

FELLOWSHIPS

December 10, 1946

Dear Mr. Barthe: Thank you for the note about Mr. Artis. He applied last year, but the art jury did not recommend him for an award on the basis of the very few pieces of material which he sent to Budworth Gallery, where the jurying was held. This year I expect to have a different jury, and if you are in touch with Mr. Artis I would appreciate it if you would urge him to make a re-application and to plan to send a somewhat more comprehensive selection of exhibit. The jury will probably meet in Chicago this year in the latter part of March. In the meantime, I have sent Mr. Artis a set of application blanks and suggested that he reapply.

We have also sent blanks to Miss Lemon and to Mr. Rhoden. I am very grateful to you for the suggestion of these young people.

Sincerely yours,

WCH:en

WILLIAM C. HAYGOOD

Mr. Richmond Barthe  
285 - 8th Avenue  
New York 1, New York

FISK  
UNIVERSITY

WCH	12/10	WCH	12/10

285 - 8th Ave. <sup>10</sup> ~~11~~ <sup>12</sup> ~~13~~ <sup>14</sup> ~~15~~ <sup>16</sup> ~~17~~ <sup>18</sup> ~~19~~ <sup>20</sup> ~~21~~ <sup>22</sup> ~~23~~ <sup>24</sup> ~~25~~ <sup>26</sup> ~~27~~ <sup>28</sup> ~~29~~ <sup>30</sup> ~~31~~ <sup>32</sup> ~~33~~ <sup>34</sup> ~~35~~ <sup>36</sup> ~~37~~ <sup>38</sup> ~~39~~ <sup>40</sup> ~~41~~ <sup>42</sup> ~~43~~ <sup>44</sup> ~~45~~ <sup>46</sup> ~~47~~ <sup>48</sup> ~~49~~ <sup>50</sup> ~~51~~ <sup>52</sup> ~~53~~ <sup>54</sup> ~~55~~ <sup>56</sup> ~~57~~ <sup>58</sup> ~~59~~ <sup>60</sup> ~~61~~ <sup>62</sup> ~~63~~ <sup>64</sup> ~~65~~ <sup>66</sup> ~~67~~ <sup>68</sup> ~~69~~ <sup>70</sup> ~~71~~ <sup>72</sup> ~~73~~ <sup>74</sup> ~~75~~ <sup>76</sup> ~~77~~ <sup>78</sup> ~~79~~ <sup>80</sup> ~~81~~ <sup>82</sup> ~~83~~ <sup>84</sup> ~~85~~ <sup>86</sup> ~~87~~ <sup>88</sup> ~~89~~ <sup>90</sup> ~~91~~ <sup>92</sup> ~~93~~ <sup>94</sup> ~~95~~ <sup>96</sup> ~~97~~ <sup>98</sup> ~~99~~ <sup>100</sup>

New York, N. Y.  
Dec. 8th 1946

FELLOWSHIPS

Dear Mrs. Haygood:

Since writing you a couple of days ago, I discovered that William Artis who has been doing some very fine work in sculpture and ceramics, has not had a Rosenwald fellowship. I thought surely he had already been given one.

Mr. Artis is now doing some work up at the New York State School of Ceramics, Alfred, New York.

I thought you would like to have this brought to your attention. I think he is a very fine artist and truly deserving of recognition from the Rosenwald Fund.

Sincerely,

Richmond Barthe

July  
285-8<sup>th</sup> Ave. May 1  
New York 1, N.Y.  
Dec. 6-1946

Dear Mrs. Haygood:

FELLOWSHIPS

Thanks so much for your letter of November 13<sup>th</sup>: would have answered sooner, but have been out of town.

I would appreciate very much if you would send application blanks to

Miss Inez Lemon, 251 Greene Ave., Brooklyn, N.Y. (music) and John Rhoden, 285 Eighth Ave., New York 1, N.Y. (my protegee in sculpture).

I'm enclosing some material for your files.

Sincerely yours,  
Richmond Barthé

P.S. My best regards to Mrs. Embree.

WCH	12/9	WCH	12/10

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UNIVERSITY

285 - 8th Ave.  
N.Y.C. 1

*came in  
without anything else  
possibly in answer to  
our card*

RICHMOND BARTHÉ

# FELLOWSHIPS

**Born:** Bay St. Louis, Miss., January 28, 1901; Son of Richmond Barthé and Marie Clementine (Roboteau) Barthé

**Education.** St. Rose de Lima Parochial School, Valena Jones High School, Bay St. Louis, Miss.; Chicago Art Institute; Art Student's League; privately under Charles Schroeder; Honorary Master of Arts Degree, Xavier University, New Orleans, La., 1934.

Began career as painter in 1924, changed to sculpture in 1928.

Was awarded two Julius Rosenwald fellowships and two Guggenheimer fellowships in 1940, 1941.

First show in Chicago, 1930. Has exhibited in most leading museums.

Represented in collections of Whitney Museum of American Art; Hackley Museum, Oberlin College; Pennsylvania Academy of Fine Arts; Virginia Museum of Fine Arts, Richmond, Va.; Metropolitan Museum.

Collections in Austria, Germany, France, England, Africa, India, Canada, Virgin Islands.

Brisbane Memorial, 5th. Avenue, New York, N. Y.; 80-Foot Frieze, Kingsboro Housing Project, Brooklyn, N. Y.; Eagle for doorway, Social Security Board Building, Washington, D. C.

At present working on: Memorial figure of Monsignor White, Catholic Church, Newark, N. J.; James Welden Johnson Memorial, Central Park, New York, N. Y.

### Exhibitions:

- Whitney Museum of American Art, 1933, 1934, 1935, 1936, 1940, 1942, 1944
- Harmon Foundation, 1929, 1931, 1933
- Century of Progress, Chicago, Ill., 1933, 1934
- Salons of America, Radio City, N. Y., 1934
- Harmon-College Art Travelling Exhibition, 1934, 1935
- Renaissance Society of University of Chicago, 1936
- University of Minnesota, 1936
- Texas Centennial, Dallas, Tex., 1936
- Dillard University, New Orleans, La., 1937
- Howard University, Washington, D. C., 1937
- Chicago Art League, 1928
- Chicago Woman's Club, 1928
- Fisk University, Nashville, Tenn., 1929
- New School of Social Research, New York, N. Y., 1934
- Brooklyn Museum, 1935
- Corcoran Galleries, Washington, D. C., 1936
- Treasury Art Project Exhibition, Whitney Museum, 1936
- Dance International, Rockefeller Center, 1937
- Pennsylvania Academy of Fine Arts, 1938, 1940, 1941, 1942, 1943, 1944
- New York Public Library, 1943
- Brown University, Providence, R. I., 1942



Exhibitions (continued)

Carnegie Institute, 1938, 1941  
Arden Galleries, New York, N. Y., 1940, 1941  
Baltimore Museum, 1939, 1944  
Sculptor's Guild Outdoor Exhibition, 1939, 1941, 1942, 1944  
New York World's Fair, 1939, 1940  
Harlem Art Galleries, 1939  
Harlem Art Center, 1940  
Ferargil Galleries, New York, N. Y., 1940  
Negro Exposition, Detroit, Mich., 1940  
Negro Exposition, Chicago, Ill., 1940  
New Jersey State Museum, 1935  
Philadelphia Museum, 1940  
The Clay Club, New York, N. Y., 1940, 1941, 1942  
Sculptor's Guild Travelling Exhibition, 1941  
Fellowship House, New York, N. Y., 1940  
Bronx House, New York, N. Y., 1940  
American-British Art Center, 1941, 1944  
Parsinger's, New York, N. Y., 1941  
Newark Public Library, Newark, N. J., 1941, 1942  
South Side Art Center, Chicago, Ill., 1941  
Regal Theatre, Chicago, Ill., 1930  
Downtown Gallery, New York, N. Y., 1942  
Metropolitan Museum, 1942  
Fort Huachuca, Arizona, 1943  
The Barnett Art Gallery, Washington, D. C., 1943  
Art Institute of Chicago, 1941, 1943  
Institute of Modern Art, Boston, Mass., 1943  
Smith College Museum of Art, 1943  
Wellesley College, 1944  
Dayton Art Institute, 1944  
Wildenstein Galleries, 1944  
Grand Central Art Galleries, New York, N. Y., 1944  
American-British Goodwill Exhibition, 1944  
Arts and Sciences for Roosevelt Exhibition, 1944  
Albany Institute of History of Art, 1944  
Nebraska Art Association, 1942, 1943  
University of Wisconsin, 1931, 1943  
Rankin Art Galleries, Washington, D. C., 1944  
International Print Society, New York, N. Y., 1944

