

# PROVIDENCE COMMEMORATIVE WORKS INVENTORY

2025



Frank Foster Tingley, *Roger Williams Landing Place*, 1906. Slate Rock Park, Providence, Rhode Island.

Written by  
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Photography by  
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Renée Ater, Ph.D.  
Eric Sung

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## ABOUT US

**Our respective projects focus on revealing the historical, contemporary, and visual meanings of commemorative works in public spaces in the United States and across the globe.**



Renée Ater, Ph.D., is an educator and a scholar of nineteenth-century and early twentieth-century sculpture and public art. She is the creator and lead investigator of an open-source project entitled *Contemporary Monuments to the Slave Past*. Currently, the digital repository documents 125+ global monuments that commemorate the transatlantic slave trade, enslavement, and emancipation. For fifteen years, Renée has taught undergraduate courses on monuments, history-making, remembrance, and public space, first while a professor at the University of Maryland, and then, as a visiting professor at Brown University.

Eric Sung is an artist scholar and cultural worker who is a professor in the Art Department at Providence College. His photographic practice engages deeply with the monument landscape. Over seven years, Eric photographed monuments in locations worldwide for his series “Monuments and Memories for Our Times.” This series focused on the ways in which the meaning of commemorative works is always shifting, unstable, and mutable. Eric wants the various viewers of his images to understand that monuments are “representations of living ideas rather than fixed or immovable truths.”

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In summer 2024, Renée and Eric collaborated on and co-taught an online course, “Seeing Monuments,” for College Unbound. With weekly assignments in the field, the course used photography as a tool to engage students in thinking about commemorative works, public space, and their relationship to the objects they photographed.



Aristide Berto Cianfarani, Bowen R. Church (*The Bandmaster*), 1928. Roger Williams Park, Providence, Rhode Island.

# INTRODUCTION

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## *Why a commemorative works inventory?*

From 2021-2025, Renée taught an undergraduate course at Brown University entitled “Monuments, History, and Memory,” in which students were required to photograph and research a Providence monument for their final project. The monument inventory came into being with a request from Renée to Micah Salkind (former Deputy Director of the Department of Art, Culture and Tourism-ACT) for a link to the city’s commemorative works database so that her students could use it in their research.

Although ACT listed some of the city’s commemorative works online, no comprehensive audit existed of the monuments and memorials owned by the City of Providence and managed by the Parks and Recreation Department. In Fall 2022, using the open-source platform Omeka, Renée’s class created a prototype database of thirteen monuments owned by the city in Downtown, which included photographing the commemorative works, compiling metadata on each object, and writing essays on each individual works.

ACT’s Public Art Database will be expanded to include the commemorative works Renée and Eric inventoried during summer 2025.



Randolph Rogers, *Soldiers and Sailors Memorial*, 1871. Kennedy Plaza, Providence, Rhode Island.

## **What is a “commemorative work”?**

Administered through ACT, the City of Providence’s Special Committee for Commemorative Works defines commemorative works broadly:

“Commemorative Works” (hereafter referred to as “CW”) are monuments, memorials, markers, and other similar permanent installations, as well as temporary structures, installations, or events, intended to express or reflect the collective memory of an individual, group, or event, and which are accepted by the City and installed or located on City property with City permission. It is important to note that the category of CW excludes works of public art and place/street names.”

For the purposes of the audit, Renée and Eric focused on three-dimensional objects: sculpture, bas-reliefs, and memorial fountains.



*Ebenezer Knight Dexter Statue, 1894. Dexter Training Ground (Dexter Park), Providence, Rhode Island.*

## ***What was documented?***

We documented **forty-seven commemorative works** in **ten neighborhoods** in Providence including monuments and memorials in Roger Williams Park. In consultation with Micah Salkind, Renée and Eric spent June through August 2025, visiting each commemorative work and photographing the works. Renée’s images function as basic documentation of the monuments, while Eric’s photographs convey an artistic and scholarly questioning of what we are seeing in the public spaces of Providence. Each commemorative works was photographed from multiple angles with Eric creating a “signature” image for each monument. Often, we were able to confirm artists names through signatures on the monuments and memorials as well as the names of foundries through foundry stamps/inscriptions. All explanatory texts and signage, including bronze plaques on the commemorative works, were also captured in photography.



Rhode Island 9-11 Wall of Hope Monument, 2002. Amica Mutual Pavilion, Providence, Rhode Island.

## ***How was the research conducted?***

Early in the discussion of the audit and due to the time limitations of the project, we determined that we would focus our research in the *Providence Journal* Archives and the ProvLibDigital: Digital Collections at the Providence Public Library. We also conducted some secondary research in the Rhode Island State Digital Archives. The *Providence Journal* Archives revealed a rich treasure trove of information on the commemorative works and excellent reporting on the changing monument landscape of Providence. The ProvLibDigital has compiled a wonderful collection of historic photographs of some of the commemorative works, particularly monuments and memorials from the late nineteenth and early twentieth centuries.



Theodora Alice Ruggles Kitson, *The Hiker (Spanish American War Memorial)*, 1925.  
Kennedy Plaza, Providence, Rhode Island.

