

# Black Writers of America

## A Comprehensive Anthology

**Richard Barksdale**

*University of Illinois*

**Keneth Kinnamon**

*University of Illinois*

*The Macmillan Company*

NEW YORK

PS  
508  
N3  
B35

Copyright © 1972, The Macmillan Company  
Printed in the United States of America

All rights reserved. No part of this book may be reproduced or transmitted in any form or by any means, electronic or mechanical, including photocopying, recording, or any information storage and retrieval system, without permission in writing from the Publisher.

The Macmillan Company  
866 Third Avenue, New York, New York 10022  
Collier-Macmillan Canada, Ltd., Toronto, Ontario  
Library of Congress catalog card number: 70-163234

First Printing

## Acknowledgments

Copyrighted works, listed in the order of appearance, are printed by permission of the following.

### Part IV—Reconstruction and Reaction: 1865–1915

W. E. B. Du Bois, "In Black." Reprinted with the permission of the National Association for the Advancement of Colored People. W. E. B. Du Bois, from *The Autobiography of W. E. B. Du Bois*. Reprinted by permission of International Publishers Co., Inc. Copyright © 1968.

William Stanley Braithwaite, "Rhapsody," "Scintilla," "The Watchers," "Sandy Star." Reprinted by permission of Coward, McCann and Geoghegan, Inc. from *Selected Poems* by William Stanley Braithwaite. Copyright 1948 by William Stanley Braithwaite.

"No Mo Canc on Dis Brazis," "Po Laz'us," "Another Man Done Gone," "Shorty George," "John Hardy." Collected, adapted, and arranged by John A. Lomax and Alan Lomax. TRO-© Copyright 1947 Ludlow Music, Inc., New York, New York. Used by permission.

### Part V—Renaissance and Radicalism: 1915–1945

James Weldon Johnson, from *The Book of American Negro Poetry*. Excerpted from *Preface* by James Weldon Johnson to *The Book of American Negro Poetry* edited by James Weldon Johnson, copyright 1922 by Harcourt Brace Jovanovich, Inc.;

copyright 1950 by Mrs. Grace Johnson. Reprinted by permission of the publisher. James Weldon Johnson, "Sence You Went Away." From *Saint Peter Relates an Incident* by James Weldon Johnson. Copyright 1913 by G. Recoidi & Company, renewed 1941 by Mrs. James Weldon Johnson. All rights reserved. Reprinted by permission of The Viking Press, Inc. James Weldon Johnson, "Fifty Years (1863–1913)," "O Black and Unknown Bards," "The White Witch," "Fragment." From *Saint Peter Relates an Incident* by James Weldon Johnson. Copyright 1917 by James Weldon Johnson. All rights reserved. Reprinted by permission of The Viking Press, Inc. James Weldon Johnson, "Go Down Death—A Funeral Sermon." From *God's Trombones* by James Weldon Johnson. Copyright 1927 by The Viking Press, Inc., renewed 1955 by Grace Nail Johnson. Reprinted by permission of The Viking Press, Inc.

Claude McKay, "Spring in New Hampshire," "My Mother," "Flame-Heart," "The Tropics in New York," "If We Must Die," "The Lynching," "Like a Strong Tree," "Tiger," "The Desolate City," "America," "Harlem Shadows," "The Harlem Dancer," "The White House," "St. Isaac's Church, Petrograd," "Flower of Love," "A Memory of

June," "Memorial." Reprinted by permission of Twayne Publishers, Inc. Claude McKay, from *Home to Harlem*. From pp. 10–16 in *Home to Harlem* by Claude McKay. Copyright 1928 by Harper & Brothers; renewed 1956 by Hope McKay Virtue. Reprinted by permission of the publishers.

Jean Toomer, from *Cane*. Permission of Liveright, Publisher. Copyright (R) 1951 by Jean Toomer. Jean Toomer, "Blue Meridian." Reprinted from *The New Caravan*, edited by Alfred Kreymborg, Lewis Mumford, and Paul Rosenfeld. By permission of W. W. Norton & Company, Inc. Copyright 1936 by W. W. Norton & Company, Inc. Copyright renewed 1964 by Lewis Mumford.

Langston Hughes, "The Negro Speaks of Rivers," "Mother to Son." Copyright 1926 by Alfred A. Knopf, Inc. and renewed 1954 by Langston Hughes. Reprinted from *Selected Poems*, by Langston Hughes, by permission of the publisher. Langston Hughes, "Jazzonia." Copyright 1926 by Alfred A. Knopf, Inc. and renewed by Langston Hughes. Reprinted from *The Weary Blues*, by Langston Hughes. Reprinted by permission of Alfred A. Knopf, Inc. Langston Hughes, "Dream Variation," "I, Too," "The Weary Blues," "Cross." Copyright 1926 by Alfred A. Knopf, Inc. and renewed 1954 by Langston Hughes. Reprinted from *Selected Poems*, by Langston Hughes, by permission of the publisher. Langston Hughes, "Bound No'th Blues." Copyright 1927 by Alfred A. Knopf, Inc. and renewed 1955 by Langston Hughes. Reprinted from *Selected Poems*, by Langston Hughes, by permission of the publisher. Langston Hughes, "Brass Spittoons." Reprinted by permission of Harold Ober Associates Incorporated. Copyright © 1927 by Langston Hughes. Langston Hughes, "Song for a Dark Girl." Copyright 1926 by Alfred A. Knopf, Inc. and renewed 1955 by Langston Hughes. Reprinted from *Selected Poems*, by Langston Hughes, by permission of the publisher. Langston Hughes, "Sylvester's Dying Bed." Copyright 1942 by Alfred A. Knopf, Inc. Reprinted from *Selected Poems*, by Langston Hughes, by permission of the publisher. Langston Hughes, "Ballad of the Landlord," "Dream Boogie." Reprinted by permission of Harold Ober Associates Incorporated. Copyright © 1951 by Langston Hughes. Langston Hughes, "I've Known Rivers," "Harlem Literati." From *The Big Sea* by Langston Hughes. Copyright 1940 by Langston Hughes. Reprinted by permission of Hill and Wang, Inc. Langston Hughes, "Dear Dr. Butts." Reprinted by permission of Harold Ober Associates Incorporated. Copyright © 1953 by Langston Hughes.