One-Man Shows:

Women's City Club, Chicago, Ill., 1930  
Rankin Art Galleries, Washington, D. C., 1931  
University of Wisconsin, Madison, Wis., 1931  
Caz-Delbo Galleries, New York, N. Y., 1931, 1933  
Arden Galleries, New York, N. Y., 1939  
DePorres Interracial Center, New York, N. Y., 1941  
South Side Art Center, Chicago, Ill., 1942

SCHOLARSHIP

May 16, 1933

Millie: Do you want to put this address  
for Richmond Barthe in his scholar-  
ship folder so we'll have it for future use.

236 West 14th St.  
New York City

VH

MAY 17 1933

MAY 17 1933

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UNIVERSITY

SCHOLARSHIP

Woman's City Club  
of Chicago

6 North Michigan Avenue  
Office of the President

RE	27	ms	7/7
June 26, 1930.			

My dear Mr. Embree,

I have just been talking with Mr. Arthur about Pichmond Barthe. I think that you have some information about him.

May I just state the case as I see it and as briefly as I can for your convenience?

Mr. Barthe' seems to me to have remarkable ability. His understanding of personality gives life and vitality to his work, coupled with beauty of line, strength, movement.

It has charm of manner and spirit but also determination and a desire to stand on his own feet and win his way both artistically and financially.

To Davidson, the sculptor, advised Barthe' not to study technique now but to get into a studio of his own (or be in some favorable place) and work freely. I understand that Mr. Taft agreed in this opinion.

It has been generous of Dr. and Mrs. Thompson to give Barthe' a home, but he feels now that he is a parasite, that he must earn his own "room and board." It also feels the need of an inspirational place in which

Woman's City Club  
of Chicago

6 ~~North~~ North Michigan Avenue  
Office of the President

to work, easily reached by those  
who might view his work and give  
time commissions.

Mr. Arthur mentioned the criticism  
that might be made that he would divide  
his time between painting and sculpture  
and lose out on both. I think it is  
true to say that he has been  
drawing (as I understand it, he is  
not a painter) only as a source of  
income and only on commission  
to enable time to work on his sculpture.

He is to live with a friend's mother  
in Grand Rapids during July and

in quest to receive good food and try  
to gain greater strength. He has  
refused to take money, <sup>from anyone</sup> except for  
necessities - has walked because he  
had no money for car fare, etc. I  
learned this from Mr. Breckenridge.

For an expert opinion as to his  
ability, perhaps you would like to  
consult his teachers at the Art  
Institute, Mr. Schroeder.

For an estimated price of a studio,  
the market price of the cheapest  
studios where artists support them-  
selves, could be obtained by consulting  
the endowed Tree Studio, N. 13th St.  
They would not admit Barthe. I  
am told. But their price would be

Woman's City Club  
of Chicago

360 North Michigan Avenue

Office of the President

an estimate of the cheapest market price.

Barth's has lived with the Thompsons since sometime last fall, I think — he is to be in Grand Rapids during the summer. His great need is a studio and money to cover cost of materials. He thinks that he can earn enough thru commissions to support himself. He wishes to work hard for a year or so here and then go to Paris if possible.

If I can answer any other  
questions, I shall be glad to do so.

And may I hear from you  
after you and Mrs. Arthur have  
considered this and have talked  
with Mr. Barthé?

Yours sincerely,

Givan P. Moore

Mrs. Fred Atkins Moore  
166 N. Humphrey Ave  
Oak Park, Ill.

Enc. 1978

# SCHOLARSHIP

November 27, 1931

Dear Mr. Moe: I was sorry not to get a sight of you again last week, but this and that in your busy city kept coming up.

I am writing to ask if you could give us a little advice on one of our fellows who is asking for a further grant. The man is Richmond Barthe, a sculptor whom we have enabled to work at his profession and to study in New York during the year which ends December 31. He is asking for a further grant partly, I think, because he knows perfectly well that he cannot make a living in art at this time, and because his advisers want to develop further his technique. I enclose a letter from Arthur Lee because it states Barthe's case with respect to this Fund and because of its reference to possible future help from the Guggenheim Foundation. I am also enclosing a brief summary of Barthe's accomplishments, promise, and present work.

I am stupefied by this appeal. There is perfectly good precedent for the officers to act upon such cases between meetings of the committee. It is not lack of authority but lack of knowledge of what to do that bothers me. I wonder if you would bring your mind to bear upon the problem. Maybe you already know something of Barthe, or perhaps you would be willing to look into his case a little at first hand since he is now in New York. Then if it is not asking too much I wish you would tell me what we ought to do.

Very truly yours,

ERE:MLU

EDWIN R. EMBREE

Mr. Henry Allen Moe  
Guggenheim Foundation  
551 Fifth Avenue  
New York City

**FISK**  
UNIVERSITY

SCHOLARSHIP

Richmond Barthe is 30 years old. He was born and went through high school in Bay St. Louis, Mississippi. After four years at the Art Institute in Chicago, he gave up class room work and went to Harlem to devote his time to working out his problems himself. His work attracted the attention of Jo Davidson, a sculptor who gave him valuable criticism. Mr. Barthe is studying now with Arthur Lee of the Art Students League, New York. Mr. Barthe's studio address is 36 East 29th Street, New York.

MLU

**FISK**  
UNIVERSITY

June 6/7  
9211-

Announcing  
An Exhibition of  
Portraits and Sculpture

By

Richmond Barthé

from June 7 to 21, 1930

at

The Woman's City Club

Tower Building

Number 6 No. Michigan

Chicago

## *Patrons and Patronesses*

MISS ZONIA BABER

MISS ALICE BOYNTON

MR. FRANK P. BRECKINRIDGE

MR. AND MRS. SCOTT CUNNINGHAM

MRS. C. GROVERMAN ELLIS

MR. AND MRS. PHILIP MAHER

MISS MARY MCDOWELL

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MISS FLORENCE NOYES

MR. AND MRS. WALTER PAEPCKE

MR. AND MRS. BERNARD ROGERS

MRS. IRWIN ROSENFELS

DR. AND MRS. MARTIN SCHÜTZE

DR. AND MRS. C. M. THOMPSON

## SCULPTURE

1. Jubilee Singer
2. Tortured Negro  
*(Impression of Mob Victim in the South)*
3. Head of Tortured Negro
4. Head
5. Mask
6. Mask
7. Mask
8. West Indian Girl
9. Devil'd Crab Man  
*(From "Porgy")*
10. Blackberry Woman  
*(New Orleans, La.)*
11. The Breakaway  
*(Harlem Cabaret Entertainer)*
12. Drum Major
13. Boy with a Broom  
*(Harlem Bootblack)*
14. Rev. J. C. Austin (loaned)
15. Alain LeRoy Locke
16. Comedian
17. West Indian Venus
18. A'Lelia Walker
19. Mulattress  
*(New Orleans)*
39. West Indian Girl

