetts native, the student (and later wife) of sculptor H. H. Kitson. Like many artists of her era, she had studied and worked in Paris.



JAMESTOWN

**Roger Williams and Canonicus

1940, John Carbone
East Shore Drive, at East Ferry

A large granite slab set at East Ferry, this monument depicts two figures carved in flat relief. The figures are highly stylized, strongly outlined, and smooth in surface. This is a good example of an Art Deco relief style, very rare for public monuments in this state. The memorial commemorates a meeting between Roger Williams, the founder of the Rhode Island colony, and Canonicus, the leader of the Narragansetts, during the 1630s. During this famous meeting Williams persuaded the Narragansetts not to ally themselves with the Pequot tribe in opposing white settlement. It is not clear that the meeting (which is described in Williams's correspondence) actually occurred on Conanicut Island, and, in fact, the monument was originally intended for another location in South Kingstown or North Kingstown. It was created for a program operated by the state's Office of Forests and Parks which commissioned markers depicting incidents related to the founding of Rhode Island. While the historical content, described on the reverse of the sculpture, may not be wholly reliable in its assertion that the meeting between the two great leaders took place here on the island, it is certainly true that Conanicut Island has been a place with special significance to the Narragansetts for many centuries.



LINCOLN

*Cartier Monument

1917-1918

School Street, near Main Street, Albion

This granite monument depicts a soldier in a formal stance, at attention, atop a base which is carved to represent rough blocks, decorated with reliefs of anchors, cannons, rifles, and an American flag. The monument was commissioned by the Jacques Cartier Society, as its inscription in both English and French attests. The monument commemorates the service of Albion residents in World War I, but its bilingual inscription is also a reminder of another aspect of its community's history: French Canadian heritage has been an important part of the history of the mill village of Albion. The *Cartier Monument* is listed in the National Register as a component of the Albion Historic District, which also includes the historic mills, houses, stores, churches, and bridges of this manufacturing village.



LITTLE COMPTON

*Henry Tillinghast Sisson Monument

1917, Henri Schonhardt

Little Compton Common, in Union Cemetery

A portrait in bronze, this statue shows a standing Sisson, wearing a long officer's coat, with both hands before him poised on the hilt of his saber. This is one of only a few Civil War statues in Rhode Island which depict a specific individual (the others include Launt Thompson's *Burnside* and Schonhardt's *The Scout*, both in Providence). The statue was commissioned from Henri Schonhardt, a Gorham Company artist, by both Rhode Island and Massachusetts. It commemorates a military incident of April, 1863, as Sisson led the Fifth Rhode Island Artillery Regiment. During action in Washington, North Carolina, two Massachusetts regiments were besieged by Confederate troops, until Sisson and the Fifth voluntarily went to their relief. As a tribute to their action, this statue was raised a few years after Sisson's death. A native of Little Compton, Henry Sisson became a mill superintendent for the large A. & W. Sprague textile manufacturing company after the war; he also served three terms as lieutenant governor of Rhode Island. The Sisson Monument is listed in the National Register as a component of the Little Compton Common Historic District, which encompasses the historic town center.



**The Rhode Island Red

1925, Henry L. Norton

Main Street, at Westport Harbor Road, Adamsville

A large bronze relief plaque, showing the profile of a larger-than-life-size chicken accompanied by a long text. The relief is set into a rough natural boulder which is built into a rustic stone wall in the village of Adamsville. The chicken portrayed here is the Rhode Island Red, a breed which was once an economically important component of the local poultry industry's production and, indeed, of the national and international poultry market as well. The bird was raised both for meat and eggs and is now Rhode Island's official state bird. Reds originated nearby at William Tripp's farm on Long Highway. The sculpture has wide appeal and is one of the best known in Rhode Island, perhaps because its homespun subject is portrayed in a medium ordinarily reserved for more solemn subjects. In any case, this chicken has real dignity as well as charm, even if its popularity is based less on its aesthetic merit than on its unlikely subject matter. The sculptor, Henry L. Norton, was from Winthrop, Massachusetts. The sculpture was commissioned by the Rhode Island Red Club, with contributions from breeders throughout the world.



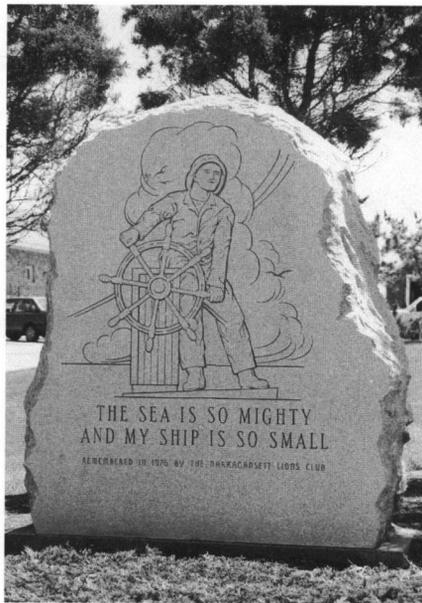
MIDDLETOWN

Varick Frisell Monument

c. 1932

Indian Avenue, St. Columba's Cemetery

While sculptures which mark graves were not ordinarily included in this survey, this one is included because it is a good, and rare, example of the Art Moderne style which is not otherwise well represented in Rhode Island sculpture. This is a double-sided rectangular relief carved in marble, with the clean, machine-edged geometries of its style. The image shows an arctic explorer being touched by an angel as one of her wings spreads over his head like a canopy; on the verso is a seated dog, head raised in a howl, in an arctic landscape of mountains, glaciers, and icebergs, with the sun's rays as a backdrop. Varick Frisell was a young movie director and producer who was sailing aboard the sealing ship *Viking* during a film project. He and about 20 others were killed when the ship exploded off the Newfoundland coast in March of 1931. His remarkable monument is set in a pastoral country churchyard. Its sculptor is not known.



NARRAGANSETT

Sea Memorial

1976

301 Great Island Road, at Galilee

For a state whose history, economy, and nickname are so inextricably tied to the sea, there are surprisingly few public sculptures dedicated to marine subjects in Rhode Island. This one, in the small fishing village of Galilee, was commissioned by the Narragansett Lions Club. It is directly inspired by the imagery and sentiments of the well-known civic sculpture *The Man at the Wheel*, in Gloucester, Massachusetts, with its helmsman looking out across the harbor. Here, instead of the full round, robust bronze figure, the image is incised into the rough-edged granite like a contemporary grave marker. The inscription reads: The sea is so mighty and my ship is so small. Galilee is an especially appropriate setting for the *Sea Memorial*—the fishing village here developed after the completion of the channel in the early twentieth century, and, unlike so many of the state's small ports, this one still has the aspect and feel of a working waterfront, with its wharves and piers, fishing shacks, and boat slips. Amid the liveliness and congestion of docks, buildings, and traffic, the *Sea Memorial* calls to mind the longstanding relationship of Rhode Islanders with the water.



**Roll of Honor

1950, Florence Brevoort Kane

Kingstown Road and Mathewson Street, Memorial Park

The Narragansett *Roll of Honor* is a three-part monument: a central, arch-topped bronze relief plaque, flanked by two rosters of World War II veterans. Each of the plaques is mounted on a concrete base. The central relief depicts a soldier, in helmet and boots, his rifle held ready in both hands. The monument was cast by the Gorham Company. The memorial is arranged as a screen wall around which other war memorials have subsequently been placed. Nearby is a diminutive bronze fountain with delightfully cavorting fishes, also by Kane. No longer functioning and very different from the solemn tone of the memorial, the fish fountain may have been moved from another location—it appears to have been intended for a more intimately scaled domestic setting. The two sculptures are set in Memorial Park, purchased by the town in 1931 and the location of the original Narragansett Casino which was destroyed in 1900. The park memorializes the town's veterans and the members of the Narragansett Pier Fire Department.



Enishkee Tompauog Narragansett

1982, Peter Toth

Kingstown Road, Sprague Memorial Park

A depiction in wood of a Native American. The work reflects Native American culture in its subject—a monumental, craggy-faced, feathered chief—but also in its form. Its columnar wooden shaft, stained a dark cedar color, recalls somewhat distantly the shape of totems from the northwest United States. The stonework of its base was done by contemporary Narragansett stoneworkers, a craft for which the tribe has long been noted. The work was dedicated in August, 1982, with a presentation ceremony in which members of the Narragansett tribe played major roles. This recent work is one of only a few public sculptures made of wood in the state. (One of the others, *Two Feathers*, located in front of the Barrington YMCA, also depicts a Native American theme.)



Canonchet

1977, R.K. Carsten

Ocean Road and Beach Street

A larger-than-life-size standing figure of the Narragansett sachem, this carved limestone figure is dressed in highly-detailed garb and is a bulky massive presence. The figure is wrapped in furs and carries pelts in his right hand. A tied bundle rests at his feet. The sculpture is sited in an isolated position on a broad lawn, on Ocean Road, near the U.S. Post Office.



NEW SHOREHAM

*Rebecca at the Well

1896

Ocean Avenue, at Pilot Hill Road and Spring Street

A cast-metal life-size figure of a classically draped standing woman; she clasps a water jug at her waist. Raised by the Womens Christian Temperance Union of Block Island, the statue was meant to improve not only the artistic sensibility of those who see it but their moral tone as well. In its subject and its inscription, the fountain suggests the virtue of temperance and the preference for water over all other drinks. The two spigots on either side of the tall base originally flowed with water, set at a convenient height for actual use. Temperance fountains providing public drinking water were fairly common in late nineteenth-century America, as the temperance movement gathered support. Block Island's fountain is one of only two such moralizing monuments remaining in the state; the other is in Pawtucket. Of the two, this is the more intact. Here the message is mixed with biblical allegory as both the text and the figure of Rebecca at the well clearly suggest that temperance is a virtue. The statue is listed in the National Register as part of the Old Harbor Historic District, which includes Block Island's town center and the surrounding neighborhood.



NEWPORT

****August Belmont**

*1910, John Quincy Adams Ward
and F. Herman Parker*

*Currently at the Engelhardt Sculpture Court,
Metropolitan Museum of Art, New York.
Lent by the City of Newport*

August Belmont, a New York banker, married into Rhode Island's Perry family and summered in Newport. This larger-than-life-size portrait was not completed until two decades after the financier's death in 1890. Ward too died before it was finished; his assistant Parker completed it. Ward knew Belmont well in life and also made his death mask as well as earlier bronze and marble portrait busts. The large

bronze depicts Belmont with life-like specificity, seated on a corner chair with a ball and claw foot. He is dressed in a fur-collared coat, with his gaiters (a spat-shoe combination) revealed beneath the trouser cuffs. His right hand clasps a pair of gloves while his left is raised to his bearded chin in a contemplative gesture. The statue has been in many locations since it was cast at the Gorham foundry. Montgomery Schuyler, the noted American art critic, wrote to Richard Morris Hunt's architectural firm advising that it be placed in the niche of the Belmont tomb (which the firm had designed in Island Cemetery) but that suggestion was rejected. It was kept at Belcourt, the Belmont family's house in Newport, during much of the early years of the century, until it was given in 1941 to the City of Newport by the Belmont family and installed on Washington Square. Although its ownership by the city had not changed, by the 1960s the statue had been moved to Island Cemetery. Here it was located so that the pensive Belmont sat contemplating his own tomb, a particularly moving context. In the mid-1980s, it was lent to the Metropolitan Museum of Art (New York) for its indoor American sculpture court. Arrangements are now underway to return the work to its home in Newport and to site it on city property at the southern end of Bellevue Avenue, near the site of Belmont's house. Although it may be the most peripatetic of Rhode Island's sculptures, it is strongly tied to Newport. Its return will provide a fitting close to its journeys and will continue the long association among the Belmont family, Ward, and the commissioning of public sculpture in Newport for many decades, from the Matthew C. Perry Monument of 1868 to the family civic gift in 1941.



***George Washington**

1788-91, *Jean Antoine Houdon*; cast, c.1932
50 Bellevue Avenue, at Redwood Library
and Athenaeum

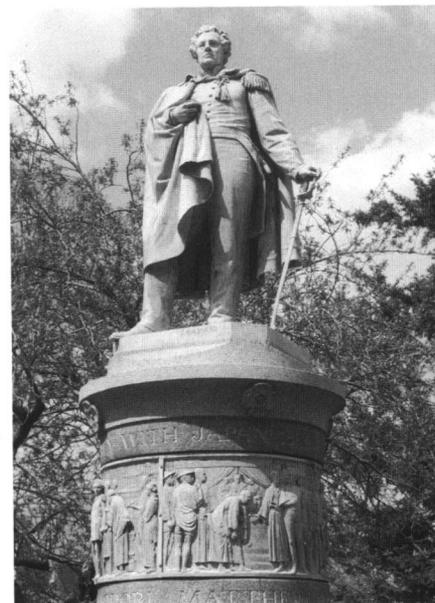
This is a 1930s bronze, cast by the Gorham Company and taken from an eighteenth-century portrait sculpture carved for the Virginia State Capitol in Richmond. Houdon was the preeminent French sculptor of his century, and the Newport statue is a bronze cast of his great masterwork. The original was commissioned by the state legislature of Virginia in 1784. Houdon traveled to Mount Vernon to do the studies for the portrait and then created the marble statue in his Paris studio. It shows a standing Washington, dressed in a simplified military uniform. The representation here is more realistic than later idealized depictions of Washington, but he is surrounded by symbolic objects. Washington leans against a fasces, a bundle of rods, among them an axe, the Roman symbol of authority, on which he has hung his sword. The plow behind him suggests his status as a civilian, called to military duty by national need and returning to his farm when

the battle is over. The plow is a powerful symbol, evocative of both biblical and Roman sources. It can be seen in another later Rhode Island sculpture, *Freedom Arming the Patriot*, located in Pawtucket, where a simple farmer is called from his plow to service. The Houdon marble has become an icon of American sculpture, easily recognized because so often reproduced and illustrated. It still stands in the rotunda of the Virginia State Capitol. The Newport *Washington* was cast by the Gorham Company which was authorized by the Virginia state legislature to make copies; for each copy made and sold, Gorham was to pay \$500 to Virginia's library fund. This cast was a gift to the Redwood Library from Roderick Terry. It is located directly in front of the library's facade, obscuring somewhat the view of one of Newport's most important buildings. Dating from 1748, the library is an outstanding Palladian building and one of America's oldest libraries. With its garden house and the *Washington*, it is listed in the National Register.

***Matthew Calbraith Perry**

1868, *John Quincy Adams Ward*, sculptor;
Richard Morris Hunt, architect
Bellevue Avenue, Touro Park

This is a larger-than-life-sized standing bronze portrait of Matthew Perry, brother of Oliver Hazard Perry. Sometimes called the "father of the steam navy," Matthew Perry is best known for his expedition of 1854-55 to Japan, when that country ended two centuries of isolation and was opened to trade. Perry's stately posture in this statue is derived from antique sources and conveys the dignity of both his naval rank and his diplomatic successes. The statue stands atop a stepped base and cylindrical shaft of Quincy granite designed by Hunt. The cylinder is wrapped with a belt of bronze relief plaques by Ward. The reliefs depict in journalistic detail specific episodes from



Perry's distinguished military career in Africa, Mexico, and of course, Japan. Ward, who had the pieces cast at the Wood Brothers Foundry in Philadelphia, may have modeled Perry's face after an earlier portrait bust by Erastus Dow Palmer made in 1859. The statue is a notable collaboration between Ward and Hunt, who were both in the early stages of what would be long careers, Ward as an important portrait sculptor, Hunt as an eminent architect, indeed the leader of architectural taste in late nineteenth-century Newport. Standing at the *Perry* monument, one may look across Bellevue Avenue to the Griswold House (now the home of the Newport Art Museum), the first of several large houses Hunt designed in Newport. *Perry* was partially a gift to Newport from August Belmont, a New York banker whose wife, Caroline, was the daughter of Matthew Perry. Ward would later make a life-size seated bronze of August Belmont, once located in Newport, now temporarily on loan to a museum in New York (see the first entry for Newport). The *Perry* statue is a component of the Newport Historic District and is listed in the National Register.



***Garden Figures at The Elms**

*Shown: Aphrodite
Bellevue Avenue, The Elms*

The Elms has many important sculptures on its grounds, more than any other historic house in Rhode Island. The house was designed by Horace Trumbauer and built for Edward Berwind, who made his fortune in Pennsylvania coal. The sculptures at The Elms are integral parts of an extensive and elaborate garden design. Many are inspired by classical, Renaissance, and Baroque European models, like the bronze *Le Furie di Atamenti* (1880, cast 1892) a convoluted group of wrestlers by the Italian sculptor Pio Fede, and the demure carved marble *Winged Female Nude* (c. 1905) by Mathurien Moreau. Others are more exotic in nature but still typical of grand garden ornaments, like the *Tiger and Tigress* pair (c. 1901) by Auguste Nicolas Cain which were copied from bronzes intended for the Tuilleries Gardens in Paris. These and the more than two dozen other examples of figurative and ornamental objects on the grounds of The Elms were meant to reinforce its image as a grand country villa in the European style. Of all the works at The Elms, none are as impressive as the *Apollo* and *Aphrodite* by Guillaume (II)

Coustou, a noted eighteenth-century French sculptor. These carved limestone relief groups, created around 1750, were imported by Berwind and his wife when they had their Newport villa and its gardens built at the beginning of the century. The statues depict dynamically posed monumental figures of the seated god and goddess, with their attendant cherubs and attributes. These two, whose gesture and scale suggest that they are meant to be seen as pendants, are located on either side of the garden entrance. Their siting is especially suitable for their character and for their history, since the two statues were originally created to flank the entrance to the grand salon at the Chateau d'Asniere, which was the architectural inspiration for Berwind's Newport house. The Elms is a remarkable assemblage of house, gardens, and sculptures and is listed in the National Register. The Elms is owned by the Preservation Society of Newport County.

Sod Maze 1974, *Richard Fleischner*
Bellevue Avenue, at Chateau Sur Mer

Concentric circles of raised earth covered with sod form a unicursal maze (with only one path). The low-lying configuration reads as an embossment on the lawn at the northwest corner of the Chateau Sur Mer grounds, providing both a visual accent and an informal diversion. Fleischner's maze meshes perfectly with its groomed surroundings, and, in fact, the tradition of such maze designs goes back at least to the Renaissance, with antecedents as early as the neolithic period. The *Sod Maze* was installed by Fleischner, a nationally known Providence-based artist who specializes in public monuments. It was commissioned privately as part of the 1974 Monumenta exhibition which brought sculptors and their works from all over the country to Newport, including such noted figures as Christo, Claes Oldenburg, George Rickey, and Alexander Libermann. Only this work, now maintained by the Preservation Society of Newport County, survives from that summer exhibition.