## **Who conducted the research?**

Renée conducted archival research for the inventory with Nélari Figueroa Torres who served as the research assistant for the project. A recent graduate of Brown University, Nélari provided invaluable help in locating articles in the *Providence Journal* Archives and photographs from ProvLibDigital. Nélari was selected as the research assistant because she was familiar with the Providence monument landscape having taken Renée's course, "Monuments, History, and Memory," at Brown University. For this class, she wrote a research paper on *The Hiker (Spanish American War Memorial)*. In 2024-2025, Nélari also served as a research assistant on Renée's digital project *Contemporary Monuments to the Slave Past*.



Bino Bini, *Monument to Giovanni Da Verrazzano*, 1968. Federal Hill, Providence, Rhode Island.

## ***What is the relationship between photography and a monument?***

“Photography plays a pivotal role in shaping collective memory by supplanting the physical monument as the primary site of remembrance. A monument is a static representation of a singular, official history, while a photograph is a dynamic and easily disseminated artifact that can capture and create new meaning. This medium allows for the documentation of a monument's contested history, as images of protests, acts of vandalism, or public celebrations around the structure become part of its ongoing narrative. In this way, photography enables the public to challenge and reinterpret the original, often-unquestioned, historical narratives a monument was intended to represent. Furthermore, photography influences the aesthetic and commercial dimensions of monuments. Beyond simple documentation, photographers can use monuments as subjects for artistic expression, employing light, shadow, and composition to reveal new perspectives and how the monument engages with the space, which can influence public perception.” –Eric Sung



Aristide Berto Cianfarani, *Fox Point Veterans Memorial*, 1951. River Walk, Providence, Rhode Island.

## ***Why are local universities excluded?***

We chose to focus exclusively on works owned by the City of Providence and administered through the Parks and Recreation Department. Brown University, Providence College, RISD, and Johnson & Wales University own distinctive commemorative works on their campuses that the schools have documented. In addition, we omitted the Rhode Island State House as the commemorative works are not in the purview of the City of Providence.

For those seeking a comprehensive guide of all monuments and memorials in Providence, Paul F. Caranci and Heather A. Caranci's *Monumental Providence* (2015) provides a good compilation of public art in the city.



Henry Hudson Kitson, *Thomas A. Doyle Statue*, 1889. Beneficent House, Providence, Rhode Island.

# THE INVENTORY

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## Neighborhoods

We surveyed ten neighborhoods in Providence:

- Blackstone
- Charles
- College Hill
- Downtown
- Federal Hill
- Fox Point
- South Elmwood
- Valley
- Wayland
- West End

These neighborhoods are closely anchored to the downtown core, and make up the commemorative landscape of Providence.

We did not audit the monuments and memorials in North Burial Ground or Swan Point Cemetery.

**35 of 47** of the commemorative works are located in Downtown or in South Elmwood (Roger Williams Park).



**18 of 47** of the commemorative works are located in Downtown including memorials in Kennedy Plaza, Memorial Park, and along the River Walk.



**17 of 47** of the commemorative works are located in South Elmwood in Roger Williams Park.





Boris Bally, *Gun Totem*, 2001. Memorial Park, Providence, Rhode Island.