40. Black Narcissus  
*(Bronze Study of Young Harlem Singer)*
20. Nancy Ellis (loaned)
21. Jane Ellis (loaned)
22. Gordon Ellis (loaned)
23. Leonard Ellis (loaned)
24. Toussaint L'Ouverture

## PORTRAITS

25. Mrs. Scott Cunningham (loaned)
26. Dr. Thornwald Lyngholm
27. Mrs. James A. Barr (loaned)
28. Giovanni Rosmimi
29. Master John Harris (loaned)
30. Mrs. C. M. Thompson (loaned)

## STUDIES

31. Charlie  
*(An Invalid Poet)*
32. College Lad
33. Wilbur  
*(Harlem Type)*
34. Oswald  
*(Young Singer)*
35. Philosopher
36. Myself
37. A'Lelia
38. My Mother

*For purchase of pieces or portrait commissions, Mr. Barthé may be reached through Mr. Frank P. Breckinridge, The Tavern, 333 N. Michigan Blvd.*

SCHOLARSHIP  
0-7 Negro Artists

## Richmond Barthé

Mr. Richmond Barthé, a young Negro artist, was born in Bay St. Louis, Mississippi, just outside of New Orleans. His drawing attracted the attention of a Catholic priest, who helped him get some schooling and told him about the Chicago Art Institute. Following this advice Mr. Barthé came to Chicago and worked as a bus boy at the Gourmet Restaurant while attending classes. After several years, on the suggestion of a teacher, he gave up the classroom work and went to Harlem to devote his time to working out his problems for himself. His work in New York attracted the attention of the sculptor, Jo Davidson, who gave him valuable criticism.

While pictures of Mr. Barthé's work have appeared in various magazines from time to time and separate pieces in different exhibits, this is the first time his work has been collected in one showing.



32

Courtesy of the Artist

*College Lad*

BARTHE  
1929  
Richmond Barthe

# Mission Fields at Home

PUBLISHED BY  
THE SISTERS OF THE BLESSED SACRAMENT  
CORNWELLS HEIGHTS, PENNA.

VOL. III. No. 12

SEPTEMBER, 1931

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## Manito

*IN* the frowning cliff, that high  
Glooms above the passing eye,  
Casting special shadows tall  
Over lower rock and wall;  
In its morn and sunset glow  
I behold a Manito.

*BY* the lake or river lone,  
In the humble, fretted stone,  
Water sculptured and by chance  
Cast along the waves expanse;  
In its morn and sunset glow,  
I behold a Manito.

*IN* whatever's dark or new,  
And my senses cannot view,  
Complex work, appearance strange,  
Arts advance, or nature's change—  
Fearful e'er of hurt or woe,  
I behold a Manito.

*IN* the motions of the sky,  
Where the angry lightnings fly,  
And the thunder dread and dire,  
Lifts his mighty voice in fire—  
Awed with fear of sudden woe,  
I behold a Manito.

*SPIRIT* of the fields above  
Thee I fear and thee I love,  
Whether joy betide or woe,  
Thee, I worship, Manito.

RICHMOND BARTHE

**Born** Bay St. Louis, Miss., January 28, 1901; Son of Richmond Barthe and Marie Clementine (Roboteau) Barthe

**Education** -St. Rose de Lima Parochial School, Valena Jones High School, Bay St. Louis, Miss.; Chicago Art Institute; Art Student's League; privately under Charles Schroeder.  
-Honorary Master of Arts Degree, Xavier University, New Orleans, La., 1934.

*Member of Audubon Artists and National Sculpture Society*

**Awards** -Was awarded two Julius Rosenwald fellowships and two Guggenheimer fellowships in 1940, 1941.  
-Citation and Award from the American Academy of Arts and Letters and the National Academy of Arts and Letters, 1945.  
-Audubon Artists Gold Medal of Honor, 1945.  
-James J. Hoey Award for Inter-racial Justice, 1945.

Began career as painter in 1924. Changed to sculpture in 1928.

First show in Chicago, 1930. Has exhibited in most leading museums.

Represented in collections of Whitney Museum of American Art; Hackley Museum, Oberlin College; Pennsylvania Academy of Fine Arts; Virginia Museum of Fine Arts, Richmond, Va.; Metropolitan Museum. Also in collections in Austria, Germany, France, England, Africa, India, Canada, Virgin Islands. *Atlanta University*

**Commissions** Brisbane Memorial, Fifth Avenue, New York, N. Y.; 80-Foot Frieze, Kingsboro Housing Project, Brooklyn, N. Y.; Eagle for doorway, Social Security Building, Washington, D. C.; Booker T. Washington bust for Hall of Fame, New York University, New York, N. Y.

At present working on memorial figure of Monsignor White, Catholic Church, Newark, N. J.; James Welden Johnson Memorial, Central Park, New York, N. Y.

**Exhibitions**

Albany Institute of History of Art, Albany, N. Y., 1944, 1945  
American-British Art Center, 1941, 1944  
American-British Goodwill Exhibition, 1944  
Arden Galleries, New York, N. Y., 1940, 1941  
Art Alliance, Philadelphia, Pa., 1946  
Art Institute of Chicago, Chicago, Ill., 1941, 1943  
Arts and Sciences for Roosevelt Exhibition, 1944  
Atlanta University, Atlanta, Ga., 1945, 1946  
Audubon Artists, New York, N. Y., 1945  
Baltimore Museum, Baltimore, Md., 1939, 1944  
Barnett Art Gallery, Washington, D. C., 1943  
Bronx House, New York, N. Y., 1940  
Brooklyn Museum, Brooklyn, N. Y., 1935, 1945  
Brooklyn Public Library, Brooklyn, N. Y., 1946  
Brown University, Providence, R. I., 1942  
Carnegie Institute, Pittsburgh, Pa., 1938, 1941  
Century of Progress, Chicago, Ill., 1933, 1934  
Chicago Art League, Chicago, Ill., 1928  
Chicago Women's Club, Chicago, Ill., 1928  
Clay Club, New York, N. Y., 1940, 1941, 1942, 1946  
Corcoran Galleries, Washington, D. C., 1936

Exhibitions (continued)

