

Mr Home
after March twenty first,
7 Warren Road,
South Frammingham, Massachusetts.

My dear Mrs Fuller -
It is now well please Dear
and my dear for my darling - a year
ending - passage of relation - Dear enjoying it
enjoyed and my dear time it could my eyes to



Handwritten text at the bottom of the page, partially obscured and difficult to read.

MANY SOCIAL AFFAIRS WERE
IN HER HONOR

L'Evenement 10 Janvier 1902.

Et encore toute une in-
léressante série d'exposantes : Mme War-
rick

Le Figaro

A la sculpture, quelques bonnes et
vaillantes artistes : tout d'abord Mme
la duchesse d'Uzès, Mlle Warrick, à re-
marquer pour son imagination et sa
fougue étranges.

8 Janvier 1902

Arsene Alexandre

intéressants aussi les projets, déjà signalés
dans la Fronde, de Mlle Warrick, dont
l'imagination étrange est servie par un
sérieux désir de savoir, et un savoir déjà
sérieux.

LA FRONDE 14 DECEMBRE

Et la Fronde particulièrement sera
heureuse de reconnaître l'indépendance
de Mlle Warrick, une toute jeune fille, à
ce qu'il paraît. Elle sait modeler des
figures robustes et nerveuses, des grou-
pes tourmentés où s'affirme la passion
de la force et de la méditation sous un
lyrisme févreux.

Journal d'Arson
2.19.02

Arson remar-
quables
petits sujets, expressifs, d'un art très
Mlle Vaux-Warrick.

Arson
nous rele-
Warrick
Arson le 2-17-02

GALERIE B. WEILL
25, Rue Victor-Massé

EXPOSITION

organisée par
P. MAÑACH

du 2 au 31 Décembre 1901

INVITATION

Arson remar-
quables
petits groupes, de Mlle Warrick.
Arson le 2.14.02.

Sunday Press
M. Gustave Coquiloy says of Miss Meta
W. Warrick's work exhibited last month
at the "Galerie B. Weill," at a showing
of the work of young students organized
by P. Manach. "You will be struck in this
gallery with the attractive works of
Mlle. Warrick, her grasp of grouping and
her characteristic capacity for interpret-
ing life."

Jan 3 - 1902

"JOHN"
MISS META VAUX WARRICK.



Galerie B. Weill, 25, rue Victor-Massé. — Bonne
petite exposition : M. Maillol nous enchante avec ses
dessins, ses paysages et ses tapisseries ; M. Durio, avec
ses bijoux et ses grès, d'un art si consciencieux et
d'une invention si neuve ; M. Launay, avec ses fleurs
larges et belles, mais peut-être un peu trop facile-
ment obtenues. Mademoiselle Warrick nous étonne
par l'audace de ses petites compositions ; elle se
révèle comme un sculpteur savant et plein d'imagi-
nation, — qu'elle soit bien accueillie, car les bons
sculpteurs ne sont pas légion.

AMERICAN WOMEN IN PARIS
AMONG THEM MISS META
VAUX WARRICK.

Feminism makes some progress in
France. There are 401 women, according
to the last school report, in the University
of Paris. Women are found in all the
courses but one, theology. It is true that
this feminine element is far from being
all French, the literary courses claim
262 women, of whom 206 are French and
the others foreigners, with Russians, Ger-
mans and Americans in the majority, and
other courses in corresponding proportion.
This statement about women students in
France recalls to our mind the brilliant
young art student, Miss Meta Vaux War-
rick, in whom Atlantic City people must
feel interested. Miss Warrick is the
youngest daughter of Mrs. Emma War-
rick, of 1004 Atlantic avenue, and spending
all her summers here, she has been famil-
iar with Atlantic City people from her
early childhood.

Miss Warrick early displayed such de-
cided artistic talent that her whole edu-
cation has tended to that center.

Winning the Crozier prize, she entered
the Pennsylvania Museum and School of
Industrial Art, and rapidly advanced to
first rank among its students.

At the close of last school year Miss
Warrick carried all before her, winning
first prize for modeling and receiving hon-
orable mention beside. Directly after the
close of school she conceived the idea of
going to Paris, and pursuing her art
studies abroad, and on September 30, she
sailed for Europe on the Belgenland, en
route for Paris via Liverpool.

Miss Warrick went entirely alone, mak-
ing her way to Paris, and locating at the
Art Club there. She has been a pupil
of Monsieur Raphael Collin, but this
month enters the classes of either Mon-
sieur St. Gordons or Monsieur Rotan, em-
inent sculptors and teachers of the art.
So eminent are they that only students of
decided and recognized talent are admitted
to their studios, and no greater assurance
of Miss Warrick's gift is needed than the
knowledge that she has the entree to
either or both of these classes.

Miss Warrick's line is sculpture, and
the number of American sculptresses is
very small. Added to the young artist's
undoubted talent, she is possessed of won-
derful pluck, energy and perseverance, and
will undoubtedly win a high place in the
Art World.

Although she registers from Philadel-
phia, and the Quaker City has the honor
of being her birthplace, yet her life has
been closely connected with Atlantic City,
and without doubt many of our people
will watch with interest her progress in
her chosen art, and are proud of so bril-
liant an exponent of American sculptural
art in Paris, which is one of the world's
greatest art centres.

SO-CALLED AMERICANS

Paris Beholds Women's Art Display.

TWO HUNDRED PAINTINGS

Exhibition of Works by the Late Alexandre Falguiere.

A Paris correspondent of The Item writes that the annual picture show of the American Woman's Art Association in Paris, which opened this afternoon in the so-called American Girls' Club rooms in the Rue Chevreuse, consists of two hundred paintings, pastel drawings, water-colors and miniatures, all the work of the so-called American women.

The exhibition, which is by far the most important the association has yet produced, shows that the young American women studying there do not retain much of their native vitality and freshness.

Nearly all of the pictures represent figures in the open air or landscapes.

The characteristic note of the so-called American women artists is that they are painters of intelligence rather than of sentiment or imagination.

They are women who have deserted their country and do not deserve to be regarded as Americans.

Mrs. Inez Addams exhibits three small open air subjects, one of them a sombre view in Venice, and another the front door of a fruit shop, which are exaggerated studies, showing no originality and distinction.

Three little Dutch girls, after the style of Jean Veber, form a panel, exhibited by Miss May, the past scholarship girl of the Pennsylvania Academy of the Fine Arts.

Mrs. Frederick MacMonnies, president of the association, sends two views of a terraced flower garden, with distant hills at Giverny.

Miss Elizabeth Nourse sends a peasant woman holding in her arms an in-

fant playing with a gem. The feeling of inquisitive childhood is treated with honest sentiment.

Miss Nourse does not expect to return to America.

Three studies of the Luxembourg Garden by Miss May Perkins are cleverly treated. A girl reclining half buried in a pile of soft pale green cushions and the town of Moret covered with snow are two works of excellent technique by Miss Eleanor Greatorex. Miss Kathleen Greatorex sends a strongly drawn portrait of a young man and some vigorous landscapes.

There is truthfulness in Miss Elizabeth Van Elten's family of peasants returning home after a day's work through a hillside orchard tinged with the last rays of the sun.

Miss Blanche Dillaye sends a pleasing water color, a meadow with haystacks and a village in the dim twilight. Other works are by Lucy B. Robbins, Miss Bertha Waters, Miss Rebecca Jones, Miss Della Garretson, Miss MacArthur and Miss Elsie Well composed portraits are by Miss Louise Wood, Miss Qually, Miss Churchill, Miss Ella Thomas and Miss Packard. Mrs. Hart's village scenes are interesting.

Miss Bertha Waters' "Petite Blanchisseuse," standing before the flowing linen clothes drying on clotheslines on the hillside, with a distant river, is clever. Miss Van Buskirk's evening effect in a village is pleasing. A ballet girl tying her slipper, by Miss Ramph, of Alabama, is a promising study. There is a somewhat Rodin-esque sculpture by Miss Meta Beaux Warrick. There are no American characteristics in the exhibition.

These women are fools to remain in Europe and paint French subjects.

The exhibition of statuary, painting, pastels, sketches and medallions of the late artist, Alexandre Falguiere, which has been opened at the School of Fine Arts by President Loubet, comprises 21 groups of sculpture and fifty paintings, the latter coming as a surprise to the public, who hitherto regarded the author of "Le Valaqueur au Combat de Coqs," of "The Dancing Girl," and of "Diana" as solely a sculptor.

Among Falguiere's paintings are superb nudes, vigorous landscapes and clever portraits.

Among the statuary are plaster models of Lafayette, Rochambeau and d'Estaing not before exhibited, also busts and medallions of Paul Dubois, Carolus Duran, Rodin, Alphonse Daudet, Jacques Reinach, the Duchess d'Uzes, Louise Abbema, Mme. Helbron, Cleo de Merode and Ambroise Thomas.

Falguiere's paintings are splendidly drawn, but the coloring is harsh and sombre. His pastels, on the contrary, are bright and luminous.

RITER FITZGERALD.

HOTEL DE PARIS ET D'OSBORNE

4, Rue St-Roch, 4

au coin de la Rue de Rivoli

PARIS

Miss Nita Warrick

Dear Miss Warrick,

Had the pleasure of meeting you during the Exposition and want to write something about you for an American paper. Kindly let me know when I can see you and your work.

Yours truly,

Countess de Montaigu.

a

Madame de Montaigu
59 rue St-Hippolyte Londres

Even the coloured race are coming to the front, notably in the case of Miss Nita Warrick, of Philadelphia, who is studying sculpture under celebrated French masters. Miss Warrick is undoubtedly endowed with talent, and will make her mark in the world of art. She is a young woman of colour, with a good education, and is attractive in manner. She is making a life-size figure of "The Thief on the Cross" for the forthcoming Salon, which shows great originality of conception and a knowledge of anatomy.

Compliments de
Madame de Montaigu

Invitation

M^r S. BING vous prie de lui faire l'honneur de venir visiter l'Exposition de Mademoiselle META WARRICK, sculpteur, dont l'ouverture aura lieu le Mercredi 18 Juin 1902, de deux heures à six heures, à l'ART NOUVEAU, 22, Rue de Provence.

à témoin de ses premiers efforts. Sous ses mains souples et nerveuses, la glaise à pris forme, et une vie tumultueuse a circulé dans la froide matière. »
 Je m'arrête, et cet extrait suffit. Je voulais simplement montrer avec quel souci de mettre complètement en valeur les jeunes talents, on organise maintenant les petites expositions, où nous sommes maintenant les conviés. Il faut féliciter M. E. Gérard de la chaleur et de la conviction de son appel.

Mais, je crains, fort qu'au lieu de servir Mlle Meta Warrick, il ne la desserve... Je ne discuterai pas ici les idées de M. Gérard, je n'ai la place nécessaire; et, aussi bien en montrant-le seulement le dangereux et la fausseté relative, alors qu'elles sont appliquées trop tôt, avant la culture nécessaire, indispensable, — en faisant le tour des très intéressants essais de Mlle Warrick.

Ah! les belles paroles de Rodin, que je rapportais, à cette place même il y a huit jours! comme il faut les pénétrer et les appliquer!..

Le morceau principal de la petite exposition de chez Bing, est assurément le *Mauvais larron*. Malgré l'effort très louable qu'il faut marquer, c'est médiocre; la figure est convenue, l'anatomie pas assez simple; le sculpteur a voulu trop montrer et faire le « bon devoir »; puis, sur cette impossible croix, cette main restée clouée et ces deux pieds ne sont assez éloquents dans leur réalisme trop « noyé ».

J'en dirai autant des *Malheureux*, un groupe ou diverses figures s'accrochent, synthétisent la douleur et la désespérance humaines; la désolation effroyable qu'a voulue l'artiste, ne sort, impressionnante et définitive, ainsi qu'un grand cri, de ce groupe qui dénote pourtant des qualités de détail et d'observation très justes.

Puis, ce sont des toutes petites statuette en plâtre, sous les deux vitrines: *L'Homme qui rit*, *OEdipe*, les *Lutteurs*, *Falstaff*, *L'Homme portant un mort*, la *Femme primitive*, *Danseuse*, le *Mort dans le Vent*, etc. qui attirent toutes, décèlent beaucoup d'originalité certes, une recherche louable du mouvement rare, une préoccupation amusante de l'effet brutal, mais auxquelles il manque, sous les envois des draperies, dans la construction des corps cette vérité des structures, cette science dans laquelle on ne fait rien de durable...

Et, si je me permets cette remarque grave, c'est que je crois très sincèrement Mlle Meta Warrick très douée, je lui crois beaucoup de belles et rares qualités, et qu'il est évident qu'on lui fait commencer par la fin, une initiation qui pourrait aboutir à des œuvres.

Ce que j'ai trouvé de mieux, dans le petit ensemble qu'elle expose, c'est le buste de *John* et celui d'une jeune fille. Encore beaucoup d'études de la valeur de celles-là, d'autres encore, et que Mlle Warrick refasse alors *Silènes* et *Salgues*.

VIRGILE JOSZ.

MISS WARRICK RETURNS

Daughter of a Resident Here Is an Artist of Renown.

Miss Meta Warrick, daughter of Mrs. Emma Warrick, of 1002 Atlantic avenue, this city, who went to Paris about four years ago to complete her education as an artist, arrived in New York Saturday evening on the steamer Umbria. After visiting her mother here for a time, Miss Warrick will open a studio in Philadelphia.

She has already made her mark among the younger art students of the city before she left it. A most promising sketch by her, made in 1898, while a student at the Pennsylvania School of Industrial Art, is still on exhibition at the school as worthy permanent attention. In Paris, Miss Warrick has studied at the Julian Academy and elsewhere. She has twice had a special exhibition of her work, the last of some twenty-two members, exhibited in June, at "L'Art Nouveau, Bing," on the Rue de Provence. "In her work," writes the critic, Mr. Edouard Gerard, "there is much promise because there is in them the most precious qualifications that one can find in a young artist — sense of form, originality of view, an easy, daring and force of expression."

Atlantic City, New Jersey.

Monday, July 21, 1902

BOSTON SUNDAY JOURNAL—AUGUST 17, 1902

AMERICAN COLORED GIRL STARTLES PARIS BY HER ART.

Paris, Aug. 16.—Americans in Paris are much interested in the work of Meta Warrick, a colored American girl, and a sculptor. She had hardly enough money to travel and keep herself in a half-starved way, for a year, than her mother managed to keep her another year. What she has accomplished is marvelous; marvelous be-

hesitate to produce the lines as her vision of the thief revealed them to her. In her studio she has a small plaster relief which was inspired by these lines:
 Be still, sad heart, and cease repining;
 Behind the clouds the sun is shining.

L'ART NOUVEAU

SCULPTURE

Post

Sunday Press July 20 - 1902



MISS META WARRICK
A young Philadelphia sculptor.

Miss Meta Warrick, whose portrait above, returns to this city from a stay of several years in Paris toward the end of this month. After a visit to Atlantic City, Miss Warrick will open a studio in this city.

She had already made her mark among the young artists of the city before she left it. A most promising sketch by her, made in 1898, while a student at the Pennsylvania School of Industrial Art, is still on exhibition at the school as worthy permanent attention. In Paris Miss Warrick has studied at the Julian Academy and elsewhere. She has twice had a special exhibition of her work, the last of some twenty-two members, exhibited in June at "L'Art Nouveau, Bing," on the Rue de Provence. "In her work," writes the critic, Mr. Edouard Gerard, "there is much promise because there is in them the most precious qualities that one can find in a young artist—sense of form, originality of view, an easy daring and force of expression."

Miss Warrick has sought, as he points out, in her work movement, vigor and a sense of extreme action. "Mlle. Warrick," says M. Gerard, "does not feel with the French poet, I hate the movement which displaces the line and believed instead that the line is the chief gift movement has to create. In her art she constantly seeks it. Nothing seems alien to this young genius which conceives and executes with a singular force."

LE PETIT BLEU DE PARIS

DIMANCHE 22 JUIN 1902

L'exposition de sculptures de Mlle Meta Warrick à l'Art Nouveau Bing

Mlle Meta Warrick est une artiste américaine. Elle révélerait un Rodin et de Rosso par le mouvement qu'elle cherche à donner à sa sculpture. Cette sculpture est plus que vigoureuse, elle est violente. Les danseuses de Mlle Warrick ont des débanchements excessifs et des faces presque masculines. Quand Mlle Warrick est calme et modeste tranquillement un buste, ce buste a de la vie et de l'intérêt. C'est un talent à qui un brin d'assagissement ne nuirait pas.



MISS META WARRICK,
An American Colored Woman Who Gives Great Promise as a Sculptor.

Those of you who are interested in American art, must remember the name of Meta Warrick. Meta Warrick is a colored American girl, and a sculptor. She came here two years ago. She had hardly enough money to travel and keep herself in a half-starved way, for a year, then her mother managed to keep her another year. What she has accomplished is marvelous; marvelous because she found a way to accomplish it, and marvelous her art will be.

I have very little faith in a woman sculptor. They will succeed in making a bust of a pretty woman or a statuette, which, even in marble, will look as soft as putty. But Miss Warrick cannot be classed in that category of women sculptors. When she went to Rodin with a piece of her work, he said: "But, mademoiselle, you are a sculptor. Your work is powerful."

I think Miss Warrick will prove, if she works long enough, to have not only talent, but genius. There is already the sign of it

in the works she exhibited at Bing. To critics and amateurs they were a revelation.

Now, people who are fond of sweet little sculptured angels, academical art in general, will at once class Miss Warrick's work as vulgar, gross, painful and pay no more attention to it.

Every piece of her sculpture, in fact, tells a tale of woe, of sorrow, of fear or of intense love or joy.

For instance, her almost life-sized thief on the cross is almost frightful to behold. It is the realistic face of the thief in the throes of death, with protruding lips, that become blanched with blasphemies as well as death. Every line of the body shows anatomical study and that the girl did not hesitate to produce the lines as her vision of the thief revealed them to her.

In her studio she has a small plaster relief which was inspired by the lines:

Be still, sad heart, and cease repining;
Behind the clouds the sun is shining.

The relief is a cloud peopled with the suffering, the sorrowful and the despairing, then around the edge, those who can see the light behind the cloud take courage, and the smile of hope on their faces is intense. Think of the powerful imagination of that woman.

Her grandfather, while she sat on his lap as a little child, fed her mind with ghost stories; she saw much suffering around her; she afterward learned Edgar Allan Poe's weird tales by heart. All this she materializes in plaster and some of her works, I must repeat, are marvelous.

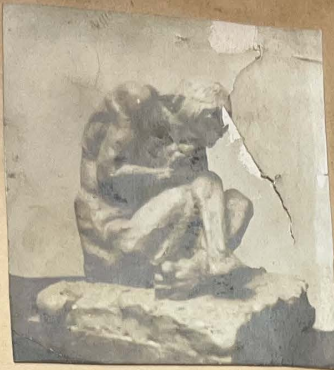
She herself is not at all morbid in disposition. She talks well, has a certain education. She is so much wrapped in her work that she said to me, "I might stay with my mother in Philadelphia and be well clothed, have a good table, and a better roof than the rickety one of a studio over my head, but no privation can keep me from my work."

SUNDAY, AUGUST 10, 1902.

AILY EAGLE.

THE PHILADELPHIA INQUIRER'S SUMMER MAGAZINE

A young Philadelphia art student, a mulatto, Miss Meta Warrick, has been creating something of a sensation in Paris, by an exhibition of small plaster figures displayed some weeks ago at L'Art Nouveau galleries. Miss Warrick was for several seasons a student at the School of Industrial Art in this city. There she showed an aptitude for modeling with a decorative tendency. Two years ago she went to Paris to study, and since then she has developed rapidly. Though quite young—barely twenty—she has a decided talent and works with much force and originality. She is a follower of the great Rodin, and, therefore, an impressionist in clay. French critics are inclined to predict a brilliant future for her. * * *



A TRAVERS L'ART

Sculpture

Mlle META WARRICK (1)

Elle a vingt ans à peine; et il y a déjà plus que des promesses dans ses ouvrages. Même ils étonnent par les plus rares qualités.

Mlle Meta Warrick sait réfléchir, sait vouloir. Elle ne traduit pas n'importe quel aspect des choses, — mais, parmi les aspects les plus caractéristiques, choisit le plus caractéristique. Cette recherche exige une extrême acuité d'observation, et, dans l'esprit, la faculté tout intellectuelle de saisir en chaque objet les principes qui formeront synthèse.

Il faut aussi de la hardiesse, oser s'exprimer librement, et ne pas faire de concessions aux manières convenues de voir et de sentir. Sur la jeune artiste ne pèse aucun dogme d'École. Elle médite, elle rêve, elle travaille sans que la tyrannie des formules l'intimide.

De plus, on doit estimer les statues, statuettes, groupes exposés ici pour l'équilibre, les heureuses combinaisons de lignes, le mouvement.

Le mouvement surtout, la vie nerveuse, inquiète, tourmentée. L'imagination de Mlle Warrick est, en effet, tournée vers les effrois, les fièvres, les souffrances. Elle a dédié aux *Malheureux* un groupe des plus dramatiques, d'une belle vigueur de conception, d'une ordonnance plastique tout à fait louable. De la même compassion sans mièvrerie est né *l'Homme qui a faim*, le misérable qui n'a plus que son cœur à manger, et qui, avec les grimaces, les con-

torsions du désespoir. Désespoir sans grossièreté, sans prosaïsme même, qui est réalisée sculpturalement — la peine affreuse décrite, se figure-t-on, par quelque conte, quelque ballade, quelque légende... Même impression est donnée par le *Mauvais larron*, morceau considérable, qu'il faut espérer voir l'an prochain au Grand Palais.

Et je veux citer encore des figurines comme *l'Homme qui rit*, *l'Homme à l'épine*, *Falstaff*, *la Mort dans le vent*, si bizarrement souples, des groupes mouvants, turbulents, énergiques comme les *Lutteurs*, *Feux follets*, les *Satyres*.

Mlle Warrick est une Américaine de Philadelphie. Elle travaille là-bas selon le système d'un professeur allemand, — système propice au développement de l'imagination, de la volonté, de la franchise dans l'expression. Trente, quarante, cinquante esquisses différentes étaient demandées sur le même sujet à la toute jeune élève. C'était l'habituer à ne pas s'en remettre aux premières impulsions de son instinct d'artiste, à les raisonner, à s'interroger profondément; c'était rendre sa vision pénétrante.

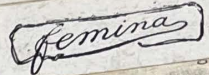
Depuis trois ans qu'elle est en France Mlle Warrick a continué, dans la discipline du travail, à prendre possession d'elle-même.

LA FRONDE 26 JUIN

Beaucoup moins nombreuses sont les femmes sculpteurs: ici, vingt-deux exposantes en tout. Mais ce ne sont pas les moins vaillantes et l'effort d'art, pour être plus rare, n'en est pas moins grand. *L'Endymion* de M^{me} la duchesse d'Uzès n'est qu'une esquisse, mais le groupe atteste une belle inspiration. L'œuvre de M^{me} Coutan-Montorgueil est toute de délicatesse et de charme: c'est de la sculpture très féminine — et par cela même — intéressante. Je ne ferai pas le même compliment à M^{lle} Warrick: il n'y a rien de féminin dans son œuvre: ses satyres, son *Bûcheron et la mort*, son groupe des malheureux, voilà assurément un art dont on ne peut dire qu'il est plaisant: il y a là une fougue, une âpreté, une imagination exubérante et violente, qui étonnent, qui choquent peut-être, et dont l'intérêt est intense. Mais comme on voudrait que ce soit un homme! non une femme qui ait signé une aussi belle hallucination! Citons encore M^{me} Malvina Brach, qui sait bien son métier, M^{me} de Frumerie, très vivante et très intéressante, M^{me} Berthe Girardet, pittoresque, avec son *Départ de l'Islandais*, M^{me} Gruyer-Caillaux et Maginot.

Et avant de quitter le Salon des Femmes peintres, n'oublions pas les bijoux de M^{lle} Jeanne de Montigny, qui n'est pas une inconnue pour les lectrices de *Femina*, les cuirs repoussés de M^{lle} Marguerite Roy, de M^{me} Matyld Mourier, de M^{lle} Combette, etc.

1^{er} MARS 1902.



Arts. Among Philadelphia artists of note at the exhibition is Miss Blanche Dillaye, who exhibits an attractive moonlight—a row of old houses with a lamplit window or two reflected in quiet water—and a twilight, entitled "Nuit d'Été." The latter is the charming view of a vast field with gently-sloping hills beyond a wooded hollow. The far horizon is defined against a luminous sky where fleecy clouds reflect the last rays of the sun. The sense of distance and the tranquillity of evening are very finely interpreted.

Another Philadelphian, whose name is not yet so well known, is Miss Mary Smyth Perkins, a former student at the School of Design in Philadelphia, and at present a pupil in Mr. Parker's studio. Miss Perkins exhibits three very creditable little views of the Luxembourg; nice in tone and composition.

Other Philadelphians include: Mrs. Inez Addams, an apprentice of Whistler's; Mrs. E. Plaisted Abbott, whose poster advertising the present exhibition is not the least attractive thing to be seen there; Miss Edith Bristol S. Stone, whose portrait of Miss K., whose Holland scene and whose still-life all display a wide range of talent, and Miss Veta Vaux Warrick, who has the distinction of being the only sculptor represented.



"BUST"—MISS META VAUX WARRICK.

ONLY SCULPTRESS

of her race, Meta Warrick, a Philadelphia colored girl, wins fame and honor in the studios of France. Foreign critics declare that her work reveals a master skill.

St. John
avec les meilleurs
fourrages pour écuries
novelle
1874 rue de l'Université

[Faint, mostly illegible handwriting on lined paper, possibly a letter or receipt.]

7
 1874

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 the teeth.

Miss Meta Warrick has taken a six
1432 South Penn. Square. She has
returned from three years' study in Paris
where she worked alone in her own
studio. Rodin criticised her work and
no one can look at the pieces she has
brought back without feeling how much
she has been influenced by her great
master.

Perhaps the best is a fine head of John
the Baptist, a type of vigorous and exalted
youth. A portrait study of a young girl
is very pleasant. But the main interest of
her work is comprised in ten or twelve
small casts—groups and single figures.
These are truly Rodinesque through their
intensity of thought expression.

And what thoughts! One could more
readily understand them in a strong man,
but hardly in a young and happy girl.
All violent or fantastic, they are too sug-
gestive of a Maupassant, they show a
morbidness, a lack of altruism from which
one shrinks.

Her "Edipus" is an image of anguish.
He has torn his eyes from their bleeding
sockets and kneels, his face upturned as
if with a terrible effort at sight. In an-
other, "Death," a grisly horror, leans on

his staff and laughs while the wind blows
his long cloak. "The Cloud" shows a fan-
tastic group of figures. Those beneath are
bent with sorrow and pain, they wring
their arms and allow their streaming hair
to hide the light of day, those above clasp
their hands meekly or look upward with
joyous countenances. They see the bright
uses of the heavens whatever sorrow is
under their feet.

Her "Primitive Woman" is a cat-like
creature, terribly near the brute, who
crawls along with a strange questioning
face. Rather more pleasant is one called
"The Flame," an upward curling tongue
of fire, which is all compact of sinuous
creatures, some beautiful, some repulsive,
what any dreamer might see in the fierce
element.

All her work has a value. Its very aban-
don makes it effective; with a more ma-
ture judgment and a stronger technique it
would be powerful. All that she needs is
technique to be the master of brute facts
and make bone and muscle spring into life
under her hands. That once acquired, it
only means study, she might be anything
she wished. The blood of the long enslaved
negro runs in her veins and inspires her
with weird conceptions and strange,
Heina-like contrasts. All the feelings of
her race, the "hants" and "spirits" of the
South, the bitter philosophy of the North
may find splendid expression in her.

Miss Meta Warrick has received a
commission for a portrait bust of the
late William Still.

Recently Miss Warrick received a let-
ter from M. S. Bing, of the L'Art Nou-
veau, Paris, to whom she sold a group

called "The Wretched" after her ex-
hibition there last June, who writes that
it has been cast in bronze and it is ad-
mirably done, and has been sold for
1500 francs. Mr. Bing also wrote Miss
Warrick some suggestions in regard to
sending work to him, as the people who
have seen the few pieces she left at the
L'Art Nouveau are anxious to see more
of her work. Miss Warrick has a very
interesting studio at 1432 South Penn
Square.

THE NEW YORK HERALD,

EXPOSITION.

Mlle. Meta Warrick, une jeune artiste
américaine, qui expose en ce moment quel-
ques-unes de ses œuvres aux galeries de
l'Art Nouveau, chez Bing, rue de Pro-
vence, semble être hantée par une esthé-
tique mouvementée très moderne, dont la
formule est évidemment due à cette école,
dont le chef incontesté est le grand sculp-
teur Rodin.

Dans une vingtaine de petits plats,
Mlle. Warrick aborde le mouvement hu-
main sous ses formes les plus diverses avec
une sûreté de main qui est presque d'un
maître, mais si la vie et la force hu-
maines y sont complètement représentées,
je dois constater à regret que l'agréable
beauté physique même en son expression
la plus simple en est absente.

Il semble que l'artiste ait traduit toute
son œuvre en un groupe intitulé "Les Mal-
heureux," qui indique chez son auteur
une puissance et une originalité de pre-
mier ordre. Dans une œuvre plus haute,
"Le Mauvais Larron," l'artiste a abordé
avec audace un grand morceau, dont l'exé-
cution est remarquable, mais ici encore
elle a outrepassé, il me semble, les li-
mites de la laideur humaine dans l'expres-
sion si violente qu'elle a donnée à son
modèle.

