

# SAYS ART RAISES STATUS OF NEGROES

**Dr. Alain Locke Declares Nation  
Is Re-evaluating Race for  
Its Contributions.**

cal and scientific civilization, both for his own good and for the sake of his handicapped brother in Africa, to whom he is a possible missionary of civilization. In black America the white man has either a base or a noble antidote to puritanism and its emotional sterility, depending on whether he contacts with the Negro spirit on the low level of primitive animalism or on the higher level of fine artistic expression."

## 'CREATIVENESS' IS PRAISED

**Paper Read at Mt. Holyoke World  
Student Gathering Terms Them  
"Instinctively Artistic."**

*Special to The New York Times.*

**SOUTH HADLEY, Mass., Sept. 7.—**

A Negro renaissance, resulting from recognition of the Negro as an artist and creator of culture in American life and from his own realization of a new spiritual power, was pictured as now in progress by Dr. Alain Locke, Professor of Philosophy at Howard University, in an address read before the conference of international student service at Mount Holyoke College this evening.

Dr. Locke, who was in Germany, sent his paper on "The Negro in Art" to be read before the gathering of thirty-nine countries at its meeting to discuss the Negro.

Dr. John Hope, president of Atlanta University and Morehouse College, who as head of these Georgia institutions has had ten of his graduates become presidents of Negro colleges and universities, spoke on "Negro Education in the United States."

Dr. Locke predicted that "we may expect an ultimately changed social attitude, more ready to accept and recognize the material achievements of the Negro masses in economic and educational progress than would otherwise exist without some movement by which group prestige can be developed."

### **Gains From Suffering Are Seen.**

He said that slavery had subjected the Negro to a great spiritual discipline and had isolated him somewhat "from the powerful materializing and standardizing process of American life, and thus had preserved the Negro sense of folk solidarity, and with it whatever peculiar folk-values were there were emotionally and spiritually intensified by suffering."

He went on:

"I am not condoning slavery and prejudice, but merely chronicling their final effects, so the Negro has been made the most sensitive spiritual medium in the land; almost the sole instinctively creative and artistic element in a practical and efficient, but emotionally sterile land.  
\* \* \*

"And so, by a curious irony, these rejected elements in the American social democracy have become the cornerstone in the making of distinctive American culture and art.  
\* \* \*

"In American art of the present day, the Negro is having its well-earned spiritual victory. \* \* \* We may expect a new evaluation of the Negro in America, beginning of course with the cultured minority, but spreading gradually through the whole body of public opinion.

### **Benefits to Negro Pointed Out.**

"On the Negro mind this has already registered. Yesterday Negroes were suppressing racial characteristics, physical as well as emotional; today on the whole, they are emphasizing them, with pride and a comparative absence of apologies."

Concerning the future of the relations of whites and Negroes he said:

"On the one hand there is the possibility of a fine collaboration spiritually between these two groups with their complementary traits and qualities. They have great spiritual need, the one of the other, if they will so see it.

"In white America the Negro has the pattern of practical endeavor and discipline, and the mastery of physi-