

Negro Year Book

An

ANNUAL ENCYCLOPEDIA OF THE NEGRO

1918---1919



MONROE N. WORK

Director Department of Records and
Research Tuskegee Normal and
Industrial Institute

EDITOR



PUBLISHED BY

The Negro Year Book
Publishing Company

TUSKEGEE INSTITUTE, ALABAMA

ROBERT E. PARK, President
EMMETT J. SCOTT, Treasurer
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1919

PUBLIC HIGH SCHOOLS—Continued.

State and Name of School	Location City or Town	Yrs. In Course	Attendance			High School Teachers			Value of Plant
			Total	Secondary	Elementary	Total	Male	Female	
<i>South Carolina</i>	Columbia	3	1,465	138	1,327	6	2	4	15,300
<i>Texas</i>	Austin High School	4	304	82	222	5	3	2	28,000
	Colored High School	4	680	133	547	6	4	2	68,000
	A. J. Moore High School	4	586	69	517	5	4	2	14,800
	Gibbons High School	4	700	100	600	3	1	1	27,500
	Charlton High School	2	476	108	368	3	1	2	10,000
	Central High School	4	854	142	712	6	3	3	10,000
	Anderson High School	4	339	28	311	2	1	1	8,000
	Lincoln High School	4	151	69	82	2	1	1	4,000
	Dallas Colored High School	4	986	243	743	12	6	6	60,000
	Douglas High School	4	206	85	121	9	4	5	49,500
	Central High School	4	233	89	144	6	2	4	54,000
	Temple Colored High School	4	393	38	355	2	1	1	15,000
	Frederick Douglas High School	3	392	26	366	2	1	1	11,500
<i>Tennessee</i>	Austin High School	3	261	116	145	7	5	2	12,000
	Kortrecht High School	3	467	232	235	5	2	3	35,000
	Howard High School	4	857	80	777	5	2	3	30,000
	Rural High School	3	166	26	140	2	2	0	20,000
	Pearl High School	3	196	196	---	6	4	2	20,000
<i>Virginia</i>	Armstrong High School	3	439	439	---	17	6	11	40,000
	Jackson High School	3	110	110	---	4	1	3	14,000
	Peachy High School	3	1,048	147	901	4	1	3	30,000
	Colored Public High School	3	220	257	963	8	2	6	11,800
	Mount Vernon High School	4	738	57	681	3	1	2	13,000
	Danville Colored High School	2	60	60	---	3	1	2	25,000
<i>West Virginia</i>	Water Street High School	4	254	20	234	2	2	0	26,750
	Douglas High School	4	426	35	391	4	3	1	62,700
	Summer High School	4	175	28	147	3	1	2	88,000
	Lincoln High School	4	175	21	154	4	3	1	45,850
	Garnett High School	4	46	46	---	3	1	2	42,300
<i>Kansas</i>	Summer High School	4	253	253	---	8	4	4	70,000
	Kansas City	4	29,376	8,453	20,923	235	205	30	82,902,250
	Total								

MUSIC

The Future of Negro Music

It is generally agreed that Negro music has a great future and as Mr. Will Marian Cook states, "Developed Negro Music has just begun in America. The colored American is finding himself. He has thrown aside puerile imitations of the white man. He has learned that a thorough study of the masters gives knowledge of what is good and how to create. From the Russian he has learned to get his inspiration from within; that his inexhaustible wealth of folklore legends and songs furnish him with material for compositions that will establish a great school of music and enrich musical literature."

The works of Burleigh, Dett and others indicate that this development will be built upon Negro Folk Music, and as Mr. Dett states, "We have this wonderful store of folk music—the melodies of an enslaved people, who poured out their longings, their griefs and their aspirations in the one great, universal language. But this store will be of no value unless we utilize it, unless we treat it in such manner that it can be presented in choral form, in lyric and operatic works, in concertos and suites and salon music—unless our musical architects take the rough timber of Negro themes and fashion from it music which will prove that we, too, have national feelings and characteristics, as have the European peoples whose forms we have zealously followed for so long."

