

AN INDEPENDENT WOMAN: *The Life and Art of Meta Warrick Fuller*



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The Life and Art of Meta Warrick Fuller (1877-1968)

Danforth Museum of Art

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Museum of the National Center of Afro-American Artists

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Acknowledgements

Artist - friend - teacher . . . Many Framingham residents remember Meta Warrick Fuller with affection and admiration, for she was an active participant in the town's many cultural and religious activities for more than fifty years.

It is, therefore, with great pleasure that the Danforth Museum of Art presents the works of this accomplished artist.

The involvement of so many of her friends and relatives on this project was indeed gratifying. Special thanks go to Anita Christian, Judith Kerr, Dorothy Larned, Evelyn Gagliardi, Dorothy Warrick Taylor, and the Fuller family. The cooperation of St. Andrew's Church, the Framingham Public Library, Framingham Union Hospital, the Museum of Afro-American History, the Schomburg Center for Research in Black Culture, and Radcliffe College, as well as the Archives of Howard University, is much appreciated. I wish to thank the many, many friends of Meta Fuller's who were helpful with recollections and advice. Preliminary research and assistance by Edmund B. Gaither of the Museum of the National Center of Afro-American Artists, Leah Lipton of Framingham State College, and Eileen Carew, who also made the selections for this exhibition, made this project possible. My gratitude goes to Margaret Woods, who completed the project, and Gerrye Paradis, Catherine Clark, Andrea Oseas, Susan Herron, Joe Sweeney and Peter Belocas of the Danforth Museum staff for their invaluable assistance, and Harriet Kennedy for her essay.

Joy L. Gordon

Director, Danforth Museum of Art

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Cover: Meta Fuller in her living room on Warren Drive.
Photograph courtesy of Solomon Fuller

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Growing Up In Philadelphia

Meta Vaux Warrick was born in Philadelphia in 1877, the youngest of three children of William and Emma (Jones) Warrick. Her father was a prosperous barber and the owner of several shops. Her mother was a hairdresser whose primarily wealthy, white clients were served in the family's fashionable Broad Street shop. The family spent summers in Atlantic City, where their upper-class white Philadelphian clients also vacationed. There the Warricks lived in a three-story house on Atlantic Avenue, where they provided their clients with the same services they enjoyed in Philadelphia. Meta was named after one of these clients, Meta Vaux, daughter of Pennsylvania Senator Richard Vaux.

The Warrick family enjoyed considerable social standing in Philadelphia's upper-middle class black community. The city's fast-growing black population, increasing numbers of black organizations and institutions, and rich cultural resources made it possible for a middle-class black society to prosper. Education, cultural enrichment, and social activity were encouraged and expected.

The young Meta was given private dancing lessons, rode horses, and often visited the exhibitions at the Pennsylvania Academy of Fine Arts with her father. Her ability in art was recognized and nurtured, in keeping with her parents' values and social class. Under the influence of Booker T. Washington and his commitment to the importance of education in the industrial arts, and William DuBois, champion of humanistic education and black rights, the young Meta Warrick grew up in an atmosphere of aspiration and promise.

Meta attended Philadelphia public schools and was selected to attend J. Liberty Tadd, an industrial arts school, once a week. At the age of 18, she won a coveted three-year scholarship to the Pennsylvania Museum and School for Industrial Art (now the Philadelphia College of Art). Photographs and records of this period indicate that she was one of a very few black students. She won several awards

for her work during this period and was awarded a one-year postgraduate scholarship to specialize in sculpture. She was graduated in 1899 with two honors, including an award for her piece "Crucifixion of Christ in Agony."

Meta received much encouragement from teachers and friends to study abroad. European travel was not unusual for members of the middle-class community, and at that time it was believed that European societies were more racially tolerant. However, Meta's family was opposed to her traveling and living alone, and it was with difficulty that she finally convinced them to allow her to go.

Paris Years

Meta arrived in Paris in October of 1899. Henry O. Tanner, noted artist and friend of her uncle, was to meet her at the boat. When Tanner did not appear, Meta went to the American Girls' Club, a residence for American girls studying in Paris, where she had made arrangements to stay. She was turned away from the Club because of her color and Tanner helped her find other accommodations.

For the next three years she studied with Raphael Collin on the advice of Augustus Saint-Gaudens, and then at the Colarossi Academy with Injalbert, Gauguin and Rollard. During her last year in Paris, Meta was invited to the studio of Rodin at Meudon. Here Rodin viewed and commented on sample works she had brought. He praised her work and invited her to study with him. They remained friends throughout her stay, and later in life Meta often recalled this meeting and the impact it had on her commitment to art.

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 her prestige in Paris secure.

DuBois

While in Europe, Meta became reacquainted with William E.B. DuBois, noted black leader, author and educator. They had met once, briefly, the year before Meta went to Europe.