Dance International, Rockefeller Center, New York, N. Y., 1937  
Dayton Art Institute, Dayton, O., 1944  
Dillard University, New Orleans, La., 1937  
Downtown Gallery, New York, N. Y., 1942, 1941  
Fellowship House, New York, N. Y., 1940  
Ferargil Galleries, New York, N. Y., 1940  
Fisk University, Nashville, Tenn., 1929  
Fort Huachuca, Arizona, 1943  
G Place Gallery, Washington, D. C., 1944  
Grand Central Art Galleries, New York, N. Y., 1944, 1946  
Gump's, San Francisco, Calif., 1935  
Hampton Institute, Hampton, Va., 1944  
Harlem Art Galleries, New York, N. Y., 1939  
Harlem Art Center, New York, N. Y., 1940  
Harmon College Art Travelling Exhibition, 1934, 1935  
Harmon Foundation, New York, N. Y., 1929, 1931, 1933  
Howard University, Washington, D. C., 1937  
Institute of Modern Art, Boston, Mass., 1943  
International Print Society, New York, N. Y., 1944  
Metropolitan Museum, New York, N. Y., 1942  
Montclair Museum, Montclair, N. J., 1946  
Nebraska Art Association, 1942, 1943  
Negro Exposition, Chicago, Ill., 1940  
Negro Exposition, Detroit, Mich., 1940  
Newark Museum, Newark, N. J., 1944  
Newark Public Library, Newark, N. J., 1941, 1942  
New Jersey State Museum, Trenton, N. J., 1935  
New School of Social Research, New York, N. Y., 1934  
New York City Department of Welfare, 1946  
New York Public Library, 1943  
New York World's Fair, 1939, 1940  
Parsinger's, New York, N. Y., 1941  
Pennsylvania Academy of Fine Arts, 1938, 1940, 1941, 1942, 1943, 1944, 1945, 1946  
Philadelphia Museum, Philadelphia, Pa., 1940  
Powell House, New York, N. Y., 1945  
Renaissance Society of University of Chicago, 1936  
Regal Theatre, Chicago, Ill., 1930  
Rankin Art Galleries, Washington, D. C., 1944  
Roko Gallery, 1946  
Sak's, New York, N. Y., 1946  
Salamagundi Club, New York, N. Y., 1946  
Salons of America, Radio City, N. Y., 1934  
Salvation Army Canteen, New York, N. Y., 1946  
Sayville Playhouse, Long Island, N. Y., 1945  
Sculptor's Guild Outdoor Exhibition, 1939, 1941, 1942, 1944  
Sculptor's Guild Travelling Exhibition, 1941  
Smith College Museum of Art, Northampton, Mass., 1943  
South Side Art Center, Chicago, Ill., 1941  
Syracuse University, Syracuse, N. Y., 1945  
Tepper's Department Store, Newark, N. J., 1945  
Texas Centennial, Dallas, Texas, 1936  
Treasury Department Art Project Exhibition, Whitney Museum, New York, N. Y., 1936  
University of Minnesota, Minneapolis, Minn., 1936  
University of Wisconsin, Madison, Wis., 1931, 1943  
Vanderbilt Gallery, 1944  
Wellesley College, Wellesley, Mass., 1944  
Wildenstein Galleries, New York, N. Y., 1944  
Whitney Museum of American Art, New York, N. Y., 1933, 1934, 1935, 1936, 1940, 1942, 1944  
Zanesville Museum, Zanesville, Ohio, 1945

One-Man Shows

Women's City Club, Chicago, Ill., 1930  
Rankin Art Galleries, Washington, D. C., 1931  
University of Wisconsin, Madison, Wis., 1931  
Caz-Delbo Galleries, New York, N. Y., 1931, 1933  
Arden Galleries, New York, N. Y., 1939  
DePorres Interracial Center, New York, N. Y., 1941  
South Side Art Center, Chicago, Ill., 1942  
International Print Society, New York, N. Y., 1945

write here about Barthe

9 Mac dougal Alley

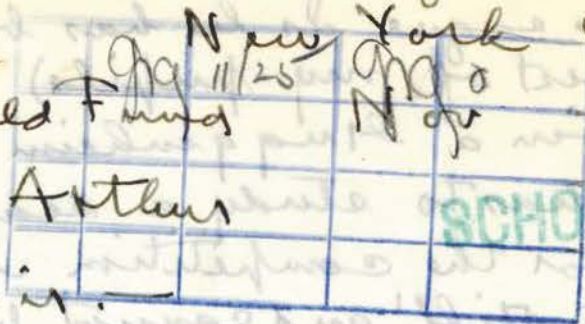
New York City

Julius Rosenwald Fund

Mr George Arthur

SCHOLARCHIB

Dear Sir



I would have answered you immediately, but I wanted to have a talk with Mr Richmond Barthe first to ascertain whether he intended staying in my sculpture class at the Art Students League until the end of May 1932

This I can assure you he intends doing.

It was I who advised Mr Barthe to join some sculpture class; when I saw the drawings and attempts at sculpture of this gifted young colored man. There can be no question of his talent from the very fine drawings he has made; and already in my class he is distinguishing himself in modelling in clay.

As he told me he wanted to do sculpture above everything else; and as his attempts at statues lacked the skill his drawings of heads had, I advised him to go to school and model nude figures in clay as the cheapest and best way to acquire the same skill he had in drawing.

He followed my advice and this it seems had led to a misunderstanding.

copy to Mr Mac 11/30/31



Now as to his future in sculpture - if he studies at the League as he has been (he is already one of the best of my pupils) I predict he can and will win a Guggenheim fellowship on his merits but he has to study a season or two at sculpture first; for the competition in the Guggenheim fellowships is 'pretty stiff' and cannot be won in a walk unless a student is very well prepared.

And when he is ready for that, I will recommend him as heartily, <sup>as I do now</sup> and I hope as successfully as I have three fellowship winners in sculpture two of them had renewals in Guggenheim awards.

Now I who have a Chinaman's name may not register with your Julius Rosenwald Fund which I was equally ignorant of: - but I am featured in the Encyclopedia Britannica...

I am in four museums: the Metropolitan in N.Y. Whitney Museum of American Art, Brooklyn Museum and Richmond Va.: and for you best to see - for I dislike citing authority: I am now showing in your Chicago Art Institute a life size man in bronze "Rhythm" "To the Glory that was Wee" and a fat lady a meter high. I call "Great Fortune"

Go and see those and then you can see by what authority I recommend Mr Richmond Barthe.

Hoping you will do all you can for him I am always

Yours Sincerely

Arthur Lee.

# SCHOLARSHIP

November 11, 1931

My dear Mr. Lee: Mr. Richmond Barthe, a young colored man, under a grant from the Julius Rosenwald Fund, has written asking for an additional grant which will enable him to continue his study of sculpture under your direction at the Art Students League, New York City. The President of the Fund, Edwin R. Embree, is not quite sure that he should recommend an additional grant for Mr. Barthe to the Fellowship Award Committee unless Mr. Barthe is in need of the training you are now giving him to make him especially capable in his particular field.

The Fund has already made two grants to Mr. Barthe and the Committee on Fellowship Awards would need some rather definite convictions that Mr. Barthe should stay on in New York in training for another six months. When the first award was being considered, Mr. Barthe's teachers at the Art Institute of Chicago stated that what he needed was time in which to develop his native ability without further direction of teachers. They recommended that he be allowed to open up a studio and to work on models. While he was doing this he would need an income, they said, in order to keep financial worries out of his mind. After almost a year's work in New York he now find that he has re-entered school. As this arrangement was not in the original agreement, I am sure the Committee will be at a considerable loss to understand the situation, especially the request for an additional sum with which to continue his work in the Art Students League.


The Fund cannot continue indefinitely to support Mr. Barthe and we feel that we should ask you to give us your frank opinion concerning the work Mr. Barthe has been doing since he has been in New York and also just what you believe his possibilities are in the field of sculpture. We are quite sure that you will be frank with us, not only in the interest of Mr. Barthe's future, but also in the interest of creative ability or the lack of it, as you have found it in Mr. Barthe's work. When we have received your answer we shall know whether or not to present Mr. Barthe's last appeal to the committee in charge of fellowship awards.

Very truly yours,

GEORGE R. ARTHUR

GRA:VH

Mr. Arthur Lee  
Art Students League  
New York, New York

  
FISK  
UNIVERSITY

SCHOLARSHIP

Mr. Rosenwald Notes

Mr. Arthur and I have been looking carefully into the work and needs of Richard Barté. Mr. Arthur has known him for a long time. As you probably know Mr. & Mrs. Thompson have befriended Barté and are ready to continue to do so. Mr. Arthur thinks more money is not his present need but better direction and "discipline". This we are trying to bring about - and we stand ready to help with a small grant if & when this seems wise.

UNIVERSITY

# NEGRO'S EXHIBIT OF WORKS IN ART STIRS INTEREST

## Richmond Barthe's Career Reads Like a Fairy Tale.

BY MARGUERITE B. WILLIAMS.

A good deal of interest attaches to the exhibition of Richmond Barthe, the young Negro artist, at the Woman's City club until June 21. It all reads like a fairy story, how the young Negro was first given his chance to come to Chicago to study by a priest in New Orleans, how he was discovered by Frank Breckinridge working as a bus boy at the Petit Gourmet, and how after two years in Harlem returns with so many beautiful bronzes and portrait drawings.

