

I believe that the general effect of the amendment to North Carolina's constitution will be to improve the entire public-school system of the state. The Negro has no better friends in the world than the dominant element of the white race in North Carolina. In 1877, after a bitter political struggle, Zebulon B. Vance became governor of the state. Notwithstanding the fact that the Negro had voted against him almost to a man, his first message to the legislature contained an appeal for the improvement of the educational condition of the colored race, and for the establishment of permanent normal schools for training colored teachers. These normal schools, as well as nearly all our benevolent institutions for the afflicted of the colored race, have been established and erected by the political party against whom the colored vote has invariably been cast.

I call attention to these facts to give the reason for my confidence that the Negro will receive generous treatment in educational matters in the future just as he has received it in the past. North Carolina has decided that illiteracy shall be a bar to the ballot, but she is too proud a state to take from a poor, struggling people their only chance to remove that bar.

Art in Negro Homes

JEROME DOWD

Professor of Sociology at Trinity College, Durham, N. C.

LAST May three students in Trinity College, Messrs. J. C. Wooten, J. R. Poole, and A. J. Rosser, made an inventory of the art and literature found in twenty-five Negro homes in the city of Durham. The homes embraced in this investigation were selected at random out of a Negro settlement known as Hayti, situated on the eastern boundary of the city, comprising about one thousand people. The houses in this locality are nearly all one-story frame structures, having not more than two or three rooms. A large number of the adult inhabitants of both sexes work in tobacco factories, and many of them live in their own homes. The streets in this settlement are about sixty feet wide with very narrow sidewalks. The houses are set back from the streets, so as to allow space for front yards. Of the twenty-five places visited, thirteen had front yards, which were adorned with evergreens and many varieties of flowers.

Ten of these homes had front porches, and on two of the porches, honeysuckle vines had intertwined forming thick screens. Only thirteen of the houses were painted, and of these, five were white, two yellow, two green, one lead, one pink, and two were indistinct. Two of the houses had front doors containing fancy colored glass.

The walls in ten of the houses were plastered, and of these six were papered in bright colors. Three of the houses not plastered had the walls covered with newspapers, such as the *New York Journal*, *New York World*, *The Durham Sun*, and the *Raleigh News and Observer*.

Carpets were observed in thirteen of the houses and eight of the carpets were in bright red colors. In six of the houses, matting was the only covering upon the floors. The floors in the remainder of the houses were entirely bare, being dirty, greasy and over-run with barrels, kegs, pots, pans, fire-wood and other litter.

Curtains and window-shades were found in thirteen of the houses. Five rooms were observed to have white lace curtains, and six rooms to have yellow curtains with blue shades.

Eleven of the mantel pieces in the homes were ornamented with such articles as vases, clocks, artificial and natural flowers, mirrors, fancy lamps, and so forth. Three of the mantels were adorned with red lambrequins.

A majority of the homes were well furnished, there being noted three red plush parlor suits; numerous sofas, (mostly red), oak and walnut bedsteads; bureaus, adorned with large mirrors, conch-shells, china ware, and fancy lamps under pink shades. Many of the beds had gay-colored spreads and lace-edged or red braided pillow cases. One of the pillows had the words "Sound Money" worked in red silk thread. The center tables were nearly all covered with red cloths. Only three hat-racks were in the twenty-five homes and only one cuspidor. The cooking and eating was done in the same room in almost all the homes. The kitchens were characterized by lack of equipment, confusion and uncleanness.

In these homes were counted five music organs and one piano. No other musical instruments were found, not even a banjo or fiddle. While the Negroes love music of any kind, they manifest their love for it chiefly in religious songs, which they engage in at home, at church services and at their places of business. The operatives in factories would sing half of every day if permitted.

The Negroes are very fond of pictures, especially those in bold colors. Only one home of the twenty-five under consideration contained no pictures. Most of the pictures found were of a religious character, the subjects being such as St. John on the Isle of Patmos, Angels descending to the tomb of Christ, Daniel in the Lion's Den, Joseph with Christ in his arms, The Resurrection, The Fall of Jericho and The Believer's Vision.

Next to religious art, pictures representing nature were most conspicuous in number. There were sixteen nature subjects in all, such as Niagara Falls, Indian Camp, Girls gathering Flowers, Snow Scene, Lake View, Mountain Landscape, etc. There were only two pictures of animals, one of them being a large Newfoundland dog, and the other a pointer holding a bird in his mouth. There were twelve portraits

of noted men, as follows: four of Bishop Hood; three of Fred Douglass; two of Abraham Lincoln; and one each of Wm. McKinley, Booker Washington and George Washington. Besides these there were many crayon portraits representing individuals of the several families occupying the homes. Quite numberless photographs were seen in albums and on tables, mantels and bureaus. Only six pictures in the whole lot were of a vulgar character. These were actresses in tights, and advertisements representing women in half-nude costumes. The charm of these pictures probably consisted more in the bold coloring than in the nature of the subject. In one home, alongside of "The Infant Savior and St. John", was a fancy advertisement representing an actress in vulgar dress and pose. In another house "Mary Magdalene" was hung in the midst of several pictures of fancy actresses. Nude art does not seem to attract the Negroes as it does people generally. Among the many works of art found in these homes, not the least conspicuous were two pictures of luscious watermelons.

