

Manuscript Collections from the Schomburg Center for Research in Black Culture

Guide to the Scholarly Resources Microfilm Edition

Series 6: LITERATURE AND THE ARTS

Langston Hughes Collection, 1926-1967

Gwendolyn Bennett Papers, 1916-1981

Clarence Cameron White Papers, 1901-1940

Eusebia Cosme Papers, 1927-1973

Writers' Program, New York City: Negroes of New York

Allan Morrison Papers, 1940-1968

John Preston Davis Papers, 1845-1972

Black Academy of Arts and Letters Records, 1968-1980

Stetson Kennedy Collection, 1916-1950

John Edward Bruce Papers, 1872-1918

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General Preface

This inventory is one of several prepared as part of the archival preservation program at the Schomburg Center for Research in Black Culture, a division of The New York Public Library.

The Schomburg archival preservation program involves the organization and preservation of primary source material held by the Center and of significance to the study of the black experience. It also prepares detailed inventories to these records, thereby making the information contained therein accessible to scholars. The necessary staff and supplies for this program were made available through a combination of library and government funds and private grants.

Stanton F. Biddle
Archivist

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Introduction

Langston Hughes is one of the world's most widely acclaimed black writers for his poems, plays, short stories, syndicated columns, biographies and two autobiographies, children's books, anthologies, histories, plays, songs, and almost any other mode of literary expression. His works have been presented on the stage and screen, radio and television, and on records by some of the greatest artists of our times. Born in Joplin, Missouri, on February 1, 1902, Langston Hughes grew up in Kansas, Missouri, and Ohio. His literary career began as class poet in the eighth grade and continued at Cleveland's Central High School, where he was a member of the school magazine staff and editor of the class yearbook. His first poem to be published in a national magazine was "The Negro Speaks of Rivers," which appeared in *The Crisis* in 1921. And in 1925 he was awarded *Opportunity* magazine's first prize in poetry for "The Weary Blues," which was later used as the title for his first book of poems.

Hughes did not enjoy his first experience at college so he dropped out of Columbia University and hopped a freighter to parts unknown. After a few months in Africa, France, and Italy he returned to the States and enrolled at Lincoln University in Pennsylvania. It was during this time that his talents came to the attention of the eminent poet Vachel Lindsay, who was so immediately impressed by Hughes's work that he read three of Hughes's poems on a program in which he was participating at the Little Theater of the Wardman Park Hotel in Washington, DC (Hughes was working at the hotel as a busboy). When he graduated from Lincoln University in 1929 he had won the Palms Intercollegiate Poetry Award, and in 1931 he received the Harmon Gold Award for Literature. Hughes received other awards as well, including a Rosenwald Fellowship (1941), an American Academy of Arts and Letters grant (1946), the National Association for the Advancement of Colored People's Spingarn Medal (1960), and membership in the National Institute of Arts and Letters (1961). Dr. Charles A. Beard included him in his selection of America's twenty-five most "interesting personages with a socially conscious attitude."

On October 24, 1935, Hughes's first play "Mulatto" opened at the Vanderbilt Theater on Broadway, and that same year he received a Guggenheim Fellowship. Over the years his short stories, poems, and articles were published in such magazines as *The New Yorker*, *Theatre Arts*, *The Saturday Evening Post*, *Esquire*, *Ebony*, and *The Nation*. He wrote weekly columns that appeared in the *Chicago Defender* and the *New York Post*. His wide acclaim as a writer put him in great demand on the lecture circuit and carried him on ten cross-country tours including hundreds of high schools and universities, as well as international tours (some sponsored by the U.S.I.S.) to Europe, Asia, Africa, and the West Indies. In addition to "Mulatto," Hughes wrote the plays "Don't You Want to Be Free?" "Simply Heavenly," "Shakespeare in Harlem," "Black Nativity," "Tambourines to Glory," and "Jericho Jim Crow."

Hughes wrote for radio, motion pictures, Broadway revues, and musical numbers but also for artists such as Marian Anderson, Lawrence Tibbett, and Muriel Rahn. During the war he created several radio scripts for the Writers' War Board and composed a ballad opera for the British Broadcasting Company. He wrote the lyrics for the Broadway musical "Street Scene" and the librettos for the operas "Troubled Island" and "The Barrier."

At the time of his death in 1967, Hughes had twenty-five titles listed in *Books-in-Print*, and his works have been translated into French, Italian, Spanish, Swedish, Chinese, and Japanese. He was one of the nation's truly outstanding literary figures, whose work was equally popular throughout the world.

Scope and Content

The Langston Hughes Collection (1926–1967) includes various types of materials, much of it donated to the Schomburg Center by the author himself during his lifetime. He was a great friend of the Schomburg Center and was enthusiastic about making whatever materials he had available to students and scholars. In his will, Hughes donated to the Center all of the foreign-language translations of his works, which have been incorporated into the general book stock of the Center and can be located through the card catalog. Other materials found in the collection were donated by friends of Hughes's or were gathered by the staff of the Center. These documents include newspaper and magazine clippings, playbills, reviews, leaflets, and other types of ephemera.

The materials have been arranged into seven series as follows, starting with Series A, **Biographies**, which includes all materials dealing with Hughes's life and activities. It consists primarily of articles about the writer, biographical sketches, human interest stories, and obituaries. Many of the items are in foreign languages and thus illustrate the international popularity and acceptance that Hughes enjoyed.

Series B, **Writings**, is the largest group of records in this collection. It consists of bibliographies, manuscripts, typescripts, and drafts of writings as well as reviews of some of Hughes's published works. This section has been subdivided into eleven subgroups—**Bibliographies, Correspondence (General), Articles, Books (and Reviews), Plays (and Reviews), Poems (and Reviews), Reviews of Hughes's Works, Reviews by Hughes, Short Stories, Songs, and Miscellaneous Writings**—based on the different forms of literary expression represented. There is some overlapping of the subgroups, such as in cases where a particular item could fit logically into one of several categories; for example, when a poem also appears within a book. Here, the poem could be located either alone, or in the **Books** section with other poems included in a published collection. In those cases where a subgroup consists of a large number of small writings (one or two pages), the items have been placed in alphabetical order. All of the titles appear in the inventory; however, the original documents are arranged in folders by letter groups (for example, **Plays, A-F, G-M**).

Series C, **Programs**, consists of material relating to programs, activities, and events in which Hughes participated or was the subject. It has been divided into the following six subgroups according to the type of program: **Memorial Tributes, Personal Appearances, Radio Broadcasts, Recordings, Speeches, Television Broadcasts**.

Series D, **Works Presented**, contains material relating to programs that include a presentation of Hughes's works. These documents are primarily comprised of clippings, announcements, printed programs, leaflets, and other such records announcing or describing the programs. The material is divided into three subgroups by type of works—(**Plays, Poems, and Songs**)—and the individual items are arranged in alphabetical order according to the title of the specific work presented, or by the name of the program: "Ossie Davis and Ruby Reading from Langston Hughes" or "National Poetry Festival."

Series E, **Material in Other Libraries**, contains information on sources of Hughes's material located in other institutions across the country. In many cases the Schomburg Center had received notice that a special Langston Hughes Collection had been established or that Langston Hughes had deposited a portion of his personal papers at a particular institution. That information has been included in the Hughes Collection here as a note to direct scholars to these

sources. The material is not meant as a complete list of resource centers but merely indicates some of those centers that have come to Schomburg's attention. The institutions are arranged in alphabetical order by name.

Series F, **Criticism**, is a very small file and contains only a few general criticisms of Hughes as a writer. The Center's Kaiser Index offers a more nearly complete index to items of literary criticism.

Series G, **Miscellaneous**, includes items that did not logically fit into any other section of the record group or, for one reason or another, could not be identified.

Reel Contents

Reel No.	Box No.	Folder/Contents
1	1	a1 Series A: Biographies
		Series B: Writings
		b1 <i>Bibliographies</i>
		<i>Correspondence (General)</i>
		b2 Correspondence (received)
		b3 Correspondence (sent)
		<i>Articles</i>
		b4 "Chicago Defender"
		b5 "New York Post"
		b6 General
		<i>Books (and Reviews)</i>
		b7 <u>Ask Your Mama</u>
		b8 <u>Ask Your Mama</u> (reviews)
		b9 <u>The Book of Negro Folklore</u> (sources of material)
		b10 <u>Famous American Negroes</u> (clippings of source material, Summer 1953)
		b11 <u>Famous American Negroes</u> (preliminary notes, Summer 1953)
1	2	b12 <u>Famous American Negroes</u> (first draft, September 4, 1953)
		b13 <u>Famous American Negroes</u> (pages revised and title changed, September 10, 1953)
		b14 <u>Famous American Negroes</u> (corrections and additional material, September 12, 1953)
		b15 <u>Famous American Negroes</u> (final draft, September 4, 1953)
		b16 <u>Famous American Negroes</u> (author's copy, revised pages inserted with editorial cuts, October 1953)
		b17 <u>Famous American Negroes</u> (extra pages)
		b18 <u>Famous American Negroes</u> (chapter selected for magazine publica- tion, September 1953)
		b19 <u>Famous American Negroes</u> (draft with marginal notes by Mead's editors in pencil, October 1953)
		b20 <u>Famous American Negroes</u> (correspondence)
		b21 <u>Famous American Negroes</u> (photos and negatives)

Reel No.	Box No.	Folder/Contents
2	2	b22 <u>Famous American Negroes</u> (galley proof, December 11, 1953)
2	3	b23 <u>Famous American Negroes</u> (galley proof, December 23, 1953) b24 <u>Famous American Negroes</u> (final copy as sent to publisher, October 1953) b25 <u>Famous Negro Music Makers</u> , 1956 b26 <u>Famous Negro Music Makers</u> , (reviews) b27 <u>Fight for Freedom</u> b28 <u>The First Book of Africa</u> , 1958 b29 <u>The First Book of the Caribbean</u> , 1954 b30 <u>The First Book of Jazz</u> (early draft) b31 <u>The First Book of Jazz</u> (reviews) b32 <u>The First Book of Negroes</u> (final draft, March 1952) b33 <u>The First Book of Negroes</u> (reviews) b34 <u>Freedom Train</u> (booklet of poems) b35 <u>Langston Hughes Reader</u> (suggested material for) <u>Not without Laughter</u> b36 Second draft as submitted and published by Alfred A. Knopf
2	4	b37 Fourth draft b38 Galley b39 <u>Rhythms of the World</u> b40 <u>Selected Poems of Langston Hughes</u> b41 <u>Simple Takes a Wife</u> b42 <u>Tambourines to Glory</u> , September 30, 1956

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		b43 "Bars Between"
		b44 "Black Nativity"
3	5	b45 "Esther"
		b46 "Jericho-Jim Crow" (plus reviews)
		b47 "Mulatto"
		b48 "The Organizer"
		b49 "Prodigal Son" (plus reviews)
		b50 "Saint James, Sixty Years Young"
		b51 "Scuffle'town Outlaws"
		b52 "Simply Heavenly"
		b53 "The Sun Do Move"
		b54 "Wasn't That a Mighty Day?"

Poems (and Reviews), A-Z

b55	"Acceptance"
	"African Jesus"
	"African Lady"

Reel No.	Box No.	Folder/Contents
3	5	b55 "Alarm Clock . . ." (by Regino Pedroso, English adaptation from Spanish by Hughes) "Alas! Alack!" "All Kinds of Women" "Anthology of Negro Poets" "As Befits a Man" Associated Negro Press (poems by Hughes) "Backlash Blues" "Balada del Casero" "La Balado de Henry Moore" "Ballad of Lenin" "Ballad of Negro History" "Ballad of the Brown King" "Ballad of Ozie Powell" "Ballad of Roosevelt" "Ballad of the Seven Songs" "Ballad of Two Thieves and Ultimatum: Kid to Kid" "The Ballot: Saturday Night" "Barefoot Blues" "Benediction" "Big-Timer (The Mood, and the Poem)" "Birmingham Sunday" "Black Panther" "Blues to Song Lyrics" "Baby I'm Your All" "Blues at Dawn" "Blues Overflow My Cup" "Down the Line Blues" "Glad I Love You Blues" "I Got the Head-Ache, Heart-Ache, Back-Ache, and the Lonesome Misery" "Picnic on the Sand" "Regardless" "Winter Morning Blues" "Border Line" "Bouquet" "Brother" "Christmas Story" "City" "Consider Me" "Could be Blues" "Dark Youth of the U.S.A." "Days of Our Years" "Death in Harlem" "Death in Yorkville" "Dinner Guest: Me" "Doorknobs"

Reel No.	Box No.	Folder/Contents
3	5	b55 "Do You Reckon?" "Dream of Freedom" "Ennui" "Ethiopia Marches On" "Evenin' Air Blues" "For Billie Holiday" "Freedom Land" (also a letter to the Greenwich Mews Theater concerning the poem) "Freedom's Plow" "Freedom Train" (reviews) "Glory around His Head" (simplified version of the poem and Bible text) "Glory around His Head" (Easter cantata, libretto by Hughes, music by Meyerowitz) "Good Morning Blues" Gospel and Religious Poems "Mystery" "Testimonial" "Judgement Day" "Prayer Meeting" "Fire" "Consider Me" "Projection" "Sinner" "Feet o' Jesus" "The Guys Hughes Likes" "Harlem Call" (after the 1964 riots) "The Herdsmen for 'Wasn't That a Mighty Day?'" "Homecoming" "I Await the Day" "Incomplete List of Tropical Poems" "In Explanation of Our Times" Introduction to Poems
3	5	b56 "Jazztet Muted" (from <u>Ask Your Mama</u>) "Junior Addict" "Ku Klux" "Labor Storm" "Late Last Night" "Layette" "Let America be America Again" "Little Dreams" "Little Julie" "Madame E la Terza Occasione" "Madame to You" "Mean Old Yesterday" "Meeting Langston Hughes"

Reel No.	Box No.	Folder/Contents
3	5	b56 "Misery of Blackness" "Miss Blues Child" "Mississippi" "Moscow and Me" "Mother" National Poetry Festival "Negro" "The Negro Mother" (plus reviews) "Night Funeral in Harlem" "Night Owl" "Nivel" (collection of poems in Spanish) "Note on Poetry" "Office Building—Evening" "On a Christmas Night" "On a Pallet of Straw" "On Your Retirement (for Russell and Rowena Jelliffe)"
3	5	b57 "Penn Station" "Poem for a Man (A. Philip Randolph on his 70th Birthday)" "Un Poeme Pour Jacques Roumain" Poems (translated into German by Jenheinz John) "Jim Crow Car" "Lynching Tree" "African-American Fragment" "Brass Spitoons" "Three of Harlem" "Cabaret" "Young Prostitute" "Prayer Meeting" "Poem" "Shadows" "Jazzonia" "Young Singer" "Last Feast of Belshazzar" "Winter Moon" <u>Poems from Black Africa</u> (edited by Hughes) "In Air" "Absent Lover" "Trousers of Wind" "O Lamb Give Me My Salt" "Elephant" "Love Song" "To the Anxious Mother" "Keep It Dark" "Paddling Song" <u>Poems: Old and New</u> "The Negro Speaks of Rivers"

Reel No.	Box No.	Folder/Contents
3	5	b57 <ul style="list-style-type: none"> "African-American Fragment" "Mother to Son" "Weary Blues" "As Befits a Man" "Little Green Tree Blues" "Mary-go-Round" "Dear Lovely Death" "Les Poetes du Monde Defendent le Peuple Espagnol" "Soneto a Carmela Condon" (by Federico Garcia Lorca) "A Song of Spain" "Poetry of Christmas (Memories of Christmas)" "Prelude to Our Age" (dedicated to the Schomburg Center in honor of its twenty-fifth anniversary) "Projection of a Day"
3	5	b58 <ul style="list-style-type: none"> "Readers Have Wonder" "Roots" "Rosa Parks" "Salute Federation" "Scottsboro Death Day (Poem for Charles Norris)" "Scottsboro Limited" (plus reviews) "Selected Poems" "Democracy" "Africa" "El Sepulcro de Lumumba" "Spain to Alabama" "Special Bulletin" "Spirituals" "Sunday Morning Where the Rhythm Flows, Daddy Grace, Effendi, Mother Horne" "Sweet and Sour Animal Book" (A-B-C rhymes for children) Syndicated War Poems <ul style="list-style-type: none"> "The Black Man Speaks" "Blue Bayou" "Crow Grows, Too" "Fourth of July Thought" "Freedom" "Ghandi in Prison" "Joe Louis" "Red Crow" "Unholy Tree" "Tambourines" Three Poems <ul style="list-style-type: none"> "Drum" "Snake" "Request to Genius"

Reel No.	Box No.	Folder/Contents
3	5	b58 Three Poems for Christmas "On a Christmas Night" "On a Pallet of Straw" "Presents for the King" <u>Twelve Contemporary Negro Poets: U.S.A.</u> (selected by Hughes for BBC radio anthology) Gwendolyn Brooks James A. Emanuel Helen Morgan Brooks Sterling Brown Arna Bontemps Langston Hughes Margaret Banner Samuel Allen Jay Wright Mari Evans Leroi Jones Oliver Pitcher <u>Twelve Favorite Poems</u> "If We Must Die" (by Claude McKay) "From the Dark Tower" (by Countee Cullen) "A Black Man Talks of Reaping" (by Arna Bontemps) "For Mary Mcleod Bethune" (by Margaret Walker) "The Heart of a Woman" (by Georgia Douglas Johnson) "Kitchinette Building" (by Gwendolyn Brooks) "Aunt Jane Allen" (by Fenton Johnson) "Morning Light—The Dew-Drier" (by Effie Lee Newsome) "At the Carnival" (by Anne Spencer) "Death of a Song" (by Paul Laurence Dunbar) "My City" (by James Weldon Johnson) "Frederick Douglass" (by Robert E. Hayden) Twenty-Eight Blues by Langston Hughes (as set to music by vari- ous composers listed below) W. C. Handy, "Golden Brown Blues" Kurt Weill, "Marble and a Star" Albert Hall, "Red Sun Blues" Juanita Hall, "Lament over Love" Porter Granger, "Hootin' Owl Blues" Lucille Goodloe, "Evenin' Air Blues" Margaret Bond, "Just a No-Good Man" David Martin "Good Advice Blues" "Five o'Clock Blues" "Peacock Alley Blues" "Wee Small Hours" "Cool Saturday Night"