PARIS, DIMANCHE 10 AOUT, 1902.

The Alumni Association ...of the... School of Industrial Art ...of the... Pennsylvania Museum BROAD AND PINE STS., PHILADELPHIA, PA.

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EDITH BALDRY SNYDER,

META VAUX WARRICK.

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**Philadelphia Woman is a Successful Playwright
and Another a Maker of Weird Statuary**

*The North American
Sunday*

nourishment required by the human system would take quinine. Others hold that what the milk to make it feel satisfied. The very latest dis-

ments. Another means of conveying nitrogenous substances from the beef into the clear broth is to use a meat presser, which causes the meat to yield more of its nutrient properties than is the case with the mere boiling process.

SCIENCE AND SOUP

Yet even these devices are but makeshifts. In the matter of meat soups only the Frenchman and the Scotsman are in the right. Doctor your broth as you may, you will never produce an equivalent of the meat whence it came. Drink your oullion or your mutton broth first, as a stimulant, but mind you eat the boiled beef from the pot-au-feu, or the haggis, afterwards, or you will rise up to work unfed. If flesh yields little nutriment to consommés, even when scientifically prepared, and none at all when they are made in the usual way, this is far from being the case with bones. When boiled the latter give out gelatinous substances which are highly nourishing. Always, therefore, order your plate of ox-tail thick, not clear, the so-called clarifying of this soup being nothing more nor less than the careful removing of all its nutritive properties. Mock turtle, again, is sustaining, because of the gelatinous products from meat which it contains, or ought to contain.

Turtle soup feeds up those who can get it very effectually. In particular the bits of green fat are splendid nourishment. Without them, the soup is not so fine a food. But when they float about in plenty, the real turtle beats all the broths in the world for nutritive power. Bisque, that delicate pink cream of crayfish or lobster which Paris prizes highly, is a thorough food in its way. That is to say, it contains every scrap of the nutriment to be found in the crustaceans from which it was artistically compounded. Genuine vegetable soups, that is to say, those in which the vegetables have been allowed to remain, and have not been replaced by strange pieces of paste, presumably put there for purposes of adornment, are more nourishing than most meat soups. Lentil soup is at the head of all the list, those made from peas and beans following very close. Thus does modern science uphold ancient empiricism. Many say that the Spartans' black broth was a mess of lentil pottage.

Ed. 1. 41. 47

declare that it is possible to compress all the

HOW many meals should be taken in a day is a question which is exercising the attention of various societies throughout Great Britain. Experiments are at present being carried on in several of the large provincial cities. In Manchester a number of people have clubbed together, on terminated to do without breakfast. On the other hand, a number of persons connected with the local Physical Culture Society of Leeds are experimenting by going to bed supperless.

Here is a diet which the no-supper party recommend for a person who has not much exercise or who is not much in the open air during the day:

"NO-SUPPER" MENU

BREAKFAST (ABOUT 8.30).
UNCOOKED FRUIT, WHEATEN BREAD, COCOA.

DINNER (ABOUT 12.30).
2 to 4 OZ. OF MEAT, BRUSSELS SPROUTS,
GREENS, CARROTS, OR CELERY.
UNCOOKED FRUIT.

TEA (ABOUT 6).
CELERY, WATER CRESS OR ONIONS, BROWN
BREAD, CUP OF TEA.

It is recommended that before breakfast the members of the No-Supper League should walk in the open air for about a quarter or half an hour. Bacon and eggs should be avoided at breakfast, and when eggs are taken they should be boiled but slightly and then should be well beaten. Nothing should be taken between 6 o'clock in the evening and 8 o'clock in the morning.

"Eat very little flesh meat" is another piece of advice from the no-supper party, but they believe in a liberal supply of vegetables. The item, "uncooked fruit," shown on the menu, means one apple or one orange, or other fruit. For persons who suffer from biliousness, the "no-supper" system is said to be specially beneficial. But there are persons for whom the "no-supper" plan would be harmful rather than useful. For instance, a man whose brain is active at night and who finds it difficult to sleep is advised to take something before going to bed. He should, however, abstain from breakfast. In his case he should be careful not to take any meat before going to bed. Three meals a day are urged, and it is said that the average man who goes beyond that cannot hope for much physical development.

The menu given above, it must be understood, is recommended only for persons who take little exercise.

the figure
duc, Dampf (très joli buste d'enfant). Puis les figurines dramatiques et mouvementées de M. Nocquet, artiste de beaucoup d'avenir; les envois divers de Mmes Meta-Warrick, Lafaurie; de MM. Hugo Kaufmann, Sorensen-Ringi, Mulot, Gosen, Giessendorf, Voulot, Froment-Meurice, Saint-Lerche, Léonard, etc.

les Malheureux, groupe en bronze de Mlle Méta Warrick, une des plus belles choses que j'aie vues en ce genre depuis longtemps; c'est d'une sauvagerie poésée, d'une intensité de misère et de faim qui vous font passer un frisson au cœur.

Negress Sculptor Wins Honors in Paris.

Meta Vaux Warrick, the talented young negress sculptor of Philadelphia, has received word from Paris that five of her small statues have been accepted for this year's Salon. Of these the titles of three are "Mauvais Larron," "L'Homme qui a Faires" and "Les Misérables."



A YOUNG PHILADELPHIA SCULPTOR

Miss Meta Vaux Warrick has moved her studio from 1432 South Warrick has moved her studio from 1432 South Warrick to 338 South Quince street. Miss Warrick has been at work all winter on a number of small sketches in clay, which bear out the promise of her early work. This young sculptor has a genuine gift for catching and perpetuating in plastic form a passing phase of a subject, a mood, an expression. Her imagination and originality are extraordinary and a little more carefulness of technique will put her work seriously above much of the modelling done in this country to-day.

*Inquiries
Sunday
May 10*

META VAUX WARRICK—Sculptress
BY H. HARRISON WAYMAN.

THE COLORED AMERICAN MAGAZINE

15 CENTS A NUMBER

MARCH, 1903.

\$1.50 A YEAR.

AN ILLUSTRATED MONTHLY DEVOTED TO LITERATURE, SCIENCE,
MUSIC, ART, RELIGION, FACTS, FICTION AND TRADITIONS OF
THE NEGRO RACE.



177 Massachusetts Avenue - - Boston, Mass.

HARVARD MEDICAL COMPANY,

META VAUX WARRICK.

META VAUX WARRICK.
(SCULPTRESS)

H. HARRISON WAYMAN.

"Haunted of Beauty, like the marvellous youth
Who sang St. Agnes' Eve! How passing fair
Her shapes took color in thy homestead air!
Magician! Who from commonest elements
Called up divine ideals;
Art's place is sacred: nothing foul therein
May crawl or tread with bestial feet profane."

To those who are at all acquainted with the history of mankind it must offer a curious illustration of the instability of earthly affairs to hear and read the false statements that are promulgated as to the origin and the intellectual ability of the Negro race. In defiance of all records of antiquity, sacred and profane, they are dismissed with contempt as an inferior race.

It is a fact, almost criminal in its pettiness, that the people of this Nation are not taught that the Negro was even enlightened, or of enough importance at any period of time to have had a country, government, great cities, students profoundly learned, arts, literature, sciences, agriculture, manufactures, chronology, textile industry, and warriors of prodigious prowess. It is time that we changed all this. It is time that the portion of history so long suppressed be spread abroad, for the history of the Negro involves the vital interests of mankind.

For more than a thousand years—ten times as long as this government has existed—Ethiopians were the most enlightened people on the globe, invincible in war and pre-eminent in peace—the masters of mankind. The present condition of the African may be easily accounted for. For thirty centuries he has been the spoil of the world. Torn from his native soil in a state of nature, kept in profound ignorance with every obstacle opposed to his improvement, depressed by the most cruel treatment, by a series of wrongs

enough to extinguish the last spark of genius, and with no hope, no incentive to exertion.

American scholars who represent the refined intellects of the modern school have compared the unformed faculties and powers of the uneducated and crushed American Negro with the highest mental, moral, physical and psychological culture of the present dominant race to the detriment, of course, of the twentieth century Ethiopian in America.

But by his wonderful adaptability to circumstances, in defiance of fate, the Negro—male and female—has arisen like the Phoenix from the ashes of his past—a man!

Ignorance and depravity, the inability to "take arms against a sea of troubles" and overcome them, are allegations against the oppressed which if true, prove a character unfit for freedom and manhood. It is not so with the Negro, though encompassed by enemies who seek to force this condition upon him. No man liveth to himself alone, and the Negro by his achievements at home and abroad, is proving his worthiness in high positions and refined professions.

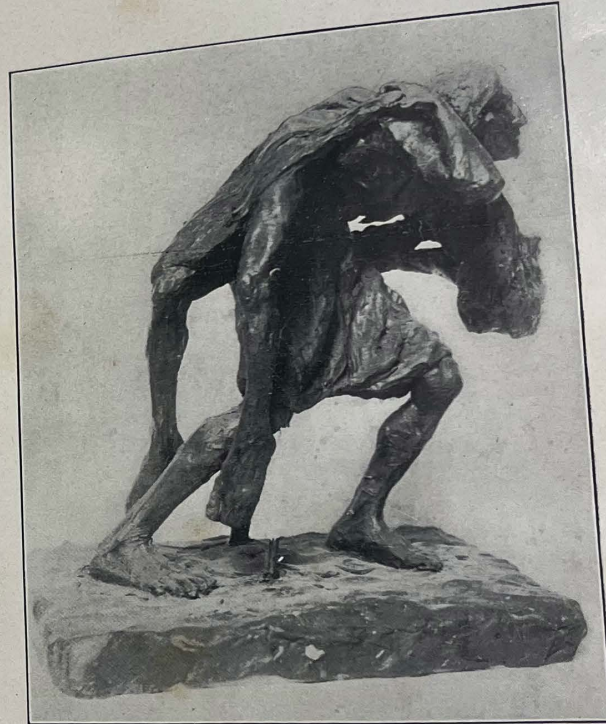
Scientific research would, if possible, forbid the brotherhood of man and the common fatherhood of God, did not the annals of history and tradition uphold the same.

We find the prophecy in Psalms: "Princes shall come out of Egypt, Ethiopia shall soon stretch forth her hand unto God."

META VAUX WARRICK.

arise from a midnight sky: Toussaint the warrior and Douglass the scholar; their names belong to fame and posterity without regard to race or creed. The aristocracy of intellect and genius claims them as children.

of such American civilization as might come to a race in bondage. The conception of art among Negro students is of a high order. They feel a sanctity and responsibility attached to the profession which they strive to preserve.



"CARRYING A DEAD BODY."

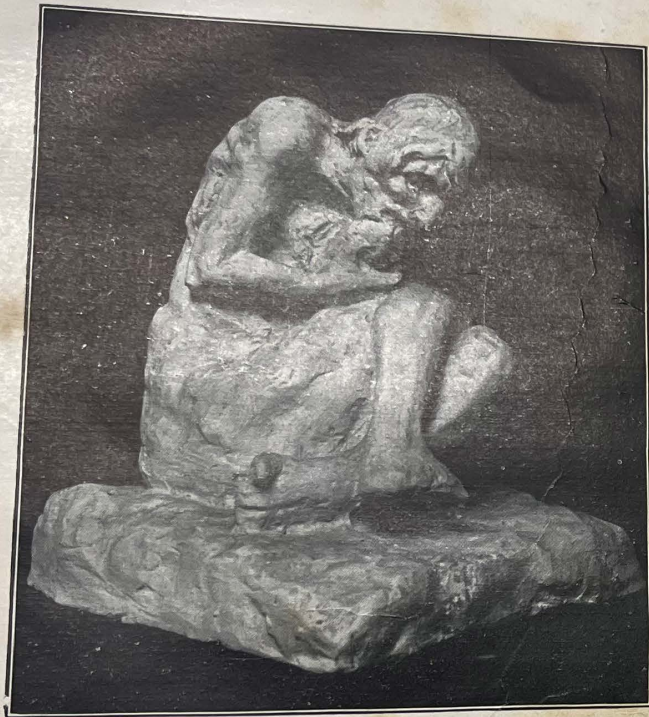
So it is in every department of art or science where the Negro has entered; he has soon demonstrated his ability. Under favorable circumstances he has achieved remarkable results. He undoubtedly has the artistic temperament largely developed. In his case there is racial temperament, intellectual and emotional, of his African ancestry tempered by centuries

There is a moral education in such life work. Characteristics grow and develop in the artist day by day as his figures develop with mallet and chisel, brush and color, the images of a pure heart and an awakened mind.

The annals of statuary record few artists of the fair sex, but it is stimulating to the daily life of the race to see the rapid

In the light of modern thought and action these words carry a deep significance. The Negro has entered upon a new birth. The mighty political events which at present hover about hoary Africa and convulse Christendom, prove this new birth, as well as the startling changes

swept westward to Egypt, to Greece, to Rome, to Briton, to Spain, whence came Columbus to the Western world. Still sweeping onward, civilization having now circumnavigated the globe, the receding tide appears to be about to return to its ancient haunts, bearing on its waves hope



"MAN EATING HIS HEART."

See page 330.

which have come to this Republic in forty years.

First, the fall of the slave oligarchy. Second, the expansion of this Government under the plea of justice and humanity. Third, the subjugation of the African Boers by England.

It is a wonderful story which is borne to us on the waves of time. From Ethiopia's decline, the tide of progress has

for the Ethiopian and his descendants.

Out of the stagnant pool of slavery arose in ancient times a Servius Tullius, the sixth king of Rome; and Aesop, one of the wise men of Greece; and Phaedrus, a writer of fables and Iambic verse; Epicetetus, the Stoic philosopher; and Terrence, a dramatic writer among the Romans.

On this continent we have seen stars

development of that work which calls for the most delicate brain perception. It is still more stimulating to learn that another woman of the race has dedicated her life to art beside Miss Edmonia Lewis of world-wide fame.

Among individuals, none has done more in this decade to carry forward the banner of progress for our race in pro-

quaint public school which stands in the corner of Twelfth and Locust streets. At an early age she developed a marked leaning towards the beautiful in art.

Her sister modelled in wax and clay, and very frequently Miss Warrick begged her for bits of material.

In the public schools she was always at the fore in drawing. She helped her



"THE WRETCHED."
See page 330.

fessional life than Meta Vaux Warrick.

Few artists can boast of such honors; few have produced nobler work; her success has been meteoric and only accomplished by perseverance and pluck. A sculptress has many perplexities and expenses to meet, and in any age one can very easily count their number.

Meta Vaux Warrick was born in a modest house on Twelfth street, Philadelphia; her father was a man highly respected; he was a barber; her mother is a hair-dresser. She early attended the

schoolmates more than the teachers themselves. Finally her name was sent to the Board of Education for an examination at the School of Industrial Art. She passed the examination and was granted a scholarship for three years. Like the rest of the students she took a full course in Industrial Art, and at the end of the three years, the diploma awarded entitled her to a post-graduate course. She took up the normal course, devoting all her time to sculpture. One of the conditions of free tuition was that the pupil must ex-

ecute something for the interest of the school. She executed a bas-relief frieze representing the arts and crafts, a total of thirty-seven figures in procession in medi-

her exceptional gift in sculpturing and modelling.

At the close of the normal course she was urged to go abroad. Finally the



"THIEF ON THE CROSS."
See page 330.

æval costume. Many a young person would have modelled something requiring less labor, but the more intricate the more alluring seems to be her motto. The relief won the first prize and emphasized

wishes of her professor prevailed, and in September, 1899, she sailed on the Belgenland for Paris via Liverpool.

Arrived in Paris, the old caste prejudice of narrow-minded America met her.

At the American club it was feared that Southern females would object to her presence among them, and she wisely forebore forcing herself upon them.

After settling herself in her new home, her experiences of life and living were much the same as that of other students in the Latin Quarter. The same sacrifices, hardships, and strict application to work are the portion of all devotees of art.

For six months she studied under Raphael Collin, after that modelled after antique casts under M. Carles; then realizing the need of greater facilities, she opened a studio.

At a showing of the works of young students, organized by P. Manach, Gustave Coquoit, a critic, said, "You will be struck in this gallery with the attractive works of Mlle. Warrick, her grasp of grouping and her characteristic capacity for interpreting life."

During the summer her attention was given to the life classes and visiting the museums. M. M. Ingelbert and Rollard were her instructors. Her last instructor was the great sculptor, M. Rodin. When she went to him with her model of the "Man Eating His Heart," he said: "But, Mademoiselle, you are a sculptress. Your work is powerful."

Finally she worked alone in her studio on the Rue Daguerre, receiving only the criticism of ~~an~~ artist-friend. At this period her friends became numerous and her fame great. Her prolific and well executed pieces of art, regardless of the keen competition of Paris artists, attracted the art connoisseur, M. Bing, who invited her to exhibit, and, that she might do it well, he threw open his great salon for her use. This exhibition was held in June, 1902. Twenty-two pieces were shown at that time, five of which M. Bing purchased.

Onore Onora etched her picture for the catalogue of this exhibition; the preface was written by Edouard Gerard who paid a lofty tribute to the great impressionist Rodin. He said in criticism of one of her

pieces of work, "What a wealth of joyous life, what suppleness of movement in the satyrs and nymphs in the joyful interlacing of those ardent young bodies."

The greatest art critics of Europe lauded her with the choicest encomiums. Francis Charles, Arsene Alexandre, F. C. Guerin, Madame de Montaigne, including Blanche Dillaye of the American club, Miss Warrick returned to Philadelphia last summer. After spending a few weeks at Atlantic City, N. J., she returned to her native city and opened a studio at 1432 South Pennsylvania Square.

Her studio is crowded with her productions, some depicting life, some death. Every emotion is carefully portrayed. In her "Laughing Man" is volatile humor; "The Boy With a Thorn in His Foot" reflects agony.

Two canary birds sing as the artist plies chisel and hammer on a number of commissions she is executing.

M. Bing has cast her group "The Wretched" in bronze. It is one of her best works. The relief is a cloud on which is a group of people in various attitudes of hope, despair, resignation.

In her "Thief on the Cross" we behold the agony of an awful death,—the swollen lips, staring eyeballs, the strained muscles, all are there to the very life.

Another gem is from Tennyson's "Goddiva." The subject for the statue is found in the lines:

"Then she rode back, clothed on with chastity:
And one low churl, compact of thankless earth,
The fatal by-word of all years to come,
Boring a little auger-hole in fear,
Peep'd—but his eyes, before they had their will,
Were shrivell'd into darkness in his head,
And dropt before him."

"All that a *sister* State should do, all that a *free* State may,
Heart, hand, and purse we proffer, as in the earlier day;
But that one dark loathsome burden ye must stagger with alone,
And reap the bitter harvest which ye yourselves have sown!"

This symbolic work is the head of a young man with shrivelled eyes. A tablet at the front of the neck bears a legend; to the right of it is a figure on horseback, on the opposite side a crouching figure of a ~~nude~~ woman. The whole conception is unique and strongly demonstrated.

Among the other pieces are a head of "John the Baptist," "Sylvia," a portrait bust; "The Flame," "Death in the Wind," "The Primitive Woman," and "Oedipus."

Miss Warrick has no morbid traits, her personality is altogether agreeable. Her countenance is pleasant; she stands about five feet six inches, has brown eyes and dark brown hair. She is accomplished in French, also in vocal and instrumental music, and is the President of the Cliotis,

a young ladies' social club. Her Alma Mater honored her at its annual election by making her one of its directors. She is also chairman of the committee on hanging of the Industrial Art School, where a number of her works are in its permanent exhibition. In the art section of Memorial Hall, Fairmount Park, some photos of her work may be seen.

The truly poetical mind of Miss Warrick shows itself in all her works, which bear the stamp of genius.

Surely with this miraculous development among our young women, we have much to encourage us to endure patiently yet a little longer the flouts and flings of a heartless world.

De cette source d'inspiration, je retiens tout d'abord, le *Vieux mineur*, de M. Constantin Meunier, puis le *Besogneux*, et trois petits bas-reliefs (*Femme au panier*, *Femme au lacet* et *Chiffonnier*), de M. E. Cavaillon, *Esclave du travail*, une *Femme pauvre*, de M. Ch. Fallier, le *Mauvais larron* de Mme M. Warrick, *l'Homme à la pipe* et la *Bacchante moderne*, de M. Toussaint; les cires très curieuses de M. Ganesco, de M. semblent émanées de l'œuvre de Daumier, — cecin'est pas une critique, mais un éloge; *Moines*, *Bazile*, les *Angoisses de l'Avare*, etc.; *Blanchisseuse* et les *Résignés*, ceux qu'a chantés en ses poèmes vécus Jehan Rictus, par M. J. Tarrit; la *Silhouette de vieux*, de M. Clostre; les *Miséreux*, l'*Ouvrier*, l'*Homme des Champs*, de M. Wittmann.

Warricks "Schlimmer Schächer" übertrifft vielleicht für den Marmor den Naturalismus ein wenig, es spricht aber doch ein gemaltiges Ausdrucksvermögen für das Entsetzliche aus diesem Werk.

Hannoversches Magazin
- Mai 6 -

M^{me} Méta Warrick, un plâtre assez curieux du mauvais larron expirant sur la croix.

Mme Méta Warrick a envoyé un *Mauvais Larron* qui grimace si fort que, malgré un soin attentif qu'il faut reconnaître, cela confiné un peu à la caricature.

mouvementé de M^{lle} Méta Warrick.

Revue de l'Art. 10 Juin 1903
Mme Méta Warrick

Sous la coupole, voici de M. Constantin Meunier l'admirable tête de vieux mineur, un chef-d'œuvre, et le buste puissant du peintre Oh. Cottet; de M. Boleslaw-Biegas, un buste très remarquable et par l'interprétation et par l'expression; de M. Ganesco des cires d'une grande puissance et comme conception et comme études d'expressions; de M. Wittmann, des œuvres d'un réalisme saisissant; de Mlle Méta-Warrick, les malheureux, les naufragés de la vie qui ne voient rien poindre à l'horizon pour venir à leur secours: c'est un groupe mouvementé et tragique.

Mlle Méta-Warrick a vu *Les Malheureux* un jour qu'ils n'étaient pas en veine de résignation et, dans un groupe très habilement conçu, elle a exprimé leurs haines longtemps amarrées, leurs colères, leurs fureurs, leurs rages; noté leurs airs de sombre désespoir et de sinistre résolution; rendu leurs allures farouches et leurs menaces.

Salut Publie de Lyon
- 7 Juin 1903

Dans le jardin voici de M. Mulot, sa douche (fontaine en grès) œuvre originale, gracieuse et harmonieuse composition; de Mme Méta Warrick le mauvais larron, qui est comme le symbole de la douleur, de l'humanité rucifiée; de M. Fallier, esclave du travail, une femme pauvre; de M. Bourdelle, un Beethoven, une évocation puissante.

Stomart la Chapelle
Toussaint Martel
13 Juin

meetings of yesterday.

AWARDED A PRIZE.

Miss Myta Warwick, daughter of Mrs. Emma Warwick, of this city, has just been awarded a prize of \$25 for an exhibition of pottery at the School of Industrial Art, in Philadelphia. Miss Warwick is a graduate of that institution but spent some time in Paris studying after her course in Philadelphia was completed.

Committee

Miss Maggie R. Brown
Mrs. Joshua B. Matthews
Mrs. Sarah Taylor
Mrs. F. L. S. Jackson
Mrs. James T. Potter
Mrs. Rebecca Thomas
Miss Anna Titus
Miss Mary Bell Anderson
Miss Frazelia Campbell
Mr. S. J. M. Brock
Mr. Thomas. H. McColin
Mr. Alfred H. Love
Dr. T. C. Ines
Mr. J. B. Matthews

Artist

Miss Meta Vaux Warrick

Memorial and Unveiling OF THE Bust of the late William Still

... Order of Exercises...

Introductory Remarks
Mr. S. J. M. Brock
Chairman
REV. JOHN B. REEVE, D. D.
Prayer
REV. H. A. MONROE, D. D.
Address
REV. H. L. PHILLIPS
Presentation of Bust
ALFRED H. LOVE, ESQ.
Reception in behalf of Home
W. N. ASHMAN, ESQ.
Address
REV. J. A. MCGUIRE
Closing Remarks
REV. WM. A. CREDITT, D. D.



ARTS AND CRAFTS

'THE WRETCHED'

Strange and Powerful Piece of Sculpture by a Philadelphia Mulatto Girl.

SEVERAL American women are winning fame in the field of sculpture, and one of the most noted is the young Philadelphia mulatto girl, Miss Meta Vaux Warrick, whose work is creating much comment on both sides of the sea. Miss Warrick is the sculptor whose masterly expression of strange and original thought led the celebrated Rodin to give her special attention during the three years she spent studying in Paris.

This young girl has known all the hardships and struggles of lonely student life in the great French city, and while she struggled wrought her emotions into her work, which is expressive of the despair which often overtook her. However success was near. When she was

Miss Meta Vaux Warrick is at her studio, 338 Quince Street, engaged in preparing some sketches for an exhibition of her work, which will be held in the Fall at the School of Industrial Art under the auspices of the Alumni Association of the school. Miss Warrick is also engaged in coloring the frieze of arts and crafts for which she won the prize in 1906. This will also be placed on exhibition with the rest of Miss Warrick's work.

Miss Meta Vaux Warrick has moved her studio from 1432 South Warrick to 338 South Quince street. Miss Warrick has been at work all winter on a number of small sketches in clay, which bear out the promise of her early work. This young sculptor has a genuine gift for catching and perpetuating in plastic form a passing phase of a subject, a mood, an expression of imagination and originality are extraordinary and a little more carefulness of technique will put her work seriously above much of the modelling done in this country to-day.

*News Tribune
Detroit Mich.
July 21-1906*



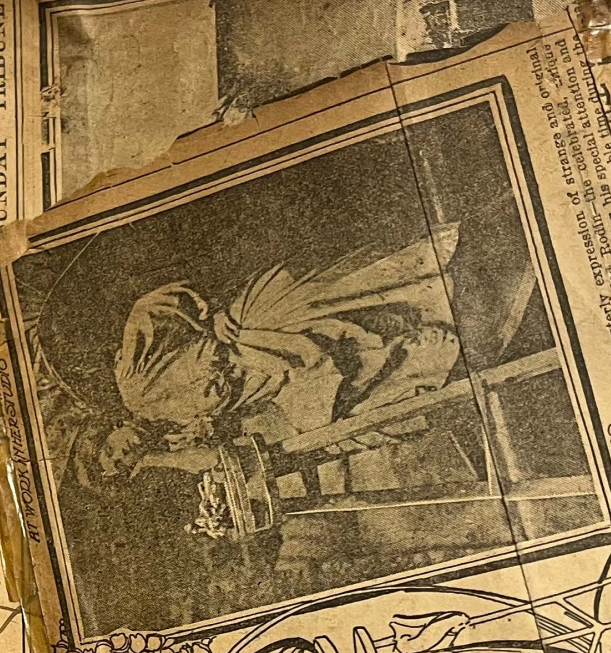
MISS META WARRICK.
A Mulatto Who Is Becoming Known as a Sculptor.

scarcely 19 years of age she took one of her models to Rodin. He recognized the genius in her handiwork, and from that time on she was his protege.

One of the finest pieces of her work, "The Wretched," a copy of which is shown on this page, so attracted the attention of M. Bing, the great French Sculptor, that he had it cast in bronze. Art-loving Paris was amazed at this example of the young girl's work, of which it has been said that "the original conception, the movement of palpitating life, the masterly grouping, would be remarkable for a mature man."

Miss Warrick has a great field open to her, and every promise of being able to fill it to the satisfaction of her fellow artists. She is the Philadelphia born and bred, and at the School of Industrial Art she received the education and encouragement necessary to send her to Paris to study, and, after her return home, her first public recognition of the art world, for she is now on the school board of control.

AT WOOD STREET STUDIO
SUNDAY TRIBUNE



expression of strange and original
led Rodin—his special attention
thought to give her his special attention
Rodin, a great deal of his valuable time
a great deal of his valuable time

OLD
NEW
OLD
NEW
OLD
NEW
OLD
NEW
OLD
NEW

Tremendous Hosiery

I have still be hundreds of vests, Tights, Suits and Cravats
Even if you are now supplied it will pay you to

Rodin

pieces of the
be considered
specially for a
worth of 11
of the cost
men's Vests at
the many of the
men's Silk Vests
at most excellent
great to mention. The
price you at 60c
Women's Fashion's Silk
quality reduced to \$4.25
Women's Fashion's Silk
and Tights reduced to \$1.75

EXTRAORDINARY
SILK TIGHTS, ANKLE
GARTERS, AND CRAVATS

EXTRAORDINARY
SILK TIGHTS, ANKLE
GARTERS, AND CRAVATS

WOMEN SCULPTORS

The Famous Ones of America

WHEN Caroline Shawk Brooks began modeling in butter some thirty-five years ago on a Missouri farm there was scarcely a woman sculptor in America. "Sleeping Iolanthe," exhibited at the Centennial exposition in Philadelphia, was much admired. A little later Vinnie Ream Hoxie made models of warriors and generals on horseback, heroic size.

A little later yet girls began to learn carpenter work and carve furniture, also portrait heads in wood, at first in Cincinnati, then in other cities, and finally even to use hammer and chisel on stone. Mankind then discovered woman to be no longer the fragile porcelain creature that would break if you looked at her. The discovery did woman herself a world of good.