Countee Cullen, "Yet Do I Marvel," "A Brown Girl Dead," "Incident," "Heritage," "For John Keats, Apostle of Beauty," "For Paul Laurence Dunbar," "She of the Dancing Feet Sings," "To John Keats, Poet. At Springtime." From *On These I Stand* by Countee Cullen. Copyright 1925 by Harper & Row, renewed 1953 by Ida M. Cullen. Countee Cullen, "From the Dark Tower," "Threnody for a Brown Girl," "Variations on a Theme," "A Song of Sour Grapes." From *On These I Stand* by Countee

## Acknowledgments

Cullen. Copyright 1927 by Harper & Row, renewed 1955 by Ida M. Cullen. Countee Cullen, "That Bright Chimeric Beast," "Little Sonnet to Little Friends," "Therefore, Adieu," "Nothing Endures," "Black Majesty." From *On These I Stand* by Countee Cullen. Copyright 1929 by Harper & Row, renewed 1957 by Ida M. Cullen. Countee Cullen, "Magnets." From *On These I Stand* by Countee Cullen. Copyright 1935 by Harper & Row, renewed 1963 by Ida M. Cullen. Countee Cullen, "A Negro Mother's Lullaby." From *On These I Stand* by Countee Cullen. Copyright 1947 by Harper & Row, Publishers, Inc. Reprinted by permission of Harper & Row, Publishers, Inc.

Richard Wright, "The Ethics of Living Jim Crow." From *Uncle Tom's Children* (1938) by Richard Wright. Copyright 1937 by Richard Wright. Reprinted by permission of Harper & Row, Publishers, Inc. Richard Wright, "Big Boy Leaves Home." From *Uncle Tom's Children* (1938) by Richard Wright. Copyright 1936 by Richard Wright. Reprinted by permission of Harper & Row, Publishers, Inc.

Marcus Garvey, "Speech Delivered at Liberty Hall N.Y.C. During Second International Convention of Negroes, August 1921," "Speech Delivered at Madison Square Garden, March 1924." Reprinted by permission of Amy Jacques Garvey.

Walter White, "I Investigate Lynchings." Reprinted by permission of Mrs. Walter White and *The American Mercury*.

Rudolph Fisher, "The City of Refuge." Reprinted by permission of *The Atlantic Monthly*.

Eric Walrond, "Subjection." From *Tropic Death* by Eric Walrond. Permission of Liveright, Publishers. Copyright (R) 1954 by Eric Walrond.

Zora Neale Hurston, "The Gilded Six-Bits." Reprinted by permission of Scholastic Magazines, Inc., from *Story*, copyright 1933 by Story Magazine, Inc.

Chester Himes, "Salute to the Passing." Reprinted with permission of the National Urban League, Inc., from *Opportunity: Journal of Negro Life*.

Angelina Grimké, "A Mona Lisa," "Grass Fingers." From *Caroling Dusk* edited by Countee Cullen. Copyright 1927 by Harper & Row, renewed 1955 by Ida M. Cullen. Reprinted by permission of Harper & Row, Publishers, Inc.

Anne Spencer, "Lines to a Nasturtium," "Letter to My Sister." Reprinted by permission of Anne Spencer.

Arna Bontemps, "A Black Man Talks of Reaping," "Reconnaissance," "Nocturne at Bethesda," "Southern Mansion." Reprinted by permission of Harold Ober Associates Incorporated. Copyright 1963 by Arna Bontemps.

Margaret Walker, "For My People." Reprinted from *For My People* by Margaret Walker. Copyright © 1942 by Yale University Press.

Willis Richardson, "The Broken Banjo." Reprinted by permission of Willis Richardson.

### Part VI—The Present Generation: 1945–1970

Etheridge Knight, "Sweethearts in a Mulberry Tree."