The art which was the work of the Negroes themselves, consisted almost entirely of crayon portraits. About twenty of these were taken note of. There were only two or three efforts at painting flowers or landscapes. Mottoes worked in zephyr (mostly red) were quite numerous. The fancy counterpanes, lambrequins, mats, etc, appeared to have been purchased ready made.

The literature found in these homes was quite varied and extensive, and constituted the most interesting feature. Only one home was without a book, but even in this home a daily paper was subscribed to. Works of fiction outnumbered any other class of literature, there being over two hundred volumes under this head. Dickens was the favorite author. Three full sets of his works were counted and nine separate volumes. Of Shakespeare's works there were fifteen volumes; of Scott's one full set and five separate volumes; one set of Bulwer; one set of Charles Reade; one set of Dumas with two extra volumes; one set of Collins; four copies of Tennyson; three of Longfellow; one of Lowell; two of Whittier; three novels of Thackeray; three of George Eliot; two volumes of Hugo; two copies of Robinson Crusoe; and one volume each of "Crown of Wild Olives", "Sesame and Lilies", "Self-Help", "Character", "Pathfinder", "Enoch Arden", "Scottish Chiefs", "Uncle Tom's Cabin", "Uncle Remus" and "Rip Van Winkle". Besides these there were seventy-five miscellaneous novels and tales by authors of less or of no fame.

Religious works ranked next in number. There were thirty Bibles, twenty-three hymn books, and forty-five other books of a religious import. Among the more familiar works were noted two copies of "Pilgrims Progress", two of Josephus, two of "Sam Jones' Sermons", three of "Paradise Lost", one copy of "Moody's Sermons" and one of Dante's "Inferno".

The books of a biographical nature numbered nineteen, and among them were two biographies of Garfield, two of Napoleon, two of Bar-

num (the circus man), and one each of Spurgeon, Blaine, Logan, McKinley and Sitting Bull. Under this head may be included a biographical dictionary, "Great Lives," "Johnston's Heroes," "Book of Martyrs," "Celebrated Generals," and "Plutarch's Lives."

Historical books came next in order, and numbered twenty-five. Some of these were "The Story of the World", "General History", "History of the United States", six copies, "History of Rome", two copies, four works on "Methodism", "War in Cuba", "Civil War", "History of England", "Age of Elizabeth", "Diplomatic History" and "History of Massacres."

The books of reference consisted of six encyclopaedias, six large dictionaries and two industrial cyclopaedias. The works of a miscellaneous character included thirty-four text-books, one cook-book, three books on "Social Culture", one book on "Hygiene", and one each on the "Silver Question", "Masonry", "Builder's Handbook", "Business Manual", "Johnstown Flood", "Family Physician", "Digestion", "Laws of the United States", "Report of the Commissioner of Agriculture", "Report of the Comptroller of the Currency, 1893", "Code of North Carolina, 1883", and the "American Almanac of 1832."

The books having special reference to Negroes were four histories of the race, one "History of Siberia", a book entitled "Afro-American Press" and a book of poems by Pauline Fitzgerald of Durham, being chiefly eulogies of men of her race.

In the twenty-five homes, five magazines were subscribed to. The Durham *Daily Herald* was taken in nine of the homes, and fifteen other papers were taken in the community. Seven of the papers were published by Negroes, and in the interest of the Negro race.

The facts brought out in this study show us that the Negroes are great lovers of art. A striking fact connected with their art is that it is more for ornament than use. Plush parlor suits, polished oak bureaus, bright carpets, music organs, hanging lamps, eight-day clocks and pictures in gilt frames, seem to abound in homes that are deficient in the necessities of life, such as bedsteads, bed clothing, chairs, tablecloths, table-ware, kitchen furniture, stoves, utensils, dishes, knives, forks, cupboards, pantries, shelves, etc. In the literature of their homes there are few books of practical utility. A book entitled "What Can a Woman Do?", a "Business Manual" and one "Cook-Book" complete the list. All the other books are either for religious gratification or for mere amusement and curiosity. The Negroes seem to love art for art's sake and not for any ulterior, practical or educational purpose.

