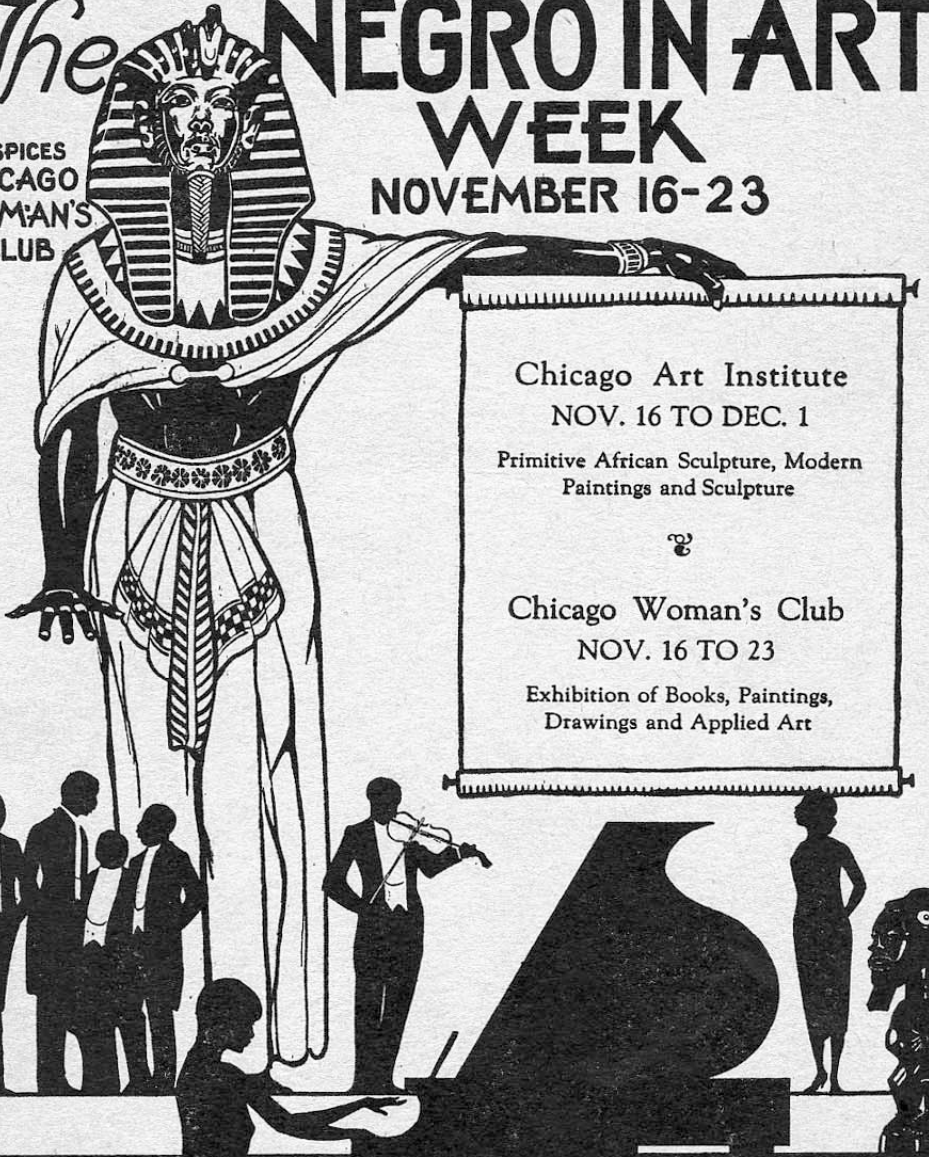


1927

# The NEGRO IN ART WEEK

AUSPICES  
CHICAGO  
WOMAN'S  
CLUB

NOVEMBER 16-23



Chicago Art Institute  
NOV. 16 TO DEC. 1

Primitive African Sculpture, Modern  
Paintings and Sculpture



Chicago Woman's Club  
NOV. 16 TO 23

Exhibition of Books, Paintings,  
Drawings and Applied Art

Charles C.  
Dawson

EXHIBITION OF  
PRIMITIVE AFRICAN SCULPTURE  
MODERN PAINTINGS SCULPTURE DRAWINGS  
APPLIED ART AND BOOKS

**I**N THE belief that a knowledge of the accomplishment of the Negro in the various forms of art would improve the relations between the two races, the Celia Parker Woolley Committee on Race Relations, of the Chicago Woman's Club, decided to present the Negro in Art Week in Chicago during November 16 to 23.

As the plan developed, it became apparent that the Committee from the woman's club could not do the work alone. An appeal for cooperation made to other clubs and committees on race relations was enthusiastically received. The results of the combined efforts of a number of leading civic organizations is a comprehensive program showing the progress of the Negro in art dating from the primitive to the modern, and covering literature, sculpture, painting, music and the applied arts.

# "NEGRO IN ART WEEK"

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## Cooperating Organizations

CHICAGO WOMAN'S CLUB  
WOMAN'S CITY CLUB  
CHICAGO WOMAN'S AID  
CHICAGO URBAN LEAGUE  
CHICAGO CHURCH FEDERATION  
CITY CLUB OF CHICAGO

NATIONAL ASSOCIATION FOR THE  
ADVANCEMENT OF COLORED  
PEOPLE, CHICAGO BRANCH  
FEDERATED CLUBS OF COLORED  
WOMEN  
Y. W. C. A.

# HARLEM MUSEUM OF AFRICAN ART

THE nucleus of both the traveling and the permanent exhibits of the Harlem Museum of African Art was the Blondiau Collection of African Art from the Belgian Congo, which was acquired by Theatre Arts Monthly and exhibited as the Theatre Arts Collection at the New Art Circle, New York City, February and March, 1927. Part of this collection was purchased by public subscription for the Harlem Museum of African Art, which was organized and incorporated to preserve and interpret the ancestral arts and crafts of the Negro and make them effective as fresh cultural inspiration for Negro art and culture in America.