## vi Acknowledgments

- From *Poems from Prison* by Etheridge Knight © 1968. Reprinted by permission of Broadside Press.
- Sonia Sanchez, "Poem at Thirty." From *Homecoming* by Sonia Sanchez © 1969. Reprinted by permission of Broadside Press.
- Melvin B. Tolson, "Dark Symphony." Reprinted by permission of Dodd, Mead & Company, Inc. from *Rendezvous with America* by Melvin B. Tolson. Copyright 1944 by Dodd, Mead & Company, Inc. Melvin B. Tolson, from *Harlem Gallery*. Reprinted by permission of Twayne Publishers, Inc.
- Robert Hayden, "Frederick Douglass," "Runagate Runagate," "Homage to the Empress of the Blues," "A Ballad of Remembrance," "Tour 5," "Mourning Poem for the Queen of Sunday," "Middle Passage." From *Selected Poems* by Robert Hayden. Copyright © 1966 by Robert Hayden. Reprinted by permission of October House Inc.
- Ralph Ellison, "Richard Wright's Blues." Copyright 1945 by Ralph Ellison. Reprinted from *Shadow and Act*, by Ralph Ellison, by permission of Random House, Inc. Ralph Ellison, "And Hickman Arrives." Reprinted by permission of The World Publishing Company from *The Noble Savage I* (1960). Copyright © 1960 by Meridian Books, Inc.
- Don L. Lee, "Gwendolyn Brooks." From *Don't Cry, Scream* by Don L. Lee. Copyright © 1969. Reprinted by permission of Broadside Press.
- Gwendolyn Brooks, "The Mother," "Of De Witt Williams on His Way to Lincoln Cemetery," "Piano After War," "Mentors." From *Selected Poems* (1963) by Gwendolyn Brooks. Copyright 1945 by Gwendolyn Brooks Blakely. Gwendolyn Brooks, "Do Not Be Afraid of No," "The Children of the Poor." From *Selected Poems* (1963) by Gwendolyn Brooks. Copyright 1949 by Gwendolyn Brooks Blakely. Gwendolyn Brooks, "We Real Cool." From *Selected Poems* (1963) by Gwendolyn Brooks. Copyright © 1959 by Gwendolyn Brooks. Gwendolyn Brooks, "The Chicago Defender Sends a Man to Little Rock." From *Selected Poems* (1963) by Gwendolyn Brooks. Copyright © 1960 by Gwendolyn Brooks. Gwendolyn Brooks, "Riders to the Blood-Red Wrath." From *Selected Poems* (1963) by Gwendolyn Brooks. Copyright © 1963 by Gwendolyn Brooks Blakely. Gwendolyn Brooks, "Way-Out Morgan." From *In the Mecca* (1968) by Gwendolyn Brooks. Copyright © 1968 by Gwendolyn Brooks Blakely. Gwendolyn Brooks, "The Wall." From *In the Mecca* (1968) by Gwendolyn Brooks. Copyright © 1967 by Gwendolyn Brooks Blakely. Gwendolyn Brooks, "Loam Norton." From *In the Mecca* (1968) by Gwendolyn Brooks. Copyright © 1968 by Gwendolyn Brooks Blakely. All reprinted by permission of Harper & Row, Publishers, Inc.
- James Baldwin, "Everybody's Protest Novel." From *Notes of a Native Son* by James Baldwin. Reprinted by permission of the Beacon Press, copyright © 1949, 1955 by James Baldwin. James Baldwin, "Sonny's Blues." From *Going to Meet the Man* by James Baldwin. Copyright © 1965 James Baldwin. Used by permission of the publisher, The Dial Press.
- Imamu Amiri Baraka (LeRoi Jones), "Preface to a Twenty Volume Suicide Note." Copyright © 1961 by LeRoi Jones. Reprinted by permission of Corinth Books. Imamu Amiri Baraka, "An Agony. As Now." Copyright © 1964 by LeRoi Jones. Reprinted by permission of The Sterling Lord Agency. Imamu Amiri Baraka, "A Poem for Black Hearts," "leroy," "Black People!" From *Black Magic Poetry 1961-1967*, copyright © 1969, by LeRoi Jones, reprinted by permission of the publisher, The Bobbs-Merrill Company, Inc. Imamu Amiri Baraka, "The Last Days of the American Empire (Including Some Instructions for Black People)." From *Home: Social Essays by LeRoi Jones*. Reprinted by permission of William Morrow and Company, Inc. Copyright © 1964, 1966 by LeRoi Jones. Imamu Amiri Baraka, "Nationalism Vs. PimpArt." Originally published in the *New York Times*, November 16, 1969, with slight modifications, under the title "To Survive the Reign of the Beasts." Copyright © 1969 by the New York Times Company. Reprinted by permission.
- Ann Petry, "Like a Winding Sheet." Reprinted with permission of Crisis Publishing Company, Inc.
- William Demby, "The Table of Wishes Come True." Reprinted by permission of Curtis Brown, Ltd. Copyright © 1951 by William Demby.
- Paule Marshall, "Barbados." Copyright © 1961 by Paule Marshall.
- Ernest J. Gaines, "The Sky Is Gray." Reprinted from *Bloodline* by Ernest J. Gaines. Copyright © 1963, 1964, 1968 by Ernest J. Gaines and used by permission of the publisher, The Dial Press, Inc.
- William Melvin Kelley, "The Dentist's Wife." Copyright © 1968 by William Melvin Kelley. Originally appeared in *Playboy* magazine. Reprinted by permission of William Morris Agency, Inc.
- Don L. Lee, "Two Poems." From *Black Pride* by Don L. Lee © 1968. Reprinted by permission of Broadside Press.
- Sonia Sanchez, "The Final Solution." From *Homecoming* by Sonia Sanchez © 1969. Reprinted by permission of Broadside Press.
- Don L. Lee, "Black Sketches," "Nigerian Unity." From *Don't Cry, Scream* by Don L. Lee © 1969. Reprinted by permission of Broadside Press.
- Sonia Sanchez, "Black Lovers." From *We a BaddDDD People* by Sonia Sanchez © 1970. Reprinted by permission of Broadside Press.
- Etheridge Knight, "The Violent Space," "To Make a Poem in Prison." From *Poems from Prison* by Etheridge Knight © 1968. Reprinted by permission of Broadside Press.
- Owen Dodson, "Sorrow Is the Only Faithful One." Reprinted with the permission of Farrar, Straus and Giroux, Inc. from *Powerful Long Ladder* by Owen Dodson, copyright 1946 by Owen Dodson. Owen Dodson, "Yardbird's Skull." Reprinted by permission of Farrar, Straus and Giroux, Inc. and the author.
- Dudley Randall, "Booker T. and W. E. B.," "Legacy: My South," "Perspectives." Reprinted by permission of Broadside Press.

