



Ravenous

The Enduring Legacy of Poe

Gallery Guide

February 1 - April 30, 2019

The Philbrick Rare Book Room
at the Providence Athenæum



A Note from the Curator

Although he was in Providence for a short time, Edgar Allan Poe left his mark on the Athenæum, both figuratively and literally. He visited when the library was still young, the building having opened 10 years prior.

I picture him walking up the granite steps to peruse our collection and court Sarah Helen Whitman. I can imagine him checking out a novel that is still in our collection and signing his name underneath the anonymous poem “Ulalume” to impress his fiancée with his authorship. The alcoves bore witness to their romance, and that connection to the past remains palpable to all who visit our historic building today.

To explore Poe’s legacy in this unique space where he spent time has been such an honor. The concept for RAVENOUS: THE ENDURING LEGACY OF POE was inspired by a recently commissioned binding for a first edition of THE RAVEN AND OTHER POEMS modeled after Édouard Manet’s flying raven bookplate. The exhibit title speaks both to the poem and the insatiable appetite of generations for Poe’s work. “The Raven” brings together the author’s 19th century literary circle and best represents the enduring popularity of his poetry.

The Athenæum’s collection has been enhanced by the extensive loans of Susan Jaffe Tane to the exhibit, especially the exquisite daguerreotype of Poe taken a few months before his death; items from the John Hay Library at Brown, including a lock of Poe’s hair; the striking bust lent by Levi Leland; a cartoon drawn by local artist Tim Lemire; and taxidermy from the Nature Lab at RISD. We are deeply grateful for their contributions.

ONCE UPON A MIDNIGHT DREARY,
WHILE I PONDERED, WEAK AND WEARY

Kate Wodehouse
Curator, Ravenous: The Enduring Legacy of Poe
Director of Collections & Library Services



In 1845, “The Raven” made Edgar Allan Poe internationally famous, and he became known and recognized as “the raven” himself. It seemed that overnight, everyone could recite the poem’s refrain, “Quoth the Raven, Nevermore.”

However, Poe’s good fortune did not last long, and he fell from public favor before his untimely and mysterious death just four years later in Baltimore at the age of 40, on October 7, 1849.

After his sudden death, Poe’s reputation suffered at the hands of his literary executor, Rufus W. Griswold, who announced his death to the world in the *New York Daily Tribune* by saying: “EDGAR ALLAN POE is dead. He died in Baltimore the day before yesterday. This announcement will startle many, but few will be grieved by it.” Authorized to compile the *Works of Poe*, Griswold created a damaging portrait of the author that tarnished his personal character for years to come. However, Poe’s reputation was restored in part due to the efforts of French writer Charles Baudelaire, British biographer John H. Ingram, and Providence poet and critic Sarah Helen Whitman, among others.

By the 21st century, Poe’s works had been translated into every major language, and he has become revered as an icon of American literature and a master of the macabre. His work continues to influence music, theater, film, art, and fiction, and his face appears on everyday items from stamps to bobble-head novelties. This exhibition illustrates the significance of “The Raven” in Poe’s life and career, his continued fame in literature and popular culture, and the words that have left generations hungry for more.

Poe’s Raven

Poe wrote “The Raven” in 1845 while living in New York with his young wife and cousin, Virginia, and her mother, Mrs. Clemm. They rented rooms in a small farmhouse near what would be 84th and Amsterdam today – just north of the city center. It is in this cottage that Poe is regarded to have composed his most famous poem. He sold “The Raven” to the *American Review* for nine dollars in February, 1845 to be published anonymously under the name ‘Quarles.’ Due to the lack of copyright protections, however, the poem was printed a few weeks earlier in the *New-York Evening Mirror* and then quickly appeared in other newspapers across the country.

The Athenæum owns a rare first edition of “The Raven” in book form, beautifully rebound by Dragonfly Bindery with design inspired by Édouard Manet’s bookplate for *Le Corbeau*, also in the Athenæum’s collection.