Objects from other collections, representing other schools of African arts and crafts, are being added to the collections of the newly founded Museum, which temporarily are housed in the exhibition rooms of the Harlem 135th Street Branch of the New York Public Library. But the collections still represent for the most part the work of the highly developed artistic Bushongo peoples of the Belgian Congo—the Bakuba, Baluba, and Bangongo tribes especially. Both travelling and permanent collections have examples, however, of Ivory, West Coast, and Nigerian art work, and the aim is to make them completely representative as funds for subsequent collecting increase. Unless listed otherwise, the items of this travelling collection are from the Congo districts, but even within this area a wide range of art styles and art media exists.

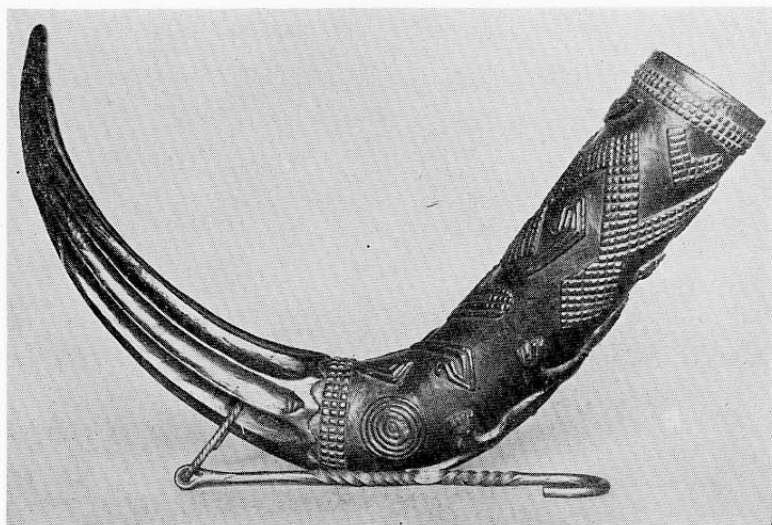
This collection is available for limited periods on application to the Harlem Museum, 103 West 135th St., New York City, as an educational exhibit of the folk art of African peoples and the artistic value of its characteristic designs and stylistic forms both for modern art appreciation and contemporary creative inspiration. The work of some of our contemporary Negro artists has already begun to show the influence of African art, very much as modernist painting and sculpture in Europe has also felt and profited by its influence.

*Catalog of*  
**Harlem Museum of African Art**  
*Travelling Exhibit*

1. Ubangi Lute, with Carved Fetich Terminal
2. Mayumbe Fetich Statuette
3. Carved Ceremonial Drinking Horn (Bakuba) with geometric and crocodile motives.
4. Bakuba Ointment Box (decorative boxes for rouge and ceremonial pigments)
5. Carved Box (Baluba tribe)
6. Carved Box (Bambili tribe)
7. Kasai Throne Stool
- 8-10. Decorated Musk and Potion Bottles (Belgian Congo)
11. Funerary Portrait Statuette (Lower Congo)
12. Ceremonial Staff of Office (Bangongo Paramount Chief) with fetich figures and totem emblems.
13. Fetich Cane or Ceremonial Wand
14. Fetich Figure Cane (Lualaba-Kasai)
15. Carved Redwood Maternity Statuette (Classic Bushongo style, probably earlier than the portrait statue period, XVIII Century)
16. Primitive Variant of Madonna Statuette (Lower Congo)
17. Fetich Figurine of Slave Carrying Chief
18. Double Fetich Figure (male and female principle)
19. Mayumbe Fetich
20. Ancient Kasai Head Rest (Hut Motive)
21. Carved Head Rest (Badjok)
22. Carved Rosewood Fetich Head Rest (Bakuba)
23. Double Figure Head Rest (Kasai)
24. Ceremonial Drinking Cup (Bakuba)
25. Twin Ceremonial Drinking Cup (Baluba)
26. Archaic Badjok Head Cup
- 27-29. Carved Cups (Bushongo)
30. Baluba Libation Cup
31. Bakuba Cup (hand motive)
32. Carved Wooden Spoon
33. Fetich Motive Bakuba Spoon

34. Ivory Oil Libation Spoon
35. Bushongo Spoon (Hand Motive)
36. Medicine Man's Fetich Rattle (one-piece carving)
37. Fetich Figure Snuff-Taker (Bakuba)
38. Decorated Ivory Bracelet
- 39-42. Carved Wooden Hunting Whistles (Bayaka, Kasai and Badjok)
43. Ivory Talisman Mask (loaned by Mrs. Edith J. R. Isaacs)
44. Ivory Talisman Mask (Bakuba Secret Society). (Loaned by Mrs. Edith J. R. Isaacs)
45. Mayumbe Maternity Fetich (Rhinoceros Horn). (Loaned by Mrs. Edith J. R. Isaacs)
46. Ivory Hunting Whistle
47. Ivory Snuff-Box
48. Ivory Grinding Pestle
49. Neck Amulet Fetich
50. Chief's Ceremonial Side-Arm or Baton
51. Kasai Battle Axe (Hand Forged)
52. Kasai Battle Axe
53. Ceremonial Copper Inlay Axe
- 54-55. Mangbettu Ivory Handle Knives
56. Congo Ornamental Knife Blade (Leaf Pattern)
57. Sacrifice Knife Blade (Bushongo)
58. Carved Ceremonial Pipe (Bakuba)
- 59-61. Congo Hair Ornaments and Combs
- 62-66. Tattoo Knives and Razor Knives
67. Decorative Copper Earring
- 68-69. Kasai Hair Combs
70. Ivory Fetich Comb
- 71-72. Hair Pins (Animal Design Motives)
73. Jewel Box (Baluba)
74. Divining Block or Fetich (Bushongo). (For detecting criminals or breaches of taboo)