The Southern Negroes appear to occupy a place in art somewhere between that of savages and the people of the Middle Ages. In some respects they resemble the dark races that now inhabit Australia, Africa, and the islands of the Pacific. Dr. Ernest Grosse has recently published a work on "The Beginnings of Art", in which he establishes the fact that among primitive people the love of art is one of the chief incentives to activity. They undertake long expeditions to obtain supplies

of ochre for painting their bodies. They also endure great physical pain in tattooing or carving ornamental figures on their faces, chests and limbs. Ornamentation is more to them than raiment. When Darwin gave a piece of red cloth to a Fuegian, he tore it in pieces and divided it among his shivering companions, who used it in ornamenting their limbs. The favorite colors with the savages are red and yellow, which they use for painting their bodies and powdering their hair. The paint is made by mixing red and yellow earth with fat or wax. Red appeals more strongly than any other color to the savage, because it is the color of blood, which is seen in combat when emotional excitement is at its height.

The Negroes having come chiefly from the agricultural section of Africa, do not possess the keen observation and deftness of finger which are peculiar to all hunting peoples. Hence they are deficient in drawing and sketching.

The emphasis which Dr. Grosse gives to art as a stimulus to activity among savages, should cause civilized people to manifest a different attitude toward art in general. We have been taught of late years that art is only a sort of frill or superfluous adjunct to civilization; that in educational schemes we should give the first place to things of practical or technical utility, and the last place to art. Mr. Herbert Spencer has arranged an ideal educational program for us in which he ranks art as the least important thing that people need to know of.¹

The natural classification of knowledge would seem to be the reverse of that advocated by Spencer. Things that satisfy man's æsthetic appetite should not be regarded as superfluous or trivial. Even savages cannot live by bread alone. Their eyes must be feasted as well as their stomachs. All people, savage and civilized, if not corrupted by the passion for wealth, will, in a large measure, find in the realm of art the joy and satisfaction of their existence. Instead of art being a peculiar outcome of civilization it is a question whether civilization is not antagonistic to it. Nearly all machinery and productive power in civilized societies are directed to satisfying material wants. France, which boasts of its devotion to art, spends more than half of its energies for food. Scarcely one tenth of the activities of France are in the field of art.² Moreover, many people mistake love of luxury for love of art. We may be surrounded by ever so many costly luxuries without having the least love or appreciation of art.

In the common schools of the country, particularly in the rural districts, art has no place whatever in the course of instruction, not even literary art, unless a reading book may be called an art study. In high schools, in most colleges, and in many universities, the only art that receives any attention is literary art, and that is often mere philology, analysis and classification of authors, and, as Tolstoi asserts, destroys

1. Spencer's "Education", page 32.

2. Gide's "Political Economy", page 37.

rather than promotes real art.³ Only within the past few years, and in a few cities, has the study of art been made a part of the work in public schools.

The love of art being natural to all people, especially to children, the study of it ought to be a prominent feature in all schools, colleges and universities. Pictorial art and works of the imagination, appealing more strongly to children than any other kind of knowledge, offer excellent means of educating their feelings and forming their characters. One reason that modern education so generally fails in character making, is that the art life of the young is so often blighted by material conceptions and utilitarian pursuits, or left to the mercy of chance. Association and contact with good pictures, music and fiction will have the same effect as association with good people, and children who are turned loose to run at large in the field of art will come to the same end as children turned loose to seek chance companions in the streets.

The art which the Negroes now have in their homes is one of the best civilizing influences that could possibly be provided for the race. Their love for pictures, ornamental furniture, music and romance, is a great factor in giving stability to the family, in building up reverence for the home, in restraining population and promiscuous intercourse, in softening their tempers and subduing their passions. If they had more opportunities to gratify their love for art they would drink less liquor, commit less crime, and in many ways become better citizens. It should be the aim of Negro educators and ministers of the gospel, everywhere, to afford a larger art life for the members of their race, and to direct the taste of the Negro into paths that uplift and strengthen character.

Uncle Billy's Mo'ner's

HENRIETTA G. DAINGERFIELD

"MY son, this glimpse of you has been a delight, but I think you had better join your command. It might move. I hear rumors that the enemy are advancing up the Orange Road." The speaker was a tall and stately gentleman, whose gray hair alone showed that the snows of sixty winters had fallen upon his proud head. His eyes were dark and bright, and they shone with a proud and tender light as he spoke to the young man in the undress uniform of a Confederate captain, who was lounging in delicious restfulness in the big sitting-room, making the most of his brief holiday and glimpse of home.

"Then you are certainly right, Father; the sooner the better," he answered. "May I trouble you to speak to Cupid? My

³ "What is Art?" pages 121-3.