

A New Negro Type.

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A New Negro Type.

(From Harper's Weekly.)

The United States census of 1910 reveals an interesting fact about the negro. Despite crossings with lighter races, the southern negro is growing darker. Negroes were formerly classified as octoroons, quadroons, mulattoes and blacks. Those distinctions have given place to a homogeneous type which is not pure negro, yet is not lighter in color than the negro of unmixed blood. The characteristic of the new type is an accentuation of the color of the skin. The negro of Louisiana, notably of New Orleans, is darker than were his ancestors. The type is of a softer and more velvety black than the Congolese; and the peculiar softness of color is accompanied by features of a less prominent African type, while the hair is less wool-like.

It is not easy to account for all the peculiarities of this latest type. They may be due in part to a change in the conditions of life and in part to the weakening of racial qualities. In general, the American negro is less strong than the primitive negro and he has less endurance than the negro slave. Patterson, a student of ethnology, thinks that there is not one negro of pure blood in North America, that the negroes are not real negroes, and that all the negroes have been subjected to alterations. Since their emancipa-

tion negroes have married according to their caprices. Under the rule of the cotton planter no deteriorating marriages were permitted; the end in view was to improve the race and to produce strong and healthy slaves. All other considerations set aside, the race was more vigorous, physically fifty years ago than it is today.

A Landscape in Miniature.

(From Eliza Ruhamah Seligman's
"The Famous Gardens of Klotu,"
in the April Century.)

The Japanese landscape garden is purely a work of art, constructed after a definite scheme and plan, ordered by fixed conventions, every detail as much a matter of prearrangement as the strategy of a military campaign. Like the Japanese painting, it aims to express the spirit, the soul, the sentiment of a landscape; and while it is conventional and the product of arbitrary arrangement, it is yet nature—nature idealized, tamed, trained and brought to the perfect scale and harmony.

It is a great landscape in miniature, often the mere suggestion; the impression of some famous landscape of the empire, but never the abject copy of any one natural scene. Rather it is an idealization of some happy accident of nature or an improvement on it.