75. Carved Bakuba Cup
76. Bangongo Vase Cup
77. Serpent Motive Carved Spoon
78. Hand Scepter
79. War Mask (Ababua-Arwimi)
80. Bapendi Ceremonial Mask
81. Lower Congo Maternity Statuette
82. Bangongo Vase (Imbolo Design)
83. Carved Bambili Horn (Sun Motive Design)
84. Ancient Carved Drinking Horn (Bakuba)
85. Ceremonial Gong Rattle
86. Plain Seat Stool (Stylized geometric human figure motives)
87. Bapende Tufted Ceremonial Mask (polychrome wood, with metal and raphia ornaments)
88. Bakuba Dance Mask (polychrome wood, with cowry shell inlay)
- 89-90. Fetich Totem Masks (Ivory Coast). (Composite animal design motives.) (Loaned by Mrs. R. Osgood Mason)
91. Bundu Secret Society Mask and Head-Dress (West Coast). (Loaned by Mrs. R. Osgood Mason)
- 92-93. Thunder-God Ceremonial Clubs, Representing Shango (West Africa)
- 93-94. Ceremonial Figure Emblems (Nias)
95. Ceremonial Fetich-Figure Dance Mask (Soudan). (Loaned by Alain Locke)
96. Medicine Wand and Figurine (Ivory Coast)
97. Brass Fetich, McGalle Type (Ivory Coast)
- 98-105. Bushongo Velvet Pile and Grass Cloth Mats

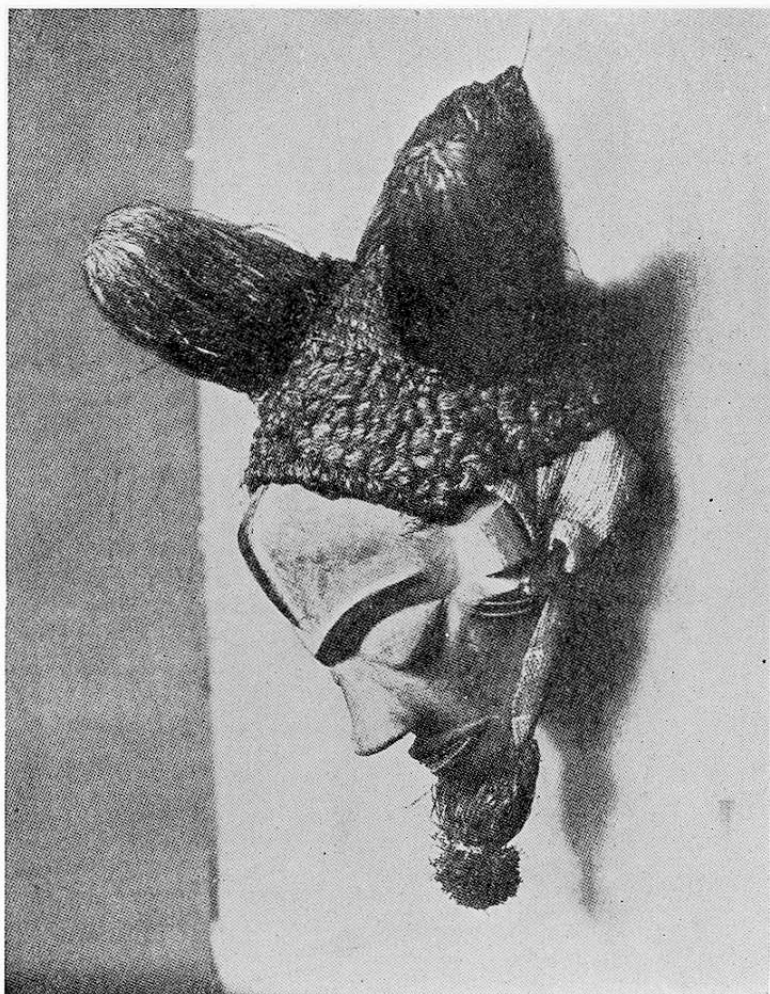


No. 3—"CARVED CEREMONIAL DRINKING HORN (Bakuba) WITH GEOMETRIC AND CROCODILE MOTIVES"



No. 7—"KASAI THRONE STOOL"





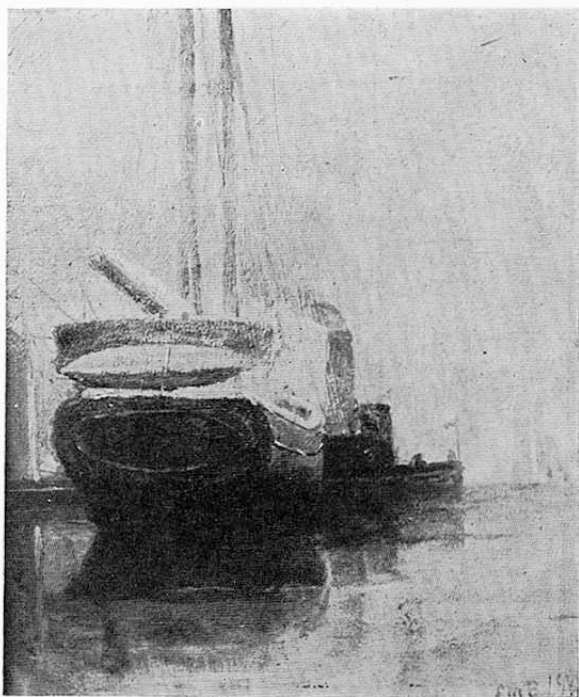
No. 80—"BAPEUDI CEREMONIAL MASK"



No. 16—"PRIMITIVE VARIANT OF MADONNA  
STATUETTE" (Lower Congo)