When Meta and DuBois met again in Paris in 1900, it was the beginning of a friendship that continued for many years. DuBois and Thomas Calloway, who was organizing the Negro exhibit for the Paris Exposition, visited Meta's studio, as recalled in a letter to Henry M. Murray in 1915:

... During the Exposition one evening a knock came on my studio door - I opened and there stood Mr. Calloway and Dr. DuBois. I greeted him I think as any lady would who had previously been snubbed [referring to her earlier meeting] Mr. Calloway explained that his errand was to let me know of a dinner to be given in the banquet hall of the U.S. "pavillion" a subscription affair for the American Negroes visiting the Exposition. I asked what the subscription was to be, but Dr. spoke up for really the first time "I have come Miss Warrick to offer you my escort so that for you there will be no subscription" - I could not believe my ears - of course I accepted ... he was toastmaster and you probably know what a good one he can be - altogether I had a most pleasant time.

DuBois had, at this time, already established himself as an accomplished and outspoken leader for black concerns. He had completed his two important works, *The Suppression of the Slave Trade*, published in 1896, and *The Philadelphia Negro*, in 1899, and was then professor of economics at Atlanta University in Georgia. Meta, herself, had reached a high level of success and notoriety with her art by this time. She therefore met DuBois on an equal footing and they spent a great deal of time together:

... there were other small dinners at Cafe de l'Etranger, I think from ten to fifteen persons. He was always present. The Herridons, [a teacher in Atlanta and her husband] Calloway, DuBois and I were much together - at the Exposition about every day sometimes the theatre - and at the end of the day we would congregate at my studio or at Calloway's. I think I had two occasions to which I also invited some of the students in the "Quartier" we were sorry when it was all over.

DuBois admired and often commented on her work:

... A word of advice from Dr. DuBois before leaving was to the effect that I should make a speciality of negro types - I told him I did not believe I could so specialize but I considered the advice well meant.

Meta's Paris years firmly established her as independent and culturally sophisticated and were a significant influence on her life. Meeting DuBois was an important event for her and, perhaps, for him as well. They remained in touch throughout the remaining years and Meta came to rely on DuBois as an important link to black organizations and events.



Meta and her sister Blanche.

Photograph courtesy of Harriet Fuller

Return to Philadelphia

Meta returned to Philadelphia in 1903, and she established a studio on Camac Street, where artists' studios and art organizations flourished. In 1906, 1908, 1920 and 1928 she was selected to show at the Pennsylvania Academy of Fine Arts with such well-known figures as John Singer Sargent, Mary Cassatt, William Merritt Chase and Thomas Eakins. In 1907 she was commissioned to do a 15-piece work for the Jamestown Tercentennial Exposition illustrating Negro progress in America since the settlement of Jamestown in 1607.

Meta received a gold medal for "The Jamestown Tableau," and this work and award established her reputation as an artist and began a long and committed career in art.

Framingham and Marriage

In 1909 Meta Vaux Warrick and Solomon C. Fuller were married. He was a product of the Liberian experiment, a repatriation movement in which the coast of Liberia was selected by The American Colonization Society as an appropriate site for the repatriation of freed American negro slaves. Liberia was founded by Americans who were participants in this colonization movement. The largest migration of American blacks to Liberia took place in the

early 19th century, with most settling in the capital city of Monrovia. It was here in 1872 that Solomon Fuller was born.

Fuller was a graduate of the Boston University School of Medicine and received an internship in pathology at Westborough State Hospital in Massachusetts. Fuller was resident and director of the pathological laboratory at Westborough State Hospital and neurologist at the Massachusetts State Hospital. He became the first black psychiatrist in America and is best known for his work on dementia and for several papers on Alzheimer's Disease. The Solomon E. Fuller Mental Health Center in Boston, Massachusetts, was named for him.

Over the initial objections of their white neighbors, the young couple built a house in one of Framingham's most affluent neighborhoods, where they were soon accepted and actively involved in local community affairs.

In 1910, a Philadelphia warehouse in which Meta had put the bulk of her work for storage was destroyed in a fire. Many of her most successful works, including most of what remained of her Paris years, were destroyed.

Meta's life changed dramatically with her move to Framingham. The educated black middle-class that she was accustomed to in Philadelphia had no counterpart here. The Fullers did encounter local prejudice, although they were eventually welcomed into the white communi-

ty. She sought and found support and friendship in St. Andrew's Episcopal Church, she maintained her ties with friends in Philadelphia and Washington, and she had a few friends in Boston whom she would frequently visit.

In 1915, Meta received second prize from the Massachusetts branch of the Women's Peace Party for her work "Peace Halting the Ruthlessness of War." In 1922, she showed her work "Ethiopia Awakening" at New York's Making of America Exposition. This piece is now in the collection of the Schomburg Research Center in New York City.