1. Edgar Allan Poe, “The Raven.”
The American Review, or A Whig Journal of Politics, Literature, Art & Science.
New York: Wiley & Putnam, January - June 1845.
Providence Athenæum
2. Edgar Allan Poe’s “Raven House,” late 19th century photograph.
Collection of Susan Jaffe Tane

A photograph of the rented cottage where Poe allegedly composed “The Raven” in 1844. According to Poe biographer Arthur Hobson Quinn, the Brennan cottage contained a room almost identical to the one described by Poe in “The Raven.”
3. Edgar Allan Poe, “The Raven.”
Facsimile, 2016.
Collection of Susan Jaffe Tane

A facsimile of the “The Raven” c1845 manuscript held in the collection of the Free Library of Philadelphia.
4. Edgar Allan Poe, *The Raven & Other Poems and Tales.*
New York: Wiley & Putnam, 1845.
Collection of Susan Jaffe Tane

Owing to the success of “The Raven,” the publisher Wiley and Putnam published a collection of Poe’s Tales in June, 1845, and a volume of his poetry that included “The Raven” in November, 1845.
5. Edgar Allan Poe, *The Raven & Other Poems.*
New York: Wiley & Putnam, 1845. Bound by Dragonfly Bindery, 2016/7.
Providence Athenæum

The Raven and Other Poems included a dedication to Elizabeth Barrett (later Browning): ‘To the Noblest of her Sex.’ In return, she wrote to Poe that “Your ‘Raven’ has produced a sensation, a ‘fit horror,’ here in England.” The popularity of the Raven spread quickly across the Atlantic.

The Raven Takes Flight

The success of “The Raven” inspired numerous parodies, musical scores, and many poetic imitations including a poem of the same name by Providence poet Sarah Helen Whitman. Within a month of its publication, a New York newspaper published “The Owl Parody,” which was followed by several more satirical versions, including “The Craven” by Poh, “A Vision” by Sarles, and poems with titles such as “The Turkey” and “The Gazelle.”

While no doubt pleased by his work’s reception, Poe nonetheless took issue with the creative license of newspapers and other authors. In the preface to *The Raven and Other Poems*, he referred to his poems as “trifles” which had been altered without his permission as they made “the rounds of the press.”

6. Edgar Allan Poe, *The Raven*. London: George Redway, 1885. With a preface by John H. Ingram. Inscribed by Ingram.
Collection of Susan Jaffe Tane
John Ingram, Poe’s British biographer, contributed the preface and commentary to this volume which contains translations of “The Raven” into French, German, Hungarian, and Latin.
7. Sarles, “The Owl: A Capital Parody on Mr. Poe’s ‘The Raven’.” *The New York [Weekly] Mirror*, vol. 1, no. 20. New York, February 22, 1845.
Collection of Susan Jaffe Tane
8. Sarah Helen Whitman, “The Raven,” *Hours of Life, and Other Poems*. Providence: George H. Whitney, 1853. Providence Athenæum
Sarah Helen Whitman’s first book, Hours of Life and Other Poems, includes the major poems she had written to and about Poe, including “The Raven” which she sent to him shortly after their introduction in 1848.

9. George Barker. “The Raven: A Descriptive Poem.” New York: J. L. Peters, 1866.
Collection of Susan Jaffe Tane
“The Raven” inspired a musical composition “arranged as a recitative chant” by George Baker in 1866. It has also influenced “The Raven: A Melodrama” in 1910, music composed by Arcady Dubensky in 1932, and an album by Lou Reed in 2003.

The Literati

It was said that “the very best literary society of Providence could be found in the parlor of Miss Lynch” - that is poet, writer, and socialite Anne Charlotte Lynch. She continued her weekly salon after she moved to New York in the 1840s, where it became a central gathering place for artists and authors. It was here in 1845 that Poe first read “The Raven,” which he was often asked to recite at social events. Several members of Poe’s circle who attended these salons had previously lived in Providence and were regular readers at the Athenæum, including the hostess. Other notable members of the group included the bookdealer John Russell Bartlett, who operated a popular bookstore in New York, and the literary editor and author Margaret Fuller.