Modern Paintings  
*and*  
Sculpture

THE CHICAGO ART INSTITUTE



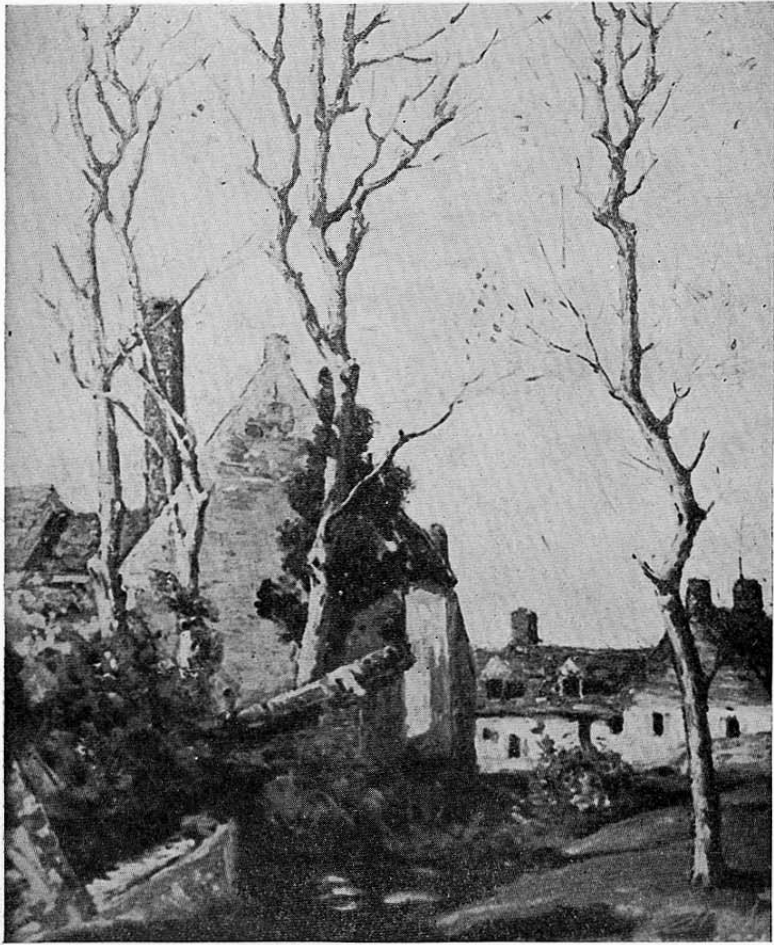
No. 2—"WATER SCENE"—*E. M. Bannister*

*November 16th to December 1st*

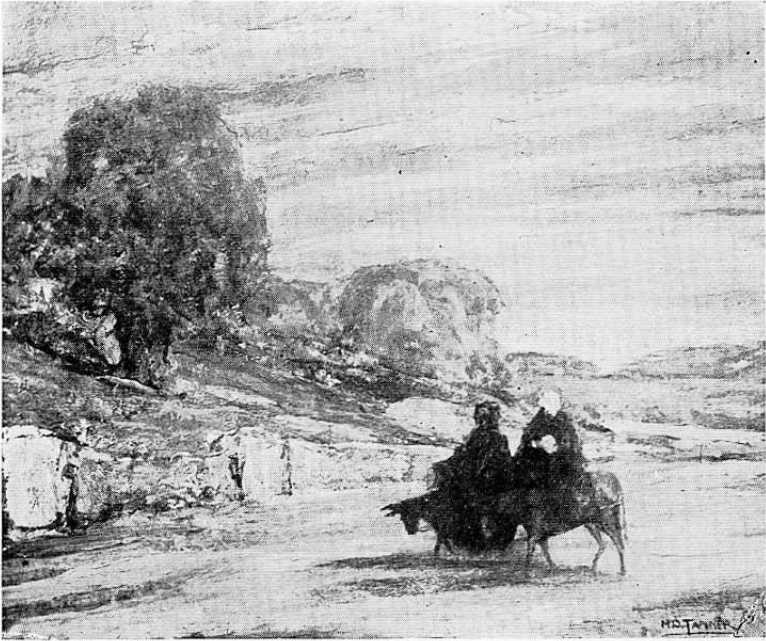
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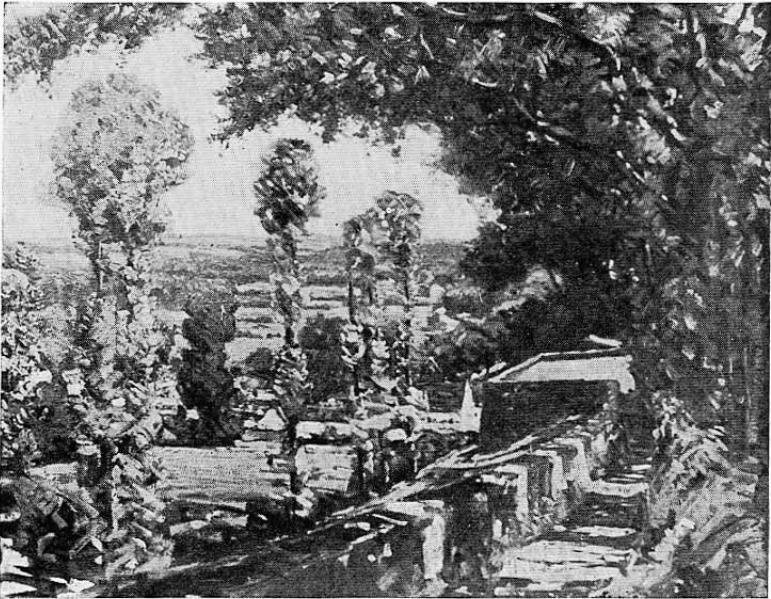
No. 5—"THE POOR YE HAVE WITH YOU ALWAYS"—*H. O. Tanner*