As a woman of her time, Meta suffered from the constraints and limitations placed on her career by the obligations of marriage, motherhood, and the necessity of submerging her own career in deference to that of her prominent psychiatrist husband. Solomon expected Meta to devote herself exclusively to raising their three children and to serving as hostess to the constant stream of guests that seemed always to flow through the big house. There existed a tradition within the black community to receive and welcome into their homes notable black visitors. Public accommodations were limited at that time, and the reception of blacks was uncertain. Meta's son Solomon said during a taped interview, "Our house was always full of prominent people, great people such as [William E.B.] DuBois, Hinton, [Dr. Hinton, a prominent black physician] and even the Prince of Siam."

Dr. Fuller was unsympathetic to Meta's desire for a professional career, and he resented her leaving the house to pursue it. Her need was so great, however, that she found ways to defy and circumvent his objections. Meta relied a great deal on friends during this time, and would often travel to Boston to visit a few close friends, including Sue Baily Thurmond, wife of Boston University Dean Howard Thurmond, and founder of the Museum of Afro-American History in Boston.

Another close friend and support for Meta was Esther Popel Shaw. Mrs. Shaw lived in Washington, taught French and lectured frequently on racial issues. A series of letters from Esther, indicate Meta's difficulty in maintaining her expected roles of mother, wife and artist. Their correspondence also provided a forum for discussing racial concerns and political issues.

Meta returned to the church as an acceptable way of developing a life outside of her home, and her art focused increasingly on religious themes. Always involved in community activities, Meta began designing costumes for local theatrical groups and producing "living pictures," a popular entertainment in which a famous art work was recreated with actors, costumes and lighting.



Meta with her son Perry, 1917
Photograph courtesy of Solomon Fuller

She was a member of the Boston Art Club and honorary member of the Business and Professional Women's Club, and she became the only black president of Zonta, a women's service club. During 1931-33, Meta exhibited in Washington, D.C.'s Harmon Foundation exhibitions, and later in her life served as juror for the Foundation along with such other important American artists of the period as George Luks.

With her own money, and initially without her husband's knowledge, Meta built a studio on the shore of a local pond, a short walk from the house. It was here that she taught art classes and produced most of her later work. A number of her students still reside in the Framingham area.

Solomon Fuller became totally blind in the 1940's, and Meta nursed him through increasingly debilitating illness. After his death in 1953, she herself contracted tuberculosis and remained at the Middlesex County Sanatorium for two years. She was able to create only a few small sculptures during this period, and it was here that she discovered her love for writing poetry. Her poems are intimate expressions of her personal and religious convictions which relate closely to the subject matter of her later art.

Meta Warrick Fuller's strength, determination and artistic greatness prevailed, and she continued to receive commissions until the end of her long life. In 1957 she was asked by the Afro-American Women's Council in Washington, D.C., to produce models of ten famous black women. In 1961, her work was honored in "New Vistas in American Art," an exhibition at Howard University on the occasion of the opening of its new fine-arts building. Livingston College, in Salisbury, North Carolina, awarded Meta an honorary degree of Doctor of Letters in 1962. She created a number of works for the Framingham community including a plaque for Framingham Union Hospital, a bronze piece, "Storytime," for the Framingham Public Library, and several pieces for St. Andrew's Church - "Crucifixion," 1964, given in memory of the four black girls killed in the Birmingham, Alabama church bombing in 1963, "The Good Samaritan," "The Good Shepherd" and "The World War I Memorial Tablet." Framingham has long recognized the important contributions Solomon and Meta Fuller made to their community, and in 1973 dedicated a public park in their honor.

Meta Warrick Fuller died in Framingham in 1968 at the age of ninety-one. She left behind a body of work that has never been assembled and publicly shown. After fifty-seven years of residence in Framingham, she had many friends and relatives who remember her with love and

respect. It is both timely and important that such an exhibition be mounted now, while her friends, family and associates are still available to contribute their recollections, and while so many of her works of art are still locally owned and available. Through this exhibition, it will be possible to share with the public in her hometown of Framingham, and with the larger public of Greater Boston, as well as with the several communities to which this exhibition will travel, important humanistic insights into the significance of the life and art of this courageous and remarkable woman.



Photographs: Linda Starr Blakeney

MOTHER AND CHILD, 1914-1920
Bronze, H: 5-½",
Collection of Danforth Museum of Art

META VAUX WARRICK FULLER

As far back as 1907, articles had been written praising the artistic talents of Meta Warrick as a promising sculptor. Articles appeared in newspapers in Paris, France, about the creative genius of the lady Americans had not yet known as a professional but only as a student. In an article by Florence Lewis Bentley, it was said, "A young woman sculptor who bids fair to leave 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 perishable quotient 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 bids fair to make hers an enduring name."

