A STUDY OF THE NEGRO COLLECTION IN THE TREVOR ARNETT LIBRARY AT ATLANTA UNIVERSITY

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BY
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CHAPTER I

INTRODUCTION

This thesis purports to report the results of a study of the Negro Collection in the Trevor Arnett Library at Atlanta University. The scope and purposes are to present the history and organization of the Collection from its beginning to the present time; to describe the Collection from the point of view of its scope, function, activities, number of items and types of materials represented; and to compare this Collection with the Schomburg Collection, located in the 135th Street Branch of the New York Public Library, the Moorland Foundation at Howard University, the James Weldon Johnson Memorial Collection at Yale University, the Negro Collection at Tuskegee Institute, and the Collection on the Negro at Hampton Institute.

The significance of this study lies in its attempt to present the first comprehensive coverage of the Collection since the acquisition of the Slaughter Library. Prior to this study, brief magazine articles were written on the Collection by Mr. Wallace Van Jackson, former librarian at Atlanta University, and Mrs. Dorothy Wright, the University's director of publicity.

For a more thorough understanding of this investigation definitions of terms are necessary. Special collection, as a term, has come to have different meanings in the library: it is applied to large general collections, it is also applied to collections assembled by individuals and kept intact in a special room and it may be "an assemblage of material in some field of
knowledge which includes at least some of the rarer items and more unusual items and a greater proportion of the other titles bearing upon the subject than would be included ordinarily in the library."¹ The expression "Negro collection" (a type of special collection) refers, as a rule, to works dealing strictly with the Negro and in particular to works of Negro authorship. As used here, the term has a broader significance, it refers to materials which in any way bear significantly upon the career and fortunes of the Negro."²

Information pertaining to the Collection in question, other Negro Collections, and special collections in general was obtained by the following methods: (1) a careful search for literature on the subject was made in various volumes of Library Literature, Special Libraries, Library Journal, Library Quarterly, Reader's Guide to Periodical Literature and the Education Index; (2) the School of Library Service Library and the Atlanta University Library card catalogs and special bibliographies were examined for additional sources of information; (3) personal interviews were held with the librarian of the Negro Collection and the staff members of the Trevor Arnett Library in order to obtain data which was not available in printed sources; (4) letters and reports written in connection with the setting up of the Collection were read; and (5) correspondence with individuals influential in the establishment of the Collection furnished


additional data and helpful suggestions. In order to compare the Negro Collection at Atlanta University with other similar collections, schedules were sent to librarians or curators of six Negro Collections. The schedules were designed to elude essential facts with respect to organization, finances, housing, personnel and services of the collections.

The Importance of Collecting Material on the Negro

The movement to organize collections of Negro material has been rapidly gaining impetus for a number of years.¹ This movement has not been confined to any one race, region, or country. Numerous public libraries, historical societies, state, county and national archives contain a wealth of material on all aspects of Negro life. There are also many private collections assembled by individuals, white and colored, interested in some specific phase of Negro life. Admirable collections on the Negro are to be found in all regions of the United States with the Northeast and the Middle West claiming the largest number and the most accessible material.² Dr. Lawrence D. Reddick's survey of library resources for the study of Negro life and history throws light on the range of material on the subject available in such foreign countries as Africa, Germany, England, France, Japan, Mexico, and Holland.

Although the Negro has played an important role in the

¹Dorothy Porter, "A Library on the Negro," *Journal of Negro Education*, X (1941), 264.

development of America, he has received little credit for these contributions. The achievements of European peoples, as well as others, are generally known to the American people because writers of American histories have been willing to give extensive treatment to the historical background of these groups. Only in the case of the Negro has this kind of information been obscure and generally unavailable.

One way to understand interracial problems in the United States is to know as much as possible concerning the background of its minority groups. There is no greater way to foster qualities of tolerance, open mindedness, understanding, and intelligent regard and respect for such groups than for all people to know and recognize the merits of each. With this in mind, it seems logical that familiarity with the history of the Negro and his present day accomplishments ought to go far toward achieving that mutual respect which is essential to the realization of a full democracy.

It is, therefore, of no small importance that the historical past of the Negro be ascertained as fully as possible. For the story of the historical Negro will never be completely known until every book, pamphlet and manuscript on the subject has been found and recorded in bibliographical form.¹ One approach to this task is to discover, assemble and make available to the public, materials by and about the Negro and related topics. Arthur Schomburg, founder of the Schomburg Collection of Negro

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¹Dorothy Porter, op. cit., p. 264.
The American Negro must remake his past in order to make his future. Though it is orthodox to think of America as the one country where it is unnecessary to have a past, what is a luxury for the nation as a whole becomes a prime social necessity for the Negro. For him, a group tradition must supply compensation for persecution, and pride of race the antidote for prejudice. History must restore what slavery took away, for it is the social damage of slavery that the present generation must repair and offset. So among the rising democratic millions we find the Negro thinking more collectively, more retrospectively than the rest, and apt, out of the very pressure of the present, to become the most enthusiastic antiquarian of them all.¹

There are approximately eight well known special Negro Collections in this country: the Negro Collection at Atlanta University; the Schomburg Collection of Negro Literature, located in the 135th Street Branch of the New York Public Library; the Spingarn Collection of Negro Authors at Howard University; the Moorland Foundation of Negro Life and History at Howard University; the Negro Collection at Fisk University; the James Weldon Johnson Memorial Collection at Yale University; the Collection on the Negro at Hampton Institute; and the Negro Collection at Tuskegee Institute.

CHAPTER II

THE NEGRO COLLECTION PRIOR TO THE PURCHASE OF THE HENRY F. SLAUGHTER LIBRARY

The Negro Collection at Atlanta University was established as a separate department in 1946, when Atlanta University purchased from Henry F. Slaughter his private library of books, pamphlets and manuscripts dealing with the Negro. Prior to that time the Trevor Arnett Library contained a considerable amount of material on the Negro which was known merely as "Negro Books" and which consisted of nearly 3,119 cataloged books and pamphlets and uncataloged manuscripts, programs and slavery pamphlets. The collection was composed of several small collections - the Tuttle Slavery Pamphlets, the Maud Cuney Hare Music Collection, the John Brown papers, the Thomas Clarkson papers and the Countee Cullen Memorial Collection. Much of this material was permitted to circulate, but rare and valuable volumes were treated as reference material.

The Tuttle Slavery Pamphlets

The Tuttle Slavery Pamphlets were purchased by the University from the Charles E. Tuttle Company of Rutland, Vermont, which had long made a speciality of material by and about the Negro. Divided by subject matter, the 851 pamphlets fall into the following categories: the slavery question in the United States from 1800 to 1872; slavery and Christianity from 1857 to 1863; slavery-general; slavery in the West Indies; publications of anti-slavery societies; slavery by states; fugitive slaves;
and colonization of free people of color.

The Maud Cuney Hare Music Collection

The Maud Cuney Hare Music Collection of rare music manuscripts, autographed photographs, programs and biographies of noted musicians was bequeathed to Atlanta University by the late Maud Cuney Hare who died in 1936 in Cambridge, Massachusetts.

Mrs. Hare was widely known as a concert pianist, lecturer and writer whose devotion to the highest ideals of her art compelled admiration. Born in Galveston, Texas, in 1874, she received her music education at the New England Conservatory in Boston and later under private instructors. Among the latter were Emil Ludwig, a pupil of Rubenstein and Edwin Klahre, a pupil of Liszt.¹

As a concert and lecturer-pianist Mrs. Hare traveled widely and as a folklorist she collected songs from Africa, Mexico, the Virgin Islands, Puerto Rico and Cuba. She was the first to collect and bring to the attention of the American concert public the beauties of Creole music. She was the author of Creole Songs, The Message of the Trees, and Negro Musicians and Their Music.