- Samuel Allen, "A Moment Please," "To Satch," "Nat Turner." Reprinted by permission of Samuel Allen.
- Margaret Danner, "Far from Africa: Four Poems." Reprinted by permission of Margaret Danner.
- Mari E. Evans, "When in Rome," "Black Jam for Dr. Negro." Reprinted by permission of Mari E. Evans.
- Etheridge Knight, "The Idea of Ancestry," "2 Poems for Black Relocation Centers." Reprinted by permission of Broadside Press.
- Don L. Lee, "Assassination," "A Poem Looking for a Reader." Reprinted by permission of Broadside Press.
- Sonia Sanchez, "Small Comment." From *Homecoming* by Sonia Sanchez © 1969. Reprinted by permission of Broadside Press.
- Nikki Giovanni, "For Sandra." Reprinted by permission of Broadside Press.
- Carlton W. Molette II and Barbara Molette, "Rosalee Pritchett." Reprinted by permission of Carlton and Barbara Molette. Copyright © 1970 by Carlton and Barbara Molette. *Caution:* Professionals and amateurs are hereby warned that "Rosalee Pritchett," being fully protected by copyright, is subject to a royalty. All rights, including professional, amateur, motion picture, lecturing, public reading, radio and television, and the rights of translation into foreign languages, are strictly reserved. Particular emphasis is laid on the question of readings, permission for which must be secured in writing. No amateur performance of the play may be given without obtaining in advance the written permission of the authors. All inquiries should be addressed to Carlton and Barbara Molette, 3775 Village Dr., S.W., Atlanta, Georgia 30331. "Rosalee Pritchett" was first produced by the Spelman College Department of Drama and the Morehouse-Spelman Players in Atlanta, Georgia, on March 23, 1970. The play was directed by Carlton Molette; designed by Luis Maza; costumes and make-up by Barbara Molette;

- with Glenda Stevens in the title role. The play was produced in New York (on a double bill with "Perry's Mission" by Clarence Young III) by the Negro Ensemble Company at the St. Marks Playhouse on January 12, 1971. "Rosalee Pritchett" was directed by Shauneille Perry; setting by Edward Burbridge; lighting by Ernest Baxter; costumes by Monica Myrie; photography by Bert Andrews; with the following cast: Rosalee (Rose) Pritchett, Frances Foster; Doretha Ellen (Dorry) Sanders, Roxie Roker; Maybelle (Belle) Johnson, Esther Rolle; Dolly Mae (Doll) Anderson, Clarice Taylor; Robert Barron, Adolph Caesar; Augustin (Gus) Lowe, Arthur French; Donald King, William Jay; Wilbur Wittmer, David Downing; Thelma Franklin, Anita Wilson.
- Nathan Hare, "The Challenge of a Black Scholar." Reprinted by permission of Nathan Hare.
- Martin Luther King, Jr., from *Stride Toward Freedom*. "The Day of Days, December 5" and "Where Do We Go from Here" from *Stride Toward Freedom* by Martin Luther King, Jr. Copyright © 1958 by Martin Luther King, Jr. Reprinted by permission of Harper & Row, Publishers, Inc. Martin Luther King, Jr., "Letter from Birmingham Jail"—April 16, 1963—from *Why We Can't Wait* by Martin Luther King, Jr. Copyright © 1963 by Martin Luther King, Jr. Reprinted by permission of Harper & Row, Publishers, Inc. Martin Luther King, Jr., "I Have a Dream." Reprinted by permission of Joan Daves. Copyright © 1963 by Martin Luther King, Jr.
- Malcolm X, from *The Autobiography of Malcolm X*. Reprinted by permission of Grove Press, Inc. Copyright © 1964 by Alex Haley and Malcolm X. Copyright © 1965 by Alex Haley and Betty Shabazz.
- Eldridge Cleaver, "To All Black Women, From All Black Men." From *Soul on Ice* by Eldridge Cleaver. Copyright © 1968 by Eldridge Cleaver. Used with permission of McGraw-Hill Book Company and Jonathan Cape Ltd.

# Preface

This book is a comprehensive collection of Afro-American literature from the eighteenth-century beginnings to the present time. Recognizing the limitations of a narrowly esthetic approach to a body of writing of great social import, we have provided generous selections of autobiographies, essays, speeches, letters, political pamphlets, histories, journals, and folk literature as well as poems, plays, and stories. Our criteria for inclusion were both artistic and social; indeed, facile or rigid separation of the two seems to us misguided. For this reason, our anthology serves as an introduction not only to the literature of Black people in America, but to their intellectual and social history as well.

The introductions to the six chronological periods examine the literature and relate it closely to the life and circumstances out of which it grew. Headnotes provide critical assessments as well as biographical facts. The extensive suggestions for further reading to be found at the end of each headnote, together with the Bibliography at the end of the book, will enable the reader, whether freshman or mature scholar, to pursue his individual interests.

The scope and diversity of the selections make this anthology suitable to a variety of approaches. It is inclusive enough to satisfy the needs of a two-semester survey course, but its selections from nineteen major Black writers alone could constitute a semester's or a quarter's work. Organization by topic, theme, or genre is also feasible.

Wherever feasible we have presented complete works rather than fragments. The very few exceptions to this practice include extracts from novels by Claude McKay and Ralph Ellison. However, both of these can be considered complete works in themselves, the selection from Ellison having been separately published, indeed, while the whole work was in progress. In any case, the teacher may wish to supplement our text with longer works by Douglass, Du Bois, Wright, Ellison, and others.