Reel No.	Box No.	Folder/Contents
3	5	b58 "Miss Blues Child" "I'm a Good Old Girl" "Did You Ever Hear the Blues?" Sammy Hayward "Heartache" "Mojo Blues" "Blues Lament" "Tired as I Can Be" "Got to Live Blues" "Yesterday and Today" Herbert Kingsley "Down and Out" "Lover's Return" "Hard Luck Blues" "Midwinter Blues" "Young Gal's Blues" "Little Old Letter" "Lonesome Corner Blues" Two Poems "Tomorrow's Seed" "Hero—International Brigade" "Two-Way Street" "To You" "Us Colored" "Concerning Politicians" "Weary Blues" "What They Say" (Marion Palfi) "When I Go to Marry" "Where Is the Jim Crow Section?" "Where Service Is Needed" "Without Benefit of Declaration" "Words Like Freedom" "You've Taken My Blues and Gone" <i>Reviews of Hughes's Works, A-Z</i>
3	6	b59 <u>An African Treasury</u> <u>Best of Simple</u> <u>Big Sea</u> <u>Border Line</u> <u>Book of the Negro</u> <u>Dream Keeper</u> <u>Drifting Liberals</u> <u>First Book of the West Indies</u> <u>Langston Hughes Reader</u> <u>Laughing to Keep from Crying</u> <u>Montage of a Dream Deferred</u> <u>New Negro Poets: U.S.A.</u>

Reel No.	Box No.	Folder/Contents
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<i>Reviews by Hughes</i>		
3	6	b61 <u>And Then We Heard the Thunder</u> Author's Comments for Thomas Edward Francis on: "When She Wears Red" "The Negro Speaks of Rivers" "Songs for a Banjo Dance" "Weary Blues" "Early Evening Quarrel" <u>The Book of Jazz</u> <u>Blues People</u> <u>These Comments Seem Good to Me</u> <u>A Jazz Lexicon</u>
<i>Short Stories, A-Z</i>		
3	6	b62 "African Morning" "The Badger and the Hens . . ." (by Juan de la Cabada, translated by Hughes) "Bed and Bed-Bugs . . ." (translated by Hughes) "Biography . . ." (by Rafael F. Munoz, translated by Hughes) "Blessed Assurance" "Cora Unashamed" "Daddy Please" "Dialogue at Dawn" "Dr. Brown's Decision" "Dog and a Cat Tale" "Egypt on the Brain" "Evening Air Blues" "The Folks at Home" "A Good Job Done" "HAR YOU-ACT" "The Hero" "Incident at Bokhara with Arthur Koestler" "Joy Brings Simple Down to Earth"

Reel No.	Box No.	Folder/Contents
3	6	b63 "The Killing Vacations" "Langston Hughes's Harlem" "Laughter in Madrid" "Let's Get Together Week" "Little Old Jack" "Mary Winosky" (Hughes's first short story) "Muanga" "My America" "Negro American (Simple)" "Poor Little Black Fellow" "Reason and Right, a Simple Commentary" "Reverend Mr. Lewis . . ." (by Luis Felipe Rodriguez, translated by Hughes) "Saga of a Lonesome Night" "Sailor Ashore" "St. James, Sixty Years Young" "Simple Again" "Simple Commits a Faux Pas in Harlem English" "Simple and the Moon" "Simple Speaks His Mind" (plus reviews) "Simple Stakes a Claim" (plus reviews) "Simple Transformation" "Statue and Statues" "Simple Uncle Sam" (plus reviews) "Sister Johnson" "Sixteen Short Stories" "Slave on the Block" "Songs of Christmas" "Sorrow for a Midget" "South of Light Blues and Pomegranates (An Appreciation)" "Spanish Blood" "Speak Well of the Dead" "The Stair Decides" "The Survivors . . ." (by Levi Marrero, translated by Hughes) "Tamara Kanhum" (Soviet Asia's greatest dance) "Thank You for This" "Thank You M'am" "The Train That Took Wings and Flew" "Tribute to Ralph Bunche" "With All Deliberate Speed"
		<i>Songs, A-Z</i>
3	6	b64 "Alabama Earth" (poem by Hughes, music by Harold W. Stilson) "As I Go" "The Hand Loved Best of All" (text for cantata by Hughes) "Let My People Go—Now" (Adam Powell's 1944 campaign, lyrics by Hughes)

Reel No.	Box No.	Folder/Contents
3	6	b64 “The Spring That Did Not Become Summer” (lyrics by Hughes, music by Lawrence Smith) “New World of Tomorrow” (lyrics by Hughes, music by Sammy Hayward)
3	6	b65 Translations
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4	8	c10	<i>Recordings, 1945–1969</i>
4	8	c11	<i>Speeches, 1937–1966</i>
4	8	c12	<i>Television Broadcasts</i>

Series D: Works Presented

Plays

4	8	d1	“Ballad of the Brown King” (dedicated to Martin Luther King, Jr.) “The Colored Mother” “Cool” “Don’t You Want To Be Free?”
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Reel No.	Box No.	Folder/Contents
4	8	d1 <ul style="list-style-type: none"> "Emperor of Haiti" "Five Foolish Virgins" (text by Hughes) "I Await the Day" "Just a Little Simple" "Just around the Corner" (lyrics by Hughes) "A Part of the Blues" (musical portrait of Hughes) "Poetry in Modern Life" "Roots" "Samplings from Simple" "Shakespeare in Harlem" "Seven Moments of Love" "Simply Heavenly" "Soul Gone Home" "Street Scene" "Troubled Island" Vinnette Carroll (in a program of dramatic interpretations, with scenes from Margaret Walker, Langston Hughes, Edgar Allen Poe, and other works)

Poems

4	9	d2 <ul style="list-style-type: none"> Five Poems of Langston Hughes <ul style="list-style-type: none"> "Lincoln Monument" "Dressed Up" "Ma Lord" "Homesick Blues" "Jazzonia" "The Glory around His Head" "National Poetry Festival" Ossie Davis and Ruby Dee reading from Langston Hughes, "Little People" and "Rebellious People" "Poeme d' Automne" "Song Cycle" (songs of the seasons) Two Songs on Works by Langston Hughes Voices Inc. (Hughes reading his works in a spiritual spectacular) "Where Is the Jim Crow Section on the Merry-go-Round?" WNYC American Music Festival Presenting Langston Hughes Stars from "I Too Sing America" Three Dream Portraits from the "Dream Keeper" "The Negro Speaks of Rivers"
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Songs

4	9	d3 <ul style="list-style-type: none"> "Didn't My Lord Deliver Daniel?" (music by Lawrence Brown) "Esther" (libretto by Hughes) "Four Songs" (text by Hughes) "Shake Four Brown Feet, Honey"
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Reel No.	Box No.	Folder/Contents
4	9	d3 "Midnight Nan" "The Crying Blues" "Jazz Boys" "The Glory around His Head" "Gospel Glow" "Jazz Medley" "Let Us Remember" "Port Town" St. James A.M.E. Church Men's Club (setting of poems by Hughes) "Mother to Son" "Songs to a Dark Virgin" "Death on an Old Sea Man"

Series E: Material in Other Libraries

4	9	e1 Association for the Study of Negro Life and History e2 Fisk University e3 Kansas, University of e4 National Institute of Arts and Letters e5 State University of New York at Buffalo e6 Worcester Public Library, Worcester, Massachusetts e7 Yale University
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Introduction

Born in Giddins, Texas, on July 8, 1902, Gwendolyn Bennett is principally remembered as one of the poets of the 1920s Negro Renaissance in Harlem, an artist, and a political activist during the late 1930s and 1940s. Her career, both as a poet and as a graphic artist, unfolded within the span of the "Harlem Renaissance," which lasted approximately from 1920 to 1931.

As a young child and as an adolescent, Bennett had a difficult life. Her father, Joshua Robin Bennett, was a lawyer and teacher and her mother, Maime Frank Bennett, was a teacher who had migrated from Texas to Washington, DC, around 1906. Their marriage, however, collapsed, and Maime Bennett was awarded custody of young Gwendolyn. Joshua Bennett was dissatisfied with the legal settlement and in 1910, shortly after his second marriage to Marechal Neil, he kidnapped his daughter and, along with his new family, started moving from town to town along the eastern seaboard and the mid-Atlantic states.

Gwendolyn completed her elementary education in Harrisburg, Pennsylvania, before following her father to New York, where she enrolled at Brooklyn Girl's High and graduated in 1921. She had begun to write poetry in high school and was the first African-American student to be elected to her school's literary and drama societies. In the fall of 1921 she enrolled in the Fine Arts Department of Teachers' College at Columbia University, but, unhappy with the racist atmosphere prevailing on the campus, she transferred two years later to Pratt Institute, where she studied drama and fine arts, as well as architecture and planning. She graduated in 1924.

During her adolescence, Bennett had dreamed of becoming a poet. The Harlem of the 1920s was the best place and time to make this dream come true. Coming on the heels of Dr. William E. Burghardt Du Bois and his "talented tenth" school of thought, a new generation of poets had begun to unveil the richness of African culture. A new cultural field had thus opened itself to the critical and inquisitive minds of Bennett and her peers, who, among others, included Langston Hughes, Jean Toomer, Countee Cullen, and Claude McKay. At the same time, the emergence of a black urban middle class led to an unprecedented concentration of talented and enlightened people in Harlem and provided the necessary infrastructure for an intellectual and artistic awakening that led the way for literary magazines and awards, social and cultural circles, as well as limited financial support. *The Crisis* and *Opportunity* magazines, in particular, became the home of the upcoming generation of artists.

By 1925, Bennett was already an established figure in the literary and artistic milieu in Harlem. She was featured as a poet in the March 1925 special edition of *Survey Graphic*, edited by Alain Locke and dedicated to the "New Negro," and again in Locke's expanded volume, *The New Negro*, published in 1926. Earlier in 1926, while still at Pratt, she had illustrated the Christmas cover of *The Crisis*. Her poem, "To Usward," a statement of purpose and a tribute to the new generation, was published in the May 1926 issue of both *The Crisis* and *Opportunity*. That same year she became assistant editor of *Opportunity*, and she contributed a regular column, "The Ebony Flute," to that publication until 1928. In addition, in the mid-1920s, when the Negro Renaissance was in full swing, Bennett joined a group of young poets and artists, including Langston Hughes, Countee Cullen, Zora Neale Hurston, and Aaron Douglas, in publishing a quarterly literary magazine called *Fire!*, devoted to the new generation of black artists. The historic and only issue of *Fire!* was published in 1926 and featured a short story, "Wedding Day," by Bennett.

The Negro Renaissance was not physically confined to Harlem. Bennett, for one, made her biggest contribution to the movement away from Harlem. In 1924, after graduating from Pratt, she became a member of the Fine Arts Department at Howard University and, as an assistant professor, taught design, watercoloring, and craft. By the end of that year, she received a scholarship from the Delta Sigma Theta Sorority and, in June 1925, sailed to Paris, where she studied oil painting at the Julian Academy and philosophy at the Sorbonne. She returned to the United States in the summer of 1926 and resumed her classroom work at Howard University in September.

While at Howard, Bennett had married a medical student, Alfred Joseph Jackson, in the spring of 1927, in violation of the mores governing faculty-student relations at the university. She resigned from her post, and soon after her husband's graduation the new couple moved from Washington, DC, to Florida, where Bennett worked as a teacher in the segregated school system. There, confinement to a racially and culturally stifling environment and a difficult and disappointing marriage induced her to abandon poetry and the art world. She did not give up writing entirely, however, and many book reviews and articles appeared under her name in the *New York Herald Tribune*, *The New Republic*, *The Crisis*, and *Opportunity*.

In the early 1930s, Bennett convinced her husband to leave Florida. The couple moved to Hempstead, Long Island, in New York, where they bought a house in 1933. The following year, she started work as a journalist for the Department of Information and Education of the Welfare Council of New York. Many feature articles appeared during that period under her name in the columns of the *Amsterdam News*, the *New York Age*, and the *Afro-American* (Baltimore), as well as in magazines such as *The Crisis*, *Opportunity*, and *Better Times*. She also handled press releases for the department and assisted many reporters in covering stories related to the Welfare Council and the Harlem community.

Jackson fell ill in 1934 and died the following year. Bennett left Hempstead in debt and moved to a studio in Harlem owned by the sculptor Augusta Savage. In December 1935 she left her job at the Welfare Council and started working, first as a teacher and, in 1936, as a project supervisor in the Federal Art Teaching Project in Harlem. In 1938 she became the director of the Harlem Community Art Center, under the Work Projects Administration. Bennett's stay at the Center, however, was anything but uneventful. The Center was investigated by the House Un-American Activities Committee (H.U.A.C.) for "Communist infiltration" and labeled a "Red front." She was suspended and eventually dismissed in 1941; this was not to be her last encounter with the H.U.A.C. That same year, she started working at the School for Democracy, where she held a series of lectures on African-American art and music, a class on journalism, and a poetry workshop.

After her return to New York, Bennett went back to writing poetry, although her output remained sporadic. Intimate and personal, and permeated with a subtle feminine consciousness, her poetry now reflected the changes in her life and the mood of the times. While growing up as an artist in the exuberant 1920s, her poetry was optimistic and full of life. Later, in the 1930s, her writing became somber and bitter, not so much due to the Depression but because her life had grown somewhat more painful. She became ill and depressed after a difficult marriage and the death of her husband. Rejection and betrayal were the dominant themes in her poetry of that period. Then, in 1940, she married a white Harvard graduate and fellow schoolteacher, Richard Crosscup; the Second World War had started; the economy was recovering from the Depression; and the whole country was reconciled within a broad anti-fascist front. Bennett's life became more serene and her poetry more open to the world.

Bennett had grown more socially conscious in the mid 1920s. She was a founding member and the director of the George Washington Carver School from its inception in 1943 until its closure in 1947. The school and its staff were highly controversial. The school itself was an adult education center oriented toward blacks in Harlem who could not meet the academic standards or the high tuition fees required by other New York institutions. It had a broad range of courses and workshops, from English composition and American history to anthropology, music, consumer education, race relations, and the labor movement. The presence on its board of Benjamin Davis, a well-known Communist and New York City councilman, and other Communist sympathizers, such as actors Paul Robeson and Canada Lee, prompted a Communist "witch hunt" in the New York newspapers, thereby leading to the hurried departure of a great many teachers. The school was continuously harassed, and, following a H.U.A.C. investigation, it finally closed down in 1947 at the beginning of the Cold War. Bennett retreated in silence.

During her lifetime, Bennett also was active in the National Negro Congress, the Artists Union, the Negro Playwrights Company, and the Negro People's Theater, all of which were indicted by the H.U.A.C. as "Red front organizations." In the 1950s, however, Bennett retired from public life. In 1948, she was hired by Consumers Union, where she worked in various capacities until 1968 when she and her husband retired to Kutztown, Pennsylvania, where, they operated Buttonwood Hollow Antiques. Gwendolyn Bennett died on May 30, 1981, at the age of seventy-seven, surviving her husband by one year. She had no children.

Selected Bibliography of Gwendolyn Bennett's Writings

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Scope and Content

This collection of papers (1916–1981) documents the personal and professional life of Gwendolyn Bennett, from her adolescence in the mid-1910s to the late 1940s. It is divided into the following sections: Series I, **Personal Papers**, consists of biographical material; fragmented diaries for 1925, 1936, and 1958; correspondence between 1926 and 1946; educational, employment, and financial records from the mid-1920s to 1941; and some miscellaneous items. The correspondence file includes one letter from George Picken of the American Writers' Congress (March 9, 1937), informing Bennett of her admission to that organization, and also letters from A. Philip Randolph, president of the Brotherhood of Sleeping Car Porters Association (April 28, 1941) and Lester B. Granger, chairman of the Citizens' Sponsoring Committee for the Harlem Community Art Center (April 23, 1941) to the commissioner of the W.P.A., on behalf of Bennett who had been suspended as director of the Center for alleged subversive activities. The employment records contain many résumés written between 1934 and 1943 that provide detailed information, both on her teaching and literary career. Of special interest are Ms. Bennett's diaries. Spanning several decades, they are intimate and informative, particularly the one kept throughout 1936 during a painful and decisive period in her life.

Series II, **Professional and Literary Activities**, contains research material and clippings of newspaper and magazine articles written by and about Bennett and the Welfare Council of New York. This section also includes class notes from both the School for Democracy and the George Washington Carver School, typescripts of her poems, book reviews, and printed matter.

Series III, **The Frank Horne Literary Estate**, consists of the typescripts of the poet Frank Horne and his published and unpublished poems between 1926 and 1963, which were entrusted to Bennett, his life-long friend, and her husband Richard Crosscup. These documents are included in this collection, along with letters sent to Bennett requesting permission to publish some of Horne's poems.

Series IV includes two **Scrapbooks**, the earliest one of which was kept by Bennett during her adolescence. It is highly original and diversified, revealing with a great richness of detail Bennett's artistic and versatile personality. The second scrapbook catalogues her published work between 1924 and 1931.