## Commemorative works

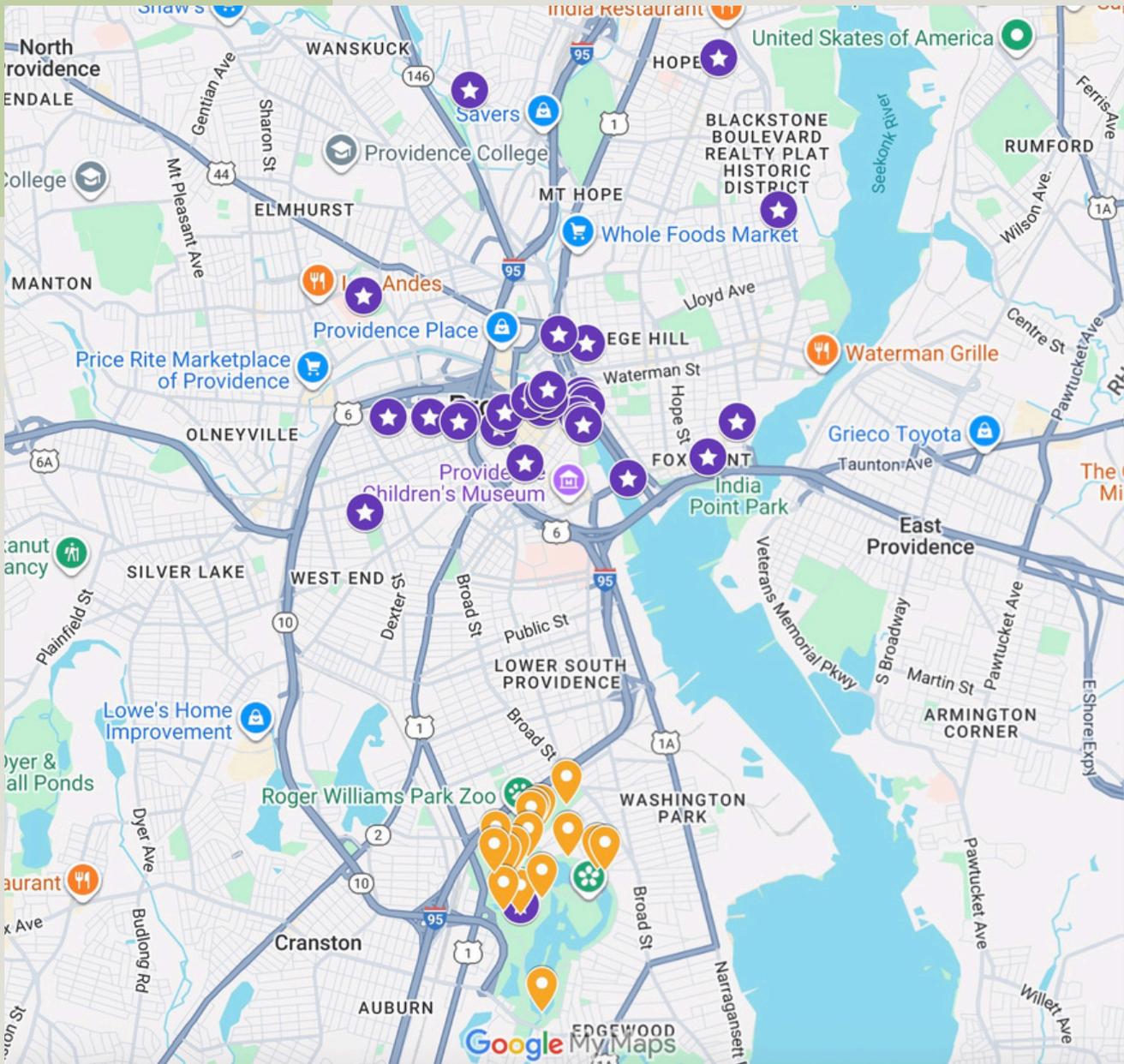
We conducted an audit of **forty-seven** commemorative works in Providence. The commemorative works include monumental statues, bas-reliefs, memorials with names only, and portrait busts. Three fountains were included as they are considered commemorative objects. The *Gun Totem* stands out as it was commissioned by the Parks Department's Convergence International Art Festival in 2001. The obelisk was eventually placed in Memorial Park alongside the *World War I Memorial*, *Rhode Island World War II Memorial*, the *Rhode Island Korean War Memorial*, and *Rhode Island Holocaust Memorial*. Men are most recognized in Providence's monument landscape with **seventy percent** of all commemorative works.