It is also important to state here the editorial policy that we have followed in this anthology. Whenever an author uses a spelling or employs a grammatical construction at variance with current practice, we have not changed that author's spelling or grammar. Our purpose has been to preserve each author's text in its original version except when there were obvious typographical errors.

Finally, we wish to acknowledge our indebtedness to the many

people who helped, directly or indirectly, to give this work the proper direction and impetus. First, we are grateful to Scott Bridge, who implemented the idea for an anthology of this scope and dimension. We have found particularly helpful the pioneering scholarship of Benjamin Brawley, Alain Locke, Vernon Loggins, Sterling Brown, Saunders Redding, Hugh Gloster, Robert Bone, and Jean Wagner. For advice and help of various kinds, we are grateful to the following colleagues at the University of Illinois: D. Alexander Boyd, Archie Green, and Robert McColley. To Mrs. Gaynelle Barksdale, Librarian of Trevor Arnett Library of Atlanta University, and to Mrs. Lillian Lewis, Supervisor of the Negro Collection of Trevor Arnett Library, go our thanks for assistance. Lyle Glazier of the State University of New York, Buffalo, made helpful suggestions. We also thank Miss Willie Jackson, Miss JoAnne Bayneum, and Mrs. Elsie H. Jones for assistance with selected materials. Last, we wish to thank our wives, Mildred Barksdale and Paquita Kinnamon, for their patient understanding and encouragement during the many months in which this book has been in preparation.

R. B.  
K. K.

# Contents

## Part I The Eighteenth-Century Beginnings 1

### The Major Writers

- |                  |    |  |    |
|------------------|----|--|----|
| OLAUDAH EQUIANO  | 5  | from <i>The Interesting Narrative of the Life of Olaudah Equiano, or Gustavus Vassa, the African</i> | 7  |
| PHILLIS WHEATLEY | 38 | On the Death of the Rev. Mr. George Whitefield. 1770   | 40 |
|                  |    | On Virtue  | 41 |
|                  |    | To the University of Cambridge, in New England   | 41 |
|                  |    | On Being Brought from Africa to America  | 41 |
|                  |    | An Hymn to the Morning   | 42 |
|                  |    | A Farewell to America  | 42 |
|                  |    | To His Excellency General Washington   | 43 |

### A Poet and an Intellectual

- |                   |    |  |    |
|-------------------|----|--|----|
| JUPITER HAMMON    | 45 | An Evening Thought: Salvation by Christ with Penitential Cries | 46 |
|                   |    | An Address to Miss Phillis Wheatly, Ethiopian Poetess          | 47 |
| BENJAMIN BANNEKER | 48 | A Mathematical Problem in Verse                                | 50 |
|                   |    | Letter to Thomas Jefferson                                     | 50 |

## Part II The Struggle Against Slavery and Racism: 1800-1860 53

### The Major Writers

- |                    |    |  |    |
|--------------------|----|--|----|
| FREDERICK DOUGLASS | 66 | from <i>Narrative of the Life of Frederick Douglass, an American Slave</i> | 69 |
|                    |    | Oration, Delivered in Corinthian Hall, Rochester, July 5, 1852             | 89 |

## xiv Contents

- REV. ALEXANDER CRUMMELL 101 The Relations and Duties of Free Colored Men  
in America to Africa 104

## The Struggle for Civil Rights

- THEODORE S. WRIGHT 127 Letter to Rev. Archibald Alexander, D.D. 128  
WILLIAM WHIPPER 130 An Address on Non-Resistance to Offensive  
Aggression 133  
ROBERT PURVIS 140 *Appeal of Forty Thousand Citizens, Threatened  
with Disfranchisement, to the People of Penn-  
sylvania* 143

## Black Abolitionists

- DAVID WALKER 151 from *David Walker's Appeal* 153  
NAT TURNER 161 *The Confessions of Nat Turner* 163  
HENRY HIGHLAND GARNET 173 An Address to the Slaves of the United States of  
America 176  
WILLIAM WELLS BROWN 180 from *Clotel* 181  
Visit of a Fugitive Slave to the Grave of Wilber-  
force 186

## Black Nationalists

- JOHN BROWNE RUSSWURM 188 The Condition and Prospects of Hayti 190  
MARTIN R. DELANY 192 from *The Condition, Elevation, and Destiny of the  
Colored People of the United States, Politically  
Considered* 194

## The Fugitive Slave Narrative

- MOSES ROPER 209 from *A Narrative of the Adventures and Escape of  
Moses Roper, from American Slavery* 210

## Poetry

- GEORGE MOSES HORTON 219 Slavery 220  
The Slave's Complaint 221  
On Hearing of the Intention of a Gentleman to  
Purchase the Poet's Freedom 221  
JAMES M. WHITFIELD 222 from *America* 223  
FRANCES WATKINS HARPER 224 The Slave Mother 225  
Bury Me in a Free Land 225

## Religion

- REV. LEMUEL B. HAYNES 226 Universal Salvation—A Very Ancient Doctrine  
227

## Folk Literature

- TALES How Buck Won His Freedom 230  
Swapping Dreams 230  
Lias' Revelation 231  
The Fox and the Goose 231  
Tar Baby 232  
Big Sixteen and the Devil 232  
Marster's Body and Soul 233  
SONGS De Ole Nigger Driver 234  
Sellin' Time 234  
JUba 234  
Mistah Rabbit 235  
Raise a Ruckus Tonight 235  
Who-zen John, Who-za 235  
Misse Got a Gold Chain 235  
Zip e Duden Duden 236  
Juber 236  
The Stoker's Chant 236  
Uncle Gabriel 236  
Gen'el Jackson 237  
Mary, Don You Weep 237  
Gonna Shout 237  
When-a Mah Blood Runs Chilly an Col 238  
Soon One Mawnin 238  
Motherless Child 239  
Swing Low, Sweet Chariot 239  
Nobody Knows da Trubble Ah See 239  
Were You Dere 240  
Do, Lawd 240  
Dis Worl Mos Done 240  
Shout Along, Chillen 241

