

A detailed marble relief sculpture of the goddess Athena. She is depicted with a human-like face, wearing a helmet adorned with a griffin's head. Her hair is styled in a thick, curly wreath. She holds a large, rectangular shield in front of her, which is covered in a pattern of overlapping scales. The background of the relief is also filled with this scale pattern. The sculpture is set within a recessed frame.

THE
PROVIDENCE
ATHENÆUM

Universal Penman

FALL 2016

Universal Penman

A Semiannual Publication of
the Providence Athenæum

FALL 2016



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What a Year



Matt Burriesci
Executive Director

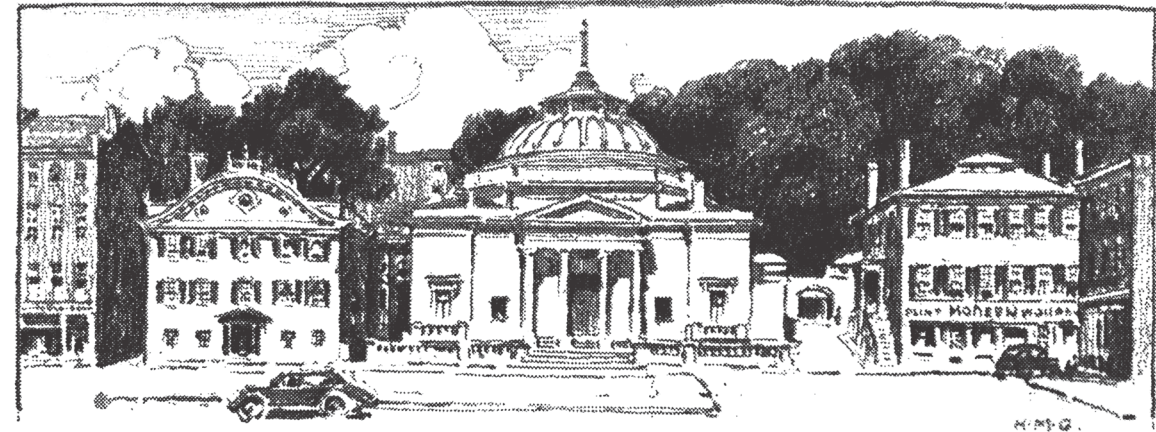
September 1st marked my first anniversary as Executive Director of the Athenæum. Every day of this past year I've been so humbled by this opportunity, and so grateful to the Board, staff, members, and donors for their warm and gracious welcome.

It's been quite a year at the Athenæum. We set an Annual Fund record, and we are so thankful for your enthusiastic support for the library, its collections, and programs. Thanks to the Champlin Foundations and others, we began renovations on the Platner wing of the building, which should conclude next month. (Thank you for your patience!) We are particularly excited about our new roof, which is considerably less leaky than the old one.

With the support of the Mary Dexter Chafee Fund, we completed a ten-year project to restore the *Description de L'Egypte*, and this magnificent treasure has never looked better. And of course we enjoyed a wonderful slate of programs, from our Friday night Salon to our children's programs to our reading groups. In total, the Athenæum produced more than 100 programs – the vast majority of which continue to be free and open to the public.

This year we will be even more ambitious. We've just installed the Athena Lemnia, a life-sized representation of our patron goddess with a history so interesting it demands to be housed at the Providence Athenæum. Now in its eleventh season, the Salon will kick off September 23rd. We're so grateful to our wonderful partner organizations that help us present a diverse range of stimulating events. This fall our partners include the Rhode Island Historical Society, Rhode Island Public Radio, the RISD Museum, Rhode Island Council for the Humanities, and the Pulitzer Campfires Initiative, among others. (I'm particularly interested in what the panelists of Policy & Pinot have to say about this year's increasingly bizarre presidential election...)

We'll also launch several new initiatives. Thanks to the support of the Murphy Family Fund at the Rhode Island Foundation, we'll



Cady, John Hutchins. *Highroads and Byroads of Providence*. Providence: Akerman-Standard Press, 1948.
The Old Stone Bank on South Main Street.

be piloting an in-depth continuing education series featuring world-class instructors. In January we'll celebrate Robert Burns with an evening of scotch tasting, music, and readings. In the spring we'll launch the Athenæum Podcast, so we can bring our incredible programming to a wider audience. We're also working with a team of architects, engineers, and experts to develop a comprehensive review of the Athenæum's structural and system needs, which will enable us to develop a long-range plan for the preservation of our building and collections.