Reel Contents

Reel No.	Box No.	Folder/Contents
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Series I: Personal Papers

1	1	1	Biographical, 1926–1981
		2	Diaries, 1925, 1936, 1958
		3	Correspondence, 1926–1946, 1970s
		4	Educational Records, 1925–1940
		5	Employment Records, 1925–1938, 1964
		6	Financial Records, 1935–1941
		7	Estate of Alfred Jackson, 1933–1939

Series II: Professional and Literary Activities

1	1	8	Welfare Council of New York, 1934
		9	Welfare Council of New York—Research Material
		10	School for Democracy—Class Notes, 1941–1943
1	2	1	School for Democracy—Class Notes, n.d.
		2	George Washington Carver School, 1945, 1947
			Writings
		3	Published Poetry, 1933–1938
		4	Poetry, 1941–
		5	Poetry, n.d.
		6	“The Ebony Flute,” 1927–1928
		7	Reviews, 1928–1931, n.d.
2	2	8	Notes for Short Stories, n.d.
		9	Printed Matter, 1928–1942
		10	Prose, n.d.
		11	Correspondence re Poetry, 1929–1941
		12	Clippings, 1925–1946

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2	2	13	Biographical, 1974
			Writings
		14	Arabesque, 1926–1955
		15	Other Poems, 1963, n.d.
		16	Correspondence re Horne, 1976–1981

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2	3	1	1914–1927
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Clarence Cameron White Papers, 1901–1940

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Introduction

Clarence Cameron White, black violinist, composer, and teacher, was born on 10 August 1880 in Clarkesville, Tennessee to James William and Jennie White (later Jennie Conner). White grew up in Oberlin, Ohio and Washington, D.C., where he attended Howard University. After graduating from the Oberlin Conservatory at Oberlin College in 1903, White went to Washington, D.C. to become director of the String Department of the newly formed Washington Conservatory of Music. He married Beatrice Louise Warrick, a pianist, on 31 December 1904; they had two sons, William and Clarence.

For the next forty years, White continued to teach, study, perform, and compose. From 1908 to 1910 he lived in London, studying violin with the Russian violinist, Michael Zacharewitsch, and composition with the black English composer, Samuel Coleridge-Taylor. While living in England, he also served as first violinist in the String Player's Club of Croyden, conducted by Coleridge-Taylor. After returning from England in 1910, White moved to Boston where he opened a private violin studio. He remained there until 1922 when over-exhaustion caused him to spend a year recuperating in Oberlin.

In 1924, White was named head of the Music Department of West Virginia State College, Institute, West Virginia. He held that post until 1930 when a grant from the Julius Rosenwald Foundation enabled him to spend two years in Paris. There he studied under the French composer, Raoul Laparra, and worked on his Haitian opera, "Ouanga"! for which he won the 1932 David Bispham Medal, awarded annually by the American Opera Society of Chicago for the best operatic work by an American.

"Ouanga"!, meaning "voodoo charm" or "voodoo spell," is based on the violent life of Jean-Jacques Dessalines, the slave who led his people in revolt and became Emperor of Haiti in the beginning of the nineteenth century. The libretto for "Ouanga"! was written by John Frederick Matheus, Professor of Romance Languages at West Virginia State College. White and Matheus had gone to Haiti during the summer of 1928 to study native music and folklore. Their collaboration resulted also in "Tambour" (1929), a two-act play with incidental music by White and "Cocomacaque," an early version of "Ouanga"!

In 1932, White became director of the School of Music at Hampton Institute in Virginia, a position he held until around 1934. From 1937 to 1942, he travelled around the country, organizing community music groups for the National Recreation Association.

Beatrice White died in the early 1940s. In 1943, White married Pura Belpré, children's author and librarian with The New York Public Library. From then until his death on 2 July 1960, White lived in New York City. For a short time he continued to give concerts and teach violin. He later retired to devote full time to composition.

During his career, White composed a great variety of music. Many of his compositions, including "Bandanna Sketches," were based on black spirituals. He also wrote a number of classical pieces, such as a violin concerto in E minor and a symphony in D minor for cello and piano. A nine and one-half minute musical selection entitled "Elegy," written in 1954, won the 1953-1954 Benjamin Award for Tranquil Music. A later composition, "Heritage," consisted of a cantata set to the poetry of Countee Cullen.

White's work was published largely by the Carl Fischer Company and was played by many musicians of note, such as Fritz Kreisler and Albert Spaulding. White received several other

awards and honorary degrees, including the Harmon Foundation Medal and Award for distinguished service to music (1927), an honorary Master of Arts degree from Atlanta University (1929), and an honorary Doctor of Music degree from Wilberforce University (1933).

Scope and Content

The Clarence Cameron White Papers (1901–1940) consist of biographical information, correspondence, contracts, financial records, printed material, and writings documenting the first thirty years of White's career as composer, violinist, and teacher. These years represent a fruitful portion of White's life, during which he received his musical training and wrote a great many of his compositions.

Biographical Information (1906–[ca. 1938]) ranges from official documents to autobiographical sketches handwritten by his first wife. Included are his son, William's, birth certificate and college grades, a fragmentary scrapbook for the Hampton Institute School of Music, and brochures advertising White as a violinist and composer.

Correspondence (1901–1940) is divided into two chronological series of incoming and outgoing letters. The majority of the letters were written to White by family, friends and business associates. Regular correspondents included his mother, son, and Ona Talbot and Myra Reynolds Richards in Paris. Richards was a sculptress whose bust of White appears in the photographs in the collection. Letters to Beatrice Warrick White from her father, Thomas Warrick, are also included in this series. It should be noted that a number of incoming dunning letters were discarded before the collection was acquired by the Schomburg Center. For further information on significant correspondents, see the partial index following the Container List.

Outgoing Correspondence consists of one folder of typewritten letters and handwritten drafts of letters. This correspondence is almost entirely business related and provides considerable insight into White's attitudes towards his career.

Contracts (1918–1934) relate largely to White's association with Carl Fischer, Inc., music publishers, and the American Society of Composers, Authors and Publishers (AMSAC).

Financial Records (1919–1933) consist almost entirely of correspondence and charts detailing royalty payments to White from Carl Fischer, Inc. and Theodore Presser Co. The royalty account records list the names of the songs, number of copies sold, number of exempt and free copies, stock on hand, price, and royalty due.

Printed Material (1905–1938) includes programs, miscellaneous printed material, and newspaper clippings. The Programs File (1907–[1938]) is divided into two chronological sequences; programs of White and programs relating to other artists. White's programs consist of both his own performances and performances of his works by others. The programs are almost entirely musical in nature, and range from individual recitals to commencement exercises at Hampton Institute. Some programs are autographed by White or other artists. Several programs for Jules Bledsoe are included in the file. The miscellaneous printed material (1911–1937) is a folder of books, pamphlets, and articles such as a book on keyboard training and harmony (1917), articles on the Hampton Institute choir (post 1932), and a quarterly bulletin of the Songwriter's Protective Agency (1934). The newspaper clippings (1905–1936) come from a variety of mostly American newspapers, and cover notices of musical events, reviews of performances, and articles sent to White for personal interest. Included with the clippings are several broadsides advertising individual performers and containing excerpts from newspaper reviews.

Writings (1905–1935) include lessons and examinations from Hampton Institute, articles and speeches by White, articles and papers by other authors, and manuscript music. The les-

sons are numbered consecutively and deal with the history of black music. White's articles and speeches are mostly undated and relate to black music in general and specific compositions such as "Bandanna Sketches" in particular. Articles and Speeches by Other Authors consists mostly of papers written by White's students for his classes at Hampton Institute. Included also in this file is an article from the "Indianapolis Sunday Star" on sculptress Myra Reynolds Richards. The manuscript music (1905-1939) represents over half the Clarence Cameron White Papers, and has been divided into files on "Ouanga"!, "Cocomacaque," and miscellaneous music. Although most of this music is handwritten, a number of printed compositions have been included in this series. Printed items are noted as such on the Container List. The manuscript music is largely undated.

Material on "Ouanga" is arranged by type (vocal score, full score, sketches, libretto) and then by the individual item. Entire versions or sections of the opera are in chronological order or consecutive order by act, while miscellaneous sketches are in alphabetical order. "Ouanga" underwent several revisions, from "Cocomacaque" to "Ounga"! to "Ouanga"!

Miscellaneous music consists of an extensive file of compositions, mostly written or arranged by White and organized in an alphabetical sequence. When another composer was indicated, the name was included in parentheses after the title of the piece. Occasionally other titles were found on the back of individual items. These compositions are indicated on the Container List by the use of [and] before each additional title. (i.e. In that great gettin'-up morning [and] Ride on, Jesus). These compositions range from spirituals to classical pieces for voice, string quartet, and full orchestra.

Reel Contents

Reel No.	Box No.	Folder/Contents
1	1	1 Biographical Information (1906--(ca. 1938))
		Correspondence (1901--1940)
		Incoming
		2 1901, Spring--1920
		3 1921, Jan--1929
		4 1930
		5 1931
		6 1932
2	2	1 1933, Jan--May
		2 1933, Jun--Dec
		3 1934--1940
		4 n.d.
		5 Outgoing, 1924, Jun--1935, Jul
2	2	6 Contracts (1918--1934)
2	2	7 Financial Records (1919--1933)
		Printed Material (1905--1938)
		Programs
2	2	8 White, 1907, Apr--1935, Mar
		Other Artists
		9 1905, Dec--1930, Nov
		10 1931, May--[1932]
3	3	1 1933
		2 1934
		3 1935, Feb--1938
		4 n.d.
		5 Miscellaneous Printed Material, 1911--1937, May, n.d.
		Newspaper Clippings
		6 1905, Oct--1936, Feb, n.d.
		7 n.d.

Reel No.	Box No.	Folder/Contents
Writings (1905–1935)		
4	4	1 Lessons and Examinations (Hampton Institute), 1933–1935
		2 Articles and Speeches (White), [c1920]–[ante 1928], n.d.
		3 Articles and Papers (other authors), 1929–1933, n.d.
		Manuscript Music “Ounga”! Vocal Score
4	5	1 Holograph pencil, 1932
		2 Black line print, 1930–1932 (Paris, France)
		3 Black line print, 1932 (Hampton Institute)
		4 Revised copy, 1934
		5 “Ounga”!, n.d. Full Score
		6 Act I, n.d.
		7 Act I, Scene 1, n.d.
5	6	1 “Ounga”!—Act II, n.d.
		2 “Ounga”!—Act II, n.d.
		3 “Ounga”!—Act III, Scene 1 and 2, n.d. Sketches
		4 Act I
		5 Act II
		6 Act III
		7 Act IV
5	7	1 Ah! Haiti All day long have I caressed you in my dreams
		2 Ballade Ballet Black Haiti
		3 Congo dance Coronation march
		4 Defilées trenody The drums are driving us apart
		5 Entr’ Act
		6 Hail Dessalines I weep A king is not afraid March March of the populace Memories
		7 Méringue O memories On to the cap
		8 Overture

Reel No.	Box No.	Folder/Contents	
5	7	9	Prelude
		10	Principal themes
		11	Prologue
		12	Prologue
		13	Sing to me again
6	8		Miscellaneous Sketches
		1	n.d.
		2	n.d.
		3	n.d.
		4	n.d.
		5	n.d.
		6	n.d.
		7	n.d.
7	9		Libretto
		1	1931, Paris [2 copies, carbon]
		2	1938 [printed]
		3	Bound holograph, n.d.
		4	Incomplete, n.d.
		5	Fragments, n.d.
			"Cocomacaque"
		6	Vocal Score, n.d. [incomplete]
			Sketches
		7	Ah Haiti
			All day long have I caressed you in my thoughts
			All hail! great Dessalines
		8	Coronation march
			Defilées song
8	10		Defilées trenody
		9	Hail Dessalines
			Haitian drum rhythms
			I am the aftermath
		10	Prelude
		11	Prologue
		12	Sing to me again
		13	Miscellaneous Sketches
		14	Libretto
			Miscellaneous Music
8	10	1	Acadian boat song
			Admonition
			African love song
			Air
			Album leaf, Nov 1920 (Edward H. Margetron?)
		2	Antar, 1922

Reel No.	Box No.	Folder/Contents
8	10	3 At eventide Aubade Auld lang syne, concert transcription of Ave verum corpus (Mozart) Awake beloveds (W. H. A. Moore)
		4 Bandanna sketches, 1916 [partly printed]
		5 Ballade, 1923 Ballet, 1933 Barcarolle (Boat song), Apr 20, 1905
		6 Bear de burden
		7 Blow Gabriel By and by By the cabin door
		8 Cabin song, 1920 Calvary Can I ride [and] I want Jesus to walk with me Canakin clink [and] King Stephen [and] Song to Desdemona Capriccetto Castellano Certn'y Lord Chanson triste
		9 Chant Chant Nègre, 1915 Characteristic waltz No. 3
		10 Childhood days Chloe's croon Chloe's song Children of the sun, 1924 Chorus 'Couragement Cradle song (Hush, ma honey)
		11 Dame nature Dance caprice Dance orientale
		12 Dawn Dear heart De blin' man Dirge
		13 Don't you let nobody turn you around Down by the riverside [and] Down by de riber side Dr. Bunyan Drinking song
		14 Ear training notebook (Beatrice L. White)
		15 Easter song ("Prince of Jerusalem") Emperor Doo Emperor of America Emperor's song

Reel No.	Box No.	Folder/Contents
8	10	15 Ethiopia Ev'ry time I feel the spirit [and] I heard of a city called heaven Ezekiel saw the wheel Fantasie stücke 16 Forty Negro spirituals [printed] 17 Forget-me-not waltz For unto us a child is born Four miniatures for string orchestra Fulfillment 18 Genuine voodoo song Give-away-Jordan Go down, Moses Goin' to shout all over God's heaven Great day Gwine to roll in my Jesus' arms
8	11	1 Hail to Ra Have you heard the news? Hear the good news A heart's wish The high school Homing How long de train been gone? Hush, mah honey [printed] Hymn to the night 2 I got a home in that rock I heard of a city called heaven I'll by your chaperone I lofed a fellow in old Berlin I'm a child of grace 3 Improvisation, 1918 [partly printed] 4 I'm so glad troubles don't last always In spite of it all In that great gettin'-up morning [and] Ride on, Jesus In the dreamy bye and bye In the heart of a rose I saw de light 5 Isle of never It's a secret It's me, O Lord I want to be ready
9	11	6 Jesus sittin' on de waterside Joshua fit de battle [printed] Kashmira, 1918 [partly printed] 7 Lament

Reel No.	Box No.	Folder/Contents
9	11	7 Levee dance Lit'le David, play on yo' harp Look away
		8 Lord hear me praying Lord I want two wings Love's arrow Lullaby
		9 Mammy's li'l boy Many thousand gone March triumphal
		10 Melodie in F, Jun 1910 Mérangue Méringue Mood Motett [and] Praise ye the Lord Mountain corillions, Apr 21, 1926
		11 Musique Nègre [printed] "My lady" waltzes [and] Duncce octette My Lord, what a mornin! My soul is a witness The mystic jade, march of the priests The mystic jade, orientale dance, 1916
		12 Negro chant, 1915 Negro dance Negro folk suite for orchestra
		13 Negro lament, 1916 Negro melodies, string quartet
		14 Negro pageant, prelude to a, Dec 1921
		15 Negro rhapsodie, 1918 Never ask me, Mar 1912 New spirituals for Sunday evening services at Hampton Institute [and] Joshua at Jericho [printed] Nocturne
		16 Old-time religion [and] I got a robe Oh, what a beautiful city On the bayou Overtones Overture, 1923-1924
		17 Pantomime
		18 Pastel Pearl of my life The pearl of the Antilles Peter on the sea Peter go ring dem bells La petite ballade
		19 Petite sérénade Pilgrim song

Reel No.	Box No.	Folder/Contents	
9	11	20	Plantation song Poor little Jesus Poor me A prayer Prelude
9	12	1	Quartett sketch, 1920 Reflections Remembrance Rhapsodie Nègre Rhapsody ("Libya")
		2	Ride on Jesus Romance in F Rose song Roses Sailors dance
		3	Scherzo Serenade Scotch idyll Sinner, please don't let his harvest pass Six pieces for cello with pianoforte accompaniment, based on Afro-American folk songs
		4	Sketch for orchestra Slave song Slumber song Somebody knockin' at yo' door Sometimes I feel like a motherless chile Sometimes song, 1939 Somewhere around a throne Song Songs of labour of the American Negro
		5	Spirituals
		6	Springtime Steal away String quartett (suite) in C minor based on Negro folk tunes, Opus 29 String quartett written for the Berkshire competition (Phemius) String quartett (based on Negro folk tunes) in C minor, Opus 20, 1920 String quartett sketch
		7	Suite (based on Negro folk tunes) in C minor, 1920 Suite for violin and pianoforte Suite in C minor for 1st violin, 2nd violin, viola, and cello, 1920 Sweet thoughts for yesterday

Reel No.	Box No.	Folder/Contents
9	12	7 Sweetest little fellow (that God ever made), 1920 (R. M. Coleman) Swing low, sweet chariot
		8 Tambour méringue There's a man goin' roun' taking names Time to be modern Tokio Trio sketch
10	12	9 Trouble will bury me down, 1923 Tuxedo Twilight [and] Valse coquette Two miniatures for pianoforte, Jan 1921 Two Negro melodies for baritone Two Negro spirituals Two songs for Shakespeare's Othello, 1926
		10 Unless Valse coquette Verse Viking song (S. Coleridge-Taylor) [printed] Vocal selections
		11 Waitin' for the trumpet to sound Wake up! Jacob Walk together, children [and] Lord, hear me praying Walk with me Waltz song Waltz-theme Way over in de primis' land We are climbing Jacob's ladder Wedding hymn
		12 We're taxed to death Were you there? When we were two The willow song W.V.C.I. march [West Virginia Collegiate Institute] "Yes" song Zal
		Miscellaneous Sketches
10	13	1 n.d.
		2 n.d.
		3 n.d.
		4 n.d.
		5 n.d.
		6 n.d.
		7 n.d.
		8 Miscellaneous Libretto

Significant Correspondents (partial index)

<i>Name</i>	<i>Date</i>
Aldridge, [Amanda] Ira	Oct 6, 1918 Jul 10, 1925 Apr 18, 1927 Feb 14, 1928 Jul 16, 1928 Oct 10, 1933 n.d. [2]
Coleridge-Taylor, Samuel	Dec 8, 1905 Dec 3, 1908 [postmark] Feb 9, 1909 Feb 11, 1909 Mar [?] 22, 1909
Johnson, James Weldon	Apr 25, 1931 [?]
Peabody, George Foster	Jul 16, 1928 Apr 25, 1933 Oct 10, 1933
Reid Taylor, A. W.	Jan 28, 1933 [telegram] Dec 9, 1933 [enclosure in Jan 7, 1934, Talbot to White]
Tanner, Henry O.	Nov 26, 1932 Mar 6, 1933 May 16, 1933 Nov 1, 1933

Eusebia Cosme Papers 1927-1973

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Introduction

Eusebia Adriana Cosme y Almanza was born in Santiago de Cuba in 1911, the only child of Leocadia Almanza and German Cosme. Her parents died when she was still a minor, and she was befriended by a distinguished Santiago family who eventually took her to Habana. There, Cosme studied music and piano theory at the Escuela Municipal de Musica and elocution and declamation at the Academia de Declamacion of the Conservatorio Municipal. It was at the Conservatorio that Cosme received her first professional encouragement from one of her teachers, Graziella Garbalosa.