The enduring genius of Meta Warrick Fuller has proven to be multi-faceted. As sculptor and artist her potential began as a child in Philadelphia, Pennsylvania, where she developed a talent for the arts through the early teaching of an older sister, Blanche. The young Meta discovered she loved to model and draw the human face and figure. Further study won her a scholarship to the Pennsylvania Academy of Fine Arts. She was encouraged by a devoted mother and father, who were from prominent families prosperous in the food, hairdressing and barbering businesses. The successful catering and food exportation business of her mother's family and the barbershop and hairdressing establishment of her father provided a very comfortable living for the family. Although they at first did not wish Meta to go to Europe for further study, at her insistence they agreed to send her to Paris, France,

in 1899. For Meta and her family this was not an impossible dream and in the autumn of the year, with the best wishes of family and friends, she departed for Paris.

In Paris, Meta Warrick studied drawing under the tutelage of Raphael Collin, but her love for modelling led her on a more positive sculpture course. She modelled after antique casts and figures under M. Carles in the studio of a friend. Later she found a studio of her own. She continued studying and visited museums frequently to study the sculpture and paintings of European masters. Her instructors in Paris were Ingelbert Guagui and Rollard.

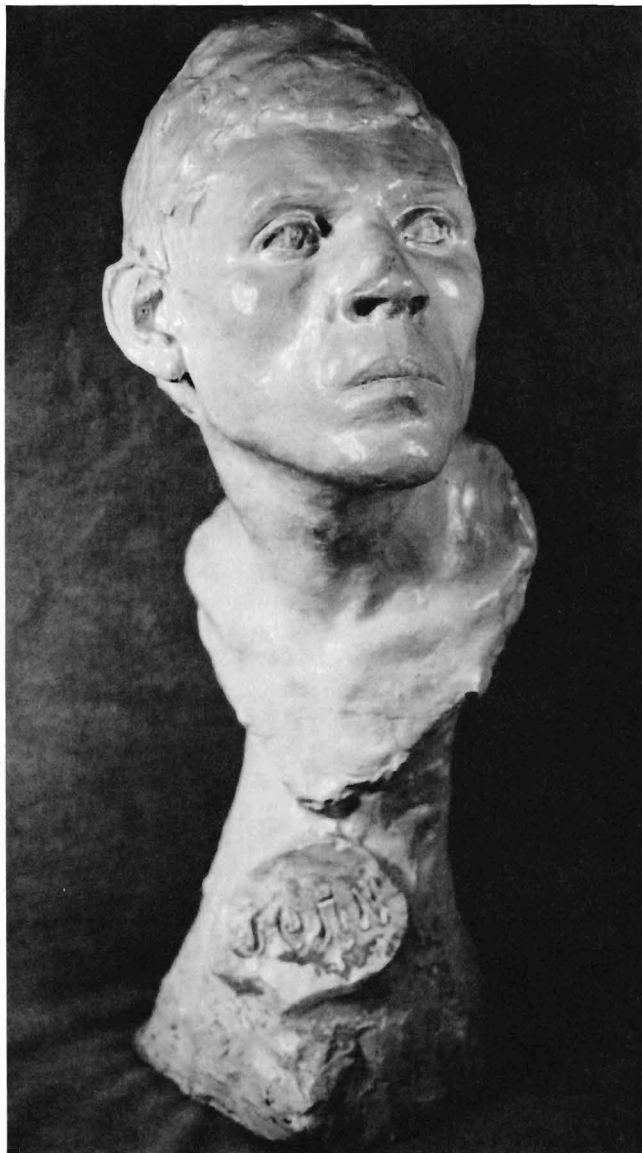
Meta worked very hard for several months, and produced many figures which she sold. This afforded her the chance to become better known in the community. She was also able to compete for prizes along with other artists.

M. Bing, a well known connoisseur, admired her work so much that he invited her to show at his salon. He purchased several of the works that he thought to be the best of the twenty-two works shown. This success encouraged her to go to the great French master sculptor, Auguste Rodin, who said of her work, "You ARE a sculptor; your work is powerful."

Indeed, her work of this period was powerful, with a deep emotional language which reached the viewer and drew him into the soul of the artist. Her rendering of John the Baptist had a haunting facial expression, emphasized by a rather elongated neck and turned head: an unusual position for a religious figure. A life-sized figure of the Thief on the Cross was said to be "frightful in its realism." She came to be known as "Meta Vaux Warrick, sculptor of horrors."

Her work in this period of the early 1900's was concerned with death, sorrow and pathos, such as in her *Carrying the Dead Body the Wretche!*, a piece cast in bronze for a park in Paris, a mixture of bodies crawling over each other, seeming to be reaching for something unreachable, poor wretched horrible souls; and *Silent Sorrow*. In these works there are no restrictions, they knew no school of art, nothing governed her style. Deep emotional feeling was individual with her, and in these instances it was thought that her genius approached that of the great Rodin himself.

Miss Warrick returned to Philadelphia, and opened a studio where she began work on a commission for the Jamestown Tercentennial on the advancement of black people since their landing at Jamestown in 1619. She also produced a number of works considered to be genre, most of which were destroyed in a fire in her studio in 1910.