Relieved of handicaps and apparently left considerable liberty by his patron, Mr. Barthe, like almost any artist in similar circumstances, has pushed ahead in a remarkable way. Harlem was his Paris. There he found not only his material but the stimulating friendship of the Negro intellectuals.

Not at all the philosopher that would delve down into the psychological overtones of the Negro race as Archibald Motley does, the gayer spirit of Barthe seems more tuned to catching the passing moments of Negro life. Though he shows a sense of the tragic in his "Tortured Negro" and many of his portraits of Negroes have a strong melancholic note, he turns naturally to those more buoyant moments of Negro life, as in the Harlem bootblack strumming on a broom, the drum major, the breakaway of the cabaret, the comedian and the Blackberry woman. Such themes as these one fancies the Negro's innate rhythm and carefree mood fit him to record better than most white artists.

But Negro types have also interested Mr. Barthe in both his sculpture and his drawings. While his bust of Alain Locke is particularly sensitive as a character interpretation, I think he shows on the whole more surety of touch and artistic quality in his sepla and sanguine drawings than in his sculpture. There is individuality, a decorative sense and a certain professional air in these portrait drawings which should make Mr. Barthe much sought after.

EXTRACT FROM MR. ARTHUR'S INTERVIEW BOOK

*gra*

SCHOLARSHIP

September 12th - Friday

*P*

Charles Thompson, Mr. Barthé; sculptor, ERE, and GRA discussed plans for helping Barthé to establish himself in a studio. It was agreed that the Fund would help Barthé to the extent of from seventy to eighty dollars a month for one year to pay rent for the studio; and that the Fund might consider some additional amount to tide him over in the matter of food, clothing, etc. while securing commissions. It was further agreed that Dr. Thompson would initiate a musicale where some interested friends might, through payment of a fee, assist Mr. Barthé to furnish his studio; Mr. Barthé to make up a number of figurines to be given to the guests as tokens of his appreciation for their support. The Fund agreed to pay the expenses of the materials for these figurines.

*Dr  
Chas. Thompson*

*W.R.D. here to  
after the  
GRA met*

*Over 8444  
4703 So. Perry*

JULIUS ROSENWALD FUND  
4901 Ellis Avenue  
Chicago, Illinois

The Julius Rosenwald Fund is making a review of the Negro fellowships which it has granted during the past seven years. Since an appraisal of our activity thus far in this field will naturally have some effect on future policy, it is requested that all persons who have received fellowship grants from the Fund cooperate by filling in carefully the brief information asked for on the following blank and returning the information promptly to the Fund.

**SCHOLARSHIP**

Name Richmond Barthe'

Position at time grant was made Had had no technical training in sculpture

Specific purpose of the fellowship study To acquire technical train in sculpture.

Subject studied under the fellowship (or special work accomplished) Sculpture

Institution at which fellowship study was carried on (or, if no specific institution was attended, state nature and place of the work carried out under the grant)  
Art Students' League, New York City, N.Y.

Present position or occupation Have free-lance studio.

Your opinion of benefits received from the fellowship Receiving the fellowship enabled me to rent a studio in New York, and to study at the art students' League in the mornings - afternoons, I worked in the studio with models. For eighteen months I was able to carry out this program with out being bothered about money for

Other reports or comments may be written on the back of this sheet

tuition, models, materials, casting, rent, food or any other expenses necessary to my work. In that time - my work improved greatly. (I had my first one-man show in New York.) The critics liked my work and I was later invited to exhibit at the Whitney Museum of American Art. This museum has since bought three pieces of my work for their permanent collection. I'm exhibiting there again January 14<sup>th</sup> 1936.

(In October 1933 my work was selected for the opening show of the maison Francaise in Rockefeller Center.

I have also pieces in - Germany, Africa, Canada, Rumania, Austria and The Virgin Islands.)

was awarded honorary master of arts degree by Xavier University in New Orleans, La. June 1934

A short biography has been included in the American Art annual since 1932. Also in Who's Who in American Art. for 1935.

I feel that I owe a great deal to the receiving of the fellowship.

Sincerely,

Richmond Barthé

  
FISK  
UNIVERSITY

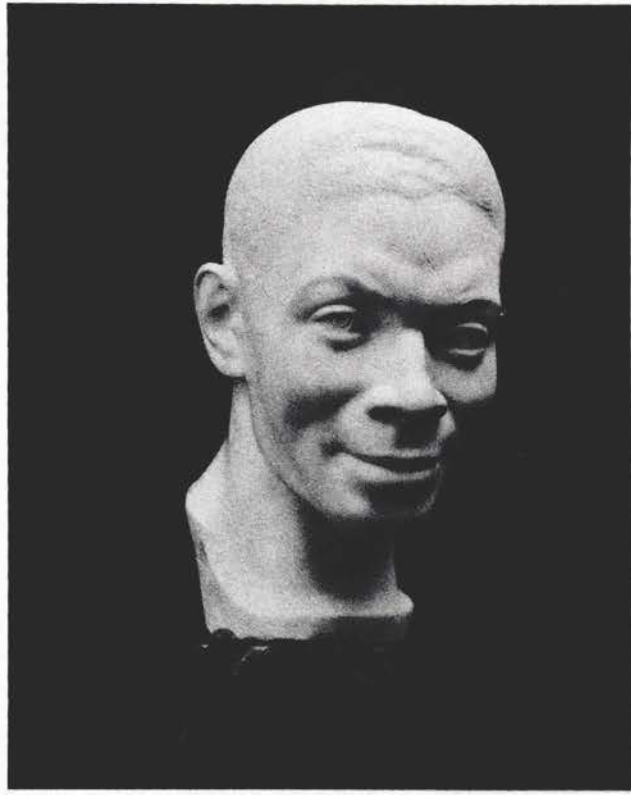
FELLOWSHIPS

Barthe, R

Acts Quarterly

3/39





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# SCHOLARSHIP

January 6, 1932

My dear Mr. Barthe: Your letter of December twentieth to Edwin R. Embree, President of the Julius Rosenwald Fund, has been given to me to answer.

In a conference with Mr. Embree, it was decided that the Julius Rosenwald Fund would grant you an additional award of \$750, to be paid beginning the first of February at the rate of \$150 a month up to and including the month of June, 1932. Mr. Embree has asked me to write you that whereas the Fund is sympathetic with the financial situation in which you find yourself and to the very good record you have made in New York City, it also wishes to state that this will have to be the last award to be given you.

I am enclosing a clipping from the Chicago Daily News. You have no doubt received one already.

I beg to remain

With best wishes for the New Year,

Very truly yours,

GRA:VH

Mr. Richmond Barthe  
36 East 29th Street  
New York, New York

Enc. 1

GEORGE R. ARTHUR

**FISK**  
UNIVERSITY

DE - DE

SCHOLARSHIP

December 10, 1930

Dear Mr. Barthe: I have the pleasure to advise that you have been awarded a Julius Rosenwald Fund fellowship in the field of art. As you no doubt know, these fellowships are offered to a selected number of Negroes who show promise of leadership, or whose accomplishment is outstanding.

As the president of the Fund I have been authorized to grant you the sum of \$1200 to be paid to you at the rate of \$200 a month for six months beginning December 1, 1930. This sum is to aid you in establishing yourself in a studio where your talents as a sculptor may find an outlet heretofore denied you.

We hope that by this effort you may be able to form contacts that will not only increase your inspiration, but that will also be a means of furnishing you with the necessary financial returns for future success. I cannot, of course, commit the Rosenwald Fund beyond this allotment.

Sincerely yours,

*Edwin R. Embree*

ERE:R\*P

Mr. Richmond Barthe,  
~~1528 K. Street, N. W.,~~  
c/o Professor Alam Locke,  
Washington, D. C.