There is now no transcendentally great sculptor in the world; therefore we would not expect to find any in the United States, particularly among American women. There are, however, several American women of respectable rank in this department of art.

The progress made by American women in sculpture may be judged from the gradually increasing specimens of their work in our national expositions. Here they have appeared not so much in the capacity of independent exhibitors as in the humbler yet useful role of workers on the decorative part of the exposition buildings. At the Columbian fair they were mainly the assistants of men artists who received orders for groups or architectural ornamentation. At the Buffalo Pan-American, however, Karl Bitter, the friend of women as well as of men modelers and chisellers, had charge of the decorative architectural sculpture and gave several independent commissions to ladies. One of these fortunates was Miss Enid Yandell, who did a statue of Daniel Boone that was pronounced excellent work.

At the Louisiana Purchase exposition the number of women sculptors who have obtained orders for work on their own account has been greatly increased. Karl Bitter again has charge of the decorative architectural sculpture.

ture. Miss Enid Yandell will again model her Daniel Boone, likewise two other heroic figures. Various other these several young women artists are engaged. One of them is Miss Janet Scudder, now of New York, but formerly of Cincinnati, where she began her studies. Miss Evelyn Longman is another sculptor who has received a commission for work at St. Louis, on which she is busily engaged.

But there is other work, strong and virile, apart from portrait modeling, that has been given to young women. The women who have the St. Louis groups in hand are nearly all quite young; therefore the best of their lives and achievement is yet before them. Miss Edith Barretto Stevens is making the pediment for the main entrance to the Liberal Arts building.

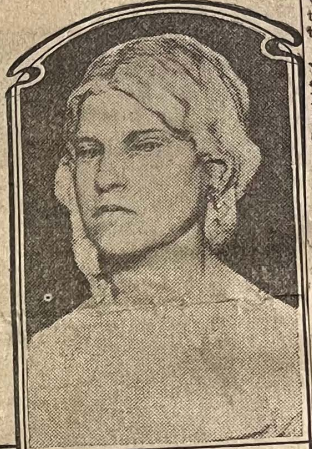
One of the important commissions at the St. Louis fair is that awarded to Melva Beatrice Wilson. She has been ordered to prepare the eight spandrls for Machinery hall. The decoration of the spandrls represents the wheelwright and boiler making trades.

Miss Wilson is also from Cincinnati. Young women artists from the south and west nearly all settle finally in New York because of the greater opportunity there. One, however, who has been called the most powerful woman sculptor in America, lives in Philadelphia, Meta Vaux Warrick. Her mother was a hairdresser, her father a barber.

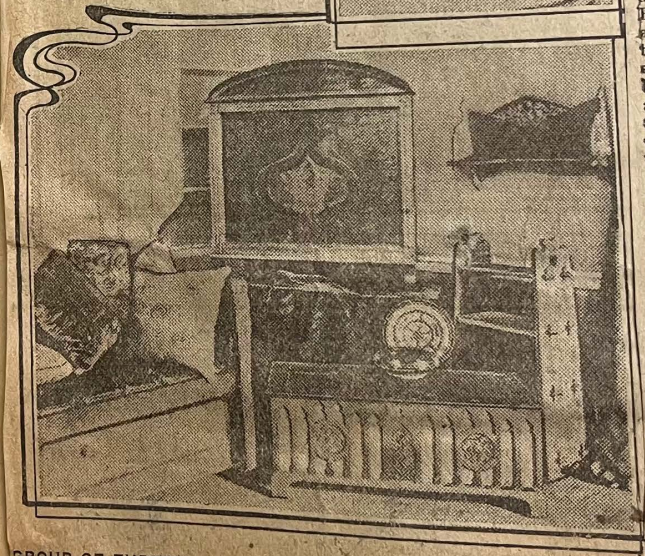
Meta Vaux Warrick showed such genius when a child that her instructors became interested and urged very earnestly that she should be sent to Paris. It was her own strongest earthly desire. Her mother pinched and saved to pay the girl's expenses. She is only twenty-three years old now. In Paris she worked desperately. One day she took to the artist Rodin a small statue of her making which proved to be the making of her, for it gave the famous artist a "thrill," and no mistake. It represented a man eating his own heart. Her genius lies largely in the depiction of the weird and the terrible, of tragedy, suffering and despair. Perhaps the fact that Miss Warrick has colored blood in her veins may account for this.

CRAFTSMEN'S WORK IN FOUR EXHIBITS

School of Industrial Art Has Largest Collection on View and the Handicrafters Have Smallest, But in Point of Excellence the Best—News of the Studios



This is the season when Philadelphia olds exhibitions of the arts and crafts. ut now there are no less than four such exhibitions open in this city—two in the street stores, one at the Colonade Hotel, and one at the School of Industrial Art. The critical visitor to all of these dis-



GROUP OF FURNITURE MADE BY STUDENTS OF THE SCHOOL OF INDUSTRIAL ART—SYLVIA, BY MISS META VANA WARRICK

plays of artistic handicraft could perhaps wish that the best of the work in them might have been selected by a discriminating jury and then gathered into one genuinely excellent exhibition, rather than scattered as it is now among work of mediocre quality. for it must be confessed that it is in just this branch of art which attempts to apply its principles to utilitarian purposes that the mediocre worker gets his most attention hearing. A painted fan or a satin opera glass bag, if it be but "hand painted," will be viewed with respect by the undiscriminating public which patronizes these exhibitions.

An amusing illustration of this point of view is told by one of the crafts workers of this city, who served on a jury of selection for one of the more exclusive exhibitions, and then received for a Christmas gift from an admiring friend who wished to give her something "really artistic," a painted glove case, which she had "turned down" in her capacity of judge and which had later been offered for sale at another of these exhibitions.

The largest of the current exhibitions is that which opened at the School of Industrial Art last Thursday and which contains work by pupils of the school and members of the Alumni Association. Besides containing more exhibits than can be seen elsewhere, it also presents a greater variety of work. There is some quite beautiful carved furniture shown, the most pretentious exhibit being a leather upholstered couch designed and carved by B. Frank Jarrett. Charles Scott shows a handsome Flemish oak chest, very attractive in design, and treated with touches of color which add very much to its beauty. There are many small tables and stands, book racks, screens and innumerable soft cushions, all designed and executed by the people who are exhibiting them.

The pupils of the newly formed metal working class show interesting bits of ornaments applied to practical use, in mirrors, in jewel caskets, in small hand screens. There is some stained glass, basket weaving, a deal of fine lace work, some of it by a young woman of Porto Rico who is in the school this season.

A few of Mr. Adolph's sketches remain on the walls, and they have been reinforced with sketches by other members of the association. In this group of work is a collection of exquisite little monotypes by Miss Edna Smith. The few pieces of sculpture in the exhibition are quite noticeably above the average of work usually seen at schools. The exhibitors are Miss Meta Vaux Warrick and Mr. Salvador Belotti, both of whom are showing portrait busts. Miss Warrick exhibits also some of her small figure compositions, which express with much dramatic force certain abstract ideas.

In the exhibition are many pieces of painted china and some embroideries. The work, which is arranged in the alumni room at the school building at Broad and Pine streets, may be seen every week-day from 10 to 5 o'clock until December 25.

Pennsylvania Museum and School of Industrial Art		A Tribute to its Success in INDUSTRIAL ART EDUCATION From the Philadelphia Public Ledger December 12th, 1903
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One could not think of using the old term "sculptress" in speaking of Meta Vaux Warrick, the young Philadelphia mulatto girl whose work has created a furore both in this country and abroad.

She is a Philadelphian born and bred, and at the School of Industrial Art she received the education and encouragement necessary to send her to Paris to study, and, after her return home, the first public recognition of the art world, for she is now on the School Board of Control. She has known all the hardships of lonely young student life in the great French city, and much of her work was expressive of her despair.

When she was scarcely 19 she took one of her models to Rodin, and from that time on she was his special protege. One of the finest pieces of work, "The Wretched," M. Bing, the great French sculptor, had cast in bronze, and artistic Paris was amazed at the work—the original conception, the movement of palpitating life, the masterly grouping would be remarkable for a mature man.

The last, but by no means the least, of these talented young women sculptors is Sybil Unis Easterday, of whom San Francisco is justly proud. On the top floor of an old five-story building in Montgomery street she has her studio. There from sunrise to sunset she works. That little studio is her world, and the figures her fingers have modeled into form are her companions.

She has finished life-size statues as well as busts, groups as well as single figures, and in every instance her work has been bold and free in outline.



"THE WRETCHED," ONE OF MISS WARRICK'S WEIRD BITS OF STATUARY. (WOMEN SCULPTORS CHALLENGE FAME.)

PENNSYLVANIA MUSEUM AND SCHOOL
OF INDUSTRIAL ART & PHILADELPHIA

Commencement
Exercises

ACADEMY OF MUSIC
Thursday Evening, June Two
NINETEEN HUNDRED AND FOUR
AT EIGHT O'CLOCK

PROGRAMME

MUSIC

INVOCATION, - - - - - By Rev. Wayland Hoyt, D.D., LL.D.
INTRODUCTORY REMARKS, - - - - - By the Principal.
ADDRESS, - - - - - By President Theo. C. Search.

AWARDING OF DIPLOMAS AND PRIZES

ADDRESS—"Current Educational Ideals,"
Martin G. Brumbaugh, Ph.D., LL.D.

MUSIC

Music by Wm. R. Stobbe's Lyric Orchestra.

Battles Prizes: Offered by Mr. H. H. Battles to students in Pottery.

For a Jardiniere.—First Prize: \$25.00.
Awarded to META VAUX WARRICK.

Second Prize: \$15.00.
Awarded to EDNA BARTLETT.

OSSINING, N. Y., MONDAY, SEPTEMBER 12, 1904.

A DISTINGUISHED VISITOR.

The Sculptor, Miss Meta Van Warrick, of Philadelphia, Pa., is in town visiting Mr. and Mrs. Peter Parker, and her friend, Mrs. J. W. Hoffman, Jr., of Durston Avenue. The following is one of the many articles written in reference to Miss Van Warrick's work both here and abroad:

"Several American women have won fame in the field of sculpture, and one of the most noted is the young mulatto girl, Miss Meta Van Warrick, whose work is creating much comment on both sides of the sea. Miss Warrick is the sculptor whose masterly expression of strange and original thoughts led the celebrated Rodin to give her special attention during the three years she spent studying in Paris.

"This young woman has known all the hardships and struggles of lonely student life in the great French City, and while she struggled wrought her emotions into her work, which is expressive of the despair which often overtook her. However, success was near. When she was scarcely nineteen years of age she took one of her models to Rodin. He recognized the genius in her handiwork, and from that time on she was his protege.

"One of the finest pieces of her work, 'The Wretched,' so attracted the attention of M. Bing, the great Art Connoisseur of Paris, that he had it cast in bronze. Art loving Paris was amazed at this example of the young girl's work, of which it has been said that, 'the original

conception, the movement of palpating life, the masterly grouping, would be remarkable for a mature man."

"Miss Warrick has a great field open to her, and every promise of being able to fill it to the satisfaction of her fellow artists. She won the first prize, \$25.00, for a jardiniere in June, 1904, being also a student in Pottery.

"Miss Warrick is Philadelphia born and bred, and at the School of Industrial Art she received the education and encouragement necessary to send her to Paris to study, and, after her return home, the first public recognition of the Art World, for she is now on the Alumni Board of Control.

"In her studio, 210 South Camac Street, Philadelphia, Pa., Miss Warrick works from sunrise to sunset. Her studio is her world, and the figures her fingers have modeled into form are her companions. She has finished life-sized statues as well as busts, groups as well as single figures, and in every instance her work has been bold and free in outline.

"Two of her works 'The Thief on the Cross' and 'The Wretched' have been exhibited at the Paris Salon of 1903.

"This is a list of subjects nearly completed by Miss Warrick: 'The Violist,' 'Mother and Child,' 'Portrait of the Sculptor,' 'The Spinx.'

"The following are subjects about to be worked up by the sculptor: 'Prospective,' 'The Young Devil,' 'Victory,' 'Studies of Colored Children,' 'Fire.'

Philadelphia Press

The Alumni Association of the School of Industrial Art has elected the following Board of Control for its third year, to serve till December, 1905. Susannah M. Price, Helen A. Fox, Ida E. MacFarland, Maude Smith, Richard S. Cox, Paul Lichtenmeyer, Albert P. Willis, Paul Frank Jurett and Charles T. Scott. Plans of designing and manufacturing the work of the school have begun in the studio, which is to be placed in the alumni room. This furniture will serve not only the purpose of usefulness and adornment, but will practically form an exhibition in perpetuity. The style will be Colonial in accord with the mantel, fireplace and other present features of the room.

In mid-January Miss Meta Vaux Warwick, the talented young sculptor, who has recently returned from several years' study abroad, will have an exhibition of pottery.

Miss Meta Vaux Warwick's exhibition of sculpture will open at the School of Industrial Art to-morrow afternoon, when a private view will be given from 4 until 6. The collection will be installed in the rooms of the Alumni Association, under whose auspices the exhibition is held. It will be open to the public until February 4.

Miss Warwick is of the race that has given to the world Henry Tanner, Paul Laurence Dunbar and Charles Waddell Chesnut. She is of pure negro blood as far back as the fourth generation, her grandfather at that remove being a Caucasian. Her mother is a Philadelphian, her father, born in Virginia, is a Philadelphian by adoption, and Miss Warwick herself was born here 27 years ago.

To the public schools of this city is due the credit of Miss Warwick's first art impulse. Mr. J. Liberty Todd instructed her before she entered her teens, and a scholarship from the grammar school at Twelfth and Locust Streets secured her three years' instruction at the School of Industrial Art. Her work here was extended for a further two years in the normal and postgraduate departments, at the end of which time, with all the honors in the power of her alma mater to confer, Miss Warwick sailed for Paris in the Autumn of 1899.

In the French capital she studied drawing for the first half year under Raphael Collin, the figure painter, and for the second worked in modeling under M. Carles. Then followed a twelvemonth at the Academie Colarossi and lectures at the Academie des Beaux Arts on anatomy at the Ecole des Beaux Arts under M. Injalbert. One day Miss Warwick took a bit of plaster, not eight inches high, to Rodin. After turning it around in silence, the master at last touched the young girl's shoulder and said: "My child, you are a sculptor." For a year after this Miss Warwick's work passed before the eye of the great French realist.

1/15/05

The present exhibition is an event of importance, not because Miss Warwick is the only sculptor of her race or because she is one of that group of gifted poverty, ignorance and caste exclusion, are rising, and by the simple force of individual excellence, claiming the respect and admiration of their fairer countrymen; the exhibition is remarkable on its own account. Never before, certainly not in Philadelphia, has such a showing been made. This is not saying that Miss Warwick is our greatest sculptor. She may and she may not be. In technic she is below the average. Her "Oriental Dancer" betrays this at a glance. Here there is knowledge of anatomy, but no modeling; the catching of a momentary pose, but no swiftness of movement. In fact, this defect is evident in almost everything in the collection. Miss Warwick has a theory of her own as to working from the figure. She believes that it kills dreams and puts fancy to flight. She knows the human body and on this knowledge she depends. Photographs are not for her. And while in the main she is right, the result upon her work is disastrous. Compromise must come before fruit of the first order can ripen.

The collection is of uneven merit. As is the case with young artists, the pot must boil. Miss Warwick's creations in sculpture stand on the same pedestal with her "creations" in pottery. The latter are excellent pottery, but they are not sculpture. She has worked in wood, wax, plaster and clay. She has attempted all things for all men. She has succeeded only where she has worked to please no one but Miss Warwick.

The largest piece in the collection, a frieze representing the "Arts and Crafts," is least representative. In four panels a procession of heralds, standard bearers, and some thirty or more artisans in mediaeval costume passes in review. It is academic, and has not been improved by an application of color. Miss Warwick is a sculptor, not a painter. Ultimately this series will be placed in the lobby of the school.

There is not a pretty thing in the collection, the nearest approach being a bust of an Italian girl, "Sylvia." "But this," says Miss Warwick, "was merely a study, not an inspiration." There are three portraits, one, larger than life, that of the late anti-slavery advocate, William Still, has been for some time in the Home for Aged Colored People in West Philadelphia. Another is that of Mr. William Thomas, a young Philadelphian, who died last March. A third, the latest work of Miss Warwick, is a portrait of herself. The two former have caught not merely the casual expression but the sifter's habit of mind. The portrait of herself is one of the best things Miss Warwick has done, and should convert her to working from life. Two ideal heads are striking; "John the Baptist" is Italian in type, utterly unlike the "John" of any master, and so unlike our modern conception as to be at first shocking. It is, however, what it should be, Miss Warwick's own idea of "a voice in the wilderness." There is physical emaciation; there is the wild, unseeing stare of the fanatic, and there is

the outcry of a soul. Those who look for a man in a goat skin, whom one has met in small-typed double columns between black lines of leather, will not find him. The second head is "Tom of Coventry," after he has been stricken blind. This, too, is entirely original in conception. Here Miss Warwick has done a rare thing. The popular conception of a despotic, a despoiler, that of a sly, low, peeping man, is not given; instead there is shame and reflection and self-searching, for which there was time and spars in his endless penitent night. "Faust" and a memorial of the late President McKinley are the remaining figures.

The really important work of the exhibition will be marked by a critic as one of the greatest, "A Man Eating Out His Heart," was the identical bit of plaster that won for Miss Warwick the notice of Rodin in this solitary, that impressed, that crushed, that twisted, that pained, that crushed, that passionate suffering were, first of all, the outline, which viewed from any point is the sweep that another artist interprets thoughts that another face would have interpreted through the hands, or hands, and its intense humanity. Detail, proportion, technic, Rodin did not waste words upon. "Odipus," who is represented according to the Greek legend tearing out his eyes, is emotionally a companion piece to this. "A Boy Laughing" and "A Boy with a Thorn in His Foot" are impressions snatched from the street, brought into existence under the spur, not beautiful, perhaps, not artistic, but strong, true, vivid. "An Old Peasant Woman" has caught what Millet above all painters has caught in "The Sower," action. There is, too, the bend of toll, the clumsy trudge of the wayfarer, the earth-grimed mark of years.

Two strange groups make one wonder shudderingly at the depth of the thought of this girl. One is an attempt to materialize phosphorus as it crawls from the water and rises and vanishes. It is livid, unearthly, but real, real, real. The second group, called "The Wretched," represents those afflicted by incapability, physical malady and melancholy, and over all is the philosopher. It is a tangle of tearing emotions rather than of tragic human forms; it is suffering such as one gets a glimpse of in delirium. "Death in the Storm" and "Carrying a Dead Body" are simple to the degree of savagery. Death is a skeleton, swathed in wraps blown by the blast. He is moving forward irrevocably. Thrown out in the cold and the wet and the wind, he chuckles, for he knows he shall return when he will. "Carrying a Dead Body" is so primitive as to seem crude. The bearer is flesh that has been clay, the borne is an unhuman thing that has more than half returned to the earth that once it was; tragedy, infinite, inconceivable tragedy. Compare this with Barris' "The First Burial" for an appreciation of its utter abandonment, its disregard of grace and beauty in the aim after truth. Two other groups, companion pieces, might also be compared with the work of a modern sculptor, Miss Warwick's "Primitive Man" and "Primitive Woman" with

the group executed by John Boyle for the Buffalo Exposition. Mr. Boyle's figures were savage, but not unbeautiful; they were uncouth, not unbeautiful; Miss Warwick's catlike, crouching, plantigrade woman, down on all fours, with a beast's fleshly maternalism, is, to say the best and worst of it, nature. "Silenus" is also a fearless example of Miss Warwick's courage in defying convention. The old god is represented in his true colors as the son of Pan, drunk himself, he is carried by a bestial faun and satyr, shuffling, staggering, and in attitudes that will shock a fastidious public. So one might proceed to the last number in the catalogue. One group is worthy of unqualified praise. Miss Warwick has lately been making a study of her own race and of the Indian. Four small busts are shown, one of an Indian girl, the others of a negro comedian, street boy and old woman. They are modeled from life with absolute fidelity. It is by such work, patient, observant, that Miss Warwick will attain, not to the higher reaches of imagination, but to the greater if level plains of truth. The most striking characteristic of Miss Warwick's work is her choice of themes. These are unusual; some might say morbid and unnatural. Some, and these the far-seeing, might say that the sculptor is simply giving expression to an unspoiled personality, not far removed from the primitive as found on the Dark Continent. Nightmares rather than day dreams have taken hold of her. And there is hot young blood. Nearly every bit of play is realistic, intensely human, harsh to the verge or over the verge of brutality. It is easy to understand that the young sculptor has been influenced by Poe. It is difficult to believe that she has not known Rossetti and Whitman. Miss Warwick naively confesses to inspiration from Bryant, and one of her groups sprang from Longfellow's "Rainy Day." That such virility, such materialism, should rise from lines that might be culled for a ladies' book is cause for amused wonder. Who can tell what will come to pass when Miss Warwick shall have tasted of the sweet waters of poetry and philosophy?

Clara Leth Dunbar

Public Ledger

Art and Artists

A significant group of statuettes, portrait busts and studies, as well as a number of examples of pottery, the work of the interesting young sculptor, Meta Vaux Warrick, was exhibited for the first time yesterday afternoon at the School of Industrial Art, at Broad and Pine streets, where it will remain on view for three weeks. It is only possible here to indicate briefly the importance of this small group of work, which is characterized by a breadth of conception and a vividness of imagination that make it particularly noteworthy. Except to the few who have been following the trend of modern artistic expression, the collection may prove generally disagreeable. There is not a "pretty" thing in the room, if we except some of the pottery, and as very few of the works shown are more than sketches, the exhibition will probably make but a small appeal to the general public.

That Miss Warrick is a very close student of the human anatomy is at once apparent, and while her statues are not "finished," in the accepted sense of the term, not one of them is lacking in its suggestion of a definite idea expressed. Crude and rough they may be, but each one (some more successful than others) is evidently the result of profound thought. They display a mentality far above the ordinary and all bear the imprint of the artist's unusual personality.

As pure negro blood runs in Miss Warrick's veins, her achievement, viewed in the light of accepted standards, is the more remarkable. After having been graduated from the Art School here, she went to Paris in 1899, where she studied drawing for the first half year under Raphael Collin, the figure painter, and later modeling, under Carles. For a year she worked at the Academie Colarossi and attended lectures on anatomy at the Ecole des Beaux Arts under Injalbert. Her work was approved by Rodin, whose influence it shows in a marked degree. There is

nothing in the present exhibition which is not a concrete expression of a thought or of some metaphysical truth which the suffering of the world has suggested to the mind of the sculptor. It is not an agreeable exhibition, but it is a very compelling one.

Sculptured work by Miss Meta Vaux Warrick will be put on view at the School of Industrial Art, Broad and Pine streets, to-morrow afternoon at 4 o'clock and remain on view daily, except Sunday, from noon to 5 P. M. The display is one of those arranged by the Alumni Association of the institution in question.

AMERICAN ART NEWS

The sculptural work of Meta Vaux Warrick will continue on view at the School of Industrial Art, Broad and Pine Streets, Philadelphia, until Feb. 4 every day except Sunday from noon until 5 o'clock.

NEW YORK, JANUARY 21st, 1905.

THE EVENING STAR, SATURDAY, JANUARY 21, 1905

Miss Warrick's Success in Sculpture.

Considerable attention is being given in Philadelphia this week to Miss Meta Vaux Warrick's exhibition of sculpture. Miss Warrick is the sister-in-law of F. L. Cardozo, supervising principal of the thirteenth division, colored, of the Washington public schools. She has made her name stand for the highest things in art, and is regarded as on a plane with Henry Tanner, Paul Lawrence Dunbar and other prominent members of her race. Her work is described as

a little below the average in technique, but of unusual strength. In her choice of original themes she is said to be remarkable. Never before has such a showing been made in Philadelphia, according to an art critic of that city.

The exhibition of Meta Vaux Warrick is still on view at the School of Industrial Art, at Broad and Pine streets.

the Academy.

Miss Meta Vaux Warrick continues at the School of Industrial Art, Broad and Pine, for another week her unique and interesting exhibition of her work in sculpture and in decorative pottery. Extending from her student studies in Paris, to the careful portrait busts now occupying her, the room fully reveals a remarkable personality and unusual achievement.

Alumni Association of the
School of Industrial Art of the Pennsylvania Museum
Broad and Pine Streets, Philadelphia

You are invited to attend the private view of an
Exhibition of Sculptured Work
by

Miss Meta Vaux Warrick

Monday Afternoon, January 16, 1905, from 4 until 6 o'clock

The Exhibition will remain open from 12 to 5 o'clock every day
except Sunday, until February 4th, inclusive



AFRO-AMERICAN'S ART

Miss Meta Vaux Warrick Shows Creative Force.

SOME EXCELLENT SCULPTURE

In Paris, Where She Studied, Her Talent Was Commended by Rodin. Social Status Presents Problems of Difficulty.

Invariably one's admiration goes forth to talent. The interest increases when the labors of the talented one are crowned with success. This thought forces itself at the exhibition of the work of the young colored sculptress, Meta Vaux Warrick, under the auspices of the Alumni Association of the School of Industrial Art, at Broad and Pine streets. There are a few pieces in the exhibition which mean more than the visitor at first grasps. These are the beginning of a series of Afro-American types, as Miss Warrick calls them. First, one notes the school boy, though there's nothing of the "creeping like snail unwillingly to school" about him. He might play "hooky" under great temptation, but he is also awake to the pleasure of study. "The student" is perhaps this same boy ten years later or more. This type most truly brings out the ideas of opportunities grasped. "The comedian" is, in reality, a portrait of George Walker, the actor. The artist's grandmother served for yet another portrait. These types are to be the stepping stones to studies of famous Afro-Americans. A bust of Booker T. Washington is in contemplation. So is one of Toussaint L'Ouverture, Hayti's hero-president, who died in a French prison.

HER GENIUS IS SAD.

A work at the end of the hall claims one's attention immediately. It is a plaster frieze in sections. It is the custom of the post-graduates to leave the school something of their work. Miss Warrick left this frieze, which is a representation of the arts and crafts movement. All the figures in the procession are in medieval costume. The burgomaster, handsomely mounted and helmeted by heralds and sword and premeister, is entering the town. Every-bearers, is entering the town. Every-body from the blacksmith to the portrait painter is "in line," to drop into slang. The colors are naturally strong, though Miss Warrick says her strength is not toward color. Excepting for an occasional amusement when she indulges in pastel, her work is all sculpture. One may also add that it is nearly all in-may also add that it is nearly all in-concern-tensely sad—some of it tragic. Concerning this Miss Warrick says: "I reproduce what I have seen and felt. There is 'The Man Eating His

Heart,' for instance. You remember the poem. To me he typifies the person who suffers alone." His sensitive nostrils are noted. And then, Miss Warrick adds, that it was this piece that work. Oedipus, who married Jocasta, his mother, unknowingly, is represented at the time he put out his eyes. "The Wretched," which was among the pieces in the showing of her work at Paris, was bought by Bing. A photograph of it is in this exhibition.

PORTRAIT OF WILLIAM SILL.

There are several other interesting busts. One of William Still, an anti-slavery leader here in Philadelphia, was made for the Home for Aged and Infirm Colored Persons. Though he was long dead, Miss Warrick had little difficulty in recalling his features with the aid of photographs. In her childhood she knew him and lived near him. She met him every morning on her way to school, and he made a very deep impression because when she bowed to him he never failed to say, "How do you do, little girl!"

In another mood "The Cloud" was worked out. It is a decorative piece and was suggested by the last stanza of Longfellow's "Rainy Day." A man and a girl, in wags, are doing the two-step. A little Italian girl is charming. A bear with his paw in a trap appeals—one would like to chastise the trapper. Two wrestlers, each trying to throw the other off a precipice, were suggested at the fete de Paris, at which women wrestle with men and—for some reason or other—always win. Among these pieces which range from every-day subjects to mythological subtleties is an odd conception, "The Primitive Woman at Play With Her Child." They have been startled at a noise and have paused, she on the alert to protect the little one. Practically she is on all fours. An exercise in wood carving shows a copy of one of the British Museum lions. Most of the pieces are original though, as much so as is the sketch in plaster of a McKinley Monument, which was made to submit to the committee for the one to stand before the west wing of Memorial Hall. She represents him as a monarch-martyr, the drooping wings of the eagle above representing a mourning people. Palm leaves are laid at his feet.

MISS WARRICK'S CAREER.

A word about Miss Warrick herself is in order, though so much has been said about her that the modestly small scrap book which she bought at her first "notice" has been woefully over-taxed. Her first art study was under J. Liberty Todd, in connection with public school work. She loved the modeling, and quite to her own surprise was directed to go up for examination for a scholarship, at which she came out the winner. After three years of study at the School of Industrial Art, she took the normal and then the post graduate course, amounting to five years. After this came three never-to-be-forgotten years in Paris where race prejudice is unknown. "If I believed in the trans-

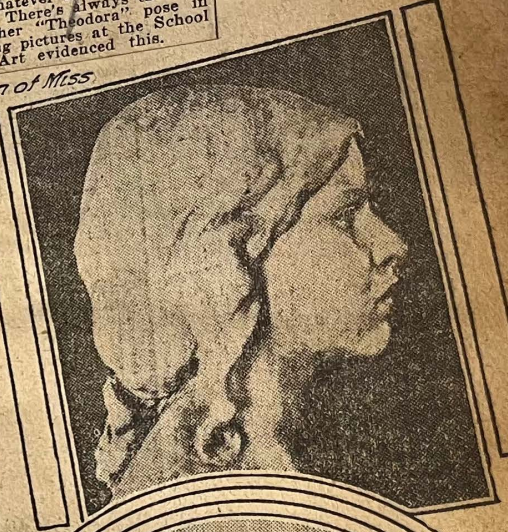
migration of souls," says she, "I should think I had passed some former happy existence in Paris." During this time she studied drawing with Collin, and she studied sculpture with Rodin, upon being shown a piece of her work, volunteered his criticism for the last year of her stay, coming to her studio when the pieces were too large to be taken to the Salon. Now in her studio, at 210 Camac street, she has many reminders of her years abroad, having tried to model it upon her Paris studio.