## List of commemorative works

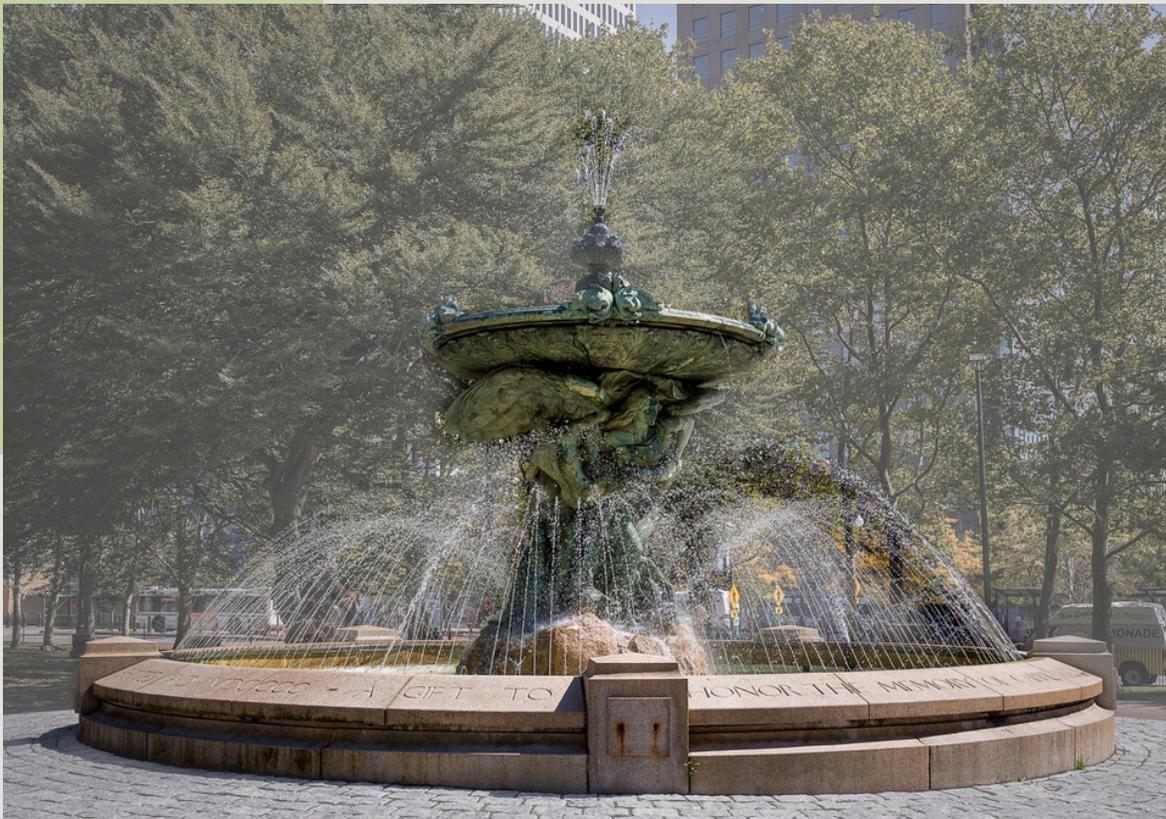
- Abbott Park Fountain, 1875
- Abraham Lincoln Memorial, 1958
- The Bicentennial of Haitian Independence Memorial Plaza, 2005
- Bowen R. Church Statue (The Bandmaster), 1928
- Bust of Giuseppe Garibaldi, 1932
- Bust of Juan Pablo Duarte, 2002
- Carrie Brown Bajnotti Memorial Fountain, 1901
- Ebenezer Knight Dexter Statue, 1894
- The Eagle, 1976
- Elisha Dyer Memorial (The Falconer), 1893
- Esek Hopkins Statue, 1896/1897
- Ferdinand I Bust, 1822 (?)
- The Fighting Gladiator, 1894
- Fox Point Veterans Memorial (First Ward Permanent Memorial), 1951
- George M. Cohan Memorial, 2009
- Gun Totem, 2001
- Henry B. Anthony Fountain, 1940
- The Hiker (Spanish American War Memorial), 1925
- Isaac Hahn Memorial, 1933
- Lions Memorial, 1960
- Marconi Memorial, 1953
- Monument to Brigadier General Casimir Pulaski, 1953
- Monument to Giovanni Da Verrazzano, 1968
- Monument to Reverend Monsignor Galliano J. Cavallaro, 1979
- Monument to the Festa Italiana Society, 2006
- The Pancratiast, 1902
- Providence War Memorial, 1981
- Rhode Island Holocaust Memorial, 2015
- Rhode Island Irish Famine Memorial, 2007
- Rhode Island Korean War Memorial, 1998
- Rhode Island Nine Memorial, 2020
- Rhode Island 9-11 Wall of Hope Monument, 2002
- Rhode Island World War II Memorial, 2007
- Richard Henry Deming Memorial, 1904
- Roger Williams Memorial, 1877
- Roger Williams Landing Place, 1906
- Roger Williams Statue, 1939
- The Scout, 1911
- The Sentinel, 1851
- Soldiers and Sailors Memorial, 1871
- The Spirit of Youth (A Memorial to Young Womanhood), 1933
- Sri Chinmoy Statue, 2011
- Statue of César E. Chávez, 2007
- Statue of Major General Ambrose E. Burnside, 1887
- Thomas A. Doyle Statue, 1889
- The Union Soldier (Soldier on Picket Duty), 1899
- World War I Memorial, 1929

## Map of commemorative works



A Google MyMap of Providence commemorative works can be found through this link:

[https://www.google.com/maps/d/edit?mid=1sZVITfDoQ--ysv\\_TXiCyXvFblj1Bjaw&usp=sharing](https://www.google.com/maps/d/edit?mid=1sZVITfDoQ--ysv_TXiCyXvFblj1Bjaw&usp=sharing)



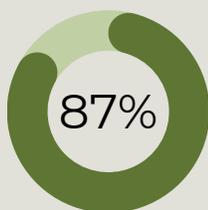
Enid Yandell, *Carrie Brown Bajnotti Memorial Fountain*, 1901. Burnside Park, Providence, Rhode Island.

## ***Sculptors, architects, architectural firms***

Through research in the *Providence Journal* Archives, we identified sculptors, architects and architectural firms, and landscape architects. For sculpture, we also looked for artists' signatures directly on the commemorative works. The monuments and memorials in Providence were created by thirty sculptors and eleven architects and architectural firms.

Men created **eighty-seven percent** of the sculpture in Providence. Of the thirty sculptors that we audited, four women sculptors or **thirteen percent** modeled commemorative works: Theodora Alice Ruggles Kitson, Enid Yandell, Gail Sherman Corbett, and Gail Whitsitt-Lynch. Ruggles Kitson produced the *Esek Hopkins Statue* and *The Hiker*; Yandell modeled the *Carrie Brown Bajnotti Memorial Fountain*; Corbett created *The Spirit of Youth (A Memorial to Young Womanhood)*; and Whitsitt-Lynch constructed *The Eagle*.