FISK  
UNIVERSITY

Chicago Sun  
11/29/42

## Barthe Shows Work at Art Center

### Exhibit of Negro Art on South Side Proves Stimulating

By Dorothy Odenheimer

The South Side Community Art Center will celebrate its second birthday on Dec. 15. No other art organization in Chicago has won so many friends or influenced so many persons in so short a time. The Center deserves the enthusiastic support of all of us who believe that art has a place in daily life and that the Negro artist has something to say which deserves a hearing. Like all other creative persons, the Negro artist needs the

must realize that it possesses a number of outstanding painters and sculptors whose work is proof that the mind and spirit which made possible the African wood sculpture of the Congo and the Benin bronzes can once again, under favorable conditions, contribute to the world's culture. We must remember that African art has had a tremendous influence on contemporary painters and sculptors like Picasso, Max Weber and Lipschitz.

#### Opportunity Needed.

Many of us have thought that the gifts of the American Negro were almost entirely expressed in singing and dancing. We did not realize that the reason for this was that the Negro was too poor to afford tools,

Bess." The bronze "Blackberry Woman" of 1932, one cast of which is owned by the Whitney Museum in New York, is a charming folk piece, lively in outline, convincing in movement and rhythmically composed, good to look at from all angles.

Several recent portrait commissions of celebrities such as the bust of "Katherine Cornell as Juliet" and "John Gielgud as Hamlet," are on view, but I much prefer the earlier head of "Harald Kreutzberg" with its fine suggestion of the bony structure and its tilt suggesting that dancer's disciplined, stylized movement. The "Gypsy Rose Lee" in reddish cast stone is a straightforward, vital portrait. However, I found more interesting the light-brown plaster head of "Cynthia," with its nervous long neck and piled-up hair.

#### Able Interpretations.

Best of all are such splendid interpretations of Barthe's own race as the bust of "Canada Lee" (which perhaps was placed a bit too low on its pedestal), and the shaggy cast-stone "Head of a Boy" (No. 18 in the catalogue—erroneously entitled "Tark Rapture").

My choice would be the bronze head of a little Negro boy, "Julius," quite simple and unmannered. It is an excellent treatment of a child's head, convincing as a mass and as a shape, sympathetically seen and sensitively handled.



FISK  
UNIVERSITY

**HEAD OF A BOY**, sculpture by Richmond Barthe. On view at the South Side Community Art Center.

encouragement of an appreciative audience, an audience which will try to understand what he is doing and will demonstrate its interest in a substantial way by buying his work.

The Negroes of Chicago can be proud of their Community Center, which was assisted at first by government funds but now raises money by means of a spectacular annual ball and the support of interested individuals. Busy classrooms and a functional gallery provided with modern furniture, handwoven draperies, pine-paneled walls and indirect lighting proved to be a favorable setting for the 25 shows held there during the first year. In those 12 months 28,000 visitors attended the exhibitions and 12,000 participated in the classes. Peter Pollack, young and energetic director, deserves much credit for his progressive leadership.

#### **Work Must Go On.**

As part of his education, every Chicagoan should see the Center, just as he visits the Field Museum, Hull House or the campus of the University of Chicago. The work courageously carried on in the Center's headquarters in the former residence of baseball's Charley Comisky at 3831 E. Michigan av. must continue, despite the war, so that the whole cultural life of that section of our city may develop within its walls.

Recognizing that the United States has many talented Negro artists, the Boston Institute of Modern Art is planning a national exhibition of their work. Chicago itself

too poor to buy paints and canvas or chisel and hammer. Singing and dancing require only the use of man's own instrument, his body. But as soon as we give our colored countrymen the opportunity, they will convince us that their potentialities are just as great in the other arts.

Among Chicago's young Negro artists whose work is frequently shown in this city are the sculptors, Marion Perkins and Clarence Lawson, and the painters, Charles Seabee (well known as a book illustrator), Archibald Motley, Charles White (muralist), Charles Davis, John Carlis and Eldzier Coptor, who last spring exhibited his drawings at the Findlay Galleries, where they were a sellout.

The current, beautifully installed exhibition of 20 sculptures by Richmond Barthe in bronze, plaster, and cast stone, gives a comprehensive idea of his achievement. It necessarily excludes large projects like the marble bas-reliefs for the Harlem River Houses in New York and the Negro group of "Mother and Son." Richmond Barthe came to Chicago from New Orleans to study painting at the Art Institute. A few years later he left for New York, no longer a painter but a promising sculptor. He was awarded Rosenwald and Guggenheim fellowships and now, at 41, takes his place among leading American sculptors.

#### **Grown in Power.**

Barthe has grown a lot in confidence and power since the "Serena," a small, full-length figure which he made during the historic first production of "Porgy and



**SCULPTOR AND SPONSOR**—Richmond Barthe, the sculptor who designed the Booker T. bust, and the educator's daughter, Portia Washington Pittman, admire the work.

**FISK**  
UNIVERSITY

APPLICATION FOR FELLOWSHIP - SCHOLARSHIP

TO

JULIUS ROSENWALD FUND, CHICAGO, ILLINOIS

900 South Homan Avenue

Date Wed. Dec. 3-30

Name in full Richmond James Barthé

Present Address 422-E-49<sup>th</sup> St. Chicago, Ill.  
Number Street City State

Home Address (Permanent) Same  
Number Street City State

Place of birth Bay St Louis, Miss Date of birth Jan. 28-1901 Age 29

Father's name Richmond Barthé Address Dead Occupation \_\_\_\_\_

Social Status Single Date of marriage \_\_\_\_\_  
Single Married or divorced

Wife-husband's name \_\_\_\_\_ Age \_\_\_\_\_  
Customary legal signature

Address \_\_\_\_\_  
Number Street City State

Number of children \_\_\_\_\_ Age and sex \_\_\_\_\_

Physical condition of family \_\_\_\_\_

Are the above dependent? \_\_\_\_\_

Health of Applicant

Weight 135 Height 5-8 Previous illnesses Typhoid malaria 1915  
feet inches details of type and date

Influenza 1918

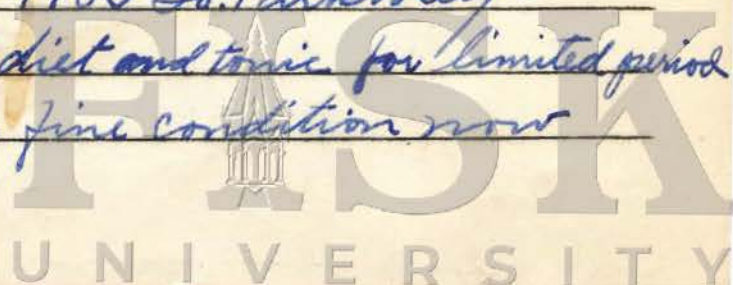
Illnesses during past twelve months Secondary Anemia

Physical impairment - degree and how long existing Physical Condition good

Most recent complete physical examination - when and by whom September  
by Dr. L. B. Morrison 4703 So. Parkway

Physician's recommendations special diet and tonic for limited period

Have these been acted upon? yes & in fine condition now



EDUCATION AND TRAINING

	Name of Institution	Address	Attendance		Diploma or Degree awarded and date
			From	To	
<u>GENERAL</u>					
Elementary	St. Rose (Catholic) school	Bay St. Louis, Miss.			
High School	Valena Jones High School	Bay St. Louis, Miss			
Normal School					
College					

PROFESSIONAL

Nurses' Training	Art Institute of Chicago 4 yrs.				
Medical School					
University or Post graduate)					

Note--(Medical graduates will please list internships, residence service or other hospital or professional experience under Positions Held.)