The lineage of Miss Warrick is more than romantic. Her parents and grand-parents—one of the latter, Henry Jones, being a leading caterer—were of Philadelphia. Her father was on her father's side, an Episcopal minister of Portsmouth, Va., the great-grandfather

being an Englishman named Warrick, hence her name. A strain of Indian blood of which she is proud comes down to her from the fourth generation, and influences her features and expression a very little, and very pleasantly. Going back on the other side she can claim for a great-great-grandfather an African princess who was legally married by a member of a prominent Ger-mantown family—there was even a certificate somewhat restricted and in an anomalous position. She is, however, highly thought of in art circles and a valued member of the fellowships clubs. At play and work she is earnest and intelligent. Whatever she does is done with strength. There's always the sure touch. Even her "Theodora" pose in the recent living pictures at the School of Industrial Art evidenced this.



Sylvia, specimen of Miss Warrick's work. In Greek Costume



Miss Warrick

A PROMISING AFRO-AMERICAN ARTIST

- Catalogue.
1. Portrait of the late William Still
 2. Head - John the Baptist
 3. Peeping Tom
 4. Sylvia
 5. Portrait study from mirrors.
 6. Portrait from Memory of the late William Thomas

Sketches

7. The Man Eating his Heart
8. Falstaff
9. Study of Expression
10. Oriental Dancer
11. Wrestlers
12. Death in the Wind
13. Despair
14. The Man with a Thorn
15. The Man who Laughed.
16. The Two-step
17. Brittany Vendeuse
18. Silenus
19. OEdipus
20. McKinley Monument
21. Primitive Woman
22. Wild Fire

Studies of Afro-American Types

23. An Old Woman
24. A School-boy
25. The Comedian
26. Danny Deever (The Student)
27. The Artist
28. Mulatto Child.

Fragments.

29. Cyclops
30. "
31. Dancing Woman
32. Study of Pose.
33. The Bear-trap
34. Primitive Man
35. Medusa
36. The Cloud
37. The British Lion
38. Procession of Arts & Crafts

1. John Photographs
2. Man Eating his Heart
3. Silenus
4. OEdipus
5. The Street Dancer
6. Study of a Man
7. Primitive Woman
8. Impenitent Thief
9. Three Gray Women
10. Man Carrying a Dead Body.

AMERICAN ART NEWS.

NEW YORK, FEBRUARY 4th, 1905.

At the Philadelphia School of Industrial Art there is an interesting exhibition of sculpture, portrait busts and figurines, the work of Meta Vaux Warrick, a young colored woman with a strain of white blood. The work is extremely individual, showing a morbid, strong imagination and the influence of Rodin, who has taken great interest in her progress. The exhibition will continue for another week.

THE GAZETTE, CLEVELAND, O.,
SATURDAY, FEBRUARY 11, 1905.

META VAUX WARWICK.

"My Child, You Are a Sculptor," Said the Great Master, Rodin, to One of Our Girls.

Philadelphia, Pa.—Miss Meta Vaux Warwick's exhibition of sculpture at the School of Industrial Art, in the rooms of the Alumni association, under whose auspices the exhibition was held, was closed to the public on the 4th, said a local daily paper recently.

"Miss Warwick is of the race that has given to the world Henry Tanner, Paul Laurence Dunbar and Charles Waddell Chesnut. She is of pure Negro blood as far back as the fourth generation, her grandfather at that removed being a Caucasian. Her mother is a Philadelphian, her father, born in Virginia, is a Philadelphian by adoption, and Miss Warwick herself was born here 27 years ago.

"To the public schools of this city is due the credit of Miss Warwick's first art impulse. Mr. J. Liberty Tadd instructed her before she entered her teens, and a scholarship from the grammar school at Twelfth and Locust streets secured her three years' instruction at the School of Industrial Art. Her work here was extended for a further two years in the normal and post graduate departments, at the end of which time, with all the honors in the power of her alma mater to confer, Miss Warwick sailed for Paris in the autumn of 1899.

"In the French capital she studied drawing for the first half year under Raphael Collin, the figure painter, and for the second worked in modeling under M. Charles. Then followed a twelvemonth at the Academie Colrossi and lectures on anatomy at the Ecole des Beaux Arts under M. Injalbert. One day Miss Warwick took a bit of plaster, not eight inches high, to Rodin. After turning it around in silence, the master at last touched the young girl's shoulder and said: 'My child, you are a sculptor.' For a year after this Miss Warwick's work passed before the eye of the great French realist.

"The present exhibition is a work of great importance, not because Miss Warwick is the only sculptor of her race or because she is one of that group of gifted ones who, from the members of oppression, poverty, ignorance and caste exclusion are rising, and by the simple force of individual excellence, claiming the respect and admiration of their fairer countrymen; the exhibition is remarkable on its own account. Never before, certainly not in Philadelphia, has such a showing been made. This is not saying that Miss Warwick is our greatest sculptor. She may and she may not be."

THEMES IN SCULPTURE EARN FAME IN FRANCE AND AMERICA FOR A COLORED GIRL



In this era of originality what can be said of the sculptress who breaks away from tradition and, instead of the beautiful, depicts only the horrors of life? Her work must of necessity attract attention. When the masters of Paris approve of the departure it must be admitted that a new cult is about to be born. Miss Meta Vaux Warwick, whose exhibition at the School of Industrial Art in Philadelphia is attracting crowds to that institution, has dared to model a figure that shall depict the man who is popularly said to be "eating his heart out." This weird conception so attracted the attention of Rodin in Paris that he declared the sculptress was a new power in the art world.

The points that impressed the master in his pathetic figure of suffering were, first of all, the outline, which viewed from any point is forceful, the sweep of the back that interprets thoughts that another artist would have interpreted through the face and hands, and its intense humanity. To the layman the figure, like vice, first repels then attracts. It is grewsome, but compelling; shocking, but holding the attention with magnetic force. Another remarkable figure in the exhibition represents Oedipus, who, according to the Greek legend tore out his eyes after discovering that he had wedded his own mother. This story Miss Warwick has portrayed in a figure of such appalling horror that the spectator stands spell bound. The despair of the sightless countenance that is turned upward no words can describe. And yet there is a beauty all its own in the

terrible trouble of the face and figure. When Rodin saw this figure he looked at it first in amazement and then, after studying it awhile said to Miss Warwick, "My child, you are a sculptor."

"Death in a Wind Storm" is the title Miss Warwick has given to the figure of a skeleton swathed in wraps blown by the wind. He is moving forward with a set purpose. Thrown out in the cold and the wet and the wind he grins to himself for he knows that no storm can beat him down and no cold can chill his fleshless bones. "Primitive woman" is another strange conception. The catlike crouching figure is repulsive in its animal like aspect, beautiful in the strong impression of materialism that the creation gives when the child by the side of the creeping figure is viewed with it.

"Silenus" is another example of Miss Warwick's fearlessness in defying convention. The old god is represented in his true colors as the son of Pan. Drunk himself, he is carried by a bestial man and asyrs, shuffling, staggering and in attitudes calculated to shock a fastidious public. Falstaff is an entirely new figure to Shakespearean scholars. He is not so rotund as the popular conception and is depicted laughing in drunken glee and carrying one of his boots in his hand. The expression of the face is a clever portrayal of the mood of the man. This Falstaff is pretty sure to become a standard conception of the jovial man of wine and words.

But the conceptions are not all of this nightmare variety. Miss Warwick has done a few things that can be viewed without shuddering. One of the best of these is "An Old Peasant Woman," in which Miss Warwick has caught what Millet, above all

painters, has caught in "The Sower." There is, too, the bend of toil, the clumsy trudge of the wayfarer, the earth-grimed mark of years.

As a whole, the exhibition impels one to marvel shudderingly at the depth of thought of this young girl. A group called "The Wretched" represents those afflicted by incapability, physical malady and melancholy. Asked why the subjects of the world's most pathetic ills should have been selected by her for portrayal, Miss Warwick replied:

"It is only those who have been through great suffering themselves who can see a positive beauty in suffering."

Which epigrammatical sentiment may perhaps become the text of the sermon of future votaries of this new cult.

It will be still more astonishing to those who watch the rise of a new figure in the art world to learn that this girl who thus depicts suffering and wretched in gems of the sculptor's art is a colored girl, with a touch of Indian blood in her veins. Her mother is a Philadelphian, her father a Virginian. She is 27 years of age. She won a scholarship in one of the grammar schools which entitled her to a three-year course at the School of Industrial Art, in Philadelphia. Her work here was extended to a further two years in the normal and postgraduate departments, at the end of which time, with all the honors in the power of her alma mater to confer, Miss Warwick sailed for Paris in the autumn of 1898. In the French capital she studied drawing for the first half year under Raphael Collins, the figure painter, and for the second worked under M. Charles. Then followed a twelvemonth at the Academie Colarossi and last year she



"Silenus."

weird productions of the colored girl. With success won and money coming in freely, Miss Warwick decided to return to her native



Meta Vaux Warrick, Chief. Exponent of Heroes in Sculpture.



"Eating His Heart Out."
 hand and city and test the taste of her com-
 patriots for the virile creations of her
 strange imagination. She has so far suc-
 ceeded in creating a decided sensation.

AT THE SCHOOL OF INDUSTRIAL ART, Broad and Pine Streets, Philadelphia, an exhibition of the work of Miss Meta Vaux Warrick was recently held under the auspices of the Alumni Association. Miss Warrick is of negro blood. After studying at the School of Industrial Art for five years, she went to Paris in 1899 where the next three years was

spent in study under such masters as Collin, Carles, Injalbert and Rodin. From the latter she got much sympathy and encouragement, and her work shows his influence profoundly. As in Rodin's work, so in Miss Warrick's, strength of conception and vividness of imagination, combined with a passion for realism, are the paramount features. There was hardly a piece in the exhibition that did not depict some serious idea; some scene or phase

of suffering; sometimes even a bald expression of something unpleasant, but very real. It leads one to theorize that her work is the (perhaps unconscious) expression of the trials and sorrows of a once oppressed race. The strength of feeling and the depth of insight behind the work, and the broad, almost coarse, touch of the artist that does not mince matters, but goes straight to the spot, are such as to compel attention and to demand careful consideration.

Besides sculpture, Miss Warrick exhibited several pieces of pottery distinguished by breadth of treatment and a distinctly sculptural treatment of the ornament.



BRITTANY PEASANT. BY META VAUX WARRICK

International Studies
April 1905

META VAUX WARRICK, Sculptor
OF PHILADELPHIA.

In Illustrated Lecture,
—ON—
Art and Life in Paris, The Beautiful,
—CONCLUDED BY—
Demonstration of Her Methods of Sculpture.
—AT THE—
BEREAN BAPTIST CHURCH,
Wednesday, May 17, at 8 p. m.

Assisted by

LOCAL MUSICAL TALENT.

(For the Benefit of the Sunday School.)

Admission = = 25 Cents.

PRESS COMMENTS.

An artist of rare qualities, whose future is assured.—"Feminina," Paris.

Her works are marked by the most precious qualities—sense of form, originality of view, and an easy and daring force of expression.—Edouard Gerard.

Mademoiselle Warrick astonishes one by the audacity of her compositions; she shows herself a true sculptor, endowed with true imagination. She should be well received, for real sculptors are rare.—Coquiote, Paris.

Her works are a revelation. Every piece of her sculpture tells a tale of woe, of sorrow, of fear, or of intense love or joy. Her "Thief on the Cross" is the realistic face of an impenitent in the throes of death, with protruding lips blanched with blasphemies as well as death. Every line of the body shows anatomical study.—Boston Journal.

Miss Warrick is the sculptor whose masterly expression of strange and original thought led the celebrated Rodin to give her special attention during her three years spent studying in Paris. Art-loving Paris was amazed by the original conceptions, the masterly grouping, and the movement of palpitating life which characterize the works of Miss Warrick.—Detroit Tribune.

Notes.—The expenses incident to Miss Warrick's lecture have been generously guaranteed by 100 public spirited citizens, whose names will appear in the Record, Friday, May 19.

Miss Warrick Lectures on Art.

"Art Ideals and Student Life in the French Capital" was the subject of an interesting lecture yesterday evening by Miss Meta Vaux Warrick, the sculptor, who recently returned from Paris and who is at present a member of the board of control of the Alumni Association of the Pennsylvania Museum of Art. The talk was before a number of prominent citizens who had been invited by Mesdames Hilyer, Pelham and Gray to meet the artist at a drawing-room reception. For an hour Miss Warrick entertained the company with an account of her Parisian experiences, and at the conclusion of her discourse gave a demonstration of her methods of work, a mass of clay, under her deft fingers rapidly assuming form and finally disclosing the characteristic lines and features of a kind-faced old man.

A rare treat is in store for those who attend the lecture to be given by Miss Meta Vaux Warrick at Berean Church the 17th of May. The lecture will be illustrated and more than a dozen examples of her work will be shown and explained to the audience. Miss Warrick will tell in her own inimitable way of life in the French Capital, where she spent three years, and had showered upon her encomiums from the greatest art critics in the world. Here is one from Gustave Coquiote, a famous critic of Paris: "You will be struck in this gallery with the attractive works of Mlle. Warrick, her grasp of grouping, and her characteristic capacity for interpreting life." You should not miss Miss Warrick's lecture next month, for you are sure to be highly entertained and instructed.

Washington 4-31-05

ART LECTURE ON PARIS



...BY...
Miss Meta Vaux Warrick,
OF PHILADELPHIA.

PROGRAM.

- Introduction of Miss Warrick, U. S. J. Dunbar, Sculptor.
Art and Life in Paris, Miss Warrick
Tenor Solo, Mr. Wormley.
Piano Solo, Miss Europe.
Demonstration of Sculpture, Miss Warrick.

Under the Auspices of Berean Sunday School.

OFFICERS.

- Arthur S. Gray, Superintendent.
Miss Alice M. Nelson, Superintendent of the Primary Department.
Miss Eunice Dorster, Secretary; Miss Beulah Burke, Assistant Sec.
Miss Bertie George, Treasurer; Dr. Samuel Ward, Chorister.
Edward Syphax, Pianist
James Lucas, Librarian. R. C. Douglass Asst. Librarian

TEACHERS.

- Mrs. C. E. Pierre, Elias Webb. Miss Lucy J. Moten.
Mrs. James C. Wright. J. C. Pair. Miss Edith Madden.
Miss Helen J. Moore. Mrs. Ed. Syphax. Mr. Titus.
Miss Ursuline J. Barker.

Note.—Refreshments will be on sale by the ladies of the church,
at the conclusion of the lecture.

Announcement.

BEREAN PICNIC, EUREKA PARK, ANACOSTIA, JUNE 30.

Chica. Press
Feb 1906

Advance in Sculpture.
The sculpture of the exhibition measures one of those great advances some- times apparent in a single year. Mr. Bradley's work has as one of his leading exhibits his memorial to Mr. Bradley (931) and the bust, reproduced on the first page of the editorial section, of George Hard- ing (960). A recent Academy, seated fig- ure, "Contemplation" (1004). Joseph Donato, has a self-contained, seated fig- ure, "Contemplation" (1004). Joseph Wharton is modeled with Mr. Samuel Murray's usual fidelity in a closely- statuettes (929). Miss Louis Eyre, who turns to the exhibition with a "close- modeled bust of R. S. Ashhurst (1011), and has also some examples of delicate genre, one, "The Wind" (1016). Miss Meta Warrick has an auto-portrait in bronze (1017) of somber force. Two charming bas-reliefs by Miss Janet Scudder (916-917) continue her record of delicate inter- pretation. By a happy circumstance with the current work exhibited, which it by no means overpowers, is the bronze example of the bust which the Academy has long owned of John Paul Jones, by Houdon. Another addition to the permanent exhibition of the Academy is Stirling Calder's "Man Cub" (993), re- produced elsewhere. Mrs. Laeale's "Girl With a Hoop" (956), is such an original study as one rarely sees, showing unique power of composition. Nor should one close without mention of Mr. Henry Merlier's tiles.

NEGRO TABLEAUX PLANNED.
Progress of Race to Be Demonstrated at Jamestown Exposition.

An agreement has been entered into between the executive committee desig- nated by the general government to pre- pare the negro exhibit for the Jamestown Ter-Centennial Exposition and Miss Meta Vaux Warrick, of Philadelphia, a sculp- tor of international repute, by which the latter is to furnish a series of illuminated tableaux illustrative of the history of the negro race from the landing of the James boat load of African slaves on the James River, in 1619, to the present day. It is Miss Warrick's plan to show by the construction of appropriate models, dra- matic groupings, and the use of suitable scenic accessories, to trace in chrono- logical order the progress of civilization. There will be fifteen model groups, each of the basic dimensions of ten feet long by ten feet wide, the figures to be one- fourth life size, making in all an exhibit covering more than 1,500 square feet of floor space.

Miss Meta Vaux Warrick is a young colored woman of unusual intelligence. Her education was acquired in the Drexel School of Fine Arts, in Philadelphia, of which city she is a native. She has taken supplementary courses in several of the leading art institutes in Paris, France.

A Box-office Trick.

THE WASHINGTON HERALD, MONDAY, MARCH 18, 1907.

COLORED SCULPTOR'S HONOR

Meta Warrick to Furnish Tableaux for Jamestown Exposition.

Miss Meta Vaux Warrick, of this city, a colored sculptor of high repute, is to furnish a series of illuminated tableaux for the Jamestown Exposition, illustrative of the history of the negro race from the landing of the first boatload of African slaves on the James River in 1619 to the present day.

It is Miss Warrick's plan to show by the construction of appropriate models, dramatic groupings and the use of suitable scenic accessories, to trace in chronological order the progress of the negro people in all the arts of civilization. There will be fifteen model groups, each of the basic dimensions of ten feet long and ten feet wide, the figures to be one-fourth life size, making in all an exhibit covering more than 1500 feet of floor space.



Miss Meta Warrick's studio

A NEGRO SCULPTRESS.

Miss Warrick Appointed by Government to Send Exhibit to Jamestown.

An unusual interest attaches to the appointment by the United States government of Miss Meta Vaux Warrick as sculptress for the Negro exhibit at the Jamestown Exposition. The appointment is an honor to her sex and an honor to her race, and it is safe to say that many visitors to the exposition will make a point of seeing what this young Negro woman can do.

Miss Warrick's plans for the decoration of the Negro pavilion include a series of fifteen tableaux illustrating the history of the Negro race from the landing of the first boatload of African slaves at Jamestown in 1619 to the present time. Each group will occupy a square measuring ten feet by ten,

the figures being a quarter life size, and the whole series will cover 1,500 feet of space. After the landing of the slaves at Jamestown, the Negroes will be shown at work in the cotton field. There will be shown the escaping slave, and side by side with the Negro soldier will stand the faithful protector of the family of the absent farmer. In other models will be shown the Negro as mechanic and banker, the Negro poet, the orator, the painter and the physician. The thirst of the Negro race for knowledge and enlightenment



MISS META VAUX WARRICK.

Sculptress of the Negro exhibit at the Jamestown Exposition.

will be reflected by the primitive schoolhouse, and the handsome modern church will be contrasted with the first African Methodist Episcopal Church founded at Philadelphia, in 1816, by Richard Allen. Miss Warrick was educated in the Drexel School of Fine Arts in Philadelphia, of which city she is a native, and she has also studied in Paris.

AT THE WHITE HOUSE

Negro Exhibits at the Jamestown Exposition.

CREDITABLE TO THE RACE

Decided to Arrange Them All by States.

MR. KNOX'S UNRULY AUTO

Would Not Go Because the Water Had Frozen, and He Went to Capitol in a Street Car.

President Roosevelt was told today that the negro exhibits in the negro building at Jamestown will be both creditable to the race and the nation. The progress that has been made by the Negro Development Company in preparing for the exhibition that will be made by the race was laid before the President by the officials of the company, consisting of Giles B. Jackson of Virginia, director general; Mrs. A. M. Curtis of this city, Thomas J. Galloway, Tennessee; Andrew F. Hillyer, Arthur L. Macsee; Robert Kelsner, C. N. Johnson, J. M. Beth, William Hope, C. H. Williamson; D. E. N. Campbell, Arnold Hill, Miss Meta Warrick, F. D. Lee.

NEGRO ARTIST BUSY WITH HISTORIC TASK

Woman's Work Will Show Progress of Race Since the Landing at Jamestown.

GOVERNMENT CONTRACT

150 Figures, in 15 Groups, to Occupy Prominent Position at Exposition.

Working from early morning until a late hour each night, a young negro artist, Meta Vaux Warrick, is endeavoring to complete 150 figures, representing the progress of her race from the time of the landing at Jamestown, Va., in 1619, to the present day. The figures are classified in 15 groups, and are being made for the United States government. They will occupy a prominent position in the Negro Building at the Jamestown Exposition. The artist's contract with the government calls for the completion of the work by May 10.

Property backgrounds, ten feet by ten feet, are now being painted in the artist's studio at 219 South Camac street, simultaneously with her work upon the figures, which are to be one-fourth life size. Classified groups and figures are:

First. Landing at Jamestown: Twenty slaves, five white men. Properties, scenery showing sea, ship, sky and landing; towers, houses and landscape. Figures, 25.

Second. Negroes working in a cotton field. Properties, wagon, cotton, baskets. Figures, 10.

Third. Slaves escaping, followed by two white men and a bloodhound—the negro hiding behind a clump of bushes and trees, water indicating he has crossed a stream and evaded pursuers on the opposite side. Properties, bushes and trees. Figures, 4.

Fourth. Allen beginning the African Methodist Episcopal Church—Negroes worshipping in a blacksmith shop. Properties, anvil, books and furnace. Figures, 3.

Fifth. Negro soldiers taking "The Order of the Day." Properties, guns and trees. Figures, 3.

Sixth. Negroes protecting white women and children during the Civil War—A tramp soldier attempting to steal a white child; mother about to faint; a negro attendant at her side; a negro attacking the tramp to protect the child. Properties, chair, grass, flowers, trees and scenery. Figures, 5.

Seventh. Negroes starting out after their emancipation—Man, homeless, surrounded by his family. Properties, bushes and trees. Figures, 5.

Eighth. Negro schoolhouse—Children on their way to school. Properties, schoolhouse, books and trees. Figures, 15.

Ninth. Negro farmer gathering his crops. Properties, house, crops and bas-

kets. Figures, 5.

Tenth. Negro mechanic at work upon an unfinished building. Properties, lumber, house and tools. Figures, 4.

Eleventh. Negro banker—Interior of the bank showing tellers or clerks and a depositor. Properties, books, money, desk and papers. Figures, 4.

Twelfth. Negro church—Negroes about to enter the building. Properties, scenery, etc. Figures, 15.

Thirteenth. Negro at home surrounded by his family; reading to his wife, who is doing embroidery and listening. Properties, child, rug, tables, chairs and picture. Figures, 6.

Fourteenth. Section A—Paul Laurence Dunbar writing verses. Properties, table, tablecloth, chair, pictures, couch and cushions. Figure, 1.

Section B—Tanner painting from the model. Properties, easel, canvas, seats and drapery. Figures, 2.

Section C—Physician operating; nurses in attendance. Properties, stretcher, table, instruments and sheets. Figures, 4.

Section D—Douglass delivering an oration. Properties, platform, table, pitcher, benches or chairs; scenery, 10.

Fifteenth. Wilberforce community; students in caps and gowns, representing commencement day. Properties, trees, grass and scenery, including buildings. Figures, 14.

Educated in Philadelphia.
This artist has been at work for several weeks on this task, and is liable to the infliction of penalties by the government in the form of fines if the work is not completed by the contract date. She received her education in the public schools of Philadelphia and was awarded a scholarship to the School of Industrial Art of the Pennsylvania Museum, where she remained for five years, taking three prizes, among which were the first prize for metal work design in 1898, and the first prize for modeling in 1899. She has exhibited in the Salon and has held two private exhibitions, one here and the other in Paris, where she studied under several noted men for three years.

Her work in most instances, has tended toward the gruesome, some of her notable figures being "The Man Eating His Heart Out," "Oedipus Tearing His Eyes Out," and a third, "The Thief on the Cross," the latter showing the victim's horrible suffering.

Interested in the Gruesome.
Discussing this trend of her sculptural work, she said yesterday:
"Since the time I was a child here in Philadelphia, where I was born and have grown up, the gruesome phases of life have interested me. It was not that I searched for it, but simply that it came to mind. I had the habit of imagining the most horrible things and reciting them to my family as if they had actually happened to me. Many times I scared them badly. I suppose there are some who might say that I have a diseased mind. She laughed heartily at this, and then told of a thought that occurred to her a few days ago with much relish as recalling her youthful fancies.

"It grew out of the murder case in New York and the use of the alienist term 'brain storm,' she said. "Remembering what awful pictures my mind conjured up at that time, I wondered and sought to answer my own inquiry whether the prisoner of the present trial ever was the victim of such imaginings as filled my childish head."

No member of her family, according to Miss Warrick, ever showed artistic talent except a sister, who did not pursue her work beyond the initial stages. The young artist lives at 205 South Twelfth street.

PUBLIC LEDGER—PHILADELPHIA.

SUNDAY MORNING, APRIL 14, 1907.

-H. F. Lutman Mar 31, 1907.

Best of All Exhibits

Uncle Sam Will be Well Represented This Time.

Two Jar Loads Already Here

Live Saving Apparatus is Now on the Way South, Accompanied by Crew—Complete and Realistic in Every Detail.

The United States exhibit at the Jamestown Tercentennial Exposition promises to easily eclipse any previous display by the government at world's fairs. Practically all of the exhibits have already been brought to the grounds and only await the completion of the several buildings so that they may be moved in.

Two carloads of exhibits from the bureau of engraving and printing were brought recently. The mint at Philadelphia shipped two carloads last Monday, and Wednesday the life-saving apparatus from New York was sent South in three cars, accompanied by the life-saving crew. The latter exhibit will be a star attraction, complete and realistic in every detail because of the abundance of water. In many instances heretofore the life-saving exhibit has been greatly hampered by an inadequate water supply.

The government exhibits will not be concentrated in one large building as at former expositions. Instead, they will be scattered throughout the grounds and housed in no less than eight different buildings. These buildings are nearly completed, and will be ready for occupancy a week before the gates are thrown open. Assistant Secretary Edwards, of the Treasury Department, who is chairman of the board in charge of the government display has already had headquarters established on the grounds and that all arrangements

are being rapidly completed. Every department is to be represented by a fine array of its work.

On April 1 the government will install a postoffice and telegraph office on the grounds. They will do actual service and at the same time be a part of the exhibit in this department.

The marine hospital will have a unique exhibit. Among other things it will be a model of the Fort Stanton, N. M., tuberculosis hospital, showing the methods used to stamp out this disease.

An extensive Philippine exhibit has been arranged for and will prove a great drawing card, according to those who have it in charge. Several of the most prominent tribes, including the warlike Moros, tribes of whom has been frequently mentioned in the public press, will be attractively shown.

Another feature of the exposition that will attract attention is a series of illuminated tableaux showing the progress of the negro race. An agreement has been entered into between the executive committee designated by the general government to prepare the negro exhibit for the Jamestown Tercentennial Exposition and Meta Vaux Warrick, of Philadelphia, a young negro woman who is a sculptor of some repute by which the latter is to furnish those tableaux, illustrating the history of the negro race from the landing of the first boat load of African slaves on the James river, in 1619, to the present day. It is planned, by the construction of appropriate models, dramatic grouping, and the use of suitable scenic accessories, to trace in chronologic order the progress of the negro people in all the arts of civilization. There will be 15 model groups, each of the basic dimensions of ten feet long and ten feet wide, the figures to be one fourth life size, making in all an exhibit covering more than 1,500 square feet of floor space.

News of that three-day battle in Honduras makes it inevitable. Secretary of Peace Taft must go South and do a little more Latin-American spanking.—Detroit Journal.

Speaker Cannon is said to make it ining on the Chaouqua crufts ining day on shipboard. Perhaps it is the only thing the sad sea waves cannot persuade a passenger to give up—Louisville-Courier Journal.

SHIPPING EXHIBITS TO JAMESTOWN FAIR

Interesting Displays of High Class Go From Here to Southern City.

LOCOMOTIVES IN SHOW

Baldwins Send Four Monsters. Cars from Brills'—Many Exhibitors.

Philadelphia exhibits at the Jamestown Exposition are either on their way South or are being the ground for shipment now, to be on the ground for the opening, on April 26. The list of exhibits is long and the class of exhibits of the highest and most interesting. Among the leading exhibitors are the Baldwin Locomotive Works, which will have a display in a special building set up exclusively for their own products. The shipments of this company include four steam locomotives, one large Mallet compound engine, built for the Northern Pacific Railway; one of the "Pacific" type, built for the Southern Railway; one balanced "Prairie" engine, constructed for the Atchison, Topeka & Santa Fe, and a ten-wheeler, built for the Atlantic Coast Line.