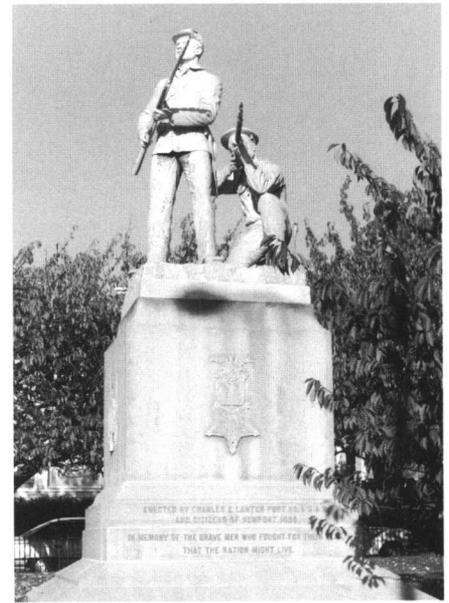


Alfred Gwynne Vanderbilt Memorial Fountain

1917, Eugene Morahan
Broadway

This is a classically inspired figurative bronze set atop a red Westerly granite bollard with a large fountain bowl. It originally included a Roman gladiator reining in two horses symbolizing the power of youth. The original design of this monument has been somewhat obscured by changes both to the work itself and to the site. Originally placed so that it could be a usable water fountain for both pedestrians and horses along a major thoroughfare in Newport, it now sits well back from the present roadway. Even worse, the sculpture has

been vandalized, and sections have been lost, including some ornamental details such as the bands with shell and dolphin motifs around the fountain bowl and the bronze lion heads which served as bubblers. While its domestic scale is better suited to a garden than a busy public roadside, the decorative unity of the work, even with the extensive losses, is still apparent. The fountain was commissioned from its New York sculptor as a memorial to a member of the Vanderbilt family who died when the *Lusitania* was sunk.



**Soldiers and Sailors Monument

1889, William Clarke Noble
Broadway, at Everett Street,
in Congdon Park

This is a two-figure bronze group, honoring veterans of the Civil War. It depicts both a soldier and a sailor, a format also favored by other towns which had a strong maritime history. The memorial is sited to take advantage of an angle in Broadway's path. The kneeling sailor aims his rifle straight down Broadway toward the harbor while his companion stands vigilant at his side. The bronze was cast at Henry Bonnard Foundry in New York. It sits atop a massive granite base, cut by a local stonemason, which elevates the group well above street level so that it can be seen above the street traffic of Broadway. With this dynamic pair, the sculptor uses the action of combat to convey the bravery of veterans. The memorial was sponsored by a local post of Grand Army of the Republic, a national organization of Civil War veterans. The artist was a Maine native who had studied in London and lived in Washington, D.C. and in Newport for a time. In addition to sculpture, he also designed coinage for several Latin American countries.

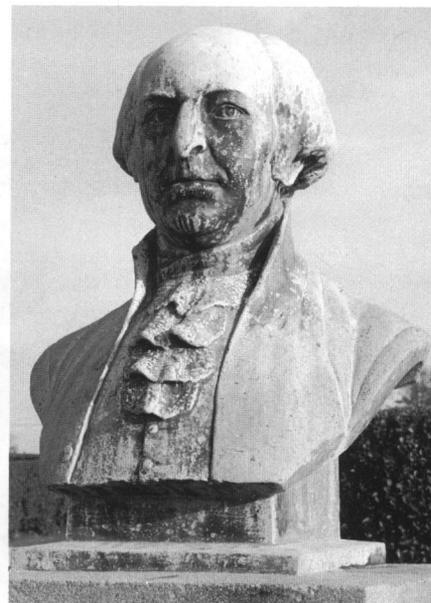


****Victory**

1923, Christian Peterson
Broadway, in Equality Park

Newport's monument to the veterans of the Spanish-American War depicts a classically draped female figure, her back against a granite base. The figure's foot is set on a Medusa head, symbolizing military conquest over oppression. A sword, now missing, was outstretched in her right hand. Her left hand holds overhead a laurel sprig, the ancient Greek symbol of victory. There is a fierceness in the face and the posture of the figure that gives it a sense of

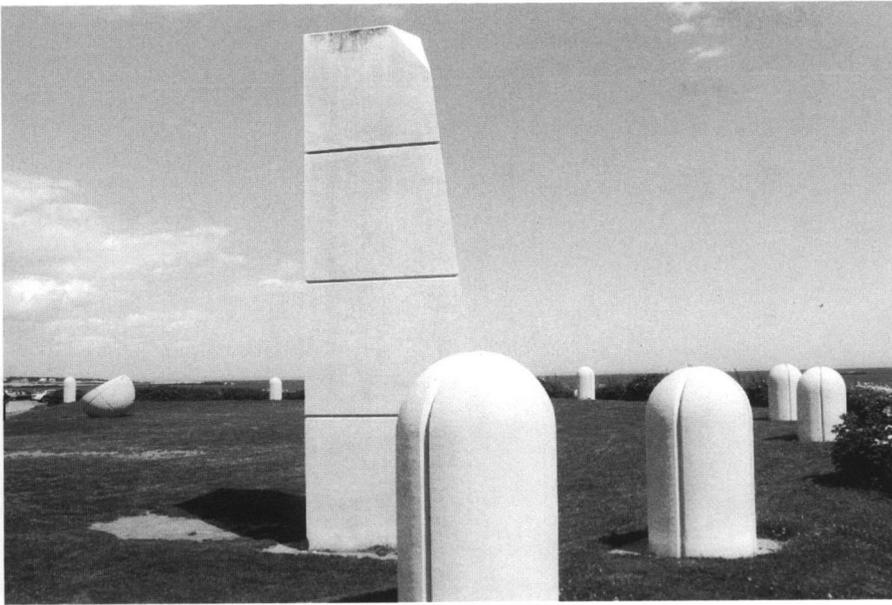
fortitude and power, although it is only slightly larger than life-sized. The plaque describes the Spanish-American War as "a brief war but one where results were many, startling and of world-wide meaning." The small triangular urban park where the statue is located is traditionally associated with one of the earliest acts of rebellion during the American Revolution, the burning of the boats of the British sloop *H.M.S. Liberty*.



***John Adams**

1934, Gerald Brooks Denison
Fort Adams Road, Fort Adams

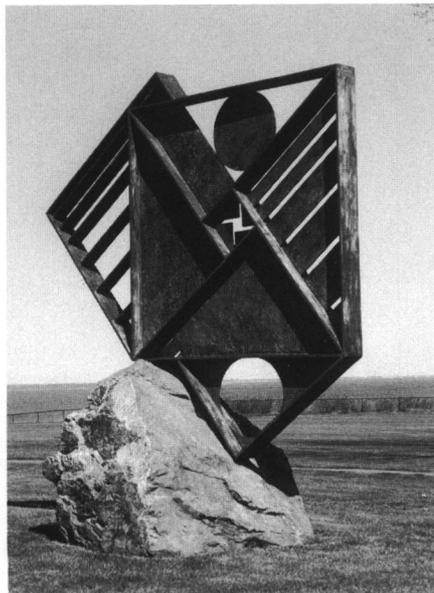
This is a bronze bust of the second president of the United States which overlooks Veterans Cemetery and Narragansett Bay. *Adams* is set on a short brick base with a plaque carved by Newport stonecarver John Howard Benson. Cast by the Gorham Company, the statue was originally sponsored by the federal Public Works of Art program and was located on a larger base, on the other side of Fort Adams facing Brenton's Cove. The straightforward demeanor and bust-length format of the statue are in keeping with eighteenth-century portrait sculpture, and the sitter's age, hair and costuming suggest a mature presidential mien. The memorial was originally conceived by Captain Elliott R. Thorpe, adjutant at Fort Adams in the early 1930s. It recalls the namesake of the great fortification which has guarded the entrance to Narragansett Bay since the eighteenth century. The sculpture was dedicated in August, 1934. *Newport Mercury* described the elaborate exercises: Governor Theodore Francis Green delivered a "scholarly address" on the life and character of Adams; Mayor Mortimer Sullivan of Newport gave a "detailed historical resume" of the fort; the statue was unveiled by Charles Francis Adams, a descendent of Adams. Fort Adams, with this statue, is listed on the National Register.



Monument to the Portuguese Explorers
1988, *Charters de Almeida*, sculptor;
Joao Santa Rita, architect
Ocean Drive, Brenton Point State Park

This is an abstract work located on state-owned parkland overlooking the dramatic Atlantic shoreline. Perhaps influenced by minimalist sculpture of the 1960s, this monument is designed in the geometry of a compass. The piece consists of three elements: a tall vertical marker, a truncated sphere (which may represent a sextant) and a set of thirteen granite cylinders placed at irregular

intervals in a circular boundary. The sculpture was a private gift created under the auspices of the Portuguese Cultural Foundation of Rhode Island. Its site, while appropriate to the ocean-going explorers who are commemorated, also unfortunately interrupts one of the most important Rhode Island landscapes, the winding path of Ocean Drive as it follows the Newport coast.



The Vision of Pythagoras
1993, *William Paul Haas*
Salve Regina University

An abstract work of triangles, squares and circles cast in bronze, this sculpture illustrates the Pythagorean theorem. A didactic work, it depends upon the synthesis of that image with a lengthy text to communicate its message about the universal truths of the physical world and their philosophical link to intellectual and spiritual pursuits. It was fabricated at the Paul King Foundry in Johnston, Rhode Island.



***William Ellery Channing**
1892, *William Clarke Noble*
Pelham Street, Touro Park

Located in Touro Park, this full-length standing bronze figure is a memorial to the famed minister and theologian in his native city. The work was cast at the Bonnard Foundry in New York and commissioned by William G. Weld of Boston. Created by Noble, another Newporter who had already gained local note for his *Soldiers and Sailors Monument*, the figure is dressed in contemporary clothes, but the pose of the solemn-faced clergyman, with upraised right arm, is clearly derived from Roman imperial sculpture. The founder of Unitarianism, Channing was born in Newport, though his career is largely associated with Massachusetts. A participant in the theological changes of his day, Channing was noted as a writer, speaker, and anti-slavery activist. The statue is the second memorial in Newport to the minister; the bronze figure faces the Channing Memorial Church (1880) on Pelham Street. The *Channing* is part of the Newport Historic District and is listed on the National Register.

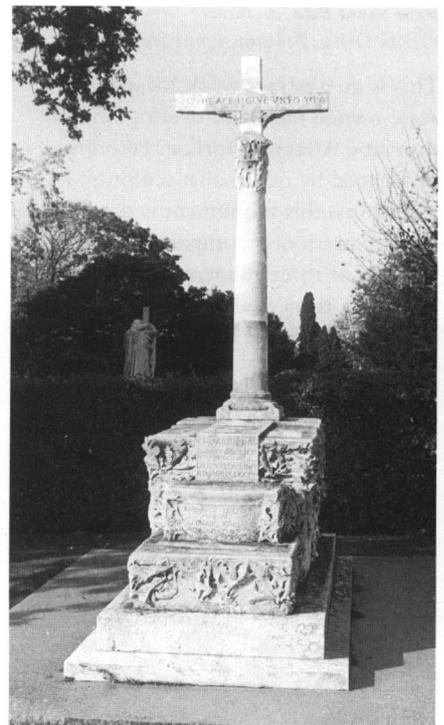


The Hurdy Gurdy and The Wave
1981 and 1983, Kay Worden
Thames Street

Two popular sculptures sited in the congested waterfront area are easily recognized, representational images created by an artist from Jamestown. *The Hurdy Gurdy* shows an old organ grinder and his monkey, complete with begging cup. *The Wave* depicts a diver just entering the cresting swell of a wave with only his two feet left exposed (these are often covered with socks donated by passersby). Both works were cast by the Paul King Foundry in Johnston. Like so many public sculptures, these are private commissions placed in public spaces, here intended to provide decorative entertainment rather than commemoration or inspiration.

***King Family Tomb**
1877-79, Augustus Saint Gaudens, with
John La Farge
Warner Street, Island Cemetery

This is a large five-step limestone sarcophagus surmounted by a cross (which has been truncated from its original height) and is one of the earliest sculptures by Augustus Saint Gaudens. It was commissioned by a member of a Newport family, Mary Augusta Le Roy King, widow of Edward King. Saint Gaudens was brought into the commission by his friend the Newport artist John LaFarge. It seems likely that Saint Gaudens designed the low, subtle foliate reliefs of oakleaf clusters and acorns which adorn the three top steps of the tomb. Some of the carving may have been carried out in Paris. Island Cemetery, a uniquely significant grouping of historically and artistically significant gravestones, is listed in the National Register.





*** Ann Maria Smith Tomb**

1886-87, Augustus Saint Gaudens, possibly with collaboration of Louis Saint Gaudens
Warner Street, Island Cemetery

The Smith Tomb depicts a winged female figure, draped in a classically inspired robe gathered at the waist. This image is one that the master of late nineteenth-century sculpture, Augustus Saint Gaudens, returned to a number of times in different media over the course of his career; the figure was later known as Amor Caritas. In this early, life-size version, the delicate folds of the garment, the upraised arms and feathered wings and the tendrils of twisted vines which girdle both the figure and the stele against which she stands, give the figure a lifelike presence. The tomb was created for the daughter of Alfred Smith, a Newport real estate developer. The signature on the work, now almost illegible due to weathering, could be that of L. Saint Gaudens, Augustus's brother, who may have assisted him in carving this work. As part of Island Cemetery, the Smith Tomb is listed in the National Register.



***Oliver Hazard Perry**

1884, William Green Turner
Washington Square, Eisenhower Park

Facing Long Wharf and Narragansett Bay, this life-size standing bronze portrait is one of Rhode Island's most dramatic public sculptures. The artist illustrates the defining moment of young Perry's life, during the battle with the British fleet on Lake Erie in the War of 1812. Perry commanded a small fleet whose mission was to clear British shipping from Lake Erie. In his most famous battle, in September, 1813, Perry engaged the larger and more numerous enemy ships. It was a particularly important engagement for Rhode Island—fully one-quarter of Perry's sailors and four of his ten captains were Rhode Islanders. Perry's own ship, *Lawrence*, was so badly damaged he had to leave it and transfer his command to *Niagra*, carrying with him the famous flag with the motto, "Don't give up the Ship." The sculptor shows Perry at that moment, the flag still furled and slung under his shoulder. The American fleet defeated the British, as Perry reported to the President:



***Major General Comte Jean de Rochambeau**

1933, J.J. Ferrand Hamar
Wellington Avenue, King Park

This is a large standing bronze portrait of a French hero of the American Revolution who has particular significance for Newport. Rochambeau had arrived in the city in July, 1780, and remained until the spring of 1781. The statue was originally sited at Vanderbilt Circle on Broadway. It was later part of a plan for a larger harborfront monument installation. When the plans for the harborfront site never fully materialized, *Rochambeau* was relocated to this more historically appropriate setting. He is shown gesturing to his troops near the spot where they first set foot on American soil during the American Revolution. While somewhat predictable in its conventional pose, the sculpture has an impressive monumentality, created partly by its siting and the nearby tapering pyramidal torchere base. There are other versions of this *Rochambeau* sculpture by Hamar: one at Lafayette Park (1902) in Washington D.C. and another in Paris. Commissioned through the instigation of O.H.P. Belmont, whose family was involved in the patronage of other nineteenth-century civic monuments in Newport, the work was a gift of A. Kingsley Macomber of Paris. The statue was designed and cast in Paris. The accompanying bronze plaques were created here in Rhode Island by Albert C. Tickell of Warwick, an artist often associated with the Gorham Company.

"We have met the enemy and they are ours." While less well known today, this gripping episode would have been familiar to most Newporters in the 1880s. Perry was a Newport resident, and his great battle caught the imagination of the city. The artist surely knew that residents of the seaport, even two or three generations after the battle, would recognize the moment depicted. Unlike the dignified ambassadorial stance used by John Quincy Adams Ward for his 1868 statue of Oliver's brother Matthew, the young Oliver Perry is represented in dynamic torsion, in the midst of battle, with a massive block and a curl of line at his feet, and wind-tousled hair. The lively surfaces of the bronze create movement and heighten the drama of the work. Half the cost of the statue (which was fabricated and cast in Florence where Turner, a Newport native, resided for over thirty years) was donated by the Rhode Island General Assembly, and the remainder was raised by the city of Newport and voluntary subscriptions. Perry's monument and the buildings which surround Washington Square, are part of the Newport Historic District, listed on the National Register.



NORTH KINGSTOWN

Civil War Monument

1912

Town Hall at 80 Boston Neck Road

This is a nearly life-size figure of a standing Union soldier leaning on his rifle. It is typical of mass-produced cast-metal sculptures commemorating the Civil War and was produced by J. W. Fiske, a New York foundry. The North Kingstown statue is a good example of the work produced during the decades when the technology of iron and alloy casting made it feasible for smaller communities across the country to commemorate their war veterans by purchasing such relatively inexpensive sculpture. Probably bought from a catalogue, the finished memorial was assembled from modular parts bolted together. Commissioned by a local organization, it was an economical way for a small town to remember its war dead in a way which also ornamented the grounds of the town's main government building. Unfortunately, the infantryman is not well preserved: his rifle strap was recently replaced by a modern clamp, rust is showing at the junction of pedestal sections, and the entire sculpture has been painted in a metallic silver color.