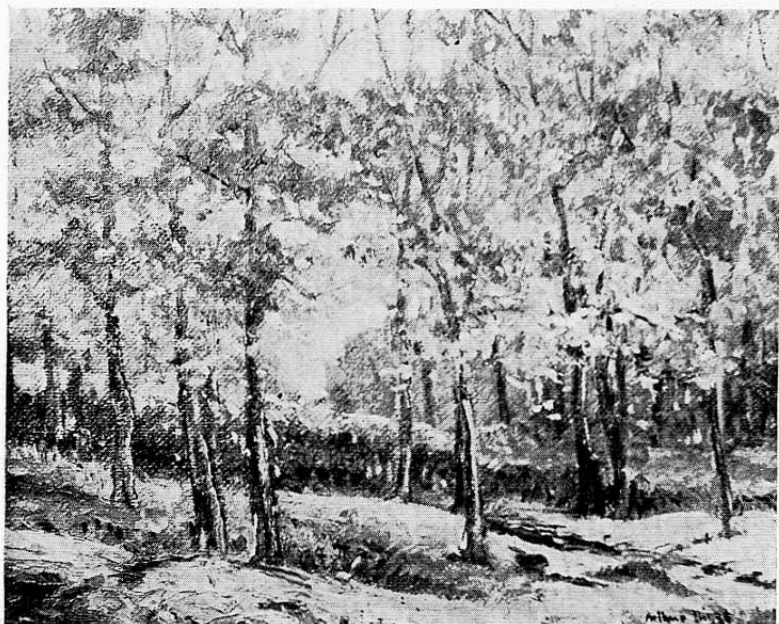
No. 7—"LANDSCAPE"—*Wm. A. Harper*



No. 6—"THE FLIGHT INTO EGYPT"—*H. O. Tanner*



No. 8—"LANDSCAPE"—*Wm. A. Harper*



No. 14—"OAKS AND ALDERS"—*Arthur Diggs*



No. 11—"THE QUADROON MADONNA"—*Charles C. Dawson*





No. 12—"BROTHER AND SISTER"—*Charles C. Dawson*



No. 17—"A MOHAWK"—Aaron Douglass



No. 18—"ANN"—Aaron Douglass



No. 20--"AIDA"—Wm. M. Farrow



No. 25—"SYDONIA"—*John Hardrick*



No. 21—"A RELIC"—*Wm. M. Farrow*



No. 40—"TWILIGHT"—*Hale Woodruff*

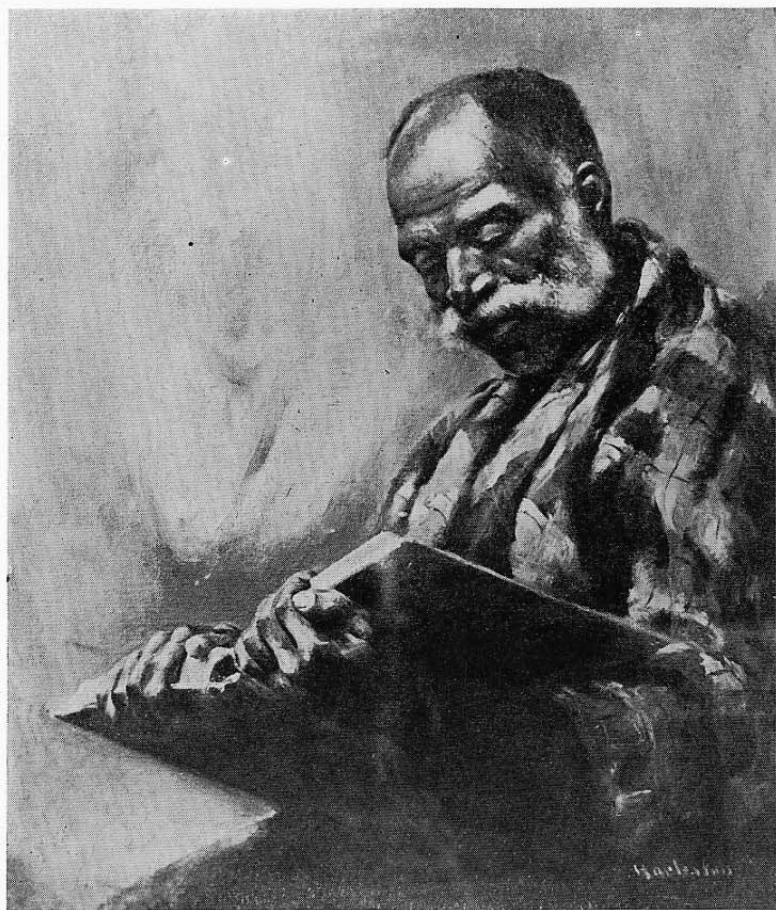


No. 33—"VACATION TIME, KENNETH AND CURTIS WASHINGTON"—  
*Wm. Edouard Scott*



No. 28—"PORTRAIT OF MR. JESSE BINGA"—*Edwin A. Harleston*

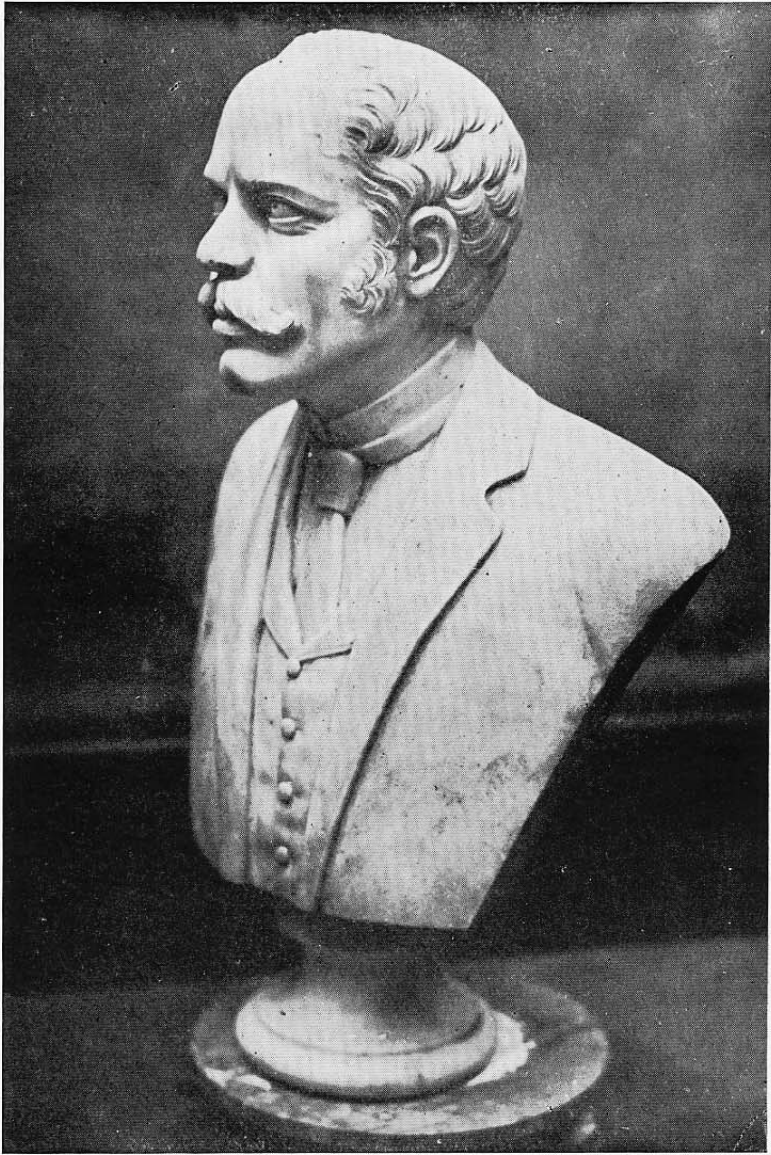




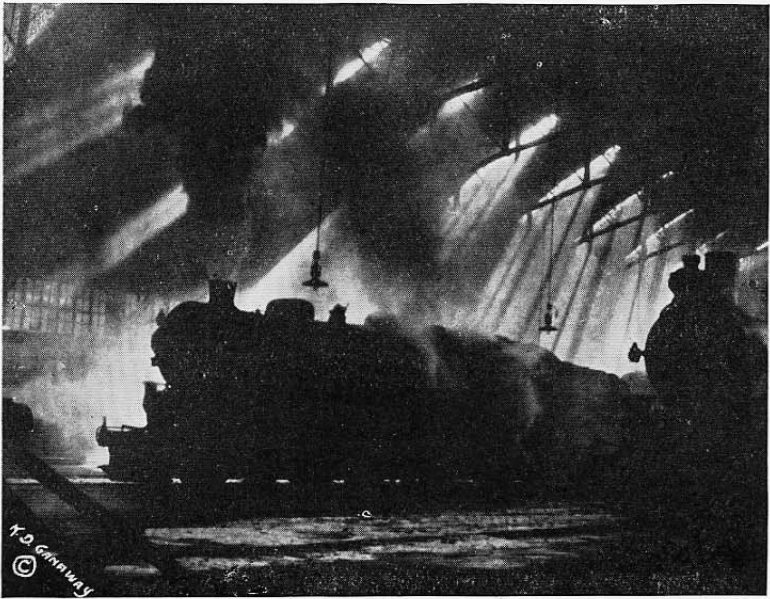
No. 29—"THE BIBLE STUDENT"—*Edwin A. Harleston*



No. 36—"WHAT'S THE EVIDENCE?, JUDGE ALBERT B. GEORGE"—*Wm. Edouard Scott*



No. 41—"JAMES PECK THOMAS"—*Edmonia Lewis*



"THE SPIRIT OF TRANSPORTATION" (Photograph)—*K. D. Ganaway*

# CATALOGUE MODERN PAINTINGS AND SCULPTURE

The Chicago Art Institute, Nov. 16 to Dec. 1

E. M. BANNISTER, Deceased

1. Sheep.
2. Water Scene

H. O. TANNER, Paris, France.

3. "The Two Disciples at the Tomb." Loaned by the Art Institute.
4. "The Three Marys." Loaned by the Art Institute.
5. "The Poor Ye Have With You Always." Loaned by Carson Pirie & Scott.
6. "The Flight Into Egypt." Loaned by Mrs. John E. Jenkins.

WM. A. HARPER, Deceased.

