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VOICE OF THE NEW NEGRO

Today there is a new "Voice of America." It is the "Voice of the New Negro," the educated Negro. It is the voice of democracy, which cries out in the wilderness of lingering bigotry. It is a voice which speaks to a world in which special interests, sustained by intolerant governments, are tumbling. It is a voice that warns our country that it no longer can be a respected world leader, if it continues to allow a large section of this land to be governed by an oligarchy of hate.

The "Voice of the New Negro" is the voice of the young Negro — young enough to have courage, but old enough to have wisdom. It is also the "Voice of Truth." It speaks with understanding based upon factual knowledge. It is not swayed by the do-it-yourself histories, which are pieced together to serve the needs of racial prejudice. It also is the voice of science, which interprets human relations in terms of the control of environmental factors. The new Negro considers racial bigots as the victims of superstition and ignorance, so far as the understanding of the races of mankind is concerned. That is why the young Negro of today, in spite of all humiliations, can gaze in calm condescension at the howling mobs seeking to do him violence. He has something important on his mind.

What are some of the unique thoughts of young Negroes? They think that brain-washing with propaganda is losing force in this era of enlightenment. They think that, so far as the Negro is concerned, most of the made-to-order school textbook histories of the United States tell selected parts of the truth. They know that statistics are manipulated to justify preconceived conclusions concerning racial inferiority of Negroes. Finally, they know that mass media of communication, helped by some public school instruction, spread false stereotypes of race, as well as influence public opinion to accept as gospel the false generalizations about race drawn from biased history and doctored statistics.

Apparently by design, the omissions and selected insertions in biased history permit the generalization that the Negro is of a depraved race. Statistics have been used for the same purpose. The figures show that, for the Negro, relative percentages are higher than for other races in crime, disease, death-rate, unwed mothers and broken homes. Generalizing from these figures, the Negro as a race is presented as criminal diseased, immoral and physically weak.

False conclusions are drawn by comparisons of deviates from the social norm in the case of Negroes and those of other races. A comparison of 150 Negroes with 10 white unwed mothers has been used to show greater

Negro immorality. These were girls in a school system having 70,000 Negroes and 30,000 whites. Let us add to the number of deviates all juvenile delinquents and those with venereal disease in this system. The total still will be less than ten per cent of the seventy thousand Negro pupils. This means that more than sixty thousand Negro pupils were not deviates. Then, too, the study of *other statistics* would show that a higher percentage of deviates from the social norm exists in any group which constitutes the lowest economic group, anywhere, regardless of race. So why the generalization about the Negro race on the basis of comparing numbers of deviates? What about the ninety per cent who achieved the social norm? A generalization based on *their* characteristics would be more valid.

What does the world think of these generalizations concerning the racial inferiority of the Negro? It hears in one ear that the Negro is a diseased race of physical weaklings, and in the other, that Negro athletes carried the United States to victory in the Olympic Games track events, or were outstanding in baseball, football and basketball championship games. Can a nation which is so wrong in its generalizations concerning race be truly scientific in a space age? The outcome of drawing false conclusions in both the fields of human relations and missile construction is obvious. The world sits in judgment and quickly spots a fraud.

The voice of the New Negro speaks to its own people. It tells them to seek the knowledge which will qualify them for the highest social responsibility. It hopes that other races will seek similar education, since recent events show there must have been some defect in the education of white youth which were part of some of the howling mobs in southern cities.

In the final analysis, all the new Negro seeks is justice, and respect for his manhood. He does not ask special favors. He should be judged by his traits as an individual. He is sorry for the ignorance of those whose judgment is influenced by color-of-skin; but he also is insulted and humiliated. He no longer accepts the policy that any sort of facilities can be advertised as open to people in general, but closed to him because of his color (which makes him somewhat less than a person). The United States must be saved from bigotry which could destroy it in this world of shifting balances. The "Voice of the New Negro" is a voice of warning to America. Time is running out for the United States to put its house in order.