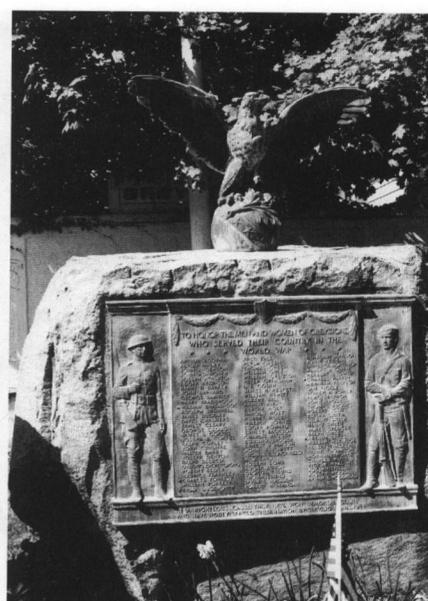
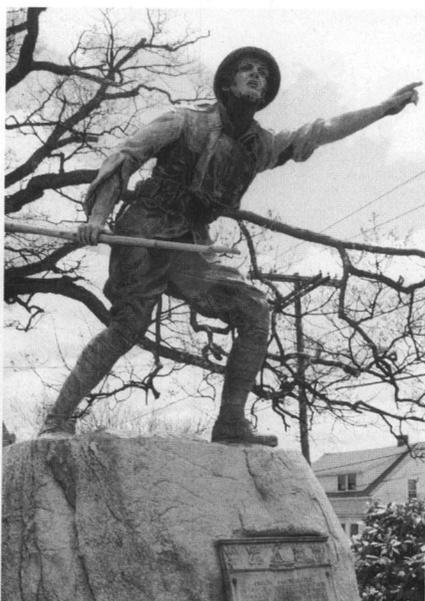


**Sea Bee

1969, fabricated by the U.S. Navy Sea Bees;
designed, c.1942, F.J.Iafrate
Quonset Point/Davisville

One of the best known and most beloved of Rhode Island's public sculptures is the Sea Bee, a welded sheet metal bee, painted in vivid colors, once set at the entrance to the former Davisville Construction Battalion Center. A great grimacing creature, the bee is presented in flight and ready for action, carrying (in his six Mickey Mouse-gloved hands) a gun, wrenches, and hammers. This logo-like cartoon character is the emblem of the U.S. Navy's Construction Battalions. The *Sea Bee* was fabricated in 1969 by CB metalsmiths in Gulfport, Mississippi, shipped to this location, and painted on site. The pugnacious and determined *Sea Bee* has been an important part of R.I. life for many years. The Construction Battalion Center at Davisville was an outgrowth of the Quonset Point Naval Air Station, begun in 1939 during the build-up which preceded U.S. entry into the World War. After passage of the Lend Lease Act in 1941, Quonset became a base of operations for Navy civilian contractors who were building bases for Great Britain. As large amounts of materiel were being designed, fabricated, packaged, and stored, the contractors' operation became too big for Quonset, and in 1942 an adjacent tract was designated as the Davisville Advanced Base Depot. When the construction of overseas bases grew too dangerous for civilian

contractors, the U.S. military construction units, the most famous of which were the Navy's Sea Bees. One of the first groups of Sea Bees was sent to Quonset for training in January, 1942; by June, the training operation was shifted to Davisville and soon a 15,000-man camp was in operation. Davisville was a Sea Bee base from then until its closing. The new construction unit needed a distinctive emblem, and civilian draftsman Frank J. Iafrate was asked to design an insignia. A cartoon character was suggested—an animal known for behaviors appropriate to military construction. A beaver was considered for its industriousness and building skills but was rejected as too peaceful. The bee was finally chosen for its building skill, social organization, and aggressiveness. The title "Sea Bees" was coined to go with Iafrate's fighting bee, and the official name of the units—Construction Regiments—was changed by the Navy to Construction Battalions. The name and the emblem were officially adopted in March, 1942. They were perfect for their purpose and became known throughout the world. There were many cartoon character emblems used by military units in World War II, but none achieved the fame or familiarity of the *Sea Bee*. The Davisville *Sea Bee* is one of the few large scale civic sculptures of an anthropomorphic insect anywhere in the country, although Rhode Island does have another one, even larger than the bee, a big blue bug which serves as a commercial sign in Providence.



NORTH PROVIDENCE

**Soldiers and Sailors Monument

1901, Theodora A.R. Kitson
Fruit Hill Avenue, at Olney Avenue

A life-size bronze Union soldier, his rifle over his shoulder, stands on a rough granite base. The soldier is accurately rendered in striding, relaxed posture, his clothing and equipment well observed and depicted. The statue was a gift to the Town of North Providence from Daniel Wanton Lyman, the industrialist. *Soldiers and Sailors Monument* was cast by the Gorham Company. Kitson was one of the best known of the several woman sculptors associated with Gorham; her assistants in the work on this statue were Lilian R. Parrot and Annie E. Ogden. A later (1919) cast of the same statue is located in East Providence.

**On to Victory

1919, John G. Hardy
1964 Smith Street

This dynamic and expressive bronze figure represents a World War I doughboy going "over the top," emerging from the trenches, arms extended. The life-size figure stands on a large fieldstone boulder, said to have been moved from the Angell Farm in Johnston several miles away. It was cast at the Gorham Company's foundry. There is a relief plaque set in the base; it shows a more formal image, a formation of marching soldiers with a classical Victory in their midst.

**Veterans Monument

1923, F.F. Ziegler
Waterman and Greystone Avenues

The memorial to veterans of the first World War from Greystone village is a large rectangular relief plaque mounted on a granite base. A soldier and a sailor in shallow relief frame a tribute to the veterans and a list of their names. The whole is surmounted by an eagle with outstretched wings set atop a sphere. Since North Providence, like so many current Rhode Island municipalities, is an aggregate of smaller villages, this Gorham-produced monument dedicated to the veterans of World War I, does not duplicate the *On to Victory* sculpture but instead was specifically commissioned to honor the soldiers and sailors from the Greystone area. Instead of one monumental figure, this memorial uses another format typical for its era, being composed of smaller elements arranged in an architectural setting. The relief plaques here, with minor changes, are similar to those found on a third memorial in Marieville, another village in North Providence.



NORTH SMITHFIELD

Untitled

1989, William P. Haas
Douglas Pike, at Bryant College

This is an abstract cast-metal work set on a stone base. It is roughly oval in shape with a central opening which contains a tablet with cuneiform writing. A separate tablet explains the intention of this didactic work: it documents the common history of culture and commerce, cites the ancient pedigree of business ethics, and enjoins the “leaders of the business world” to “remember their responsibility to understand the past and to preserve its rich heritage.” The sculptor is William P. Haas, a faculty member at Bryant College. His other large sculptures (in Newport, for example) are often similarly invested with philosophical and historical meaning. The work was cast at the King Foundry in Johnston, a facility often used by contemporary Rhode Island artists.



PAWTUCKET

Veterans Memorial Fountain

1950, Lawrence W. Corrente, and other members of Pawtucket Parks Department
Armistice Boulevard, Slater Park

This is a monumental cast-concrete scallop shell. When it was dedicated just after Independence Day, 1950, in honor of World War II veterans, the shell was part of a fountain in front of the Pawtucket City Hall. It is not clear if the significance of the scallop shell as a symbol for pilgrims and crusaders was part of its originally intended meaning. The shell was repaired and moved in 1991 to its present site.

*The Hiker

1904, dedicated 1922, Allen G. Newman
Exchange Street, at Cottage Street,
Grove Street Park

A life-size bronze figure of an infantryman, standing in a relaxed slouch, his hat at a rakish angle. *The Hiker* memorializes the service of Blackstone Valley veterans in the Spanish-American War, the Philippines Insurrection, and a relief expedition to China. The statue was purchased by a Blackstone Valley unit of United Spanish War Veterans and dedicated in 1922. *The Hiker* is one of several casts of the same sculpture used in monuments throughout the state—there are at least three Newman *Hikers* in Rhode Island, one in Westerly and one in Woonsocket, as well as the Pawtucket version. There was a fourth, in the North Burial Ground in Providence, but it has been destroyed; the *Hiker* still located in downtown Providence is by another artist. The Newman figure was copyrighted by the sculptor in 1904, and was evidently marketed and sold for many years after, since eighteen years had passed by the time the Pawtucket statue was installed. *The Hiker* was cast at the Jonathan Williams Foundry in New York. It is listed on the National Register of Historic Places as a component of the Quality Hill Historic District, which includes much of the nearby late-nineteenth and early twentieth-century neighborhood.



Cogswell Fountain

1880

Main Street

The fountain is a columnar granite shaft with a four-foot bronze heron on top. The column is decorated with images of water-related animals, as well as dogs, cats, and horses around the lower basins where domestic animals could once have been watered. *Cogswell Fountain* no longer functions. It was moved from its original site in Hodgson Park to Oak Grove Cemetery, and in 1991 it was returned close to its original location in downtown Pawtucket. The original heron was replaced with one cast by Sciolto Monuments. *Cogswell Fountain* is one of only two temperance fountains

in the state (the other is on Block Island). This genre of public sculpture was popularized in the late nineteenth century through examples at large fairs like the Philadelphia Centennial Exposition and was designed to encourage the replacement of alcoholic beverages with water. Pawtucket's fountain was the gift of Henry D. Cogswell. A Connecticut native, Cogswell worked as a mill hand in Central Falls in the 1840s before he apprenticed as a dentist and opened his practice in Providence. He joined the 1848 gold rush to California and settled in San Francisco where he

made millions in real estate, mining, and several inventions in dentistry. His fortune and energy were devoted to the cause of temperance. He designed over a dozen elaborate fountains and gave them to cities in California, New York, Massachusetts, and Connecticut. The fountains, like this one, often feature a water bird as the central image. The Cogswell fountains were often unpopular, and several were destroyed by angry mobs who resented their moralizing message. In Boston the installation of a Cogswell fountain caused such an uproar that the city established a special commission in 1890 to approve all future public sculpture. The *Cogswell Fountain* in Pawtucket includes not only a temperance message, but other advice from the donor as well, in inscriptions on the base: "Never leave your work for others to do" and "Indefatigable perseverance with patient industry leads to fortune, idleness and dissipation to poverty." Only a few of the Cogswell fountains are still extant; there is another good example in Washington, D.C.



***Samuel Collyer Memorial**

1890, Charles Dowler
Main Street and Mineral Spring Avenue,
Collyer Park

This is a standing bronze figure of Samuel Collyer, rather stiff in bearing. He is dressed in a fire fighter's coat and hat and carries a horn. The memorial was raised to the memory of Collyer, a fire engineer in Pawtucket who died in an accident when his horse-drawn engine overturned while speeding toward a fire. The event is depicted on a bronze plaque on the monument. The statue was cast at Bureau Bros Bronze Founders in Philadelphia. The *Collyer Memorial* is set on a high base of granite at a busy intersection on Mineral Spring Avenue. The statue is the work of Charles Dowler, an English immigrant who came to Rhode Island in 1863 and worked as a gunsmith. At war's end, he became a sculptor and, later, a painter. There are other similar standing figures by Dowler carved in wood. In the Providence city directory, Dowler is listed at the turn of the century as a designer of interior and exterior decorations, models for monumental work, and patterns for jewelry. The elaborate little house which he built and decorated for himself still stands in Providence on Smith Hill. *Collyer Memorial* was listed in the National Register in 1983.

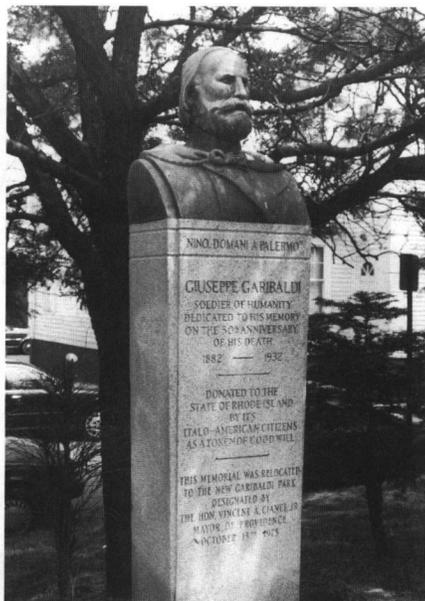


****Freedom Arming the Patriot**

1896, W. Granville Hastings
Park Place, Wilkinson Park

This is a dynamically composed bronze group, portraying a young farmer dressed in his realistic work clothes and a female figure. The woman wears classical robes and the Phrygian cap which identifies her as the embodiment of freedom. The farmer leaves his plow and accepts a sword from the hand of Freedom. Compared with many other Civil War memorials, the monument is innovative in its form—instead of stiff figures in standard military dress, the sculptor uses the posture and detailing of the two figures to create an active composition, a decisive moment in time caught forever in the metal. The sculpture depicts an ancient theme, the

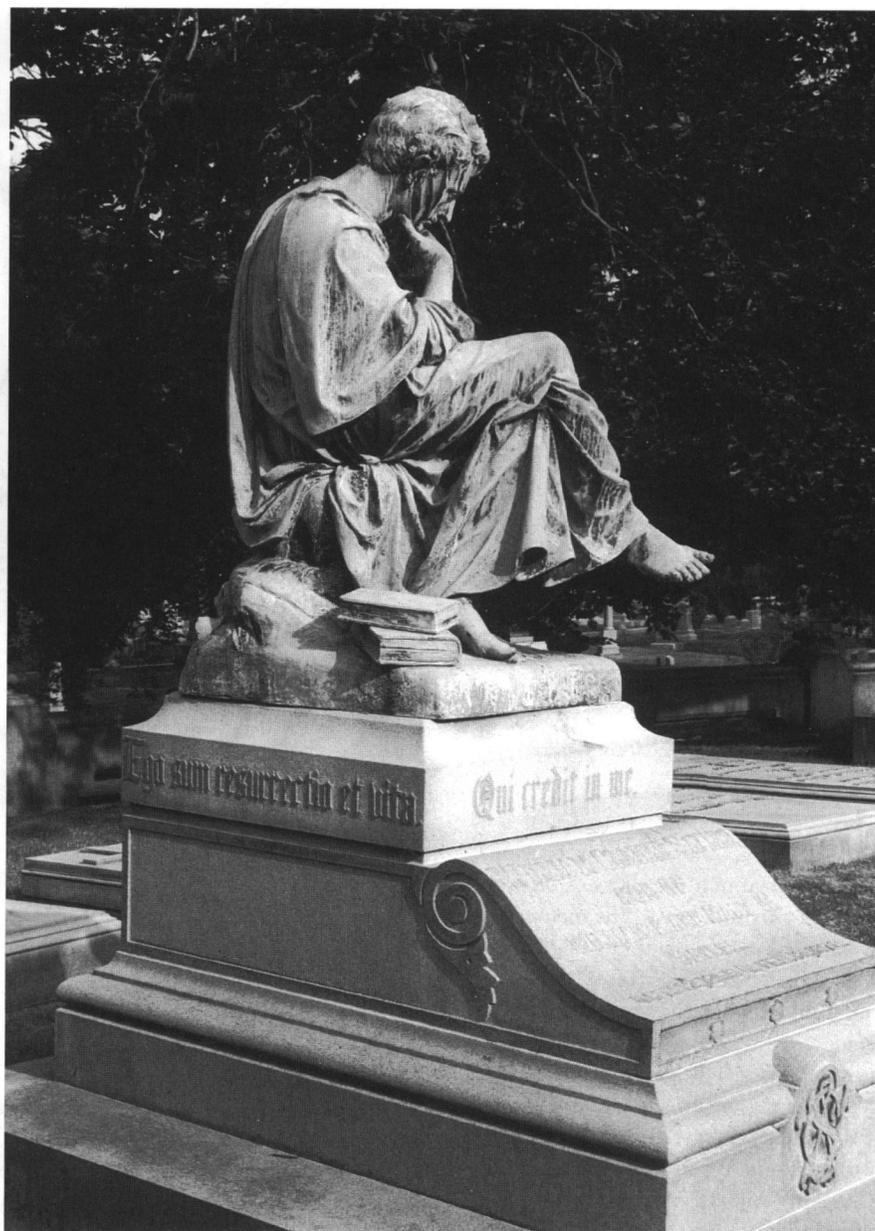
young man called from his plow to serve the nation in time of need, and transforms the theme into a contemporary parable. The dynamism and activity of this sculpture is characteristic of the figurative sculpture of the early twentieth century. Even the form of its base, with its stepped arms extending out and forward from the statue and which reaches a crescendo at the sculpture group, adds to the lively drama of this presentation. Some of the original ornaments, including elaborate bronze lamps, are now missing. The statue is sometimes called the Ladies Soldiers Memorial, a reference to the association of women by the same name which raised the funds for its creation. It was cast at the Gorham foundry.



PROVIDENCE

****Giuseppe Garibaldi**
1932, *Filippo T. Sgarlato*,
also known as *F.T. Scarlata*
Atwells Avenue, Garibaldi Park

This is a bronze bust-length portrait of Garibaldi, a romantically heroic image, with its flowing beard and forceful gaze. He wears a Phrygian cap, symbolizing the ideal of freedom. The statue was commissioned on the fiftieth anniversary of Garibaldi's death and was a gift to the state from an Italian American citizens group. The sculptor was Italian; the bust was cast at the Cellini Bronze Works in New York. This statue has had a peripatetic history. At first refused by the Board of Park Commissioners for a site adjacent to Union Station, the gift was accepted by Governor Norman Case and was installed on July 4, 1932, at the Rhode Island College of Education, later the University of Rhode Island's Providence campus on Promenade Street. In 1975, as part of an urban redevelopment project, it was moved again, this time to a new park at the downtown entrance to the historic Italian American neighborhood of Federal Hill, and provided with a new base. As with several other monuments sponsored by ethnic communities in Rhode Island, the Garibaldi is a representation of the Italian community's hard-won participation in public life.



Swan Point Cemetery
Shown: William Clark Sayles Monument
1878, *H. Bearer*
Blackstone Boulevard

The selection of *Garibaldi* as a subject parallels the choice by other groups to depict the heroes of their homelands. Garibaldi is, of course, the central figure of nineteenth-century Italian unification and nationalism. Nearby, opposite Mount Carmel Church, stands another portrait, this one carved in stone but wooden in effect, of a noted pastor, Monsignor Galliano J. Cavallaro.

This is the state's grandest picturesque cemetery, with scores of sculptural markers from the mid-nineteenth century to the present. Although few have the artistic pedigree of the best of Newport's grave markers, there are many stones and sculptures of exceptional quality and unique composition dispersed over the grounds. For students of landscape and cemetery planning, Swan Point's ensemble of funerary markers and its bucolic setting is more significant than any single sculpture within its grounds. Many of the



markers are in the catafalque form (a coffin-shaped arrangement) combined with carved ornamentation, such as the handsome *Col. John S. Slocum Monument* (1861) erected in memory of a casualty of Bull Run; it is draped with carved flag, cap, gloves and sword in granite. The *Rosa Anne Grosvenor Monument* (1872), by Casoni & Isola of New York, is another fine example, with its floral garlands in white marble. There are figurative works as well, some standing as a kind of paternal guardian for an entire family, like the *Carpenter Monument* (c.1870s?) with its bearded male figure dressed in a long coat and set on a classically detailed base. And there are individual monuments within family burial plots like the bronze contemplative youth in classical robe holding a book depicted in the *William Clark Sayles Monument* (1878) by H. Baerer. Swan Point Cemetery is listed in the National Register of Historic Places for the character and quality of its historic landscape and its markers.

****The Spirit of Youth**

1933, *Gail Sherman Corbett*
Blackstone Boulevard

This is a standing bronze figure of a young woman, dressed in classical robes, seen in mid-stride, her long hair and clothing moving in a breeze. Corbett, the sculptor, was one of a number of women artists working in New York in the 1920s and 30s. Her sculpture was commissioned by Mr. and Mrs. A. Foster Hunt as a memorial to Mrs. Hunt's daughter, Constance Witherby, who died young. The sculpture was originally located in a park off Pitman Street, also named for Witherby, but was moved in 1992 to Blackstone Boulevard. The child-woman depicted is both hesitant and confident. Sometimes taken to be a portrait of Constance Witherby, the statue is in fact a representation of the moment between youth and maturity. It is a sentimental favorite of visitors to the landscaped boulevard—they often leave mementos and flowers as if at a gravesite—suggesting how evocative the figure is of an appealing moment.



