

SATURDAY, MARCH 20, 1926

Lecture Calendar

Friday, March 19

JACOB FANKEN—Brownsville Lyceum, 219 Sackman Brooklyn, 8.30 p. m. "Land, Slaves and Rents."

TH GURLEY FLYNN—Tribune Forum, 4215 Third Bronx, 8.15 p. m. "Civil in America."

Sunday, March 21

ON BERLIN—4-5-12th A. D. t Forum, 137 Avenue B. New York, 3 p. m. "The Art and Philosophy of Henrik Ibsen."

CLAESSENS—East Side Forum, 204 East Broadway, New York, 8.30 p. m. "Socialism and Art."

TH GURLEY FLYNN—Bronx Fellowship, 1301 Boston Road, New York, 8.30 p. m. "The Passaic"

JORGE McKAY—Bronx Free Ship, 1301 Boston Road, Bronx, "Conflict."

MIN HERMAN RANDALL—Community Church, 34th Street New York Avenue, 11 a. m. "A Plea for Peace."

WIS E. LAWES and ALICE E. NORRIS—The Unity Forum, 34th Street and Avenue, 8 p. m. "The Abolition of Capital Punishment."

Wednesday, March 24

CLAESSENS—Bronx Free Ship, 1301 Boston Road, Bronx, 8 p. m. "Marriage and Economics."

Thursday, March 25

WALDMAN—4-14th A. D. 345 South Third Street, New York, 8.30 p. m. "Crime and Justice."

BAKER LEWIS—15-19th Kings, 41 Debevoise Street, New York, 8.30 p. m. "The Immorality of Capitalism."

CLAESSENS—Monticello men's Circle, Monticello, N. Y., 8 p. m. "The True Bonds of Love Marriage."

Friday, March 26

WATSON—Brownsville Lyceum, 219 Sackman Street, New York, 8.30 p. m. "India and Its Religion."

CLAESSENS, Williamsburgh National Alliance, 75 Throop Avenue, Brooklyn, 8 p. m.: "Prostitution."

A School to Give Music, Concert, Exhibit

Rand School, April 2
Rand School, of Stilton, N. J., arranged a concert and dance to take place at the Rand School Aud-

The Negro of Today

By James Oneal

THOSE who think of the American Negro in terms of the shambling, uneducated, happy-go-lucky Afro-American of tradition will find it difficult to think of any section of the race in any other sense. They think of him as a "problem" the solution of which depends largely upon white determination, a solution which the educated Negro must accept and carry out if he is not to offend his "betters." But another Negro is not only emerging out of the old tradition. He is already here. To be sure, he is not numerous but his numbers are increasing. His emergence into the field of the drama, poetry, fiction, history, art and music recalls the type represented by Gorky who emerged from the Russian abyss to give notice that genius, although smothered by a criminal social order, could not be destroyed in the proletariat.

What the Negro is capable of is forcefully brought to our attention by the appearance of one of the most notable books in a generation (The New Negro. Edited by Alain Locke. New York: Albert and Charles Boni, \$5). This book marks a turning point in the development of the American Negro. Time was when Booker T. Washington was the prophet of the race, the evangel underwritten by exploiting whites to carry the message of social redemption to those in the social pit.

"Put money in thy purse." That was the substance of the message, but with it came the counsel of acquiescence in social exclusion and political ostracism until the Negro could set up in business for himself. Negro Babbitry was the ideal.

Then Came Garvey

A counter proposal to this program appeared in the screamingly funny Garvey movement, a queer form of Negro chauvinism and nationalism which visioned a Free Africa with a charlatan at its head surrounded by toadies in brilliant uniforms, glistening swords, and observing a feudal ritual of worship.

Just how Garvey was to get the white usurpers out of Africa and all the Negroes of the world in, just why the Negro proletariat would be more happy under a Negro capitalism in Africa than they would be under a white capitalism in the United States, was never explained. Some queer legerdemain in handling funds that came into his hands landed Garvey in a "home" in Atlanta, and, for the time

Race Is Now Taking Its Place in the Foremost Ranks of American Cultural Leadership

being, his "Negro Empire" has not reached the de facto stage.

But all the time the cultured Negro was reaching out of the depths and he has finally emerged. He bears none of the servile traditions of Booker T. Washington. Neither does he take stock in any of the childish dreaming of Garveyism. He is writing, singing, painting and sculpturing his way to the front, and by sheer genius is compelling recognition of his humanhood, his scholarship, and his place in the scheme of things. The tragedy of his race provides rich materials which no white can probe or use. This is evident in the remarkable book before us. He has progressed so far that he can laugh at his follies just as we laugh at our Babbitts.

"Even Cullud Policemans"

One finds it difficult to give an idea of the work. It must be read to be understood, but it seems to us that Rudolph Fisher, in "The City of Refuge," has probed the depths of experience and illusions for the southern Negro. Imagine a North Carolina Negro who fled the state to escape a lynching. He reaches Harlem and "in Harlem black is white." The color line is gone. Negro restaurants, papers, theatres, movies. More amazing is the Negro traffic policeman whose shrill whistle and wave of the hand work magic. Whites and blacks obey his command: "Even got cullud police-mans—even got cullud—" Certainly, this is a Negro Utopia of Freedom.

Then disillusion! The Negro grafter, the dope den, the Negro swindlers of their race. Gillis, our Negro, is snared by his own kind though innocent. A rush of hate, a desire to wreak vengeance—and then "Gillis found himself face to face with a uniformed black policeman." Prepared to resist, his mood changes; he goes along, "and the grin that came over his features had something exultant in it." There is nothing to be added to a situation which would be spoiled by elaboration. But, Gillis, happy in the clutch of a Negro cop, remains with us. That a Negro could write this story is of itself evidence that the New Negro has arrived.

One criticism we have to offer. Why the editor overlooked the extraordinary small group like Randolph and Cross-waith in the labor movement we do not understand. For sheer merit these men in their writings and leadership measure up to the best that may be found in any section of the white labor movement. They are just as much representative of the new Negro in their particular field as Jean Toomer is in fiction, and their contributions are just as scholarly. In fact, the writer knows of no publication in this country that has carried so much of sound information and accurate analysis of American society in terms of American economic history as "The Messenger," the organ of the Negro labor movement. For a year or two it lapsed by running "inspirational" articles regarding Negroes in business, but it is returning to its old standard. To neglect this phase of the new Negro is unfortunate as it leaves an important phase of contemporary Negro history untold.

New Masses Editors Join Passaic Strikers On Their Picket Line

Passaic, N. J.—The New Masses had its real revolutionary birthday the other day when the magazine office was closed down, and the whole staff of editors, artists, business manager, office boys and poets came here to Passaic to march on the picket line and to express their solidarity with the textile workers.

The group marched in the picket line at the Lodi and Gera mills.

James Rorty, who won the Nation prize for poetry one year, an ex-soldier, and one of the editors of the New Masses spoke at one of the meetings. Joseph Freeman, Hugo Gellert, the artist, and Michael Gold were

The Modern Quarterly

IN the February number of this valuable quarterly the editor, V. F. Calverton, presents another installment in his historical series. In "Sex in Restoration Literature" he explores a neglected field. His theme is that the period of the Commonwealth in England was a period of temporary bourgeois supremacy which brought with it a changed attitude toward sex. The period of the Restoration brought back the knights and ladies of feudalism with their standards and vices which were reflected in the drama and general literature of the period. But the Restoration itself was only temporary, as the bourgeois class was being nourished in the old society, and when it broke the fetters that bound it within the old regime it brought with it an

Rand School Notes