On a personal note, it's been wonderful to explore Providence, to meet all of you, and to learn more about our wonderful Athenæum. Every day when I come to work, I'm inspired and uplifted by this institution. Our family is finally settled and unpacked in Oak Hill, and we've had some opportunity to see more of New England. Last month we were down in Narragansett, and while we were standing in front of the ocean, my daughter Violet asked me if we could go back to the Athenæum.

"What, now?" I asked.

"I like the Athenæum," she said. She's been devouring our books on outer space, and every time Henry comes I have to tear

him away from the giant stuffed penguin in the Children's Library. Meanwhile we're racking up some late fees on all the

You did it!

**A RECORD-
BREAKING YEAR**

\$243,583

We set a ambitious fundraising goal last year, and you made its success possible! The Athenæum is so grateful for your unprecedented support as we begin a new year full of exciting programs, novel initiatives, and, above all, good books to read. From everyone at the library, thank you.

DVDs and audiobooks we took out to make it through all our journeys.

But the kids' unbridled enthusiasm for the library reminds me that the Athenæum is meant to be used and loved. The first year in any new job can be overwhelming, but I do occasionally take the time to simply enjoy the collection. The other day I was pleased to find a wonderful nineteenth-century collection of the works of Rabelais, and I was reminded of the giant Gargantua's first words upon exiting the womb:

Some drink, some drink, some drink...
inviting all of the world to drink with him.

I hope when next we meet, we shall accept Gargantua's wise and spirited invitation, perhaps at the highly anticipated return of the Athenæum's Pub Quiz. Our fall season kicks off with this lively battle of wits, and I look forward to seeing you in the Reading Room as we put our relatively useless knowledge to the test. We'll bring the beer. **Æ**

A BRIEF BUILDING REPORT

In case you missed it this summer, the Athenæum had a really big crane (is there any other kind?) in our parking lot, its jib hoisted over the Platner wing. Special Collections, the Children's Library, and Technical Services now have a brand new roof! The latest building material science makes this roof longer lasting, a tighter barrier against rain, and wind-proof against hurricanes. The old roof membrane used to be held down with river rocks, the technology of the twentieth century. The new membrane weather barrier is assembled with construction adhesive so strong it's called a weld. The rocks (eight tons worth!) were returned to the earth. The same cannot be said for the roofing material underneath. The discovery of asbestos under the old roof membrane delayed start of construction for more than a month. The State of Rhode Island is very protective about citizens' health, as they should be, requiring an abatement plan for State review and approval before we could begin.

Technical Services on the top floor is in the process of receiving an entirely renovated interior as well - walls, floor, ceiling, lighting, data ports, and best of all, climate control for the benefit of staff and books alike. Paper responds to summer humidity by absorbing moisture, then releasing it back into the air in the cooler drier season. It's a very slow process. If it occurs too quickly, the added or subtracted moisture curls the book's pages and warps the binding. The new A/C in Technical Services prevents moisture absorption in the first place because cooler air holds less moisture.

The Philbrick Room and rare book collection storage on the lower level go a step further by regulating humidity. This unit removes moisture from warm air and adds moisture to cool air so that the percentage of water remains a constant 50% regardless of the season. The skin of our hands might crack in January and we might be soaked by rain, sleet, and snow, but the collection will now stay safe and sound!

All Hail, Athena Lemnia!



R. Tripp Evans
President, Board of Directors

In August the Athenæum welcomed a distinguished guest for an extended stay: a nearly seven-foot-tall plaster cast of the Athena Lemnia, newly installed on the Main Level.