In addition to the steam exhibit, Baldwin's will show an electric passenger locomotive, built for the use of the New York, New Haven & Hartford Railroad. Two electric locomotives for use in mines will complete the list of locomotives. In addition to these, the Baldwin display will include several electric trucks. To supplement several electric exhibit the Baldwin Locomotive Works will show photographs of all the most modern designs of locomotives of general and special make, sufficient to give the student of locomotives an accurate and comprehensive conception of their construction and appearance.

The Brill Car Works will make its strong exhibit of trucks, of types for which the company owns the patents, and which are specially designed for high speed transportation. Among these will be what are known in the trade as the "27 G. E. 1," a short wheel-base truck; the "21 E.," a single truck for short cars; the "27 E. 1," a special high-speed truck of easy running qualities, speed and strength; the "27 E. 1 1/2," and the "27 E. 2," two heavy varieties. In cars the Brills' projects will be represented by one of the double truck semi-convertible vehicles recently built for the Norfolk & Portsmouth Traction Company, especially for use in connection with the Exposition. The entire exhibit will be installed by April 26 in the Transportation Building.

EXHIBITS FROM BOTH ARSENALS. From the Schuykill Arsenal the Government will send several new model tents, such as are in use in the Army. This will be the extent of the exhibit from that arsenal. The Frankford Arsenal will have an interesting working exhibit of the mechanism used in mak-

ing and charging the new Springfield rifle cartridges.

In automobiles of local manufacture the "Dragon Company," of West Philadelphia, will make a comprehensive display, showing touring, speeding and runabout cars of all designs, with separate models of the working parts and equipments.

Among the other exhibitors, William R. Warner & Co. will be represented with a full line of chemical and medicinal products. An interesting exhibit of hammocks, intended to show the finished product as well as the process of manufacture, will be shown by the Holtfeld Manufacturing Company.

An exhibit of rather more than usual interest will be that of the J. F. Budd Shoe Company, which will demonstrate especially the methods of making babies' shoes. The Esterbrook Pen Company will make pens as souvenirs.

In rug making, an industry which has lately grown very strong in this city, Fries, Harley & Co. will have a comprehensive showing, with looms and weavers at work. Other exhibitors whose weavers at work for fastening devices are in use for the Philadelphia Fire Brick Company, the Hires-Turner Glass Company, which produces plate, mirror and stained glass, will also be an exhibitor.

An exhibition of curious and unusual character will be that of the Birchloch Artificial Limb Company. John and James Ball, manufacturing jewelers, will illustrate their processes. Some of the space reserved for Philadelphia exhibitors is still available and may be procured by application to Robert T. Willits, who is in charge of the Philadelphia exhibit, and who will be at Section 14, of the Manufacturers' Building.

The interest in the fair is general and deep in this city, and it is a matter of regret with many intending exhibitors that the pressure upon their plants has been so great as to preclude their sending representations of their wares to the exposition. This is true of several of the largest manufacturers who have a particularly strong Southern trade, and who have been compelled to send out explanatory letters, stating their position.

NEGRESS MAKING NOVEL EXHIBIT. A most novel exhibit from this city will be a series of lay figures representing the progress of the negro race in America. There are 150 of these now in course of preparation, the sculptor being the young negress, Meta Vaux Warrick, of No. 206 South Twelfth street. The group has been contracted for by the United States Government for display in the Historical Building, and the work is to be completed and turned over to the Government by May 10. Failure to complete the task on time will involve heavy penalties on the young artist, and she is laboring many hours each day in her studio, at No. 210 South Camac street, to accomplish her task.

The figures are divided into 15 groups, as follows: Twenty-five figures representing the landing at Jamestown in 1619; 10 figures, negroes working in a cotton field; 4 figures, slaves escaping, pursued by owners; 8 figures, origin of African Methodist Episcopal Church; 9 figures, negro soldiers in camp; 5 figures, protecting white women and children during the war; 5 figures, negroes, starting out in the world

after emancipation; 15 figures, negro schoolhouse and children; 5 figures, negro farmer gathering his crops; 4 figures, negro mechanics at work on buildings; 4 figures, negro bank and bankers; 1 figure, negro church; 6 figures, negro family at home; 1 figure, Paul Laurence Dunbar, negro poet, at work; 2 figures, Tanner, negro artist, painting from model; 4 figures, Frederick Douglass, negro orator, with students.

Miss Warrick is a graduate of the Philadelphia schools, and spent five years in the School of Industrial Art on a scholarship which she won. There she took three years in Paris under noted masters, exhibiting in the Salon studied for three years in the Salon noted masters, exhibiting in the Salon and holding one private exhibition in that city and one in Philadelphia. Her work has attracted widespread attention and resulted in the award of the Government contract for the sculpture work for the exhibition. The figures are to be one-fourth life-size and the presentation will be aided by painted scenery now being prepared in the same studio.

THE PHILADELPHIA RECORD, MONDAY, APRIL 15, 1907.

NEGRO EXHIBIT FOR JAMESTOWN

Series of Tableaux Illustrating the History of the Race Prepared by Colored Woman Sculptor - Studies of Life from Landing of Boatload of African Slaves in 1619 to Present Day - The Negro as Soldier, Farmer, Mechanic, and Banker.

WASHINGTON, March 16.—An agreement was entered into yesterday between the executive committee, designated by the general Government to prepare a negro exhibit for the Jamestown Tercentennial Exposition and Miss Meta Vaux Warrick of Philadelphia, by which she is to furnish a series of tableaux illustrative of the history of the negro race from the landing of the first boatload of African slaves on the James River in 1619 to the present day. It is Miss Warrick's plan to trace in chronological order the progress of the negro people in all the arts of civilization. There will be fifteen model groups, the figures to be one-fourth life size, making in all an exhibit covering more than 1,500 feet of floor space.

The studies of negro life will include the landing of the slaves at Jamestown, negroes working in a cotton field, suggestive of the race's industrial beginning; an escaping slave, typifying the instinct for freedom; the first African Methodist Episcopal Church, founded at Philadelphia in 1816 by Richard Allen in a blacksmith shop, illustrating the awakening of religious spirit; the negro as a soldier, testifying to the valor of the black man in all the wars of the republic; as the faithful protector of the family of the absent master, a tribute to the loyalty of the slave to what he regarded as a sacred trust. Further will be shown the start for citizenship, following emancipation, and the thirst for education and enlightenment, reflected in the primitive schoolhouse and a typical body of negro students. The constructive period of the race's history will show the negro as a farmer, as a mechanic, and as a banker. Then will come the era of the higher mental and moral development, including a representation of the modern race church, the negro at home, the negro poet, orator, painter, and physician, and improved community life, bringing into requisition a number of familiar characters who have made a distinctive impress upon the history of the negro people.

Miss Warrick is a young colored woman, representative of the best element and advanced possibilities of her race. Her education was acquired in the Drexel School of Fine Arts in Philadelphia, and further courses were taken by her at several of the leading art institutes in Paris, where her reproductions won marked favor in the hands of some of the best critics. A small series of a like nature was displayed at the Paris Exposition, and attracted great attention from the social economists of the Old World. Congress has appropriated \$100,000 to aid the negro exhibit. The Negro Building is a classic structure, situated not far from the main entrance to the grounds. It was planned by W. Sidney Pittman, a negro architect, a graduate of Tuskegee Institute, and is being erected by Rolling & Everett, negro contractors, of Lynchburg, Va. It will cost \$40,000. Among the novel exhibits which the States will send are a model town in Mississippi, planned by negroes, and an exhibit from Ohio, costing \$20,000, in which negroes will be making watches during the Exposition.

*New York Eve Post.
Mar 16 - pt.*

OUR SCULPTRESS AND HER WORK

Should one ask who is the busiest woman in the city? The question can be readily answered without words by simply going to 210 S. Camac street where you will find a little woman who will meet you at the door of a studio situated on the second floor, perhaps she will be garbed in a long apron with her sleeves rolled up and her hands covered with clay. You may think she has been preparing the inside of her stove with fire clay but on entering the door you will be confronted with a scene that will remind you of the Atlanta mass re-lying on a large table area number of models of Negroes, some have perfect forms while others are minus, some of their limbs, some with their heads cut off and many are covered with wounds indistinguishable.

This busy little woman is Miss Meta Warrick, the sculptress, who is preparing her exhibit for the Jamestown Exposition, which opens April 26. On February 27 she signed a contract to

PHILADELPHIA, FRIDAY, APRIL 5, 1907



make models of 15 groupes consisting of 150 figures representing the progress of the Negro from the landing of the Dutch ship in 1619 to the present day.

She has contracted to complete the job by May 10 and has got to accomplish in a little over two months what would or should ordinarily take at least two years. Six months to study the subject, one year to prepare them and six months for retouching and finishing.

Her exhibit will occupy a space of 100 square feet. The back ground will be painted scenes representing the landing of the first ship discharging a cargo of 20 slaves at Jamestown, southern mansions and other ancient scenes. The models will be dressed in clothing such as was worn from 1619 to the present day. It will no doubt be one of the most interesting exhibit at the Exposition and we are glad to know that we have such a one in the person of Miss Warrick, who is able to present such a creditable exhibit, representing the city of "Brotherly Love." To complete her work on time, Miss Warrick is now working day and night. The accompanying picture represents one of her former models, "The Thief on the Cross."

March 1900

The green plain stretched away westward to the yellowing sky as level as a billiard table. Northward on a bed of orange timber, and south in the horizon field-low hills of a faint blueness. In the center of the toneless disc was an excavated tank, three belar trees, two hobbled

the crimson came the glaring sun. The dull, clay-stained water, twenty yards wide, in the half empty tank. Long shadow sheet of burnished dust from the belar ows carpeted the horses, and every little trees, and the horses, and every quart pot cotton bush. Even the black quart pot sizzling in the small fire sent its shade for many yards across the flat world.



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CIGARS C. J. D. CIGARS

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Nothing Equals One of Those Old

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All Up-to-Date Dealers Have Them.

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UNION HAND MADE.

O. J. DONOVAN, 76 Pearl Street, Buffalo, N. Y.

THE BUFFALO COURIER, WEEK ENDING MAY 5, 1900



(Written for the Buffalo Courier by H. M. Abbott, Author of "A

The Cornstalk at Home.

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Negro Artist Busy with Historic Task

—Woman's Work Will Show Progress of Race Since the Landing at Jamestown
—Government Contract—150 Figures in 15 Groups, to Occupy Prominent Position
in Exposition.



Miss Meta Vaux Warrick

Working from early morning until a late hour each night, a young Negro artist, Meta Vaux Warrick, is endeavoring to complete 150 figures, representing the progress of her race from the time of the landing at Jamestown, Va., in 1619, to the present day. The figures are classified in 15 groups, and are being made for the United States Government. They will occupy a prominent position in the Negro Building at the Jamestown Exposition. The artist's contract with the Government calls for the completion of the work by May 10th.

Property backgrounds, ten feet by ten feet, are now being painted in the artist's studio at 210 South Camac Street, simultaneously with her work upon the figures, which are to be one-fourth life-size. Classified groups and figures are:

First. Landing at Jamestown: Twenty slaves, five white men. Properties, scenery showing sea, ship, sky and landing; towers, houses and landscape. Figures, 25.

Second. Negroes working in a cotton field. Properties, wagon, cotton baskets. Figures, 10.

Third. Slave escaping, followed by two white men and a bloodhound, the Negro hiding behind a dump of bushes and trees, water indicating he has crossed a stream and evaded pursuers on the opposite side. Properties, bushes and trees. Figures, 4.

Fourth. Allen beginning the African Methodist Episcopal Church—Negroes worshipping in a blacksmith shop. Properties, anvil, books and furnace. Figures, 8.

Fifth. Negro soldiers taking "The Order of the Day." Properties, guns and trees. Figures, 9.

Sixth. Negroes protecting white women and children during the Civil War—A tramp soldier attempting to steal a white child; mother about to faint; a Negress attendant at her side; a Negro attacking the tramp to protect the child. Properties, chair, grass, flowers, trees and scenery. Figures, 5.

Seventh. Negroes starting out after their emancipation—Man, homeless, surrounded by his family. Properties, bushes and trees. Figures, 5.

Eighth. Negro schoolhouse—Children on their way to school. Properties, schoolhouse, books and trees. Figures, 15.

Ninth. Negro farmer gathering his crops. Properties, house, crops and baskets. Figures, 5.

Tenth. Negro mechanic at work upon an unfinished building. Properties, lumber, house and tools. Figures, 4.

Eleventh. Negro banker—Interior of the bank, showing tellers or clerks and a depositor. Properties, books, money, desk and papers. Figures, 4.

Twelfth. Negro church—Negroes about to enter the building. Properties, scenery, etc. Figures, 15.

Thirteenth. Negro at home surrounded by his family; reading to his wife, who is doing embroidery and listening to the story; children playing and listening. Properties, rugs, tables, chairs and pictures on walls. Figures, 6.

Fourteenth. Section A—Paul Laurence Dunbar writing verses. Properties, table, tablecloth, chair, pictures, couch and cushions. Figure, 1.

Section B—Tanner painting from the model. Properties, easel, canvas, seats and drapery. Figures, 2.

Section C—Physician operating; nurses in attendance. Properties, stretcher, table, instruments and sheets. Figures, 4.

Section D—Douglass delivering an oration. Properties, platform, table, pitcher, benches or chairs; scenery representing part of audience. Figures, 10.

Fifteenth. Wilberforce community; students in caps and gowns, representing commencement day. Properties, trees, grass, and scenery, including buildings. Figures, 18.

EDUCATED IN PHILADELPHIA.

This artist has been at work for several weeks on this task, and is liable to the infliction of penalties by the Government in the form of fines if the work is not completed by the contract date. She received her education in the public schools of Philadelphia, and was awarded a scholarship to the School of Industrial Art of the Pennsylvania Museum, where she remained for five years, taking three prizes, among which were the first prize for metal work design in 1898, and the first prize for modeling in 1899. She has exhibited in the Salon and has held two private exhibitions, one here and the other in Paris, where she studied under several noted men for three years.

Her work in most instances has tended toward the gruesome, some of her notable figures being "The Man Eating His Heart Out," which personified loneliness; a second, "Edipus Tearing His Eyes Out," and a third, "The Thief on the Cross," the latter showing the victim's horrible suffering.

INTERESTED IN THE GRUESOME.

Discussing this trend of her sculptural work, she said:

"Since the time I was a child here in Philadelphia, where I was born and have grown up, the gruesome phases of life have interested me. It was not that I searched for it, but simply that it came to mind. I had the habit of imagining the most horrible things and reciting them to my family as if they had actually happened to me. Many times I scared them badly. I suppose there are some who might say that I have a diseased mind." She laughed heartily at this, and then told of a thought that occurred

to her a few days ago with much relish as recalling her youthful fancies. "It grew out of the murder case in New York, and the use of the alienist term 'brain storm,'" she said. "Remembering what awful pictures my mind conjured up at that time, I wondered and sought to answer my own inquiry whether the prisoner of the present trial

ever was the victim of such imaginings as filled my childish head." No member of her family, according to Miss Warrick, ever showed artistic talent except a sister, who did not pursue her work beyond the initial stages. The young artist lives at 206 South Twelfth Street.

Miss Emma J. Tindley, the Rising Contralto of the Race



Miss Emma J. Tindley

We take very great pleasure in presenting to the readers of our magazine one of the sweetest singers of the race,

in the person of Miss Emma J. Tindley, daughter of Rev. C. A. Tindley, pastor of Calvary A. M. E. Church, Philadelphia, Pa.

Miss Tindley is without doubt a worthy successor to the late lamented Mme. Flora Batsen. "Birds of song" are not by any means an unusual acquisition for our race, as it is an undisputed fact that being musical is a racial characteristic, yet we are just as eager to welcome a new one. Miss Tindley, as we have said, is the daughter of Rev. C. A. Tindley, the popular and much-loved pastor of Calvary A. M. E. Church, corner of Broad and Fitzwater streets.

He is a composer of sacred music of no mean skill, and also a very musical singer. It is supposed that it is from him that Miss Tindley inherits her musical talent.

We hope that success may attend her in her chosen profession, and that she may press forward until her name be enrolled among others of "Fortune's Favorites," and the wreath of Fame encircle her brow.



WEDNESDAY, APRIL 24, 1907.

GOVERNMENT ATLAS

Mela Warwick To Chisel Figures For The Jamestown Exposition

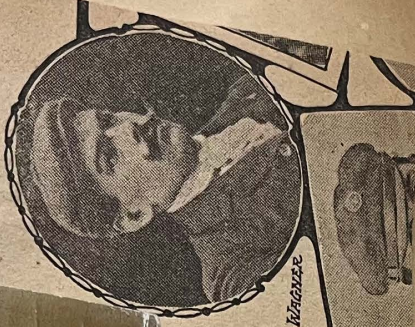
Many of the older residents of this city especially will be pleased to learn of the notable success that has attended the efforts of Miss Mela Vaux Warwick, whose mother has kept a hair dressing store for twenty or thirty years at 1002 Atlantic avenue, this city, and whose brother is a successful physician in Germantown.

Miss Warwick selected sculpture as her profession, starting out in the world after emancipation; 15 figures, negro schoolhouse and children; 5 figures, negro farmers gathering his crops; 4 figures, negro mechanics at work on building; 4 figures, negro bank and bankers; 15 figures, negro church; 6 figures, negro family at home; 1 figure, Paul Laurence Dunbar, negro poet, at work; 2 figures, Tanner, negro artist, painting from model; 4 figures, negro surgeon operating; 10 figures, Frederick Douglass, negro orator, speaking; 18 figures, Wilberforce community, with students.

...this year it was decided to hold it to one day. At the last minute were added three Italian machines and the surprise of the year is changing from a French firm to Italian by Wagner, the winner of numerous big events across the water. He last year underbit race. This so called to withdraw his three entries. The cars will compete just the

Consumption.

...s year a new plan is to be tried in the way of fuel consumption. All the trials are to be held down to a limit of 10 gallons of gasoline for every 100 miles. This means that there will have to be some cuts in driving on the part of the men. The distance for the race is 100 miles and there will be a lot of attention by the attendants to figure out when and where it will be advisable to stop to take in more fuel.



...ish and equipment, is \$4200, f. o. b. Detroit.
 ...entire season, and suggest that if interested in us with your consideration

Fuller

Meta Warrick a Promising Sculptor

By FLORENCE LEWIS BENTLEY



S FAR back as 1865, when Edmonia Lewis exhibited her first piece of sculpture in Boston, Negro artists have counted in their ranks at least one woman sculptor. The works of this artist were well known to the last generation, but she has lived so long abroad, and, being very old now, has so long since given up all work, that she is almost forgotten in America, except by a faithful few.



MISS META VAUX WARRICK

In her place has risen, of late years, a young woman sculptor who bids fair to leave, in her turn, the kind of work which will make it impossible for the ruthless years to consign her name to oblivion,—work, in which the highest authorities have detected that imperishable element which, for a better name, we call *genius*. Miss Meta Warrick, of Philadelphia, is the young woman whose works reveal an originality of conception and

mastery of technique which bid fair to make her an enduring name. Through the insatiable human desire to find a cause for every effect, we are continually prodding around seeking to find the springs of genius. The repeated evidences of history have failed to teach us that genius is the unaccountable, the unclassified, appearing in places of its own selection, in such a manner as to throw out all our nice rulings as to heredity, environment and such things. Meta Warrick was born in Philadelphia of well-to-do, thrifty parents. Her father was a very prosperous barber in the days when that work was largely in the hands of colored men. Her mother, too, was a hair-dresser, a money maker and a shrewd business woman. Yet in this comfortable household, where the inclination seemed entirely towards that industrialism which meant tangible material profits, the three children blossomed out and away from the accustomed line into the world of ideas and of dreams—ideas that have since taken form and dreams that have "come true." The only brother, following his bent, is now a very successful physician and surgeon, and the two sisters early showed an artistic impulse, which the younger has developed to such an exceptional extent. The older, Blanche, now Mrs. Frank Cardoza, of Washington, D. C., worked cleverly in water-color, and her carved wood and beaten brass was far above the amateur class. It was from this older sister that the little girl received the first help in fostering her innate love of the beautiful in art, and even before her school days she modeled in bits of clay begged from the older sister in her work room.

When she entered the public schools, her work in drawing was of such excellence that, at the close of her school life, her teachers induced her to send her name to the Board of Public Education for an examination at the Philadelphia School of Industrial Art. (In Philadelphia the School Board annually sends a limited number of pupils to that fine Art School.) Miss Warrick took the examination and was granted a scholarship for three years. As is the rule in this school, she studied all

hased several which he thought the best.
Encouraged by her success, Miss Warrick



"JOHN THE BAPTIST"
An Unusual Conception of the Face of John.

at last ventured to go to Rodin with a piece of her work. "But, Mademoiselle," said this greatest of French sculptors, "you are a sculptor; your work is powerful." And that is just the word which best expresses her work. People who like sweet little sculptured angels, and academical work generally, will hardly be attracted by her figures, but the true lover of art instantly feels her strength and responds to the deep emotional language of her creations. For instance, her life-sized "Thief on the Cross" is almost frightful in its realism. Every line of the body shows careful anatomical study and the face, in the throes of death, is the embodiment of human terror.

Another of Miss Warrick's best pieces is a small plaster relief "The Wretched," inspired by the lines,

"Be still sad heart and cease repining,
Behind the cloud is the sun still shining."
The relief is a cloud peopled with the suffering, the sorrowful, the despairing. Around the edge there are those who see the light and have taken courage and hope.

On her return from abroad, Miss Warrick opened a studio in Philadelphia, where she is now busily at work. She has exhibited each year in the Philadelphia Art Show, and last year received an honorable mention. She has recently received, from the Jamestown Exposition people, a commission for a piece of work illustrating the progress of the Negro since the settlement of Jamestown. That, however, is "another story" and requires a later and a separate chapter.

Disagreement

By A. ASHBURN

Miss Daisy, I'se been bothered
Eb'ry sence las' Sunday night,
De way I'se lookin' at hit,
You didn't treat me right.

Dars too many callin' on you,
Don't stop 'em, I is done;
Won't hab a bit er foolin'
Want de whole hog er none.

Who yer t'ink you's foolin' wid?
I knower t'ing er two,
Fum now you'se got ter treat me
Like I'se er treatin' you.

Miss Daisy, won't you 'splain yo'self?
An' tell me what you mean?
De way dat you am actin'
Beats al' I'se eber seen.

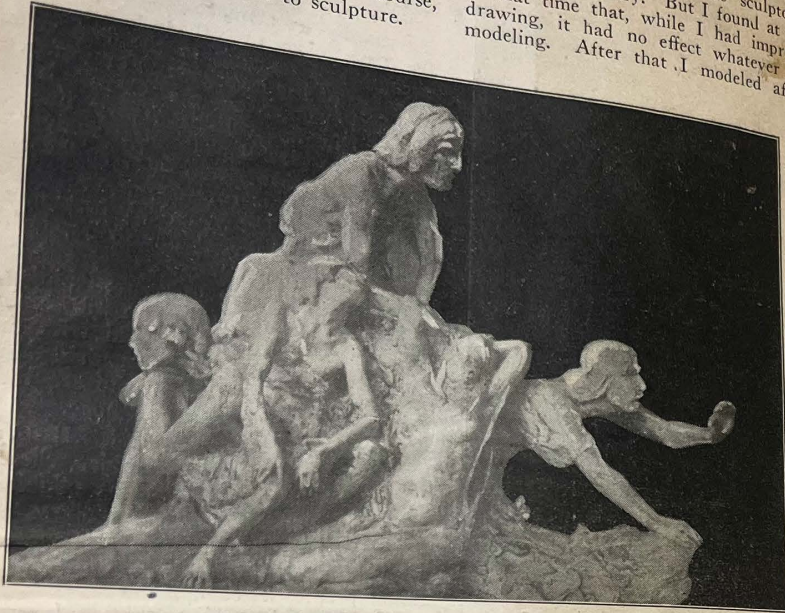
Yo'll do 'jes es you please? Huh, huh!
Knowed you couldn't be trusted.
Mark hit down now, you gay young miss,
My lub for you am busted.

Don't t'ink I'se holdin' on to you,
I'se gwine ter see Miss Jinney;
Plague take yo' little sassy time,
You kin go to ginny!

branches of industrial art and at the end of the schooling was able to choose the branch for which she was best fitted, in selecting a specialty. At the end of the term her work entitled her to a post-graduate course, free of tuition, and she took up the normal course, devoting the rest of the time to sculpture.

THE VOICE.

"For the first six months," she says, "I studied drawing under Raphael Collin, on the advice of a conscientious sculptor, who thought it necessary. But I found at the end of that time that, while I had improved in drawing, it had no effect whatever on my modeling. After that I modeled after an



"THE WRETCHED"—Cast in Bronze for a Park in Paris

The free scholarship carried with it one condition, namely, that something be done in the interest of the school. Miss Warrick's selection was a bas-relief frieze representing the arts and crafts, made up of a total of thirty-seven figures in procession, in mediæval costume. It won the prize, and this may be said to have settled definitely her determination to make sculpture her life work.

When art-school days were over, the talented girl's teachers and friends urged her to go to Paris and continue her studies. This she ardently desired, but it was a long time before she could get the consent of her family to go abroad. Unwavering determination, aided by the intercession of teachers and friends, finally prevailed and in the autumn of 1899 she went to Paris for a stay which lengthened itself to three busy, hard working years.

tique casts under M. Carles in the studio a friend, and finally took a studio of my own. During the summer I studied from life again and paid frequent visits to the museums, not to look at sculpture alone, but at the paintings as well. My instructors were M. Ingelbert Gauqui and Rollard. I worked alone in the afternoon at sketches in clay wax, finally continuing alone with no other criticism than that of an artist friend."

After months of hard work our young sculptor produced several figures, which not only sold well, but gave her an assured place in the French capital where competition is keen. M. Bing, the well-known French connoisseur, thought so much of her work that he invited her to exhibit and, in order that she should do so fittingly, he threw open a great salon for her use. Here she showed twenty-two of her pieces, and M. Bing

The historic tableaux that have been executed by Miss Meta Vaux Warrick, of Philadelphia, have been entirely completed. The series, as heretofore announced, represent the scenic reproduction of the history of the Negro from the landing at Jamestown until the present. These groups have been worked out with great artistic accuracy and the effect produced under the artificial lighting is simply grand. Dr Thirkield, of Howard University, the other day said that this exhibit of Miss Warrick's was the finest thing in the Negro Building. In view of the very favorable comments on other features, this statement of Dr. Thirkield is exceedingly complimentary to the artist.

THE FREEMAN
A NATIONAL ILLUSTRATED
COLORED NEWSPAPER.
META WARRICK, SCULPTRESS.

Miss Warrick is the sculptress of the group at the Jamestown Exposition depicting the progress and development of the Negro race since the first Negroes were landed at Jamestown in 1619. This group has been highly praised, though it was executed with such haste that it can hardly be fairly compared with her other works. She has had the distinguished honor of two examples of her work in the Paris Salon in one year. She delights in the horrible, the tragic and the grotesque. As a student her best piece was a head of Medusa, and among her most famous pieces is "The Thief on the Cross." She has not yet attempted a bust of Senator Tillman or of the Rev. Thos. Dixon.

The World's Events July 1907

Women at Work

If all the men of the world, married and single, should labor every hour of the day they could not perform the world's work. It is necessary and natural, therefore that women should enter the realm of men's labor. The report recently issued by the Census Bureau shows that there are 456,000 women farmers and farm laborers in the country, more by 118,000 than there are women dressmakers. There are 185 women engaged in blacksmithing, and 508 are classified as machinists. Eight are employed as boilermakers, thirty-five as locomotive engineers and firemen, thirty-one as brakemen and ten as baggagemen. Women have invaded all but nine of the 303 occupations once monopolized by men. There are women architects, contractors, carpenters, plasterers, painters, plumbers, paperhangers and curiously enough the only occupations in which women are losing ground as compared with men, are sewing, tailoring and dressmaking. One of the talented young bread-winners of this country is Meta Vaux Warrick, a young colored sculptor, who has been commissioned by the Government to design for the Jamestown Exposition fifteen groups of statuary representing the progress of her race from the landing of the Virginia Colony at Jamestown in 1619 to the present day.



Meta Vaux Warrick

AUTHORIZED BY THE JAMESTOWN TER-
CENTENNIAL COMMISSION AND THE NE-
GRO DEVELOPMENT AND EXPOSITION
COMPANY, U. S. A., TO ACT FOR AND ON
BEHALF OF SAID COMPANY IN THE
WORK OF COLLECTING, PREPARING,
CLASSIFYING, INSTALLING, MAINTAIN-
ING AND RETURNING MATERIAL FOR
EXHIBIT.

MRS. A. M. CURTIS, FISCAL AGENT
R. W. THOMPSON, SPECIAL AGENT
T. A. HILL, CHIEF CLERK

EXECUTIVE COMMITTEE

OF

The Jamestown Negro Exhibit

Exposition Station

2352-6th St. NW

Norfolk, Va.,

July 25, 1907

COMMITTEE

THOS. J. CALLOWAY
CHAIRMAN; EMPLOYMENT, CONTRACTS
AND GENERAL ADMINISTRATION

ANDREW F. HILYER
SECRETARY-TREASURER; ACCOUNTS AND
EXHIBIT SPACE

GILES B. JACKSON
DIRECTOR-GENERAL; PUBLICITY AND
CONCESSIONS

Miss Meta V. Warrick,
Philadelphia, Pa.,

Dear Miss Warrick:-

I have just returned from the Jamestown Exposition where I saw your exhibit in all its completeness, and I desire to congratulate you upon its immense success. I had always pictured in my mind that it would be our piece de resistance, and I am glad to say to you that my highest anticipations have been fully realized. You have made a great success of the commission given to you, for which as a member of the Executive Committee I thank you and congratulate you.