### **Male Artists**



### **Female Artists**



# List of sculptors, architects, architectural firms



## Sculptors

- Bini, Bino, 1916-2007
- Bonner, Jonathan, 1947-
- Bally, Boris, 1961-
- Cali, Antonio, 1788-1866 (?)
- Canova, Antonio, 1757-1822 (?)
- Cianfarani, Aristide Berto, 1895-1960
- Codman, William Christmas, 1839-1921
- Comolli, Richard, 1927-2017
- Corbett, Gail Sherman, 1871-1952
- Couper, William, 1853-1942
- Drei, Ercole, 1886-1973
- Friedlander, Leo, 1888-1966
- Franklin, Gilbert A., 1919-2004
- Hoppin, Thomas F., 1816-1872
- Jennewein, Carl Paul, 1890-1978
- Kitson, Henry Hudson, 1865-1947
- Kohlhagen, Frederick, 1842-1927
- Retana, José Luis Padilla, 1952-
- Rogers, Randolph, 1825-1892
- Rotellini, José Ramón, 1941-
- Ruggles-Kitson, Theodora Alice, 1871-1932
- Tingley, Frank Foster, 1844-1921
- Torpy, Kaivalya, dates unknown
- Schonhardt, Henry, 1877-1953
- Sgarlata, Filippo, 1901-1979
- Shure, Robert, 1948-
- Simmons, Franklin Bachelder, 1839-1913
- Thompson, Launt, 1833-1894
- Whitsitt-Lynch, Gail, 1949-2017
- Yandell, Enid, 1869-1934

## Architects/architectural firms/landscape architects\*\*

- Corrente, Joseph T., 1923-2009
- Cret, Paul Phillipe, 1876-1945
- DiSaia, Oresto, 1900-1976
- Gates Leighton Associates, East Providence
- Green, William, 1951-
- Isham, Norman Morrison, 1864-1943
- Jackson, Robertson & Adams (1912-1956), Providence
- Nincheri, Guido, 1885-1973
- Tower Construction Company, Cranston
- Walker, Ralph Thomas, 1889-1973
- William Kite Architects, Providence

## Stone and granite companies\*\*

- A. L. Kimball & Company, Providence
- A. Sciolto & Son Monuments Inc., Cranston
- Bonner Monument Company, Westerly
- Joseph Coduri Granite Company, Westerly
- Moliterno Stone Sales, Warwick
- Providence Granite Company, Providence
- Riverside Stone Co., Seekonk, Massachusetts
- Smith Granite Company, Westerly

\*\*Through research in the *Providence Journal* Archives, we were able to identify eleven architects/architectural firms and eight stone and granite companies who provided granite and skilled labor for the creation of commemorative works in Providence. We consider this an incomplete list as architects and stone companies are often not identified.





Henry Hudson Kitson, *Elisha Dyer Memorial (The Falconer)*, 1893.  
Roger Williams Park, Providence, Rhode Island.

## ***Special role of Gorham Manufacturing Company Founders***

Gorham Manufacturing Company Founders cast twelve of the twenty-four bronze commemorative works in Providence. Because of the skill of the bronze foundry at Gorham, Providence has a number of finely-cast bronze statues and bas-reliefs in its public spaces.

Founded in Providence in 1831 by Jabez Gorham (1792-1869) in partnership with Henry Lamson Webster (1808-1864), Gorham produced and became famous for its sterling silver and silverplate including jewelry, flatware, decorative spoons, and tea sets. The foundry side of Gorham cast its first significant large-scale bronze work in 1885: Frederick Kohlhagen's Civil War monument, *The Skirmisher*, located in Randolph, Massachusetts. Officially, Gorham established the Bronze Division circa 1890.

**Twelve Gorham casts  
out of twenty-four bronze  
monuments**





William Couper and William Codman, *Richard Henry Deming Memorial*, 1904.  
Roger Williams Park, Providence, Rhode Island.

## List of bronze commemorative works cast by Gorham

- *The Sentinel*, 1851
- *Elisha Dyer Memorial (The Falconer)*, 1893
- *Ebenezer Knight Dexter Statue*, 1894
- *The Fighting Gladiator*, 1894
- *The Union Soldier (Soldier on Picket Duty)*, 1899
- *Carrie Brown Bajnotti Memorial Fountain*, 1901
- *Richard Henry Deming Memorial*, 1904
- *Roger Williams Landing Place*, 1906 (bas-relief)
- *The Scout*, 1911
- *The Hiker (Spanish American War Memorial)*, 1925
- *Bowen R. Church Statue (The Bandmaster)*, 1928
- *The Spirit of Youth (A Memorial to Young Womanhood)*, 1933



José Ramón Rotellini, *Bust of Juan Pablo Duarte*, 2002. Roger Williams Park, Providence, Rhode Island.



# KEY FINDINGS

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## *Five takeaways from the inventory*

1. Men are most recognized in the monument landscape of Providence.
2. Women are underrepresented in the monument landscape of Providence.
3. Providence's commemorative works reflect war and recognize veterans.
4. Providence's commemorative works represent diverse communities yet omit some.
5. Providence moves commemorative works.



## Men are most recognized in the monument landscape.

Overall men are represented or honored in **seventy percent** of commemorative works in the city (**33 out of 47 monuments**). Roger Williams has three monuments (6.5% of all commemorative works) in Providence including the *Roger William Memorial* in Roger William Park, the *Roger Williams Landing Place* in Slate Park Rock, and the *Roger Williams Statue* in Prospect Terrace.