This impressive work comes to us on long-term loan from Wheaton College, where I have taught art history since 1997, and whose students last spring undertook a full catalogue of the library's art collection. Under my direction and that of Kate Wodehouse, Director of Collections & Library Services, students examined the collection both in visual terms – considering the objects' intrinsic merit and their impact on the library's physical spaces – and also as exemplars of our historical mission. Our new Athena Lemnia powerfully contributes to the library in both respects. Not only does it represent an important work in its own right, commanding attention among the library's former all-boys' club of portrait busts, but it also embodies a range of allusions that speak to our past and present.

It is remarkable that the Athenæum contained no representation of its patron deity until 2008, when Board member David Nishimura donated the now familiar Pallas of Velletri over the Circulation Desk.

Unlike the Pallas of Velletri, the Athena Lemnia does not wear her familiar Corinthian battle helmet. Rather, we know from contemporary sources, she originally held a helmet in her outstretched right hand and an impressive spear in her right (see following page). Her costume consists of a peplos – a single column of fabric, gathered at the waist – overlaid with Athena's characteristic aegis, a defensive garment featuring reptilian scales and the image of Medusa's severed head.

The statue's name derives from the Greek island of Lemnos, located northeast of Athens near present-day Turkey. Between 450–440 BCE, the sculptor Phidias created a bronze image of Athena for the Acropolis, dedicated to Lemnos's Athenian population. Along with his colossal chryselephantine (i.e. gold and ivory encrusted) Athena Parthenos, created for the Parthenon's inner sanctuary, the Athena Lemnia constituted one of the Acropolis's more significant monuments.¹ Like the Athena Parthenos,

The figure is, in some respects, a library unto itself.

the statue was eventually dismantled for the value of its material and is today known only through fragmentary visual and literary evidence.

The Athena Lemnia now displayed in Germany's Dresden State Art Collection is in fact a pastiche of genuine antique works assembled by the archaeologist Albert Furtwängler (1853–1907). From an ancient gem he believed to depict the original Athena Lemnia, Furtwängler became convinced that the museum's Dresden Athena — a headless ancient figure acquired in the eighteenth century — was a Roman copy of the lost bronze.² The work's missing portion, he claimed, was the celebrated Palagi Head from the Museo Civico in Bologna, Italy; traditionally identified with Athena, this bust, too, was believed to be a Roman copy of a lost Greek original. When Furtwängler fastened a modern copy of the Bologna head onto the Dresden torso in 1891, the present-day Athena Lemnia was born.

Modern scholars are skeptical about Furtwängler's reconstruction. Aside from the patchy historical evidence regarding the work's original appearance, the Palagi Head is physically a poor fit on the Dresden Athena. Moreover, the head may not even depict Athena. In the 1980s, archaeologist Kim Hartswick convincingly argued that the Palagi Head is an original Roman work from the Hadrianic period (117–138 CE) and quite possibly a representation of Emperor Hadrian's lover, Antinous, whose image became ubiquitous after his deification in 130 CE.³ Far from detracting from the value of Furtwängler's creation, its composite nature only deepens its interest: it is at once Greek and Roman, ancient and Victorian, German and Italian, even female and male. The figure is, in some respects, a library unto itself.

The cast version of Furtwängler's Athena Lemnia made its first American appearance in the 1905 catalogue of the Boston casting firm, P.P. Caproni and Brother.⁴ Brothers Pietro (1862–1928) and Emilio (1869–1952), immigrants to Boston from Barga, Italy, established their casting business in 1892 and by the turn of the century supplied art schools, private collections, and libraries around the country. Wheaton purchased its Athena Lemnia from the firm in 1913 for \$75 — a significant investment for the day. The cast joined others collected by the college from the 1870s onwards, purchased for the use of its Art Department and exclusively representing, at




this former women's school, the great female figures of antiquity.

Before the widespread use of commercial photography, casts such as these were valued more for their educational role than as works of art in their own right — yet by the mid-twentieth century, these once critically important models had fallen out of fashion, often consigned to moldy basements or landfills. Wheaton's Athena Lemnia thankfully avoided such a fate. By the 1990s the statue had migrated to the college's Slide Library (a facility soon to become obsolete, in turn) where it was regularly festooned with feather boas, Mardi Gras beads, makeup, toenail polish, and a succession of seasonal hats. During this period the cast also came in for some rough, if accidental, treatment — resulting in damage to its peplos, a neckline fracture, and the loss of the figure's already vestigial left arm. Moved into gallery storage for protection in 2014, the Athena Lemnia remained safe from further harm but only rarely seen.