Cosme's career as an interpreter of Afro-Antillian verse began in the early 1930s when she was asked to recite for José Gonzalez Marin, a Spanish actor and reciter. Marin then sponsored her public debut at the Teatro Payret in Habana. Prior to that Cosme had performed only for friends and at school functions.

From the inception of her career, Cosme's recitals were interpretative performances with background scenery and costumes that she designed. Her concerts featured primarily the works of Hispanic poets who wrote "poesias negras," poetry with a black theme. However, she also performed the works of Langston Hughes and Paul Laurence Dunbar. Among her favorite poets were Nicolas Guillen, Felix B. Caignet (Cuba), Luis Pales Matos (Puerto Rico), and Andres Eloy Blanco (Venezuela). They, as well as other poets, often wrote works expressly for her, one of which was "Pintame Angelitos Negros" by Eloy Blanco. Additionally, Cosme did dramatic readings from the Afro-Antillian literary genre. She is essentially noted for her performance of Hilda Perera Soto's *Cuentos de Apolo*.

In 1937, Cosme left Cuba to begin her career as an international concert performer. She appeared in South America, the Caribbean, Europe, and the United States. Wherever she went she received critical and popular acclaim and was considered the most successful Cuban interpreter of Afro-Antillian verse. Upon leaving Cuba, Cosme settled in New York City. During the 1940s she had her own radio program there, "The Eusebia Cosme Show" on Columbia Broadcasting System's Las Cadenas de las Americas, doing dramatic readings and poetry recitals. It was apparently during this period that Cosme married Frederick Laviera.

In 1955, Cosme began her acting career with a Mexican acting company. She appeared in a few plays including a Mexican production of "El Derecho de Nacer" (The right to be born), a drama written by Caignet, the Cuban poet/author. The play was made into a movie in 1966, with Cosme in one of the major roles, and was an immediate success. For her interpretation of the role of "Mama Dolores," Cosme was chosen best actress and received the Onix Award, the Mexican version of the Oscar, from the Instituto Cinematografico de la Universidad Ibero-Mexicana. Her movie acting career had begun in 1964 with her appearance as Mrs. Ortiz in Sidney Lumet's *The Pawnbroker*.

The favorable public and critical response to "El Derecho de Nacer," and particularly to the character of "Mama Dolores," led Caignet to write a screenplay entitled "Mama Dolores" (1970) in which Cosme repeated her role. This was followed by acting parts in four other Mexican movies. During this period Cosme resided in Mexico. She also continued to give occasional concert performances in South America and Europe.

Among Cosme's other talents were music composition and painting. She composed the music and lyrics for the theme song to "Mama Dolores," as well as songs that were sung by popular singers of the day. Her painting career received its impetus from her husband's death

in the late 1950s. An abstract painter, Cosme exhibited her works in several of the annual Washington Square Outdoor Art Exhibitions in New York City, as well as in Mexico.

Eusebia Cosme died in Miami some time in the late 1970s.

Scope and Content

The Eusebia Cosme Papers, 1927–1973, deal mainly with Ms. Cosme's career as a diseuse and actress. The majority of the material in this collection is in Spanish, and the documents are arranged chronologically within each of the following sections.

The **Personal File**, 1927–1973, contains two diplomas from the Escuela Municipal de Musica, where Cosme studied, along with both a typescript of the theme song from "Mama Dolores" and manuscripts of two other songs written by her.

The **Correspondence File**, 1928–1972, is comprised of scattered and miscellaneous incoming correspondence, primarily from friends and acquaintances. (There is one letter from Cosme to a friend.) Included are two letters from Felix B. Caignet (1936, 1943) concerning his work and activities in Cuba and expressing his friendship and admiration for Cosme, who, during this period of their association, frequently recited or read from his works.

Contracts, 1955–1973, are related to Cosme's work on stage for recitals and plays, as well as for movies and television.

Poems and Essays, 1934–1952, are divided into two groups. The first group consists of laudatory poems and essays written about Cosme, among them an article-essay by Fernando Ortiz, the Cuban ethnologist. The second group contains holograph, typescript, and printed poems that were apparently sent or given to Cosme for possible inclusion in her performances.

Programs, 1930–1972, have been arranged into three groupings. The first relates to Cosme's concert appearances in Cuba during the early stages of her career and subsequent concerts from the 1930s through the 1950s in Puerto Rico, Cuba, Mexico, and the United States. The next division contains programs from nonconcert events in which Cosme participated, such as plays, the premier of *The Pawnbroker*, and a guest appearance for "El Derecho de Nacer." The last division includes programs for other artists and events (arranged alphabetically by artist and name of play or event) and also includes programs for concerts given by Dalia Iniguez, another Cuban diseuse whom Cosme admired.

Newspaper and Magazine Clippings, 1932–1972, consist primarily of reviews, interviews, and articles about Cosme. Clippings with no dates are filed last, and a few of these contain biographical information about Cosme. There are also miscellaneous clippings collected by Cosme on a variety of subjects, including articles about the poetry of Luis Pales Matos, entitled "Poesia Negra" and "Poesia Negra en Nueva York."

Scripts, 1945–1971, for movies, television, plays, and radio are arranged alphabetically by the name of the author, playwright, screenwriter, or adapter and include an incomplete television script for "El Derecho de Nacer," which was made into a series for Spanish-language television. In addition, these folders contain the movie scripts for "Mama Dolores" and "Rosas Blancas Para Mi Hermana Negra," along with ten scripts for the "Eusebia Cosme Show" on CBS radio.

Certificates, 1936–1970, primarily consist of certificates and diplomas awarded to Cosme during her 1952–53 trip to Cuba, the first since she had left in 1937. Also included are two hand-painted holograph certificates given to her by the Town Council of Santiago de Cuba and the governor of Oriente Province.

Reel Contents

Reel No.	Box No.	Folder/Contents
1	1	1 PERSONAL FILE, 1927-1973
		2 CORRESPONDENCE FILE, 1928-1972, n.d.
		3 CONTRACTS, 1955-1973
		POEMS AND ESSAYS, 1934-1952
		4 Written about Eusebia Cosme, 1937-1952, n.d.
		5 Sent to Eusebia Cosme, 1934-1937, n.d.
		PROGRAMS, 1930-1972
		6 Concert, 1930-1958, n.d.
		7 Nonconcerts, 1932-1972, n.d.
		8 Other Artists and Events, 1935-1969, n.d.
		NEWSPAPER AND MAGAZINE CLIPPINGS, 1932-1972
		9 1932-1938
		10 1943-1948
		11 1950-1959
		12 1960-1969
		13 1970-1972
		14 n.d.
		15 Miscellaneous, 1945-1966, n.d.
1	2	16 SERIALIZED NOVEL, "EL DERECHO DE NACER"
		SCRIPTS, 1945-1971
		1 Alejandro, Julio, "¿Que es un Corazon?"
		2 Alejandro, Julio, "Rosas Blancas para mi Hermana Negra"
		3 Caignet, Felix B., "El Derecho de Nacer" (1)
2	2	4 Caignet, Felix B., "El Derecho de Nacer" (2)
		5 Caignet, Felix B., "Mama Dolores"
		6 Cardona, Sr., Rene, "Pelota de Futbol"
		7 Carrasco, Ramón López, "Los Niños Espaciales"
		8 Carrasco, Ramón López, "Mistica"
2	3	9 Perea, Kenia, "El Cristo Negro"
		1 Perea, Kenia, "Tres Vidas Distintas"
		2 Suárez, Roberto Rodríguez, "El Casorio"
		3 Suárez, Roberto Rodríguez, "Las Ventanas"
		4 Urueta, Margarita, "Pasión Secreta y Confesiones de sor Juana Inez de la Cruz"

Reel No.	Box No.	Folder/Contents
2	3	5 Zuani, Sergio, "La Gallina de Los Huevos de Oro"
		6 Zuani, Sergio, "La Noche del Grito"
		7 Zuani, Sergio, "La Encantadora Familia Bliss"
		8 Columbia Broadcasting System, "Eusebia Cosme Radio Show"
		9 Miscellaneous

CERTIFICATES, 1936-1970

Writers' Program New York City Negroes of New York

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Introduction

This collection of manuscripts documents the history of blacks in New York City from the arrival of New Amsterdam's first eleven in 1626 through the 1940s. These materials were compiled by workers of the Writers' Program of the Works Project Administration from 1936 to 1941. The original title of the project was "Harlem—the Negroes of New York (an informal social history)."

Some time in 1941 or 1942, author Roi Ottley deposited the records of the Writers' Program in the Schomburg Collection for safekeeping. Shortly thereafter, Jean Blackwell Hutson, curator of the Schomburg Collection, worked with cataloger Kathleen Hill on arranging these papers into thirty-five manuscript boxes. These boxes contain the project's raw research materials, which are listed under specific subject headings in the form in which the research reports were submitted to the supervisors of the projects.

The list of compilers and research assistants includes many prominent or up-and-coming white and black writers of the early twentieth century: Everett Beanne, Waring Cuney, Ralph Ellison, Arthur Gary, Lawrence Gellert, Bella Gross, Abram Hill, Lawrence Jordan, Claude McKay, Carlton Moss, Richard Nugent, Carl Offord, Theodore Poston, Harry Robinson, J. A. Rogers, Floyd Snelson, Ellen Tarry, Simon Williamson, and Ted Yates. Many books, including Ottley's *New World A-Coming* (1943), were based at least partially on the research done by the Writers' Program. After many delays the studies were finally published as *The Negro in New York*, with Ottley as editor.

This collection of studies also illuminates such prominent characters as Booker T. Washington, Marcus Garvey, W. E. B. Du Bois, A. Philip Randolph, Father Divine, and Jack Johnson. In addition to providing sketches of contemporary Harlem, the collection sheds light on other historic New York places, such as Catharine Market, Fraunces' Tavern, Five Points, and San Juan Hill. The studies are arranged alphabetically by subject.

Reel Contents

Reel No.	Box No.	Folder/Contents
1	1	1 . . . Account of the Effects of the Publication of Frederick Douglass's Autobiography in New York
		2 Art in New York
		Biographical Sketches
		3 A-D
		4 F-Ha
		5 He-M
		6 O-St
1	2	1 Su-Z
2	2	2 The Black Jews of Abyssinia and Harlem
		3 Characteristics and Samples of Negro Speech in New York
		4 . . . Chief Sam and His "Back to Africa Movement"
		The Church in New York
		5 A folder
		6 B folder
		7 The Dance
		8 Discriminatory Practices against Negroes and the Struggle for Civil Rights
		Economic History of the Negroes of New York
2	3	9 A folder
		1 B folder
		2 Education of Negroes in New York
		Historical questions, Anecdotes, etc.
		3 A folder
		4 B folder
2	4	5 C folder
		History of Negroes in New York
		6 A folder
		1 B folder
		2 C folder
		3 D folder
2	4	4 E folder
		5 Housing of Negroes in New York City
3	5	1 Influence of the Haitian Revolution on the Negroes of New York
		2 Intellectual Attainments and Cultural Life of Negroes in New York City

Reel No.	Box No.	Folder/Contents
3	5	Marcus Garvey
		3 A folder
		4 B folder
		5 Medicine and Health
		6 Migration and the Negro Population of New York City
		7 Miscegenation
		8 Motion Pictures and Negro Actors
		Music and Musicians
		9 A folder
		10 B folder
3	6	1 The Negro in Manhattan
		The Negro in New York: A Bibliography
		2 A folder
		3 B folder
		4 Negro Inventors, Architects, and Engineers
		Negro Organizations in New York City
		5 A folder
		6 B folder
3	7	7 C folder
		8 D folder
3	7	1 Negro Policemen and Firemen
4	7	2 The Negro Press
		3 Negroes in Queensboro, Bronx, and Staten Island
		Negroes of New York: An Informal History (Roi Ottley, editor)
		4 A folder
		5 B folder
		6 C folder
		Negroes of New York: An Informal History
		7 A folder
4	8	8 B folder
		1 C folder
5	8	2 New York: City and People
		Plans, Outlines, Correspondence, etc. for "Negroes of New York"
		3 A folder
		4 B folder
		5 Political Life and Organizations of Negroes in New York City
5	9	1 Significance and Story behind the Fight to Have "Negro" Spelled with a Capital "N"
		Slavery and the Slave Trade in New York
		2 A folder
		3 B folder

Reel No.	Box No.	Folder/Contents
5	9	4 C folder
		5 D folder
		6 Social Adjustments of Negroes in New York City
		Sports
		7 A folder
5	10	8 B folder
		The Theater
		1 A folder
		2 B folder
		3 C folder
		4 Welfare and Public Relief Developments for Negroes in New York
		5 Women Suffrage and the Negro

Allan Morrison Papers

1940–1968

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 Writings and Speeches, 1940–1967, **54**

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 Research File, 1951–1968, **54**

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Introduction

Allan Malcolm Morrison was born on November 26, 1916, and died on May 22, 1968. Most widely known for his inexhaustible work as a news reporter and journalist, he was a man of superb wit and expansive memory who also displayed a unique expertise in the world of entertainment. Morrison appears to have been born and raised in Toronto, Canada, although an undated résumé in his personal file states his birthplace as Rochester, New York. In 1939 he moved to New York City where, along with George Norford and W. Cummings, he compiled the first and last issues of the short-lived *Negro World Digest*.

During World War II, Morrison served in the U.S. Army, rising to the rank of sergeant and becoming the first negro war correspondent of *Stars and Stripes*. He first joined Johnson Publications (Chicago) in January 1946 but left the following year to return to New York, where he edited Harlem's *The People's Voice*. In 1948 he became the New York editor of *Ebony* magazine and later the editorial bureau chief of Johnson Publishing Company. He was married to actress Ruth Attaway.

Morrison's other accomplishments include cohosting a WLIB jazz program along with George Schuyler. He also served as board chairman of the New World Symphony. A widely known jazz and classical music authority, Morrison was a frequent contributor to *Downbeat* magazine. He was also chairman of the Steering Committee of Haryou Act Inc., a massive youth program in central Harlem.

Various assignments took Morrison all over the world. Among his many talents and interests, he was also considered a great cricket player and art buff. Morrison was honored on many occasions by organizations such as the NAACP and the Overseas Press Club for his achievements in journalism as well as in the field of human relations.

Scope and Content

The papers of Allan Morrison (1940–1968) have been divided into six categories, starting with the **Personal Papers** (1961–1967), which include a résumé and various certificates of merit. Morrison's private address book is also a part of this file.

The **Correspondence** (1940–1968) consists largely of letters to Morrison from various business associates, covering all facets of his interests and career. A number of personal letters, as well as several pieces of miscellaneous general correspondence, are also included.

The **Writings and Speeches** (1940–1967) include those by Morrison and other authors. Some writings appear to be anonymous but could have been written by Morrison. A piece of sheet music by Andres Witlay also may be found, along with miscellaneous undated notes. The Armed Forces material included in this file consists mostly of *Stars and Stripes* correspondence and articles. In addition, there are a number of typescripts.

The **Printed Material** (1955–1967) is comprised of press releases, reports, and pamphlets, largely political in nature.

The **Research File** (1951–1968) appears to be the result of materials collected by Morrison and his staff and served as the basis for particular stories. For the most part, his subject headings have been retained; however, the individual folders have been arranged alphabetically. The contents of each folder are in chronological order. The folders include printed material, newspaper clippings, and correspondence, as well as some handwritten notes to and from Morrison and his associates.

The **Photographs** are a miscellaneous collection, dealing mostly with the entertainment industry. One folder is devoted to Cannonball Adderley. In addition, a folder of photographs devoted to cricket illustrates Morrison's avid interest in this sport.