Other Providence male civic leaders and musicians who are recognized include Henry B. Anthony, Bowen R. Church, George M. Cohan, Richard Henry Deming, Ebenezer Knight Dexter, Thomas Doyle, Elisha Dyer, Isacc Hahn, and Esek Hopkins. Isaac Hahn is the first Jewish resident recognized through public commemoration.

Several modern bronze casts of Greco-Roman sculpture also shape the commemorative landscape including *The Fighting Gladiator* and *The Pancratiast* in Roger Williams Park.

Representations of men



Representations of Roger Williams





## Women are underrepresented in the monument landscape.

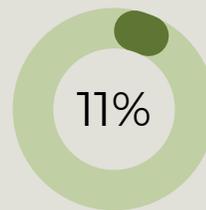
Only **two women** have commemorative works dedicated to them in Providence (4.25%): Carrie Brown Bajnotti (*Carrie Brown Bajnotti Memorial Fountain*) and Constance Wetherby (*The Spirit of Youth*). These memorials do not represent the physical likeness of Bajnotti or Wetherby. Instead, the artists used allegorical representations: idealized and abstracted white female bodies to convey moral and political meaning. Rooted in ancient Greek and Roman personifications, artists during the nineteenth and twentieth centuries produced numerous idealized images of white women as symbolic representations of history, justice, mourning, peace, truth, victory, and wisdom.

The *Roger Williams Memorial* in Roger Williams Park includes a statue of Clio, the Greek muse of history. The *1871 Soldiers and Sailors Monument* on Kennedy Plaza contains five allegorical figures: a ten-foot-tall statue of “America” (*America militant*) who stands at the top of the monument and four bas-reliefs with allegorical female representations of war, victory, peace, and history. The sculptor of the *World War I Memorial* created a monumental statue of “Victory” atop the monument and various allegorical representations of white women in the bas-reliefs carved into the drum. The only monument to depict women in non-allegorical form is the *Fox Point Veterans Memorial*: World War II servicewomen are shown on the reverse of the memorial.

**Dedicated to  
named women**



**Allegorical female  
representations**



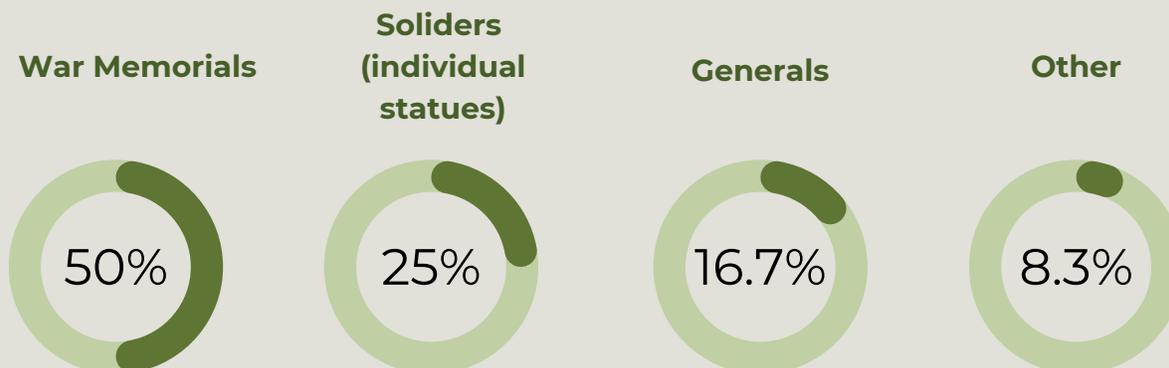


## ***Providence's commemorative works reflect war and recognize veterans.***

Approximately **twenty-five percent** of commemorative works in Providence recognize veterans and reflect war including the American Revolutionary War, American Civil War, Spanish American War, World War I, World War II, Korean War, Vietnam War, and the Beirut Bombing (**12 out of 47 monuments**). The earliest monument erected in Providence to the casualties of war is the *Soldier and Sailors Monument* (1871), and the most recent, the *Rhode Island Nine Memorial* (2020).

The *Soldier and Sailors Monument* is one of the earliest public monuments in the United States to acknowledge Black soldiers who served during the American Civil War. The men of the 14th Rhode Island Regiment Heavy Artillery are marked on the monument through a list of their names inscribed on the bronze plaques that are inset in the plinth of the 42-foot-tall monolith.