Today there is a new appreciation for these plaster casts, which are now as highly prized for their craftsmanship as for their storied past (the destruction of so many casts has also contributed to their rarity). The Boston Athenæum, for example — once one of the Caproni brothers' most important clients — has in recent years begun to painstakingly restore its cast collection. For its part, Wheaton, too, is now dedicated to preserving these works. This past summer the Athena Lemnia underwent a full restoration at the Giust Gallery in Woburn, Massachusetts, where restorers were able to recreate the statue's losses using the work's original Caproni mold. Acquired by the studio in the early 1990s, these molds are once again in full production.

Freshly returned to her 1913 glory, the Athena Lemnia will receive an official Athenæum welcome sometime this fall.

Until then, please stop by and pay her your homage. (No nail polish, please). 

¹ Olga Palagia, "In Defense of Furtwängler's Athena Lemnia," *American Journal of Archeology*, Vol. 91, No. 1 (January 1987), p.81.

² Kim J. Hartwick, "The Athena Lemnia Reconsidered," *American Journal of Archaeology*, Vol. 87, No. 3 (July 1983), p.336.

³ Hartwick, p.341.

⁴ Paige Brnger, "Lemnian Athena: The Journey of a Plaster Cast," 2015.

DUST REMOVED AND MYSTERIES SOLVED

Plaster Busts Identified — For decades, two unidentified plaster busts sat atop the bookshelves in the Art Room. Dirty and stained, these long forgotten sculptures were pushed into a dark corner until examined by Tripp and his Wheaton College students in the Cataloging Curiosities project this past spring. Recently restored at the Guist Galleries (along with Athena and our bust of Charles Darwin), the busts are currently displayed near Athena at the main entrance of the library. They have been identified as the missing James Phalen busts (their brothers top the mezzanine level), named in our archival records as Cicero and Napoleon. We have recently uncovered, however, that "Napoleon" is an impostor! Learn more about these busts and their identification on our Discover blog (provath.org/collections/discover).



ABOVE
 Athena Lemnia. On loan from the Wheaton College Permanent Collection. Gift of the Wheaton Female Seminary Class of 1912. Partially restored by the Giust Gallery/Caproni Collection (Woburn, MA) in 2016 with funds from the Wheaton College Art History Department and the Wheaton College Friends of Art through the Ann H. Murray Art Conservation Fund.

Date	Person Introduced	Residence	By whom
Dec. 10	Charles Hoadway	Worcester, Mass.	Gilbert Briggs
" 21	William French Esq.	Kingston N.Y.	Stephen Trapp
1837 March 7	Marius J. Clarke	Barnstable Mass	M. M. Chase
" 1	R. H. Ladd	Lancaster Mass.	Isaac H. Carter
April 1	Rev. Mr. White	Dorchester R.I.	McNabbes
" 10	Edw. W. Clarke	Cambridge Mass	J. H. Hinson
May 2	Henry S. Mea	New York	Stephen Trapp
" 24	Nath. W. Trapp	New York	"
" 27	Arion White Jr.	Leedsford Falls N.Y.	Thos. White
" 27	Rev. A. & Johnson	Boston	Thos. B. Briggs
June 10	R. Waldo Emerson	Cambridge, Mass.	Frederick Briggs
" 10	Mrs. Lyman	Newport	Mr. Briggs
July 30	Wm. Bailey	West Point	C. C. Briggs
July 35	Ch. H. Briggs	"	C. C. Briggs
Aug 10	James Howell	New York	Alfred M. Briggs
" 11	J. H. Compton	Waterford Mass	P. H. Compton
" 16	W. H. Taylor	New York	Wm. Briggs
" 18	Wm. Vanocles	Westerly	J. H. Hinson
" 24	Edward H. Clarke	Cambridge Mass.	J. S. Hinson
" 28	Major Lomar	New York	Isaac H. Carter
Sept 31	Rev. A. H. Hinson	Charleston S.C.	Dr. Crocker
Sept 4	Benjamin Franklin Stead	New York	Wm. M. Chase
" 11	George Leonard Clarke	New York	Wm. M. Chase
" 22	Doct. J. H. Trapp	New York	L. W. Briggs
Oct 16	Albion P. Olney	Indiana City Ia	J. T. Hinson
" 26	Abbot Smith	New York	Wm. Briggs
Dec 1	Rev. Mrs. Wpham	Taunton Mass	Frederick Briggs
1838 Jan 5	Arion White Jr.	Worcester Falls N.Y.	Thomas White
July 14	J. Coates	Boston	John H. Briggs
" 20	Wm. S. J. Matheau	Philadelphia	J. S. Hinson
" 20	Alfred Sage	Philadelphia	Gilbert Briggs
" 20	Isaac H. Hinson	At Large	C. H. Hinson
" 20	David C. Briggs	Worcester Mass	"
" 20	William C. Briggs	Worcester	"
" 20	Oliver Carter	Kennett N.Y.	"
" 20	Mary Houlbert	Danville Virginia	"
" 20	Adeline C. B. Smith	"	"