As a music historian Maud Cuney Hare ranked high. She collected data in this field for more than a generation. The result was a collection of Aframerican and Creole music and early American music which dates chronologically from one hundred and twenty years ago. As a writer on music subjects she

¹"The Maud Cuney Hare Music Collection," Afro-American, May 18, 1940, p. 3.
was a valued contributor to the *Musical Quarterly*, the *Musical Observer*, the *Christian Science Monitor*, *Musical America* and *Crisis*.\(^1\)

The Collection includes not only music scores, programs, manuscripts, photographs, and biographies, but also reviews, critical articles and personal remembrances of various kinds. The music manuscripts and sheet music included in the Collection represent a variety of musical types - African chants, Negro spirituals, banjo songs, Haitian and Cuban songs, ballads, marches, Creole folk songs, jazz, swing and the blues.

The Collection also contains examples of works by foreign Negro composers and musicians, such as the Arabian Mabed Ibn Cuhab, the Frenchman Chevalier de Saint Georges, the Englishmen Ignatius Sancho and Samuel Coleridge-Taylor, the Cuban Jose White, the Brazilian Antonio Carlos Gomez and the English woman Amanda Ira Aldridge ("Montague Ring").

Illustrative of the Negro musician and music in America are Harry T. Burleigh's "Passionale", an inscribed copy of Clarence Cameron White's "Cradle Song", R. Nathaniel Dett's "Enchantment", Carl Diton's arrangement of "Swing Low, Sweet Chariot", an inscribed copy of W. C. Handy's "St. Louis Blues", James G. Clark's "The Promised Land Tomorrow" which was dedicated to Theodore Tilton and Frederick Douglass, and several original manuscripts of Creole folksongs and Jamaican labor songs arranged by Maud Cuney Hare.

\(^1\) Maud Cuney Hare, *Negro Musicians and their Music* (Washington, 1936), p. xii.
Among the photographic material in the Collection are portraits of Will Marion Cook, James Reese Europe, William L. Dawson, J. Rosamond Johnson, Samuel Coleridge-Taylor, Amanda Ira Aldridge, Harry T. Burleigh, William Grant Still, R. Nathaniel Dett, Roland Hayes, Paul Robeson, Marian Anderson, Lillian Evanti, Jules Bledsoe and many others.

John Brown Papers

The personal letters of John Brown, abolitionist, and his family were acquired through purchase by Atlanta University in 1935. This small collection of 128 items contains personal and business letters of John Brown to Seth Thompson, a business partner; letters from an associate, Frank Sanborn, to John Brown; several letters of various members of the Brown family; miscellaneous papers and bills; a copy of John Brown's war department commission broadside; and letters, business papers, and diaries of Richard Parker, John Brown's judge.

Most interesting is the group of letters to Seth Thompson, covering the years from 1826 to 1847. They tell a continuous story of financial disaster, notes not met, mortgages being foreclosed and suits against him for debt.

The Thomas Clarkson Papers

Atlanta University received the Thomas Clarkson, English abolitionist, papers as a gift from Anson Phelps Stokes in 1932. The Clarkson material is a relatively small collection of thirty or more manuscripts and papers written during the early years of the nineteenth century.
The most notable single item in the collection is Thomas Clarkson's Latin essay on the abolition of slavery, "An Licet Invitos in Servitutem Dare?" ("Is it Lawful to Make Slaves of Others Against Their Will?"). Handwritten in Latin by Clarkson, the famous essay won the first prize at Cambridge University in 1785 and aroused so much interest that it is considered as one of the chief influences of the British Abolition Movement.

A few other items worthy of mention are a journal in Clarkson's handwriting regarding a visit to France after the fall of the Bastille; an 1826 edition of the New Testament with a dedication by Thomas Clarkson, signed October 10, 1839; and two antislavery medallions of the British and Foreign Anti-Slavery Society, of which Thomas Clarkson was president.

The Countee Cullen Memorial Collection

The Countee Cullen Memorial Collection, founded by Harold Jackman, is a large collection of priceless material dealing with the accomplishments of Negroes in all walks of life, particularly the Negro in the theatre, music, art, and literature.

Mr. Jackman, a teacher in the public school system of New York City and a true and avid patron of the arts and letters, was born in London in 1901. He received his education in the public schools of New York and at New York and Columbia Universities. He held the position of associate editor of Challenge, a literary quarterly, from 1935 to 1937 and has been a contributing editor to Phylon, a quarterly publication of Atlanta University, since 1944. He is a member of the National Urban League, the National Association for the Advancement of Colored People,
a life member and an executive board member of the Negro Actors Guild of America, and has been quite active in several artistic and literary movements which started in Harlem, namely, the Krigwa Players founded by Dr. W. E. B. DuBois in 1926, the Harlem Experimental Theatre, the Harlem Community Art Center, and the Harlem Music Art Center. He has traveled extensively in France, Belgium, Holland, Denmark, Sweden, Austria, Germany, Italy, Algeria and England.¹

The Collection originated in 1942 when an alumnus of Morehouse suggested to Mr. Jackman that he deposit the materials in his library in the Atlanta University Library. This marked the beginning of the Harold Jackman collection of materials dealing with contemporary Negro life.²

Mr. Jackman lost a dear friend when Countee Cullen died suddenly in 1946. The two became intimate friends while school mates at De Witt Clinton High School. The famous poet dedicated the poem "Heritage", the novel One Way to Heaven and one-third of a book of poems The Black Christ to Mr. Jackman.³ Shortly after the death of Countee Cullen, Mr. Jackman dedicated the collection to his friend as a "memorial to Cullen's great interest in the Negro and to his faith in the future of his race."⁴ Thereafter, the Collection was officially known as

¹Letter from Mr. Harold Jackman (February 5, 1951).

²Ibid.


⁴Wallace Van Jackson, "The Countee Cullen Memorial Collection at Atlanta University," Crisis, LIV (May, 1947), 140.
the Countee Cullen Memorial Collection, founded by Harold Jackman.

This Collection consists of theatre bills and programs, music and concert programs and bills, manuscripts, printer proofs, newspaper and magazine reviews, books, periodicals, art programs, photographs, reprints, pamphlets, autographs, broadsides, advertisements and critical notices. The main emphasis is upon contemporary life although some rare older items form a part of the Collection.

The Countee Cullen Memorial Collection now contains nearly 6,000 items, with the theatre represented by approximately 300 pieces, music by 706 manuscripts and sheet music, and civic and political activities by 1,500 items. There are approximately 2,000 magazine and newspaper clippings, including 500 clippings in French and English from Canadian newspapers, nearly 300 photographs and 250 copies of miscellaneous periodicals containing articles of interest on the Negro.

Countee Cullen is represented by letters to the founder, by the printer's proofs of Ballad of the Brown Girl, Color and The Lost Zoo, by inscribed copies of first editions, by a typed copy of an adaptation of "Medea", by photographs, pamphlets, and clippings, and by musical settings of his poems.¹

Treasured items in the Collection are: the printer's proofs of Horace Mann Bond's article "Negro Education - A Debate in the Alabama Constitutional Convention of 1901"; a type script of Eslanda Robeson's African Journey; the original

¹Interview with Mrs. Marnesba Hill (Atlanta University, Atlanta, Georgia, March 2, 1951).
manuscript of Era Bell Thompson's *American Daughter*; a typed copy of "Father of the Blues" edited by Arna Bontemps; a part of the original manuscript of *Miquel: Boy of the Border* by Arna Bontemps; Gwendolyn Brooks' notebook of poems for *A Street in Bronzeville* and the original manuscript of "The Anniad", which represents the longest poem in *Annie Allen*; the manuscript of *Balance of Power* by Henry Moon; the manuscripts of Owen Dodson's poems "For the Rissers" and "Open Letter"; and the original manuscript of M. Carl Holman's play "The Other One", which was presented on the "Dr. Christian" radio program in 1950. Mr. Holman is the first Negro to receive the Dr. Christian award.