## Part III The Black Man in the Civil War: 1861-1865 243

## The Black Man in Battle

- WILLIAM WELLS BROWN 254 from *The Negro in the American Rebellion: His  
Heroism and His Fidelity* 254  
GEORGE WASHINGTON WILLIAMS 257 from *A History of the Negro Troops in the War of  
the Rebellion 1861-1865* 260

## Two Black Soldiers Comment

- CORPORAL JOHN A. CRAVAT 263 Four Letters 265  
 AN "OLD" SERGEANT 267 Dat's All What I Has to Say Now 267

## A Black Orator Speaks

- REV. HENRY HIGHLAND GARNET 268 A Memorial Discourse Delivered in the Hall of the  
 House of Representatives, February 12, 1865  
 268

## Two Black Women Serve and Observe

- CHARLOTTE FORTEN GRIMKÉ 275 from *Journal of Charlotte Forten* 277  
 ELIZABETH KECKLEY 305 from *Behind the Scenes* 307

## Folk Literature of Emancipation and Freedom

- We'll Soon Be Free 312  
 Rock About My Saro Jane 312  
 Don wid Driber's Dribin' 313  
 Many a Thousand Die 313  
 Freedom 313

## Part IV Reconstruction and Reaction: 1865-1915 315

## The Major Writers

- CHARLES W. CHESNUTT 324 The Goophered Grapevine 329  
 The Wife of His Youth 335  
 The Passing of Grandison 340  
 PAUL LAURENCE DUNBAR 349 We Wear the Mask 352  
 The Colored Soldiers 353  
 Ships That Pass in the Night 354  
 Ere Sleep Comes Down to Soothe the Weary  
 Eyes 354  
 Dawn 355  
 The Party 355  
 A Negro Love Song 357  
 When Malindy Sings 357  
 Sympathy 358  
 Harriet Beecher Stowe 359  
 Soliloquy of a Turkey 359  
 The Poet 360  
 In the Morning 360  
 A Death Song 360  
 Compensation 361  
 Jimsella 361

- W. E. B. DU BOIS 363 from *The Souls of Black Folk* 369  
 Resolutions at Harpers Ferry, 1906 377  
 A Litany of Atlanta 378  
 The Immediate Program of the American Negro  
 (1915) 380  
 In Black (1920) 382  
 from *The Autobiography of W. E. B. Du Bois*  
 383

## History

- GEORGE WASHINGTON WILLIAMS 391 from *History of the Negro Race in America from  
 1619 to 1880* 391

## Autobiography

- BOOKER T. WASHINGTON 408 from *Up from Slavery* 412

## Race Politics

- ROBERT BROWN ELLIOTT 430 Speech on the Civil Rights Bill Delivered in the  
 United States Congress, January 6, 1874 432  
 BLANCHE K. BRUCE 441 Address Delivered to the United States Senate in  
 Behalf of Admitting P. B. S. Pinchback, March  
 3, 1876 443  
 Speech to the United States Senate on Mississippi  
 Election, Delivered March 31, 1876 444

## Poetry

- ALBURY A. WHITMAN 446 from *Rape of Florida* 447  
 JAMES EDWIN CAMPBELL 450 Ol' Doc' Hyar 451  
 When Ol' Sis' Judy Pray 451  
 WILLIAM STANLEY BRAITHWAITE 452 Rhapsody 453  
 Scintilla 453  
 The Watchers 454  
 Sandy Star 454  
 FENTON JOHNSON 455 Tired 456  
 The Scarlet Woman 456

## Folk Literature

- TALE The Talkin Mule 457  
 PRISON SONGS No Mo Cane on Dis Brazis 457  
 Go Down, Ol' Hannah 458  
 Po Laz'us 458  
 Another Man Don Gon 459

BAD MAN SONGS	Railroad Bill 459 Stackerlee and de Debbil 460 John Hardy 460
THE BLUES	Shorty George 460 Goin Down the Road 461 Pity a Poor Boy 461 Dink's Blues 461 Frankie Baker 462
WORK SONGS	Casey Jones 463 John Henry 463 Dis Hammer 464 Rainbow Roun Mah Shoulder 464 Railroad Section Leader's Song 465 Long-Line Skinner's Blues 465

## Part V Renaissance and Radicalism: 1915-1945 467

### The Major Writers

JAMES WELDON JOHNSON 480	from <i>The Book of American Negro Poetry</i> 483 Sence You Went Away 484 Fifty Years (1863-1913) 485 O Black and Unknown Bards 486 The White Witch 487 Fragment 487 Go Down Death—A Funeral Sermon 488
CLAUDE MCKAY 489	Spring in New Hampshire 492 My Mother 492 Flame-Heart 493 The Tropics in New York 493 If We Must Die 493 The Lynching 494 Like a Strong Tree 494 Tiger 494 The Desolate City 495 America 496 Harlem Shadows 496 The Harlem Dancer 496 The White House 497 St. Isaac's Church, Petrograd 497 Flower of Love 497 A Memory of June 497 Memorial 498 from <i>Home to Harlem</i> 498
JEAN TOOMER 500	from <i>Cane</i> 503 Blue Meridian 507