10. Portrait of John Russell Bartlett, c1830s
Providence Athenæum
John Russell Bartlett was a founding member of the Athenæum in the 1830s, prior to moving to New York. He operated a bookstore, and Poe was a frequent visitor.
11. Compiled by Anne C. Lynch, *The Rhode Island Book*. Providence: George H. Whitney, 1841. Providence Athenæum
While she was living in Providence from 1838-41, Anne Lynch compiled and edited a selection of literary works by Rhode Island authors including Sarah Helen Whitman.
12. Margaret Fuller, *Women in the Nineteenth Century*. Boston: J. P. Jewett, 1855. Providence Athenæum
Margaret Fuller taught at the progressive Greene Street School in Providence between 1837-38. It was during this time that she became acquainted with Sarah Helen Whitman and Anne Lynch. Fuller attended many of the literary salons in Providence and continued her friendships with Whitman and Lynch when she moved to Boston and New York.
13. Margaret Fuller, Review of Edgar Allan Poe’s “The Raven & Other Poems.” *New-York Daily Tribune*, vol. 5, no. 197, Nov. 18, 1845.
Collection of Susan Jaffe Tane
A regular guest at the New York salons hosted by Anne Lynch, Fuller was a respected author and literary critic.
14. Edgar Allan Poe, “The Philosophy of Composition,” *The Works of Edgar Allan Poe*. New York: Widdleton, 1863. Providence Athenæum
In 1846, Poe published a technical analysis of “The Raven” in his essay “The Philosophy of Composition,” articulating the concept of “unity of effect.” The essay has impacted writers of all genres, and has become an essential element in our understanding of Poe’s intentions and techniques.

Romance in Providence

Sarah Helen Whitman was introduced to Poe through her friend Anne Lynch, who asked Whitman to write something to be read at her Valentine's salon in 1848. Whitman sent several poems including one addressed to Poe, which sparked their personal correspondence and literary flirtation. Poe soon composed "To Helen" for her, enchanted by "the poetry of [her] presence." The pair frequently visited the Athenæum together when Poe was in Providence, and after just six months, were engaged to be married on Christmas Day of that year.

It was at the Athenæum, however, where Whitman received an anonymous letter stating that Poe had broken his promise to abstain from alcohol. Although she ended the engagement as a result, Poe left an indelible impression on Whitman that would impact her until her own death almost 30 years later.

15. Édouard Manet, *The Flying Raven* bookplate from *Le Corbeau*. Lithographic print, 1875. Providence Athenæum
16. Anonymous, "Ulalume: A Ballad." *The American Review, or A Whig Journal of Politics, Literature, Art & Science*. New York: Wiley & Putnam, December 1847. Signed by Poe. Providence Athenæum
- The poem "Ulalume" was originally published anonymously, and it was during one of Poe's visits to Providence that he signed a copy while at the Athenæum with Sarah Helen Whitman. This account was recalled by Whitman to Poe biographer John Ingram in 1874, and she discovered that the book was still on the shelf at the library almost 25 years later.*
17. Sarah Helen Whitman, copy of photograph, c1860. Providence Athenæum
- 76 Benefit Street, the Power House, copy of photograph, c1950. Providence Athenæum*

- After the death of her husband in 1833, Sarah Helen Whitman moved back in to her mother's house on Benefit Street. Now numbered 88 Benefit Street.*
18. Edgar Allan Poe, "To Helen," *The Works of Edgar Allan Poe*, vol. 3. Edited by John H. Ingram. London: A & C Black, 1899. Providence Athenæum
- When Poe visited Providence in 1845, he caught sight of Whitman walking in her rose garden at night. While they were not introduced at the time, the memory inspired this poem he wrote for her at the start of their courtship three years later.*
- Shawl of Sarah Helen Whitman. Silk blend shawl. Gift of Mrs. Eliot Freeman Macartney. Providence Athenæum

Beyond the Veil

Sarah Helen Whitman's short but intense romance with Poe affected her for the rest of her life. After his mysterious death in 1849, Whitman remained a staunch supporter against the voices of critics, both publishing a defense of his character and corresponding with numerous Poe enthusiasts and scholars including John Ingram, Poe's British biographer, and Stéphane Mallarmé, the French symbolist poet. In a 1876 letter, Mallarmé clarified why her opinion of his work on Poe was of such importance: "Your name," he explained, "mingles with his."

Whitman clearly believed she and Poe shared a uniquely spiritual connection, even claiming the famous "Annabel Lee" was written as a memorial to their romance. She became increasingly interested in spiritualism and hosted séances at her home, perhaps attempting to contact her lost love.