Photographs: Linda Starr Blakeney

JOHN THE BAPTIST, exhibited 1914
Painted metal, H: 20", W: 9", D: 7"
Collection of The Meta Warrick Fuller Legacy, Inc.

In these early years of the 1900's she spent some time in New Bedford, Massachusetts, enjoying a social life. It was the place for young folk to meet and enjoy the social scene of the middle class black. There she met Dr. Solomon Carter Fuller, a young psychiatrist, very promising and a good catch. They later married and he decided to settle in Framingham, Massachusetts, to be near Boston and all that it had to offer in the world of medicine. It was here that Meta Warrick Fuller raised her three sons, Thomas, Solomon and Perry, a host of grandchildren and even some great-grandchildren. It was also here that her mature period as an artist took hold.

During the teens through the 1920's Meta Warrick Fuller worked on anti-slavery themes. This was a period of struggle for black artists in this country, a prelude to the Harlem Renaissance, a reawakening to one's roots, a searching for one's heritage, a protest against the injustices to black people in this country. In this period Ms. Fuller produced very appealing works: *Beggar Boy*, modelled after her son Solomon, 1914; *Veiled Future*, 1913-15; *A Silent Protest Against Mob Violence*, 1919; *Danse Macabre*, 1914; *Emancipation Proclamation*, 1913; *Peace Halting the Ruthlessness of War*, 1917, based on World War I; *Medallion Portrait of Thomas Fuller*, 1914, and others. This was a time for reflection and she drew from her rich African heritage with a fierce pride. She has been known to say about the work of this time in her life, "My work is of the soul, rather than the figure." She believed that some faint vibration in her spiritual self, carried along through the blood of generations from Africa, where her great-great-grandmother was captured into slavery, was the food upon which her young imagination thrived. The works mentioned above and many others were exhibited at black colleges and universities throughout the United States and eventually became part of their collections.

The genius of Meta Warrick Fuller carried through to the Harlem Renaissance and she became one of the important artists of that period as well. At this time of cultural revolution for black people, Ms. Fuller's work reached a true maturity. Searching further into the rich cultural heritage of Africa and linking this to African American life, she developed a sense of style that became ingrained in the hearts and minds of artists and lovers of art, and impressed the writers of our heritage. She produced highly sensitive works such as *Waterboy I* and *Waterboy II*, 1930, which portrayed the struggle of unwanted burden; *Angel Israfil*, 1934; *Silence* 1934; *Talking Skull*, 1937, and *Ethiopia Awakening*, a figure produced in the true spirit of the Harlem Renaissance with its emerging from the old into the new. Meta Warrick Fuller had come of



THE TALKING SKULL, 1937
Bronze, H: 28", W: 5-1/4", D: 4-1/2"
Collection of the Museum of Afro-American History, Boston

age in this new awareness of people of color in this country.

While other sculptors were enjoying the honor of earning large commissions, the equally talented Ms. Fuller had to content herself with lesser commissions. Augustus Saint-Gaudens had completed the Robert Gould Shaw Memorial on Beacon Hill in Boston, Daniel Chester French was thought to be America's most prominent sculptor at that time, and others were working on large commissions, lasting tributes to our history. Surely the genius of Meta Warrick Fuller could have been at work on major works such as these. She did, however, exhibit her works along the east coast and in the south.

The years after the Harlem Renaissance were fruitful and interesting for Ms. Fuller. Her genius had far-reaching effects in other areas of the arts. Although she continued to model in her studio in Framingham, her love for drama and the dance, and her love for poetry played an important role in her life and that of her family. She was one of the

organizers of the Framingham Dramatic Society, an organization for which she was jack-of-all-trades. She directed plays, made costumes, was the make-up artist, stage manager and everything else. She became fascinated with the dance as an art form, and this love for both dance and drama was evident in her work of the period. Isadora Duncan, the famed dancer, was the subject of many of her figures: *Veiled Dancer* and Bacchante heads and figures were part of the drama of life at this time. The dance figures were fluid and full of motion while the Bacchante figures were classical in style, as if they stepped out of some mythological play.

I learned from her son Solomon and her grandson Robert that Meta Warrick Fuller was always a liberated woman. She had her studio in Framingham built on her own, unknown to her husband and family until it was finished. Dr. Fuller was upset at first, but decided that if she had the will and intelligence and business know-how

to complete this architectural feat, he could forgive not knowing. He applauded and supported her. She was also a deeply religious woman, a member of St. Andrew's Episcopal Church in Framingham. She performed a number of duties: she had her own pew, produced several works for the church, and graced the choir with her voice. In her later years she worked on a large number of religious works, which had great meaning to her. Among these were Madonnas of all kinds: *Adoration, Crucifixion, Good Samaritan, Good Shepherd* and others. These works reflected the deep commitment and quiet faith which Ms. Fuller had and which she instilled in her children.