Among the authors who are well represented by inscribed books, pamphlets, letters, photographs, and clippings are the following: Claude McKay, W. E. B. DuBois, Richard Wright, William Gardner Smith, Walter White, Arna Bontemps, Countee Cullen, Langston Hughes, Jessie Fauset, Zora Neale Hurston, James Weldon Johnson, Alain Locke, Wallace Thurman, Jean Toomer, Sterling Brown, Margaret Walker and Willard Motley.

One of the unique features of the Collection is the large group of photographic studies made and contributed by Carl Van Vechten, famed novelist and photographer. Artistic creations, these Van Vechten studies are dramatic and distinctive portraits of famous Negro men and women outstanding in the drama, the dance, art, literature, and civic and political life. "Many of the photographs appear on post cards which the photographer uses frequently in his correspondence."¹

A complete list of the personages included in this group would not be feasible here; however, a few chosen at random are: Marian Anderson, Katherine Dunham, Pearl Bailey, Lena Horne, Anne Wiggins Brown, Ella Fitzgerald, Shirley Graham, W. E. B. DuBois, Avon Long, Levi Jackson, Joe Louis, William Hastie, Countee Cullen, Langston Hughes, Arna Bontemps, the King Cole Trio, Hall Johnson, James Weldon Johnson, Canada Lee, Juanita Hall, Ruby Hill, Eta Moten, Rose McClendon, E. Simms Campbell, Richmond Barthe, Todd Duncan, Ralph Bunche and many others.

Music also forms an important part of the Collection. Practically all important composers are represented. Items of great value in this section are an autographed manuscript score of Clarence Cameron White's "Suite on Negro Folk Tunes", the manuscript score of "Love Song" from the opera "Royal Document" with words and music by J. Rosemond Johnson, and William Grant Still's score for "In Memoriam".

The Collection is rich in dance programs and bills, art exhibition programs, theatre announcements, bills, programs, notices and reviews, and concert programs and announcements. The dance programs range from amateur student recitals to the professional extravaganzas of Katherine Dunham. Artists Richmond Barthe and Jacob Lawrence are well represented in the art exhibition programs. "The theatre programs include many, if not all, of the plays in which Negroes have played in the last two decades.\(^1\) One of the earliest programs is the Comedy Theatre's "Black Boy" presented in 1926, and one of the latest

\(^1\)Wallace Van Jackson, *op. cit.*, p. 141.
is the popular "South Pacific", now currently showing on Broadway.

The Collection boasts of over 200 issues of "Playbill", famous New York Theatre program, and a fairly complete set of the Newsletter, official organ of the Negro Actors Guild of America. The Town Hall music programs extend back to 1926 and include the programs of most of the Negroes who have appeared in the famous music hall.

One of the more recent acquisitions is the original manuscript of Paul Laurence Dunbar's poem, "To a Dead Friend", which was written in 1899. The donor, L. S. Alexander Gumby of New York City, previously gave the Collection the first edition of Dunbar's first book of poems, Oak and Ivy.\(^1\)

Mr. Jackman is still the major contributor to the Collection and plans to continue to collect any material pertaining to the Negro. Carl Van Vechten, Langston Hughes, Miss Ivie Jackman, Mrs. James Weldon Johnson and Miss Dorothy Peterson are also faithful contributors.

With its emphasis upon the contemporary Negro, the Countee Cullen Collection forms a natural adjunct to the Slaughter Collection and other sections of the Negro Collection at Atlanta University.

Limitations of the Negro Collection

In 1943 Mr. Wallace Van Jackson, librarian at Atlanta University, investigated the possibilities of building up a

\(^1\)Dorothy Wright, "The Countee Cullen Memorial Collection," Atlanta University Bulletin (December, 1950), p. 21.
significant Negro Collection as a distinct part of the holdings of the Library. He was convinced that the University should have a creditable collection on the Negro if it was to be a great center of information on the Negro. Accordingly most of the materials by and about the Negro which were distributed in the library between the reference and circulating collections were brought together so that the library’s holdings on the subject could be evaluated.

The evaluation took the form of a comparison of the collection with two general bibliographies on the Negro and several related special bibliographies. The general bibliographies chosen were A Classified Catalogue of the Negro Collection in the Collis P. Huntington Library, Hampton Institute and A Catalogue of the Books in the Moorland Foundation. Special bibliographies chosen were A Classified Catalogue of the Collection of Anti-Slavery Propaganda in the Oberlin College Library, Early Negro American Writers by Benjamin Brawley, An Anthology of American Literature, edited by W. F. Calverton, The Negro Author by Vernon Loggins and The Negro Caravan by Sterling Brown.¹

The findings of this study revealed the following limitations of the Negro Collection at Atlanta University:

1. A lack of source material, documents, manuscripts, proceedings and reports.

2. No early documents from Haiti, Liberia or Ethiopia.

¹ Gertrude Franklin and Mary Kidd, "Negro Collection at Atlanta University," (Atlanta, Georgia, 1945), p. 2 (Typed).
3. Scarcity of books by Negroes other than American Negroes.

4. Few texts or other materials in African languages.

5. Few anthropological or ethnological studies of African tribes.

6. Little folklore, especially that of other countries.

7. Few books about Negro music and musicians.

8. A shortage of books published before 1850, especially European publications.

9. Scarcity of provenance material.¹

The collection was further handicapped by the fact that it was a part of the general collection and that a definite buying policy had not been formulated.

¹Ibid., p. 5.
CHAPTER III

THE HENRY P. SLAUGHTER COLLECTION

Reasons for the Purchase of the Slaughter Collection

As Atlanta University rapidly became a research center on the Negro and Negro life, the establishment of a comprehensive collection on the Negro was an obvious solution to the problem of providing adequate source material to meet the needs of many students. A large number of the graduate theses in the social sciences and literature dealt with subjects related to Negro life. The University System also offered courses in Negro literature, Negro history, the history of African peoples, racial and cultural relations and the Negro in America which necessitated the extensive use of such material.

The material on the Negro owned by the University at that time was inadequate to supply the information demanded by graduate study and the current courses being taught at the various colleges.

Atlanta University was (and still is) part of a cooperative scheme which embraced Emory University, Agnes Scott College and the Atlanta Public Library. These libraries had special collections upon which the University drew heavily, but none had a sizeable Negro Collection. The Collection at Emory was good, but limited in scope.¹ The development of a special collection of material on the Negro would provide an opportunity

¹Letter from Mr. Wallace Van Jackson (November 10, 1951).
for the Atlanta University Library to be equally as serviceable to these libraries.

As a rule, libraries do not encourage the use by other libraries of books and pamphlets in their special collections unless the lending library has more than one copy of the book or pamphlet desired. In many instances the items desired by the Atlanta University Library were too rare to lend under any circumstances. Therefore, it was difficult for the University to borrow material from the Negro Collections at Fisk University, Duke University, the University of North Carolina, or Tuskegee Institute. Finally, it was realized that the establishment of a Negro Collection at Atlanta University would eliminate, to some extent, this situation.

In connection with the proposed plan to establish a Negro Collection, Mr. Jackson visited several libraries for the purpose of studying the organization of their collections. Later, he examined the only two private collections on the Negro available for purchase— the Spingarn Collection and the Slaughter Collection. It was generally assumed that the Spingarn Collection would go to Howard University eventually and in 1939 Howard had also attempted to secure the Slaughter Collection.

A thorough investigation of both collections revealed that the Slaughter Collection, which was general in nature, was more satisfactory for the type of collection the University intended to build. Combined with the material already in the Library, the Slaughter Collection would make the Trevor Arnett
Library as nearly self-sufficient as a library could be in a given field. The Slaughter Collection was purchased in 1946 for the sum of $25,000.

Origin of the Collection

Henry F. Slaughter, founder of one of the most important collections on the Negro, traces his book-collecting to impulses awakened in childhood. As a boy in Louisville, Kentucky, he became puzzled by the questions of how the slaves received the news that they were free, who told them, what did they do after they heard the news? The answers supplied by his school teachers, his textbooks and his parents did not satisfy his curiosity concerning these questions.