19. Sarah Helen Whitman, *Edgar Poe and His Critics*. New York: Rudd & Carleton, 1860. Providence Athenæum
- In response to Reverend Rufus W. Griswold's scathing biography of Poe after his death, Sarah Helen Whitman published a defense of his character, writing, "It has been assumed by a recent English critic that Edgar Poe 'had no friends.' ... As an earnest protest against the spirit of Dr. Griswold's unjust memoir, these pages are submitted to his more candid readers and critics by one of his friends."*
20. Édouard Manet, *The Flying Raven* bookplate from *Le Corbeau*. Lithographic print, 1875. Providence Athenæum
- During Whitman's correspondence with Mallarmé, he sent her an original lithographic print of *Le Corbeau*. The print had been created by Édouard Manet to illustrate Mallarmé's translation of "The Raven" into French. The lithographic print is inscribed, "Mrs. Sarah Helen Whitman, respectueusement et sympathiquement, Stéphane Mallarmé."*
21. Sarah Helen Whitman, Letter to Stéphane Mallarmé. February 6, 1876. John Hay Library, Brown University
- Upon receiving this print, Whitman wrote to Mallarmé "... the Corbeau has become my room-mate - my fire side companion."*
22. Lock of Edgar Allan Poe's hair. Exact provenance unknown, but likely acquired with the Sarah Helen Whitman papers. John Hay Library, Brown University
- [Unidentified photographer], *Edgar Allan Poe*. Sixth plate daguerreotype, May or June 1849. Possibly owned by Maria Clemm, Poe's aunt and mother-in-law. Collection of Susan Jaffe Tane
23. Edgar Allan Poe, "Annabel Lee," *Poems*. East Aurora, NY: The Roycrofters, 1901. Providence Athenæum
24. William Coleman, *Séance Portrait of Sarah Helen Whitman*, copy of photograph, c1860. Providence Athenæum

Sarah Helen Whitman, *Hours of Life*.
Providence: George H. Whitney, 1853.
Providence Athenæum

Whitman's friend and photographer William Coleman took several photographs of her between 1866–1876. One of the most interesting images is of her with her head

covered, holding a piece of paper and attempting to commune with the deceased. The original photograph was pasted into her book of poetry, *Hours of Life*, and inscribed to Coleman. The John Hay Library at Brown University owns the original volume of poetry with portraits taken by Coleman.

Reading at the Athenæum

Edgar Allan Poe visited the Athenæum with his fiancée, Providence poet Sarah Helen Whitman, on several occasions during their courtship in 1848. While he was at the library with Whitman on December 21, he is recorded in the library's charging book as having checked out the novel *Stanley*. On display is a selection of the exact books Poe and his contemporaries were borrowing in the 1830s and 1840s.

PORTRAIT

Joseph Solman, *Edgar Allan Poe*. 1950.
Oil painting on Masonite. Gift of Ronni Solman.
Providence Athenæum

BORROWED BY EDGAR ALLAN POE

Horace Binney Wallace, *Stanley: Or, Recollections of A Man of the World*. 2 vols.
Philadelphia: Lea & Blanchard, 1838.
Providence Athenæum

BORROWED BY SARAH HELEN WHITMAN

Karl Müller, *Introduction to a Scientific System of Mythology*.
London: Longman's, 1844.
Providence Athenæum

George Sand, *The Journeyman Joiner*.
New York: William H. Graham, 1847.
Providence Athenæum

BORROWED BY ANNE LYNCH

Harriet Martineau, *The Hour and the Man*.
New York: Harper, 1841.
Providence Athenæum

Madame de Staël, *Germany*.
New York: Eastburn, Kirk, and Co., 1814.
Providence Athenæum

BORROWED BY MARGARET FULLER

Leopold J. Bernays, *Goethe's Faust, Part II*.
London: Sampson Low, 1839.
Providence Athenæum

The Raven Illustrated

Illustrators from Arthur Rackham, Harry C. Clarke, and Edmund Dulac to Édouard Manet and Gustave Doré have created memorable illustrations for Poe's most famous poem. The French were particularly sympathetic and highly influenced by Poe, starting with Charles Baudelaire in the 1840s, and followed by the Symbolist artists and poets under the leadership of Stéphane Mallarmé. One of the most important illustrated editions of "The Raven" was translated by Mallarmé and illustrated by Manet in Paris in 1875. *Le Corbeau* is regarded as the first *livre d'artiste* (artist book).

"The Raven" continues to fascinate artists today. The Athenæum recently acquired a new finely printed edition illustrated by the American artist James Reed. The book was compiled, typeset, and printed in Germany.