****Esek Hopkins**

1893, *Theodora A.R. Kitson*
Branch Avenue, at Hopkins Square

A full-length standing bronze figure of Hopkins, reminiscent in stride and gesture of other sculptures depicting military leaders, like Newport's *Rochambeau*. Set high on a granite base, the admiral points out toward the horizon. The statue is set in the middle of Hopkins Square in the city's north end. In the eighteenth and nineteenth centuries, this was the Hopkins family burial ground. In 1891, the city condemned the land and moved the graves, except for that of Esek Hopkins, to the North Burial Ground. The statue was donated by Harriet Coggeshall, a Hopkins descendent, and cost \$3250. Hopkins was the first commander of the Continental naval forces, from 1775 until 1778. The statue was cast at the Gorham factory. The artist was a well known Massachusetts sculptor whose work is seen elsewhere in Providence and in other Rhode Island locations as well. Kitson is known especially for her war memorials, uniformed figures being her specialty. She had a longstanding business relationship with the Gorham Company and sold the copyrights of several of her military figures to the Gorham Company which marketed and cast them as ordered.

The North Burial Ground

Branch Avenue

Dating from the Rhode Island colony's earliest decades, it was created in 1700 to replace the many small burial grounds located on house lots in Providence. It has been expanded many times and contains sections with the earliest grave markers in the city, Victorian additions which display the characteristic picturesque landscape planning of their day, and sections of modern markers as well. From the mid-nineteenth century, various civic organizations acquired large lots for the burial of their members, often marking their sections with a figurative sculpture. For example, the Brotherly Protective Order of Elks purchased a large bronze elk for their plot, and nearby a carved stone fireman (1885) by Frank F. Tingley marks the graves of Providence fire fighters. The North Burial Ground has been listed on the National Register because it documents important aspects of Providence's early history, because the quality of its plan, developed over many years, reflects important trends in the history of land planning, and because its markers, including its sculpture, have a distinct character and quality.



*Elk's Rest

1904, *Eli Harvey*

This is a life-size bronze figure of an elk, standing alert on a inclined natural boulder. The realistic statue is the work of same artist who created Brown University's *Bruno*, the noted animal sculptor Eli Harvey. It was cast at Gorham. Harvey's elk was adopted as the official sculpture of the Brotherly Protective Order of Elks, a fraternal organization, and was marketed and sold to Elk lodges in several locations. Here at North Burial Ground, the elk is surrounded by some thirty related markers nearby. *Elk's Rest* is located near the entrance to the cemetery, and it dominates its site and the surrounding area.



*Thomas A. Doyle

1889, *H.H. Kitson*

Broad and Chestnut Streets

This a standing figure in bronze of the man who served as mayor of Providence from 1864 to his death in 1886. The statue is a realistic portrait of Doyle who is shown with dramatic whiskers, wearing a long coat, one hand on his hip, the other holding a rolled plan. Doyle was mayor during the period of Providence's greatest growth and its development into a substantial city. He died in office, and this statue was created soon after his death. It was cast in Paris and was originally located in front of the Cathedral of Saints Peter and Paul. In the 1960s when Weybosset Hill was extensively renovated, *Doyle* was moved to this new location. Henry Hudson Kitson was a Boston sculptor known throughout New England for portrait statues like the *Doyle*. The Minute Man in Lexington, Massachusetts, is his best known work, but he also created a number of Civil War memorials. Trained in Paris, Kitson was a prolific artist whose studio trained other sculptors as well, including Theodora A. Ruggles who later became his wife. *Doyle* is located in the Downtown Providence Historic District which is listed on the National Register.

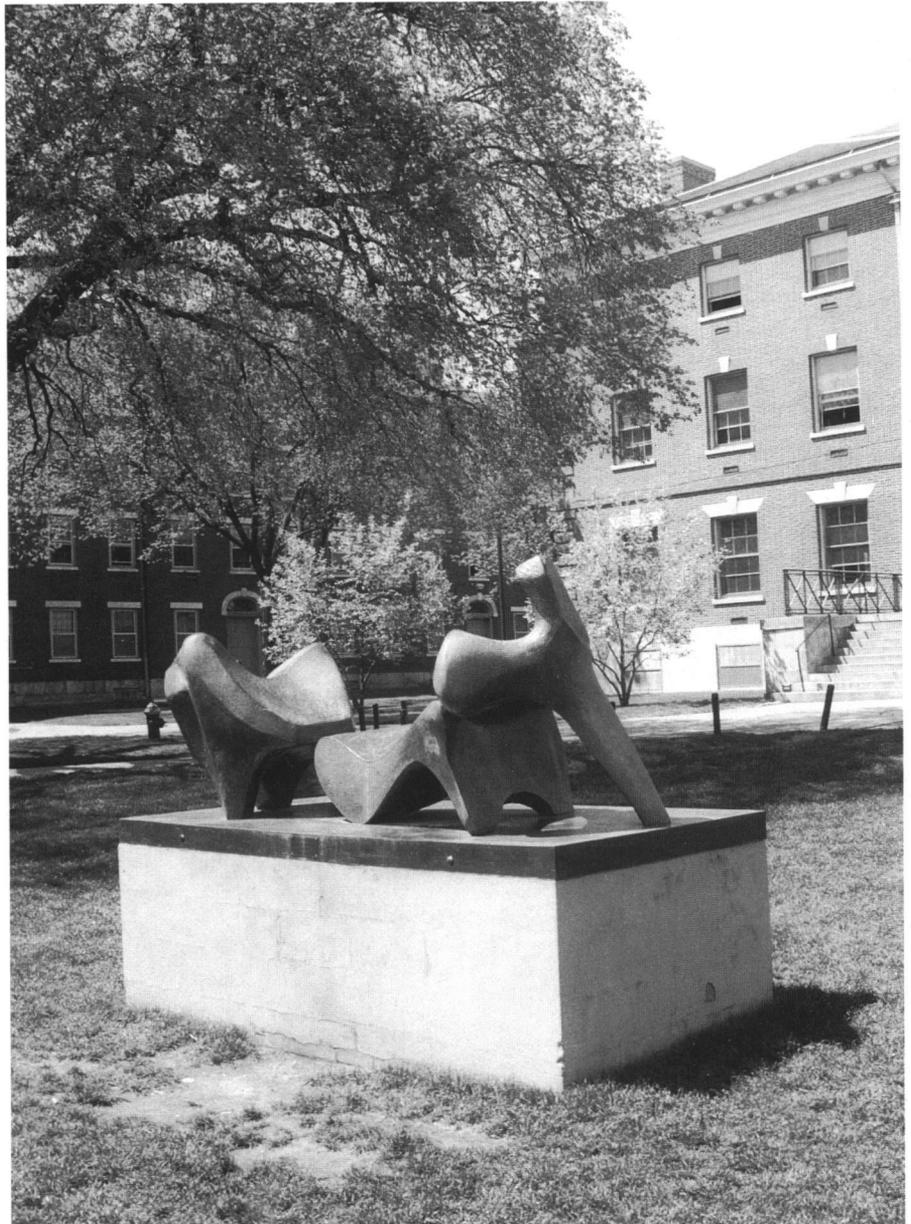
BROWN UNIVERSITY

Brown University's campus is the site of a number of outdoor sculptures. Several are early twentieth-century copies of sculptures from antiquity which help to define the sense of place of various courts and quadrangles. The university's mascot is depicted. The work of modern masters is represented, as is the work of Brown's faculty. The Brown campus is listed in the National Register as part of the College Hill Historic District. A representative group of the sculptures is described.

Bridge-Prop

1963, Henry Moore
College Green

This is a large bronze work, comprising three rounded and arched abstract shapes arranged on a rectangular base set at eye level. The bronze pieces have an organic quality and may be read as a highly abstracted human form. The sculpture is located at the north end of Brown's College Green, the center of its campus. It was the gift of Mr. and Mrs. David Finn, whose children attended Brown. The sculpture is the work of Henry Moore, one the twentieth century's most influential sculptors. It was cast in Germany.

***Bruno**

1923, Eli Harvey
College Green

The mascot of Brown University athletes, *Bruno* is a great rearing bronze bear. The statue was created following a fund raising campaign led by Theodore Francis Green, a Brown alumnus, to commission a sculptural portrayal of the college emblem. Between 1928 and 1992, the bear stood in front of Marvel Gymnasium on Elmgrove Avenue; when the gym was abandoned, *Bruno* was moved to a new brick and granite terrace on the College Green and installed here at the center of the campus.

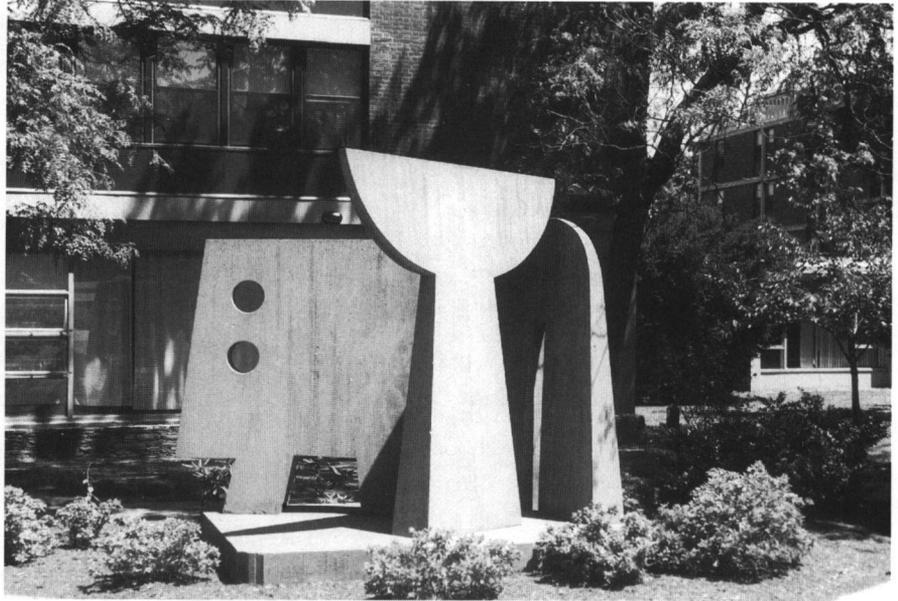
The sculptor was Eli Harvey, whose career was based on his success in portraying animals in bronze. A Midwesterner, Harvey studied in Paris with Emmanuel Fremiat, a noted animalier. Harvey returned to the United States in 1900 and set up his studio in New York. In the early twentieth century he was the leading American animal sculptor. *Bruno* was cast at the Gorham foundry.



Group of Three

1969, Hugh Townley
 off Meeting Street, near Morris Hall,
 Pembroke campus

This sculpture is made up of three reinforced concrete pieces, geometric monoliths which combine curved and angular shapes into abstract forms. The sculpture was commissioned by the university's class of 1965; the artist was a faculty member at the university.



***Dante**

1921, Paolo I. Abate
 Prospect Street, at the John Hay Library

A bronze bust of the poet, set on a granite plinth. The bust is larger than life and portrays the poet in a cloth cap, wearing a laurel crown. The face is serious without being harsh, and is immediately appealing. The sculpture is set on the terrace in front of the university's rare books library. It was presented to the university by the state's Italian community to commemorate the six hundredth anniversary of Dante's death.



***Marcus Aurelius Antoninus**

cast in 1907
off Thayer Street

This is an equestrian bronze, a life-size horse and rider; the thick-set horse lifts his foreleg gracefully, while the rider, dressed in classical drapery, holds out his right hand. This is a copy of one of the most famous statues of antiquity. Various descriptions as one or another Roman emperor, it is traditionally held to be a portrait of Marcus Aurelius. The original Roman bronze had been in possession of the papacy for several hundred years before Michelangelo used it as the centerpiece in his redesign of the Piazza Del Campidoglio in Rome. It is one of the most consistently admired, drawn, studied, and copied of antiquities, an icon for art students for several centuries. The version at Brown was cast in Rome at Nelli Foundry; it was the gift of Moses B.I. Goddard to the university.

1 1/2

1984, Carla Lavatelli

The abstract sculpture comprises two large disks, one in bronze and one in stainless steel. The disks are placed parallel to each other on the black granite base. The bronze disk is an almost full circle, with various circular cutouts; the steel disk is a partial circle, pierced by circular holes. The sculpture is set near the entrance to the university's science library and was the gift of Artemis and Martha Joukowsky.



S. 75-AL—America One

1978, Dusan Dзамонга

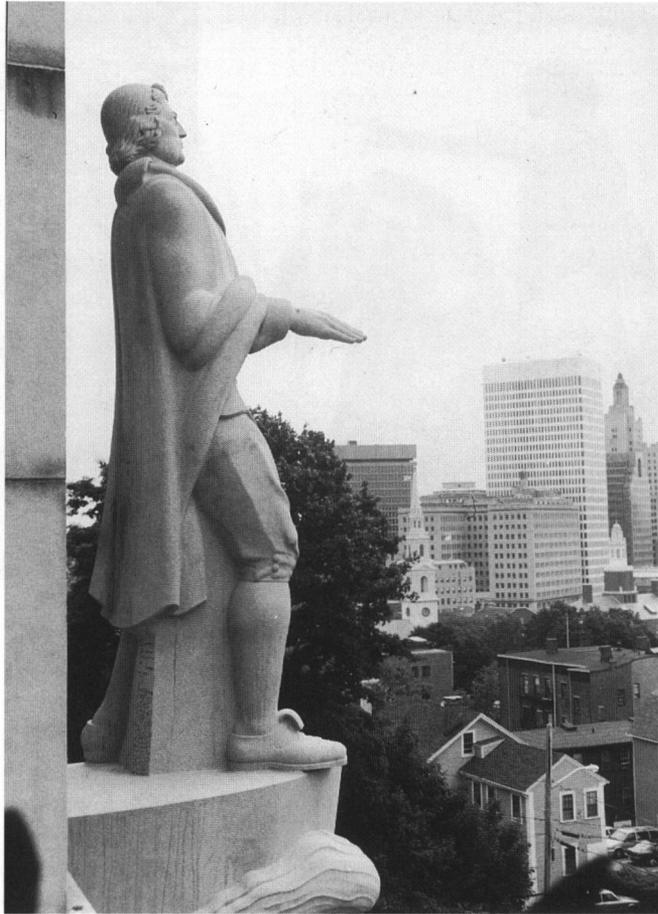
An abstract work by a Yugoslavian artist, this sculpture consists of six interlocking sections of a sphere, made of small aluminum pieces which form a honeycomb surface. Set on a small plaza at the western entrance to the Watson Center for Information Technology, the sculpture was a gift of the Joukowsky family to Brown. It was dedicated in 1990.



***Cesar Augusto**

dedicated in 1906
Wriston Quadrangle

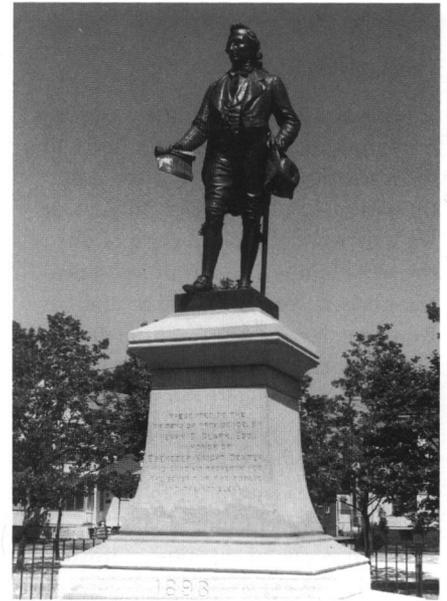
This is a life-size bronze of a standing Caesar Augustus. The figure is in half-stride; his clothing and coiffure are those of a Roman soldier. The right arm, once raised to shoulder height, is now missing. This is a copy in bronze of a Roman marble located at the Vatican. The great archeological excavations of Rome in the eighteenth and nineteenth centuries brought to light many ancient works hitherto unknown. Replicas such as this one were a frequent addition to public spaces—there are several at Brown and at Roger Williams Park. Expected to edify viewers as well as to grace the landscape, they illustrate the extent to which classical models persisted into the nineteenth and twentieth centuries for artists and students. Like the *Marcus Aurelius* opposite Soldier's Arch, the *Cesar Augusto* was cast at Nelli Foundry in Rome and was the gift of Moses B. I. Goddard to the university. Cesar was originally located in front of Rhode Island Hall; in 1952 it was moved to the Wriston Quad.



***Roger Williams Memorial**
1939, *Leo Friedlander, sculptor;*
Ralph Walker, architect
Congdon Street, on Prospect Terrace

This is a monumentally scaled granite depiction of a standing Williams. The statue is set between two great pylons which frame the founder like an arch. The *Williams Memorial* is located in a small urban park, a little terrace surrounded by the historic houses of College Hill. Williams faces away from the park—he is set on the brow of College Hill, looking out over Providence, his hand stretched out over his city. The figure is not a portrait, there being no depiction of Williams from life. He is shown in the heavy flattened linear style characteristic of the early twentieth century, a stiff figure standing in the prow of a stylized boat. For several generations since the mid-nineteenth century, there had been organized interest in establishing a fitting memorial to Roger Williams. When the State House was completed at the turn of the century, there was some sentiment for commissioning a sculptural

monument to Williams as its crowning statuary, but another choice was selected for the capitol building. Rhode Island's tricentennial in 1936 was the occasion for creating this monumental representation of Williams overlooking the city of Providence, the lands to the west, and the new State House. Ralph T. Walker, a New Yorker of Rhode Island ancestry, was the architect for the memorial which, as originally planned, was to include a grand stair from which a pedestrian could walk up to Prospect Terrace; the lower level of the memorial was never constructed, and the area is now simply landscaped. Leo Friedlander, the sculptor, had created architectural sculptures for the Arlington Bridge in Washington and for Radio City Music Hall. Seen up close, the figure of Williams has a chunky awkward appearance, with its broadly carved planes and massive structural support. Seen from a distance, as it was meant to be, it is a handsome evocation of the state's founder and is listed in the National Register as part of the College Hill Historic District.