LANGSTON HUGHES 514	The Negro Speaks of Rivers 517 Mother to Son 518 Jazzonia 518 Dream Variation 518 I, Too 519 The Weary Blues 519 Cross 519 Bound No'th Blues 520 Brass Spittoons 520 Song for a Dark Girl 520 Sylvester's Dying Bed 521 Ballad of the Landlord 521 Dream Boogie 522 from <i>The Big Sea</i> 522 Dear Dr. Butts 527
COUNTEE CULLEN 529	Yet Do I Marvel 531 A Brown Girl Dead 531 Incident 531 Heritage 531 For John Keats, Apostle of Beauty 533 For Paul Laurence Dunbar 533 She of the Dancing Feet Sings 533 To John Keats, Poet. At Springtime 533 From the Dark Tower 534 Threnody for a Brown Girl 534 Variations on a Theme 535 A Song of Sour Grapes 536 That Bright Chimeric Beast 536 Little Sonnet to Little Friends 536 Therefore, Adieu 537 Nothing Endures 537 Black Majesty 537 Magnets 538 A Negro Mother's Lullaby 538
RICHARD WRIGHT 538	The Ethics of Living Jim Crow 542 Big Boy Leaves Home 548

### Oratory and Essays

MARCUS GARVEY 565	Speech Delivered at Liberty Hall N.Y.C. During Second International Convention of Negroes, August 1921 568 Speech Delivered at Madison Square Garden, March 1924 570
ALAIN LOCKE 573	The New Negro 575
WALTER WHITE 581	I Investigate Lynchings 583

### Fiction

RUDOLPH FISHER 590	The City of Refuge 591
--------------------	------------------------



ERIC WALTROND	598	Subjection	600
WALLACE THURMAN	604	Grist in the Mill	606
ZORA NEALE HURSTON	611	The Gilded Six-Bits	613
CHESTER HIMES	618	Salute to the Passing	620

## Poetry

ANGELINA GRIMKÉ	626	A Mona Lisa	627
		Grass Fingers	627
ANNE SPENCER	626	Lines to a Nasturtium	627
		Letter to My Sister	628
ARNA BONTEMPS	628	A Black Man Talks of Reaping	630
		Reconnaissance	630
		Nocturne at Bethesda	631
		Southern Mansion	631
STERLING A. BROWN	632	Old Lem	633
		Strong Men	634
MARGARET WALKER	635	For My People	636

## Drama

WILLIS RICHARDSON	638	The Broken Banjo	639
-------------------	-----	------------------	-----

## Folk Literature

POLITICAL SONGS	Garvey	646
	Joe Turner	646
A BREAKDOWN	Ol' Ant Kate, She Died So Late	646
THE BLUES	The Blues Come fum Texas	647
	St. James Infirmary Blues	647
	Just Blues	647
	Southern Blues	648
	Easy Rider	648
	Put It Right Here or Keep It Out There	649
FABLES	The Signifying Monkey	650
	Shine and the Titanic	651

## Part VI The Present Generation: Since 1945 653

## The Major Writers

MELVIN B. TOLSON	668	Dark Symphony	670
		from <i>Harlem Gallery</i>	671

ROBERT HAYDEN	675	Frederick Douglass	677
		Runagate Runagate	677
		Homage to the Empress of the Blues	678
		A Ballad of Remembrance	679
		Tour 5	680
		Mourning Poem for the Queen of Sunday	680
		Middle Passage	680

RALPH ELLISON	683	Richard Wright's Blues	686
		And Hickman Arrives	693

GWENDOLYN BROOKS	712	The Mother	715
		Of De Witt Williams on His Way to Lincoln Cemetery	716
		Piano After War	716
		Mentors	717
		"Do Not Be Afraid of No"	717
		The Children of the Poor	717
		We Real Cool	718
		The Chicago <i>Defender</i> Sends a Man to Little Rock	718
		Riders to the Blood-Red Wrath	719
		Way-Out Morgan	720
		The Wall	721
		Loam Norton	721

JAMES BALDWIN	722	Everybody's Protest Novel	725
		Sonny's Blues	729

IMAMU AMIRI BARAKA (LEROI JONES)	745	Preface to a Twenty Volume Suicide Note	748
		<i>An Agony. As Now</i>	749
		A Poem for Black Hearts	749
		leroy	750
		Black People!	750
		The Last Days of the American Empire (Including Some Instructions for Black People)	751
		Nationalism Vs. PimpArt	759

## Fiction

ANN PETRY	762	Like a Winding Sheet	763
WILLIAM DEMBY	768	The Table of Wishes Come True	769
PAULE MARSHALL	773	Barbados	774
ERNEST J. GAINES	781	The Sky Is Gray	782
WILLIAM MELVIN KELLEY	795	The Dentist's Wife	797

## Poetry

OWEN DODSON	804	Sorrow Is the Only Faithful One	812
		Yardbird's Skull	813

- DUDLEY RANDALL 808 Booker T. and W. E. B. 813  
Legacy: My South 814  
Perspectives 814
- SAMUEL ALLEN 805 A Moment Please 814  
To Satch 815  
Nat Turner 815
- MARGARET DANNER 807 Far from Africa: Four Poems 816
- MARI E. EVANS 807 When in Rome 818  
Black Jam for Dr. Negro 818
- ETHERIDGE KNIGHT 809 The Idea of Ancestry 819  
2 Poems for Black Relocation Centers 820
- CONRAD KENT RIVERS 807 To Richard Wright 820  
On the Death of William Edward Burghardt Du  
Bois by African Moonlight and Forgotten  
Shores 821
- DON L. LEE 809 Assassination 821  
A Poem Looking for a Reader 822
- SONIA SANCHEZ 809 Small Comment 823
- NIKKI GIOVANNI 809 For Sandra 823