Gustave Doré, "Nevermore" plate from *The Raven*.
New York: Harper, 1884.
Collection of Susan Jaffe Tane

Edgar Allan Poe, *The Raven*. Illustrated by James Reed.
Sheer, Germany: Edition Schwarze Seite, 2018.
No. 6/30.
Hayden Special Collections Development Fund
Providence Athenæum

Edgar Allan Poe, *The Raven and Other Poems*.
New York, 1921. Bound for the John Russell Bartlett Society by the Dragonfly Bindery, 2017.
Providence Athenæum

Edgar Allan Poe, *The Raven*. Illustrated by W.L. Taylor.
New York: Dutton, 1884-1888.
Collection of Susan Jaffe Tane

Edgar Allan Poe, *The Raven (Le Corbeau)*. Illustrated by Jack Roberts.
Paris, [1920?]. Translated by Marcellin Huc.
No. 266/1050.
Collection of Susan Jaffe Tane

Edgar Allan Poe, *The Raven, Illustrated*.
New York: W. Jennings Demorest, [1870?].
Collection of Susan Jaffe Tane

Bryan Moore, Model for Edgar Allan Poe bust.
Iowa, 2013. Gift of the artist.
Providence Athenæum

Edgar Allan Poe, *The Raven*. Illustrated by Galen J. Perrett.
New York: Harpwell-Evans, 1906. Art edition, No. 159/900.
Collection of Susan Jaffe Tane

Edgar Allan Poe, *The Raven*. Illustrated by Eduard Prussen.
Translated by Charles Baudelaire. Köln: Donkey-Press, 2000.
Collection of Susan Jaffe Tane

Edgar Allan Poe, *The Raven*. Illustrated by Stephen Maka.
Providence, 1964.
Providence Athenæum

Edgar Allan Poe, *The Raven and Other Poems*. Illustrated by Gahan Wilson.
New York, 2009.
Providence Athenæum

Edgar Allan Poe, *The Raven: A Spectacular Pop-Up Presentation of Poe's Haunting Masterpiece*. Designed and illustrated by David Pelham and Christopher Wormell.
New York, 2016.
Providence Athenæum

Poe in Pop Culture

Almost 175 years after publication, “The Raven” has been frequently referenced and parodied in contemporary culture. Immediately popular after its publication in 1845, the poem quickly became a cultural phenomenon. On view are a selection of 20th and 21st century items including a poster of the Belgium film adaptation with Boris Karloff and Vincent Price in 1965; a 2016 cartoon from the *New Yorker*; a 1960 *Mad Magazine* feature titled “The Hip Raven;” and a parody featuring Bart Simpson as the raven in the first “Treehouse of Horror” episode of *The Simpsons* in 1990.

The city of Baltimore has a football team and a beer inspired by Edgar Allan Poe and his most famous work: the Baltimore Ravens and RavenBeer with the tag line “the taste is poetic.” Poe’s portrait is instantly recognizable and appears on everything from stamps and mugs to even a skateboard deck.

Le corbeau [The Raven].

G.n.ral Films, [1965?]. Belgian poster for Roger Corman’s 1963 production of *The Raven*, starring Vincent Price, Peter Lorre, and Boris Karloff. Collection of Susan Jaffe Tane

Baltimore–Washington Beer Works, “Raven Beer.”

Baltimore: B. W. Beer Works, [1998?]. Framed set of two Raven Beer coasters and one bottlecap. Collection of Susan Jaffe Tane

David Borchart. “Raven playing Scrabble,” cartoon.

The New Yorker, June 6 & 13, 2016. Collection of Susan Jaffe Tane

Jonathan Christenson, *The Raven*.

[New York]: Newmore Records/Broadway Records, 2016. Collection of Susan Jaffe Tane

The Raven.

Beverly Hills, CA: Twentieth Century Fox Home Entertainment, 2012. Starring John Cusack. Providence Athenæum

Lou Reed, *The Raven*.

Burbank, CA: Sire/Reprise (Warner Bros. Records), 2003. Collection of Susan Jaffe Tane

“The ‘Hip’ Raven,” *Mad Magazine*, no. 55. New York: E.C. Publications, June 1960.

Illustrated by Mort Drucker.

Collection of Susan Jaffe Tane

Edgar Allan Poe action figure

Accouterments, c2004.