For nearly forty-five years Mr. Slaughter has concerned himself with the collecting of material adequate to answer these questions and others that might arise. Originally, he intended to assemble just enough material on the Negro during the slavery and post-slavery periods to satisfy his thirst for knowledge about his people, but before long, he found himself undertaking the virtually impossible task of acquiring practically everything written by and about the Negro. His efforts over the long span of years have resulted in the amassing of one of the most distinguished and comprehensive collections of its kind in the United States.

Mr. Slaughter, who is now a resident of Washington, D. C., is a graduate of Livingstone College and Howard University.

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1 Arna Bontemps, "Buried Treasures of Negro Art," Negro Digest, IX (December, 1950), 19.
He has been employed in the Government Printing Office and has served as editor of the Odd Fellows Journal. While the Collection was still in his possession only scholars recommended by the Library of Congress or by Howard University were permitted to use the material.

Although the Slaughter Collection is now housed in the Trevor Arnett Library at Atlanta University, Mr. Slaughter remains an ardent acquisitor of materials for the Collection. Soon after the sale of his treasured library, he wrote the librarian at Atlanta University:

I am just as zealous now, as I always have been, to make the Collection one of the best—if not the best in existence, and will continue to that end... You must look out for the new books, as I propose devoting my time to searching for items that thus far have eluded my quest.¹

Description of the Collection

The Henry F. Slaughter Collection is an extensive and carefully selected one of approximately 10,000² items of special materials devoted to Negro life and history. These items consist of 8,500 books and pamphlets, 70 folders of clippings, 157 pictures, 400 letters, 64 prints, 125 famous signatures, hundreds of copies of newspapers, 233 music scores, reprints, curios and museum pieces, manuscripts, stamps, and magazines. The books and other materials range in date from early writings to the most recent writings by and about the Negro.

¹Letter from Mr. Henry F. Slaughter (June 25, 1946).

²At the time of purchase in 1946.
Abbe Gregoire's *De la Litterature de Negres*, 1808, is one of the important early books in the Collection and is found in French and German versions. Many first editions by Phillis Wheatley, Frederick Douglass, Paul L. Dunbar, and others are found as well as modern firsts of important writers, white and Negro. In many instances authors are represented by all the extant editions of their works. Several unattainable issues of early Negro periodicals and newspapers are included in the Collection.

Among other unusual features of the Collection are a complete set of the works of Paul L. Dunbar, almost complete sets of many foreign Negro writers, such as Aleksandr Pushkin, Alexandre Dumas and Rene Maran, and William Wells Brown's *Escape: or A Leap for Freedom* written in 1858 and famous as the first drama written by a Negro. Of utmost importance is the fact that the greater portion of the famous Bolivar Collection, formerly located in Philadelphia, is included. Among the noteworthy items in the Bolivar Collection are rare Haitian documents and engravings concerning Henri Christophe, Toussaint L'Ouverture and Jean Jacques Dessalines, Bufford's lithograph of Crispus Attucks, the original draft of the Freedman's Bureau Bill (valued at $75.00), and original engravings made over a hundred years ago.

In comparing the value of the Slaughter Collection with other similar collections, Mr. Wallace Van Jackson commented:

While the Slaughter Collection does not contain the quantity of foreign titles found in the Schomburg Collection, its range in time and interest is greater. The Moorland Foundation has a very famous collection of prints, but the
Slaughter Collection has many of these and some not in the former collection. The Slaughter Collection contains almost twice as many items as either the Schomburg or Moorland Collections had when they were transferred to libraries.¹

¹Letter from Mr. Wallace Van Jackson (November 29, 1944).
CHAPTER IV

THE PRESENT NEGRO COLLECTION

Functions of the Collection

The principal functions of the Negro Collection are to accumulate, record and preserve material pertaining to the Negro, to provide an unsurpassed reference library of the Negro, to assist interested students of Negro life to pursue the scholarly exploitation of the material in the Collection, and to stimulate an interest and pride in Negro culture.¹

Scope of the Collection

The subjects represented in the Negro Collection cover practically every phase of Negro life and interests. The Negro in America, as is to be expected, is treated most extensively with many titles devoted to slavery and its aftermath. This is true because of the huge amount of slavery material in the Slaughter Collection, the Thomas Clarkson papers, the John Brown papers and the Tuttle Slavery pamphlets. The Countee Cullen Memorial Collection, with its emphasis on the contemporary Negro, and recent procurements help bring the Collection up to date. Other subjects well represented are the history of the Negro Church, fraternal organizations, art, folklore, music, the Negro in the theatre, education, Africa, literature, biography, race relations, the Negro in sports, the Negro soldier, anthropology,

¹Interview with Mrs. Marnesba Hill (Atlanta University, Atlanta, Georgia, April 7, 1951).

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and the Negro in other countries.

The Collection has books, pamphlets and manuscripts written in Latin, French, Chinese, Russian, Japanese, Italian, Portuguese, German, Spanish, Yiddish, and English. There are a few works written in various African dialects. Countries represented by authors in the Collection are France, Spain, Cuba, Russia, Haiti, Brazil, Canada, England, Germany, Portugal, Italy, Nigeria, Japan, China, and Peru.

Description of the Collection

At present the Collection contains over 17,183 items,\(^1\) exclusive of unbound periodicals, stamps, abstracts from periodicals and an unestimated number of newspaper clippings. For a more minute breakdown of the above total — there are 13,000 books and pamphlets, 28 newspaper issues, 1,263 manuscripts, 25 music manuscripts, 48 bound periodicals, 700 pieces of photographic material, 598 sheet music, 1,580 playbills, programs, etc., and 41 curios, art objects and museum pieces.

The Collection is rich in works by important but relatively little known early Negro leaders and writers. Among them are Benjamin Banneker, Absalom Jones, Richard Allen, Paul Cuffee, Albery A. Whitman, Gustavus Vassa, Robert Purvis and Ignatius Sancho.

There are interesting slavery documents in printed and manuscript form. These documents comprise bills of sale written as early as 1758, numerous indenture papers, some of which were

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\(^1\) Interview with Mrs. Marnesba Hill (Atlanta University, Atlanta, Georgia, April 6, 1951).
made voluntarily in exchange for food, clothing and shelter. Promissory notes insuring slave dealers payment for slaves, discharge papers of three Negro soldiers from the Union Army in 1865, slave permits issued by slave owners to identify slaves abroad, and handwritten manumission papers from Missouri, New York, Kentucky and Maryland.

The large collection of personal letters and autographs include items from Abraham Lincoln, the members of Lincoln's cabinet, the Dumas', Archibald Grimke, Cascoegne Legitime, William Wells Brown, Samuel Coleridge-Taylor, Booker T. Washington, Countee Cullen, Langston Hughes, and American abolitionists such as William Lloyd Garrison, Frederick Douglass, Gerrit Smith, Horace Greeley, John Brown and Wendell Phillips. British abolitionists represented are William Wilberforce, Thomas Clarkson, Granville Sharp and James Montgomery. Letters from the prominent Haitian revolutionaries, Toussaint L'Ouverture, Henri Christophe, Jean Dessalines and Jean Boyer are included.

There are bound and unbound volumes of Negro periodicals from the time of the Anglo-African, 1859-1860, down to Ebony, 1945. The twenty-eight newspaper issues are representative of dailies and weeklies of many cities with large Negro populations. The Collection contains several volumes of Frederick Douglass' North Star, 1847, the most famous and most important Negro newspaper published in America prior to the Civil War. Interesting and possibly unique is the Bazaar Bulletin, a daily published in Philadelphia for one month in 1879.

The significance of the Collection is greatly increased
by its number of rare and unusual items, some because of their rarity and some because of their association. Probably one of the rarest items in the Collection is Jacobus Elisa John Capitain's *Dissertation on Slavery*, published in Leyden in 1742. It is interesting not only because it is an early, perhaps the first, dissertation of a native African presented to a European University but because it is a defense of slavery.