### **Twelve commemorative works to war and veterans**





*Rhode Island World War II Memorial, 2007. Memorial Park, Providence, Rhode Island.*

## List of war memorials

- *Soldiers and Sailors Memorial, 1871*
- *Statue of Major General Ambrose E. Burnside, 1887*
- *The Union Soldier (Soldier on Picket Duty), 1899*
- *The Scout, 1911*
- *The Hiker (Spanish American War Memorial), 1925*
- *World War I Memorial, 1929*
- *Fox Point Veterans Memorial (First Ward Permanent Memorial), 1951*
- *Monument to Brigadier General Casimir Pulaski, 1953*
- *Providence War Memorial, 1981*
- *Rhode Island Korean War Memorial, 1998*
- *Rhode Island World War II Memorial, 2007*
- *Rhode Island Nine Memorial, 2020*

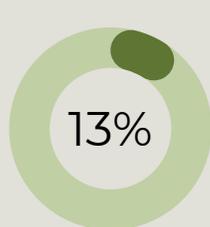


## **Providence's commemorative works represent diverse communities yet omit some.**

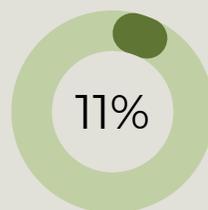
Although men dominate commemorative works in Providence, **thirteen percent** of monuments are dedicated to diverse communities (**6 ethnic groups**). Overall, Italian Americans have been active in commemorative culture and have placed five memorials (11% of all commemorative works) in Providence including the *Marconi Memorial* in Roger Williams Park and four monuments on Federal Hill including the *Bust of Giuseppe Garibaldi*, *Monument to Giovanni Da Verrazzano*, *Monument to Reverend Monsignor Galliano J. Cavallaro*, and the *Monument to the Festa Italiana Society*.

Polish Americans sponsored and celebrated the installation of the *Monument to Brigadier General Casimir Pulaski* in 1953. More recently, Dominican, Haitian, Irish, and Latino (8.5% of all commemorative works) communities have created memorials that mark their connections to homeland at the same time that they assert their place in the United States. These include the *Bust of Juan Pablo Duarte* and *The Bicentennial of Haitian Independence Memorial Plaza* in Roger Williams Park; the *Rhode Island Irish Famine Memorial* situated along River Walk, and *Statue of César E. Chávez* located in Davis Park. African Americans are represented solely through the *1871 Soldiers and Sailors Monument*. Although the Narragansett are not represented through a bronze monument, they are acknowledged in the 80-foot-tall mural, *Still Here* (2018) by the Baltimore-based muralist and street artist, Gaia, in Downtown.

**Despite the recognition of the above communities, Cape Verdeans and Cambodians are not honored in the monument landscape of Providence.**



**Dominican  
Haitian  
Italian  
Irish  
Latino  
Polish**



**Italian - total % of  
all monuments**



## ***Providence moves commemorative works.***

One of the most striking findings of the audit of commemorative works in Providence is that the city relocated **eleven monuments** to make way for urban redevelopment in Downtown and the reorganization of roadways in Roger Williams Park. (23% of commemorative works have been moved)

### **Downtown**

The reconfiguration of Exchange Place (now Kennedy Plaza) led to the shifting of several commemorative works. The *Soldiers and Sailors Monument* has been moved twice: first from in front of City Hall, then to the middle of Exchange Place, and finally back to its current position in front of City Hall on Kennedy Plaza. The *Statue of Major General Ambrose E. Burnside* stood along Exchange Place facing the *Soldiers and Sailors Monument*. With the redevelopment of Exchange Place, the statue was reoriented to the south, and placed in the eastern corner of a dedicated park to Burnside. The *Carrie Brown Bajnotti Memorial Fountain* was also relocated from Exchange Place to the center of Burnside Park after much debate about taking it down.

The *Thomas A. Doyle Statue* originally stood in front of the Cathedral of Saints Peter and Paul, at the western intersection of Westminster and Weybosset Streets, and then, the city relocated it to Chestnut and Broad Streets after redevelopment of Cathedral Square. One of the largest memorials in the city, the *World War I Memorial*, originally stood in Memorial Square, a traffic rotary at Thomas and Canal Streets that was nicknamed “suicide circle.” It was placed in storage during the River Relocation Project (1984-1994), and finally reinstalled in Memorial Park in 1995. The *Fox Point Veterans Memorial* was originally placed along George Cohan Memorial Boulevard at East Street, and then relocated to its current position along River Walk, near the Point Street Bridge.



## **Providence moves commemorative works. (Cont.)**

### **Fox Point/Blackstone**

*The Spirit of Youth (A Memorial to Young Womanhood)*, was originally placed in Constance Wetherby Park in Fox Point. Due to repeated vandalism, the city moved the statue to its present-day location along Blackstone Boulevard.

### **Roger Williams Park**

Roger Williams Park has seen the reshuffling of monuments as well. *The Union Soldier (Soldier on Picket Duty)* was moved from Veterans' Grove to the F. C. Greene Memorial Boulevard Rotary. The Park moved the *Bowen R. Church Statue (The Bandmaster)* from its location atop a platform in Roosevelt Lake in front of the Bandstand to solid ground near the Seal House. Initially installed on a platform in the center of Pleasure Lake, the Park moved the *Elisha Dyer Memorial (The Falconer)* to a garden-like space at Cladrastis Avenue and F. C. Green Memorial Boulevard. The *Ferdinand I Bust* has had several locations within the park.