Collection of Susan Jaffe Tane

“The Raven,” from *The Simpsons’*

“Treehouse of Horror I.”

Tempe, AZ: McFarlane Toys, 2007. Playset of *The Simpsons’* irreverent adaptation of “The Raven,” featuring Homer as the narrator and Bart as the Raven.

Collection of Susan Jaffe Tane

Tim Lemire, “FEST: Edgar Allan Poe & Sarah Whitman.”

MOTIF Magazine, 2018.

Loaned by the artist.

Gareth Hinds, *Poe: Stories and Poems. A*

Graphic Novel Adaptation.

Massachusetts, 2017.

Providence Athenæum

Edgar Allan Poe bobblehead.

Royal Bobbles, 2012/2013.

Collection of Susan Jaffe Tane

Vu Skateboarding, Poe skateboard deck.

Baltimore: Vu Skateboarding, 2014.

Collection of Susan Jaffe Tane

Portraits

Masury and Hartshorn, *Edgar Allan Poe*.

Photograph from original daguerreotype, c1906. Gift of Brown University. Providence Athenæum

Poe sat for this daguerreotype, known as the Whitman or Hartshorn Daguerreotype, on November 13, 1848 at the Westminster Street studio of Masury and Hartshorn in Providence. The daguerreotype was a gift from Poe to Whitman, given to her after she finally consented to marry him.

Cephas Giovanni Thompson, *Sarah Helen Whitman, 1838*.

Oil on canvas. Gift of Dr. W. F. Channing, 1884.

Providence Athenæum

The portrait of Whitman was executed after the death of her husband, John Winslow Whitman, and about ten years before her engagement to Poe.

Cabinet

Edgar Allan Poe, *Le Corbeau, The Raven*.

Connecticut: Easton Press, 1995.

Providence Athenæum

A reproduction of the original livre d’artiste translated by Stéphane Mallarmé and illustrated by Édouard Manet in 1875.

Black crow, 2006.

Taxidermy.

Edna W. Lawrence Nature Lab, RISD

Portrait bust of Edgar Allan Poe, after Edmund T. Quinn.

Plaster. 2012.

Collection of Levi Leland

The original bronze bust of Poe by Edmund T. Quinn was commissioned for the Poe Centennial in 1909, and is located at Poe Cottage in the Bronx, New York. The plaster bust on display was made from a model created by the Poe Museum in Richmond, Virginia in 2012. It is one of 12 copies.

Edgar Allan Poe, *The Raven*. Illustrated by Gustave Doré.

New York: Harper, 1884.

Providence Athenæum

Print

“Perched upon a bust of Pallas just above my chamber door—
Perched, and sat, and nothing more.”

Illustration by Gustave Doré.

Edgar Allan Poe, *The Raven*. New York: Harper, 1884.

Collection of Susan Jaffe Tane

Acknowledgments

We are so grateful to Susan Jaffe Tane for the marvelous loans to the exhibition; to the support of Christie's; and to the Rhode Island Council for the Humanities. With the support of the Council, we are able to pilot a new collaboration with local teens to engage more fully with the exhibition, to provide our youngest audience of children an encounter with a live raven, and to host a lecture by award-winning author, Lynn Cullen.

Loans

Susan Jaffe Tane

John Hay Library, Brown University

Edna W. Lawrence Nature Lab, Rhode Island School of Design

Levi Leland

Tim Lemire

Community Partners

Audubon Society of Rhode Island

Campus Fine Wines

School One

Exhibition Team

Curator: Kate Wodehouse, Director of Collections & Library Services

Research Assistant: Stephanie Ovoian, Reference & Special Collections Librarian

Design: Robin Wetherill, Director of Membership & External Relations

The exhibition design was inspired by a contemporary binding of *The Raven and Poems* by Dragonfly Bindery.



Susan Jaffe Tane

CHRISTIE'S

RHODE ISLAND
COUNCIL *for the* HUMANITIES



BROWN
University Library

RHODE ISLAND
Nature Lab
SCHOOL OF DESIGN

QUOTH THE RAVEN "NEVERMORE."

This exhibition is made possible in part through funding support from the Rhode Island Council for the Humanities. The Council seeds, supports, and strengthens public history, cultural heritage, civic education, and community engagement by and for all Rhode Islanders.



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ATHENÆUM

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