She had a deep concern for the welfare of her grandchildren. Some days in her studio while watching them and working at the same time, she would give them clay to play with and by watching her they would develop the habit of modelling. One of her grandchildren, Mark, is becoming a promising sculptor in his own right. She saw to it that they kept up their music lessons and told them stories, and encouraged them and urged them into becoming the worthwhile citizens they are today.

She taught others to be sculptors and kept in touch with ordinary people. She always had time to meet and greet other artists who became interested in her and her work. She shared her work and her life with all who came to her until the end. But it was her poetry that kept her motivated in her later years. It had become very important to her and she wrote many verses that addressed everything that came to her mind. Meta Warrick Fuller, a woman whose genius has reached us in all forms of art and has touched our souls, will be remembered as one of the most important artists of our time.

Au Revoir

You may not see me when you come this way again,
For while you span the oceans wide,
I may cross the quiet stream,
But do not weep for it may not so seem,
I shall be here to touch the many things we love,
And fondle them forever.

-- Meta Vaux Warrick Fuller

December 1959

Harriet Forte Kennedy
Assistant Director/Registrar
Curator, Boston Gallery
Museum of the National Center
of Afro-American Artists
Boston, Massachusetts

December 1984

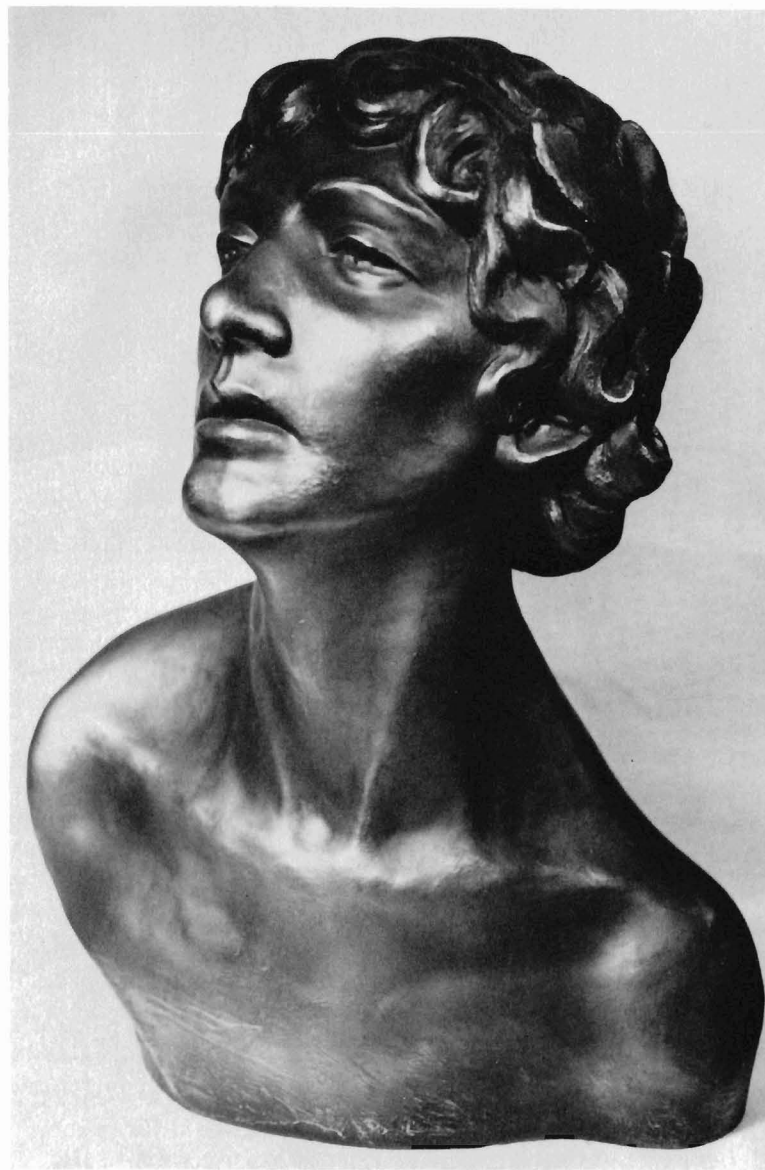
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The Voice of the Negro, IV, 1907

American Art, S. Greene

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ANGEL ISRAFAEL, 1934

Painted plaster, H: 18", W: 13", D: 8"

Collection of The Meta Warrick Fuller Legacy, Inc.