7. "Landscape." Loaned by Mr. Charles Burkholder.
8. "Landscape." Loaned by Mr. Walter J. Sherwood.
9. "Landscape." Loaned by Mrs. R. S. Brooke
10. "Landscape." Loaned by Mr. Max Keitz.

CHARLES C. DAWSON, 403 East 45th Street, Chicago, Ill.

11. "The Quadroon Madonna."
12. "Brother and Sister."
13. "Searchlights."

ARTHUR DIGGS, 1239 West 109th St., Chicago, Ill.

14. "Oaks and Alders."
15. "The Scintillas."
16. "Midsummer."

AARON DOUGLASS, 227 West 139th Street, New York, N. Y.

17. "A Mohawk."
18. "Ann."
19. "Nita."

WM. M. FARROW, 6038 S. Racine Ave., Chicago, Ill.

20. "Aida."
21. "A Relic."

JOHN HARDRICK, 2908 Meredith Ave., Indianapolis, Ind.

22. "Portrait Dr. W. E. Brown."
23. "Portrait Mrs. W. E. Brown."
24. "Portrait K. K. McComb."
25. "Sydonia."
26. "Hallie Mae."
27. "Self Portrait."

EDWIN A. HARLESTON, 118 Calhoun Street, Charleston, S. C.

28. Portrait Mr. Jesse Binga. Loaned by Mr. and Mrs. Jesse Binga."
29. "The Bible Student." Loaned by Mr. and Mrs. Jesse Binga.

WM. EDOUARD SCOTT, 4918 Vincennes Ave., Chicago, Illinois.

30. "Lead Thou Me On."
31. "Castillian Blood."
32. Portrait Mr. W. Ellis Stewart.
33. "Vacation Time." Curtis and Kenneth Washington.
34. "Mrs. Wellington R. Chavis.
35. "Portrait Mr. Robert S. Abbott."
36. "What's the Evidence?" Judge Albert B. George.

HALE WOODRUFF, 541½ Indiana Ave., Indianapolis, Ind.

37. "Two Old Women."
38. "In the Garden."
39. "Snow Scene."
40. "Twilight."

### SCULPTURE

EDMONIA LEWIS (MISS EDMONIA LEWIS).