Reel Contents

Reel No.	Box No.	Folder/Contents
1	1	1 PERSONAL PAPERS, 1961-1967, n.d.
		CORRESPONDENCE, 1940-1968
		Incoming
		2 1940 Dec 19-1963 Jan 25
		3 1963 Feb 6-1964 June 17
		4 1964 June 23-1968 Jan 25, n.d.
		General
		5 1940 June 26-1967 June 9, n.d.
		WRITINGS AND SPEECHES, 1940-1967
		6 By and About Morrison, 1961 June 20-1967 June 17, n.d.
		Other Authors
		7 1946-1966 Feb 20
		8 1966 Oct 7-1967 May 21, n.d.
		9 Anonymous Authors, 1962 Nov 22-1966, n.d.
		10 Miscellaneous Notes, n.d.
		Armed Forces
1	2	1 1940 Oct 16-1957, n.d.
2	2	2 n.d.
		PRINTED MATERIAL, 1955-1967
		3 Miscellaneous Printed Material, 1956 Aug-1965 June 24, n.d.
		4 Press Releases, 1955 Dec 22-1967 Sept 1, n.d.
		RESEARCH FILE, 1951-1968
		5 Ailey, Alvin, 1964 Oct 6-1965 June 3, n.d.
		6 Aldridge, Ira, 1960 Feb 20-1966 Mar 31, n.d.
		7 Art, ca. 1964
		8 Ba'Hai, 1966 Apr 18-29
		9 Baker, Josephine, 1951 Dec 10-1951 Dec, n.d.
		10 Barnes, Ernie, 1966 Nov 18-26
		11 Bearden, Romare, 1960 Jan 24, 1967 Oct 27, n.d.
		12 Birkett Laboratories, 1964 Feb 4
		13 Black Power (typescript), 1967 Oct 6
		14 Black Power, 1960 July 28-1966 July 22, n.d.
		15 Blackburn, Robert, 1964 May 22
		16 Braithwaite, William Stanley, 1955 July 1, n.d.
		17 Burton, Alton A., 1964 Mar 2
		18 Cambridge, Godfrey, 1967 Aug 23
		19 Celestial Choral Ensemble, 1966 Nov 1-ca. 1966

Reel No.	Box No.	Folder/Contents
2	2	20 Computronics, 1963 Oct 31, n.d.
2	3	1 Conductors, 1964 Dec 13–1966 May 25, n.d.
		2 Coordinated Community Service, 1963 Apr, n.d.
		3 DeBronce, Mario, 1952 Mar 30–1967 Feb 23, n.d.
		4 <u>Drum</u> (magazine), 1960 May 12–1966 July 15, n.d.
		5 Expo '67, 1967 Jan 23–1967
		6 Harlem: Planning the End of the Ghetto, 1963 Dec 11–1967
		7 Housing, 1967 Feb 5, June 19
		8 Jackson, Jesse, 1968 Mar 21
		9 Kennedy, Jay Richard, 1965 July 16–1966 Apr 2, n.d.
		10 Lady Trucker, 1960 Dec 29–1961 July 13, n.d.
		11 Ledbetter, Huddie (Leadbelly), 1964 July 31
		12 McDonald, Henry, 1964 Aug 6, ca. 1964
		13 Makeba, Miriam, 1964 July–1965 Oct 28, n.d.
		14 Malcolm X, 1964 Mar 8–1966 May 22, n.d.
		15 Montgomery, Wes, 1967 June 28
		16 Negro Poets, 1963 Mar–1965 June, n.d.
		17 Negro Press, 1956 June 23–1960 Jan 22, n.d.
		18 Negro Revolution, n.d.
3	3	19 114th Street Project, 1965 Feb 11–1967 Jan 15
		20 117th Street, NY, NY, 1963 Aug–1964
		21 Operation Reclaim, 1966 Nov 3–1967 Jan
		22 Oxtoby, David, 1964 Mar 28–post 1965
3	4	1 Pioneer Tutorial Program, 1966 May 19
		2 Police Athletic League, 1966 Apr 20–1967
		3 Prince Thunder, 1966 Apr 2
		4 Private Preparatory Schools, 1964 Feb 1–ca. 1964, n.d.
		5 Project Headstart, 1967 May 5–Aug 1, n.d.
		6 Rooney, Pat; Sissle, Noble; and Blake, Eubie, 1961 Oct 21–29, n.d.
		7 Simpson, Merton, n.d.
		8 "Stay 'Til Morning," 1961 June 9–1964 Aug 26
		Stockbridge
		9 1963 May 3–1964, n.d.
		10 n.d.
		11 Symphony of the New World, 1965 Mar 16–1966, n.d.
		12 Theater in the Street, 1963 Sept 6–1967 July 29, n.d.
		13 United States Information Agency, 1964 Apr 13–1964 Sept 24, n.d.
		14 University Settlement House, 1966 July 29–Aug 19
		15 Utterbach, Clinton, 1964 June 24–July 7
		16 Young Black Athletes, 1966 Mar 7–May 6, n.d.
		17 Young, Whitney, 1963 June 3–1964 Nov 14

Introduction

John Preston Davis, a man of enormous talent and varied interests, was born in Washington, DC, on January 19, 1905, and died on September 11, 1973. He was a colorful journalist, a fiery orator, and an inexhaustible and outspoken advocate of civil rights. His father, William Henry Davis, was a graduate of the Howard University School of Pharmacy and worked as a federal government employee and official stenographer for the National Negro Business League. During World War I, he had served as secretary to Dr. Emmett Scott, special assistant to the secretary of war and, in the 1920s, as secretary to the Presidential Commission investigating economic conditions in the Virgin Islands. He retired from government service in 1942.

John P. Davis attended Dunbar High School in Washington, DC. In 1922 he enrolled in Bates College in Lewiston, Maine, graduating in 1926 with a bachelor of arts and double honors in English and psychology. At Bates, Davis was president of Delta Sigma Rho, honorary debating fraternity, and editor of the student publication, *The Bobcat*. From 1926 to 1927, Davis held a fellowship at Harvard, where he received his master's degree in journalism. When he left Harvard, he joined the staff of Fisk University, where he served as director of publicity from 1927 to 1928. He later returned to Harvard and earned an LLB degree from the Harvard Law School in 1933.

In 1932, Davis married Marguerite DeMond. Their union produced two daughters, Miriam and Marguerite, and two sons, Michael and John. The following year he became executive secretary of the Joint Committee on National Recovery, a position he held until 1936. Among the Committee's most outstanding accomplishments were the prevention of race-related wage differentials and the integration of Negro families into the program of the Homestead Subsidence Division. While secretary of the Committee, Davis functioned as legislative lobbyist for twenty-six national groups, including the Young Women's Christian Association and the National Association for the Advancement of Colored People.

One of the original founders of the National Negro Congress (NNC) in 1936, Davis remained executive secretary and guiding spirit for the organization from its inception until 1942. He left the NNC to become chief of the Washington Bureau of the *Pittsburgh Courier*, a position he held from 1943 to 1945. In 1944 the Democratic National Committee appointed Davis as assistant director of publicity, and, in this capacity, he covered the 1944, 1948, and 1952 presidential campaigns. In 1945, Davis also became editor and publisher of Our World Publishing Company, where he worked for eleven years, until he left in 1956 to become marketing consultant for the Jacob Ruppert Company. Here, Davis's project was to increase the demand for Knickerbocker beer in the black and Puerto Rican markets. The next year he became a consultant for the Jewish Theological Seminary, where his assignment was to prepare a prospectus for the World Academy of Ethics.

From 1958 to 1962, Davis worked as a fund raiser, from 1958 to 1961 he worked for the Lincoln Center for Performing Arts in New York City, and from 1961 to 1962 he worked for Cornell University in Ithaca, New York. In 1963 he became editor of special publications for the Phelps-Stokes Fund in New York City. One of his accomplishments at the Fund was editing the first edition of the American Negro Reference Book. Davis remained at Phelps-Stokes until the late 1960s when he became ill.

Scope and Content

The John Preston David Papers (1845–1972) document his college years and the accomplishments of his multifaceted career. The documents in this collection consist of the following categories.

Personal Papers (1923–1966) include Bates College programs, publications, and newspaper clippings, along with a résumé of Davis's accomplishments. Most of the Bates material relates to Davis's illustrious years on the school's debating team. A roster of the Bates College fortieth reunion and a certificate from the board of editors of the *Encyclopedia Britannica* also may be found in addition to several clippings on his activities as executive secretary of the National Negro Congress. The material is chronologically arranged.

The **Correspondence** (1925–1967) is diverse in content and has been arranged in two chronological files of incoming and outgoing letters. Incoming correspondence (1925–1967) is largely business related and includes letters from Mary M. Bethune, Ralph Bunche, and Dwight D. Eisenhower. Outgoing letters (1925–1966) were written mostly to friends and business associates. Two anonymous letters are filed at the end of the outgoing correspondence.

The **Writings** (1891–1972) are divided into those by John P. Davis and those of other authors. Among Davis's writings are several folders of unpublished material from a compilation of biographies of black athletes called "Jump High." The writings of Davis also include several folders of notes and drafts for an unpublished historical novel that unfolds the story of a frontier family in Louisville, Kentucky. Other writings by Davis range from biographical articles and a proposal to RCA, concerning recruitment of black employees, to short stories and poetry. The writings are arranged alphabetically by title within each genre. Several of Davis's short stories were published in *Opportunity* magazine, including "The Waters of Megara," "The Overcoat," and "Ruth Trent Cries." The writings of other authors have been arranged alphabetically by their last name. There is also a lengthy manuscript entitled "Bitter Canaan," written by Charles S. Johnson. Most of the writings are undated.

The **Research File** (1845–1966) is a collection of printed material divided into several subject areas relating directly to Davis's career and personal interests. The American Negro Reference Book folder (ca. 1965) includes a survey on the cost and market for a black encyclopedia and writings on the origin of blacks in America.

The Frederick Douglass folders (1845–1939) consist of a series of handwritten and typed copies of incoming and outgoing Douglass letters, dating from 1845 to 1897 and arranged chronologically. There are a few original holograph letters to Douglass from his sons, Lewis and Frederick, and these have been filed with the incoming correspondence. There are also copies of Douglass's writings, letters pertaining to Douglass, clippings and miscellaneous printed matter, as well as a partial transcript of John Brown's trial.

The Lincoln Center file (1959–1961) consists of a 1959 progress report, a 1960 annual report, and a report on international participation regarding the building of the Lincoln Center. In the Phelps-Stokes Fund material (1963–1966) there is an inventory of art objects, along with a 1966 annual report, and the Slavery file (1938–1967) is composed of printed articles and several newspaper clippings.

Reel Contents

Reel No.	Box No.	Folder/Contents
1	1	1 PERSONAL PAPERS, 1923-1966
		CORRESPONDENCE, 1925-1967
		2 Incoming: 1925 May 22-1967 May 3
		3 Outgoing: 1925 Nov 16-1966 Jan
		WRITINGS, 1891-1972
		John P. Davis
		4 Jump High
		5 Jump High
		Historical Novel
		6 Drafts
		7 Notes
		8 Notes
		9 Notes
		10 Notes
		11 Notebooks
1	2	1 Notebooks
2	2	2 Printed material, 1956 Apr 23-1963 Feb 17
		3 Articles, 1929 Jul-1967 Oct
		Short Stories
		4 A-S, 1927 Mar 30, n.d.
		5 T-W, n.d.
		6 Poetry, 1965 Jan 11, n.d.
		7 Proposal ca. 1963
		8 Notes and Fragments
		Other Authors
		9 Bl-Bo
		10 Bremer, Arthur H., 1972
		11 Douglass, Joseph H.
		12 Johnson, Charles S., "Bitter Canaan"
2	3	1 pp. 1-132
		2 pp. 133-237
		3 pp. 238-337
		4 M-U
		5 Unidentified Authors and Incomplete Writings
		RESEARCH FILE, 1845-1966
		6 <u>American Negro Reference Book</u> , ca. 1965

Reel No.	Box No.	Folder/Contents
2	3	Douglass, Frederick
		Correspondence
		Incoming
		7 1845-1879
		8 1881-1888
		9 1889
2	4	10 1890-1893
		11 1894-1897
		1 Outgoing, 1858-1895
		2 Writings, 1859-1863, n.d.
		3 Printed Material, 1893, n.d.
		4 Clippings, 1863 Aug 16-1939 Apr 7
		5 Lincoln Center, 1959-1961 Mar 27, n.d.
		6 Phelps-Stokes Fund, 1963-1966
		7 Slavery, 1938-1967

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Introduction

The Black Academy of Arts and Letters (BAAL) was established to "define, preserve, promote, cultivate, foster and develop the arts and letters of black people," as stated by Dr. C. Eric Lincoln in his founding address. Notable contributions by blacks to black America were to be recognized by Academy members, who themselves represented some of the finest achievements in arts and letters.

The Black Academy was founded on March 29, 1969, in Boston and was incorporated on June 12 in the state of New York as a nonprofit, tax-exempt organization. The Twentieth Century Fund financed initial operating expenses, providing \$50,000 in each of the first three years. With this money, Academy officials hired a staff and, in March 1970, opened its temporary headquarters at 475 Riverside Drive.

The Founding Committee was chaired by Dr. Lincoln, and membership was limited to fifty, with provisions to admit new fellows each year. The first board of directors was comprised of Lincoln (president), John O. Killens (vice president), Alvin F. Poussaint (treasurer), and Doris Saunders (secretary), along with Dr. Charles V. Hamilton, Dr. Vincent Harding, Robert Hooks, Charles White, and John A. Williams.

In September 1970 the first annual meeting of the Black Academy was held and included workshops and an awards banquet. At the first awards ceremony the Academy elected the late W. E. B. Du Bois into its Hall of Fame, thereby removing the long-standing visa restrictions imposed by the State Department on Mrs. Shirley Graham Du Bois, who thus was now able to attend. The painter, Henry Ossawa Tanner, and historian, Carter G. Woodson, were also enrolled. Other honorees that year included Lena Horne, C. L. R. James, Diana Sands, Amiri Baraka, and Paul Robeson for their contributions to arts and letters. Annual meetings were held in September 1971 and October 1972.

In addition, the Academy established an Annual Letters competition for black authors. Among the first recipients were Mari Evans for poetry, Franklin W. Knight for scholastic work, William Melvin Kelly for fiction, and George Jackson for nonfiction. In 1972 the Academy received grants from the National Endowment for the Arts and the Johnson Publishing Company to conduct a conference in Chicago to assess the state of black art in the United States. The purpose of the conference was to establish a resource bank in preparation for compiling a directory of cultural activities in the black community.

Also in 1972, in an effort to economize, all staff positions at the Academy were eliminated, and an office manager was hired to tend to the day-to-day operations of the Academy. The BAAL records indicate that the board of directors and committees functioned through 1973, although there were no further annual meetings. The official date of the dissolution of the Academy is not known.

Scope and Content

The records of the Black Academy of Arts and Letters (1968–1980) have been divided into three chronologically arranged series. Series I, the **Board of Directors Files** (1969–1973), contains related correspondence, agendas, and minutes of meetings, as well as the records of the three board committees.

Series II, the **Administrative Records** (1968–1980), includes materials on the founding of BAAL and those related to the day-to-day operation of the Academy. Daily correspondence, memoranda, financial papers, and mailing lists are also included.

The materials for the **Annual Meetings** (1970–1972), Series III, encompass the planning and programming of the 1970, 1971, and 1972 meetings, each of which covered two to three days of activities including workshops, cocktail parties, auctions, and awards banquets. These files also include correspondence, programs, transcripts of meetings, and financial records.

Reel Contents

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Series I: Board of Directors Files

1969

1	1	1	Black Academy of Arts and Letters—Incorporation Papers, 1969–1970
		2	President—Speeches and Addresses, 1969–1970
		3	Correspondence
		4	Agendas/Minutes of Meetings
		5	Credentials Committee

1970

		6	Correspondence, Jan–April
		7	Correspondence, May–December
		8	Memoranda
		9	Agendas/Minutes of Meetings
		10	Awards Committee
		11	Credentials Committee—Correspondence, 1970–1971
		12	Credentials Committee—Candidates for Membership File

1971

1	2	1	Correspondence
		2	Memoranda
		3	Agendas/Minutes of Meetings
2	2	4	Awards Committee—Correspondence
		5	Credentials Committee, January–May
		6	Credentials Committee, June–December
		7	Credentials Committee—Nominees for New Fellows
		8	Credentials Committee—Special Election, President Leopold Senghor
		9	Credentials Committee—Ballots for New Fellows
		10	Membership, 1971

1972

		11	Correspondence, January–April
		12	Correspondence, May–December
		13	Memoranda
		14	Agendas/Minutes of Meetings

Reel No.	Box No.	Folder/Contents
2	3	1 Credentials Committee 2 Credentials Committee—Ballots for New Fellows 3 Nominations Committee 4 Proposition re: Term of Office
		1973
		5 Memoranda 6 Membership—Biographical Sketches 7 Membership—Biographical Sketches 8 Membership—Biographical Sketches
		Series II: Administrative Records
		1968
3	3	9 Founding of Black Academy of Arts and Letters, 1968–1969 10 Founding of Black Academy of Arts and Letters—Proposal, 1968–1969 11 Correspondence—Founding of Black Academy of Arts and Letters, 1968–1971 12 Membership—Founding Members
		1969
		13 Constitution 14 Financial Records
3	4	1 Correspondence, 1969
		1970
		2 Correspondence, February–April 3 Correspondence, May–June 4 Correspondence, July 5 Correspondence, August–September 6 Correspondence, October 7 Correspondence, November
4	4	8 Correspondence, December 9 Correspondence—Du Bois, Shirley 10 Memoranda 11 Personnel Committee 12 Personnel Records
4	5	1 Personnel Records—Candidates for Director 2 Financial Records

Reel No.	Box No.	Folder/Contents
4	5	3 Financial Records—Payroll
		4 Financial Records—Black Academy of Arts and Letters Contributors
<i>1971</i>		
		5 Correspondence, January–February
		6 Correspondence, March–April
		7 Correspondence, May–June
		8 Correspondence, July–August
5	6	1 Correspondence, September
		2 Correspondence, October
		3 Correspondence, November–December
		4 Correspondence—Daily Mail Lists
		5 Memoranda
		6 Personnel Committee
		7 Biographical Sketches
		8 Biographical Sketches
		9 Minutes/Reports
		10 Program Proposals
		11 W. E. B. Du Bois Cocktail Party
6	7	1 Book Committee—Nominations for Awards, 1970 (works published in 1970)
		2 Book Committee—Nominations for Awards, 1971
		3 Book Committee—Nominations for Awards, 1971
		4 Book Committee—Book Lists
		5 Book Committee—Selections for Awards in Letters (works published in 1971)
6	8	1 Book Committee—Evaluation Forms
		2 Writers, 1971—Questionnaires
		3 Manual for Black Writers
		4 Artists' Committee
		5 Housing Committee, 1969–1971, n.d.
		6 Schomburg Committee, 1971
		7 John O. Killens, March 21 (book party)
		8 John O. Killens and John A. Williams, Reading Tour
		9 Fundraising
		10 Fundraising—Field Foundation
<i>1971</i>		
		11 Fundraising—Ford Foundation
		12 Fundraising—Norman Foundation
		13 Fundraising—Stern Family