The Origin of "Ragtime" Music

According to Mr. Will Marian Cook, "About 1898 marked the starting and quick growth of the so-called 'ragtime.'" As far back as 1875 Negroes in questionable resorts along the Mississippi had commenced to evolve this musical figure, but at the World's Fair in Chicago 'ragtime' got a running start and swept the Americans, next Europe, and today the craze has not diminished.

There was good reason for the instantaneous hit made by "ragtime." The public was tired of sing-song, samey, monotonous, mother, sister, father sentimental songs. "Ragtime" offered unique rhythms, curious groupings of words and melodies which gave the zest of unexpectedness. Many Negroes—Irving Jones, Will Accooe, Bob Cole, the Johnson brothers, Gussie L. Davis, Sid Ferrin, Ernest Hogan, Williams and Walker and others wrote some of the most celebrated songs of the day. In other instances white actors and song writers would hear in St. Louis such melodies as 'New Bully,' 'Hot Time,' etc., and change words (often unprintable) and publish them as their own creations."

The Origin of Jazz Music

The great popularity which "jazz" music has attained in this country and in Europe has caused a great deal of discussion to arise concerning its origin. It appears to be more or less agreed that so far as the United States is concerned it began in New Orleans, and that its origin can be traced to the West Indies and probably to Africa.

James Reese Europe, the King of "Jazz" music performers, in an article stated that, "I believe the term 'jazz' originated with a band of four pieces which was known as 'Razz Band.' This band was of truly extraordinary composition. It consisted of a baritone horn, a trombone, a cornet, and an instrument made out of the chinaberry tree. This instrument is something like the clarinet, and is made by the Southern Negroes themselves. Strange to say, it can be used only while the sap is in the wood, and after a few weeks use has to be thrown away. It produces a beautiful sound and is worthy of inclusion in any band or orchestra. The four musicians of Razz's Band had no idea at all of what they were playing; they improvised as they went along, but such was their innate sense of rhythm that

they produced something that was very taking. From the small cafes of New Orleans they graduated to the St. Charles Hotel, and after a time to the Winter Garden in New York, where they appeared, however, only a few days, the individual musicians being grabbed up by various orchestras in the city. Somehow in the passage of time Razz's Band got changed into 'Jazz's Band,' and from this corruption arose the term 'Jazz.'

SOME COMPOSERS OF MUSIC

During the days of slavery many Negroes in New Orleans were well educated. Among them were a number of persons who gained distinction as composers of music. Some of these were:

Dede, Edmund.—Author of "Le Sement de l'Arabe," "Le Palmier Overture."

Snaer, Samuel.—Author of "Le Chant du Depart," "Le Vampire."

Bares, Basil.—Author of "La Capricieuse Valse," "Delphine Valse Brillante."

Lambert, Lucien.—Author of "Le Depart du Conserit," "Les Ombres Aimers."

Lambert, Sidney.—Author of "Si J'estais Roi," "Muimures du Soir."

Hemmenway, James.—He lived in Philadelphia and was a contributor in 1829 to a musical journal, Atkinson's Casket. Among his compositions were: "That Rest So Sweet Like Bliss Above." The Philadelphia Grand Entree March," and "Hunter and Hope Waltzes."

Conner, A. J.—From 1846 to 1857 he composed a number of musical selections which were published by Philadelphia and Boston music houses. Among his compositions were: "My Cherished Hopes My Fondest Dreams," "American Polka Quardrilles," and "New York Polka Waltz."

Holland, Justin.—In the seventies he was a well known composer of guitar music in Cleveland, Ohio. Among his compositions are: "Holland's Comprehensive Methods for the Guitar," J. L. Peters & Company, New York, 1874; "Holland's Modern Method for the Guitar, S. Brainard & Sons, Cleveland, Ohio, 1876."

Milady, Samuel.—"Sam Lucas," noted actor and composer. Born August 7, 1848, died Jan. 10, 1916. First Negro writer of popular ballads, wrote "Grandfather's Clock Was Too Tall For The Shelf," etc.