R. Waldo Emerson

RIGHT
 The Athenæum's "Strangers Introduced" visitors' book, signed by Ralph Waldo Emerson in 1836 (11th from the top).

Emerson & the Athenæum: A Creation Myth for a Providential Library



Leslie Myers
Building & Grounds Manager

In 1836, the Providence Athenæum was just an architectural drawing for a lot on a wooded and weedy bluff. In March of that year, Moses Brown and his family had offered a generous matching grant to the fledgling library.

On the condition that the Athenæum raise \$10,000 for construction and books, the Brown family would donate a plot of land on Benefit Street “for the erection of a suitable Edifice of Brick or Stone for such an Institution...” The founders of the Athenæum immediately set to work raising funds and securing our future home.

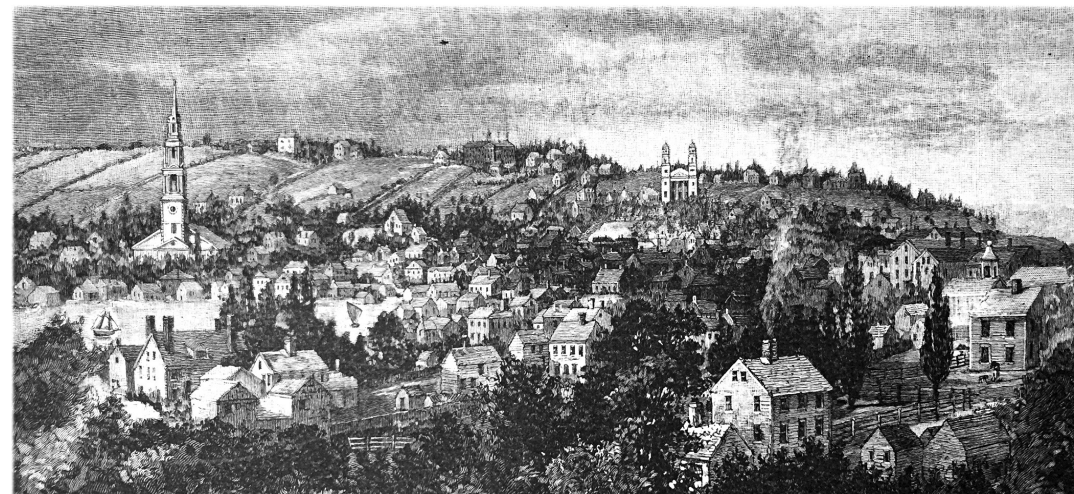
The uphill side of Benefit Street was unbuilt at this time except for the First Congregational Church (now Unitarian), the Nightingale-Brown House, the main lawn of the John Brown House on Power Street, and the Eliza Ward House at the corner of George Street. Daily activity hugged the saltwater cove north of Westminster Street and the working docks south to Fox Point. The site was a steep walk down from Brown University’s campus green edged by three campus buildings. Equally situated between university and busy sea trade at the bottom of the hill, the future site of the

Athenæum negotiated both worlds of Providence’s readership.