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NEW NEGRO

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SOUTHERN SCHOOLS

The New Negro is emerging at a time when schools and colleges for Negroes in the South are being re-evaluated. Some critics have been blinded by the relatively greater advancement in formerly all-white schools on the part of students in certain technical and scientific areas of knowledge. "Negro schools which cannot match these programs should be abolished," say these critics. Is there a scientific basis for this conclusion?

There are many areas of knowledge; and who can say which areas are most important to human well-being and survival? It is certain that the formerly all-white schools have produced students just as deficient in social science and human understanding as the Negro has been backward in science and technology.

The schools and colleges for Negroes in the South have been serving Negroes and their needs and will continue to do so. They, too, are the voice of freedom. They teach human equality, voting rights and minority problems. They advocate the rights of man — the right of each individual to be accepted anywhere on the basis of his qualifications alone and not on the superstitious basis of color. This includes schools and colleges in the South. Any man should be able to enter any school for which he qualifies.

They must continue to exist, these schools primarily for Negroes, these schools dedicated to educational truth, until the human worth of the Negro is accepted in the South.

These schools and colleges for Negroes in the South are producing MEN — men of courage, men of vision, men of purpose. The leadership of the New Negro is the product of the schools and colleges for Negroes in the South. So far as the Negro is concerned, these schools are promoting the types of education and democracy which are needed by all. They have much to offer and they are pioneering in the field of

integration. Their doors are open to all, regardless of race or color, who wish to study the worth of man.

COVER**Laura Wheeler Waring's Unfinished Self-Portrait***By Milton M. James*

The portraitist has a tremendous responsibility to himself as an artist and to the audience which will view and be exposed to his work. The portraitist must not only recognize and capture the physical dimensions of his subject, he must also probe the ever elusive, deep inner self of the individual who is sitting for him and posterity. These two elements, the inner self and the outer physique, combined, should in its final analysis be a kind of pigmented biography on canvas.

Most painters at some time or another must interrupt their probing of others and nature and engage in a bit of self analysis, both physical and psychological. This introspective venture is in essence a kind of unscientific psychoanalysis as the self portraits of Van Gogh, Klee, Valadon, Kokaschka indicate.

While engaged in such a task, the painter must refrain from the natural tendency toward subjectivity and analyze his physical and inner self aiming toward clinical precision.

Laura Wheeler Waring, long experienced in the intricacies and technical problems involved in portraiture did not undertake the task of painting a picture of herself until 1940, just eight years before her death. No doubt she felt inadequate to the task and put off the experiment until the last and final period which is characterized by poetic statement, religious themes, and the mastery of the two current dominating styles in painting, the academic and impressionist techniques.

The self portrait of Laura Wheeler Waring was never completely finished. Even so, this is true only in a limited technical sense. From the standpoint of aesthetics the portrait is a noteworthy contribution to art, and a praiseworthy reflection on the ability and analytical skill of the artist.

James A. Porter, in a little essay on Mrs. Waring's work, described the painting as "a remarkable self portrait which shows the artist confronting her world, the world of forms and colors with the --- inquiring gaze of the patient observer."¹

One quickly recognizes that the background of the portrait, splashed with a pale green wash, was not meant to remain as it is. The basic flesh tones of the neck are lacking in depth, and the shoulder area of the dress is but a red wash. Since the appendages and the trunk are not included, the face area is the essential. Here the painter's character and physical self is well apparent.

Mrs. Waring's characteristic quizzical expression is well defined; her face radiates with soft pink and orange flesh tones, and the vigorous brush strokes of her bluish-black hair lend a touch of poetry.

Mrs. Waring did not hesitate to include in the portrait her eyeglasses, an item which is inappropriately missing in many portraits. Instead of detracting from the face, the glasses accentuate the gem-like sparkle of the eyes and emphasize the intellectual stream in her personality.

Without a trace of super ego, Laura Wheeler Waring analyzed herself with complete sincerity and fidelity to the tenets of good taste and the art she served so well. Her self portrait reflects not only her physical beauty which in our society is one of our highest values, but the presence of delicacy and charm, intellect and character.

A distinguished writer once said "every man is two men, the one the world sees, and the hidden invisible man inside." Mrs. Waring, in her self portrait painted both with a technical mastery and aesthetic awareness which reflects on her performance in painting.

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