Melburn, George.—A wandering Negro street minstrel, was the composer of "Listen to the Mocking Bird." It was set to music by a white man, Septemus Winner, who got the credit and the financial profits.

Bland, James.—He wrote "Carry Me Back to Old Virginia."

Davis, Gussie L.—A few years ago he was a prominent writer of popular music at Cincinnati. Among his well known works are: "The Lighthouse By the Sea," "The Baggage Coach Ahead," etc.

Coleridge-Taylor, Samuel.—Born, London, August 15, 1875; died London, September 1, 1912. He was one of the most distinguished colored composers and one of the best known modern composers.

He was a son of a doctor of medicine, a native of Sierra Leone, Africa, and an English mother. At the age of six (in 1881) he began the study of the violin. At sixteen he entered the Royal College of Music and became a pupil of Villera Stanford. His many opus numbers included a symphony, a sonnet and various other works of chamber music, a cantata with Hiawatha for its epic hero, an oratorio, the musical settings of Stephen Phillips' "Herod," "Ulysses" and "Nero." Coleridge-Taylor's compositions are marked by variety and vigorous originality, by tenderness of feeling and by poetic imagination. They have something of the plaintive, wistful quality of plantation song. His best and most considerable scores are those written for the chorus, and it is by the Hiawatha trilogy that he is best known and will be longest remembered. It was through this production that he gained distinction and popularity on both sides of the Atlantic. Critical opinion agrees in regarding it as his masterpiece. His last choral work, "A Tale of Old Japan," was an unprecedented success. It is esteemed almost as much as the Hiawatha trilogy. For biography see W. C. Berwick Sayers, "Samuel Coleridge-Taylor, His Life and Letters" New York, 1916.

Cook, Will Marian.—New York, Director of the noted Clef Club Orchestra and leader of the New York Syncopated Orchestra. Among his compositions are "The Rain Song," "The Casino Girl," "Bandanna Land," "Cruel Popupa," etc.

The *Herald and Examiner* of Chicago said of a performance by the New York Syncopated Orchestra that, "It was sublimated syncopation, the musical counter-part of our national motto 'Step lively, please,' by which in these so-called peaceful United States we live and move and have our being. It was a typical demonstration of the best in 'popular' music, at the hands of the masters of the craft."

Johnson, J. Rosamond.—New York, was born at Jacksonville Florida, 1873. He studied at the New England Conservatory of Music and has developed a new and distinct style of Negro music. He has written light operas for Klaw and Erlanger and songs for May Irwins, Lillian Russell and Anna Held.

Among his popular compositions are: "Under the Pamboo Tree," "The Cong Love Song," "My Castle on the Nile," "Lazy Moon." He composed the music for Claw and Erlangers Extravaganza that ushered in the 20th century. In 1913 was the musical director of Hammerstein Opera House in London. He resigned and came to New York and opened up a studio and soon after took charge of the Music School Settlement. He is now known as "The Apostle of Negro Music Taken Seriously." Among his serious compositions are "Folk songs of the United States of America." and a number of pieces in larger forms notably: "Nobody Knows the Trouble I Have Seen," "Since You Went Away," for chorus and a Fantasia for chorus and orchestra called, "Southland."

Thompson, De Koven.—Chicago; "Dear Lord Remember Me," "If I Forget," "The Call of The Red, White and Blue," "A Heart Disclosed," "Love Comes But Once," etc.

Aldridge, Amanda Ira.—of London, daughter of Ira Aldridge, the famous actor, is a composer of note. She is known professionally as "Montague Ring." A number of her compositions have African themes.

A recent press report of a Drawing Room at Buckingham Palace, where the program included the "Four African Dances" said: "What African that heard her rendering of her own pianoforte solo, 'The Call to the Feast,' can forget the drum of the Capalistic brotherhood of the Nigerian 'Osugbo' within the sacred square of the Para, the rhythmic solemnity of the aristocratic dance of the chiefs, or the terminal scene of the great ceremony, when Adimu, Adamu, Ogunran and the 'Dancing Girls' whirl in gentel poetry of motion in the lengthening shadows of evening and the 'Call Home' dies away under the flickering glow of the first evening stars, which flash upon the tired resting limbs of a sleeping town. In 'Luleta's Dance' Montague Ring made the woodland ring with laughter, and the very trees to wave in sheer merriment. Her audience saw and heard the light tripping, seductive movement of Togoland 'Keri-Keri,' the Minuet grace of the Fanti 'Adenkum' and the almost tragic, but majestic measures of the Apolonian 'Kuntum.' The appreciation which they have obtained, leads us to hope that in Miss Ira Aldridge, African music has found a worthy successor to the late Samuel Coleridge-Taylor, so unhappily and so early taken from us."