I read with joy some of the auspicious signs of the coming days...It is a great stride. It is a sign – is it not?...The meal in the firkin; the milk in the pan; the ballad in the street; the news of the boat...there is no trifle; there is no puzzle; but one design unites and animates the farthest pinnacle and the lowest trench.

Emerson, *The American Scholar*, 1837

While plans for the library were underway, the Athenæum was housed in the Arcade on Westminster Street. On June 10, 1836, Ralph Waldo Emerson visited the nascent library, and signed his name to our “Strangers Introduced” visitors’ book. He would visit the Athenæum twice more after it moved to its permanent home on Benefit Street. During these years, he was formulating *Nature*, *The American Scholar*, *Divinity*



From *The Providence Plantations for 250 Years* by Welcome Greene Arnold, 1886. An 1808 view of Providence from Federal Hill drawn from “a Scene painted on an Old Drop Curtain, by Worrall, of Boston, and used from 1811 to 1832 in the Old Providence Theatre, which formerly stood on the present site of Grace Church.” Note the First Baptist Church on the left and the undeveloped land behind it, as well as the cove where downtown now stands.

School Address, Self-Reliance, The Over-Soul, Love, and Friendship.

Like those of all membership libraries of the day, our founding collection (amassed for the betterment of its “responsible persons”) was comprised essentially of undisputed Great Books shipped from England and more exotic folios from the Continent, including our newly restored *Description de l’Egypte*. The Greek neo-classical architecture of American builders, trained in the European tradition, likewise based their work on the best of British design, which was itself based on classical antiquity. Neo-Palladian, Neoclassical design principles guided both the Chiswick House in London and Thomas Jefferson’s Monticello fifty years apart. By the early nineteenth century, when architect William Strickland designed the Providence Athenæum (1836), Greek Revival was in vogue and determined to be “suitable” for our Athenæum, meaning suitably respectable and monumental.

While Emerson did not instigate wholesale rejection of European cultural models, he did advocate passionately for original interpretation:

Our age is retrospective. It builds the sepulchers of the fathers...The foregoing generations beheld God and nature face to face; we, through their eyes. Why should not we also enjoy an original relation to the universe? Why should not we have a poetry and philosophy of insight and not of tradition, and a religion by revelation to us, and not the history of theirs?

Emerson, *Nature*, 1836

We live still within the stance of Emerson’s distinctly American rhetoric, literature, and advice for living called Transcendentalism. Less discussed, but equally ground-breaking is his speculative process – why the obsession with the natural world, why here in this *new* England, and why now?

Emerson’s oratory *The American Scholar* was and remains America’s cultural declaration of independence. America had yet to be created; whatever it was to become, it would not parrot civilizations of Europe. Through the *original* reading of texts and inherited fragments, “a nation of men will for the first time exist...[these] are new

lands, new men, new thoughts.” America b. 1776 and the “new man” were both a spry 60 years old in 1836; the landed people of 1776 had raised our nation’s first citizens by birth. The new hearts – if lichen headstones are to be believed – would have been alive when our Athenæum was deeded. The new heart, while “old with the love and homage of innumerable ages,” was:

young with the life of life, the sunbright Mecca of the desert. And what a future it opens! I feel a new heart beating with the love of the new beauty. I am ready to die out of nature, and be born again into this new yet unapproachable America...

Emerson, *Experience*, 1844

To die out of nature – among the many swooning attributes the Transcendentalists apply to the North American wilderness – evokes Eden, a natural origin of unparalleled beauty and abundance, of wildly new species of flora and fauna, a place remembered in the Christian imagination, witnessed in the romanticized indigenous population, the Promised Land earned for in slave spirituals, and advocated for by transcendental abolitionists. Perhaps in the new world, we would get it right.

Emerson’s challenge in 1836 was that he could not yet find America in the new world; it did not exist by simple decree, by the 1776 Declaration of Independence. Here, new culture and relations among people could be made. To the point, Emerson refrains from saying with confidence that a new America *will* be made. He presciently suggests that America would always be a place-in-making, never finished. In his life-long writing he maintains the possibility, not the certainty. While original readers

have unpacked the beguiling phrase “unapproachable America” to numerous and provocative conclusions, for our purposes in the *Penman*, the place is unapproachable because it is un-found, yet to be made, does not exist.