In the field of early Americana the rarest item in the Collection is an autographed copy of Phillis Wheatley's *Poems on Various Subjects*, published in London in 1773. Other early American treasures are: William Wells Brown's *The Escape; or a Leap for Freedom*, 1858, which is the first drama written by a Negro; William Wells Brown's *Clotel, or the President's Daughter*, 1853, is the first edition of the first novel written by a Negro; *The Trial of the British of the 29th Regiment of Foot for the Murder of Crispus Attucks*, published in 1807; three rare Benjamin Banneker *Almanacs*, two for 1792 (Baltimore) and one of the 1793 issue (Philadelphia); Lemuel Haynes' *Universal Salvation: A Very Ancient Doctrine; With Some Account of the Life and Character of its Author*, 1805, is an extremely popular sermon written by a Negro Congregational minister of a white church in Rutland, Vermont; *A Narrative of the Proceedings of the Black People During the Late Awful Calamity in Philadelphia in the Year 1793*, 1794, written by Absalom Jones and Richard Allen to show the services rendered by the colored people of Philadelphia during the yellow fever epidemic; the *Journal of Daniel Coker, a Descendant of Africa, From the Time*
of Leaving New York...On a Voyage for Sherbro in Africa, published in Baltimore in 1820; and The Story of the Jubilee Singers, With Their Songs, 1875, with the autographs of the original Fisk Jubilee Singers on the fly page.

Other rarities are: An Aethiopian Historie, written in Greek by the Arabian Heliodorus, is described as "the oldest and best of the Greek romances"; John Ogilby's Africa, published in London in 1670; An Argument in the Case of James Sommersett, a Negro, Lately Determined by the Court of the King's Bench, published in London in 1771, is one of the most interesting legal cases in the history of slavery and on which historians have failed to comment; Hiob Ludolf's A New History of Ethiopia, published in London in 1682; and The Prince of Abissinia (later published as Rasselas), written in 1759 by Samuel Johnson in order to pay the expenses of his mother's funeral.

Future Development of the Collection

The Librarian of the Negro Collection and the University Librarian have cooperated in the formulation of policies for the future development of the Collection. The general aim of the Collection will be to acquire, through purchases and gifts, all books and other materials by and about the Negro. New titles will be added as they are published and older items as they come on the market. Materials dealing with the Negro in the United States will receive particular attention; however, an effort is now being made to secure more material on the Negro in South America and in Africa in the twentieth century. In literature, the Collection hopes to increase the number of
foreign translations of works by American Negroes.¹

The Collection plans to enrich its holdings on Greek letter organizations. Files of publications and activities of the various organizations will be maintained in the Collection. Special emphasis will be placed on higher education for Negroes, especially in the Southeast. An attempt will be made to preserve materials that are significant for the history and present activities of all the colleges in the Atlanta University System. These materials will include college catalogs, faculty publications, student publications, alumni publications, programs of special events, official reports of the president and other officials, annuals and yearbooks, proceedings of conferences held on the various campuses and photographic material on commencements and athletic contests.²

Contributors to the Collection

The Negro Collection at Atlanta University offers persons interested in perpetuating the works of Negroes a repository for the material. Since the establishment of the Collection many people have been most generous in contributing gifts, some of great value. The most frequent donors of material are Mr. Harold Jackman, founder of the Countee Cullen Memorial Collection, and Mr. Carl Van Vechten, founder of the James Weldon

¹ Interview with Mrs. Marneaba Hill (Atlanta University, Atlanta, Georgia, April 11, 1951).

² Interview with Dr. Lawrence D. Reddick (Atlanta University, Atlanta, Georgia, April 12, 1951).
Johnson Memorial Collection at Yale University. Other important and frequent donors are Miss Ivie Jackman, Langston Hughes, Arna Bontemps, Richmond Barthe, Owen Dodson, Rufus E. Clement, Mrs. Osceola Archer, Harry Bernard, M. Carl Holman, Miss Gwendolyn Brooks, Dr. Stella Brooks, Mrs. James Weldon Johnson, L. S. Alexander Gumby, Ira DeA. Reid, Miss Dorothy Peterson and Cedric Dover.
CHAPTER V

ORGANIZATION, ADMINISTRATION AND SERVICES OF THE COLLECTION

The actual organization of the Negro Collection at Atlanta University was begun in June, 1946, when the University employed Mrs. Dorothy Porter, Curator of the Moorland Foundation at Howard University, to handle the initial problems of organization. Mrs. Porter supervised the unpacking of the boxes containing the Slaughter Collection, the assemblage of the material on the Negro already in the Library, and assisted with the tentative subject classification of the combined collections. She also compiled a list of the duties of the Librarian, summarized the contents of the various collections, itemized the rare and unique materials in the Slaughter Collection, and made suggestions for the organization and care of the Collection.

Financial Support of the Collection

The Collection was officially admitted to the Library budget in 1950.¹ There is no definite sum of money allocated for the Collection's expenditures; however, the University Librarian estimates that approximately $1,500 is expended yearly for books and supplies.

Personnel

There are five persons on the staff of the Negro

Collection, consisting of the Librarian and four student assistants. Mrs. Marnesba Davis Hill, who has been Librarian of the Collection since 1948, is a graduate of Langston University and the School of Library Service at Atlanta University. Among the Librarian's many duties are cataloging, classifying and indexing materials, selecting and acquiring new materials, preparing reports, keeping statistics and records, assisting readers, answering reference questions, and writing letters of acknowledgement to donors of gifts.

The Librarian spends part of her day in the Catalog Department cataloging and classifying books and pamphlets for the Collection. The Library of Congress system of cataloging is used, with modifications when necessary. Catalog cards for the books in the Collection are stamped "Negro Collection" and filed both in the main card catalog and in the special card catalog located in the room where the Collection is housed.

The Librarian checks book reviews, publisher's catalogs, book lists, and announcements in order to locate desirable titles for purchase. The Collection is also on the mailing list of several organizations interested in the Negro. Requests are sent to Negro authors, artists and other interested individuals in order to obtain gifts of books, manuscripts, personal papers, and art objects.

Student assistants perform most of the clerical work required for the efficient operation of the Collection. Their duties comprise the accessioning of new materials, embossing, plating, typing, filing cards, and filing materials in the vertical file.
Housing of the Collection

The Collection is housed in a room, originally designated as a receiving room for books, on the ground floor of the Trevor Arnett Library. The holdings of the Collection have increased so rapidly since its establishment in 1946, that it is now faced with the problem of providing adequate and desirable space for its clientele and for the shelving of books. Much of the space in the room is utilized for book stacks and filing cabinets which leaves little space for study tables and future expansion. This situation is unavoidable, since this room is the only available space in the Library for the housing of the Collection. In spite of the limitation of space, the Collection manages to serve its patrons with some degree of efficiency.

There are many types of materials in the Collection other than printed books that require special care and treatment. Rare and unique pamphlets, unusual treatises by Negro authors and pamphlets printed before 1840 are either bound or placed in pamphlet binders and cataloged as single items. Pamphlets which do not fall into these categories are grouped chronologically or alphabetically, depending upon the subject, and filed in labeled pamphlet boxes. Private papers and correspondence are arranged alphabetically by correspondent and then chronologically. These are placed in manila folders and stored in flat portfolio boxes. An alphabetical file, with a brief description of each item, is kept in the card catalog. Handwritten speeches, books and articles are arranged in alphabetical order according to author and placed in portfolio boxes.
Music is arranged alphabetically by the name of the composer or arranger and filed in flat portfolio boxes. Records and documents are arranged chronologically and stored in portfolio boxes. Playbills are filed in pamphlet boxes alphabetically by the name of the play. Programs, invitations, and announcements are grouped by subject and placed in pamphlet boxes. Broadsides of historical importance are kept in flat portfolio boxes, those of current interest are filed in the vertical file. Newspaper and magazine clippings are arranged by subject in the vertical file and are listed in the card catalog under the appropriate subjects. Photographs and pictures are arranged by subject or name alphabetically and stored in portfolio boxes.