Dett, R. Nathaniel.—Director of music, Hampton Institute. He has become widely known as a composer and choral conductor.

He is a graduate of the Oberlin Conservatory of Music and received from there the degree of Bachelor of Music for work in original composition. Among his most important compositions are: "Magnolia Suite," "In the Bottoms," "Hampton, my Home by the Sea," "Listen to the Lambs," "Marche Negre," "Arietta," "My Magic Song," "Open Yo' Eyes," "O Holy Lord," and "Music in the Mine."

Loving, Captain Walter.—Organizer and conductor of the famous Phillipine Constabulary Band, which was generally considered to be one of the worlds best bands. This band first became noted at the St. Louis World Fair Exposition in 1904. It made a tremendous hit at the Panama Specific Exposition at San Francisco in 1915. As a band conductor Captain Loving admitted no superiors and it may be said few peers. He has now retired with rank of Major.

Europe, James Reese.—Died May 10th, 1919. Most noted Negro band leader in the world. His funeral was the first time a Negro was given a public funeral in New York City. He achieved Nation wide fame as the leader of the National Negro Orchestra of New York City and international fame as the leader of the 369th United States Infantry (15th New York) Regiment Band.

This Band was the most noted army band in Europe during the World War. It introduced and popularized jazz music in France and England. It was said of this band that, "Jim Europe's band followed the boys wherever they went, 'up the line,' back into the liberated French villages and down into the rest camp at Aix les Bains. They were constantly in demand and their music played no small part in keeping up the morale of our great army. After the war tide turned, Europe was ordered to take his band up to Paris. This city was slowly but surely shaking off the effects of her four long years of worry and anxiety, and Europe's jazzers at once became the rage, and received great ovations wherever they appeared. Jim Europe led this band at the great War Congress of Women in Paris and gave public concerts in friendly rivalry with the famous Garde Republicaine and the crack regimental bands of both the British and the Italian armies."

Some Singers of Prominence

Greenfield, Elizabeth Taylor.—"The Black Swan," first came into prominence in 1851. She was born in Mississippi, was taken to Philadelphia, where she received her education and first came into prominence. She attracted much attention both in England and America, and was frequently compared with Jenny Lind, who was at that time at the height of her fame.

Selika, Madame Marie.—The next person of color to gain international fame as a singer was Madame Marie Selika, of Chicago. She became prominent in 1880.

In 1882, she visited Europe and achieved great success. The Paris Figaro said of her appearance in Paris: Mme. Selika sang in great style. She has a very strong voice of depth and compass, rising with perfect ease from C to C, and she trills like a feathered songster, whose notes suddenly fall upon your ear in the solitude of the woodland on a perfect day in June. Her range is marvellous and her execution and style of rendition show perfect cultivation. Her 'Echo Song,' cannot be surpassed. It was beyond any criticism. It was an artistic triumph.

The Berlin Tagblatt, said of her appearance in Berlin: "The concert by Mme. Selika was given yesterday before a well filled house, and this distinguished artist gave us a genuine pleasure. Mme. Selika, with her singing, roused the audience to the highest pitch of enthusiasm, and after her first Aria, she was twice recalled, and could quiet the vociferous applause only by rendering a selection with orchestral accompaniment. Of this wonderful singer, we can only say that she is endowed with a voice of surpassing sweetness and extraordinary compass. With her pure tones, her wonderful trills and roulades, her correct rendering of the most difficult intervals, she not only gains the admiration of amateurs, but also that of professional musicians and critics. It is almost impossible to describe the effect of her voice; one must hear it to appreciate its thrilling beauty." Madame Selika is at present teaching voice culture in New York City.