***Ebenezer Knight Dexter**
1893, *Hippolyte L. Hubert, sculptor;*
Richard H. Deming, designer
Dexter and Parade Streets, on Dexter Training Ground

This larger-than-life standing bronze figure is clad in Federal period clothing and holds a tricorn hat and a walking stick in his left hand and a scroll in his right hand. The artist was a local sculptor who worked with Gorham on this project. His work is sometimes seen in local cemeteries; he is the sculptor of the Bannister Memorial in North Burial Ground, for example. The designer of the pedestal was the president of the Board of Park Commissioners. Their work memorializes the civic generosity of Dexter, whose name is still associated with his gifts to his native city, the Dexter Training Ground, the Dexter Asylum (no longer extant), and the Dexter Donation (a fund which still supports humanitarian agencies in Providence). The statue was the gift of Henry C. Clark, president of the Providence Coal Company, who made the gift on the condition that the city would maintain the Training Ground.



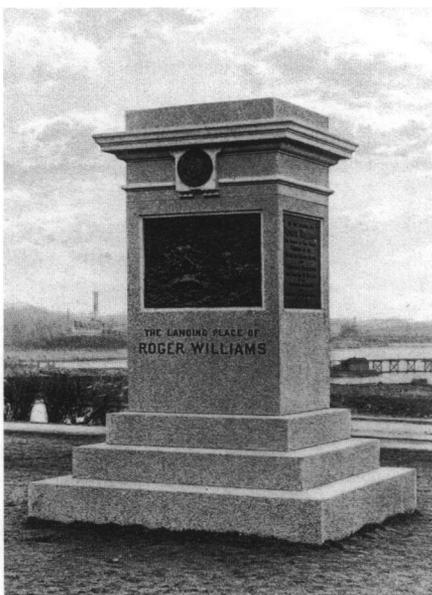
Hand of Liberty

date unknown

883 Eddy Street

at the Prince Hall Masonic Lodge

A bronze hand holds a torch of liberty; it sits atop a granite slab and is electrically illuminated. Nothing is known of the authorship of this small work—it was on the site when the Prince Hall Masonic Lodge moved to the property, a former V.F.W. hall. It may make reference to the Statue of Liberty whose monumental hand and torch were shown in cities around the country in the 1880s to raise funds for the entire monument.



**Columbus

1893, *Auguste Bartholdi*

Elmwood Avenue, Columbus Park

This is a life-size standing figure of the Italian explorer. He holds a globe in one hand and his arm is raised as if sighting land or conveying an order. The focussed gaze, the billowing cloak, and the solid stance suggest visionary leadership. This is a bronze cast of a statue made by the Gorham Company and cast in sterling silver for the Columbian Exposition in Chicago in 1893. The company had been casting large statues for only a few years, and the great silver *Columbus* was a kind of demonstration piece for the foundry. The sculptor, renowned for his *Statue of Liberty*, visited Newport around the time of this work, and it is possible that he may have been directly involved in its foundry production.

**Roger Williams Landing Place

1906, *E.C. Codman, sculptor;*

Frank Foster Tingley, designer

Gano Street

This is a Westerly granite plinth with a bronze relief panel, showing Roger Williams and his companions landing on the shores of the Seekonk River after he fled from the Massachusetts colony. Williams arrives by canoe and is greeted by Native American friends. As the Seekonk River shoreline changed in profile and grade over the nineteenth century, there was interest in a monument to mark the site of Williams's landing, a kind of "Plymouth Rock" for Rhode Island. The monument was the gift of the Providence Association of Merchants and Manufacturers. The artist had the work cast at the Gorham foundry; the designer was a noted monument maker. The work was restored in 1989 by the Healy Brothers Foundry of Lincoln. The masonry plinth still stands on this site, but the bronze plaques were removed in 1996.



KENNEDY PLAZA AND CITY HALL PARK

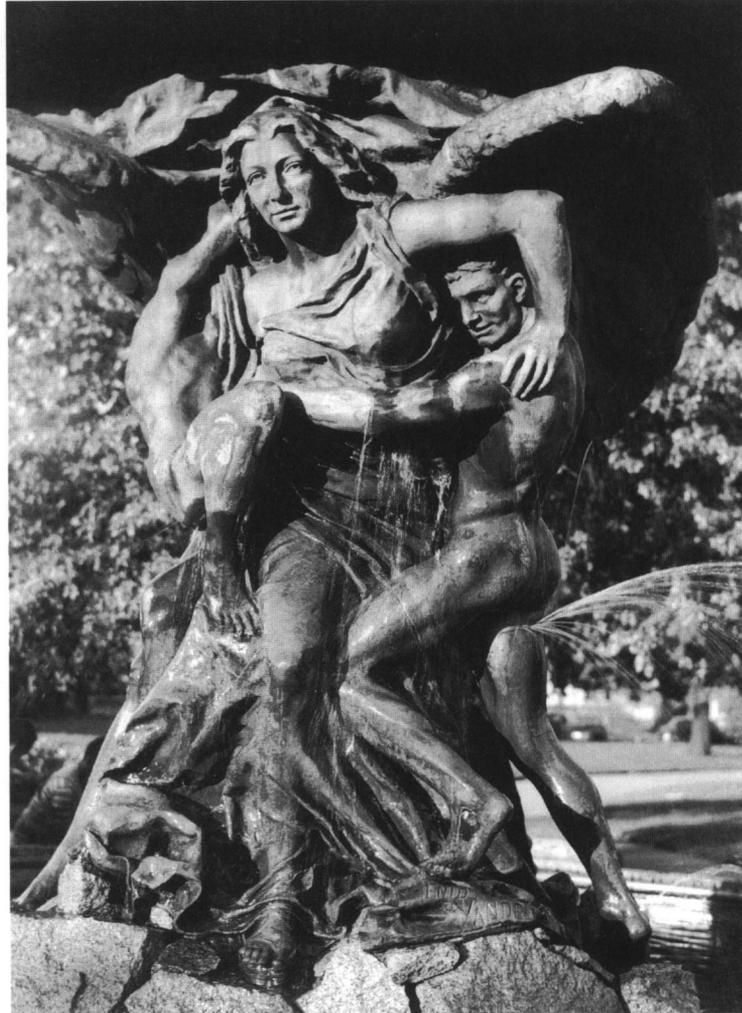
The open space at the center of downtown Providence has the densest accumulation of outdoor sculpture in the state. Surrounded by Washington, Fulton, Exchange, and Dorrance Streets, Kennedy Plaza is an urban square defined by Providence City Hall at its west end and the Federal Building at the east end. The plaza has been redesigned several times in the course of its history and, in its present form, its central area is limited to pedestrian and bus traffic. Nevertheless, it is a good example of the City Beautiful movement in urban planning from the turn of the century. Immediately adjacent is City Hall Park, a more naturalistic landscaped area with meandering paths; like Kennedy Plaza, it too has been redesigned a number of times. The two open spaces, though different in character, are known to most Rhode Islanders as a unit. Randolph Rogers's *Soldiers and Sailors Monument* (1871), Rhode Island's memorial to its Civil War veterans is the centerpiece, but there are several other statues as

well, diverse in type and age. Some of the best known sculptors of the late nineteenth and twentieth centuries are represented, such as Rogers and Launt Thompson, whose equestrian *Burnside* is located at the west end. In addition well regarded regional figures, such as Theodora A.R. Kitson and John Massey Rhind, are represented. Further, several of the buildings around and near the plaza are decorated with fine sculpture; Raymond Barger's reliefs on the Post Office, *The Transportation and Distribution of the Mails*, and Daniel Chester French's overdoor sculpture, *The Indian and the Puritan*, on the Union Trust Building are remarkable examples. Kennedy Plaza, City Hall Park, and the whole of downtown Providence are included in the National Register of Historic Places, a listing which recognizes the extraordinary significance of this ensemble of buildings, spaces, and objects. Some of the sculptures in the park and plaza are described.



***Major General Ambrose Burnside**
1887, Launt Thompson
City Hall Park

A great bronze equestrian statue, Burnside is depicted in a quiet moment, on his horse, binoculars in his hand, gazing out at the battlefield. The statue stands on a base of Westerly granite, designed by the Rhode Island architect, William R. Walker, who had also been a Union general. Launt Thompson, the artist, was born in Ireland; he trained in Albany, New York, with Erastus Dow Palmer, until he opened his own studio in 1857 in New York City. Thompson rose to social prominence on the strength of his friendship with and marriage into old New York families, and to artistic prominence on the vitality his naturalistic style. Portraits in bronze were his special interest. The *Burnside* was the final large commission of Thompson's career. Ambrose Burnside was the preeminent Rhode Island hero of the Civil War. In the early days of the war, when little went well for the Union troops, Burnside achieved victories in the south and was selected by President Lincoln to replace George McClellan as commander of the Army of the Potomac. He was less successful in this command and has been held responsible for the defeats at Fredricksburg and Petersburg. Nevertheless, Burnside was welcomed home as a hero by his fellow Rhode Islanders after the war, and served as governor and senator before



he died in 1881. This statue was raised soon after his death and was paid for by a public subscription. The sculptor was as appreciative of Burnside as Rhode Islanders were—the portrait has dignity, vitality, and grace.

***Bajnotti Fountain**
1899, Enid Yandell
City Hall Park

Sometimes called the Carrie Brown Memorial, this large fountain with its complex central bronze sculpture was a gift to the city of Providence from Paul Bajnotti, an Italian diplomat, in memory of his wife, Caroline Mathilde Brown. Enid Yandell, a young sculptor who had studied in Europe with such

luminaries as Auguste Rodin and Frederick MacMonnies, won the commission in a competition with a design she submitted from Paris. In her composition, a complex tangle of allegorical figures representing *The Struggle of Life*, shows a winged angel wrestling to break through a group of male figures. This dynamic group, cast at the Gorham Company, stands on a rubblestone base in the center of a large granite basin, the angel's wings supporting an upper basin with water spilling forth from spigots in the shape of fish. Yandell's entire work has vitality and sensuality, characteristic of a student of Rodin.



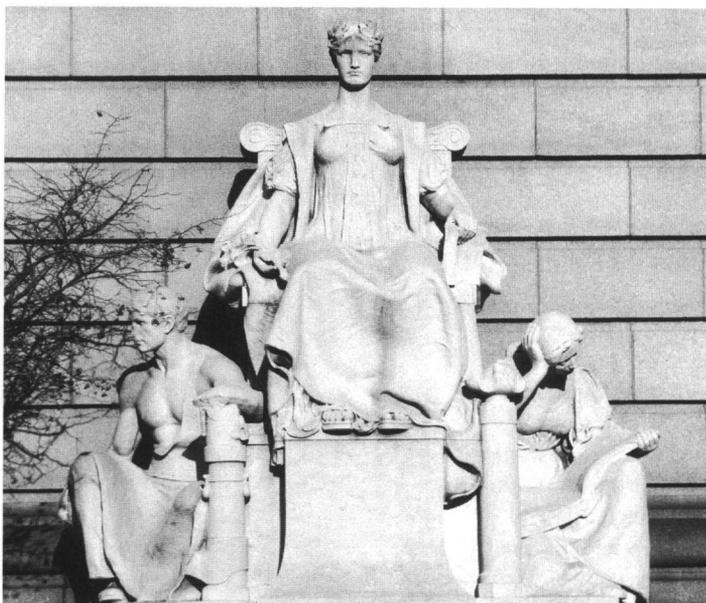
***The Scout**

1911, Henri Schonhardt
City Hall Park

This is a bronze portrait of a Civil War soldier; he stands in mid-stride, his arms at his side, carrying a revolver in right hand. *The Scout* is dressed in his uniform and wears tall boots and a brimmed hat. The subject of the statue is Lieutenant Colonel Henry Harrison Young of Providence. Young was one of the "Sheridan Scouts," charged with providing intelligence to General Philip Sheridan's command. The sculptor of *The Scout* is Henry Schonhardt, who worked at Gorham and taught at the Rhode Island School of Design. Among his other work in the state is the *Sisson Monument* in Little Compton and *Nathanael Greene* at the State House.



America



Providence

***America and Providence**

1908, John Massey Rhind
Kennedy Plaza

Providence and *America* are massive carved marble groups which flank the entrance to the Federal Building. The allegorical female figures are arranged in pyramidal compositions against the neoclassical Beaux-Arts building designed by Clark and Howe. On the top is *America*, with Sovereignty the central figure, flanked by Justice and Law and Order. On the bottom, *Providence* depicts Independent Thought flanked by Knowledge and Industry. Rhind was a Scot, trained in London and Paris, who had cast bronze statues with the Gorham Company before he produced these massive groups. In *America* and *Providence*, he

demonstrated his ability to conceive and execute figure groups in stone as well. The massive statues were probably inspired by the sculptural groups created by Daniel Chester French at the New York Customs House a few years earlier. These are the best example in Rhode Island of their genre, the carved sculpture which was developed with the Beaux-Arts architecture used for public buildings of the era. They typify the sculpture of their time also in their didactic function, the depiction of idealized figures to represent social values. In their personification of allegorical figures, they extend an ancient tradition into our own time. Carved in a bright white marble, they have not weathered well and show signs of surface deterioration.



*Soldiers and Sailors Monument

1871, Randolph Rogers

Kennedy Plaza

This is a monumental composition, including a high granite pedestal reached via a double set of steps, relief plaques, and text plaques, four life-size bronze figures, and a larger-than-life-size bronze. At the top of the monument is the standing figure of America, classically draped and wearing a Phrygian cap. At the mid-level are the four military figures who represent the branches of service, bearing the attributes and weapons of their specialties. At the lowest level, bronze panels list the state's Civil War dead; they alternate with relief panels depicting idealized

portrayals of War, Victory, Peace, and History (sometimes called Emancipation). This is Rhode Island's most elaborated monument and one of its best as well. Created by a sculptor of national renown soon after the war's end, *Soldiers and Sailors* was originally located in front of Providence City Hall; it was moved to its present location in the center of Kennedy Plaza in 1906 when the plaza was redesigned. On its original site, the monument was more accessible to pedestrians. Presently, Rogers's great work is isolated on a large traffic island which is crowded

with street furnishings, bus stops, and other statuary. The monument includes one of the first representations of an African-American in the history of American sculpture. The relief panel usually called History depicts a black figure, wearing knee-length classical dress (the shorter draperies being the iconographic indicator of a low civil status, indicating a slave), and exhibiting the broken shackles of emancipation. *Soldiers and Sailors* was restored in 1992.

***The Hiker**

Originally called *The Spirit of '96*
1911, Theodora A.R. Kitson
Kennedy Plaza

This is a bronze soldier standing firmly posed with his rifle held low and horizontally in both hands. He wears a broad-brimmed hat and the garb of an infantryman. The statue memorializes veterans of the Spanish-American War, the Phillipine Insurrection, and the China relief expedition. Kitson's *Hiker* is one of the most reproduced statues of its era; making several casts of a bronze sculpture was not rare, (indeed, Allen G. Newman's statue, also called *The Hiker*, is located in three different towns in Rhode Island), but Kitson's *Hiker* has been produced at least fifty times. The first *Hiker* dates from 1906 and is located in Minnesota. The artist later sold the copyright to the statue to the Gorham Company which marketed the statue and paid a royalty to the artist as each one was sold and cast. Reproduced well into the 1940s, it is located in public parks and plazas throughout the United States. The Gorham Company provided suggestions to its customers for installations and even models for different bases, plantings, and overall compositions of memorial settings to individualize the various versions of the statue, with the result that the same statue appears in slightly varied formats in many locations. Most of the *Hikers* from the 1920s and 30s are located in the northeast, especially in Massachusetts, but there are later versions in the south and west as well. Materials engineers are now studying Kitson's *Hikers* in a wide range of locations, using the statues to better understand the effects of weather and pollution on bronze. The statues are all identical in their materials and shapes, but are of varying ages and locations; they are ideally suited to serve as standard corrosion samples.



PROVIDENCE COLLEGE

The Providence College campus off Eaton Street is the site of several figurative sculptures, four of them the work of a single artist, the Dominican friar and former faculty member Thomas McGlynn, and others which were gifts to the college. Some examples are described.

Veritas Eternaliter Juvenis

1973, Gilbert Franklin

A life-size bronze of two figures, a man and a woman arm-in-arm. The figures are somewhat abstracted, the details of dress and the like reduced to a series of curving forms. The title of the work is Latin for the epigram: truth is always young. The statue was a gift to the



college from Alice and Joseph "Bo" Bernstein in 1974. The sculptor is Gilbert Franklin whose works are also installed at the Rhode Island School of Design and at Roger Williams Park. The statue was dedicated at commencement ceremonies in 1974, one year before the college's first coeducational class graduated. The statue is located on Slavin Lawn.

Saint Martin De Porres

1958, dedicated 1979, *Thomas McGlynn*

A larger-than-life-size bronze of Saint Martin depicts him both at prayer (his right hand holds the cross) and at work (his left hand holds his broom). The powerful head and hands show the influence of Michelangelo.



Martin De Porres was a seventeenth-century Peruvian lay brother of the Dominican order, nicknamed Brother Broom, for his willingness to perform menial tasks. He is the patron saint of those who work for racial harmony and justice. This statue was cast at the Mariani Foundry, in Pietrasanta, Italy. An earlier cast of the same statue was installed with an upright granite slab behind the figure; this one is freestanding. The earlier cast also had Saint Martin's traditional rats at his feet; they do not appear in this version. The statue is set in front of Martin Hall.

Saint Domenic De Guzman

1974, cast 1978, *Thomas McGlynn*

A life-size bronze of the saint, shown leaning forward and striding purposefully through a thorny wood. The figure is cloaked, a book in his left hand. Domenic was a twelfth-century Castilian, the founder of the Order of Friars Preachers, called Dominicans, the same order which founded and staffs Providence College. This is a second cast of the statue; the first is located in the Dominican Church of the Madonna dell Arco in Naples. The statue is set on a simple cubical base whose plaque explains that the work is a memorial to the Providence College students who died in a dormitory fire in the late 1970s. The statue is located in front of the college president's house.



RHODE ISLAND SCHOOL OF DESIGN

The urban campus of the Rhode Island School of Design is ornamented with several sculptures, including two major bronzes, both by the same artist, Gilbert Franklin. Both date from the 1960s when large new buildings and landscape features were added to the campus.