Reel No.	Box No.	Folder/Contents
6	8	14 Second World Festival of Black Arts
6	9	1 Financial Records, 1970–1971 2 Financial Records, 1970–1971
7	9	3 Financial Records, 1971 4 Newspaper Clippings, 1969–1971
<i>1972</i>		
		5 Correspondence, 1972 6 Insurance Coverage, 1970–1972 7 Staff Meetings 8 Book Committee 9 Book Committee—Evaluation Forms
7	10	1 Langston Hughes's House 2 Premiere of "Buck and the Preacher" 3–4 National Conference to Assess the State of Black Arts and Letters, May 26–28, 1972 5 National Conference to Assess the State of Black Arts and Letters—Transcript 6 Financial Records 7 Visitors' Register 8 Press Releases, 1969–1972 9 Newsletters, 1969–1972 10 Correspondence, 1973 11 Letters, 1974–1978
8	11	1 Financial Records, 1970–1973 2 Financial Records, 1973–1975, 1978 3 Financial Records, 1975–1977 4 Financial Records, 1977–1980 5 Mailing Lists 6 Mailing Lists 7 Mailing Lists 8 Mailing Lists 9 Mailing Lists 10 Mailing Lists

Series III: Annual Meetings*1970*

9	12	1 Correspondence 2 Correspondence—Awards Banquet 3 Program Committee
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Reel No.	Box No.	Folder/Contents
9	12	4 Pre-Banquet Party—Twentieth Century Fund
		5 Awards Banquet—Program
		6 Attendance
		7 Reservations—Membership
		8 Awards Banquet—Reservations
		9 Awards Banquet—Paul Robeson
		10 Awards Banquet—Transcript
		11 Post Awards Banquet
9	13	1 Transcript of Awards Banquet
		2 Workshops
		3 Social Science Workshop
		4 History and Education Workshop
		5 Performing Arts Workshop
10	13	6 Literature Workshop
		7 Fine Arts Workshop
		8 Film and Photography Workshop

1971

		9 Correspondence
		10 Program Committee, 1970–1971
		11 Program
		12 Belafonte/Dee Party
		13 Belafonte/Dee Party (post-party letters)
		14 Reservations—Membership
		15 Awards Banquet—Reservations and Seating
		16 Awards Banquet—Invitations to be Sent
		17 Awards Banquet—Financial Records
10	14	1 Awards Banquet Pledges
		2 Reservations—Membership
		3 Correspondence—Post-Awards Banquet
		4 Transcript, September 18
		5 Transcript, September 19
		6 Transcript, Awards Dinner
		7 Workshops
		8 Waldorf Astoria

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	9 Correspondence
	10 Benefit Cocktail Auction, October 8, 1972
	11 Reservations
	12 Program

Stetson Kennedy Collection

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Series II: General Research File, 1934–1950, 75

Introduction

Stetson Kennedy's career as an author began in the 1930s when he worked as both a writer and an editor on the Federal Writers' Project guide to Florida. The affiliations that he made there led to an invitation to write the Florida volume in the American Folkways series, edited by Erskine Caldwell. This volume, *Palmetto Country* (1942) established Kennedy's reputation as an authority on the traditions and culture of his home state. His next book, *Southern Exposure* (1946) was an exposé of the social and political inequities of the South in the 1940s. Later, he continued his crusade with *I Rode with the Ku Klux Klan* (1954) and the *Jim Crow Guide to the U.S.A.* (1959). At various times he contributed articles to the *New York Times*, *New York Post*, *Saturday Review*, *The Nation*, *The New Republic*, and other periodicals in the United States and abroad. The author of the column "Inside Out," syndicated by the Federated Press from 1937 until 1950, Kennedy also wrote the column "Up Front Down South" for the *Pittsburgh Courier* in the 1960s.

In Kennedy's words, his writing career has existed "as a tool to air human grievances." His devotion to the causes of civil rights and equality has been a lifelong one and was the driving force behind all his books and articles. He was affiliated with a wide variety of political and social action groups, including the C.I.O. Political Action Committee, the Anti-Defamation League of the B'nai B'rith, the Non-Sectarian Anti-Nazi League, and the Southern Conference for Human Welfare. As an agent of the Georgia government, he infiltrated the Ku Klux Klan under the pseudonym of John Perkins; both *Southern Exposure* and *I Rode with the Ku Klux Klan* are based in part on this experience.

Kennedy was born in Jacksonville, Florida, of an old southern family, on October 5, 1916. He attended the University of Florida, the New School for Social Research, and the University of Paris. As an independent candidate for the U.S. Senate from Florida in 1950, he ran on a "Total Equality" platform. From 1952 through 1960, Kennedy lived and traveled in Europe, Asia, and Africa. His interest in communism led him behind the Iron Curtain, where he lived and worked for three years, primarily in Hungary. He emerged, disenchanted, as a refugee in 1956. Upon his return to the United States and Florida in 1960, Kennedy remained active in the civil rights and peace movements as a writer and lecturer. He joined the federal antipoverty program in Miami in 1965 and later became its assistant director. As of this publication, Kennedy is now living in Jacksonville, Florida.

Scope and Content

The Stetson Kennedy Collection (1916–1950) consists of Kennedy's research files on various organizations, individuals, and subjects and was gathered together during the 1930s and 1940s. Included in the collection are correspondence, typescripts of articles, Kennedy's notes, newspaper and magazine clippings, and printed material including publications and insignia of the organizations. Many items are photostatic copies, and numerous others are incomplete. The collection is divided into two series.

In Series I, the **Ku Klux Klan Research File** (1916–1950), the documents are comprised of material collected by Kennedy in the 1940s and seems to have been gathered through his infiltration of the Georgia Klan. The series is organized into three subseries. Correspondence consists of letters to and from Kennedy, as well as between other individuals. Included in the latter correspondence are a number of letters from Klan officers to members, among them summonses to meetings. Writings range from reports and typescripts of articles to Kennedy's notes. The reports are particularly notable because they are first-person accounts of Klan meetings in Georgia and Tennessee from 1944 through 1948. Interviews with Klan leaders, such as J. B. Stoner, are also found in this file. And Printed Material consists of publications produced either by the Klan for the use of members, or about the Klan by other organizations. Membership materials, broadsides, and pamphlets are among the Klan publications. Material published by other organizations includes legal documents and clippings.

Within each folder in Series I the material is arranged chronologically, although a substantial portion of the material is not dated. When possible, dates have been approximated; otherwise, undated items follow the chronological sequence. Kennedy's notes are comprised largely of small strips of paper, fastened to 8 1/2" by 11" sheets, sometimes several to a page.

Series II, the **General Research File** (1934–1950), consists of Kennedy's subject file of research materials, arranged alphabetically. In the majority of cases, Kennedy's own subject headings have been retained. Many of the subjects are conservative, antilabor, or white-power organizations and individuals. Some are represented by only a few items and others by several folders. In each subject file, material is arranged as follows, except when otherwise noted: correspondence, typescripts, notes, clippings, and printed material. Within each of these groups the arrangement is chronological, with undated items at the end of the folder. A file of miscellaneous material on a variety of subjects follows the alphabetical sequence and is arranged in the same sequence as the subject files.

The final box of this collection consists of Kennedy's card file. Arranged alphabetically by subject, this file includes information about many of the same subjects as the **General Research File**, as well as other subjects, organizations, and individuals.

As in the **Ku Klux Klan Research File**, strips of Kennedy's notes have been fastened to larger sheets, for convenience only. Also, some of these strips contain so little information that no subject is apparent. In these cases, they have been retained in the subject file where they were found. Throughout Series I, material often pertains to both an organization and a prominent individual within that organization. In such cases the file has been titled according to what appears to be the primary focus. Similarly, the organizations and individuals included in the **General Research File** overlap to some extent (the subject of one file may be mentioned in a subsidiary way within another). For example, there is a subject file for General George Van Horn Moseley, but he is mentioned as well in the folder for Major Frank Pease.

Some of the subjects covered most completely include the Columbians, a short-lived Georgia white-power group; the Right to Work Movement in the 1940s, and the Christian Americans, a group instrumental in that movement; Eugene Talmadge's death, prior to his 1947 inauguration as governor of Georgia; and his son Herman's subsequent unsuccessful claim to the governorship. (The latter subject is filed under Georgia politics.)

Reel Contents

Reel No.	Box No.	Folder/Contents
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1	1	Correspondence
		1 Kennedy, Stetson, 1943-1949
		2 Other Correspondents, 1921-1950
		Writings
		Reports
		3 1944-1946
		4 1947-1948
		5 Typescripts, 1944-1948, n.d.
		Notes
		6 1920-1950
		7 n.d.
		Printed Material
		By Ku Klux Klan
8 Publications, 1916-1942, n.d.		
9 Broad sides, 1936-1948, n.d.		
10 Membership Materials, 1936-1946, n.d.		
About Ku Klux Klan		
11 Legal Materials, 1940-1950		
12 Clippings, 1936-1948		
13 Miscellaneous Printed Material, 1940-1948		
Series II: General Research File, 1934-1950		
1	2	1 American Bilbo Club, 1949, n.d.
		American Plan for Action, 1945
		2 American Shores Patrol, 1946-1949, n.d.
		App, Austin, 1946, 1949
		Armstrong, George W., 1947-1949
		Asman, Larry, 1946
		Blanchard, William/The White Front
		3 Typescripts and Notes, 1938-1948, n.d.
		4 Clippings and Printed Material, 1936-1945
		5 Byrd for President Movement, 1944
		Caribbean Legion, 1949
		Columbians
		6 Correspondence, 1944-1947
7 Typescripts, 1946-1947		
8 Notes, 1946-1947		
9 Clippings, 1946-1948		
10 Printed Material, 1946-1947		

Reel No.	Box No.	Folder/Contents
1	2	11 Committee for Constitutional Government, 1940–1948, n.d.
2	2	12 Commoner Party, 1939–1948, n.d.
		13 Common Sense, 1948 Commonwealth, 1942–1943 Congress of Industrial Organizations (C.I.O.), 1937–1944 Congressmen and Senators
		14 B–H, 1943–1948
		15 O–W, 1943–1947, n.d.
2	3	1 Constitutional Education League, 1940–1946, n.d.
		2 Deatherage, George, 1942–1944 Durholz, Otto, 1949
		3 Fight for Free Enterprise, 1945–1946
		4 Fleckenstein, Edward A., 1949 Flynn, John T., 1947 Georgia Politics
		5 Correspondence, Typescripts, Notes, Printed Material, 1935–1948, n.d. Clippings
		6 1941–1946
		7 1947
		8 1948–1950
		9 German Industrial Fair, 1938, 1948–1949
		10 Intelligent American Voters' League, 1947
		11 Johnston, Parson Jack, 1946–1947
2	4	1 Keeling, R. F., 1949 Linder, Tom, 1944–1949, n.d. Mertig, Kurt, 1947 Moral Rearmament
		2 Correspondence, Typescripts, Notes, 1944–1945, n.d.
		3 Clippings and Printed Material, 1939–1949
		4 Moseley, General George Van Horn, 1946–1948 Mosley, Sir Oswald, 1948
		5 Murray, Alfalfa Bill, 1948–1949 National Association of Manufacturers, 1945
		6 Nationalist Party/American Nationalist Committee, 1943–1946
		7 Order of American Patriots, 1945 Patrick Henrys, 1945–1946
3	4	8 Pease, Major Frank, 1934–1946
		9 The Press, 1944–1946, n.d.
		10 Protestant War Veterans, 1939–1946 Religion
		11 Typescripts and Notes, 1942–1948, n.d.
		12 Clippings and Printed Material, 1937–1947

Reel No.	Box No.	Folder/Contents
3	5	Right to Work Movement/Christian Americans
		1 Correspondence, 1942-1945
		2 Typescripts, 1944-1945
		3 Notes, 1942-1946, n.d.
		4 Clippings, 1942-1946
		5 Printed Material, 1940-1945, n.d.
		6 Schweitzer Case, 1943
		Shoemaker Case, 1935-1936
		7 Smith, Gerald L. K., 1940-1949
		8 Smith, Reverend J. Harold, 1946
		Terminiello, Reverend A. W.
		9 Correspondence, Typescripts, Notes, 1945-1946
4	6	10 Clippings and Printed Material, 1942-1946, n.d.
		11 United Sons of Dixie, n.d.
		Vigilantes Inc., 1942, 1946, n.d.
		West End Cooperative, 1946-1947
		12 Miscellaneous Subjects, 1939-1948, n.d.
		Card File
		1 Adams-Byerley, 1940s
		2 Byrnes-Girl, 1940s
		3 Goff-McGoy, 1940s
		4 McWilliams-Russell, 1940s
		5 Sanctuary-Yellow, 1940s

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Group C: Bruce Letters, 91

Group D: Manuscripts, 95

Group E: Miscellaneous, 97

Introduction

John Edward Bruce was born a slave in Piscatawy, Maryland, on February 22, 1856. His father, Robert Bruce, was "sold south" to Georgia three years afterward. From that time, Bruce's mother, Martha Allen (Clark) Bruce, and her son never again heard from him. Although a slave, his mother was allowed to "hire herself out" on the condition that one-half of her earnings would be delivered to her master, Major Harvey Griffin. She was a cook and made her way by selling "pies and hot coffee" to the Marines located at Fort Washington, which was a mile away. With the cast-off clothing of the Marines, Bruce's mother also built up a second-hand clothing trade.

As a child, Bruce saw both the slave auction block and evidence of the Underground Railroad. The Civil War, however, brought freedom. Bruce recalls that on the eve of the outbreak there was a frantic selling of slaves by those who sensed the impending change. Young Bruce and his mother were freed "when the first regiment of Union soldiers passed through Maryland on their way to Washington." The slaves simply marched along with the soldiers.

Bruce's formal education was slight, and he referred to himself as "self-taught." For a short while he attended the public schools in Washington, DC, where he grew up and where his mother had secured work as a maid. At intervals his mother traveled to the North with families who employed her; thus, the first school that Bruce attended was in Stratford, Connecticut.

The exact age that Bruce first became interested in journalism is not known, but it must have been in the early 1870s. One of his first jobs was a general helper in the office of the Washington correspondent of the *New York Times*. Before the close of that decade, Bruce had founded *The Argus*, a weekly sheet in Washington. Following in rapid succession, he founded *The Sunday Item*, 1880; *Grit*, 1884; (with Chas. W. Anderson) *The Chronicle* (New York); and *The Yonkers (New York) Weekly Standard*, 1908. He was also editor of *The Republican* of Norfolk, Virginia, in 1882; assistant editor and business manager of *The Commonwealth*, Baltimore, Maryland, 1884; and associate editor of *Howard's American Magazine*, 1896–1901.

From 1880 until his death, Bruce wrote for numerous periodicals other than those he owned or edited. He was a paid contributor to *The Boston Transcript*, *The Albany Argus*, *The Buffalo Express*, *The Sunday Gazette*, the *New York Times*, *New York Herald*, the *Washington Evening Star*, the *St. Louis Globe-Democrat*, and *The Sunday Republican* of Washington, DC. With the latter he headed a special department. In addition, Bruce was listed as the American correspondent of *The African Times and Orient Review*, which he published in London, England. His articles also appeared in *The West African Record*, *The South African Spectator* and *The Jamaica Advocate* of Kingston, Jamaica.

He wrote scores of pamphlets, essays, a few poems and plays, and two books. Some of his better-known pamphlets included "The Blot on the Escutcheon," "A Defense of the Colored Soldiers Who Fought in the War of the Rebellion: A Shy at Tom Dixon's Clansman," and "Washington's Colored Society." In 1910, Bruce produced *Short Biographical Sketches of Eminent Negro Men and Women in Europe and the United States*, and in 1916 appeared *The Awakening of Hezekiah Jones: A Story Dealing with Some of the Problems Affecting the Political Rewards Due the Negro*.

The full scope and flavor of Bruce's busy pen were recognized at a testimonial dinner in his honor held in September 1905. The invitation stated that "Mr. Bruce has furnished news and special articles to more than one hundred newspapers, white and colored, during the past

thirty years in behalf of the Negro, and all who personally know him will testify [that he] has never hesitated to speak his thoughts boldly and fearlessly." Indeed, Bruce was a hard, courageous fighter with "grit," and these qualities were the foundation of his forthright publication "*Grit*"; hence, the sobriquet "Bruce Grit." Alexander Crummell, who was a close friend, termed Bruce "the Negro satirist of the times."

Among those, Negro and white, who felt the effective thrusts of his pen were Senator Blanche K. Bruce (no relation), Arthur Brisbane, William Randolph Hearst, and W. E. B. Du Bois, along with "button-headed" politicians such as Ben Tillman and James K. Vardaman, and "microcephalous lizzards" such as Tom Dixon and Cole Blease. Bruce was particularly outraged by what he called "the hog and hominy" policy of Tuskegee Institute, and he wrote a highly critical article on a meeting held in Madison Square Garden by the "slick" Booker T. Washington and his supporters.

At first Marcus Garvey and his Back to Africa Movement were amusing to "Bruce Grit," who thought that Garvey was without influence among the Negroes of either Africa or America. Later, however, Bruce became one of Garvey's trusted lieutenants and now defended him. Bruce lambasted the National Association for the Advancement of Colored People, raised funds for the Black Star Line, and schemed with William H. Ferris and other Garveyites. He wrote letters to editors, made speeches, and contended that Garvey, in contrast to the other leaders, was sincerely interested in the welfare of the masses. In turn, Garvey offered Bruce the presidency of the American section of the movement, but Bruce declined in favor of some "younger, more active man." Later, he accepted the honorary title of "Duke of Uganda."

In politics, Bruce was a Republican. He was also a Mason, as well as a member of the Order of African Redemption (Liberia), the African Society (London), and the African Methodist Episcopal Zion Church. With these and other connections, Bruce wrote and received letters from three continents. Some of these frank and intimate notes are made even more revealing by marginal comments.

Bruce's later years were spent in and about New York, and, in 1897, he was appointed by Governor Levi P. Morton of New York to represent the interests of the colored citizens of that state at a general exposition held in Nashville, Tennessee. Bruce aroused the people of the Empire State and organized an exhibit for the exposition.