Batson, Flora.—Mrs. Bergen. The next singer of prominence was Flora Batson who became noted in 1887. She was born at Providence, R. I. 1870; she sang in Europe, Africa, Australia and New Zealand. During a great temperance revival in New York, she sang for ninety successive nights, with great effect, one song, "Six Feet of Earth Make Us All One Size." She died at Philadelphia, Pa., December 2, 1906.

Jones, Madame Sisseretta.—"Black Patti," began to become prominent about 1890. She has sung with great success in all the principal cities of Europe. In recent years she had her own company, known as "The Black Patti Troubadours," at the head of which she appeared in every important city of the United States in the West Indies and Central America. At the head of this company for nineteen years. Only female star of either race touring with the same company for a similar period. Home 7 Wheaton St., Providence, R. I.

Hackley, Mrs. E. Azalia.—Of Chicago has for a number of years been a prominent singer. She has studied in Europe, is the author of "Guide to Voice Culture," and has done much to cultivate the musical instinct of the colored people. For the past several years she has been devoting her attention to conducting song festivals in many parts of the country, particularly in the South. Through these song festivals she is reviving popular interest in Negro spirituals.

Brown, Madame Anita Patti, of Chicago, is one of the most prominent singers of the race. She has a voice of rare quality. She has sung in the leading cities of the United States and in the West Indies.

Burleigh, Harry T.—is perhaps the foremost baritone soloist of race.

For the past twenty years he has been a soloist in the St. George's Protestant Episcopal church, which is one of the leading churches of New York City and numbers among its members such persons as Mr. Seth Low and the late Mr. J. Pierpont Morgan, who was especially fond of his singing. Mr. Burleigh is also employed by the aristocratic Fifth Avenue Jewish Synagogue. His reputation was achieved as a concert and oratorio singer. He is also a composer of note. His compositions include two festival anthems, a set of six short piano pieces based on Negro folk songs, a Cycle of Saracen Songs, "The Glory of the Day Was in Her Face," "Her Eyes Twin Pools," "Your Eyes So Deep," "Your Lips Are Wine," and "Il Giovine Guerriero." The small group of songs by which he is best known include "Deep River," "The Grey Wolf" to words by Symons: a superb setting of Walt Whitman's "Ethiopia Saluting The Colors," "The Soldier" and "Jean." The 1917 Spingarn Medal award was given to Mr. Burleigh.

Bethune, Thomas Greene.—"Blind Tom," noted musical prodigy. Born blind and a slave, near Columbus, Georgia, May 25, 1849. Died July 3, 1908.

From infancy he manifested an extraordinary fondness for musical sounds. Is said to have exhibited his musical talent before he was two years old. He played the piano when four years old, and was soon able to play everything he heard, not only the most difficult pieces, but he also imitated the birds, wind, rain, thunder, etc. Appeared in his first concert when eight years old. Traveled for years and gave concerts in every part of America and Europe. Could immediately play any selection by only hearing it once. One of the few great musical prodigies.

Boone, John William.—"Blind Boone," (Columbia, Mo.) Musical prodigy. Born May 17, 1864 at Miami, Missouri. When an infant lost eye-sight through disease.

In early childhood gave indication of musical ability. While not the equal of Blind Tom, Boone's talent manifests itself along much the same lines. His repertoire are imitations of a Train, A Musical Box, A Drummer Boy, A Tornado and selections from Beethoven and other great masters. Since 1880 Blind Boone has regularly toured the country in concert, principally in the Western States and Canada.

Aldridge, Luranah A.—daughter of Ira Aldridge, the famous actor, is a contralto singer of note. She has appeared in all of the most important opera houses in England and on the Continent. "The great Charles Gounod, in a letter addressed to Sir Augustus Harris, said she possesses the most beautiful contralto voice he has ever heard."

Hodges, Hamilton.—He is a distinguished baritone singer from Boston, Massachusetts, who makes his home in Auckland, New Zealand, where he maintains a studio and is one of the leading singers in that island.