Orpheus Ascending

1963, Gilbert Franklin

off Benefit Street, on Frazier Terrace

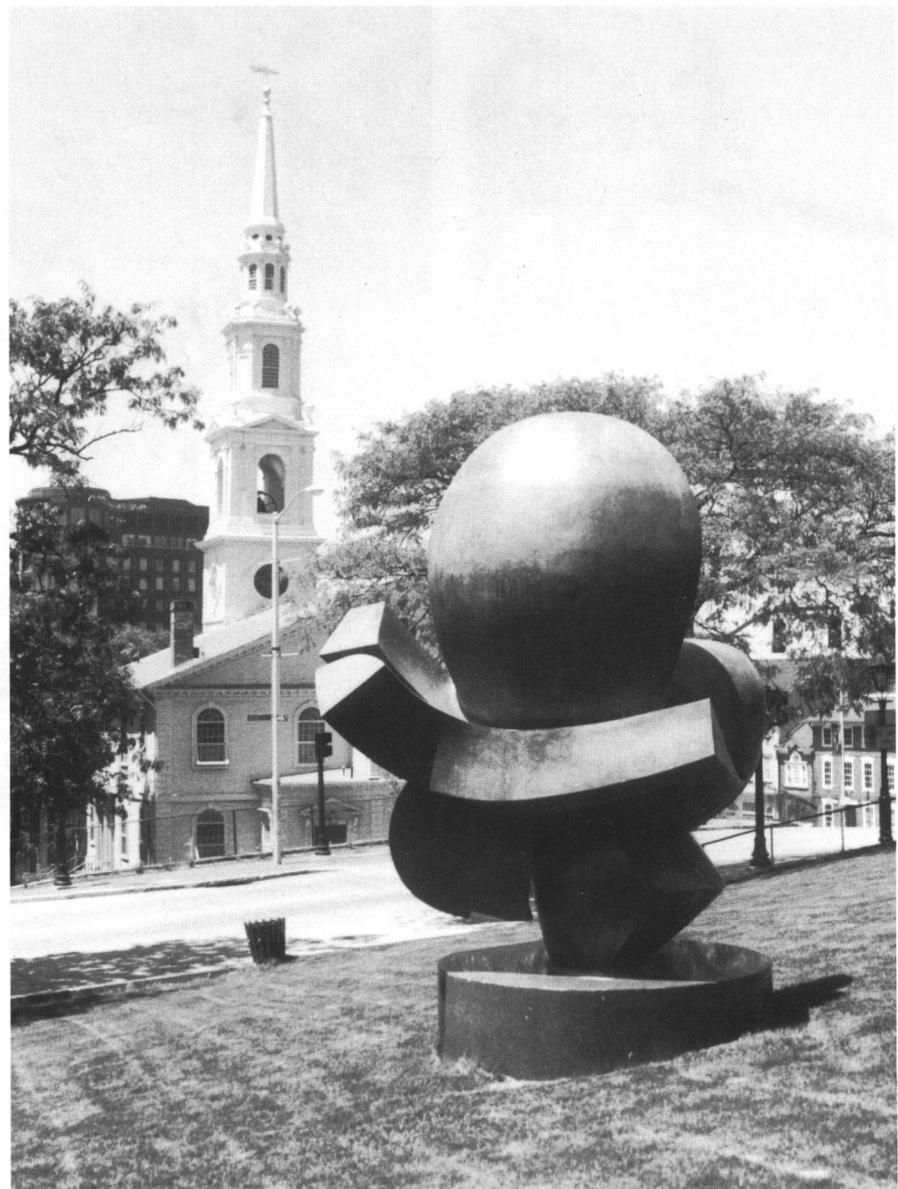
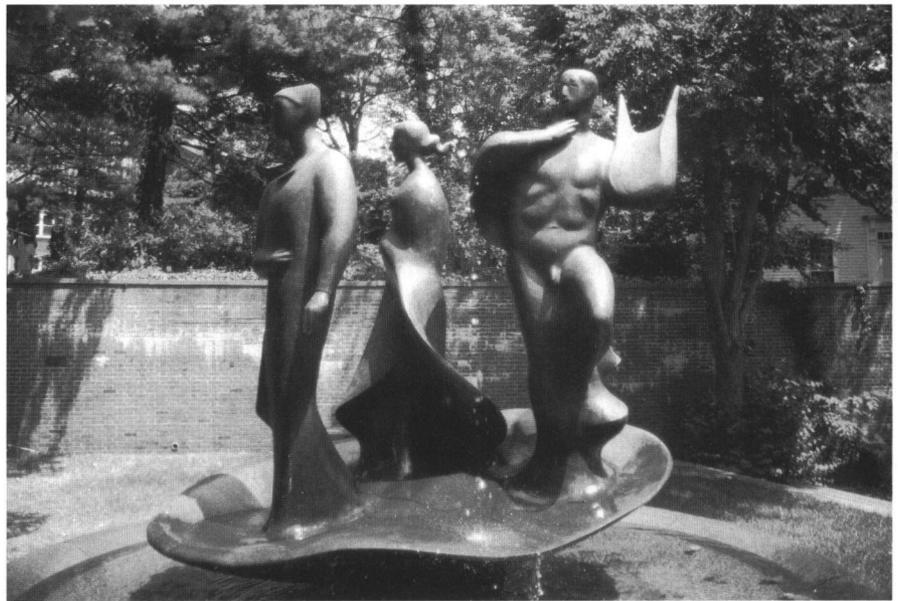
This bronze fountain includes three monumentally scaled figures, standing on a leaf-like form. The figures depict an ancient myth often used to illustrate the power of art: Orpheus the musician descends to Hades to rescue Eurydice from death; the power of his music overcomes death itself; in his ascent back to the world of the living he is charged not to look back at his lover; when he does, Hermes the Guide leads Eurydice back to the depths. The figures are simplified and somewhat abstracted but are clearly recognizable. The fountain has a rhythmic flowing character; despite its size and the heaviness of its material, the fluid sweep of the figures leads the eye up the steps of Frazier Terrace. The sculpture was the gift of Mrs. Murray F. Danforth to the school with which her family had been associated for several generations. The sculptor was the chairman of the Rhode Island School of Design Division of Fine Arts.

Daybreak

1968, Gilbert Franklin

Benefit Street, at Waterman Street

This is an abstract bronze, monumental in scale. Several components, spherical and semi-spherical, are fitted together at a central nexus. Like *Orpheus Ascending*, *Daybreak* was the gift of Mrs. Murray S. Danforth to the Rhode Island School of Design and is the work of Gilbert Franklin, a faculty member. The sculpture is located on a tiny green space at the junction of Benefit, Waterman, and Angell Streets, near the Rhode Island School of Design dormitory buildings.



RHODE ISLAND STATE HOUSE

Three heroic bronzes decorate McKim, Mead & White's Beaux Arts masterpiece, the Rhode Island State House. One is an allegorical figure of *Hope* (now known as *The Independent Man*), mounted on the lantern of the central dome; the other two are portraits of Rhode Island's principal military heroes, *Oliver Hazard Perry* and *Nathanael Greene* (as so often in Rhode Island, both land and sea forces are represented). The bronze statues of the military heroes flank the main entrance stairs, set on pedestals originally meant to hold lamp standards. As part of the classically inspired designs for the Rhode Island State House, the architects for the new capitol had envisioned many more sculptures—the integration of allegorical sculptures and Beaux Arts buildings is one of the hallmarks of the public architecture of the day (as at the Federal Building on Kennedy Plaza where Rhind's massive marbles are an integral component of the building). For the State House only three sculptures were ever realized for the exterior of the building—the symbolic figure of *Hope* was installed in 1899 and a generation later, when the fashion for allegory had passed, two naturalistic depictions of real, not symbolic, heroes were installed. The State House, with its sculptures, is listed in the National Register of Historic Places.



***General Nathanael Greene**
1930, *Henri Schonhardt*

A life-size standing bronze, Greene is shown in a cloaked and static pose, facing front, his hands resting on his sword hilt and holding gloves. The statue is the work of Henri Schonhardt, who worked for the Gorham Company for many years. Not so well known in the popular mind as other heroes, Greene is a fitting subject for commemoration at the State House. A native of Kent County, from a family with long roots in Rhode Island, Greene had operated an iron foundry before the American Revolution. He led Rhode Island militiamen at the siege of Boston and fought with Washington through New Jersey and Pennsylvania. In 1778 he took command of the continental army in the southern states and engaged the British in a series of battles. He made an equally great contribution to the success of the revolutionary army as head of its supply command.

***Oliver Hazard Perry**
1928, *William Walcutt*

This is a life-size standing bronze; Perry is dressed in his naval uniform, holding his sword, an anchor at his side. The bronze, cast at Gorham, is a replica of a marble statue which William Walcutt, an Ohio artist, made for Cleveland.



***The Independent Man**
Originally called *Hope*
1899, *George Brewster*

A fourteen-foot standing bronze of a youth, girdled with a lion's hide, holding in his left hand a spear, his right hand resting on an anchor. *The Independent Man* was sculpted by George Brewster who had studied in Paris and briefly taught at the Rhode Island School of Design. The statue was cast at the Gorham foundry. Several subjects had been suggested for the crown of the dome as construction of the State House proceeded: Roger Williams had proponents as did various symbolic figures, Freedom, Sovereignty, and the like. There is documentary evidence that the architects of the State House helped to acquire this figure and that it was selected over others because it could be seen easily from a distance. The anchor at the man's feet is, of course, Rhode Island's symbol and the iconographic representation of the virtue of Hope, which is also the state's motto. But it seems that Rhode Islanders early on referred to the statue as the *Independent Man*, and so it has remained. In 1975, the statue was removed from the dome for cleaning and repair; copies, both large and small, were made and remain as mementos of the state's bicentennial celebrations.

ROGER WILLIAMS PARK

Located on the southern Providence city line, Roger Williams Park is the city's largest tract of open land, the breathing space of a densely developed urban area. Development of the park began in 1872 when Betsy Williams left her farm to the city; the design of the park is based the 1878 plan developed by noted landscape architect Horace Cleveland. A series of rolling hills, wetlands, and winding roads, the park is evocative of the naturalistic land planning of its day. Developed during the decades when outdoor sculpture was a popular mode of education and commemoration, the 430-acre park contains the largest array of public monuments in any single area of Rhode Island. These monuments vary widely in type and tone from the earliest in the state (*The Sentinel*, 1851) to the most progressively contemporary (*Cow Island Project*, 1977). They commemorate international heroes (Pulaski, Lincoln, and Marconi), local leaders (W. H. Deming), and popular public figures (musician Bowen R. Church). There are

large classically inspired figures (*The Pancratiast*, *The Fighting Gladiator*), a war memorial of the sort that one could find in other civic settings (*Union Soldier*), and an array of animals. The range of donors and subjects testify that the park has been seen as a democratic landscape throughout its history. Roger Williams Park, with its buildings and sculptures, is listed in the National Register. There are many works of art in Roger Williams Park related to the tradition of permanent public monuments. A representative group is described.

**The Sentinel*

1851, Thomas F. Hoppin

A life-size bronze dog, *The Sentinel* is the earliest of Rhode Island's many outdoor sculptures and was one of the first bronzes cast in the United States. It was fabricated at the Gorham foundry. Several members of the Hoppin family were active in the artistic life of Providence; Thomas F. Hoppin was known principally as a painter, but his

sculpture of the dog is the most popular of all his works. *The Sentinel* is said to depict a dog whose barking saved Hoppin's wife's family from a dangerous fire. The sculpture is typical of mid-nineteenth-century garden ornaments. Indeed, it stood in the Hoppin family's yard on Benefit Street, until 1896 when it was given to the park. *The Sentinel* has been moved several times within the park; it is now located at the Roger Williams Park Zoo, whose mascot it has become. *The Sentinel* has always been an irresistible photo opportunity—generations of Rhode Island children have had their pictures snapped while sitting on his back.





***The Pancratiast**
installed 1900

The Pancratiast is a Greek athlete, a seated bronze nude, forearms on knees, his head turned at an angle. Sometimes called *The Boxer*, the statue is a cast of a Roman sculpture discovered in 1885 during excavations at an ancient temple. Like the replicas of ancient statues at the Brown University campus, *The Pancratiast* demonstrates the extent to which classical models remained an important force in history of American sculpture. It was the gift of Paul Bajnotti to the city of Providence.



***The Falconer**
1889, Henry Hudson Kitson

This life-size bronze shows a young athlete, arms raised, his falcon landing on his outstretched hand. The bird is shown with wings spread wide. Full of dynamic tension and movement, the statue is set on a heavy granite base. *The Falconer* was the gift of Daniel Wanton Lyman, a textile manufacturer, in memory of his grandfather Elisha Dyer. Like other statues in the park, this one has been relocated a number of times, first set in the middle of Pleasure Lake, then moved to the zoo's bird house. It is now in the middle of a traffic island in the northeast area of the park. H.H. Kitson was the prolific sculptor who had recently completed the portrait bronze of Mayor Doyle in downtown Providence when this statue was commissioned.

Abraham Lincoln
1954, Gilbert Franklin

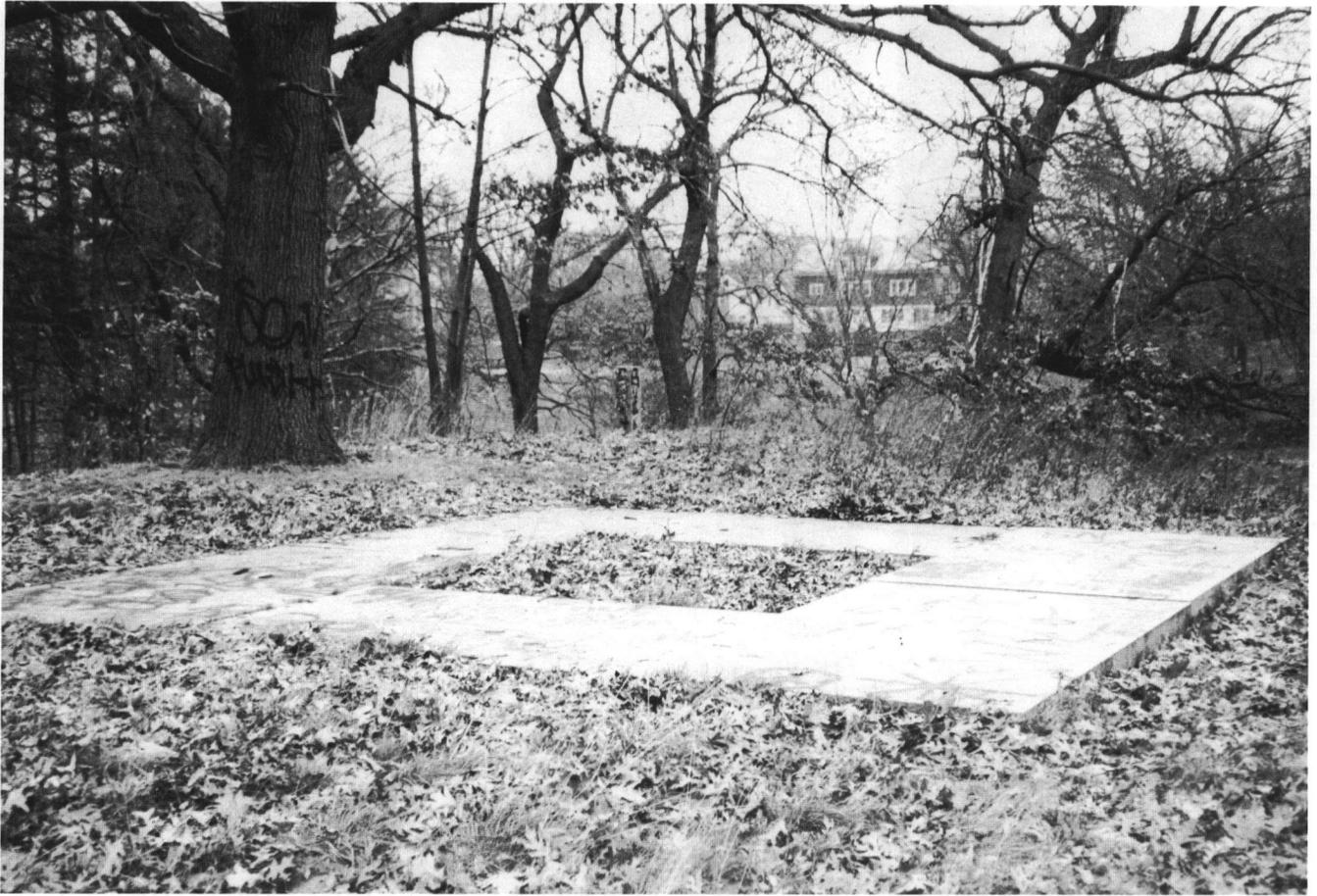
A life-size standing bronze, Lincoln is portrayed in his maturity, his face impassive, the high cheekbones, large hands, and long neck, the figure in mid-step, arms at his side. Gilbert Franklin, the sculptor, was a Providence resident and a member of the faculty at the Rhode Island School of Design. The statue was created with a trust left by Henry W. Harvey, a jewelry manufacturer.



***Bowen R. Church**
1928, Aristide B. Cianfarani

A life-size standing bronze, *Church* stands easily, his arms raised to hold his cornet. He is dressed in his band uniform. Bowen R. Church played with the Reeves American Band in the early decades of the twentieth century. Their park concerts were a favorite activity for Providence residents. The statue of Church was the gift of his friend William G. James and is evocative of a time when outdoor music was a popular form of entertainment. *Church* is located near the park's Dalrymple Boathouse. Aristide B. Cianfarani was associated with the Gorham Company for many years, and this work was cast at Gorham.





Cow Island Project

1977, Richard Fleischner

The *Cow Island Project* is a series of granite elements arranged to create several spaces on a small island in one of the park's many lakes. The components of the *Project* are all rectilinear and are arranged both vertically and horizontally, like thresholds, steps, markers, and an open square. The elements are arranged on an axis so that the viewer moves through them sequentially, as if through space which has been organized unobtrusively by the granite elements. The sculpture is meant to be experienced from within, which is now difficult, as a small bridge which once connected the island to the shore is gone. The work is subject to vandalism, as it is so well hidden. But unlike other earlier sculptures in the park, it cannot be moved, since it is so very site specific, its elements arranged to suit the artist's intentions for a very particular place and incorporating elements of the natural landscape which surround it. Fleischner is a local resident with an international reputation which is based on such environmental sculptures.

*Union Soldier,

also called *The Skirmisher*

1895 or 98, Frederick Kohlhagen

A standing life-size Union soldier, the figure wears an infantry uniform and carries a rifle in his right hand. This is a cast of a soldier produced several years earlier by Kohlhagen for Gorham, the first large-scale bronze cast by the company. The original was created as one of the numerous monuments raised at the Gettysburg battle site to honor the units which fought there. The Gettysburg version of the soldier is mounted on a bronze pedestal and honors the 10th Pennsylvania Reserve Infantry (also known as the 39th Pennsylvania Infantry). It was called *The Skirmisher*. The Providence version of the statue has always been known simply as *Union Soldier*. It was the gift of the Providence Association of Mechanics and Manufacturers to their city. It was originally located near the Temple to Music; in 1993 it was installed on a large boulder at the eastern entrance to Roger Williams Park.