Manuscripts which are old and fragile need repair and some type of special preservation process. The Librarian of the Collection is well aware of the devastating effect of time and misuse upon manuscripts and hopes "to be able to take special training in the care and handling of these materials in the very near future."¹

Reference Work

Reference work performed by the Librarian is the most important service rendered by the Collection. Requests for information about the Negro come to the Collection not only from University students, faculty, and librarians but also from outsiders. Many inquiries are made by telephone and

mail. Recently, the Librarian received a request from the Historian of the Georgia State Department of Archives and History for information regarding Thomas Greene Bethune ("Blind Tom"), famed Negro pianist. The original inquiry came to the Archives from the Coronet Magazine, Inc., which planned to run an article about "Blind Tom", native of Georgia. Surprisingly, little could be found in the Archives on the subject and the Historian telephoned the Librarian of the Negro Collection for assistance. This is only one of the many interesting problems that come to the attention of the Librarian.

Materials in the Collection do not circulate nor are they available to other libraries through interlibrary loan, since one of the principal purposes of the Collection is the preservation of materials pertaining to the Negro. However, special privileges are granted to faculty members engaged in serious research. They may borrow books for a specified period of time, depending upon the rarity or irreplaceability of the material.

Publicity

Publicity for the Collection is under the direction of the Director of Publicity of Atlanta University and consists of news articles or special notices pertinent to the holdings and activities of the Collection. Several articles have appeared in the national magazines Crisis, School and Society and Opportunity, and one in the Atlanta University Bulletin.

Another method employed to make the Collection and its resources known to the student body and faculty is the
inclusion of books cataloged for the Negro Collection in the "Quarterly Book List" issued by the Catalog Department of the Trevor Arnett Library.

Every other year an exhibition of new items contributed to the Countee Cullen Memorial Collection is held in the lobby of the Trevor Arnett Library. In 1943, the exhibit entitled "Harlem on Review" depicted life in Harlem and displayed photographs of outstanding Negroes in Harlem; music and art programs; theatre bills and programs; and announcements and programs of civic and educational organizations in Harlem.

The second exhibit, "The Contemporary Negro", included Van Vechten photographs of important Negroes; editions of Earl Conrad's poem, "I Heard a Black Man Sing Last Night"; music, art, theatre, and civic programs; and newspaper and magazine clippings. Other exhibits composed of materials from the Countee Cullen Memorial Collection were "The Negro Cavalcade" displayed in 1947 and "The Negro on the American Scene" exhibited in 1949. Mimeographed programs of each exhibition are prepared and made available for visitors. Copies of these programs are sent to Mr. Harold Jackman and to the faculties of the Colleges in the University System.

Throughout the year smaller exhibits of materials from the Negro Collection are prepared for special occasions or in honor of famous Negroes. In 1949, during the annual observance of Book Week, recent books by Negroes were displayed. Langston Hughes, Owen Dodson and Countee Cullen have been the subjects for other exhibits. The Collection has also loaned materials to other institutions for exhibition purposes.
CHAPTER VI

A COMPARISON OF THE NEGRO COLLECTION
WITH OTHER SIMILAR COLLECTIONS

This chapter is an attempt to compare the Negro Collection in the Trevor Arnett Library at Atlanta University with the Schomburg Collection, the Moorland Foundation, the Negro Collection at Fisk University, the James Weldon Johnson Memorial Collection at Yale University, the Negro Collection at Hampton Institute, and the Negro Collection at Tuskegee Institute. Following a brief description of each collection are several tables comparing certain aspects of the various collections. Data concerning these depositories were obtained by means of a schedule sent to the librarians or curators of the Collections named above. The schedules were designed to obtain essential facts with regard to organization, finances, housing, personnel and services of the collections.

The Schomburg Collection

Perhaps the best known of the Negro Collections is the Schomburg Collection of Negro Literature and History, located in the 135th Street Branch of the New York Public Library. The Collection evolved from three different sources: (1) from the gradual development of small special collections in the Library; (2) through the transfer of books from the Library's main collection; and (3) from the gift of Arthur A. Schomburg's private library, which was presented to the New York Public Library in 1926 by the Carnegie Corporation of New York. Approximately $20,500 is expended annually for salaries, books, binding, and 37
supplies. The Collection is staffed by three professional librarians, two clerks and one junior clerk.

International in scope, the materials in the Schomburg Collection cover every phase of Negro activity wherever Negroes have lived in considerable numbers. Although the Collection is universal in character, it is especially adequate in materials treating slavery in the United States and the achievements of individual Negroes. Future acquisitions will be focused on materials dealing with the Negro in America, and in ancient and modern Africa.

The huge Collection occupies the entire floor of the 135th Street Branch and consists of 17,889 books, numerous pamphlets, 106 newspaper issues (some on microfilm), approximately 3,500 manuscripts, 142 volumes of periodicals, more than 400 photographic pieces, and some 300 or more art objects. Materials in the Collection are available strictly for reference purposes and must be used within the Branch.

The Moorland Foundation

The Moorland Foundation was created by the Board of Trustees of Howard University, Washington, D. C., in 1941. The present collection of materials dealing with the Negro is the result of several gifts, the combination of small special collections, books transferred from the main collection to the Negro collection, and the purchase of the Spingarn Collection

of Negro Authors. The Foundation is supported by an unlimited annual allotment from the general library budget and three special grants amounting to $35,000.

Housed in a special room on the second floor of the University Library, the Foundation is supervised by Mrs. Dorothy B. Porter, with the assistance of one librarian, one clerk and four student assistants. The collection is open to the public from 9 A.M. to 5:30 P.M. Monday through Friday and from 9 A.M. to 1 P.M. on Saturday. Materials in the collection do not circulate, but are available to other libraries through inter-library loan.

The Foundation includes a large number and variety of materials. There are 30,000 books and pamphlets, 40 bound volumes of newspapers, five unbound newspaper issues, 272 microfilm reels of newspapers, 720 master's thesis, 46 volumes of newspaper clippings, 51 bound volumes of college catalogs, 830 periodicals, more than 7,252 manuscripts, 22 music manuscripts, and a large number of photographic items. There is also the Spingarn Collection of over 30,000 items which occupies a special section in the Moorland Reading Room.

The Negro Collection at Fisk University

The collection on the Negro at Fisk University in Nashville, Tennessee, represents the accumulation of a half century of collecting materials by and about the Negro. In the late 1920's, the University received a grant from the Laura Spelman Fund to establish a library of books by and about the Negro. Later, the Collection was heavily augmented by the purchase of
the Library of the Southern Young Men's Christian Association Graduate School and by the Ernest R. Alexander Collection of Negroana, which was contributed by Mrs. Ernest R. Alexander in 1945. The two main sources of financial support are a yearly allocation from the library budget and an endowment fund of $10,000 set up by Mrs. Ernest R. Alexander in honor of her husband, a Fisk alumnus and New York physician.

The Collection is shelved separately in a room in the University Library and is serviced by two non-professional part-time workers and one student assistant. Among the items in the Collection are 9,247 books and pamphlets, 44 antislavery newspapers, 24 current newspaper issues, twelve newspapers on microfilm, 1,215 manuscripts, four music manuscripts,¹ 751 bound volumes of periodicals, and a few photographic items. Use of these materials is restricted to the Negro Collection Room. The Collection is exceptionally strong in materials dealing with Negro achievements, pre-Civil War history and Negro culture in the twentieth century.

The Negro Collection at Hampton Institute

The Collection at Hampton Institute had its beginning in 1905, when George Foster Peabody obtained 1,400 books and pamphlets on the Negro from Tucker A. Malone and lent them to Hampton Institute. Three years later, the books and pamphlets were presented as a gift to the Library. In 1914 the library of Dr. Phil Broome Brooks, a Washington physician, was purchased and added to the Collection. The Collection is housed in a

¹Most of the music materials are in the George Gershwin Memorial Collection.
separate room in the Library, but is serviced by the personnel in the Reference Department and borrowers must use materials from the Collection in the reference room. The Collection's 6,912 books, 1,088 pamphlets, and 157 bound volumes of periodicals are mostly concerned with early African history and slavery in the United States. Future development of the Collection's resources will deal with present-day Africa, slavery, and the Negro in the twentieth century.