41. Marble Bust of James Peck Thomas, father of Mrs. S. Pelagie Blair.  
Loaned by Mrs. S. Pelagie Blair.
42. Bust of Charles Sumner. Loaned by Mrs. Ida B. Wells Barnett.  
MRS. META VAUX WARRICK FULLER, 31 Warren Road, Framingham, Mass.
43. Plague, "The Seasons." Loaned by Mrs. Samuel Evans, Chicago.

### CATALOGUE PAINTINGS, DRAWINGS AND APPLIED ARTS

Nov. 16th to Nov. 23rd

Chicago Woman's Club, 410 S. Michigan Ave.

CHARLES C. DAWSON.

1. Design for Insurance Policy Heading.
2. Design for a Poster.

AARON DOUGLASS.

3. "Brutus Jones." Wood cut print.
4. "Emperor Jones." Wood cut print.

MISS ELISE EVANS, 417 East 42nd Place, Chicago, Illinois.

5. "Costume Design."

K. D. GANAWAY.

6. "The Spirit of Transportation." (1st prize winning photograph in the National Photographic Contest at Wanamakers in 1921.)
7. "Indiana Sand Dunes."
8. "Chicago Skyline."
9. "Old Museum."
10. "The Spirit of Chicago."
11. "In a Park, The Swans."
12. "Through the Heart of Chicago."
13. "The Builders."
14. "In Tow."
15. "The Steel Mills."
16. "Arms of Construction."
17. "The Gardener's Cart."

LESLIE ROGERS, Cartoonist, Chicago Defender.

18. Cartoon.
19. Cartoon.

ALBERT SMITH, Manhasset, L. I., N. Y.

Etchings—

20. "The Funeral Procession."
21. "The Bridge, Luxemburg."
22. "Modern Industry."

WM. EDOUARD SCOTT

23. "The Straw Stacks."
24. "Sunday Fishermen."
25. "Gulls Paradise."
26. "Portrait Doris Mathilda Chambers."
26. "Portrait Dr. M. O. Bousfield."

MISS M. BRACKETT.

27. Vase, California Peppers in Gold.
28. Vase, Wysteria.
29. Bon Bon Box, hard enamel.
30. Compote.
31. Compote.
32. Pitcher, bleached soft enamel.
33. Cup and Saucer, enamel.

MRS. C. ROSENBERG FOSTER. Head of Weaving Dept., Wendell  
Phillips High School, Chicago.

34. Breakfast Cloth and 4 Napkins, American weave.
35. Dresser Scarf, Swedish weave.
36. Dresser Scarf, Swedish weave.
37. Quilt, Tumbling Cube Design.

MRS. MINNIE PATTERSON, 3818 Langley Ave.

38. Norwegian Blanket.
39. Norwegian Landscape.

MISS ANNA BELL THOMAS, Teacher, Domestic Arts Dept., Flower  
High School.

40. Norwegian Farm Scene.
41. Chinese Stencil for allover designs.
42. Pillow Top printed with Chinese stencil.

WM. M. FARROW.

43. Group of Etchings.

RICHMOND BARTHE, 3716 Wabash Ave.

44. Bust of Mrs. Pauline Callis.
45. Head of a Boy.
46. Charcoal Drawing.

47. PRIVATE COLLECTION OF MAJ. WM. H. YORK, Deceased, OF  
MODERN AFRICAN IMPLEMENTS AND DRESS. Loaned by  
Mrs. Minnie York Rose and Mrs. Luella Behme Jones.

## MODERN PAINTERS AND SCULPTORS

The Fine Arts Committee, in this exhibition, presents to the public the most comprehensive collection of the works of modern Negro painters and sculptors which has ever been gathered in any one place. The artists whose works are shown are those whose academic and public records clearly stamp them as the very best produced thus far, the outstanding group to which the committee would have been pleased to add the paintings of Archibald Motley, Jr., of Chicago and Mr. Palmer Hayden of New York, now studying in Paris, the drawings of Miss Laura Wheeler of Cheney Institute, Pa., and the sculpture of Miss Augusta Savage of New York, which would have completed a group, who, with whatever deficiencies they might have, are undoubtedly the best of the race. The records of the most noted are briefly as follows:

E. M. BANNISTER, deceased, of Providence, R. I., was the first Negro in America to achieve distinction as a painter. He was the founder of the Providence Art Club, which is today the leading art organization of Providence. One of his paintings, "Under the Oaks," was awarded a medal at the Centennial Exposition in Philadelphia in 1876. The picture became the property of the Duffe Estate of New York.

H. O. TANNER was born June 21, 1859, in Pittsburg, Pa. He is not only the best painter the race has produced, but is one of the most distinguished artists of the world. He is noted as a colorist, as a painter of light and shade and is classed among the great painters of scriptural subjects of all times. He has been awarded a number of medals in the leading exhibitions of Europe and America and is represented in the Luxemburg Galleries in Paris, The Chicago Art Institute and many other museum and private collections. He is an Associate of the National Academy of Design. He studied at the Pennsylvania Academy of Fine Arts and in Paris and has resided in France since 1891.

WM. A. HARPER of Chicago, who died in 1910, was just coming into prominence as a landscape painter. He studied at the Chicago Art Institute and in Paris. His paintings received much favorable comment at the Chicago Art Institute's exhibitions. His works still hold their place as the best the race has produced in landscape painting.

WM. EDOUARD SCOTT was born in Indianapolis, Ind., in 1884. He studied in Indianapolis, at the Chicago Art Institute and in Paris. He has exhibited in the Salon des Beaux Arts at Toquet and the Paris Salon. One of his paintings is owned by the Argentine Republic. He is a member of the Hoosier Salon. His best works have been produced in Mural Painting, examples of which may be found in High Schools in Chicago and Evanston, Ill., and Indianapolis, Ind., The Court House and Masonic Temple in Fort Wayne, Indiana, The City Hospital in Indianapolis, etc. His record as student at the Art Institute was exceptionally brilliant.