Very respectfully,

Andrew F. Hilyer
Secretary-Treasurer.

EXHIBITION of SCULPTURE

BY

META VAUX WARRICK-FULLER

MAY SEVENTEENTH,

TWENTIETH and TWENTY-SECOND

1914

101 MT. VERNON STREET.

May 11th 1917

My dear Mrs Fuller

I have great pleasure in telling you that the Art-Committee voted that you should receive the 2nd prize of \$25. for your sketch - We recommended the Executive Board & they are very pleased to accept our recommendation - I hope that you will have a notice next week as to whether there will be an exhibition of

PENNSYLVANIAN SINCE THE ADVANCE



...of their own...
...of learning...
...negroes, in P...
...some is true in P...

Famous abn...
Phila...
the

American...
Illustrated at Jamestown

NEGRO BUILDING AT EXPO.
INTERESTING ETHOLOGIC STUDY

edge the wisdom of his teachings. As you enter from the east a series of historic tableaux, representing the negro in the different phases of our national life, at once attracts attention. They were designed and executed by Meta Vaux Warwick of Philadelphia, who studied at the Art School in her native city and later on in Paris, and are most life-like. This young sculptor has other evidences of her talent in the building and for these tableaux she has been awarded a gold medal by the Exposition Company. It may be said, en passant, that the exhibitors in the Negro building have thus far received 163 medals, twenty-six gold, forty-four silver and ninety-three bronze.

Beginning with the landing of slaves at Jamestown in 1619, the scenes following represent successively: Work in the cotton fields; an escaping slave; organizing the first negro church; colored minister and officers, in 1816; an old slave defending his master's home during the Civil war; first school house; beginning of home-making among the negroes (they own at present five million dollars' worth of property); negro soldiers, of whom there are four regiments in the regular army; negroes tilling their own farms (there are twenty thousand in this State who own farms). The next two tableaux represent the mechanic and a bank operated and owned by negroes (there are twenty-four of this kind in the United States); an improved home; a Sunday scene, and last a college commencement with Fred Douglas in the foreground.



MISS META VAUX WARRICK

**Miss Meta Warrick, "Philadelphia's busiest little woman," is having many nice things said about her by the press throughout the country. Miss Warrick is a young sculptor who has made an international reputation.



This article was prepared by...

North Va

AUTHORIZED BY THE JAMESTOWN TER-
CENTENNIAL COMMISSION AND THE NE-
GRO DEVELOPMENT BOARD, FOR AND ON
BEHALF OF SAID COMPANY IN THE
WORK OF COLLECTING, PREPARING,
CLASSIFYING, INSTALLING, MAINTAINING
AND RETURNING MATERIAL FOR
EXHIBIT.

MRS. A. M. CURTIS, FISCAL AGENT
T. A. HILL, CHIEF CLERK

Dear Sir:

It affords me much pleasure to advise you that

Miss META VAUX WARRICK, of Philadelphia, Pa., was awarded a GOLD MEDAL by Jamestown Exposition on her exhibit of Historic Tableaux of Negro's Progress.

Please accept our hearty congratulations.

Very truly,
Thos. J. Callaway
Chief man.

EXECUTIVE COMMITTEE
OF
The Jamestown Negro Exhibit
EXPOSITION STATION

COMMITTEE
THOS. J. CALLOWAY
CHAIRMAN; EMPLOYMENT, CONTRACTS,
AND GENERAL ADMINISTRATION
ANDREW F. HULLER
SECRETARY; TREASURER; ACCOUNTS
AND EXHIBIT SPACE
GILES B. JACKSON
DIRECTOR OF PERSONNEL DIRECT AND
CONSTRUCTION

NORFOLK, VA., Nov. 7, 1907. 190

AUTHORIZED BY THE JAMESTOWN TER-
CENTENNIAL COMMISSION AND THE NE-
GRO DEVELOPMENT AND EXPOSITION
COMPANY, U. S. A., TO ACT FOR AND ON
BEHALF OF SAID COMPANY IN THE
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MRS. A. M. CURTIS, FISCAL AGENT
T. A. HILL, CHIEF CLERK

EXECUTIVE COMMITTEE

OF

The Jamestown Negro Exhibit

EXPOSITION STATION

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AND EXHIBIT SPACE
GILES B. JACKSON
DIRECTOR-GENERAL; PUBLICITY AND
CONCESSIONS

NORFOLK, VA., September 25, 1907.

Miss Meta Vaux Warrick,
210 S. Camac Street,
Philadelphia, Pa.

Dear Miss Warrick:

I have been intending for some time to write you as to how suc-
cessful the historic tableaux have proven to be. The general opinion of
most people who visit the Negro Building is that they are the best at-
traction in the building, and one very intelligent teacher in Hampton
School has said that your series of tableaux is the most interesting

feature in the entire Jamestown Exposition. The
you ought to know
we have photographed each group.

Very sincerely,

Thos. J. Calloway
Chairman.

THE INDEPENDENT

But we must not neglect to refer to some of the individual exhibits. We have mentioned the bank already. The most striking and artistic is a series of historical tableaux by Miss Meta V. Warrick, a young colored Philadelphia sculptress, representing the development of the negro in this country. The figures are small and in plaster, appropriately dressed. The first represents the landing of the negro slaves at Jamestown. They are bound and wear only their native savage dress. Then follows their work in the cotton field; then we

have the runaway slave in hiding; then their organizing a church in a blacksmith's shop, the beginning of the African Methodist Church; then the negro's loyalty to his master in the Civil War, defending his owner's home. The scenes which follow show the pathetic beginnings of negro education in the new era of freedom, the erecting of their first homes, their service as soldiers, their work as farmers, builders, contractors and bankers. All these are artistically and effectively presented.

Charities and The Commons

September 21

popular songs to Negro composers. The historic tableaux, a series of fourteen groups portraying different phases in the development of Negro life in America from 1619 to 1907, attract much attention. These were designed, made and set in place by Miss Meta Vaux Warrick, a young sculptor who has studied in Philadelphia and more recently in Paris. Beginning with the landing of twenty slaves at Jamestown they present such contrasting scenes as these: An escaping slave, a Negro defending his master's home during the war, Negro soldiers, a Negro bank, the slaves learning to work in the cotton fields, an independent Negro farmer, the organization of the first Negro church in 1816, a modern Sunday scene, the first school house (a rough log cabin), and a Negro college commencement.

META VAUX WARRICK, SCULPTOR OF HORRORS

THE NEGRO GIRL WHOSE PRODUCTIONS ARE BEING COMPARED TO RODIN'S

BY

WILLIAM FRANCIS O'DONNELL



ONE bright summer afternoon six years ago, a little negro girl who had spent two discouraging years as an art student in Paris, walked out toward one of the pretty residence suburbs, Meudon, carrying a bundle which contained photographs of some of her finished pieces of sculpture and one clay sketch of an old man eating his heart out. "Silent Sorrow," she called this rather lugubrious production.

She reached a fine villa with big shade trees all about it and the most fascinating brass knocker on the street door. She stood demurely contemplating this for a space, then pulled it, and asked of the kindly lady who opened the door, "Is M. Rodin at home?" It was the residence of the great master whom the critics of Europe were then proclaiming, as they are more persistently now, the Michelangelo of his age.

"Yes," she was told by Madame Rodin, "he is expecting you; go right out to the garden." There she found the sculptor sitting on a bench under his favorite tree, smoking. Tremblingly the girl watched him as he passed photograph after photograph over

in his hands — for she had come to hear judgment on her artistic hopes — and noted with sinking heart that his manner spelled disapproval. Without speaking, he handed the pictures back. She prepared to go. But she had forgotten to show him the clay sketch, and now held it forth, timorously, almost certain that it would prove the last straw on the master's patience. Mechanically he turned the bit of clay this way and that, to view it at different angles. Gradually his squinting eyes parted wider. He ran his fingers along the muscles of the old man's back. Something in it had claimed his attention. Then — was it dream or reality? — he walked over to where she

stood, laid a fatherly hand on her shoulder, and, with bearded face beaming, said:

"My child, you are a sculptor; you have the sense of form!"

Six years have passed, and to-day that negro girl, Meta Vaux Warrick, descendant of slaves, is unquestionably one of the leading women sculptors of the United States. More than this, with a record of two strong pieces in the Salon in a single year, she has had the honor of seeing some of her work compared in the French press to that of Rodin himself. But this she terms sacrifice.



HEAD OF META WARRICK
Modeled by herself

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A DANCING GIRL
One of Miss Warrick's few genial subjects

talent came only three years later, in Paris.

Although she had mastered the technique of drawing, there had always been something lacking in her efforts in designing and illustrating. One instructor said it was spontaneity; another, sensitiveness to color. Only with clay in her hands did she feel at home. Gradually it dawned upon her, in the last year of her art-school course, that she was sensitive to form; and she realized why it was that as a child in church she used to miss every word of the sermon from a woman whose face was so pale and so beautiful. She had never let the color of those heads enter into consideration. It was the form that appealed to her.

While Miss Warrick was explaining this to me, I grasped the opportunity to

ask how she had acquired her bent for horrors.

"Ghost stories did it," was her reply. "Ghost stories and that characteristic type of negro folk lore which is never separated from the fearful, is never superstitious. My older brother—he was a terrible tease, and is yet—used to tell these things to me to scare me. They didn't; they fascinated me. I took intense delight in thinking of even the most hair-raising of his stories. This was the food upon which my young imagination thrived. Maybe some faint vibrations in my spiritual self, carried along through the blood of generations from the wilds of Africa where my great-grand-mother was captured into slavery—maybe this, too, had something to do with my predilections. Anyway, the horror bent came naturally." But it had not been manifest while she worked in line and color.

The first original piece in clay that she was required to do for the school was the occasion for her debut as a horrorist. She chose a novel subject for a young student, a head of Medusa. And the handling! Jaw hanging; beads of gore clinging to the face; eyes starting from sockets; lines of intense agony; the whole enmeshed in the folds of fearful serpents—all who viewed it instinctively cried, "Horrible!"

Criticism affected her not at all; for when, shortly afterward, she was required to contribute something original for metal work, she made a crucifix upon which hung a human Christ torn by very human anguish. Of course, this was frowned upon. But she stoutly, ably protested: "If the Savior did not suffer as human beings suffer, then wherein lay the sacrifice?"

Next came her panel for a fireplace, in which she somewhat modified her style, yet produced a very masculine piece of work, the subject being "Gesta" out in the snow. And her next piece, "Sigfried Slaying the Dragon," was so distinctly a step toward the "yellow" in art that, as a sort of appeasement, she felt impelled to follow it up with something very gentle and innocuous, "The Rhine Maidens." If this were virtue, it had its reward, for the group of pretty girls offering goblets to Sigfried won for Miss Warrick the



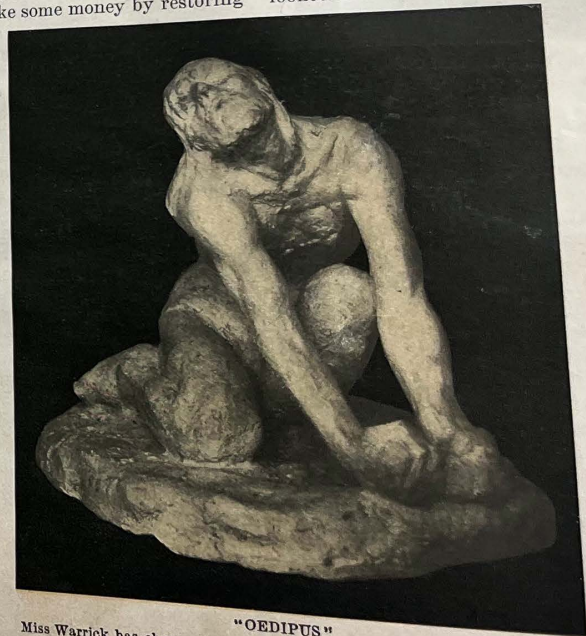
"THE CLOUD"—A SYMBOLIC PICTURE OF HUMAN DISTRESS

groups broken in transit from the United States to the Paris Exposition. At Colarossi's School she studied under Injalbert, and, in addition, went to that sculptor's own classes at the Ecole des Beaux-Arts. All this, not without undergoing her share of the privations, the discouragements of the young art student without money. And when her sky looked most forbidding came that meeting

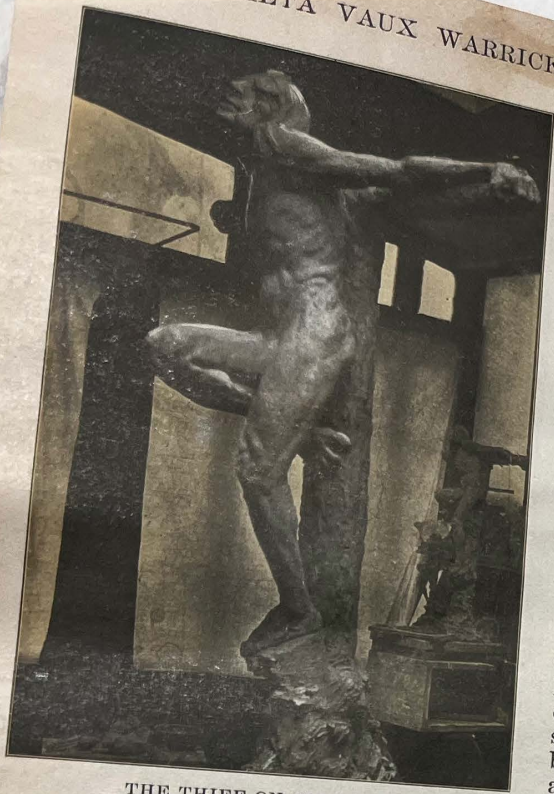
George K. Crozier prize. She won the Crozier prize again the following year with a frieze twenty feet long containing twenty-seven figures representing the arts and crafts. It is still retained in the school as a model for young students.

Advised by her instructors to go abroad, to give up thought of teaching and try to live by sculpture, Miss Warrick made the required sacrifices, for she was poor, and so it turned out that one day in the fall of 1899, Miss Aely, director of the American Club, in Paris, led a newly acquired member, a little American negro girl, to the studio of Augustus St. Gaudens and asked him to advise her.

He did, and, as bidden by him, Miss Warrick joined Raphael Collins' life class, studied hard, and made progress. Her race did not serve as a barrier in the democratic Latin Quartier; she readily found a refined French girl willing to share her studio with her; and here, after six months with Collins, she worked from casts and had Charles criticize her sketches. By June she had a studio of her own, and was able to make some money by restoring



"OEDIPUS"
Miss Warrick has chosen the moment when, according to the Greek story, Oedipus, in horror at his misfortunes, plucks out his eyes



THE THIEF ON THE CROSS
Brutal and unrepentant." This piece was exhibited in the Salon in 1903

"The Wretched." In it she depicted the most intense, hopeless; the suffering from loss of a dear one; from old age; from shame; from poverty; from hunger; from incurable sickness; from melancholia; from incapability; and the philosopher she portrayed as suffering through sympathy for all these. Some French critics were kind enough to call it "an exposition of horrors," but they might well have waited, the horror work had but begun.

The last year of study in Paris was prolific. From her industrious hands there came many modelings more or less finished: "The Laughing Man," "The Man with a Thorn," "Head of Sylvia," "The Bouquet." This last was promptly bought upon its completion by M. Bing, the famous French art connoisseur.

Then came another "spasm," as the Paris press was wont to term almost every new creation of the "Sculptor of Horrors." It was "Silenus." With the carouser are shown the fawn and the satyr, and all are inebriated. The satyr, bearing Silenus upon its shoulders, is attempting to rise, but is stumbling; and the whole is a rather blunt lesson in temperance. A milder touch of the horrible was impressed upon "The Wrestlers," which yet was made thrilling enough from the fact that the contestants were each trying to push the other over the edge of a precipice.

A reign of peace, though a transitory one, produced the "Dancing Girl," which was a type of the child who often follows a hand-organ in France, serving the same purpose as the red-capped monkey in the United States. The action and pathetic human interest in the figure appealed to M. Bing, and he bought it.

Roman and Grecian mythology gradually obtained a hold on the young sculptor, and she became convinced that the symbolical methods of the old Egyptian artists were best suited to her peculiar mental proclivities. When this influence was at the zenith of its force, she fashioned, in all the crude, unvarnished originality of the Theban legend, "Oedipus" in the act of tearing his eyes out after having been accused of murdering his father and wedding his own mother. It startled Paris, but finally won fulsome praise for the

with Auguste Rodin, arranged by a German lady friend, which rent the clouds and revealed success beyond.
"After that interview," she tells you, "M. Rodin took me by the hand and led me through his galleries, then returned to the garden, telling me to look around as long as I pleased. When I was leaving I could not help stealing a glance back over my shoulder. There sat the master, on the same bench where I had found him, still smoking, looking at the ground. My heart went out to him, and with clenched fists I determined to fulfill the fair promise he had bespoken for me."
This was but the first of many visits, for she was given entrée to the great artist's home. When M. Rodin permits one to visit him, that one must be of no common parts. When M. Rodin visits one, that one's career is assured. After awhile, Rodin visited Miss Warrick, and deemed it an honor. No wonder that in the period she was able to produce

META VAUX WARRICK, SCULPTOR OF HORRORS

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originality of the idea and the correctness of the anatomy, and for very gratitude Miss Warrick was prompted to make a fat, laughing "Falstaff," which was well received.

But in the very next thing she did, the "Sculptor of Horrors" took a deeper plunge than ever into the depths of the lugubrious, this time with "Carrying the Dead Body," in which she depicted a man bearing away on his back a corpse which has lain on the battlefield, one would think, for days! Who but a brother could undertake such a task of burial? And even he — oh, the look of fright he wears!

"Why did you do it, with so many pleasant themes at your disposal?" I asked Meta Warrick.

"Because I wished to show the extent to which duty should spur one — how we should perform it, no matter how unpleasant, without a murmur."

So, if this be morbid, there is method in it. "My work is of the soul rather than the figure," Miss Warrick further elucidated, "and it happens that sometimes the figure must be very crude in order to carry the full strength of the spiritual meaning."

Her work began to attract widespread attention in Paris when she joined a number of notable artists — she was the only woman and the only American among them — in a private exhibition. Shortly afterward, M. Bing exhibited twenty-two of her pieces in his private galleries, and purchased the "Man with the Thorn," "The Wretched," and a number of others at prices which enabled her to continue her work with a free mind. The patronage of this connoisseur made the negro girl's prestige in Paris secure.

In "Death and the Wind" — the grim destroyer turned out of doors, but rattling along with the knowledge that sometime, sometime, he will be admitted, that some other door even now must be open

to him, was another horror. And this was followed by a parting "spasm" for Paris in "The Thief on the Cross," a brutal, unrepentant figure, suffering yet blaspheming, so close to Deity in body but so far removed in mind. And yet it was hailed as the very best thing Meta Warrick had done, with the possible exception of "The Wretched."

It took M. Rodin thirteen years to gain recognition by the Salon. It took but three years for this American negro girl, Meta Vaux Warrick. Rodin was thirty-five when his first work was accepted. She was but little over twenty. His early masterpieces were rejected because they were so original. Hers were accepted for the same reason.

Since her return to the United States, Miss Warrick has made a portrait of William Still; "Peeping Tom" from Tennyson's "Godiva"; "A Britanny Peasant," a bust of Paul Lawrence Dunbar — these and many other pieces, in which, however, the horror phase has been almost entirely eliminated.

Her studio is over a brick stable on a narrow Philadelphia street, but little removed from the hubbub of the most fashionable thoroughfare. Young, untrammelled by the shackles of any school, she is determined to shine by her own, not a reflected light. As an instance of this, it may be stated that when, some time ago, she saw for the first time Rodin's "Old Beauty" reproduced in a magazine, she had almost completed a figure, "The Scandalmonger," which bore distinct marks of similarity. Without a moment's hesitation, Miss Warrick seized a hammer and at one blow destroyed the work to which she had devoted weeks.

"You will out-Rodin Rodin!" exclaimed an enthusiastic visitor to her studio the other day.

And, with an injured, indignant look, Meta Warrick replied: "Don't use that man's name so lightly. It's sacrilege — nothing short of it!"

WOMAN ARTIST NOW WORKING IN STONE

Meta Vaux Warrick, Colored Sculptor, Back to Her Old School to Learn.

SHOWS GREAT PROGRESS

Talented Young Woman Aims to Finish Works That Show Her Skill.

Back to her Alma Mater, the School of Industrial Art, at Broad and Pine streets, has come Miss Meta-Vaux Warrick to study again among the first principles where she learned the art. Miss Warrick is a young mulatto woman who has deservedly won much fame in the world of sculpture. She is essentially a Philadelphia product, for, although her three years spent in Paris, at Gaudens and Rodin, and broadened and strengthened her, she gained a splendid working foundation in this city.

As a schoolgirl, Miss Warrick showed marked talent in drawing, so much, in fact, that she was encouraged by her teachers to try for a scholarship in the Industrial Art School. She did try for it, and won a three-year scholarship. At the end of her term her work entitled her to a post-graduate course, and she devoted the rest of her time there to sculpture.

HARD STUDY IN PARIS.

It was after leaving the big school where she had spent five busy and profitable years that Miss Warrick, spurred on by her teachers and friends, went to Paris to study further. Here, after having attracted the attention of Rodin by a small wax model of his "Silent Sorrow," representing an old man eating his heart, she developed her art into what seemed unusually strong lines for a woman. There is no effeminate prettiness about the work she did here. Rather is it rough and violent at times in the apparent striving after the appearance of motion or symbols of human emotions.

Take her group, "The Wretched," which was purchased in Paris and cast in bronze in public square, and note the strength not only of execution, but of thought. This group has been widely photographed and reproduced, and is, therefore, familiar to many. Nearly every degree and sort of wretchedness is expressed by the figures, from the woman mourning for her lost honor to the miserable child paying by a wrecked physical condition for the sins of his parents. Each one of these to the thinking mind conveys its own story. Perhaps not the same story that Miss Warrick had in mind when she deftly built them from insensate clay into almost real personalities, but they cannot fail to see in them some phases of wretchedness with which they themselves may at some time have come in contact.

GOT INSPIRATION FROM ARTS.

Of her "Man With a Dead Body," which represents a man staggering under the burden of a dead man, Miss Warrick says she got her inspiration for this from watching the ants. "Explaining the work," she said, "I thought that lay behind interested to their homes was particularly carried to their food supplies which were many times larger than themselves, but that they carried their dead about in the same way. What they did with them I do not know, but it made me think that mankind is doing much the same as often our duties are as difficult and repulsive to carry as a dead body would be."

Since the young sculptress' return to America she has had several commissions, the largest of which was one given her by the United States Government to executing the history of the negro race from the landing of the first negro slave at Jamestown to the present day. This commission was given and executed last spring for the Jamestown Exposition.

LEARNING TO WORK IN STONE.

The reason why Miss Warrick has returned to the School of Industrial Art after the intervening years of study and production is to learn to work in stone. Hiderto all her work has been done in clay. Two days a week she sits in the big modelling room clipping away on a head in Caen stone, which is a soft, cream-colored limestone, found near Caen, France, under the eyes of the instructors. The head Miss Warrick

has chosen to study is one of her own interesting head called St. John the Baptist, and one that won very favorable criticism in Paris.

"The reason I have taken up reproduction in stone," said Miss Warrick, "because I believe so thoroughly in what was taught here in the lectures given in the early part of my piece of work should be carried on with a definite idea as to its final material for reproduction, whether it is stone or marble or metal, for each of these materials requires a different workmanship, even a different technique. Thus it is also advisable to do the actual work of reproductions in order to find out one's right opportunity to try my hand at stone before, but now that I have it, I find it extremely interesting and not so difficult as I had always imagined. Of course, Caen stone is quite soft; some day I shall try my hand at marble."

In her studio at No. 210 South Camac street, where she has many of the most favorable notice in Paris, Miss Warrick is at work on a number of well-advanced busts. One of the late Paul Lawrence Dunbar, the well-known colored poet. For a woman of her age — she is barely 30 — and although there are productions there and about many of her productions there is so much of good that one can but prophesy still greater things of experience with the increasing maturity of herself put it, with a twinkle in her eye, "Art is long and commissions are few, therefore one must sacrifice much for art."

MISS META WARRICK, WORKING IN STONE.



The World To-Day

NOVEMBER, 1907

NUMBER 5

VOLUME XIII

The Book News Monthly March 1908

The First Big Exhibition of the Season

The One Hundred and Third Annual Exhibition of the Academy of the Fine Arts
By Talcott Williams

fashion) "The Bath." This baby with richly dressed attendants is a palpable formula.

H
The sculpture has as its notable figure Mr. Grafly's statuette, "Maidenhood." It is an odd title for a brilliantly modeled realism which suggests desire rather than reserve. A group of young women have the original honors of the statuary. Mrs. Edith Woodman Burroughs with a "Circe," full of luring, enticing grace and a most remarkable achievement. "A Summer Sea"; Miss Abastenia St. Leger Eberle's uncompromising "Old Woman Picking up Coal," in sculpture what John Sloan is in etching; Miss Louisa

Eyre's most charming child's portrait; Miss Meta Vaux Warrick's dramatic "Peeping Tom." Mr. Murray has a group of portraits and statuettes all marked by his capacity for combining patient accuracy and likeness with characterful quality. Mr. Giuseppe Donato catches closely the actor face of Robert B. Mantell. There is a menagerie of animals. Albert Laessle, turtles; Ella Harvey, bears; Edward Kemeys, panthers and jaguars. It is really wonderful how dull a lively animal can be made by mere modeling. But the sculpture is not an adequate example of current work, as is the painting.

NEGRO SCULPTRESS WEDDED

Miss Warrick Becomes the Bride of Dr. S. C. Fuller.

Miss Meta Vaux Warrick, the young negro sculptor, who has won fame in this country and Paris, was married last night to Dr. Solomon C. Fuller, director of the Pathological Laboratory of the West Borough Insane Hospital of Massachusetts, in St. Thomas's Episcopal Church, in Twelfth street. Leading members of the negro race from Boston, Baltimore, Washington and New York were present. The ceremony was performed by the Rev. A. V. C. Cartier, assisted by the Rev. D. G. Knight.

The bride's grandmother, Mrs. Henry Jones, who died a few years ago, was the wealthiest negro in this State. The bride was graduated from the Philadelphia School of Industrial Art, after which she studied in Paris, where she won the prize of St. Gaudens and Rodin. Her group, "The Wretches," was purchased in Paris, cast in bronze and set up in one of the public squares. She has had three pieces in the Salon.

New York Times Oct 23-1913

NEGRO EXPOSITION OPENS.

Advances of the Race in 50 Years Since Emancipation Shown.

The Emancipation Proclamation Exposition held by negroes to commemorate the fiftieth anniversary of the freedom of the slaves in this country, opened yesterday in the Twelfth Regiment Armory, Sixty-second Street and Columbus Avenue. The interior of the armory has been artistically decorated. Exhibits are shown illustrating the educational and industrial progress of the race since its history began.

Perhaps the greatest interest centers around the Egyptian Art Temple, constructed in the centre of the armory floor. It is after a design by Nicholas Brown. In it are shown paintings, sculpture and other works of art executed by colored persons. In the centre stands an eight-foot group of statuary "Humanity Freeing the Slave," the work of Miss Meta Warrick, a young colored woman of Philadelphia. She was educated in the School of Industrial Arts in Philadelphia, and studied three years in Paris under Rodin. One of the larger canvases shown is by Juan E. Hernandez, and represents the uphill charge of the Twenty-fifth Regiment at the battle of El Caney.

Another feature of the Exposition is the historical pageant. In this 350 persons appear in costume. It is a scenic production of the history of the black race written by W. E. B. Du Bois. There was a band concert in the afternoon and at night Robert N. Wood, Chairman of the Exposition, in a speech formally opened the Exposition.

exhibitor.
Mrs. Warrick-Fuller has been holding an exhibition of her sculptures at South Framingham. The collection contains several portrait busts and also the model of a group made in 1913 for the emancipation proclamation commission of New York State.

In Memory of Emancipation

EMANCIPATION," the statue, almost heroic in size, which has been the central figure at the Emancipation Exposition which is to be cast in bronze, that it may have the longest life man can give such work. The sculptor can give woman who is becoming rather used to seeing her work singled out for pointed appreciation, ever since, as a girl, a graduate of the public schools, she began the development of her talent in the School of Industrial Art, of the Pennsylvania Museum, Broad and Pine streets. Meta Vaux Warriek is a name that became quickly known to art-loving Philadelphians when she gave her first exhibition of note at the school at the end of three years' work.

In all, five years of hard study found her competent to earn the scholarships which sent her to Paris, where she studied with the best masters in the best studios, and came directly under the influence of Rodin and St. Gaudens. She had made copies of Rodin's statues before going to Paris, and some of her exhibition pieces were well-known, that she had made after this master.

When she returned from her studies abroad she began work again at the school, instead of modeling taking up work on stone. This caused great advancement in her art, and she was soon called on to make groups of 150 figures in miniature, representing the progress of the negro race, from the landing of the first slaves at Jamestown, to the present day, for the Exposition at Jamestown.