The Negro Collection at Tuskegee Institute

The Negro Collection at Tuskegee owes its existence to the small group of books and other materials on the Negro that were removed from the general library collection to form a special collection of Negro literature. The Collection occupies a special room in the Library and consists of 4,000 books, 2,500 pamphlets, approximately 150 to 200 newspapers on microfilm, 50 manuscripts, 400 bound volumes of periodicals and 100 photographic items. History, sociology, and the Negro in the twentieth century are among the chief subjects represented in the Collection. Future development will be in the aforesaid fields and Africa. The materials in the Collection are used for reference purposes, but are accessible to other libraries through interlibrary loan. Special loans are also made to members of the faculty.

The James Weldon Johnson Memorial Collection

The James Weldon Johnson Memorial Collection of Negro Arts and Letters, donated to Yale University by Carl Van Vechten in 1941, is essentially an expansion of research materials
accumulated by Mr. Van Vechten while preparing the novel *Nigger Heaven* (1926). The Collection receives funds for books and supplies from the library budget in addition to an endowment fund of over $1,000.

A special room in the University Library is provided for the Collection's 4,000 books, pamphlets and newspapers, and an unestimated amount of manuscripts, periodicals, photographs, clippings and phonograph records. Its specialty is the Negro in arts and letters in the nineteenth and twentieth centuries. Other libraries may borrow items on interlibrary loan only when there are two or more copies of the desired item in the Collection.

The following tables present a comparison of the organization, administration, scope, personnel and size of the various collections.

Table I summarizes the organization and administration of the six Negro collections so that one might discern at a glance the similarities and differences in the structure of each collection. The Negro Collection at Atlanta University and the Moorland Foundation at Howard University are very much alike in regard to origin. Both collections were formed by the combination of small special collections already in their libraries; by the transfer of books from the main library collection to form a Negro collection; by the purchase of private libraries on the Negro; and by gifts of small libraries or collections contributed by individuals interested in the preservation of examples of Negro history and culture. The remaining collections,
<table>
<thead>
<tr>
<th>Name or Location of the Collection</th>
<th>Origin</th>
<th>Books From Library Collection</th>
<th>Finances Library Budget</th>
<th>Special Funds</th>
<th>Housing Separate Rooms or Rooms</th>
<th>Policy Determining Materials to be Placed in Negro Collection</th>
</tr>
</thead>
<tbody>
<tr>
<td>Atlanta</td>
<td>X</td>
<td>X</td>
<td>X</td>
<td>X</td>
<td>X</td>
<td>First copy of books by and about Negroes</td>
</tr>
<tr>
<td>Schomburg</td>
<td>X</td>
<td>X</td>
<td>X</td>
<td>X</td>
<td>X</td>
<td>All items by and about the Negro</td>
</tr>
<tr>
<td>Howard</td>
<td>X</td>
<td>X</td>
<td>X</td>
<td>X</td>
<td>X</td>
<td>**</td>
</tr>
<tr>
<td>Fisk</td>
<td>X</td>
<td>X</td>
<td>X</td>
<td>X</td>
<td>X</td>
<td>**</td>
</tr>
<tr>
<td>Yale</td>
<td>X</td>
<td></td>
<td>X</td>
<td>X</td>
<td>X</td>
<td>The Negro in arts and letters</td>
</tr>
<tr>
<td>Hampton</td>
<td>X</td>
<td></td>
<td>X</td>
<td></td>
<td></td>
<td>Items out-of-print and current books</td>
</tr>
<tr>
<td>Tuskegee</td>
<td>X</td>
<td>X</td>
<td>X</td>
<td></td>
<td>X</td>
<td>First copy of books by and about the Negro</td>
</tr>
</tbody>
</table>

* Serviced by personnel in the Reference Department.

** No reply to question.
as shown in Table 1, have been created by at least one of the above methods, with Fisk being the only one to receive a major grant (from the Laura Spelman Fund) to establish a library of books by and about the Negro. All of the collections receive funds for expenditures from the general library budget, although in most cases (Yale, Fisk, Howard and Atlanta) there is no specific amount allocated. The yearly income of the Moorland Foundation has been supplemented by three special grants amounting to $35,500; the Collection at Fisk has an endowment fund of $10,000; and the James Weldon Johnson Memorial Collection at Yale also has an endowment fund of over $1,000. In regard to finances the collections at Atlanta University, Tuskegee and Hampton are not as fortunate as Fisk, Yale and Howard because the former depend solely upon their library budgets for financial support. The Schomburg Collection also receives its income from the library budget, but this amounts to the considerable sum of $28,000.

The policies determining the types of materials to be included in the Negro collections are basically the same for all of the libraries answering this question. In every instance, there are duplicates of Negro materials, usually current items, in the main collections.

Table 2 shows the subjects emphasized in each collection according to the information provided in the schedules. The collection at Howard University places special emphasis on more subjects listed in the table than any other collection; Atlanta University and the Schomburg Collection follow with an equal
<table>
<thead>
<tr>
<th>Subjects</th>
<th>Atlanta</th>
<th>Schomburg</th>
<th>Howard</th>
<th>Fisk</th>
<th>Yale Hampton</th>
<th>Tuskegee</th>
</tr>
</thead>
<tbody>
<tr>
<td>Early Africa</td>
<td>X</td>
<td>X</td>
<td>X</td>
<td>X</td>
<td>X</td>
<td>X</td>
</tr>
<tr>
<td>Slavery</td>
<td>X</td>
<td>X</td>
<td>X</td>
<td>X</td>
<td>X</td>
<td></td>
</tr>
<tr>
<td>Reconstruction</td>
<td>X</td>
<td>X</td>
<td>X</td>
<td>X</td>
<td>X</td>
<td></td>
</tr>
<tr>
<td>Latin America</td>
<td></td>
<td></td>
<td>X</td>
<td></td>
<td>X</td>
<td></td>
</tr>
<tr>
<td>Modern Africa</td>
<td>X</td>
<td>X</td>
<td>X</td>
<td>X</td>
<td>X</td>
<td></td>
</tr>
<tr>
<td>Education</td>
<td>X</td>
<td></td>
<td></td>
<td></td>
<td>X</td>
<td></td>
</tr>
<tr>
<td>Individual Achievements</td>
<td></td>
<td></td>
<td>X</td>
<td></td>
<td>X</td>
<td></td>
</tr>
<tr>
<td>19th and 20th Centuries</td>
<td>X</td>
<td>X</td>
<td>X</td>
<td>X</td>
<td>X</td>
<td>X</td>
</tr>
<tr>
<td>Arts and Letters</td>
<td>X</td>
<td></td>
<td></td>
<td></td>
<td>X</td>
<td></td>
</tr>
<tr>
<td>Sociology</td>
<td></td>
<td></td>
<td></td>
<td></td>
<td>X</td>
<td>X</td>
</tr>
</tbody>
</table>

number of subjects covered. Fisk ranks fourth, Tuskegee fifth, Hampton sixth, and Yale seventh according to the number of subjects represented in their respective collections. Using the number of subjects represented in each collection as a measuring device, one might conclude that the Schomburg Collection, the Negro Collection at Atlanta University, the Moorland Foundation, and the Negro Collection at Fisk University are general in scope, embracing many aspects of Negro life and history. The James Weldon Johnson Memorial Collection at Yale is limited to materials concerning the Negro in the arts and letters in the nineteenth and twentieth centuries; the collections at Hampton
and Tuskegee are relatively small, and consequently reveal few subject specialties.