The making of America began in part to be achieved by the building of membership libraries. Despite setbacks such as the plummeting economy in 1837, the building committee of our Athenæum ensured the uphill lot was hollowed out and re-formed as a temple-like edifice of natively-quarried granite. We are likely to forget that clearing an east-side bluff to build a granite “temple” was a radical, physical, and *very* expensive act for the founders, the equivalent of constructing a pyramid by hand, rope, water-and-steam-driven engineering, and horse – all while traversing the steep incline of this plot.

Though the land itself was donated by the Browns, the expense and effort of creating a place to house the growing collection of volumes was an immense undertaking.

Emerson declared books “the best of things, well-used... they inspire.” If not, “they pin me down...they look backward, not forward.” The books and ephemera in this building are certainly “well-

used,” and have come and gone, many times over. The building has remained a beloved cabinet for both old and new collections over many generations. Today the Athenæum spends funds, technical expertise, and pleasure preserving the granite edifice and wood-detailed atrium interior so that future members, friends, and visitors will pass it forward with inspired conversation, insight, debate, peace – whatever moves them to make *this* world new. **Æ**



Booked and Fingerprinted



Lindsay Shaw
Children’s Librarian

Many years ago I worked at a wonderful old jewelry store called Tilden Thurber. One day as I was passing the fine jewelry counter at the front of the store I noticed that the glass case was covered in fingerprints.

I asked the gentleman who presided over these spectacular gems if it drove him crazy to constantly have to deal with all of the smudges and prints. His answer was no! He said, “Fingerprints mean customers are here looking for jewelry to buy.” Well that made perfect sense to me, and all of these years later, I’ve realized that that’s how I feel about our books.

I of course don’t glow with pleasure when a book is returned with torn pages or glued together with spilled apple juice, and prizes aren’t awarded to those who have the most missing or overdue items. But, like the messy fingerprints

on the glass cases, these signs of use are part of the larger picture – that you are choosing to use our library often and that your children are not only learning to appreciate reading, they are also learning with your guidance to handle library books with care.

The Athenæum’s Children’s Library is full of fingerprints – both literal and figurative! Our books carry the marks of generations, of the members and visitors who have used the library and loved its books and who have passed on that love of those same books to their friends, children, and grandchildren. This place is truly a living library.



When I see mothers reading board books to their babies or help a seven-year-old pick out their first chapter book or find a thirteen-year-old curled up with a pile of favorites in the Young Adult alcove, I am struck by the constant vitality of such an old library and so thankful that you join us to help teach, inspire, and encourage a new generation of avid readers. And sometimes even the books themselves seem alive!



Any children's librarian will tell you that one of the most common phrases we hear are "I know it's somewhere at home but I just can't find it" and "I don't know where it could have gone," and, I have to admit, those words have passed my lips on more than one occasion as well. Lost library material is indeed a challenge for us librarians; however it's part of the price we pay for the genuine pleasure of sending families home with a mini library they can share for weeks.

A few weeks is plenty of time for borrowed books to grow legs and mix themselves up with school books, climb onto a shelf to snuggle with your family collection, or leap out of a backpack to hide under the driver's seat of the car in a vain attempt to not be returned to the library. Such rascals they are! But in the end,

people are quicker than trickster books that go into hiding.

To make life easier in the borrowed books department some folks keep a tote bag, basket or box in a specified location and harbor all library books there or use separate containers for school libraries and the Athenæum. Others find an empty shelf to keep borrowed books organized. Whatever method you use (or even if you have no method)

the important thing is you are using the library with your family. Be sure to stop by soon to let us know about the adventures you and your books have been up to! **AE**

The images seen here come from some of my favorite books at the moment. Be sure to check out these fantastic reads next time you're at the library!

Buddy and Earl, written by Maureen Fergus, illustrated by Carey Sookocheff

Bulldozer's Big Day written by Candace Fleming, illustrated by Eric Rohmann

Edmond: The Moonlit Party written by Astrid Desbordes, illustrated by Marc Boutavant

Thank You and Good Night, written and illustrated by Patrick McDonnell

Sleepy People written and illustrated by M.B. Goffstein

Matilda written by Roald Dahl, illustrated by Quentin Blake

GOTTA CATCH 'EM ALL!