Much of the sculptor's art shows the influence of her study of Rodin, and this latest and biggest of her productions still suggest this master. The sculptor, for some time since, Mrs. Fuller, with children about her knee at home, was called on to make this piece for the exhibition and was requested to copy again a thing she had been most successful with, Rodin's "Man Eating His Heart," or something as striking, entitled "Emancipation."

Mrs. Fuller, after consideration, agreed to do the work. After settling in her mind what it was that she wanted to express, she was sentenced to a time in the hospital, where she underwent an operation and had to spend quite a long while idle in convalescing. The figure "Emancipation" was done, in time, nevertheless, and she has herself described what she meant by the figures, which are slightly heroic in size. As the negro race in this country is one of much mixed blood, having in different parts of the country mingled with several other races besides the whites, she has made her symbolic figures of mixed blood, and has made them children, because



Start here

Mrs. Fuller, Sunday Jan 8 - 1914

the race, in its development, is a third childish race. Behind them is a third figure, that of Humanity, who hides her face, at the thought of what the pair must meet, but who wisely urges them on now that she has loosened the restraint from the greedy grasp of the bondage of the race, first in slavery, then in ignorance. Empty-handed and scantily clothed, the two figures of the boy and girl are stepping out buoyantly to meet whatever the future of freedom may hold.

The bronze statue when completed is to be set up permanently on a public site still to be selected. Mrs. Fuller has chosen to consider the bondage from which the loosened race steps forth in the light of the tree, with ten restraining branches or fingers, because she says that there are ten drawbacks that they have to contend with, though she names only two—race-hatred and lynchings. She has made her home of late years with her husband in South Framingham, Mass., and it was there that her work on this statue was done.

50 YEARS' PROGRESS OF NEGRO IS SHOWN

Emancipation Exposition in Manhattan, Monument to Race Advancement.

EXHIBITS TRACE EACH EPOCH.

Half of Great Opening Through White Persons—Industrial Pace Rapid.

In celebration of the fifty years of progress of the race since Lincoln freed the slaves in 1863, every phase of present-day negro activity is now being exhibited at the Twelfth Regiment Armory, at Sixty-second street and Columbus avenue, Manhattan, through the National Emancipation Exposition. Well-known colored men have planned the exposition to show just what the negro has done and is doing, and the exhibits have been assembled in such a manner as to be of general interest.

More than 3,000 persons were present at the opening of the exposition yesterday, and more than half of them were white people. Visitors from the majority race are expected to be in the majority during the days that the exposition continues, as there has never been previously an opportunity to see so concrete an illustration of the history of the colored race.

The exposition is to be open daily, both afternoon and evening, until October 31, and there are to be features every day. The chief of these, the "Historical Pageant of the Colored Race," is to be given this evening. There are 350 actors in the production, which was written by W. E. Du Bois, and an orchestra and chorus assist in the presentation. There is also to be a drill by a regiment of Boy Scouts, under the command of Major R. C. Wendell, this evening.

The exhibits presented at the exposition show the educational and industrial progress of the colored race since its history began. They have been so arranged as to trace the various epochs of development and have been given an excellent setting in artistically decorated booths. The attractive arrangement is in itself an illustration of what negroes are doing for advancement.

The most striking feature of the exposition is the Egyptian Art Temple, which has been erected in the center of the armory, after a design by Nicholas Brown. It houses the exhibition of paintings, sculpture and other works of art that have been executed exclusively by colored people. A rather unusual plea of work is an eight-foot group, "Humanity Freeing the Slave," by Mrs. Meta Vaux Warriek Fuller, who was educated in the School of Industrial Arts in Philadelphia and who studied under Rodin in Paris for three years.

One of the booths is in charge of the Howard Colored Orphan Asylum, of Brooklyn, and shows the kind of crops that are being raised at the asylum farm on Long Island. There are four cabbages that weigh eighty-four pounds, and it is claimed that they are the largest ever produced.

The great increase in the negro population of the United States and negro population of the world are shown at booths at which dry statistics are brought home through various illustrative devices. It is shown that where there were 757,208 negroes in the United States in 1790, there are now 11,850,775, besides about four and a half million mulattoes. The negro population of Brooklyn is given at 31,200, as against 1,790 in 1790. According to the figures, there is a total of 960,000,000 colored people in the world.

There are exhibits of negro industrial work, of typical negro homes, of books written by colored authors, and a score of similar branches of activity. At one booth there are hundreds of pictures of great mansions that are owned by negroes, and at another there are records of the thousands of patents taken out by negroes.

The committee in charge of the exposition is made up of R. M. Woods, chairman; C. Carr, vice chairman; L. Morton, secretary; J. H. Ansderson, Professor W. E. Dubois, the Rev. W. Simms, Dr. Byrd and Dr. Hillery.

AN EXHIBITION OF SCULPTURE

Work of Mrs. Meta Vaux Warrick-Fuller

VIEWED BY FRIENDS

True Stamp of Genius Is In Evidence

At the home of Dr. S. C. Fuller, Warren road, yesterday afternoon a number of friends gathered to view an exhibition of sculpture by Mrs. Meta Vaux Warrick-Fuller whose work is coming to be recognized in artistic circles as bearing the true stamp of genius.

Mrs. Fuller is very modest about her work but she is full of enthusiasm and the "divine fire," and not the least pleasing part of the occasion was the privilege of meeting the artist herself.

The long, living room was given up to the exhibition and the piece that first attracted the eye on entering was the second model of the group made for the New York State Emancipation Proclamation Commission in 1913, and exhibited at the exposition last October. The model is about 24 inches high, the finished group which was exhibited is 8 feet high. It represents a newly emancipated man and maiden standing in the shelter of a gnarled, decapitated tree that has the semblance of a human hand stretched above them. This semblance of a hand represents humanity which is pushing them out into the untried world and at the same time prevent-

(Continued on Page Three)

ing them from a full exercise of their new found freedom. In the start out empty handed to try the new life is strikingly expressed the state of mind, which must be theirs, eagerness, uncertainty, timidity and courage, trying to realize all that freedom means and hesitating before taking the plunge.

On either end of the chimney piece are masks, full size, of the two figures in the group, showing them rather larger than life-size.

On a pedestal also in the centre of the room is a small bronze group illustrating the rhythm and movement, motion, life are vividly portrayed in Mrs. Fuller's work. In many small figures in the collection this is wonderfully depicted. In the little figure, "A Young Equestrian," a child on a rocking horse; in the "Classic Dancer," "A Drink, Please," "Mother and Baby" where, the bed time frolic is illustrated, all show intense life and action. "John the Baptist" is full of expression, the asceticism, fervor and self denial of the "one crying, in the wilderness" are all in the striking face. Another head, equally remarkable is "The Jester," a portrait and remarkable for its truthful ugliness.

A number of relief portrait are shown, noticeably two of Dr. A. E. P. Rockwell of Worcester, and several of the children. A bust of the eldest child and one of Dr. Fuller are wonderfully lifelike. Four figures illustrating the four seasons were made for the over mantel panel.

It is not possible to do justice to the twenty-nine numbers in the collection which make an exhibition of unusual variety and scope, arranged about and on the walls of the room.

Mrs. Fuller began her artistic studies in the School of Industrial Art in her home city of Philadelphia where she studied four years and won a scholarship. On the advice of the teachers there she went to Paris where she studied three years.

Just previous to her marriage to Dr. Fuller she had the misfortune to lose by a fire nearly all her accum-

EXHIBITION of SCULPTURE

BY

META VAUX WARRICK-FULLER

MAY SEVENTEENTH,

TWENTIETH and TWENTY-SECOND

1914

ulated work, the head in this collection. "The Jester" being almost the only thing that escaped.

Mrs. Fuller has a studio in the top of the house at Warren road, but as she says, she "works all over the house." The friends who viewed the exhibition yesterday came, many of them from a distance, Boston, Worcester and places between, who would more conveniently come on Sunday. Mrs. Fuller will receive friends in town who are interested in her work on Wednesday and Friday of this week.

Mrs. S. C. Fuller has just received back a collection of her sculpture, which she had loaned for an exhibition at the Dunbar high school, Washington, D. C. The collection was held over after the close of the exhibition, to be shown at a meeting of the Dunbar high school alumni.

WOMEN FAVOR PROHIBITION DURING WAR

Speakers Urge Federal Action at Meeting of Peace Party Here.

Members of the Woman's Peace Party, in annual meeting yesterday at 421 Boylston street, unanimously endorsed war prohibition after several speakers, including Mrs. Edwin D. Mead, had urged such action.

Mrs. Ernest Amory Codman reported marked and increasing success in teaching broad ideals and an international outlook to boys and girls, more than 100 of whom have been meeting at the headquarters every Sunday afternoon since Dec. 10 to listen to appropriate stories and sing folksongs. She said that she would be glad to have help in finding stories. "It is to the children's receptive minds," she said, "that we can turn most hopefully in developing internationalism."

Praises the Newspapers.

Other reports included a tribute from Mrs. George Nasmyth to the newspapers, "an unrivalled instrument of democracy." The publicity committee has found the foreign press in Boston a particularly satisfactory field.

Mrs. Augustus Hemenway is to give the use of her house at 273 Clarendon street to the peace party for a food conservation headquarters, with a canning kitchen that will begin work June 15. The party will use the surplus from gardens throughout the state, and sell the output for the benefit of civilian relief. It has the approval in this procedure of the public safety committee and the backing of both the suffrage and the anti-suffrage associations.

A \$50 prize for a statue of "Peace resting on industrial law" went to Miss

Rose A. Garrity, a pupil of Roger Noble Burnham; a \$25 prize to Mrs. Meta Z. W. Fuller, a pupil of Rodin for a statue of "Peace halting the ruthlessness of war."

Mrs. J. Malcolm Forbes was re-elected president. Other officers are: Vice-president, Mrs. Edwin D. Mead, P. Halliwell, Andrews, Mrs. Robert Fannie Fern directors, Mrs. Ernest Amory Codman, Mrs. John Sturgis Codman, Mrs. Elizabeth Glendower Evans; also 35 honorees.

Owing to the war, the party omitted its annual luncheon. The attendance crowded the rooms, however. An increase of 235 has brought the membership to 1200.

BOSTON ART NOTES

eastward movement of the fish.
The Massachusetts Branch of the Woman's Peace Party has awarded the two prizes it offered for sculpture "tending to promote the constructive peace movement." First prize of \$50 goes to Miss Rose Garrity of Boston; second prize of \$25 to Mrs. Meta Vaux Warrick Fuller of Framingham.

Awarded \$50 by Woman's Peace Party

Miss Rose A. Garrity of 77 Gainsboro street, Back Bay, a pupil of Roger Burnham, the sculptor, was yesterday awarded the sculpture prize of \$50 offered by the Massachusetts Branch of the Woman's Peace Party for the best sketch conception of the constructive peace movement. The subject of her composition for the peace prize was "Peace Rests Upon International Law, Which Is Built and Upheld By the People."

The second sculpture prize of \$25 was awarded to Mrs. Meta Z. W. Fuller of Framingham. The title of her sketch was "Peace Halting the Ruthlessness of War." Mrs. Fuller has studied sculpture in Philadelphia and Paris and is sure to have done very meritorious work.

The art committee of the Women's Peace Party believes that later it may be arranged to have these two sketches worked on a large scale in bronze or stone and also to be the inspiring ideas in others of the fine arts.

The branch yesterday at its meeting voted to conduct civilian work during the war. The work will be divided into three branches—headquarters, food supply and conservation, and social service and work for Americanism. Mrs. J. Malcolm Forbes was elected president and Mrs. John Richardson, Jr., treasurer.

WINS SECOND PRIZE OF \$25

Mrs. Meta Vaux Warrick Fuller in Competition

WAX MODEL OF MERIT

Represents "Peace Halting Ruthlessness of War"

Mrs. Meta Vaux Warrick Fuller, of Framingham, whose work in sculpture is well known in the world of art, has recently been awarded the second prize of \$25, in a competition conducted by the art committee of the Massachusetts branch of the Woman's Peace Party.

The piece which was presented for judgment by Mrs. Fuller, together with that which won the first prize, is on exhibition at the headquarters of the Woman's Peace Party, 421 Boylston street, Boston. The prizes were offered for the best paintings, drawing or sculpture which of their conception should promote the constructive peace movement.

Mrs. Fuller's group, which is modeled in gray-green wax, and stands about 20 inches high, is entitled "Peace Halting the Ruthlessness of War." It represents War, beside himself with the craze of slaughter, mounted on a wildly plunging steed which tramples and crushes crowds of covering human beings. Both horse and rider are blind, and War wears on his countenance a horrible leering laugh. In his right hand he carries a spear, a human head, a war trophy, impaled upon its point. From beneath the helmet the symbolic

Continued on Page Six

scarf, the love token of Mediaeval times, twines and flutters about the shaft of the spear.

A beautiful figure of Peace has alighted before the maddened steed and with upraised hand commands him to stop. The group is modelled with a fine effect of life and action and reflects the strong mentality and abundant life of the artist. The effect of arrested action is striking and vivid.

In speaking of the idea which she sought to embody in her work, Mrs. Fuller said that she had in her mind, subconsciously, while at work upon the group, something of the thought expressed in the fifteenth chapter of the first epistle of Paul to the Corinthians, the contrasting of power, spiritual and temporal. "Peace the spiritual power which shall strengthen and sustain that which is temporal."

Mrs. Fuller, who is the wife of Dr. Solomon C. Fuller, of Warren road, is a graduate of a Philadelphia art school of note, and her work is known quite widely in art circles throughout the country.

2nd SCULPTURE PRIZE WON BY MRS. S. C. FULLER.

Mass. Branch of Woman's Peace Party Awards \$25 Prize to Former Philadelphia, Zeta Karrick Fuller. Mrs. Malcolm Forbes Elected President.

The Boston Post of 24th instant reports:—Miss Rose A. Garrity of 77 Gainsboro street, a pupil of Roger Burnham, the sculptor, was yesterday awarded the sculpture prize of \$50 offered by the Massachusetts Branch of the Woman's Peace Party for the best sketch conception of the constructive peace movement. The subject of her composition for the peace prize was "Peace Rests Upon International Law, Which Is Built and Upheld by the People."

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Mrs. J. Malcolm Forbes was elected president and Mrs. John Richardson, Jr., treasurer.

FORMER RESIDENT WINS ART PRIZE

Mrs. Meta Vaux Fuller, a graduate of the local High School and former resident of this city, but residing with her husband, Dr. Solomon P. Fuller, at Framingham, Mass., has been awarded the second prize offered by the Massachusetts Branch of the Women's Peace Party for the best piece of sculpture depicting Peace. Mrs. Fuller is a daughter of Mrs. Warrick of this city.

Mrs. Fuller was graduated several years ago from the High School and was given a scholarship to the Industrial Art School of Philadelphia, where she studied for a number of years. Mrs. Fuller was married about three years ago and her husband is now in charge of a large hospital at which won the Halting

the art committee of the Woman's Peace movement. The first prize offered was \$50; the second prize, \$25. The competition closed May 1. The first prize of \$50 has now been awarded to Miss Rose Garrity of Boston, a sculptor, who has studied about two years under Roger Noble upon international law, which is built and upheld by the people." The central figure is that of a man who typifies international law, supporting on his shoulder a woman who symbolizes peace. A youth with a hand in one hand reaches up with the other cannot grasp the mantle of peace, as "art to Mrs. Meta Vaux Warrick Fuller of Framingham, a colored woman. Her subject is "Peace halting the ruthlessness of war." War is blind and is mounted on a blind horse, riding down men, women and children; he bears aloft a head impaled on his spearpoint. The angel of peace with raised hands halts his progress. Mrs. Fuller took a first prize at the Philadelphia School of Industrial Art, then went to Paris, where she studied under Carles, Injalbert and Rodin. She has exhibited at Philadelphia, Buffalo and the Jamestown Exposition. Her husband is pathologist at the Westboro State Hospital for the Insane.

MODERN SCULPTURE Cleveland Museum Acquires a Notable Group of Works by Rodin and Other Contemporary Sculptors

Some time ago the Cleveland Museum of Art announced that it had received as a gift from Mr. and Mrs. Ralph King a bronze cast of Auguste Rodin's "Le Penitencier," one of four copies of this work in San Francisco, the other three being in Alres, Baltimore and Buenos Aires. This famous bronze figure, heroic in scale, was at first shown in the rotunda of the museum, but it is now placed in the center of the first marble terrace in front of the main entrance. It is massive in conception as well as in actual bulk, and was, therefore, somewhat overpowering while in the rotunda, but in its present position the scale is better, and it is impressed more forcibly than ever by the strength and mastery of the sculptor's creation. Mr. King has now added to this gift a full-size cast of Rodin's earlier "Age of Bronze," which, however, is held in Paris for the present. Another example by the same master is also retained in Paris—a large bronze head of one of the "Bourgeois de Calais," the gift of Miss Emery May Holden. A plaster cast of this head is in the loggia of the garden court of the Cleveland Museum.

Besides the above-mentioned group, a small marble group by Rodin known as the "Little Brother and Sisters" has recently been received by the Cleveland Museum as a gift from Salmon P. Halle. It is on exhibition in Gallery II. The marble is slightly translucent and beautifully white. The contour of the infants' bodies is subtle and alluring, and the profiles especially sweet, while the chubby limbs have a softness that Rodin knows how to produce. The bulletin of the Cleveland Museum states it is not unlikely that this will be one of the latest works by Rodin to find its way to America, since the artist has given to the French Government his entire collection of sketches, studies, original plasters and all the finished work in his possession.

From Miss Lole Fuller has been received the original plaster model for the large bronze head which is to be Miss Holden's gift, now awaiting shipment from Paris; also, a small bronze of one of the "Bourgeois de Calais" and a small bronze foot. When the two pieces from Paris arrive, the Cleveland Museum will be the fortunate possessor of seven examples of Rodin's work.

In addition to the two pieces by Rodin, Miss Fuller has also presented to the Museum a charming little marble figure by seum a charming little marble figure by Théodore Rivière, a bronze portrait figure of Miss Fuller by Carpeaux, a small seated figure of Napoleon by Carpeaux, a little dancing girl by Meta Warrick, and a little dancing girl by Madame Antommarchi. Miss Fuller and Madame Rivière have recently lent to the Museum a group of bronzes and marbles by Théodore Rivière, which are to be seen in Gallery VI.

That we have our own deep-seated race prejudices to conquer, and our own race problems of the most serious nature to solve, was borne in upon the Listener the other day in a visit to the exhibit of sculpture by a young colored matron, Mrs. Meta Vaux Fuller, at the Soldiers' Comfort Unit on Massachusetts avenue, near Columbus avenue. Here is a colored woman's work of an arresting interest. It shows technical skill, well-trained gleams here and there of unmistakable excellence. It is youthful will under favoring conditions. Not that the artist has not had the best of teaching, so far as that goes in high art, having graduated from the Academy of Fine Arts in Philadelphia, the Academy of Fine Arts in Philadelphia, after which came Rodin and exhibited where she interested her technical knowledge in the salon. Besides her anatomical knowledge of good modelling, anatomical knowledge, there is a certain "gesture" that is revealing the "fine careless rapture" that in certain ing and convincing, especially in certain portrait statuettes and sketches. Most of the pieces are small—chiefly groups for book-ends and odd character types. There is, however, one ambitious which won the coming peace memorial design for the Peace. The main figure of this design is a war-horse driven headlong by a blind rider with Death on the croup, reaching for the bride. It is in this that the creative abandon most impresses the beholder. It has always been the Listener's belief that one broad "way out," open to all, for that one broad "way out," lies through the fine arts. In fact, in every field of art—music, painting, sculpture, poetry—already there are the living examples to prove it. Art is the purest democracy in the world—ever has been, and ever must be.

BY SUDDEN END OF WAR

Suggests Piece of Sculpture
By Mrs. S. C. Fuller

NOBLE FIGURE OF PEACE
Springs From Out Clouded
Battlefields in France

Mrs. S. C. Fuller, Warren road, is at work upon a piece of sculpture.

A SCULPTOR
META VAUX WARRICK FULLER was born and trained in Philadelphia. She won five free scholarships in succession at the School of Industrial Art, and then studied sculpture being the great Rodin. Her last instructor being the Paris salon work has been exhibited at the Academy of Fine Arts in Philadelphia. One of her little dancing figures has just been presented by Loie Fuller to the Cleveland Art Museum. Mrs. Fuller, who is the wife of Dr. Solomon Fuller, a well known alienist, is carrying on her work in Framingham, Mass.

the idea for which was suggested to her mind by the sudden ending of the war. The details are not all worked out yet, but the vivid representation of life that characterizes all of Mrs. Fuller's work is brought out in a manner that makes the observer share in the artist's inspiration. From the battle field strewn with dead and dying, with broken cannon and debris of the fight, rises a cloud, out of which springs a noble figure of Peace. The right hand holds aloft a large banner, in the left is the olive branch. The face, strong and spiritual at the same time, shows the suffering, agony and suspense of the years of the war, but with the exultation of the final triumph, and a clear, long, look into the future. Mrs. Fuller's thought was to show Peace, coming as it did, suddenly, out of a cloud, as it were, when we had expected to endure some years more of war. In the dim confusion of the battle field below, here and there a wounded man raises himself to look up and stretch a feeble hand towards the glorious figure, whose free lines, flowing drapery, its abounding life and the lofty conception of the whole, show in a striking manner the genius of the artist whose work

BY SUDDEN END OF WAR

Continued from Page One

is too little known in Framingham. An earlier piece, done by Mrs. Fuller at the beginning of the war and on a similar theme, was on exhibition at the rooms of the Woman's Peace Party in Boston, some time ago, and was described in The News.

FRAMINGHAM, MASS., FRIDAY, DECEMBER 20, 1918

YORK STOCK EXCHANGE

at the Office of The Evening Star.

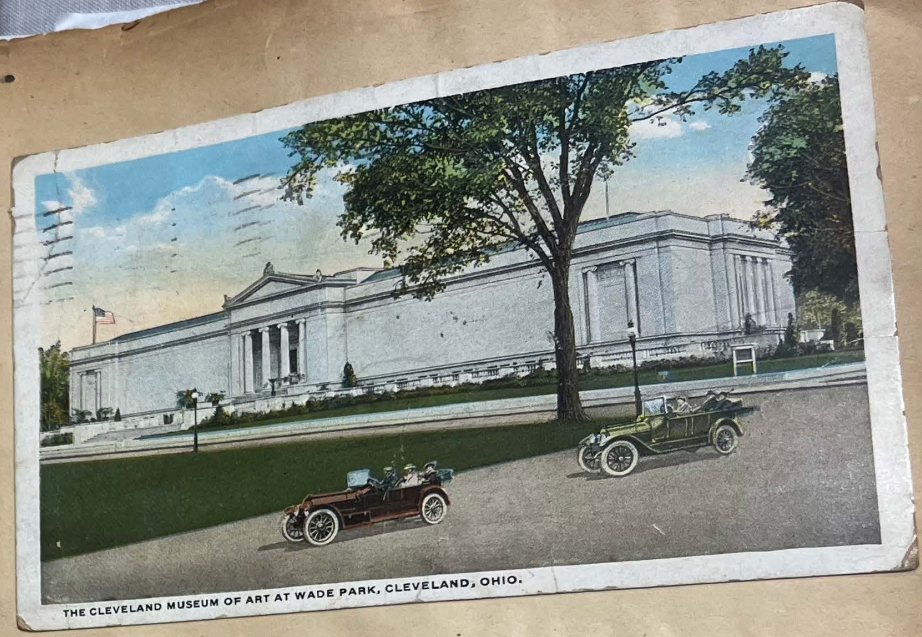
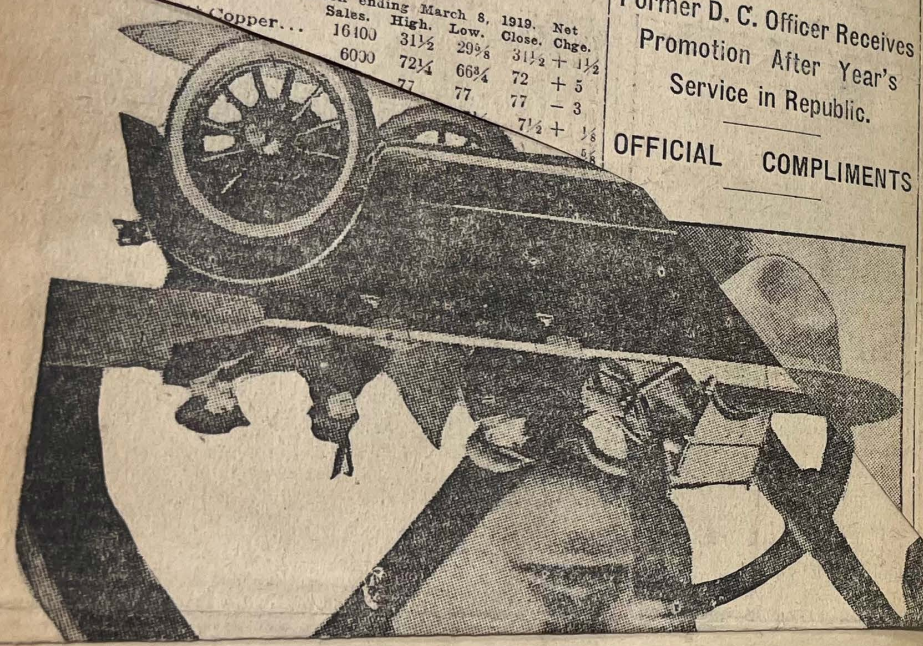
Week ending March 8, 1919. Net

Sales.	High.	Low.	Close.	Chge.
Copper... 16400	31½	29¾	31½	+ 1½
6000	72¼	66¼	72	+ 5
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LAMB NOW HEADS ALL PANAMA POLICE

Former D. C. Officer Receives Promotion After Year's Service in Republic.

OFFICIAL COMPLIMENTS



THE CLEVELAND MUSEUM OF ART AT WADE PARK, CLEVELAND, OHIO.

For my Sister and
Mrs. Miller.



Loyally & Gratefully
John 1932.

Edith Powena Hayes
Greene.

"Harmony House"
Franklin Lane.

Presentation of
Negro Art and Music



BY
THE AGORA
ALUMNAE HALL
APRIL 18, 1924

STUDENT LIFE WHILE IN PARIS

Interesting Recital Given Before the Woman's Club

MRS. S. C. FULLER SPEAKS

Aim and Methods of Sculpture Fully Explained

A great many members of the Framingham Women's club were disappointed Tuesday afternoon, the bad weather preventing their attendance. The surprisingly large number who did brave the storm were well repaid and there was no dampening of interest, even though every pause was filled with the sound of the pouring rain against the windows.

Mrs. S. C. Fuller, in her account of her student life in Paris, was most interesting and the talk upon her department of art, which, as she says, is so often overlooked, and quite seldom very well understood, was very enlightening and her descriptions of the city itself gave some new lights on its civic policy, particularly in its extraordinary cleanliness. Even after market day everything is absolutely cleared away.

Mrs. James Glass, chairman of the Art department, was in charge of the program and the department is greatly indebted to Mr. Shannon of the Lincoln school, who kindly loaned his lantern for the occasion, together with a detail of boys to operate the same. With this assistance Mrs. Fuller threw upon the screen a succession of views of different parts of Paris, beginning with a map of the city, in which she showed the student quarters, the Latin quarter and Mont Martre, the quarter of the more well-to-do artists—together with many scenes in the city, the Palais des Beaux Arts, in which are held the

Continued on Page Two

In her talk Mrs. Fuller traced the growth of sculpture from the earliest Egyptian, which was simple and massive through its development in Greek and early Gothic which was more realistic up to the impressionistic which goes beyond the real and shows things as they appear, rather than as they are. The slides gave many illustrations of each in statuary and architecture, and the afternoon was profitable in an unusual line of thought for everyone present.

The president, Mrs. Brown, called attention to the unusual number of conferences in the State Federation during the next few weeks and called attention to the next meeting of the club, which will be a public meeting, at which Chief Strongheart will appear in full native costume and lecture on the subject, "From Peace Pipe to War Trail." This is an event that will appeal—the first on record—especially to the sons of club members.

The meeting of the Framingham Woman's Club on Tuesday will be in charge of the art department, Mrs. James Glass, chairman. The speaker will be Mrs. S. C. Fuller of Framingham, whose work in sculpture is favorably known in art circles. Mrs. Fuller, whose subject will be "Student Days in Paris," will illustrate her talk with examples of her own work and with pictures, including representations of some of the work of the French sculptor Rodin, whose pupil she was in Paris.

Framingham Women's Club

Her student days in Paris will be outlined by Mrs. S. C. Fuller, the sculptor and a local resident, at the meeting on Tuesday in charge of the art department, Mrs. James Glass, chairman. The talk will be illustrated with some of her own pieces and with pictures of famous work, some by Rodin, whose pupil Mrs. Fuller was.

ART DEPT. IS TO CONDUCT MEETING OF CLUB TUESDAY

The meeting of the Women's club next Tuesday will be in charge of the art department, Mrs. James Glass, chairman. The program will be given by Mrs. Rita Garrick Fuller, who will talk on "Student Days in Paris."

Mrs. Fuller's work is well known in art circles and the afternoon is looked forward to with interest by club members. She will illustrate her talk with examples of her own work in sculpture and with pictures thrown on the screen of some distinctive types of sculpture and also of scenes and views in those parts of Paris more familiar to students than to tourists.