The New Zealand Free Lance recently said of him: "Mr. Hodges is helping to raise the standard of musical taste in this community, for he includes nothing tawdry in his program. He has a cultured, artistic judgment and as he is always on the alert for new music of a high standard, we are indebted to him for a knowledge of many fine songs."

Clough, Madam Estella P.—Worcester, Massachusetts, Dramatic Soprano Singer of Opera roles, has for many years been considered one of New England's leading singers. She has appeared in concert and opera in many cities and states.

Hayes, Roland W.—By many competent critics is regarded as the first singer of the colored race and one of the most remarkable young tenors in America. He has a voice of great natural sweetness, purity and range. He has studied under Arthur J. Hubbard of Boston. Mr. Hayes' address is 3 Warwick Street, Boston.

Walker, Rachael.—Prima donna soprano of Cleveland, Ohio. Studied in Paris and London. In London, with Sir Henry J. Woode, conductor of the famous Queen Hall Orchestra. Miss Walker is one of the leading American singers. She is said to have made an instantaneous success on her first appearance in London. Was complimented by royalty.

Some other singers of prominence are: Maud J. Roberts, Chicago, soprano; William H. Richardson, Boston, baritone; Uriah H. Richardson, Boston, basso; Clarence Tisdale, Chicago, tenor; John W. Work, Nashville, tenor. Mrs. Calloway Byron, Chicago, Dramatic soprano; Cleata J. Collins, Cleveland, soprano; L. B. Duppe, Springfield, Mass., baritone; Mrs. Florence Cole, Talbert, Detroit, lyric soprano; J. A. Myers, Nashville, tenor; Mrs. Jennie C. Lee, Director of Music Tuskegee Institute.

Instrumentalists.

Joseph Douglass, of Washington, and Clarence Cameron White, of Boston, have achieved distinction as violinists. Carl Diton, of Philadelphia, Hazel Harrison, of Indianapolis, and Mrs. Maud Cuney Hare, of Boston, are noted pianists.

Mrs. Hare is a member of the Music and Lecture Guild of New England. Each season she gives recitals in the lecture circuits. Her playing has won the approval of the best musical critics. She is the musical critic for the Crisis Magazine. Mr. Diton's transcription for the organ of "Swing Low, Sweet Chariot," published by the G. Schirmer Co., is said to have unusual beauty and makes use of all the resources of the instrument.

Douglass, Joseph Henry.—Grandson of Frederick Douglass. He was born in Washington, D. C., July 3, 1871. He is a noted violinist.

Mr. Douglass graduated from the New England Conservatory of Music, studied a year in London and, also spent some time in the New York Conservatory of Music. For the past twenty years he has enjoyed distinction as a violin soloist. He has played before Presidents Taft and McKinley. Each year he makes a recital tour of the country. He is an instructor in instrumental music at Howard University, Washington, D. C.

White, Clarence Cameron.—The American Artists Review said recently "The Negro race has produced two violinists who have attracted national attention as artists, Clarence Cameron White and Joseph H. Douglass. They occupy first rank among American musicians and the race is justly proud of them."

Mr. White received his early training under the best American violin teachers and when in Europe studied with the great Russian violinist, Mr. M. Zacharewitch. Mr. White is author of "A New System of One Octave Scale Studies for the Violin." He is also a composer. His Cradle Song for the violin and piano has been highly commended. His address is 802 Tremont Street, Boston.

REFERENCES: Trotter, "Music and Some Musical People," Boston, 1885; Washington, "The Story of the Negro," Volume II, chapter XI, New York, 1909; Brawley, "The Negro in Literature and Art," Atlanta, 1909.

NEGRO FOLK SONGS.

These songs more commonly called plantation melodies, originated with the Negroes of the South during the days of slavery. They have been somewhat extensively collected and written about.