***Deming Memorial**

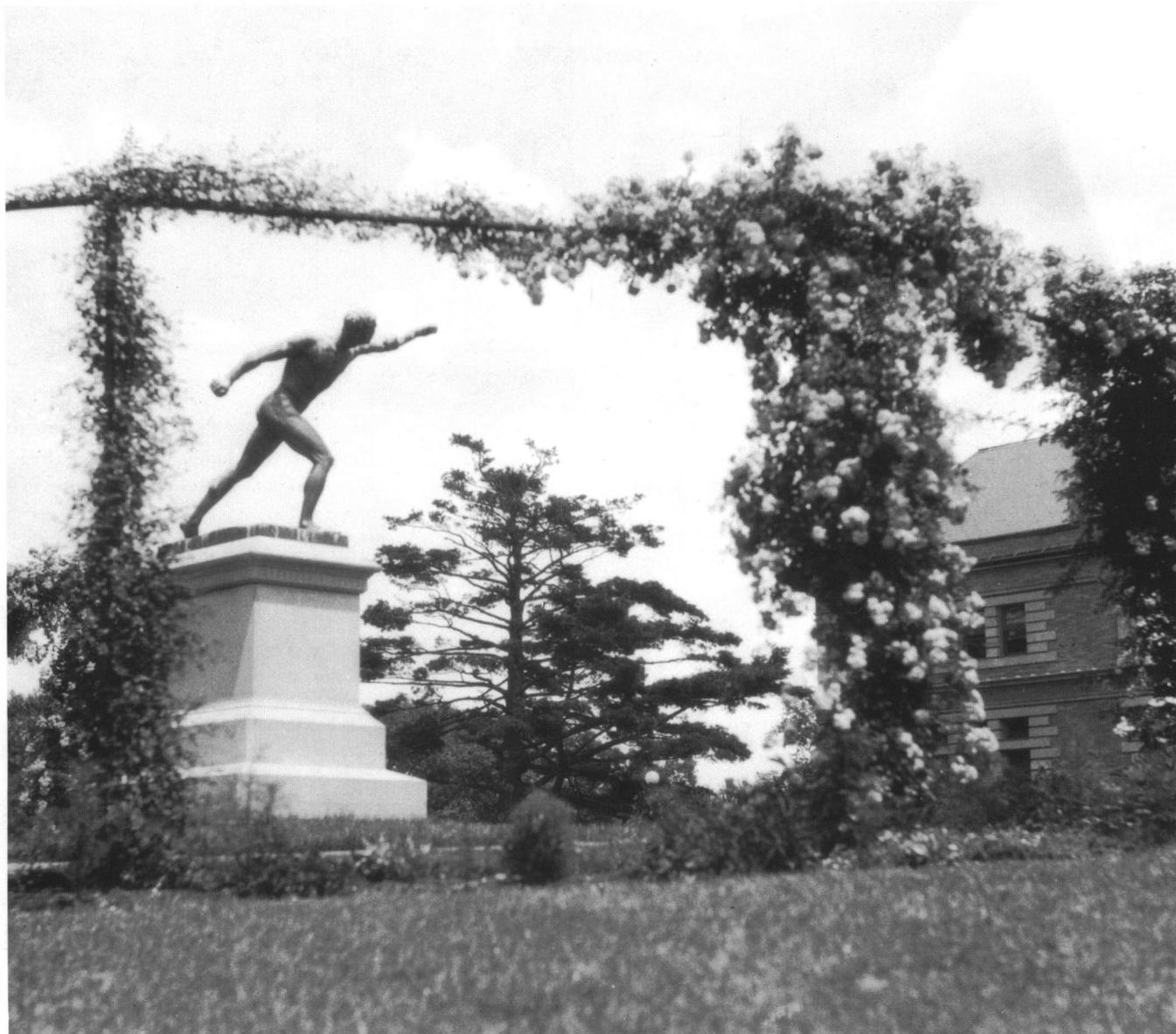
1904, William Cowper, sculptor
W.C. Codman, designer

The *Deming Memorial* is a bronze bench with a central plinth which supports a bust-length portrait sculpture of Deming. The bench is semi-circular and is wrapped with vines, leaves, and acorns in relief. The high central plinth is raised above eye-level. Richard H. Deming was the president of the Board of Park Commissioners from 1892 to 1902. He was an active leader in the development of the park's physical landscape and its programming. The memorial was cast at the Gorham Company foundry.

***The Fighting Gladiator**

cast 1891

The Fighting Gladiator is a life-size sculpture of a male athlete. The figure is caught in motion, the arms raised in the games. This is a nineteenth-century bronze cast of a Roman marble. The original, which has been known and studied by artists and students since the seventeenth century, is called the *Borghese Gladiator* after the family which owned it. The image was greatly admired, and copies are found in many of the great houses of Europe. In 1805 the *Borghese Gladiator* was purchased by Napoleon, and it is now located in the Louvre. The cast at Roger Williams Park was made by the Gorham Company and was presented to the park by George Wilkinson, the company's superintendent.





General Casimir Pulaski

1953, Guido Nincheri

A late addition to the figurative sculpture of Roger Williams Park, the *Pulaski* is a life-size bronze equestrian statue depicting the great Polish hero of the American Revolution. Pulaski's horse rears up from an inclined plane; the general holds a sword raised high in his right hand. The statue was created during the Cold War's first decade when the United States and, especially its Polish-American citizens, were acutely aware of the difficulties faced by the homeland under a Communist government. The statue is the work of a Woonsocket artist, Guido Nincheri, who is better known as a painter; his work decorates the interiors of several Rhode Island churches, including Saint Ann in Woonsocket and Saint Matthew in Central Falls.



*Roger Williams Monument

1877, Franklin Simmons

A larger-than-life-size standing bronze of Roger Williams is set atop a high granite monument, reached by a flight of granite steps. On the highest step is a full-height bronze female figure. Williams is shown dressed in a seventeenth-century clergyman's clothes, with a long coat. He is in mid-stride and carries a book in his left hand. The figure below is Clio, the muse of history. Her back is turned to the viewer and her right hand is raised, giving her classical draperies a curved sweep. She is inscribing Williams's name on the base of the statue. The artist, Franklin Simmons, made his career creating bronze portraits of military and political leaders and classical subjects—the two are combined in this memorial. Like so many of his American contemporaries, he spent his working life abroad, briefly in Florence, then permanently in Rome. The statue of Williams on the park monument is a bronze replica of a marble statue which Simmons made

in 1870 for Statuary Hall, the pantheon of American heroes in the Capitol Building in Washington. The marble work had brought Simmons to national attention when it was installed in 1872. Rhode Island's great men had precedence in Statuary Hall; the first statue set up there was Henry Kirk Brown's *Nathanael Greene*, the second was Simmons's *Williams*. The bronze figures for this monument were cast in Munich, as were several smaller pieces of the monument which have now disappeared, a shield, a scroll, a book, and a pen originally set at the Muse's feet.

***World War I Memorial**

1929, Paul P. Cret, architect; Paul C. Jennewein, sculptor; (?) Fiorato, carver
South Main Street, Gardner and Jackson Parks

This is a tall fluted column, set on a polygonal base which can be approached by steps from four sides. Reliefs around the platform and the bottom of the shaft depict the four branches of the service and civic virtues, while the top of the column is capped by a monumental standing female figure of Peace, almost twenty feet tall and dressed in classical draperies. The carvings were designed in a geometrically moderne style by Jennewein and carved by an Italian sculptor whose first name is not known. This is a typical Beaux Arts scheme for a memorial. Originally set in a traffic circle in Memorial Square at the foot of College Hill, it was relocated in 1996 to the greensward between the front of the Providence County Courthouse on South Main Street and the Providence River.



Bearing Figure

1996, Howard Ben Tre
Sabin and West Exchange Streets,
at Rhode Island Convention Center

This is a 10 1/2-foot-tall columnar abstract sculpture of cast glass and bronze set on a granite base. One of the state's most recent installations of public sculpture, it was commissioned as part of the Percent for Art program, which mandates the creation of public art when public buildings are constructed or renovated. Howard Ben Tre's work in glass is known nationally. Here, the sculpture has anthropomorphic overtones (like much of Ben Tre's work),

but its abstract curvilinear shape and mixed materials also bear a strong resemblance to perfume bottles and other fancy glass containers, enlarged to greater than the size of a human figure.



SCITUATE

***Owen Soldiers Memorial**
1913, Edwin G. King
Silk Lane, at Route 116

A life-size light artilleryman carved in Westerly granite stands on a high base. His right hand is raised and holding his ramrod; his right foot rests on a cannon barrel. The figure is quite static and very simply carved. The monument honors Scituate's Civil War dead whose names are carved into the base. This is a late example of the many Civil War monuments raised in Rhode Island towns—the war was a half-century old when this statue was created—but the names inscribed on the base are testament to the sacrifice of towns like Scituate; with a population of only about 5,000 in 1860, the several dozen names represent the loss of much of a generation of young men in the war. The artilleryman was a gift to the town from Benjamin T. Owen, a stonecutter born in Scituate. The monument is set at the center of the rural textile-and-turnpike village of North Scituate, adjacent to Clark Sayles's 1831 Congregational Church. The church had donated the land on which the *Owen Memorial* stands. The village and the *Owen Memorial* are entered on the National Register of Historic Places.



SOUTH KINGSTOWN

Shrine of Saint Francis of Assisi
1929, Waldemar Raemisch
High Street at Winter Street,
Saint Francis Church

A terra cotta relief, roughly incised and set into a granite block frame created by stone mason Joseph Cappicio, the Shrine of Saint Francis depicts the saint talking with birds, one of his traditional attributes. The shrine is located adjacent to Saint Francis Church, a stone building constructed in 1932, on the outskirts of the village of Wakefield; the shrine was the gift of the daughters of Mr. and Mrs. John Devlin.

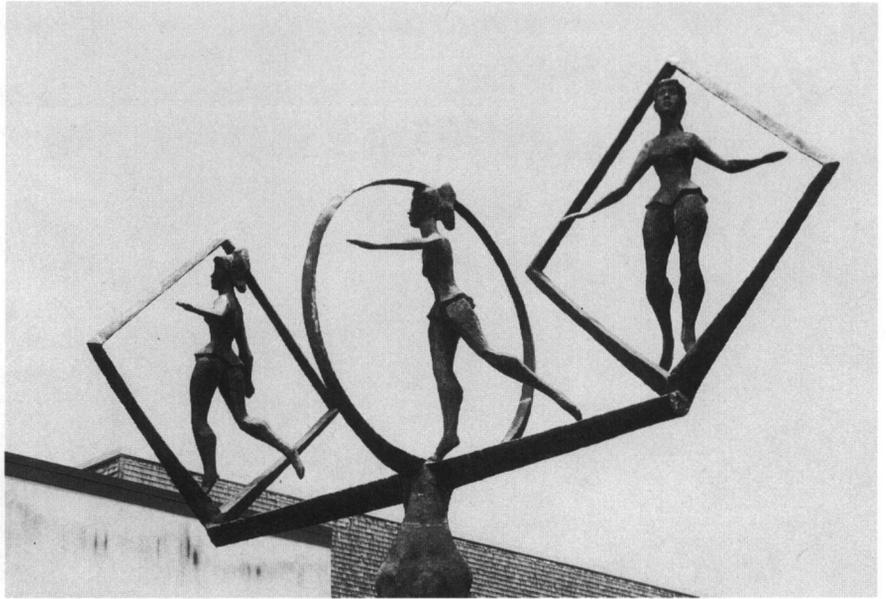


***The Hazard Memorial,**
also called The Weaver, 1919,
Daniel Chester French, sculptor
Henry Bacon, architect
Kingstown Road

A large bronze, cast in deep relief, *The Weaver* is an allegorical monument of classical inspiration. Three figures, nearly life-size, are presented as a tableau against a flat slab. A male youth is seated at a loom where he weaves a tapestry patterned with scallop shells. A classically draped female figure holds the distaff and hands him the thread; at the left is a shrouded woman carrying an hourglass—this is Time who will cut the thread. *The Weaver* was cast at a New York foundry. The bronze is set in a sandstone surround with benches and plantings, which probably date from its installation. The Weaver is a memorial to Rowland Hazard and his sons Frederick R. Hazard and Rowland G. Hazard, planned and raised by their daughter and sister Caroline Hazard.

The retired president of Wellesley College, Caroline Hazard was a professional historian with a keen interest in her own family's history—the Hazards were the central family of the village of Peace Dale. The monument stands at an intersection which documents the relationship of the Hazards to the life of Peace Dale. Their textile mills are located across the street from *The Weaver*; the monument stands on the grounds of the Hazard Memorial (1891) which houses the Peace Dale library, a gift of the Hazards to their village; it faces the Peace Dale Office Building, which once housed the company store, the mill offices, and the village meeting hall, and a small park created by the Hazards. When Hazard selected Daniel Chester French as the artist for her memorial, she chose the greatest American sculptor of her day, an artist at the height of his power. French's special genius was the depiction of ideal images, the representation of abstract

ideals in the form of persons; indeed, art historian Wayne Craven calls French "the supreme master of such imagery." French is best known today for *The Minute Man* in Concord, Massachusetts, and the great *Lincoln Memorial* in Washington, D.C. Architect Henry Bacon had collaborated with French on the *Lincoln Memorial* in the late 1910s, Bacon's Doric temple housing the giant seated Lincoln; during the same years they also collaborated on *The Weaver*. One of the best of Rhode Island's sculptures, *The Weaver* is a special treasure—set among the rhododendrons of the library grounds, it is a masterwork by one of the country's great artists, with a subject which is both universal and local. The monument is listed in the National Register as part of the Peace Dale Historic District.



The Performers

1969, Chaim Gross

University of Rhode Island, Fine Arts Center

This is a delicate bronze sculpture, depicting three small female dancers poised on a horizontal beam, each in a different pose, and each contained in a diamond- or circle-shaped frame. *The Performers* was cast in a New York foundry and was a gift to the University of Rhode Island, made when a new art, music and theater building was opened. The work may be interpreted to represent stage performance and music, but there is also a subtle allusion to the

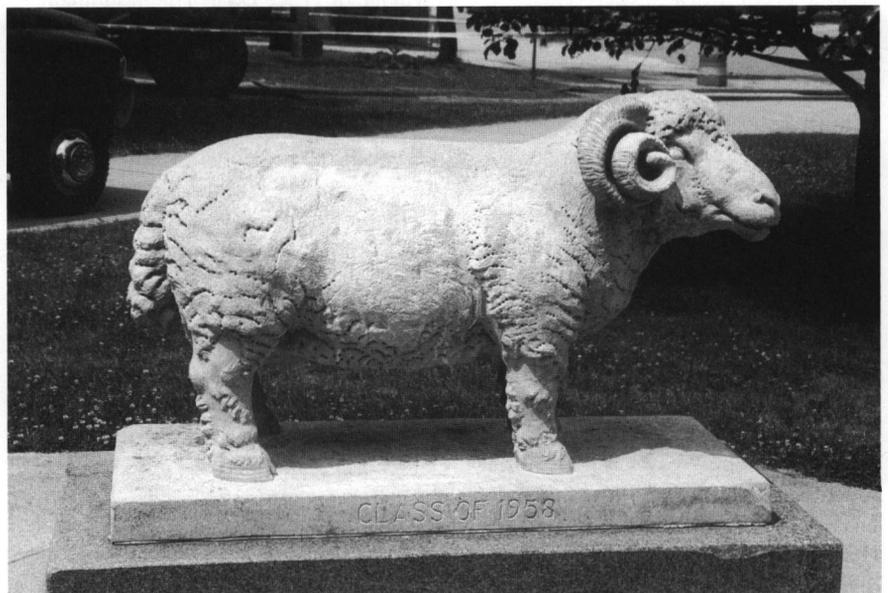
visual arts since the peculiar geometry of its metal base references a landmark early-twentieth-century sculpture, *The Endless Column*, by modern master Constantin Brancusi. Chaim Gross, whose career began in the 1930s, is known principally as a sculptor of wood; his works often depict gymnasts, cyclists, and circus performers.

The Ram

c.1958

University of Rhode Island, Memorial Union

A class gift, this popular carved marble is a depiction of the university's mascot. It clearly shows the evidence of its own making in the drill holes representing the curls of fleece and the chisel marks still visible around the snout and base. Moved about fifty feet to its current site when the Memorial Union was reconstructed in 1993, it is sometimes referred to as Ramses after one of the actual rams used as a living mascot several decades ago.



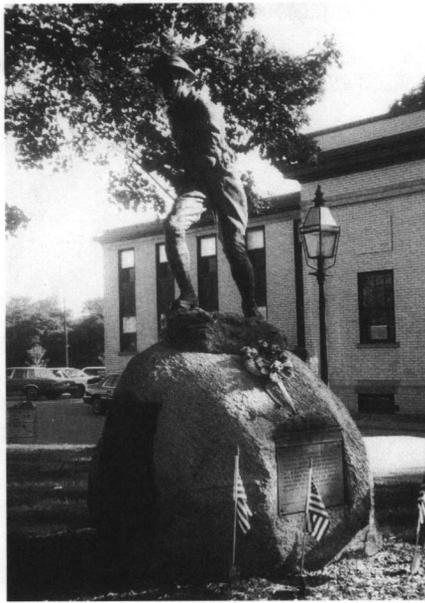


TIVERTON

World War I Memorial

Main Road, near Grinnell's Beach

Undated and unsigned, this is a life-size bronze figure of a World War I infantryman. It was cast at J.N. White & Sons foundry, probably in the 1920s. The soldier is shown in battle dress, wearing his helmet, and striding forward with rifle and bayonet pointed before him. For all its realistic detail, this sculpture lacks a sense of forceful action. Sited adjacent to a busy state highway, the statue has been the victim of vandalism and needs restoration. It stands on a granite base inscribed with the names of the town's servicemen.

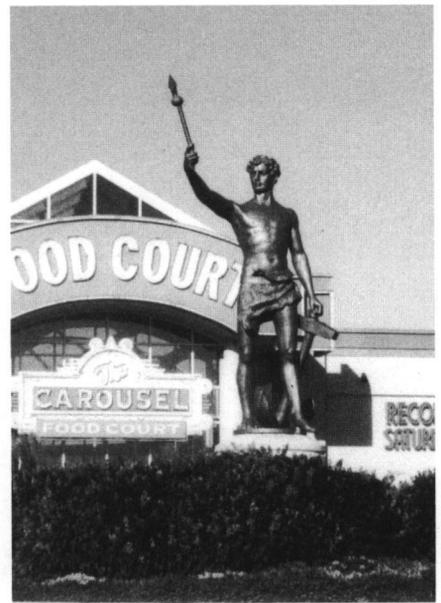


WARWICK

*World War I Memorial

1919, John G. Hardy
3275 Post Road, Warwick City Hall

This is a life-size bronze of a World War I doughboy. He is shown in battle dress, in a running stance, his rifle held horizontally as he moves forward. The pose humanizes the scope of war by showing a single soldier moving toward hand-to-hand combat. The bronze was cast at the Gorham Company foundry and was dedicated soon after war's end, on July 4, 1919. The sculpture is set on a granite boulder which was once intended to be the base of a memorial in Blackstone, Massachusetts. The Gorham Company sometimes provided varied drawings of suggested settings for the same bronze figures, enabling towns to individualize their own memorials. In Rhode Island the natural boulder was very popular. Hardy was a Providence artist, noted principally for ecclesiastical work and war memorials. He is also the sculptor of North Providence's World War I memorial which shows a soldier in a similar pose. The Warwick memorial is included in the Apponaug Historic District, which is listed in the National Register of Historic Places.