POSITIONS HELD - EXPERIENCE

Name of Institution	Address	Position	Under direction of	Date--		Annual Salary
				From-	To-	



What is your present position? Sculptor (free lancing)

How long have you held it? \_\_\_\_\_ Present salary \_\_\_\_\_

Do you seek further training for this position? yes Why? To further perfect my skill, with possibility of teaching and hope to bring credit to negro state of America.  
Do you wish training for another position? no If so, what and why? \_\_\_\_\_

What course of study do you wish to take for this purpose? modeling and stone carving

What degree are you working for? \_\_\_\_\_

What institution offers the best opportunity for this study? Private instruction and studio work

If special medical study, under whose supervision?

Have you assurance this individual or institution will admit you as a student?

When does it begin?  When will it end?

Have you positive assurance of a position after completion of further study?

If so, what is the position?

By whom is assurance given?

What financial assistance can you depend upon from present employer, school, organization or family?

If you are a student and employed outside of school, how many hours per day do you work?  What are they?

Where employed?

How much do you earn?

Will this continue and how long?



Itemize the expenses for your period of study.

Beginning December 1930 Ending May 1931

Room <u>Studio, per month \$ 75.</u>	Tuition <u>Casting Per month 50.</u>
Board <u>per month \$ 50.</u>	Extra-curricular fees _____
Laundry <u>per month \$ 8.</u>	Books _____
Clothing <u>per month \$ 10.</u>	Transportation _____
Insurance <u>none</u>	Special equipment _____
Miscellaneous <u>materials and</u>	_____
<u>Criticisms per month 50.</u>	_____
<u>cartage \$ 5.</u>	_____

Is the above figured for semester or quarter? Six months

What is the total amount required for the proposed period of study? 1500

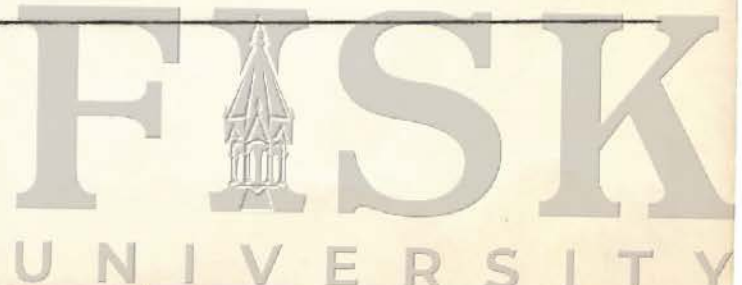
How much can you provide? \$ ✓

How much do you need from the Julius Rosenwald Fund? \$ 1530

for the period beginning Dec. 1930, Ending May 1931.

References -

Name	Address	In what way and when has this person known you or your work?
<u>Chas. S. Schroeder</u>	<u>545 West 46th St. Chicago Ill.</u>	<u>Instructor at Institute of Art.</u>
<u>Dr. Chas. M. Thompson</u>	<u>422-E-49th</u>	



Scholarship

ACCOUNT Scholarships and Fellowships

APPROPRIATION No. 2930-140

NAME OF STUDENT Richmond Barthe 36 East 29th Street ✓  
ADDRESS \_\_\_\_\_

INSTITUTION Studio, New York City

RECOMMENDED BY Chas. Schroeders, 4 East Ohio Street, and Dr. Chas. M. Thompson, 4700 South Parkway.

### STATEMENT OF OFFER

Statement from Mr. Embree's letter of December 6th, "I have the pleasure to advise that the Julius Rosenwald Fund has granted you a fellowship to assist you in the further development of your talents as a sculptor. The fellowship will cover six months as of December 1, 1930. No commitment is made beyond that time."

AMOUNT OF OFFER \$1,200 PAYMENT DATES \$200 on the first day of  
CHECKS PAYABLE TO Richmond Barthe December, January, etc.  
TIME PERIOD OF OFFER December 1, 1930-June 1, 1931

APPROVED BY George R. Arthur AUTHORIZED BY Edwin R. Embree

### PAYMENTS

DATE	EXPLANATION	AMOUNT	DATE	EXPLANATION	AMOUNT
12-11-30	Vo. 3678	200			
12-31-30	Mailed 1-17-31 Vo. 3754	200			
1-31-31	4035	200			
2-28-31	4285	200			
3-31-31	4571	200			
4-30-31	4843	200			
		1200			









## Richmond Barthé

**A** SPARK of the divine fire of genius must have been enkindled in the infant soul of a little baby boy who came into this world at Bay St. Louis, Miss., in the first year of this century. The little boy grew up, as most little boys do, differing from others only in his persevering effort to draw and paint. At an early age he had to leave school to work—but while attending to the more or less routine of manual employment, the divine spark of genius was not smothered. Pencil and brush afforded opportunities of real delight in his boyish attempt to realize an ideal beauty. Hours free from duty and holidays he devoted to painting, first with water colors and then with oils.

**H**AVING removed to New Orleans he had opportunities of seeing works by real masters of painting. He attempted to copy these and without teacher or critic succeeded to a marvelous degree in developing fair skill and not a little artistic beauty in his own work. Barthé realized, however, though still a boy in his teens, that if he hoped to accomplish anything worth while in the art of painting he must have definite instruction and a thorough course in the technique of the art. Talent he had, a keen desire to develop it to the highest point possible to him, and the determination to comply with the constant work, the almost drudgery demanded by every great work in life. All the prerequisites of an artist he had—but New Orleans had no art school which admitted Negroes. Notwithstanding this disappointment Richmond Barthé worked on alone, hopefully, perseveringly, his sunny, cheerful spirit not daunted by this obstacle in his path to achievement.

**T**HEN, quite by chance, a Rabbi learned of the young boy's ambition and, satisfied from specimens of his work that his talent was worth while cultivating, offered to send him to Chicago, where he would be able to enter an art school. But Richmond Barthé was still a young boy with no worldly experience, and Chicago, then as now, had a reputation which made his mother and relatives decide that New Orleans without formal instruction in art was better for him than Chicago with it—and Richmond Barthé remained in New Orleans.

As a member of the Blessed Sacrament Church, he took an active interest in parish activities, especially in the entertainments and social affairs. In May, 1923, the

September, 1931

MARION LEROU

parish planned to give a Church benefit fair. Barthé had painted in oils an Ecce Homo somewhat like that by Guido Reni. One evening, therefore, he called at the rectory and presented this painting as his contribution. The pastor, Rev. H. F. Kane, S.S.J., was delighted with the painting and recognized the real talent which had prompted its production. Inquiring who had taught him to paint Father Kane was amazed to learn the young artist had never had an art teacher. Father Kane was a young missionary struggling against poverty as well as other difficulties in building up a congregation of Colored Catholics, but with sympathetic eyes he could look beyond his own struggles and vision the hopes and possibilities of the youth before him. As Father Kane relates:

I realized at once that any boy who could do such a beautiful picture without having obtained even one lesson in painting had a natural talent for the art. After talking things over and discovering that he had the desire to go to an art school I got busy and provided him with sufficient funds to give him a start.

**R**ICHMOND BARTHE was now in his early twenties; his native southland had no art school where he could enter, Chicago had; so to Chicago Father Kane's helpful kindness enabled him to go, and there was enrolled as a student in the Art Institute in October, 1924. Having obtained the opportunity of studying painting according to a regular course and in a recognized art school, the young artist-student's next concern was to find a job which would enable him to pay his tuition and other necessary expenses, while pursuing his studies. Such a job was secured after a month or two by working in a tea room before and after school hours.

The four-year course was drawing to a close. Richmond Barthé had profited in the technique of his chosen art to a marked degree. To be able to express his ideals of beauty through the artist's brush and to add, were it but a mite, to the esthetic heritage of the great masters, seemed the one worth while object in life.