Photographs: Linda Starr Blakeney

Catalog:

MAUDE CUNEY HARE, n.d.
Painted plaster, H: 17", W: 7", D: 9"
Collection of Radcliffe College

SOJOURNER TRUTH, n.d.
Painted plaster
Collection of Robert Fuller

SOLOMON ROLLING A SNOWBALL, ca. 1914
Painted plaster, H: 4", W: 2", D: 3-1/2"
Collection of Robert Fuller

STUDY FOR DANSE MACABRE, n.d.
Painted plaster, H: 4-1/2", W: 3-1/2", D: 2"
Collection of Robert Fuller

BUST OF YOUNG WOMAN'S HEAD, n.d.
Painted plaster, H: 17-1/2", W: 7", D: 8-1/2"
Collection of Robert Fuller

WOMAN AGAINST BACKDROP, n.d.
Painted plaster, H: 10", W: 6-1/4", D: 4"
Collection of Robert Fuller

MADONNA AND CHILD, n.d.
Unpainted plaster, H: 11-1/4", W: 7", D: 6"
Collection of Robert Fuller

MADONNA AND CHILD, n.d.
Painted plaster, H: 13-1/2", W: 8", D: 6"
Collection of Robert Fuller

STORYTIME, 1964
Bronze, H: 11-1/2", W: 8-1/4", D: 7-1/2"
Collection of the Framingham Public Library

EQUAL SUFFRAGE MEDALLION, 1915
Painted plaster, Dia: 8-3/4"
Collection of Miss Dorothy Larned

STUDY FOR SOLOMON C. FULLER MEMORIAL PLAQUE, 1962
Painted plaster Dia: 6"
Collection of Miss Dorothy Larned

CRUCIFIXION, n.d. (after an original of 1963)
Bronze, H: 31-1/2", W: 14", D: 8"
Collection of St. Andrew's Church

THE GOOD SAMARITAN, 1964
Painted plaster, Dia: 12"
Collection of St. Andrew's Church

MADONNA AND CHILD, n.d.
Painted plaster H: 10-1/2", W: 10-1/4", D: 6"
Collection of St. Andrew's Church

WORLD WAR I MEMORIAL TABLET, 1931
Painted plaster, H: 30-1/2", W: 20-1/2", D: 2"
Collection of St. Andrew's Church

DANCING GIRL, exhibited 1914
Painted plaster, H: 7-1/2", W: 4", D: 3"
Collection of Evelyn Gagliardi

THE TALKING SKULL, 1937
Bronze, H: 28", W: 40", D: 15-1/2"
Collection of the Museum of Afro-American History, Boston

MARY TURNER (A SILENT PROTEST AGAINST MOB VIOLENCE), 1919
Painted plaster, H: 15", W: 5-1/4", D: 4-1/2"
Collection of The Museum of Afro-American History, Boston

LITTLE BOY (Solomon Fuller, Jr.), exhibited 1914
Painted plaster, H: 17-1/2", W: 10-1/2", D: 4-1/2"
Collection of Pat West

STUDY OF WOMAN'S HEAD, exhibited 1914
Painted plaster, H: 16-1/2", W: 7", D: 10"
Collection of Pat West

PEACE HALTING THE RUTHLESSNESS OF WAR, 1917
Painted plaster, H: 14", W: 9-1/4", D: 17-1/2"
Collection of Pat West

Meta Fuller's Trunk, n.d.
Wood H: 21-1/2", W: 32-1/4", W: 18-1/2"
Collection of Pat West

BRITTANY PEASANTI, 1902 (original destroyed in 1910)
Painted plaster, H: 7-1/2", W: 5", D: 3"
Collection of The Meta Warrick Fuller Legacy, Inc.

VEILED FUTURE, ca. 1913-1915
Painted plaster, H: 26", W: 8", D: 6"
Collection of The Meta Warrick Fuller Legacy, Inc.

ADORATION (MOTHER AND CHILD STANDING), exhibited in 1914
Painted plaster, H: 8", W: 4", D: 4"
Collection of The Meta Warrick Fuller Legacy, Inc.

WATERBOY I, 1930
Painted plaster, H: 13-1/2", W: 4-1/2", D: 4-1/2"
Collection of The Meta Warrick Fuller Legacy, Inc.

WATERBOY II, 1930
Painted plaster, H: 12-1/2", W: 6", D: 3-1/2"
Collection of The Meta Warrick Fuller Legacy, Inc.

BACCHANTE, 1930
Painted plaster, H: 13", W: 8", D: 3-1/2"
Collection of The Meta Warrick Fuller Legacy, Inc.

BACCHANTE'S HEAD, 1930
Painted plaster, H: 16", W: 4", D: 4"
Collection of The Meta Warrick Fuller Legacy, Inc.

ANGEL ISRAFAEL, 1934
Painted plaster, H: 18", W: 13", D: 8"
Collection of The Meta Warrick Fuller Legacy, Inc.

SILENCE, 1934
Painted plaster, H: 7", W: 4-1/2", D: 5"
Collection of The Meta Warrick Fuller Legacy, Inc.

REPOSE, 1934
 Painted plaster, H: 7", W: 4-1/2", D: 5"
 Collection of The Meta Warrick Fuller Legacy, Inc.

LAZY BONES, ca. 1930
 Painted plaster, H: 7-1/2", W: 4-1/2", D: 5"
 Collection of The Meta Warrick Fuller Legacy, Inc.