Looking for that special place to keep your library books in one place? We have a tote-ally great solution! We are premiering a brand new tote bag decorated with our beloved Children's Library owl Theo. Keep all your Ath books in one place, with a wise owl to watch over them. Mention this ad in September for \$5 off any tote purchase!



The Providence Athenæum is deeply grateful to the following institutions for their incredible generosity and support.

The Champlin Foundations

The Sachem Foundation

Sharpe Family Foundation

A NEW PROFILE



We welcome Holly Gaboriault as Interim Director of Programming!

A Providence-native and graduate of RISD, Holly has worked as a program director, creative consultant, curator, and filmmaker for over 15 years with cultural, educational, and non-profit organizations to create programs and initiatives that generate creativity and curiosity. Holly has played a variety of roles at the library including member, volunteer, Salon presenter, and board member. Additionally, she teaches and lectures on design theory and is currently writing a series of fashion anthropology books. She resides in Providence with her felines, Coco Mango and Diego.

SIX-MONTH SNAPSHOT

Since March...

18,399

Visitors to the Athenæum

Most popular title, fiction
My Name is Lucy Barton
by Elizabeth Strout

Most popular title, non-fiction
The Boys in the Boat
by Daniel James Brown

Most popular title, children's
Zen Socks by Jon J Muth

Most popular DVD
Homeland, Season 4

ROLL THE CREDITS!

The Athenæum's endeavors simply wouldn't be possible without the support of exceptional people, organizations, and businesses in our community. Please make it a point to let such sponsors and friends know how much their investment in the Athenæum's 2016-17 program season means to you: Campus Fine Wines; Marcus Law Offices; Narragansett Brewery; Pizza Gourmet; Rhode Island Council for the Humanities; Rhode Island State Council on the Arts; Variable Data Printing; Yankee Travel.

Thanks also to our presenting partners this season: "Flocked, Blocked, and Stenciled": A Providence Wallpaper Event; Providence Children's Film Festival; Rhode Island Historical Society; Rhode Island Public Radio; RISD Museum.

While we sadly bid adieu to Grace Farmer as our Program Support Committee Chair and Volunteer Wrangler-in-Chief, we have no doubt she'll be spotted at the Salon on many occasions. We could not be more grateful for her years of hard work and brilliant organization. We are thrilled to welcome Jennifer Kiddie to the ever-important post, along with her extraordinary team of tireless and tremendous volunteers: David Berman, Adele Bourne, Dolores Connelly, Barbara Dunney, Peggy Edwards, Melissa Eliot, Elizabeth Fajardo, Carl Farmer, Grace Farmer (see, there she is!), Faith Fogle, Ellen Goodlin, Don Harper, Lucia Huntley, Jane Lancaster, Lucy Ann Lepreau, Elsie Morse, Melissa Nickerson, John Nolan, Ray Olsen, Lynn Sanchez, and Cynthia Shattuck.

And we simply must extend a heartfelt thank you to Wheaton College for generously lending us our marvelous new Athena for the next five years, and to Leah Niederstadt, Curator of the Permanent Collection, Department of Art/Art History, for being so helpful in bringing her here. And to Tripp – the thank yous are endless.

The Providence Athenæum gratefully thanks the following funders for their support:

RHODE ISLAND COUNCIL *for the* HUMANITIES

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PENMAN CREDITS

Editor – Robin Wetherill,
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IMAGE CREDITS

COVER: Our very own Athena
Lemnia!

STANDING ATHENA:

Athena Lemnia, as reconstructed by A. Furtwangler. Modern bronze copy. Dresden, Staatliche Kunstsammlungen.

FLOWER ILLUSTRATION:

Emerson, Ralph Waldo. *Books, Art, Eloquence*. Boston: J.R. Osgood, 1877.

ATHENÆUM DRAWING:

Drawing for the design of the Providence Athenæum, 1836.
William Strickland, architect.



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