In 1911, Bruce, Schomburg, and others founded the Negro Society for Historical Research. Bruce served as the first president. This cultural league was modeled after the American Negro Academy, which had been set up by Alexander Crummell in Washington fourteen years previously. Books were collected, papers were read, and American, European, and African scholars were received. By 1922, now in poor health, Bruce retired on a pension from the office of the Collector of the Port. He died on August 7, 1924, in Bellevue Hospital, New York City, and was buried in Yonkers.

Scope and Content

The John Edward Bruce Papers are organized into the following five groups:

Group A, **Letters**, is arranged alphabetically by author, with each entry consisting of a letter followed by a number.

Group B, **Autograph Letters**, continues the correspondence, but each entry is cataloged under an item number.

Group C, **Bruce Letters**, includes letters sent by Bruce and are arranged using a double numerical system. This group also contains a large section of letters sent to Bruce.

Group D, **Manuscripts**, is arranged first by type of manuscript and then organized using a numerical system.

Group E, **Miscellaneous**, consists of magazine articles, scrapbooks, fragments, and letters to Mrs. Bruce.

The materials in the Bruce collection have been made available exactly as arranged by the Schomburg Center. For further information, researchers should refer to the detailed Reel Contents in this *Guide* (pp. 83–97). In some cases, entries are illegible and could not be transcribed; thus, the Reel Contents contain occasional omissions or blank lines.

Reel Contents

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Group A: Letters

1	1	1	A, 1-8
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		3	C, 1-20
		4	D, 1-16
		5	F, 1-3
		6	G, 1-5
		7	H, 1-15
		8	J, 1-5
		9	K, 1-3
		10	L, 1-11
		11	Mc, 1
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		14	O, 1
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		19	V, 1
		20	W, 1-13

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Group B: Autograph Letters

1	1	1	Jan. 21, 1889	James Theodore Holly
		2-17	Oct. 30, 1896-April 1898	Alexander Crummell
		18-40	Dec. 5, 1911-n.d. (ca. 1915)	Arthur A. Schomburg
		41	Oct. 10, 1915	J. Hamilton
		42	Oct. 25, 1915	Hubert Harris
		43-44	Jun. 22, 1922-Jun. 24, 1924	S. O. Logewirth
		45	Jun. 30, 1922	Vernal J. Williams
		46	Jun. 30, 1920	U.S. Senate
		47	Dec. 1, 1913-Dec. 7, 1913	Ahmad Sohrab's Diary
		48	Jun. 9, 1916	Minnie French
		49	Jan. 1, 1916	Alexander Walters
		50	Aug. 3, 1912	Oswald Garrison Villard
		51	Mar. 22, 1912	J. E. Robinson
		52	Mar. 23, 1914	Alice M. Dunbar
		53	Nov. 20 [no year]	Helen Miles Rogers

Reel No.	Box No.	Item No./Contents	
1	1	54	Aug. 24, 1885
		55	Aug. 24, 1890
		56	Jun. 22, 1899
		57	Jun. 18, 1897
		58	Feb. 27, 1909
		59	Jun. 28, 1896
		60	Aug. 25, 1909
		61	Jul. 31, 1893
		62	Dec. 6, 1882
		63	Jun. 28, 1922
		64	Oct. 2, 1897
		65	May 6, 1901
		66	Jun. 2, 1891
		67	Jan. 28, 1914
		68	Mar. 20, 1893
		69	Jun. 4, 1890
		70	Jul. 30, 1899
		71	Apr. 6, 1898
		72	Jun. 3, 1891
		73	Feb. 14, 1889
		74	Feb. 11, 1913
		75	Sept. 10, 1893
		76	Apr. 29, 1900
		77	Oct. 7, 1897
		78	Jan. 23, 1923
		79	Mar. 7, 1923
		80	May 17, 1890
		81	Jul. 21, 1889
		82	Jan. 29, 1897
		83	ca. 1893
		84-85	Apr. 23, Apr. 11, 1901
		86	Oct. 21, 1897
		87-88	Jun. 15, 1922; Jan. 15, 1923
		89	Apr. 20, 1901
		90	Dec. 1, 1897
		91	Apr. 12, 1893
		92	Nov. 19, 1891
		93	Mar. 31 [no year]
		94	Nov. 22, 1898
		95	Aug. 13, 1897
		96	Dec. 5, 1900
		97	Dec. 3, 1900
		98	Nov. 24, 1893
		99	Jun. 3, 1893
		100	Apr. 27, 1891
		101	Jun. 23, 1893
		102	Jul. 7, 1891
			W. E. Dodge
			Douvenia Douglass
			James _____
			John Barrett
			Chas. Alexander
			James J. Dossen
			Alex Crummell
			Martin R. DeLaney
			Prof. J. E. K. Aggrey
			William Griffith
			Dennis S. Thompson
			W. Owens King
			J. Wilson
			W. Cordelia Ray
			W. M. Robertson
			M. Brundage
			John W. Clark
			L. E. Gregory
			Mrs. M. Matthews
			Daniel Murray
			R. Y. G.
			F. J. Loudin
			Amanda _____
			Amanda _____
			W. W. Evans
			Wm. Browne
			James Hill
			Wm. Lavalette
			John H. Willis
			Ed. G. Hitchcock
			S. O. Logewoh
			Howard and Church
			E. Molyneaux Hewlett
			_____ Lane
			Lee and Shepard
			E. S. Cochran
			Rosetta Strepan [?]
			Joseph S. Davis
			C. H. Newberton
			D. Webster Davis
			Henry Johnson
			Mrs. John A. Logan
			R. D. Ruffin
			B. D. Paul
			W. Owens King

Reel No.	Box No.	Item No./Contents	
1	1	103	May 12, 1897
		104	Aug. 3, 1891
		105	Apr. 2, 1901
		106	Mar. 15, 1898
		107	Feb. 22, 1893
		108	Apr. 8, 1890
		109	Mar. 16, 1903
		110-111	Mar. 14, 1903- Oct. 23, 1905
		112	ca. 1893
		113	Apr. 16, 1903
		114	May 9, 1891
		115	Mar. 1, 1900
		116	Jul. 25, 1898
		117	n.d.
		118-119	Aug. 12, Aug. 8, 1891
		120	Apr. 7, 1891
			Joseph Dana Miller
			J. M. Townsend
			W. R. Hale
			M. Brundage
			S. H. Blocker
			W. E. Chandler
			Pastor, Church of the Pilgrims
			James S. Clarkson
			W. Evans
			Leslie Sutherland
			James Dean
1	2	121	May 14, 1901
		122	Jun. 14, 1881
		123	Jul. 6, 1890
		124	Jun. 13, 1884
		125	Apr. 9, 1901
		126	Jul. 16, 1891
		127	Feb. 6, 1905
		128	Mar. 20, 1899
		129-132	Jan. 11-Jan. 18, 1897
		133	Jul. 22, 1891
		134	Sept. 13, 1897
		135	Nov. 10, 1891
		136	Jan. 5, 1891
		137	Sept. 2, 1881
		138	Nov. 2, 1908
		139	May 22, 1922
		140	Dec. 18, 1892
		141	Jan. 7, 1905
		142	Jan. 29, 1901
		143	Jul. 5, 1897
		144	Nov. 27, 1899
		145	Aug. 28, 1896
		146	Jul. 21, 1892
		147	Nov. 4, 1890
		148	Dec. 27, 1898
		149	Sept. 29, 1893
		150	Mar. 29, 1901
			L. Hershaw, R. Thompson, W. Menard
			Rowland B. Mahany
			New York and Liberia Steamship Company
			James Dean
			Hoodo Hoo
			F. J. H. Merrill
			A. Pinkwood
			Geo. Allen Mebane
			Edwin F. Horn
			M. Brundage
			J. C. Price
			James S. Clarkson
			James V. Bukes
			James S. Clarkson
			W. H. Hodder
			J. Tengo Jabavu
			Lee and Shepard
			Fannie E. Ware
			A. W. Shepard
			Sec. to William H. Taft
			T. B. Fashola
			J. M. Townsend
			J. S. Clarkson
			Wm. S. Eaton
			C. H. J. Taylor
			Albion A. Perry
			Frank S. Black
			Geo. W. Rewell
			Pierce
			J. W. Daney [?]
			James S. Clarkson
			Edwin B. Jourdain

Reel No.	Box No.	Item No./Contents	
1	2	151	May 19 [no year]
		152	ca. 1891
		153	Nov. 11, 1909
		154	n.d.
		155	Apr. 30, 1916
		156-159	May 21, 1896-Apr. 25, 1894
		160	Jul. 4, 1897
		161	Aug. 10, 1897
		162	Mar. 29, 1895
		163	Apr. 8, 1915
		164	n.d.
		165	Apr. 16, 1912
		166	Sept. 23, 1884
		167	Apr. 9, 1907
		168	May 4, 1901
		169	Nov. 9, 1918
		170	Mar. 8, 1899
		171	Apr. 19, 1893
		172	Jun. 29, 1915
		173	Apr. 26, 1915
		174	Aug. 9, 1899
		175	Apr. 15, 1905
		176	Sept. 17, 1883
		177	Aug. 23, 1879
		178	Mar. 21, 1924
		179	Aug. 14, 1895
		180	n.d.
		181	Oct. 19, 1923
		182	n.d.
		183	Jun. 30, 1924
		184	Dec. 30, 1923
		185	Dec. 28, 1923
		186	Jan. 13, 1924
		187	Sept. 19 [no year]
		188	Nov. 18, 1920
		189	Jan. 12, 1920
		190	Nov. 15, 1919
		191	Jul. 12, 1919
		192	Apr. 5, 1922
		193	Dec. 15, 1890
		194	Feb. 9, 1917
		195	Sept. 5, 1916
		196	Apr. 27, 1907
		197	Mar. 6, 1914
		198	Aug. 30, 1905
		199	Jan. 21, 1921
			John P. Bocock
			Plymouth Argumentative
			Lyceum
			Ernest Lyon
			William J. Lamborn
			Henrietta Vinton Davis
			J. R. Love, M. D.
			Jos. Hamilton Griffiths
			Tompkins
			R. Douglass-Sprague
			Robert A. Pellham
			Poem
			C. W. Andrews
			T. J. Mackey
			T. Lloyd Harrison
			F. J. H. Merrill
			W. L. Jones
			Augustus Murray
			Editor, <u>New York Times</u>
			J.P.H.C.
			James D. Corrothers
			James F. Adair
			Jasper Horn
			Wm. V. Turner
			Ettie
			Erwin Wardman
			To: James Hale Porter
			Oliver Statt Gabriel
			The Century Company
			Ettie
			Poston
			J. J. Alam
			J. R. Ralph Casimis
			Anna H. Clarkson
			"Right Oh!"
			Dr. E. A. Reid
			Adeolan Agbebi
			D. E. Headley
			A. Efaegue
			John M. Langston
			N. B. Dodson
			George W. Ellis
			James Wilson
			Lyon and Lyon
			J. W. Cromwell

Reel No.	Box No.	Item No./Contents	
1	2	200	May 12, Jun. 24, 1907 J. D. Jackson, R. A. Jackson
		201	Oct. 26, 1896 E. B. Cantine
		202	Jul. 6, 1904 Thos. Wallace Lawn [?]
		203	Aug. 15, 1921 Robert A. Pelham
		204	Jun. 11, 1923 James S. Long
		205	Jun. 8, 1923 A. A. Schomburg
		206-207	Feb. 24, Mar. 20, 1915 J. R. Kwegyn Aggrey
		208	Feb. 7, 1910 Jas. C. Sinely [?]
		209	Mar. 30, 1910 John E. Burke
		210	Mar. 21, 1910 Joseph H. Beall
		211-213	Oct. 9, 1911-Oct. 16, 1911 Moses DaRocha
		214	Jul. 1, 1899 James D. Corrothers
		215	Nov. 30, 1911 Sarah J. Wase
		216-217	Oct. 18, Aug. 18, 1911 J. W. Cromwell
		218	Oct. 1, 1911 J. B. Sullivan
		219	ca. 1910 Charles F. Adams
		220	Mar. 18, 1914 Moses DaRocha
		221	Oct. 6, 1911 John Mitchell, Jr.
		222	Feb. 21, 1912 P. P. Kelsey
		223	Mar. 21, 1912 Gabrielle Barnett
		224	May 17, 1913 W. E. Hawkins
		225	Feb. 13, 1912 Henry A. Wise
		226	Feb. 14, 1912 Ms. Ernest Porsexton
		227	Feb. 3, 1912 J. W. Cromwell
		228	Mar. 10, 1909 Reginald
		229	Feb. 1899 National Biographical Cyclopedia Company
		230-232	Dec. 23, 1898-Jun. 30, 1899 E. E. Cooper
		233	Jul. 6, 1899 S. L. Corrothers
		234	Feb. 3, 1908 Reginald
		235	Mar. 25, 1907 A. H. Sofa
		236	Aug. 27, 1921 Carl Butler
		237	Jan. 13, 1900 Addie Hamilton Jewell
		238	Jun. 26, 1917-Feb. 12, 1920 A. Agbebi
		239	Nov. 10, 1908 _____ Stenson
		240	Feb. 11, 1909 Mojola
		241	Apr. 1, 1895 Thomas L. Jones
		242	Sept. 7, 1921 E. D. L. Thompson
		243	Sept. 21, 1898 Rosetta Da Sprague
		244	Aug. 2, 1897 Richard Hill
		245	Feb. 22, 1908 Joseph H. Beall
		246	Feb. 7, 1900 R. Nelson
		247	Oct. 21, 1892 J. H. Blocker
		248	Oct. 28, 1892 J. Clarkson
		249	Mar. 18, 1898 Virginia Building, Loan and Trust Company

Reel No.	Box No.	Item No./Contents		
1	2	250	May 13, 1901	C. J. Walker
		251	n.d.	J. S. Peirce
		252	Oct. 7, 1912	M. R.
		253	Jul. 25, 1899	James S. Clarkson
		254	Jun. 22, 1917	Charles W. Anderson
		255	Jul. 19, 1897	Henry C. Mercer
		256	Jan. 29, 1889	Edwin F. Horn
		257	Apr. 13, 1891	Secretary
		258	May 15, 1920	A. Agbebi
		259	Jul. 6, 1918	J. P. Tumulty
		260	Sept. 5, 1919	Ohizzy (Geo. G. Crawford)
		261	May 7, 1918	A. Franklin
		262-263	Dec. 13, 14, 1895	Geo. N. Southwick
		264	Dec. 10, 1895	T. S. P. and Amanda Miller
		265	Mar. 8, 1919	William G. Willcox
		266	Apr. 28, 1918	M. Pearl La Van
		267	May 18, Apr. 15, 1920	A. Kinbami; A. Agbebi
		268	Sept. 12, 1919	Duse Mohamed Ali
		269	Aug. 16, 1891	Henry P. Chearthorn
		270	Oct. 9, 1897	The Helman-Taylor Company
		271	Jun. 21, 1909	Charles M. Andrews
		272	May 6, 1915	Pelham
		273	Sept. 27, 1911	W. E .B. DuBois
		274	Mar. 22, 1910	Henry A. Spencer
		275	Jul. 1, 1908	J. W. Nabfa
		276	Oct. 18, 1911	
		277-282	1914-Jan 17,1917	Schomburg
		283	Jan. 12, 1917	Fleming H. Revell Company
		284-289	Apr. 22, 1913-Nov. 24, 1911	Schomburg
		290	Jun. 15, 1914	Samuel Fallows
		291-292	Mar. 5, 1910	William S. Mc Elroy, Dr.
		293	Mar. 10, 1910	W. E. Hawkins
		294-295	Mar. 10, Mar. 8, 1910	Samuel Davis
		296	Mar. 29, 1915	May Childs Nerney
		297	Aug. 8, 1911	Mrs. Ernest Baxter
		298	Apr. 11, 1910	Samuel S. Koenig
		299	n.d.	Sadie Minor
		300	Mar. 3, 1915	Elmer Lombick
		301	Oct. 25, 1911	C. A. Franklin
		302	Feb. 16, 1915	A. B. S. Perry
		303	Mar. 22, 1915	George W. Ellis
		304	Apr. 26, 1915	Geo. Washington
		305	Mar. 29, 1915	Phil H. Brown

Reel No.	Box No.	Item No./Contents	
1	2	306	Jul. 5, 1899
		307	Apr. 21, 1915
		308	Jun. 26, 1899
		309	Jun. 28, 1899
		310	Jan. 23, 1912
		311	Jan. 30, 1899
		312	Jun. 20, 1899
		313	n.d.
		314	Oct. 10, 1911
		315	Dec. 6, 1898
		316	n.d.
		317-319	May 31-Jun. 16, 1899
		320	Mar. 23, 1910
		321	Apr. 7, 1915
		322-323	Mar 10, 1899; Oct. 15, 1898
		324	Nov. 16, 1898
		325	Apr. 3, 1899
		326	May 26, 1914
		327	n.d.
		328	Jun. 6, 1906
		329	Feb. 20, 1917
		330	ca. 1899
		331-332	Mar. 20, Mar. 12, 1906
		333	1890
		334-335	Mar. 21, 1912-Jun. 1, 1914
		336	Jun. 26, 1911
		337	Nov. 10, 1898
		338	Jan. 16, 1899
		339	Jan. 15, 1899
		340	Nov. 25, 1898
		341	Feb. 29, 1917
		342	Dec. 29, 1900
		343	Jul. 30 [no year]
		344	Dec. 13, 1894
		345	May 31, 1922
		346	Jun. 2, 1922
		347	Apr. 16, 1907
		348	Feb. 17, 1914
		349	n.d.
		350	May 1, 1913
		351-352	Mar. 21, 1912; Oct. 19, 1911
		353	Jun. 30, 1899
		354	Jul. 1, 1899
		355	Mar. 7, 1899
		356	Feb. 26, 1899
		357	Apr. 24, 1899
			E. E. Cooper
			George W. Harris
			E. E. Cooper
			James D. Corrothers
			Sterling Lambert
			J. Dawer
			E. E. Cooper
			A. Goldsmith
			Mrs. E. Braxton
			Jas. Harvey Sorman
			E. E. Cooper
			Samuel Davis
			Casely Hayford
			J. W. Cromwell
			W. H. Councill
			J. W. Cromwell
			Schomburg
			U.S. Senate
			L. E. Wilkes
			Schomburg
			J. S. Clarkson
			C. W. Anderson
			A. Schomburg
			N. B. Dodson
			E. E. Cooper
			Nick Chiles
			W. E. H. Chase
			W. H. Councill
			Laura Stewart
			G. F. Franklin
			Alice B. Steems
			J. B. Wilson
			T. H. Saunders
			New York City Police Commissioner
			Edward E. Cooper
			Dr. York Russell
			Franklin
			Sauce-Box
			N. B. Doddson
			James S. Clarkson
			E. E. Cooper
			Jas. C. Cunningham
			J. W. Cromwell
			E. E. Cooper