THE REFUGEE AGAINST THE WIND, 1964
 Painted plaster, H: 8-1/2", W: 5", D: 2"
 Collection of The Meta Warrick Fuller Legacy, Inc.

VANITY, n.d.
 Painted plaster, H: 12-1/2", W: 5", D: 5-1/2"
 Collection of The Meta Warrick Fuller Legacy, Inc.

DISDAIN, n.d.
 Painted plaster, H: 12-1/2", W: 5", D: 5-1/2"
 Collection of The Meta Warrick Fuller Legacy, Inc.

SCORN, n.d.
 Painted plaster, H: 12-1/2", W: 5", D: 5-1/2"
 Collection of The Meta Warrick Fuller Legacy, Inc.

SEE NO EVIL, HEAR NO EVIL, SPEAK NO EVIL, bookend, n.d.
 Painted plaster, H: 8", W: 4-1/2", D: 5"
 Collection of The Meta Warrick Fuller Legacy, Inc.

MADONNA (plaque), n.d.
 Painted plaster, Dia.: 16"
 Collection of The Meta Warrick Fuller Legacy, Inc.

ROSA MYSTICA, n.d.
 Painted plaster, H: 9", W: 5", D: 4-1/2"
 Collection of The Meta Warrick Fuller Legacy, Inc.

BIRD PRINCESS, n.d.
 Painted plaster, H: 23", W: 7", D: 8"
 Collection of The Meta Warrick Fuller Legacy, Inc.

ISADORA DUNCAN, n.d.
 Painted plaster, H: 9-1/2", W: 5", D: 1-1/2"
 Collection of The Meta Warrick Fuller Legacy, Inc.

JOHN THE BAPTIST, exhibited 1914
 Painted metal, H: 20", W: 9", D: 7"
 Collection of The Meta Warrick Fuller Legacy, Inc.

TWO HEADS FROM THE EMANCIPATION
 PROCLAMATION, 1913
 Painted plaster, H: 10-1/2", W: 8", D: 7" (each)
 Collection of The Meta Warrick Fuller Legacy, Inc.

SOLOMON FULLER (plaque), n.d.
 Painted plaster, Dia.: 4"
 Collection of The Meta Warrick Fuller Legacy, Inc.

WEeping WOMEN (Bookends), n.d.
 Painted plaster, H: 6", W: 4", D: 3" (each)
 Collection of The Meta Warrick Fuller Legacy, Inc.

BEGGAR BOY, n.d.
 Painted plaster, H: 12", W: 8", D: 6"
 Collection of The Meta Warrick Fuller Legacy, Inc.

GRANDMA JONES (Margaret Warren Jones), n.d.
 Painted plaster, H: 7-1/2", W: 7", D: 5"
 Collection of The Meta Warrick Fuller Legacy, Inc.

ETHIOPIA AWAKENING (small version), n.d.
 Painted plaster, H: 13-1/4", W: 3-1/4", D: 3-1/2"
 Collection of The Meta Warrick Fuller Legacy, Inc.

PHILLIS WHEATLEY (plaque), n.d.
 Painted plaster, H: 8", W: 6-1/4"
 Collection of The Meta Warrick Fuller Legacy, Inc.

MAUDE (Maude Cuney Hare), n.d.
 Painted plaster, H: 7-1/4", W: 4", D: 4"
 Collection of The Meta Warrick Fuller Legacy, Inc.

THREE WISE MEN (plaque), n.d.
 Painted plaster, H: 13", W: 15"
 Collection of The Meta Warrick Fuller Legacy, Inc.

HENRY GILBERT, 1928
 Wax bust, H: 17-1/2", W: 9", D: 9"
 Collection of Solomon Fuller

MADONNA OF CONSOLATION, 1961
 Painted plaster, H: 14-1/2", W: 3-3/4", D: 3"
 Stand, H: 23-1/2", W: 6-1/4", D: 6"
 Collection of Solomon Fuller

JASON, n.d.
 Painted plaster, H: 12", W: 7-1/2", D: 8-1/2"
 Collection of Solomon Fuller

JULIAN DANIEL TAYLOR (plaque), ca. 1930
 Painted plaster, Dia: 11-1/2"
 Collection of Solomon Fuller

FREDERICK DOUGLASS (plaque), n.d.
 Painted plaster, H: 14-1/2", W: 10"
 Collection of David Fuller

HARRIET TUBMAN (plaque), n.d.
 Painted plaster, H: 14-1/2", W: 10"
 Collection of David Fuller

TAPESTRY, n.d.
 Painted linen cloth, H: 100", W: 94"
 Collection of Framingham Historical Society and Framingham Women's Club

MOTHER AND CHILD, 1914-1920
 Bronze, H: 5-1/2",
 Collection of Danforth Museum of Art

MOTHER AND CHILD, 1914-1920
 Bronze, H: 5-1/2",
 Collection of Danforth Museum of Art



123 Union Avenue, Framingham, Massachusetts 01701