Independent Man

1975, Douglas Corsini
Warwick Mall

This towering replica of the original sculpture *Hope* by George Brewster (1899) was created for the bicentennial celebrations. It was reproduced in a fiberglass-like material when the earlier work was removed for restoration from the top of the State House dome. After the original was displayed for a short time at the large shopping mall to an enthusiastic public response, this reproduction was made from photographs and sketches of Brewster's work. Despite the ambiguity of its intended meaning, this has always been a popular image. While this version is almost absorbed into a cluttered visual backdrop of signage and shops, the image has never become a logo for the mall but has instead been treated somewhat reverentially as a lofty symbol brought down to the view of the ordinary citizen.



WEST WARWICK

**Civil War Soldier

1901, dedicated 1914, Theodora A.R. Kitson
Webster Knight Drive, West Warwick Senior
High School

A slightly larger-than-life-size bronze Union soldier, portrayed in a walking stance. He holds a gun as his body and carries a compass case, a canteen, a knife, and his bedroll. The soldier is set on an oversized granite boulder in front of the main entrance to the West Warwick High School. Originally located in Westcott village when it was dedicated in 1914, it was moved to this site in 1967. This is one of several public sculptures in Rhode Island created by the well respected Kitson who often worked with the Gorham Company. Kitson sometimes worked for the Gorham Company on a commission basis as the company marketed and cast her designs to order. The inclusion of a copyright date cast into the bronze suggests that this may be the case for the West Warwick monument. The restoration and maintenance of the Civil War Soldier has been a project of the West Warwick Veterans Council for several years. The statue is sometimes colloquially known as Jerry, a reference to Jerry B. Foster who headed the committee which selected the monument.

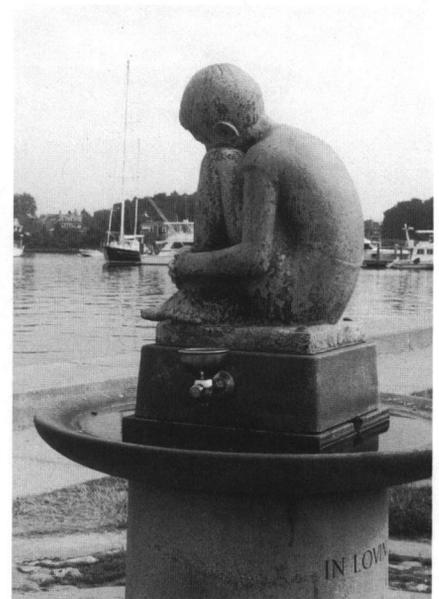


WESTERLY

*Ninigret

1914, Enid Yandell
Bay Street

This is a bronze figure of an Indian, half-kneeling, with a fish in each hand. He looks straight ahead with a concentrated gaze and wears a headdress with two feathers, a loincloth, and moccasins. The sculpture is set on a low natural rock base and was originally part of a fountain with a water basin surrounding the boulder. Water spouts may still be seen in the fishes' mouths. The statue is a memorial to Clement Acton Griscom and is located at water's edge in the Watch Hill section of Westerly. Originally landscaped by Marion Coffin, the setting too has been altered. The work was cast in Paris at the Alexis Rudier foundry by Enid Yandell, who also designed the *Bajnotti Fountain* in Providence. The figure was reportedly modelled after a living Native American who was in Paris as part of Buffalo Bill's wild west show. The statue is part of the Watch Hill Historic District which is listed in the National Register.



*Ridley Watts Memorial

1940, Sylvia Shaw Judson
Bay Street

This is a small unprepossessing monument: a realistically represented seated bronze boy is lost in contemplative thought, one knee drawn up, his hands folded. The figure looks out over the docks and harbor at Watch Hill. The memorial was intended as an ornamental drinking fountain; the current fixtures are recent replacements. The figure is set on a cylindrical granite base placed in a area of slate and cobble paving. Judson, a Chicago artist, created the bronze; the Sullivan Granite Company provided the pedestal and basin for the monument. Watts was a Newport native who lived in New Jersey and Watch Hill; a bank director and civic leader, he died in 1938. The monument was the gift of his wife and was installed by the Watch Hill Improvement Society. The small scale of the bronze figure and stone basin and, indeed, the sweetness of its imagery, would be appropriate in a more intimate domestic garden. The memorial is a component of the Watch Hill Historic District, which is listed in the National Register.

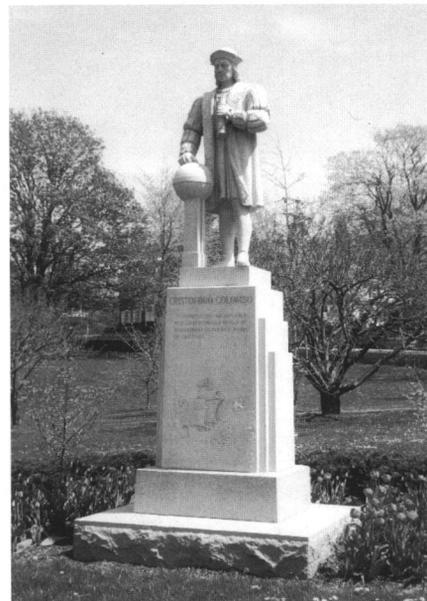
WILCOX PARK

Designed by Warren Manning in the late 1890s, Wilcox Park is a remarkable example of the park planning concepts of the late nineteenth century. It is a beautiful grassy valley, crossed by meandering paths and marked by specimen trees and shrubs. Harriet Hoxie Wilcox was the creator of the park – when the citizens of Westerly declined to purchase the Babcock estate, eighteen acres at the center of their town, Wilcox purchased the land, established the park, and endowed a foundation to develop and maintain it. Several sculptures are located at the outside edges of Wilcox Park – a fountain which honors Wilcox and her husband, a granite Columbus raised by the Italian American community of Westerly, and a bronze soldier honoring local veterans of the Spanish-American War. Together with its adjacent buildings, Wilcox Park and its statues have been listed in the National Register as the Wilcox Park Historic District.

***Wilcox Fountain**

1931, *John Francis Paramino*

The central figure of this fountain is derived from classical imagery—she is a standing woman in bronze, a Water Source figure, dressed in flowing draperies. Both hands are raised to shoulder height, and she holds a shell. The stone base is surrounded by a skirt of bronze lily pads that are at the water's surface when the fountain is operating. While the sculptor's image was drawn from the classical tradition, other elements of the work are typical of the 1930s: the streamlined figure, the octagonal geometry of the basin, the combination of bronze and polished stone, even the artifice of the bronze lily pads covering underwater lights. The fountain honors Samuel and Harriet Hoxie Wilcox and is one of several memorials located at the edges of this park.

***Cristoforo Colombo**

1949, *C.H. Pizzano*

A life-size depiction of the explorer in granite. He stands in a static pose, wearing a short coat, his left hand grasping his glass, the right hand resting on a globe. The high granite base is carved with a relief of his three ships under sail. In its iconography, its inscription, and its use of the Italian form of the explorer's name, this monument to Columbus is intimately tied to the Westerly community. The native pink granite chosen by the Medford, Massachusetts, sculptor was provided by the Coduri Granite Company; it reflects the heritage of Westerly as a center for granite quarrying and carving, ironically at the moment when that nationally famous industry was waning. The subject reflects another facet of Westerly history, the Italian heritage of much of its population. The statue was commissioned after years of fund raising by the Italian American community. Columbus is intended here as a kind of family monument; the inscription reads: Intrepid Italian explorer who linked the old world of our fathers to the new world of our sons. The statue was moved from its original site behind the adjacent library when an addition was built in 1993. As with several other public monuments throughout the state where adjacent municipalities have a shared history, this one has a dual dedication, from the citizens of both Westerly, Rhode Island, and Pawcatuck, Connecticut. The statue is located in the Wilcox Park Historic District and is listed in the National Register of Historic Places.





***The Hiker**

1904, dedicated 1924, Allen G. Newman

Like the versions of this sculpture in Pawtucket and Woonsocket, this bronze figure depicts an American soldier from the turn of the century. The Westerly *Hiker* honors Spanish-American War veterans. The plaque is also by Newman; it was cast at the Kunst Foundry, while the figure was produced at the Jonathan Williams Company in New York. Like Pawtucket's *Hiker*, this figure is on a natural boulder appropriate to its landscaped setting in this picturesque park. It was erected by the Smith Granite Company with funds provided by private donors.

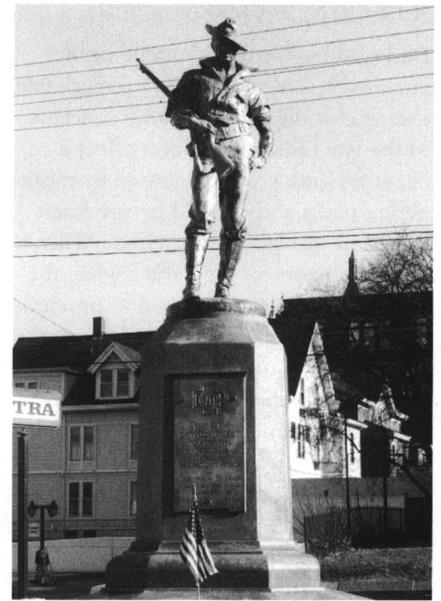


WOONSOCKET

***Monseigneur Charles Dauray**

1948, T. Carl Pettiu and A. Zoltainy Smith
94 Carrington Avenue

Located adjacent to Precious Blood Church, this is a bronze bust of a noted Woonsocket prelate. It is set on a rectangular granite base which is faced with a bronze plaque. Erected in 1948, the monument employs a Gorham-cast bronze designed earlier in 1934. Dauray's somber visage is softened somewhat by the lively folds of his cape swagged across his left shoulder, a detail hinting at the source of the image in French Baroque royal portrait sculpture. Msgr. Dauray was a leader in the French Canadian community of the Blackstone Valley. Quebec-born, he served a parish in Central Falls before coming to Precious Blood in Woonsocket. The memorial was raised by Father Georges Bedard, Dauray's nephew, who was later a pastor of Precious Blood. The entire church complex, including the memorial, has been entered on the National Register.



****The Hiker**

1904, dedicated 1925
Allen G. Newman; T.P. Murray, designer
Front Street, Court Square

One of three versions of Newman's bronze *Hiker* in the state, the others are in Pawtucket and Westerly. Like the others, this one shows a life-size soldier, dressed and posed informally, wearing a soft hat and standing in a relaxed slouch, his rifle in the crook of his arm. Of the several *Hikers*, this one has the most formal and elaborated base, a rectangular granite pedestal rising from a series of polygonal and circular steps, all of which was designed by T.P. Murray. The Woonsocket *Hiker* honors veterans of the war with Spain and the Philippine insurrection; the monument was dedicated on Memorial Day, 1925, after the city had contributed \$5,000 toward its purchase. The monument is located on Court Square, at the intersection of Front Street and Hamlet Avenue.



***Civil War Monument**

*1870, James Goodwin Batterson
North Main Street, Monument Square*

A stone soldier stands atop a tall column, his mien and bearing quite contemplative. He wears a long cloak and a soft hat, and his rifle butt rests near his feet. On the column are listed Woonsocket's veterans and the names of their battles. This is one of the two earliest Civil War monuments in Rhode Island, very close in date to the state monument in downtown Providence. It occupies an important space in the

center of the city, giving the urban square its name. It is such an early memorial to the conflict (funds were appropriated in 1868 and it was dedicated in May, 1870) that its text makes reference not to the Civil War but to the Great Rebellion. Batterson, a native of Hartford, Connecticut, designed other sculptures in Ohio, Pennsylvania and New York.

Key to Sculptors

Sculptors whose works are included in the inventory are at right. The sculptures listed in the inventory follow each artist's name.

- Abate, Paolo I.
Providence, *Dante*
- Bartholdi, Auguste
Providence, *Columbus*
- Batterson, James Goodwin
Woonsocket, *Civil War Monument*
- Ben Tre, Howard
Providence, *Bearing Figure*
- Bonheur, Isidore
Bristol, *Bull Gate*
- Brewster, George
Providence, *The Independent Man*
- Cain, Auguste Nicholas
Newport, *Tiger and Tigress*
- Carbone, John
Jamestown, *Roger Williams and Canonicus*
- Carsten, R. K.
Narragansett, *Canonchet*
- Cianfarani, Aristide B.
Providence, *Bowen R. Church*
- Codman, E. C.
Providence, *Roger Williams Landing Place*
- Coogan, Jay
Burrillville, *Taking Flight*
- Corbett, Gail Sherman
Providence, *The Spirit of Youth*
- Corrente, Lawrence J.
Pawtucket, *Veterans Memorial Fountain*
- Coustou, Guillaume
Newport, *Apollo and Aphrodite*
- Cowper, William
Providence, *Deming Memorial*
- De Almeida, Charteris
Newport, *Monument to the Portuguese Explorers*
- Denison, Gerald Brooks
Newport, *John Adams*
- Dowler, Charles
Pawtucket, *Samuel Collyer Memorial*
- Dzamonga, Dusan
Providence, *S.75-AL - AMERICA ONE*
- Fede, Pio
Newport, *Le Furie di Atamenti*
- Fiorato, (?)
Providence, *World War I Memorial*
- Fleischner, Richard
Newport, *Sod Maze*
Providence, *Cow Island Project*
- Franklin, Gilbert
Providence, *Abraham Lincoln*
Providence, *Daybreak*
Providence, *Orpheus Ascending*
Providence, *Veritas Eternaliter Juvenis*
- Friedlander, Leo
Providence,
Roger Williams Memorial
- French, Daniel Chester
South Kingstown, *The Hazard Memorial*
- Gross, Chaim
South Kingstown, *The Performers*
- Haas, William Paul
Newport, *The Vision of Pythagoras*
North Smithfield, *Untitled*
- Hamar, J. J. Ferrand
Newport, *Rochambeau*
- Hardy, John G.
North Providence, *On to Victory*
Warwick, *World War I Memorial*
- Harvey, Eli
Providence, *Bruno*
Providence, *Elk's Rest*
- Hastings, W. Granville
Pawtucket, *Freedom Arming the Patriot*
- Hobbs, Louise Allen
East Greenwich,
World War I Memorial
- Hoppin, Thomas F.
Providence, *The Sentinel*

- Houdon, Jean Antoine
Newport, *George Washington*
- Hubert, Hippolyte L.
Providence, *Ebenezer Knight Dexter*
- Iafrate, F. J.
North Kingstown, *Sea Bee*
- Jennewein, Paul C.
Providence,
World War I Monument
- Judson, Sylvia Shaw
Westerly, *Ridley Watts Memorial*
- Kane, Florence Brevoort
Narragansett, *Roll of Honor*
- King, Edwin G.
Scituate, *Owen Soldiers Memorial*
- Kitson, Henry Hudson
Providence, *The Falconer*
Providence, *Thomas A. Doyle*
- Kitson, Theodora A.R.
East Providence, *Memorial to
Bucklin Post #20*
North Providence, *Soldiers and
Sailors Monument*
Providence, *Esek Hopkins*
Providence, *The Hiker*
West Warwick, *Civil War Soldier*
- Kohlhagen, Frederick
Providence, *Union Soldier*
- Lavatelli, Carla
Providence, *1 1/2*
- Leach, Louis
Barrington, *World War I Memorial*
- McGlynn, Thomas
Providence, *Saint Domenic
de Guzman*
Providence, *Saint Martin de Porres*
- Montana, Pietro
East Providence, *World War I
Memorial*
- Moore, Henry
Providence, *Bridge-Prop*
- Morahan, Eugene
Newport, *Alfred Gwynne
Vanderbilt Memorial Fountain*
- Moreau, Mathurian
Newport, *Winged Female Nude*
- Newman, Allen G.
Pawtucket, *The Hiker*
Westerly, *The Hiker*
Woonsocket, *The Hiker*
- Nincheri, Guido
Providence, *General Casimir Pulaski*
- Noble, William Clark
Newport, *William Ellery Channing*
Newport, *Soldiers and Sailors
Monument*
- Norton, Henry L.
Little Compton, *The Rhode
Island Red*
- Paramino, John Francis
Westerly, *Wilcox Fountain*
- Peterson, Christian
Newport, *Victory*
- Pettiu, T. Carl
Woonsocket, *Monseigneur
Charles Dauray*
- Piatti, Emilio
Central Falls, *Soldiers Monument*
- Raemisch, Waldemar
South Kingstown, *Shrine of
Saint Francis of Assisi*
- Rhind, John Massey
Providence,
America and Providence
- Rogers, Randolph
Providence,
Soldiers and Sailors Monument
- Saint Gaudens, Augustus
Newport, *Ann Marie Smith Tomb*
Newport, *King Family Tomb*
- Schonhardt, Henri
Bristol, *Soldiers and Sailors
Monument*
- Little Compton, *Henry Tillinghast
Sisson Monument*
- Providence, *General Nathanael
Greene*
Providence, *The Scout*
- Sgarlato, Filippo T.
Providence, *Giuseppe Garibaldi*
- Simmons, Franklin
Providence, *Roger Williams
Monument*
- Smith, A. Zoltainy
Woonsocket, *Monseigneur
Charles Dauray*
- Thompson, Launt
Providence, *Major General
Ambrose Burnside*
- Tickell, Albert C.
Coventry, *World War II Monument*
- Toth, Peter
Narragansett, *Enishkee
Tompauog Narragansett*
- Townley, Hugh
Providence, *Group of Three*
- Turner, William Green
Newport, *Oliver Hazard
Perry Memorial*
- Walcutt, William
Providence, *Oliver Hazard Perry*
- Ward, John Quincy Adams
Newport, *Matthew Calbraith Perry*
Newport, *August Belmont*
- Worden, Kay
Newport, *The Hurdy Gurdy*
Newport, *The Wave*
- Yandell, Enid
Providence, *Bajnotti Fountain*
Westerly, *Ninigret*
- Ziegler, F. F.
Cranston, *Veterans Memorial
Flagpole*
North Providence, *Veterans
Monument*

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Production Coordinators

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