Although there is connection in scale composition and in spontaneity with original African music, the imagery and sentiments expressed by the songs are the results of the conditions under which the slaves lived in America. These songs have for the Negro the same value that the folk songs of any people have for that people. In the days of slavery they furnished an outlet for aching hearts and anguished souls. Today they help to foster race pride and to remind the race of the "rock from which it was hewn." Some of these folk songs represented the lighter side of the slave's life, as for example,

"Heave away! heave away!
I'd rudder co't a yaller gal
Dan wuk foh Henry Clay.
Heave away! yaller gal, I want to go."

or the following:

"Ole Massa take dat new brown coat,
And hang it on de wall;
Dat darkey take dat same ole coat,
An' wear it to the ball.
Oh, don't you hear my tru lub sing?"

It was in their religious songs, however, that they poured out their souls. Three things are especially emphasized in these songs. First, this life is full of sorrow and trouble.

"Nobody knows de truble I sees,
Nobody knows but Jesus."

Second, religion is the best thing in the world. It enables you, though a slave, to have joy of the soul, to endure the trials of this life, and finally to gain a home in Heaven.

Third, the future life is happy and eternal:

"We'll walk dem golden streets,
We'll walk dem golden streets,
We'll walk dem golden streets,
Whar pleasure nebber dies.

Oh! I'se a-gwine to lib always,
Oh! I'se a-gwine to lib always,
Oh! I'se a-gwine to lib always,
When I git in de kingdom."

REFERENCES TO NEGRO FOLK SONGS

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PAINTERS

Bannister, E. M., of Providence, Rhode Island, was one of the first Negroes in America to achieve distinction as a painter. He was the founder of the Providence Art Club, which is to-day the leading art organization in Providence. "Its membership, mostly, if not wholly white, includes many of the leading citizens of the city and State." One of Mr. Bannister's pictures "Under the Oaks" was awarded a medal at the Centennial Exposition of 1876. The picture became the property of the Duffe Estate of New York City.

Tanner, Henry O., born June 21, 1859, at Pittsburgh, the son of Bishop Benjamin T. Tanner of the A. M. E. Church, is one of the most distinguished of present day American artists. He resides in Paris.

The French Government has purchased a number of his paintings for its collection of the modern arts in the Luxemburg Gallery. During the past two or three years comprehensive exhibitions of his paintings have been made in the leading art galleries of the United States. His favorite themes are scriptural. Some of his paintings that have attracted much attention are "The Holy Family," "Mary and Elizabeth," "Christ Walking on the Sea," "Christ Learning to Ride," "Hills Near Jerusalem," "The Hiding of Moses," "A Lady of Jerusalem," and "Christ at the Home of Lazarus."

Harper, William A., of Chicago, who died 1910, was just coming into prominence. His productions had received much favorable comment at the Chicago Art Institutes exhibitions. He had spent two years in study in Paris. Among his subjects were "The Last Glean," "The Hillside," and "The Gray Day."

Scott, William Edward.—He is a young artist of promise. He was born in Indianapolis, March 11, 1884. After graduating from the high school in that city, he entered the Chicago Art Institute where he studied for five years and won scholarship and prizes to the amount of about nine hundred dollars.

He took the Magnus Brand Prize for two successive years. He studied in Paris at the Julian Academy and under Henry O. Tanner. Three of his paintings were accepted by the Salon des Beaux Arts at Toquet. The Argentine Republic purchased one of his pictures, La Pauvre Voisine. He has completed mural paintings for public buildings in Evanston, Illinois; Chicago and Indianapolis. He is interesting himself in Negro subjects and is doing in painting what Dunbar has done in verse. He is now spending considerable time in the South painting Negro types.

Among other painters who are beginning to attract attention are: W. M. Farrow, Chicago; Ernest Atkinson of Baltimore, Cloyd L. Boydkin, Boston; Mrs. Lula Adams, Los Angeles; Charles L. Dawson, Chicago; Richard Lonsdale Brown, New York City; Laura Wheeler, Philadelphia; Effie Lee, Wilberforce; Arthur Winston, Chicago and John Hardwick, Indianapolis.

SCULPTORS

Two women of the race have achieved some distinction as sculptors. The first of these is Edmonia Lewis, who was born in New York in 1845. She first attracted notice by exhibiting in 1865 in Boston a bust of