**TABLE 3**

**NUMBER OF PERSONNEL IN RELATION TO NUMBER OF ITEMS**

<table>
<thead>
<tr>
<th>Location of the Collections</th>
<th>Classification</th>
<th>Non-Professional</th>
<th>Professional</th>
<th>Student</th>
<th>Total Number</th>
<th>Approximate Number of Items in the Negro Collection</th>
</tr>
</thead>
<tbody>
<tr>
<td>Atlanta</td>
<td></td>
<td>1</td>
<td>4</td>
<td>*</td>
<td>5</td>
<td>17,183</td>
</tr>
<tr>
<td>Schomburg</td>
<td></td>
<td>3</td>
<td>2</td>
<td>1</td>
<td>6</td>
<td>25,937</td>
</tr>
<tr>
<td>Howard</td>
<td></td>
<td>2</td>
<td>1</td>
<td>4</td>
<td>7</td>
<td>64,958**</td>
</tr>
<tr>
<td>Fisk</td>
<td></td>
<td>2</td>
<td>*</td>
<td>1</td>
<td>*</td>
<td>11,369</td>
</tr>
<tr>
<td>Yale</td>
<td></td>
<td>2</td>
<td>*</td>
<td>1</td>
<td>3</td>
<td>4,000 +</td>
</tr>
<tr>
<td>Hampton</td>
<td></td>
<td>*</td>
<td>*</td>
<td>*</td>
<td>*</td>
<td>8,294</td>
</tr>
<tr>
<td>Tuskegee</td>
<td></td>
<td>2</td>
<td>3</td>
<td>*</td>
<td>5</td>
<td>7,100</td>
</tr>
</tbody>
</table>

*Serviced by personnel in the Reference Department.

**Includes the Spingarn Collection of 30,000 items.

As shown in Table 3, the Moorland Foundation at Howard University has the largest staff and the largest number of items of any of the Negro collections. The James Weldon Johnson Memorial Collection at Yale University has the smallest number of persons on its staff and the smallest number of items in its collection.

The Negro Collection at Atlanta University is the youngest collection in the group; yet it has accumulated, in a
comparatively short time, more material than four older collections (Fisk, Yale, Hampton and Tuskegee), more than half the number of items in the Schomburg Collection, and a fourth of the total number of items in the Moorland Foundation. Unfortunately, the story is not as encouraging when one compares the size of the staff of the Collection at Atlanta University with the staffs of other similar collections. The Moorland Foundation and the Schomburg Collection have at least two professional librarians working full time; whereas the Collection at Atlanta University, which ranks third in size, has only one professional librarian working full time. The Collection at Atlanta University outnumbers the Collection at Tuskegee by 10,083 items; yet the latter Collection has two librarians to service its 7,100 items. Therefore, the writer is of the opinion that the Collection at Atlanta University is inadequately staffed in proportion to the number of items in the collection.
CHAPTER VII

SUMMARY AND CONCLUSIONS

As Atlanta University steadily became a research center on the Negro and Negro life, the establishment of a comprehensive collection on the Negro was an obvious solution to the problem of providing adequate source material to meet the needs of students and faculty members engaged in serious research.

The purchase of the Henry F. Slaughter Collection in 1946, was a significant step toward the establishment of a special collection on the Negro as a distinct part of the holdings of the University Library. Prior to that time the Library did contain several small collections of material pertaining to the Negro, which were distributed between the circulating and reference collections. They were the Tuttle Slavery pamphlets, the Maud Cuney Hare Music Collection, the John Brown papers, the Thomas Clarkson papers, and the Harold Jackman Collection.¹

The Collection now contains approximately 17,183 books, pamphlets, newspapers, manuscripts, periodicals, photographs, sheet music, music manuscripts, programs, announcements, and playbills devoted to many phases of Negro life and history. Among the subjects well represented in the Collection are early Africa, slavery, reconstruction, the Negro church, antislavery societies, the Negro church, folklore, art, music, the theatre, education, biography, the Negro in other countries, and the

¹Now the Countee Cullen Memorial Collection founded by Harold Jackman.
Negro in the nineteenth and twentieth centuries. There are works written in French, Latin, Chinese, Russian, Italian, Spanish, German, Yiddish, Portuguese and English. Nations represented by authors in the Collection are France, Cuba, Russia, Haiti, Italy, Brazil, England, Japan, China, Peru, and Spain. Books and other materials in the Collection range in date from 1587 to the most recent works by and about the Negro. The Collection is housed in a separate room on the ground floor of the Trevor Arnett Library and is under the supervision of Mrs. Marnesba Davis Hill, a graduate of Langston University and the School of Library Service at Atlanta University.

The Collection at Atlanta University is one of eight well known special collections on the Negro in the United States. Other similar collections are the Schomburg Collection of Negro Literature, located in the 135th Street Branch of the New York Public Library; the Spingarn Collection of Negro Authors at Howard University; the Moorland Foundation at Howard University; the Negro Collection at Fisk University; the James Weldon Johnson Memorial Collection at Yale University; and the Negro Collection at Hampton Institute. A comparison of the Collection at Atlanta University with the above collections revealed that: (1) the Collection at Atlanta ranks third in size; (2) it is similar to all of the collections in organization and administration; (3) the Collection is general in scope; and (4) that the Collection is inadequately staffed.
Letter Accompanying the Schedule Sent to the Librarians or Curators of the Six Negro Collections

Dear Librarian:

As partial fulfillment of the requirements for a Master's degree in Library Service, I am making a study of the Negro Collection at Atlanta University. The study involves a comparison of this collection with other Negro collections.

In order to compare the Negro Collection at Atlanta University with other similar collections, schedules are being sent to the librarians or curators of six Negro collections. These schedules are designed to elicit essential facts with respect to organization, finances, housing, personnel and services of the collections.

The enclosed schedule is constructed in such a way that, in most instances, a check mark is all that is required to indicate the correct answer.

I would like to have these forms returned to me at your earliest convenience and will appreciate deeply your cooperation and help.

Very sincerely yours,

(Miss) Katherine Leonard

Enclosure
APPENDIX B

Schedule Sent to the Librarians or Curators of the Six Negro Collections

I. Origin of the Collection (Please check)
   A. Major grant
   B. Gift
   C. Gradual development from small special collections
   D. Removal from general collection to form a Negro collection
   E. Other ways:

II. Financial Support
   A. By annual allotment from the library budget
      1. Approximate amount:
   B. By special funds (approximate amounts)
      1. Endowment:
      2. Annual grants:
      3. Special grants:
      4. Other means

III. Housing (Please check)
   A. In a special room
   B. In a separate place in the general stacks
   C. In a separate place in the reference room
   D. With the general collection, not separated
   E. With the reference collection, not separated
   F. Other ways:

IV. Organization
   A. Are all the books by and about the Negro in the Library collection housed:
1. In the Negro Collection

2. Or are there duplicates in the general collection?

B. If all of the Negro books in the library do not belong to the Negro Collection, what policy determines those to be placed in the Collection?

C. Is the Negro Collection considered as:

1. Reference?

2. Circulation?

D. If it is a circulating collection, are there special regulations regarding its use? Please state regulations:

E. In what period or periods is the Collection strongest?

F. What period or periods will receive the heaviest buying emphasis in the future?

G. In what subjects is the Collection most adequate?

H. What subjects will receive the major emphasis in future developments?

I. How many of each of the listed items are in the Collection?

1. Books:

2. Pamphlets

3. Newspapers:

4. Manuscripts (letters and documents):

5. Manuscripts (music):

6. Bound periodicals:

7. Photographic material:

8. Art objects:

V. Servicing the Collection

A. Hours open to the public

B. Are there special service arrangements?
1. Special loan periods for research workers or faculty members?

2. Interlibrary loans?

3. Other arrangements:

VI. Personnel

A. Number of full-time persons:

B. Number of part-time persons:

C. Classification of personnel:

1. Number of professional workers:

2. Number of non-professional workers:

3. Clerical workers:

4. Student assistants:
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Franklin, Gertrude, and Kidd, Mary. "Negro Collection at Atlanta University," Atlanta, Georgia, 1943. (Typed).


"Maud Cuney Hare Music Collection," Afro-American, May 18, 1940.