### **Permanently Removed**

Two monuments have been permanently removed from Providence, and are not included in the commemorative works inventory. The *Honor Roll Memorial* to veterans of World War II was originally located in Burnside Park, and is now lost/destroyed. The *Statue of Christopher Columbus*, which was originally placed in Columbus Square (Elmwood), has been relocated recently to Johnston, Rhode Island.



**Relocated commemorative works**



Gail Sherman Corbett, *The Spirit of Youth (A Memorial to Young Womanhood)*, 1933.  
Blackstone, Providence, Rhode Island.

## List of relocated commemorative works

- *Soldiers and Sailors Memorial*, 1871
- *Statue of Major General Ambrose E. Burnside*, 1887
- *Carrie Brown Bajnotti Memorial Fountain*, 1901
- *Thomas A. Doyle Statue*, 1889
- *World War I Memorial*, 1929
- *Fox Point Veterans Memorial (First Ward Permanent Memorial)*, 1951
- *The Spirit of Youth (A Memorial to Young Womanhood)*, 1933
- *The Union Soldier (Soldier on Picket Duty)*, 1899
- *Bowen R. Church Statue (The Bandmaster)*, 1928
- *The Elisha Dyer Memorial (The Falconer)*, 1893
- *Ferdinand I Bust*, 1822?



*Ferdinand I Bust, 1822 (?). Roger Williams Park, Providence, Rhode Island.*

# LOOKING TO THE FUTURE

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## *Recommendations*

### **1. Maintenance and care**

Many of the commemorative works in Providence need maintenance particularly those outside Downtown. Dedicated resources are required for the upkeep of the monument landscape of Providence.

Commemorative works such as the *Roger Williams Landing Place* in Slate Park; *Marconi Memorial* and *the Ferdinand II Bust* in Roger Williams Park; and *Monument to Giovanni Da Verrazzano* on Federal Hill need attention to their stone surfaces, which are damaged from rain and chemical corrosion. Several commemorative works in Roger Williams Park need care: the tile work that is part of the setting for the *Bust of Juan Pablo Duarte* needs repair; the *Bicentennial of Haitian Independence Memorial Plaza* needs the brick plaza to be weeded; and the *Monument to Brigadier General Casimir Pulaski* must have the hornet's nest removed from the sword on the front of the monument. In addition, more notices are required in parks for people to pick up after their dogs.

### **2. Ferdinand II Bust**

For many years the *Ferdinand II Bust* has resided in Roger Williams Park. A reattribution of this work is needed. Through archival research, we believe the bust is a portrait of **Ferdinand I** due to the man's hairstyle and pseudo Greco-Roman dress. If this was a portrait of Ferdinand II, he would be in nineteenth-century clothing. Albert Dailey donated the bust to the city in 1877 and it was installed in Roger Williams Park in 1881. Dailey insisted that the bust depicted Ferdinand II, however, it more closely resembles his grandfather, Ferdinand I. Ferdinand I was King of the Two Sicilies from 1816-1825; he was also ruled as Ferdinand IV of Naples from 1759-1806; and again, from 1815-1816. This early misidentification of the bust has been perpetuated over time.

### **3. Community engagement**

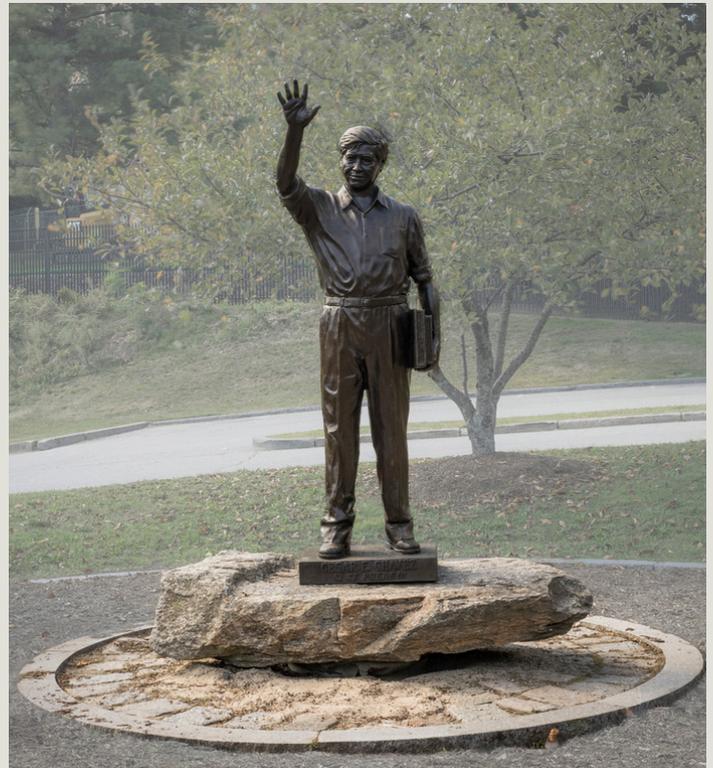
One suggestion for care is to ask special interest groups to maintain the commemorative works they commissioned or to raise the necessary funds for maintenance.

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José Luis Padilla Retana, *Statue of César E. Chávez*, 2007.  
Davis Park, Providence, Rhode Island.