Mrs. Fuller has spoken in other places on her subject, and is enthusiastic in her work and a thorough student of art in its highest sense. The afternoon promises to be one of the most profitable as well as enjoyable of the season.

Tea will be served in charge of Mrs. Clarence Hall.

THE PRESIDENT AND DIRECTORS OF THE PENNSYLVANIA ACADEMY OF THE FINE ARTS ANNOUNCE AN ARTISTS' EVENING FOR A PRIVATE VIEW OF THE ONE HUNDRED AND FIFTEENTH ANNUAL EXHIBITION ON SATURDAY EVENING, FEBRUARY 14, 1920, AT HALF PAST EIGHT O'CLOCK.

THE MEMBERS AND STOCKHOLDERS OF THE ACADEMY AND PROFESSIONAL ARTISTS ARE CORDIALLY INVITED TO BE PRESENT.

PLEASE PRESENT THIS CARD AT THE DOOR

DANCING



A portrait statuette of Maude Cuney Hare, the pianist, executed by the sculptress Meta Warrick Fuller, has been accepted by the Academy of Fine Arts, Philadelphia, and is now on exhibit at the Academy's 115th annual exhibition.

The Pennsylvania Academy of the Fine Arts
 The President and Directors
 and the Committee of Artists
 request the honor of the presence of
 Miss Meta Warrick Fuller
 at the private view of the 115th Annual Exhibition
 on Saturday evening, February 14, 1920
 at half past eight o'clock
 Hostesses

- Mrs. Brewster, Berice F.
- Mrs. William Post
- Mrs. Mary B. Boyd
- Mrs. Morris H. Eby
- Mrs. J. Pennington Hutchinson
- Mrs. J. Hampton Moore
- Mrs. Thomas J. Gates
- Mrs. Katherine Christiana Fox
- Mrs. Harry Dickinson Newbold

Building for Colored Y. M. C. A. To Be Formally Opened Today

The first of a series of exercises to be held in connection with the opening for use of the new Young Men's Christian Association building for colored men, at 146 Butler street, will be held at 3 o'clock this afternoon in the new gymnasium. Addresses will be made at the formal opening by Dr. R. R. Moton, principal of Tuskegee institute, and by Dr. J. E. Mooreland, senior international secretary of the colored department of the Y. M. C. A. in the United States. Prominent Atlantans who will take part in the exercises are J. K. Orr, John J. Eagan, W. Woods White and Philip Colbert, general secretary of the central association on Luckie street. Professor John Hope, president of Morehouse college, will preside. An invitation to the formal opening has been extended to the white people of the city, for whom special seats will be reserved.

The formal opening of the colored association building for permanent use marks the successful close of the most trying campaigns ever known in Atlanta. According to J. Trout, executive secretary of the association, the campaign dates back to January 1, 1911, when Julius Rosenwald, head of Sears-Roebuck company, proposed to give \$25,000 to any city in the United States that would put \$75,000 into a building for colored men and boys. Simultaneous with the campaigns launched for funds for the associations on Luckie street and at Georgia Tech, the colored people of Atlanta pledged \$59,000 for a colored building, \$25,000 being subscribed by the white people of Atlanta. Since that time, however, in campaigns conducted by J. K. Orr and John J. Eagan, white people have contributed to the amount of \$65,000. Of the amount pledged by the colored people, \$43,000 have been paid, which, with \$7,000 derived from the sale of the old building site, makes a total of \$50,000 contributed by them.

Leaders in Work.

Leading colored men who were instrumental in making the extended campaign a success were Rev. P. James Bryant, Dr. A. D. Williams, Dr. R. H. Singleton, C. C. Cater, David T. Howard, W. M. Driskell and others. Warm appreciation is expressed by the colored people for the assistance rendered in the campaign by Messrs. Orr, Eagan, White and other white people, whose helpful co-operation made possible the opening of the new association building.

The building, which is located at 146 Butler street, just off Edgewood avenue, is one of the handsomest structures in Atlanta, and is ideally adapted in its every detail

to the association's program. It is a six-story building, with exterior dimensions of 65 by 135 feet, constructed of reinforced concrete with a hard-pressed brick veneer, and is fireproof throughout. A steam heating system has been installed.

On the first floor are located a cafeteria, lunchroom, men's locker room, men's bathroom, men's reading room, boys' locker room, boys' bathrooms, latrines and a swimming pool.

The cafeteria, which is situated nearest the entrance, that strangers may get meals conveniently without interfering with the association's program, is equipped with the latest sanitary fixtures, including vitro-marble lunch and steam tables.

In the rear of the first floor is a large, spoon-shaped swimming pool, 48 feet long by 20 feet wide, equipped with a springboard, and with a modern filtration system for purifying water. It is made of white vitrified tile. Abundant natural light is supplied by four large windows on each side.

The second floor is reached through the main entrance, which leads up a flight of steps from Butler street and opens into a large

lobby. On this floor is the lobby, men's reading room and the office, men's feature of the lobby. gymnasium. A feature of the old- or lounge room is its wide, old-fashioned fire grate, over which hangs a bronze statue, entitled "Inspiration." It was designed by Mrs. Metta Fuller of Boston, a pupil of the famous Rodin, of Paris, and represents an angel whispering into the ear of a downcast youth, pointing toward the rising sun, and bidding him rise for the sake of the unborn.

Modern Gymnasium Equipment.

In the rear on this floor is the gymnasium, 65 feet long by 45 feet wide, which is provided with the most modern equipment. Machine by the Narragansett, R. I. volleyball, indoor basketball, tennis, equipped for baseball, indoor race ball, indoor baseball, indoor tennis, punching bag, with a bowled race track on the balcony. According to association officials, it is the most adequately equipped and modern gymnasium in the south.

Religious and educational rooms occupy all of the third floor. On this floor is also a large assembly room with a seating capacity of 300 chairs. It is equipped with a dumb waiter from the first floor for banquet purposes.

All of the fourth, fifth and sixth floors will be used for dormitory purposes, there being 16 rooms on each floor, with connecting bath. These will be supplied with double beds and will accommodate about one hundred men together. The fifth and sixth floors are not yet finished, but will be made ready for occupancy within a short time. It is planned to construct a roof garden as soon as these two floors are completed.

In all, the building is a worthy tribute to the generous heart of Mr. Rosenwald and the co-operative Christian spirit of the best people of the two races in Atlanta, making possible a place where the colored men and boys of the city may better prepare themselves both physically and morally to meet the conditions required of them, and thus contribute to the community a more useful and efficient type of boyhood and manhood. The structure was thrown open yesterday afternoon for the first time, when



The new and modern home of the colored branch of the Y. M. C. A., at 146 Butler street. It is a handsome structure of brick, with limestone trimmings, which has been scientifically planned according to latest association architecture.

Negro Sculptor, Catholic, Has Had Meteoric Career

Bay St. Louis, Miss.—(Special) —Negro art in America, stifled for generations by slavery, but blossoming steadily since the Civil war, has reached its height in Richmond Barthe, 38-year-old Catholic sculptor. Barthe's career has been meteoric since the discovery of his talent by the Rev. Harry Kane, S.S.J., of New Orleans, and his work has been purchased by top-ranking collectors and art museums all over America. His story is told in the *Messenger*,

published at St. Augustine's seminary here. Barthe was born in Bay St. Louis Jan. 28, 1901, of Creole stock. After his discovery by Father Kane, he studied at the Chicago Art institute and the Art Students' league in New York. First a painter, he suddenly switched to sculpture in 1927, and since that time his rise has been rapid. He won his Master of Arts degree at Xavier university, the New Orleans Catholic college for the Colored, in 1934. He has also studied in Paris, but in recent years has done most of his work in his New York studio.

As early as 1934, the *New York Times* said that Barthe was the most gifted of the Negro artists—"a man of genuine power and originality." His subjects are mainly Negro types, and his style is moderately modernistic. He has had exhibits at many great American art centers, and a one-man show of his works is a feature of the March, 1939, schedule at the Arden galleries in New York.

Not Alone in Field

Barthe is not alone today in the field of Negro sculpture. Almost as outstanding is Sargent Johnson, who works in several media, including wrought metal and metal applique. Augusta Savage of New York, who studied in Paris, is skilled not only in sculpture but

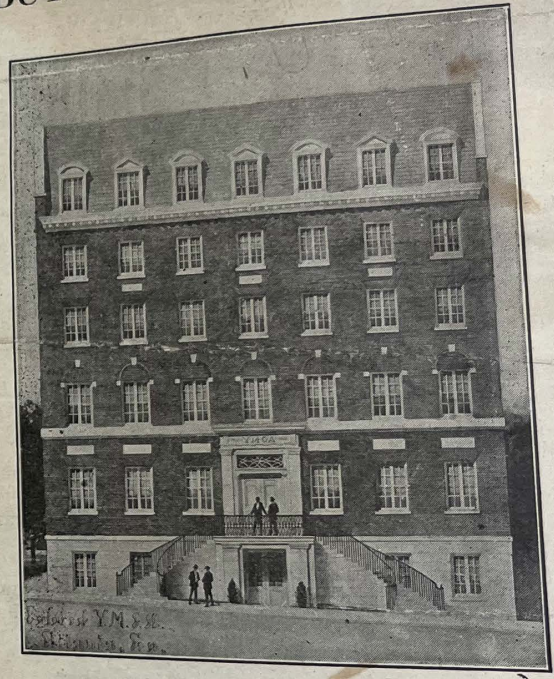
(Turn to Page 2 — Column 7)

Envoy to Franco

and above her work has been widely exhibited. Earlier American Negro sculptors have included Edna Lewis, who built up her reputation in the years after the war. Most of her work was in Italy, as was that of Eu Warbourg, her contemporary. Miss Lewis' outstanding success was Meta Vaux Warrick, born Philadelphia in 1877. Miss Warrick made an international reputation. Her leading contemporary

Free for

THE PUBLIC IS CORDIALLY INVITED
TO BE PRESENT AT
THE OPENING
OF THE
BUTLER STREET BRANCH



YOUNG MEN'S CHRISTIAN ASSOCIATION
of Atlanta, Georgia
Sunday, May 16th to Saturday, May 22d
Nineteen Hundred and Twenty

ing of Scripture May 16, 3:30 o'clock.
 Music..... Rev. W. Q. Rogers
 Invocation Rev. E. H. Oliver
 Music.....
 Introductory Remarks by Chairman..... Pres. John Hope
 Address Dr. J. E. Moreland
 New York City
 Dr. R. R. Moton
 Tuskegee Institute
 Address
 Music..... Mr. W. Woods White
 Address Mr. John J. Eagan
 Address Mr. J. K. Orr
 Address Mr. P. James Bryant
 Address Mr. Philip Colbert,
 General Secretary
 Central Association
 Music.....
 Appeal
 Announcements.....
 Benediction..... Rev. A. D. Williams

Mr. Kemper Harreld, Director of Music.
Monday, May 17, 8 O'clock.

College Night and Soldiers' Memorial.
 Captain A. T. Walden, Presiding.
 Music.....
 Invocation.....
 Music.....
 Greetings from the Colleges
 and Schools Dr. W. H. Crogman
 Prof. C. L. Harper Prof. S. H. Archer
 Dean M. W. Adams
 Announcements.....
 Benediction.....
 The Appeal Rev. Russell Brown
 Colleges and Schools will furnish music for the evening.

Tuesday, May 18, 8:30 O'clock.

Business, Fraternal and Professional Night.
 Mr. S. W. Walker, Presiding.
 Music.....
 Invocation.....
 Music..... Carriers' Quartette
 Greetings Col. H. L. Ferrell
 Mr. J. W. Dobbs Mr. T. K. Gibson
 Mr. J. W. Davidson Dr. J. W. Madison
 The Appeal Mr. Jesse Thomas
 Announcements.....
 Benediction.....

Wednesday, May 19, 8 O'clock.
 Industrial Night.

Mr. J. B. Watson, Presiding.
 Music.....
 Invocation.....
 Solo Mr. Lemuel L. Foster
 Address Mr. R. T. Weatherby
 Address Mr. A. P. Osborne,
 Fulton B. & C. M. Co.
 Address Dr. E. R. Carter.
 Address
 Greetings in behalf of Mr. R. P. Johnson.
 Chauffeurs' Association Mr. Chas. Martin,
 Greetings Piedmont Hotel.
 Mr. Robert Reeves,
 Postal Clerk.
 Mr. H. B. Roland,
 Mr. J. E. Armour.
 Announcements.....
 Benediction.....

Thursday, May 20, 8 O'clock.

Church and Sunday School Night.
 Dr. E. P. Johnson, Presiding.
 Music.....
 Invocation.....
 The Atlanta Plan, as conducted in the City of Atlanta, under
 the Auspices of the Committee on Church Co-operation.
 Address Dr. H. R. Butler.
 Address Dr. C. B. Wilmer.
 Music.....
 Address Mr. C. A. Titus.
 Address Prof. W. A. Bell.
 Greetings from the Atlanta Sunday
 School Association Pres. H. W. Russell.
 Greetings from the Atlanta
 Sunday School Union Pres. R. L. Craddock.
 Announcements.....
 Benediction.....

Friday, May 21, 8 O'clock.

Women's Night.
 Mrs. W. M. Driskell, Chairman Ladies' Auxiliary, Presiding.
 Music.....
 Invocation.....
 Formal Presentation of Art Piece, the Work of Miss Meta
 Warwick Fuller, of Boston, Mass.
 Greetings
 Mrs. S. H. Archer,
 Alpha Art Club.
 Mrs. Ludie Andrews,
 Graduate Nurse.
 Mrs. G. Washburn,
 Fraternal Orders.
 Mrs. John Hope.
 Miss Cora Finley,
 Schools.
 Mrs. D. R. Green,
 Federated Clubs.
 Mrs. David T. Howard,
 Y. W. C. A.
 Mrs. J. B. Watson.

Appear in Negro Achievement Week Program



R. AUGUSTUS LAWSON.



MISS ETHEL GOODE.



COUNTEE CULLEN.

As a feature of Negro Achievement Week, the Y. W. C. A. will sponsor the appearance of Countee Cullen, well-known young Negro poet, in a program of readings from his works Monday evening at 8 p. m. in the auditorium of the association building. Preceding the poetry reading, R. Augustus Lawson, Hartford musician and teacher, will give a half hour of piano music.

On Tuesday evening, the Charles Gilpin Players, who successfully produced "In Abraham's Bosom"

under the direction of the late Halle Gelbart Reynolds, will present a new play written by one of their members, Miss Ethel Goode. Miss Goode also plays the leading part in the play, which has been titled, "There is a God." Accompanying the play, which is rich in Negro folk lore, will be a group of spirituals sung by a quartet.

During the week, there will be an exhibition of paintings and sculpture by Negro artists. About 25 paintings by Laura Wheeler War-

ing, a former Hartford girl, will be on view as well as the sculpture by Meta Warrick Fuller. There will also be photographic reproductions of the Harmon prize exhibition of Negro art.

This afternoon at 3:30 p. m., Mrs. Alexander Bunce, chairman of the race relations committee of the Y. W. C. A., will give readings from Negro folk lore and Miss Frances Ross, Negro soprano, will sing a group of spirituals. The public is invited.

267 St. Botolph St
Boston, May 1, 1921.
Dear Meta:

Your kind note received
in spite of your talent and
distinction you have the
loving heart of a child.
We honored ourselves by
stopping a moment, in the
mad every day rush, to pay
a little tribute to one who
is a valuable asset to our
race.

It is delightful to know
that you enjoyed it. I was
very happy to have a share



META WARRICK

OUVRÉ



ŒUVRES
DE
M^{lle} Meta Warrick

SCULPTEUR

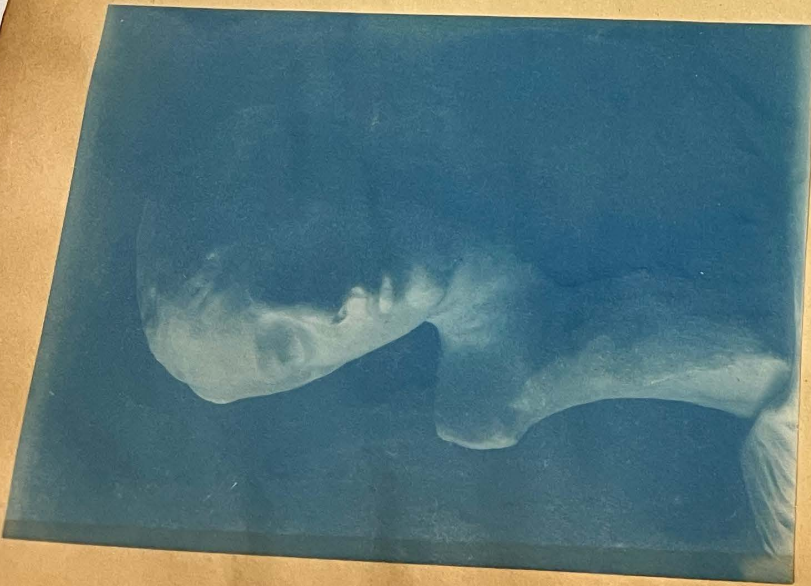
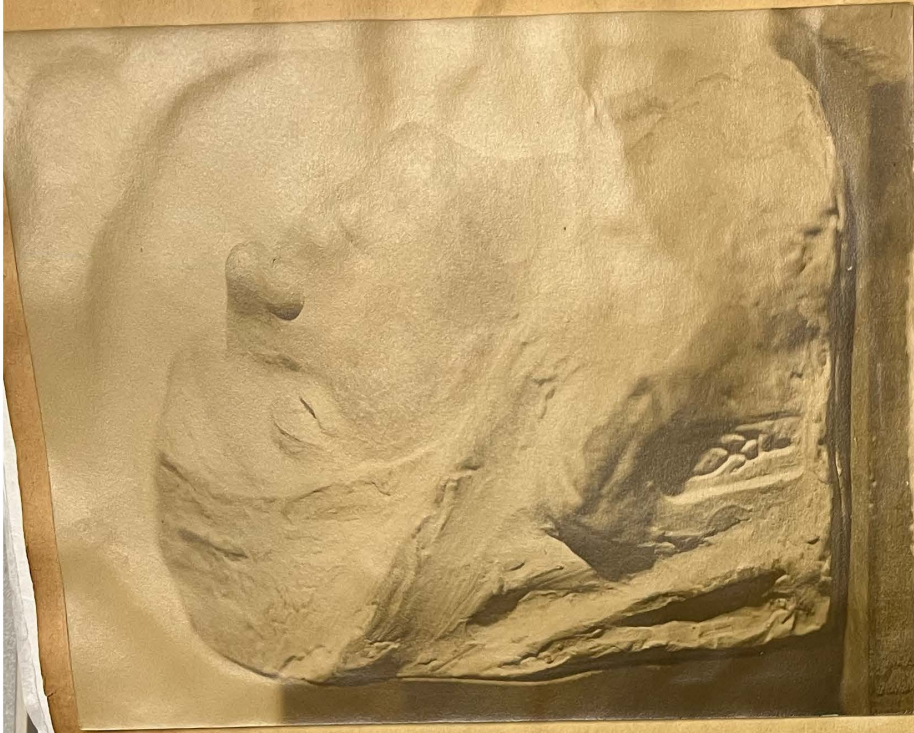
EXPOSÉES

à L'Art Nouveau Bing

22, Rue de Provence, 22

PARIS

Juin 1902





Small white woven fabric tag or label at the top center of the notebook.



White fabric strip





Statue for a monument to Miss Winney.



Portrait made from mirror.

Exhibited Academy of
Fine Arts, Philadelphia, Feb 1906



Miss F. ...





The child who follows the street peddler.



Exhibited Academy of Fine Arts
Annual Exhibition, 1908.
P.O. No.

White fabric strip

The first day of the winter



January 1898



Portrait Sketch



Portrait Sketch



C. Todd — Study



Academy of Art

The Three Gray Gossamer



NEW YORK EVENING POST



At right—"Ethiopia," by Meta Warrick Fuller, a negro pupil of Rodin; presented to the New York Public Library by the negro section of "America's Making."

Call VE mon 6016

R AGAIN UP

Anti-L U

WE WON'T TELL



Wisco

WASHINGTON—Opening that Den is a state rig tor L. Berger sin, in a spe Saturday, exp had introduce enact a Fede Mr. Berger "Four year Republican its national ment 'at t' of a Fede that the feral Govern exterminate

Mrs. Meta Vaux Warrick-Fuller, noted sculptor, will celebrate her birthday next Saturday. We won't tell which one; that isn't important. Her work as a painter and sculptor is well known in this country and abroad.

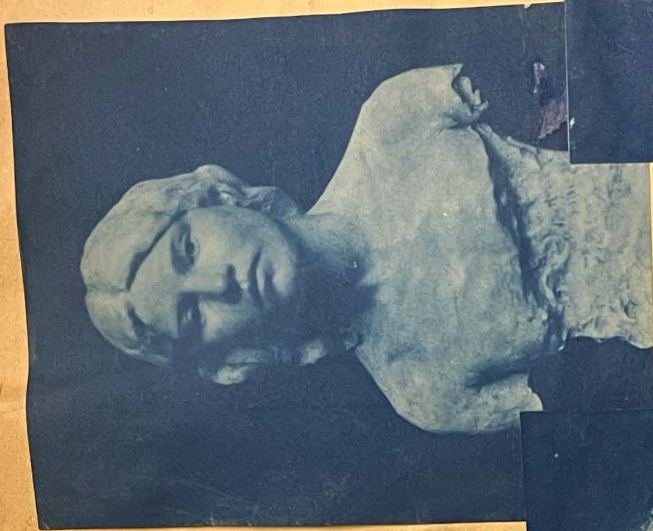
Mrs. Fuller was born in Philadelphia and educated in the Industrial Art School, the Academie Collins and Academie Colarossi, Paris, France, and later in the Academy of Fine Arts, Philadelphia. She married Dr. Solomon Carter Fuller, of Monrovia, Liberia, West Africa, and there are two children, Solomon Carter, Jr., and William Thomas. She exhibited work in the Paris Salon, Jamestown Exposition, Academy of Fine Arts at private exhibits in Paris. Her home is in S. Framingham, M.

"During sons were while the had made which had of Congress policies ben groups, faild outlaw lync.

"This b to the Re bl making u encour u ties to tice

Shower Singer Flowers At Ho

WASHINGTON—Opening ries of student recitals a



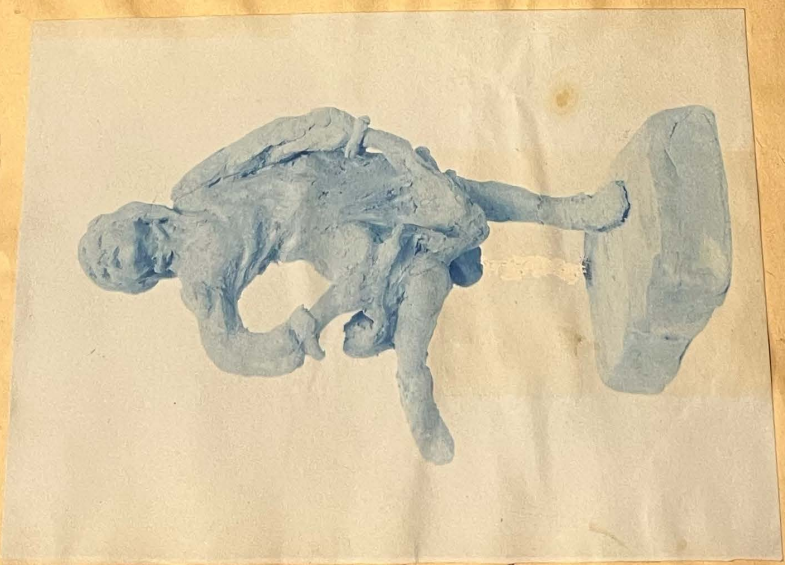
Sylvia



*Sylvia Sylvia?
Sylvia Sylvia?
Sylvia Sylvia?
Sylvia Sylvia?
Sylvia Sylvia?*



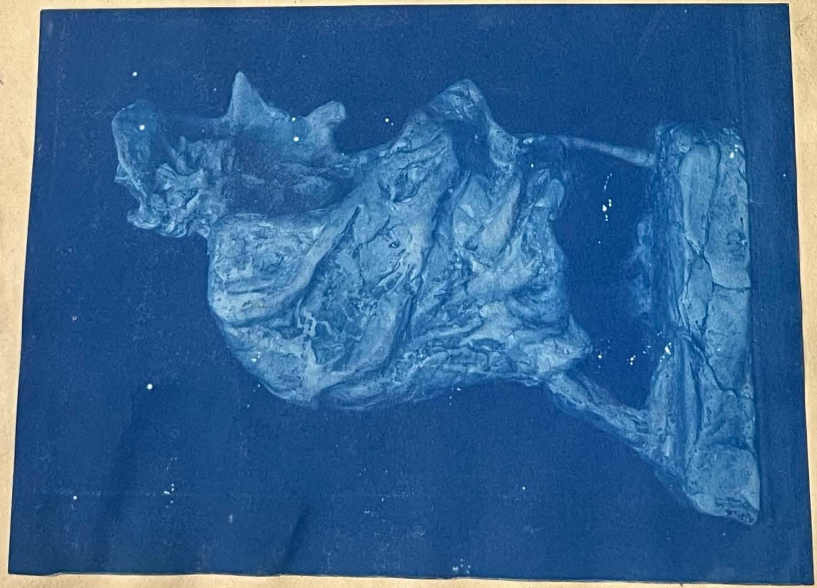
Gold



Peter Hansson

Silly dancer

"La Mort dans le vent"



Death in the wind

"Danseuse"



Spirit dancing

"I have given a form -"



"but suffering -"

"Eclipse" - "Eclipse"





The Mourners - The Mourners

Paris Salon 1903



The Mourners - The Mourners



Le Bûcheron et la Mort.
Une œuvre à deux faces

Je ne ferai pas le même compliment à M^{lle} Warrick : il n'y a rien de féminin dans son œuvre : ses satyres, son *Bûcheron et la mort*, son groupe des malheureux, voilà assurément un art dont on ne peut dire qu'il est plaisant : il y a là une fougue, une fâpreté, une imagination exubérante et violente, qui étonnent, qui choquent peut-être, et dont l'intérêt est intense. Mais comme on voudrait que ce soit un homme et non une femme qui ait créé une aussi belle hallucination !

Le Bûcheron et la Mort

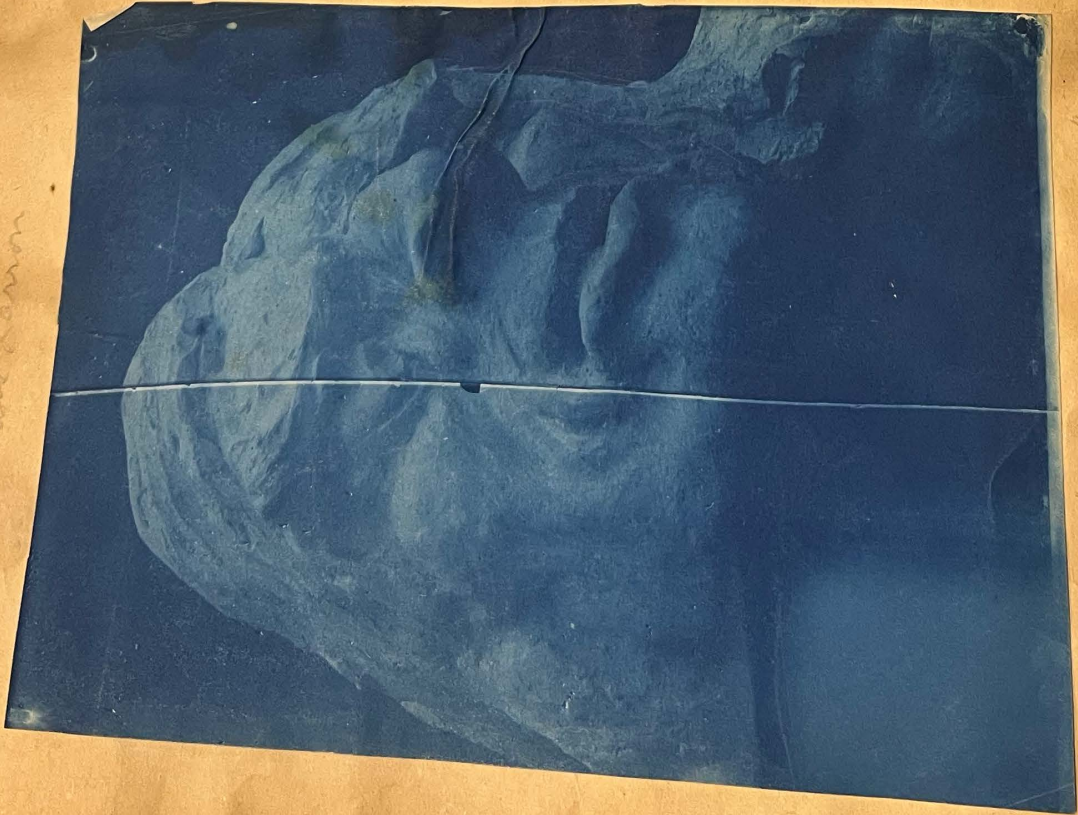


"Hawaii Laron"
"Thief on the Cross"



Exhibited
Paris Salon
1905

"Hawaii Laron"



Head of "Thief on the Cross"

ŒUVRES

DE

M^{lle} Meta Warrick