Reel No.	Box No.	Item No./Contents	
1	2	358	Mar. 3, 1899
		359	Oct. 6, 1911
		360	Jan. 5, 1911
		361	May 9, 1915
		362	May 19, 1915
		363	May 3, 1915
		364	Nov. 17, 1898
		365	Feb. 16, 1910
		366	Mar. 6, 1909
		367	Feb. 3, 1912
		368	Apr. 24, 1915
		369	n.d.
		370	Mar. 3, 1917
		371	Jul. 1887
		372	Aug. 4, 1920
		373	n.d.
		374-380	Sept. 14, 1914-Jan. 1, 1912
		381	Memorandum
		382	Dec. 7, 1885
		383	Aug. 19, 1887
		384	n.d.
		385	Aug. 30, 1900
		386	Jul. 21, 1887
		387	Jul. 27, 1887
		388	Sept. 21, 1884
		389	Aug. 15, 1887
		390	Sept. 16, 1885
		391	Who's Who Excerpt
		392	Nov. 24, 1891
		393	n.d.; Aug. 17, 1883
		394	Feb. 21, 1906
		395	Feb. 24, 1888
		396	Aug. 1, 1884
		397	Jan. 3, 1923
		398	n.d.
		399	1922
		400	Jan. 6, 1923
		401	Jan. 25, 1923
		402	Nov. 14, 1922
		403	Jan. 16, 1923
		404	Apr. 21, 1888
		405	Feb. 27, 1923
		406	Jan. 14, 1923
		407	Feb. 25, 1916
		408	Jan. 10, 1913
		409	Oct. 16, 1922
			n. s.
			J. W. Cromwell
			N. B. Dodson
			Phil H. Brown
			M. A. Majors and H. D. Middleton
			George W. Ellis
			H. R. Clarke
			A. Loden Mitchell
			Reginald Franklin
			J. _____ B. _____
			A. Schomburg
			N. B. and Evelyn Dodson
			William Still
			A. Kimbami
			David Harr Jordan
			Schomburg
			Schomburg [?]
			Geo. Peabody _____
			Hobart Brooks
			George Birrell
			Stewart C. Hoyt
			J. B. Massicks
			H. Ribbey
			L. Murray Brown
			Richard T. Greener
			F. L. Mather
			C. S. Moula _____
			George F. Westly
			Lewis H. Douglass
			Phillips Brooks
			H. C. Lodge
			Maloney
			Billie
			Wilhelmena Cumberbatch
			J. W. Cromwell
			J. R. Clifford
			A. Schomburg
			C. G. Woodson
			John D. Song
			Billie
			J. W. Cromwell
			Theodore Stephens
			Burt G. Wilder
			J. R. Clifford

Reel No.	Box No.	Item No./Contents	
1	2	410	Dec. 1898
		411	Business Card
		412	Nov. 16, 1893
		413	Oct. 9, 1900
		414	Feb. 19, 1886
		415	Oct. 1, 1884
		416	Aug. 12, 1882
		417	Aug. 22, 1884
		418	May 10, 1893
		419	n.d.
		420	Jul. 13, 1891
		421	Apr. 20, 1907
		422	Apr. 24, 1907
		423	Aug. 26, 1891
		424	Mar. 30, 1922
		425-427	1895-1915
		428	1898 Invitation
		429	1901
		430	n.d.
		431	Feb. 2, 1891
		432	Oct. 17, 1907
		433	Dec. 20, 1898
		434	Apr. 11, 1896
		435	Mar. 1, 1901
		436	n.d.
		437	Aug. 1904
		438	n.d.
		439	n.d.
		440	Sept. 9, 1893
		441	Jan. 5, 1899
		442	Mar. 10, 1906
		443	Jul. 5, 1921
		444	Jul. 16, 22, 1894
		445	Jul. 30, 1913
			J. S. Nere _____
			J. Patenotre
			Alex. Crummell
			A. Goldsmith
			Seland Stanford
			H. Libbey
			A. F. Bissell
			B. J. James
			Hoke Smith
			H. Johnson
			Dr. York Russell
			Hattie B. Sprague
			W. Owens King
			Robert S. Kearney and
			Jacob W. Starr
			Invitations
			Douglass Monument
			Committee
			Invitation to Testimonial
			Banquet
			Alex Crummell
			W. E. Chandler
			Paulus Morbell D.
			C. H. Taylor
			Award to Phil Walters
			Wm. H. Wilkes
			Justin Sherissons
			J. B. Cromwell
			B. W. Neregnuso
			Alex Crummell
			B. W. Neregnuso
			Alex Crummell
			J. W. Cromwell
			William Henry Dorsey
			Receipt

Group C: Bruce Letters (4-1 to 4-84)

Letters Sent by Bruce

1	3	1	n.d.	Editor, <u>Age</u>
		2	n.d.	Editor, <u>The Evening Sun</u>
		3	Apr. 7, 1891	Editor, <u>The Press</u>
		4	n.d.	Editor, <u>The Sun</u>

Reel No.	Box No.	Item No./Contents	
1	3	5	Jun. 8, 1891
		6	n.d.
		7	n.d.
		8	n.d.
		9	Jul. 18, 1921
		10	Sept. 4, 1894
		11	n.d.
		12	n.d.
		13	n.d.
		14	n.d.
		15	n.d.
		16	Aug. 8, 1908
		17	Nov. 30, 1911
		18	Oct. 25, 1913
		19	n.d.
		20-21	Aug. 5, 1907
		22	Oct. 9, 1919
		23	n.d.
		24	Jan. 16, 1922
		25	n.d.
		26	Jan. 9, 1890
		27	Jan. 17, 1922
		28	Jun. 22, 1922
		29	Jul. 1, 1923
		30-31	Jun. 23, 30, 1922
		32	Sept. 4, 1923
		33	Jan. 2, 1, 1924
		34-35	Jul. 1, 1922; Oct. 24, 1922
		36	Mar. 8, 1890
		37	Jun. 21, 1922
		38	Mar. 23, 1900
		39	Sept. 20, 1921
		40	Apr. 3, 1920
		41	Apr. 3, 1920
		42	Nov. 6, 1897
		43	Jan. 19, 1923
		44	n.d.
		45	Dec. 3, 1912
		46	Aug. 20, 1915
		47	Nov. 19, 1888
		48	Mar. 26, 1923

Editor, The Government Official

Editor, The Colorado Infamy

Editor, The Herald

Editor, The World

Editor, _____

Editor, _____

Editor, _____

Editor, The Albany Evening Journal

Editor, The Boston Traveller

Editor, The Evening Sun

Editor, The Sun

Editor, The World

Editor, New York Sun

Editor, _____

Editor, The Tribune

Editor, The Evening Sun

Editor, The Globe

Editor, The Planet

Editor, The Globe

Editor, _____

Editor, _____

Editor, The World

Mrs. Bruce

Florence

Mrs. Bruce

Florence

Hon. Casely Hayford;
Florence

Florence

From E. S. Williams

Florence

Hon. Jesse S. Phillips

Dr. Alfred Lefkow, D. C.

Justice James J. Dossen

C. D. B. King

Dr. Alex Crummell

Mr. Cromwell

T. T. F. [?]

Principal of Banneker
School

Prof. F. H. Giddings

n.n.

Mrs. Kendall

Reel No.	Box No.	Item No./Contents		
1	3	49	Aug. 4, 1920	"Haich Haich"
		50	Aug. 17, 1920	Marcus Garvey
		51	n.d.	Friends
		52	Jul. 28, 1920	Dr. Moses Da Rocha; Judge Dossen; A. Cole
		53	Feb. 20, 1905	General Tillman
		54	Sept. 10, 1919	Old Chrissy
		55	n.d.	Mr. Young
		56	Jul. 24, 1911	White
		57	Jan. 18, 1922	George C. Skerlock
		58	n.d.	n.n.
		59	ca. 1890	Dink Botts
		60	n.d.	n.n.
		61	Jun. 17, 1916	Hon. Chas. Anderson
		62	Jan. 1, 1894	Doctor
		63	Mar. 23, 1923	Mr. King
		64	Oct. 22, 1891	Frederick Douglass
		65	Jun. 13, 1921	Mr. Perrault
		66	Jul. 30, 1911	Mrs. White
		67	Sept. 27, 1917	Mrs. Agbebi
		68	May 16, 1915	A. Schomburg
		69	n.d.	n.n.
		70	Apr. 30, 1909	W. E. Chandler
		71	Feb. 8, 1916	Mr. and Mrs. Sterling Lambert
		72	Jan. 13, 1912	J. N. Bruce
		73	Jan. 13, 1912	Paul H. Bray
		74	n.d.	Ladies
		75	n.d.	Editor, <u>The World</u>
		76	n.d.	Letter in German with n.n.
		77	ca. 1908	Invitation
		78	ca. 1912 Invitation	For Mrs. York Russell and Blandine Russell
		79	Apr. 20, 1917	_____ Feeder
		80	May 1909	Exposition Announcement
		81	Mar. 14, 1914	S_____
		82	Aug. 12, 1907	Schomburg
		83	Aug. 2, 1916	To Whom It May Concern
		84	n.d.	List of Authors

Letters to Bruce (4A-1 to 4A-82)

1	3	1	Dec. 20, 1899	W. E. Chandler
		2	Jul. 24, 1893	J. W. E. Brown
		3	Dec. 6, 1904	J. Clarkson
		4	Apr. 7, 1903	J. W. Lyons

Reel No.	Box No.	Item No./Contents		
1	3	5	Sept. 11, 1891	J. S. Clarkson
		6	Jul. 11, 1899	Albert E. Pillsbury
		7	Apr. 11, 1898	John Maddison Porter
		8	May 23, 1898	Benjamin B. Odell, Jr.
		9	Dec. 4, 1893	Marshall Cushing
		10	Aug. 22, 1891	A. B. Nettleton
		11-12	n.d.; Apr. 1, 1903	James S. Clarkson
		13	Aug. 15, 1890	Clarence Johnson
		14	Apr. 1, 1890	To Mr. Townsend, from W. E. Chandler
		15	Dec. 1, 1904	George Addington
		16	Apr. 26, 1889	Wm. O. Platt
		17	Aug. 3, 1891	Geo. Chandler
		18	May 14, 1891	Geo. Redway
		19	Dec. 28, 1890	John C. Spooner
		20	Apr. 4, 1901	W. A. Pledger
		21	Oct. 11, 1898	J. J. W. Eirily
		22	Mar. 27, 1903	Wm. C. Howes
		23	Jun. 8, 1889	Geo. Chandler
		24	May 8, 1890	E. M. Halford
		25	Apr. 27, 1891	J. S. Clarkson
		26	Aug. 5, 1897	J. Porter
		27	Mar. 10, 1890	Wm. C. Howes
		28	Jun. 20, 1891	James Dean
		29-31	Apr. 21, 24, 17, 1903	J. S. Clarkson
		32	Jun. 20, 1890	Frank F. Doyle
		33	Oct. 9, 1897	C. M. _____
		34	May 12, 1890	H. P. Clearstram
		35	Nov. 23, 1900	Timothy L. Woodruff
		36	Jan. 1, 1904	Brucey
		37	Mar. 11, 1890	B. M. Cutchern
		38	Aug. 18, 1896	C. E. Prior
		39	Jul. 13, 1892	J. S. Clarkson
		40	Dec. 16, 1898	J. M. Palurch
		41	Mar. 10, 1900	George Curtis Fraswell
		42	Oct. 21, 1890	J. M. E. Brineac
		43	May 26, 1894	W. E. Chandler
		44	Feb. 5, 1900	James S. Clarkson
		45	Apr. 12, 1893	Jas. K. Jones, Jr.
		46	Nov. 26, 1904	M. Linn Bruce
		47	Aug. 12, 1907	J. S. Clarkson
		48	Nov. 4, 1890	R. D. Ruffin
		49	Dec. 9, 1892	Lewis and Wood
		50	n.d.	A. H. Underdown
		51-52	Jul. 11, 1899; Mar. 22, 1897	Harper and Brothers
		53	Apr. 20, 1901	The Orion Publishing Company

Reel No.	Box No.	Item No./Contents	
1	3	54	Feb. 1, 1898 The Helman-Taylor Company
		55	Apr. 21, 1900 Mary Worswick
		56	Jun. 23, 1891 Geo. W. Dickey
		57	Apr. 21, 1893 Joseph Smith
		58	May 11, 1888 F_____ and Peterson
		59	Jan. 17, 1896 Richard G. Greener
		60	Sept. 30, 1892 Mrs. John A. Logan
		61	Mar. 21, 1891 J. S. Clarkson
		62	Sept. 17, 1914 Leigh Whipper
		63	Feb. 14, 1923 T. Tho. Fortune
		64	Jun. 5, 1916 _____ Mohamed
		65	Mar. 25, 1901 J. Ormond Wilson
		66	[Missing]
		67	Oct. 24, 1919 George R. Dyer
		68	Aug. 12, 1884 B. F. Jones
		69	Sept. 1, 1900 W. E. Chandler
		70	Oct. 10, 1900 Henry F. Downing
		71	Aug. 6, 1887 A. R. Shoffords
		72	Jul. 25, 1900 Wm. Thirfaway [?]
		73	Aug. 25, 1908 Leslie Sutherland
		74	Apr. 3, 1922 C. E. Cyril
		75	Apr. 8, 1903 J. S. Clarkson
		76	Mar. 2, 1897 T. Thomas Fortune
		77	Aug. 24, 1910 Arthur A. Schomburg
		78	Mar. 14, 1910 C. J. Gary
		79	Jun. 24, 1895 W. B. Derrick
		80	Feb. 25, 1910 B. W. Willett
		81	Jul. 26, 1919 Liberia's Natal Day Program
		82	Jun. 1900 Thos. Wallace Swann

1 3 *Incomplete Bruce Letters (5-1 to 5-20)*

2 3 *Incomplete Bruce Letters (5-21 to 5-52)*

Group D: Manuscripts

2 4 Manuscripts 43-86

Manuscripts 7 82-104

Manuscripts 105-143

Manuscripts—Editorial Notes 9E 1-80

Reel No.	Box No.	Item No./Contents
2	4	Manuscripts 9E 81-139
		Manuscripts—Drama 10 1-8
3	5	1 "Which One?"
		2 "Our Old Kentucky Home"
		3 "Our Old Kentucky Home"
		4 "Miscellanies"
		5 "Dedication"
		6 "Digging a Pit"
		7 "The Differlee"
		8 "Foussaiut L' Ouverturo"
		Manuscripts—Fiction F10 1-21
		1 "The Crucial Moment"
		2 "Retribution"
		3 "A Weird Experience"
		4 "The Humanity of the Negro"
		5 "The Call of a Nation"
		6 "What Brudder Cephas Saw"
		7 "Who Was the Thief?"
		8 "Preaching (vs.) Practice"
		9 "Luther Bowman: A Tale of the Old Smith"
		10 "Basil's Vision: A Story of Ante Bellum Days"
		11 "Coals of Fire: A Tale in Three Chapters"
		12 Part 2 ??
		13 "The Tie That Binds"
		14 "Solving the Problem"
		15 "The Incriminating Pink Spot"
		16 "Heaping Coals of Fire"
		17 "Skinnem and Doolittle"
		18 "Short Stories"
		19 "The African Aeroplane"
		20 "Charlotte Smokes a Clay Pipe"
		21 "Washington's Colored Society"
		Bruce Poetry BP10
		1 "Tulsa Field of Blood"
		2 no title
		3 "Of Little Colored Men One Was a Coleman Told Mr. Daugherty"
		4 no title
		5
		6 "When Africa Awakes"
		7 no title

Reel No.	Box No.	Item No./Contents
3	5	8 "A Collection of Original Poems and Sayings"
		9 "To Florence"
		10 "The Old Flag Never Touched the Ground"
		11 "Douglass"
		12 Song: Text by JEB, Music by W. H. Wilkes
		13 Two Hymns Dedicated to Prince Hall Lodge #38
		14 Hymn
		15 "The Douglass Centenary Poem"
		16 no title
		17 "Midnight Reflections"
		18 "The Old Flag Never Touched the Ground"

Manuscripts—Bruce—"Grits" Column 1-33

Group E: Miscellaneous

3 5 Miscellaneous 13 1-60A

3 6 Miscellaneous 13 61-107

Bruce—Magazine Articles and Letters—War Department and WPA Listings

Miscellaneous Articles—Property of John E. Bruce—"Grit"

Bruce Scrapbooks 1-4

3 7 Mrs. Bruce (Florence)

Letters to Mrs. Bruce

3	n.d.	James S. Clarkson
4	Jul. 26, 1914	A. Schomburg
5	Dec. 23, 1919	Brucey
6	n.d.	Ettie
7	Aug. 20, 1924	A. Schomburg
8	Jun. 10, 1924	Wm. H. Wilkes
9	Apr. 20, 1921	Lambert
10	Dec. 10, 1899	C. J. Allen Debauc
	Unnumbered	
	Feb. 25, 1925	to Mrs. Grant
	Nov. 5, 1906	to Madam Terrell
	Mar. 20, 1924	from Wm. H. Wilkes
	Feb. 10, 1914	from Mr. Dahl

Bruce Fragments No. 1—Bruce Ms. 1-137

4 7 Group E Cont.—Miscellaneous Not Cataloged