CHARLES C. DAWSON was born in Brunswick, Georgia, June 12, 1889. He is a free lance illustrator and painter. He studied at Tuskegee Institute, Ala., The Art Students League of New York and the Chicago Art Institute. He was frequently honored in these schools for excellence in drawing, color composition and portraiture. He served 2 years in the World War, with A. E. F. as a 1st Lieut. of Infantry, was later promoted to Captain of Infantry in the Officers Reserve Corps, U. S. A. He was 3½ years on the Art Staff of the former Chicago Engravers and is generally considered by those most familiar with the work as the leading illustrator of the race.



AARON DOUGLASS of New York was schooled in the Fine Arts Dept. of the University of Nebraska and under Weinold Reiss of New York. He is the better known of the New York artists, is Art Critic for the Crisis Magazine of New York and has been awarded first places in the Annual Art and Literature contests of the Crisis and Opportunity magazines of New York.

EDWIN A. HARLESTON of Charleston, S. C., studied eight years in the school of the Museum of Fine Arts, Boston, after some preliminary training in the Fine Arts Department of Harvard. He has made a considerable record for himself in portraiture, his specialty.

HALE WOODRUFF is a very promising young painter of Indianapolis, Ind. He is now studying in Paris. He was honored with the Harmon Award for painting in 1927.

JOHN HARDRICK of Indianapolis, Ind., studied at the John Herron Art Institute of Indianapolis and is doing very creditable work in painting, particularly in portraiture.

ARTHUR DIGGS of Chicago has studied at the Chicago Art Institute. He has chosen landscape painting as his field and is showing marked promise.

ALBERT SMITH of New York studied at the National Academy of Design and in Paris. His specialty is etching, in which he is considered the best of the race. He is an etcher of marked ability and much favorable comment has been made on his work in this country and in Paris.

EDMONIA LEWIS was born in 1845 and was the first of the race to achieve distinction in sculpture. She went to Rome, Italy, in 1865, where she has since resided. She exhibited at the Philadelphia Centennial in 1876.

META VAUX WARRICK FULLER of Framingham, Mass., is the most noted sculptor of the race. She first attracted attention by her work in clay in the Pennsylvania School of Industrial Art. She went to Paris to study in 1899 and exhibited in the 1903 Paris Salon.

WM. M. FARROW was born in Dayton, Ohio, in 1885. His training was received at the Art Institute where he spent eight creditable years. He is a painter, illustrator and etcher and is also employed by the Chicago Art Institute as an installation expert. He is best known by his very pleasing landscapes in oil and water color. One of his water colors, "Mother Nature's Mirror," was accepted for the International Water Color Exhibition in 1923. His works have been exhibited in the New York Public Library and in Dayton. He is showing marked ability as an etcher, exhibiting fine feeling for line and its possibilities, and is President of the Chicago Art League.

## A SELECTED LIST OF NOTABLE EARLY BOOKS BY NEGROES

Compiled by Arthur A. Schomburg

This selected list has been compiled with acknowledged assistance from the Chicago Public Library, the bibliographical section of the "New Negro" by Alain Locke, and Arthur A. Schomburg by Blanche V. Shaw of the Chicago Public Library.

(The Schomburg collection of Negro literature and history, assembled by Arthur A. Schomburg, a Porto Rican and now a resident of New York, has been acquired recently by the New York Public Library through a purchase made by the Carnegie Corporation. There are 4,000 volumes in the collection, many written by Negroes, and 1,000 pamphlets and manuscripts, besides 250 old prints and engraved portraits, some very rare. The collection is one of the largest and most complete of its kind.)

A (bsolom) J (ones) and R (ichard) A (llen) :

A narrative of the proceedings of the Black people during the late awful calamity in Philadelphia and a refutation of some censures. Philadelphia, 1794.

Allen, Richard, First Bishop of the A. M. E. Church:

The life, experience and gospel labors of the Rt. Rev. Richard Allen. Written by himself. Philadelphia, 1793.

Allen, Richard and Jacob Tapisco:

The Doctrine and Discipline of the A. M. E. Church. Philadelphia, 1819.

Allen, William G.

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Advance (mo.), Providence, R. I.

Helping Hand (Frat. News) (mo.),  
Waco, Texas.

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## A SELECTED LIST OF MUSICAL COMPOSITIONS BY NEGRO COMPOSERS

Harry T. Burleigh—New York City.

Plantation Melodies:

- "De Black Bird."
- "I Doan' Want Fu't Heah No Longah."
- "My Lawd's a-Writin' Down Time."
- "My Merlindy Brown."
- "Negro Lullaby."
- "When de Debble Comes 'Round."
- "Deep River."
- "Didn't My Lord Deliver Daniel?"
- "Father Abraham."
- "The Glory of the Day Was in Her Face."
- "Her Eyes Twin Pools."
- "Jean."
- "Let My People Go."
- "Little Mother of Mine."
- "Oh, Didn't It Rain."
- "So Sad"—Negro Spiritual."
- "Sometimes I Feel Like a Motherless Child."
- "Three Shadows."

Cook, Will Marion—New York City.

- "Exhortation."
- "A Rain Song."
- "My Lady's Lips Am Like De Honey."
- "Swing Along."

Dett, Nathaniel—Hampton, Virginia.

- "My Lady Love."
- "Barcarolle."

"Honey."  
"Mammy."  
"His Song."  
"The Deserted Cabin."  
"In the Bottoms."  
"Juba Dance."  
"The Place Where the Rainbow Ends."  
"Listen to the Lambs."

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"Keep Me from Sinking Down"—for organ.

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"Bon-Bon Suite."  
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"Deep River."  
"Eleanore."  
"Hiawatha's Vision."  
"Hiawatha's Departure."  
"Scenes from the Song of Hiawatha."  
"Hiawatha's Wedding Feast."  
"Dance from Herod."  
"She Rested by the Broken Brook."  
"Sometimes I Feel Like a Motherless Child."  
"Scenes from an Imaginary Ballet."  
"Spring Had Come."  
"A Tale of Old Japan."  
"Viking Song."  
"Twenty-four Negro Melodies."

White, Clarence C., Violinist—Institute, W. Virginia.

"Bandana Sketches."

The above compositions can be obtained in the Music Room of the Chicago Public Library.

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