Then, suddenly he was transformed from an embryo master artist in painting to one in sculpture. The change from brush to chisel was, one



*The Devil'd Crabman*  
By Richmond Barthé

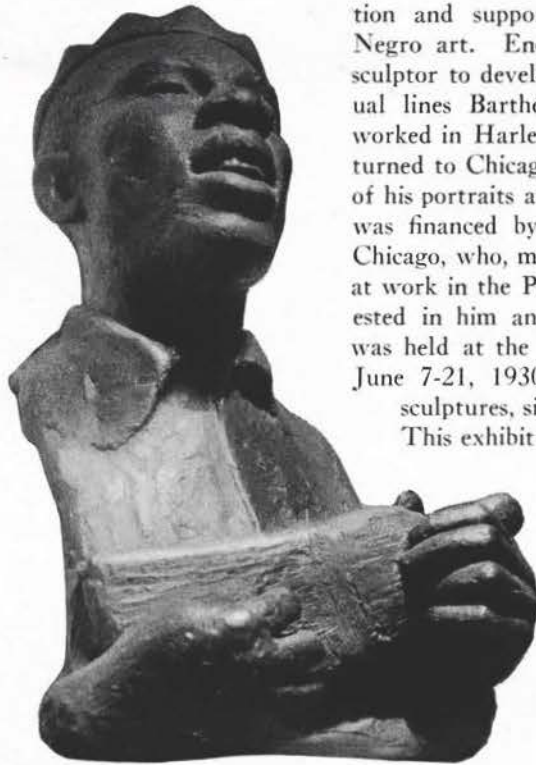
may say, a sudden inspiration. Barthé tells the happenings in a simple, quite matter-of-fact manner:

I spent four years in school studying drawing and painting. One day a friend and I were out sketching. I noticed for the first time that he had a very beautiful profile. I suggested to him to pose for me that I might try to model his head. I didn't know a thing about modeling but felt I would like to give it a try. Well to our great surprise this first head turned out fine. I was quite excited over my success—so I tried another, this time the head of a girl. This second attempt was even better than the first.



*Toussaint L'Ouverture*

Page One Hundred and Seventy-two



*The Boy With a Broom*

I was asked to enter these two heads in an Exhibition of Negro Art, and just for the fun of it I did. Visitors to the Exhibit were much pleased—at a luncheon given to the exhibitors I was introduced to every one as *Barthé the sculptor*.

From that time Richmond Barthé has devoted the major portion of his study to sculpture. His work in this line has met with enthusiastic recogni-

tion and support from the promoters of Negro art. Encouraged by a noted white sculptor to develop this talent along individual lines Barthé went to New York and worked in Harlem for a year. Then he returned to Chicago, gave a One Man Exhibit of his portraits and sculptures. This project was financed by a young white lawyer of Chicago, who, meeting the young art student at work in the Petit Gourmet, became interested in him and in his art. The exhibit was held at the Woman's City Club, from June 7-21, 1930. It contained twenty-six sculptures, six portraits and eight studies.

This exhibit aroused much interest in art circles and gained profuse praise from the press art critics. The Chicago Sunday Tribune says, June 22, 1930:

The sculpture and portraits in crayon by Richmond Barthé which have been shown at the Woman's City Club the last two weeks made a

remarkable exhibit. The artist is a young Negro marvelously talented. He is gentle, unassuming, and sincere. His character may be read in his work. It is full of dignity and purpose, honesty and virility. It rings true. It is unaffected and craftsmanlike. Here is no slipshod work neither is there sensationalism nor skyrocketing.

Barthé is a genius if ever we have seen one, young, little schooled, but owner of a feeling for texture and a flair for modeling.

AMONG those who visited this exhibit were Julius Rosenwald, Jo Davidson and Lorado Taft. Because of the two well-known sculptors' praise Barthé was awarded a Rosenwald fellowship to enable him to further develop his individual style. He returned to New York City where he felt he could best devote his time and efforts to further study. So far his sculptures are all bronze, though he plans to take up wood-carving and work in stone. His inspiration has been drawn almost exclusively from characters and idealizations of his own race.

I'm particularly interested in the Negro as subject for my art. I think there is a lot of beauty in Negro life and in Negroes that a Negro artist can best bring out and show to the world. I don't think art is racial but I do feel that a Negro can portray the inner feelings of the Negro people better than a white man could. However, I don't intend to limit myself to Negro types. I want to become a great

*Mission Fields at Home*

artist—not just an outstanding Negro artist.

is the expression of Barthé on the question of racial art and his own preference in the choice of Negro subjects.

ONE of his first commissions was for a bust of Toussaint L'Ouverture and one of Henry O. Tanner for the Lake County Children's Home at Gary, Indiana. Another bust which has won considerable praise is *The Jubilee Singer*. A group of Hampton Singers rendered a number of Spirituals at a luncheon given during *Negro Art Work* in Chicago. Barthé was present; the inspired face of one of the singers so impressed the sculptor he later made the bust from memory.

At the *American Negro Exhibit* held at the New York Art Center last February sculptures by Richmond Barthé attracted special attention. His *Boy With a Broom* stood out prominently as revealing Negro character with a touch of primitive vigor and joyous abandon. The cast represents a Negro boy singing with the gay, care-free buoyancy of his race, accompanying himself on a whisk broom in a delightful make-believe mood.

The mirth and spontaneous happiness of his people do not exclude from his vision the deep, at times hideous, suffering to which they may be subjected. This is realistically shown forth in *The Tortured Negro*, a work which in January, 1929, received honorable mention in the Harmon Awards.

THE development of race consciousness and the consequent endeavor to encourage Negro creative ability, no doubt is a contributing factor in the recognition of Barthé as an artist of unusual promise. In his brief past he has shown that combination of inspiration and application

said to be the hall mark of genius—it would be gratifying to draw aside the veil of the future and behold Richmond Barthé “not only an outstanding Negro artist, but a great artist” in the completest sense of the term.



Richmond Barthé



September, 1931

FISK  
UNIVERSITY

Page One Hundred and Seventy-three

# The Green Corn Dance

*Santo Domingo, New Mexico*

ARTHUR JOHNSON

*WE* came to Domingo to bathe our souls  
In the rains the gods of Domingo send  
When thunder of rhythmical feet is heard  
In the lightning shapes untired dancers lend.  
We sat at their feet and we watched their prayer  
In the wreathing form that their bodies grew  
Of beauty and youth, and of burnished earth,  
And Domingo's faith that her gods renew,  
Bodies speaking of green fields' need,  
Dancing prayers any god must heed.

*AS* dry as the corn the koshares wore  
Was the earth where corn to fresh green had sprung;  
And ghost words came ringing into our hearts  
Like a song no mortal's dry tongue has sung.  
A man to speak strength and a woman, seed,  
And a ghost to guide every dancer's feet;  
A saint from a shrine far across the sea;  
All there calling rain and earth to meet.  
Drums were slow and the feet were slow,  
Dancing rain for the earth below.

*THEN* over the thunder the drums have made  
Comes a thunder dancing between the rows,  
And a brighter than rain that their hands have signed,  
Comes a rain that sparkles. The cornfield grows!  
To call for the rain is a secret art,  
And to bring the thunder is more than drums.  
To pull the bright lightning about the pole  
Is a sacred rite, for the rain cloud comes:  
Rain comes twinkling about our feet,  
Rain and rain-prayers and rain-gods meet.

*AND* whether their feet or their hands or drums,  
Or their voices chanting guttural charms,  
Or saints in their robes of new silken red,  
Had brought rain caressing the green-spread farms.  
We walked from Domingo, elated, stirred,  
And we knew that prayer is a powerful thing.  
Thus bathed in that rain, all refreshed and sure,  
We were part of the fields that could turn and sing,  
Knowing love and the dance that yields  
Rainfall over Domingo's fields.

(Reprinted from Tom-Tom, Phoenix, Arizona, through courtesy  
of its editor.)