## Drama

- CARLTON W. MOLETTE II AND  
BARBARA MOLETTE 824 Rosalee Pritchett 825

## Essay

- NATHAN HARE 836 The Challenge of a Black Scholar 837

## Racial Spokesmen

- MARTIN LUTHER KING, JR. 842 from *Stride Toward Freedom* 843  
Letter from Birmingham Jail 863  
I Have a Dream 871
- MALCOLM X 873 from *The Autobiography of Malcolm X* 874
- ELDRIDGE CLEAVER 882 To All Black Women, From All Black Men 884

## Folk Literature

- THE BLUES Young Boy Blues 887  
Fogysm 887  
Backdoor Blues 887  
Married Woman Blues 888  
A Big Fat Mama 888  
Crazy Blues 888  
Monte Carlo Blues 888  
How Long Blues 888  
Black Woman 889

## Bibliography 891

## Index of Authors and Titles 913

## The Major Writers

### Charles W. Chesnutt (1858–1932)

Unlike his famous contemporary Paul Laurence Dunbar, who knew the South only through the recollections of his parents, Charles Waddell Chesnutt had thorough first-hand experience of life in North Carolina as well as in his native Cleveland. His probing treatment of racial and interracial themes North and South earned him the richly deserved title of the outstanding pioneer of Black fiction. Challenging the racist interpretations of Joel Chandler Harris, Thomas Nelson Page, James Lane Allen, Thomas Dixon, and other white writers of the Plantation School, Chesnutt presented a more realistic, less sentimental view of slavery times and the Reconstruction period. The problems and preoccupations of the near-white, such as strained family relations, intraracial prejudice, and passing, received his special attention, for he was himself light enough to pass, but he did not ignore darker characters, ranging from the cunning Uncle Julius of *The Conjure Woman* to the militant and violent Josh Green of *The Marrow of Tradition*. Chesnutt's white characters, too, are widely diverse. He always wrote out of an implacable hostility to the American caste system, which he considered the chief "barrier to the moral progress of the American people," but his literary method at its best relied more on indirection and irony than on overt argument to effect what he called the "moral revolution" necessary to cleanse the national soul. Compared by the influential critic William Dean Howells to such giants as Maupassant, Turgenev, and Henry James, Chesnutt was a careful literary artist, especially in the short story, whose craft as well as themes made him an auspicious early master of Afro-American writing.

Chesnutt was born in Cleveland on June 20, 1858, of parents who had left Fayetteville, North Carolina, two years earlier to escape the increasing repression of free Blacks in the decade before the Civil War. Serving in the Union Army in North Carolina when the war ended, Chesnutt's father soon afterward sent for his wife and two sons to join him in Fayetteville, hoping that Reconstruction would make the South a more favorable place in which to raise a Black family. With the exception of a few months, Chesnutt lived in North Carolina from the age of eight to the age of twenty-five. He augmented his formal education with extensive independent study and tutorial instruction in German, French,

and Greek. While only a boy of fourteen and still a pupil at the Howard School in Fayetteville, he began teaching there. Later, he taught in Charlotte and Mt. Zion, North Carolina, and in a country school near Spartanburg, South Carolina, before becoming a principal in Charlotte and then, still not yet twenty, assistant principal and teacher in a new State Normal School in Fayetteville, moving up to principal of this institution in November 1880. All the while he was continuing his own education, both literary and practical. His favorite authors included Shakespeare, Goldsmith, Cowper, Burns, Byron, Dickens, Macaulay, Molière, Dumas, and, among American writers, Harriet Beecher Stowe and Albion W. Tourgée. Cherishing his own literary ambitions, he confided in his journal on May 29, 1880:

*I think I must write a book. I am almost afraid to undertake a book so early and with so little experience in composition. But it has been my cherished dream, and I feel an influence that I cannot resist calling me to the task. Besides, I do not know but I am as well prepared as some successful writers. A fair knowledge of the classics, speaking acquaintance with the modern languages, an intimate friendship with literature, etc., seven years' experience in the school room, two years of married life, and a habit of studying character, have I think, left me not entirely unprepared to write even a book.*

But in addition to his liberal studies, he had taken the prudent step of mastering stenography. Moving into the larger world of the North in 1883, he found a job as an interviewer and reporter for a Wall Street news agency. Six months later, he moved from New York to Cleveland, where he had accepted employment in the accounting department of a railroad company. Cleveland was to be his home for the next half century. Here he achieved literary fame, business prosperity as a lawyer and legal stenographer, social success, and civic distinction. When he received the Springarn Medal of the NAACP in 1928, he was cited for his "pioneer work as a literary artist depicting the life and struggles of Americans of Negro descent, and for his long and useful career as scholar, worker, and freeman of one of America's greatest cities."

As a writer, Chesnutt excelled in the short story, produced novels of considerable social and historical interest, and contributed thoughtful, lucid nonfiction in the form of essays, speeches, reviews, and a brief biography of Frederick Douglass. He also wrote some dozen poems, half of which were published, as well as an unpublished play. Though it is often asserted that Chesnutt began his literary career with "The Goophered Grapevine," published in *The Atlantic Monthly* of August 1887, he had already published at least sixteen short stories in various newspapers, not to mention several poems and articles and, in his New York days, "a daily column of Wall Street gossip" in the *New York Mail and Express*. "The Goophered Grapevine" did bring him to the attention of a national literary audience, however, and friendships developed with such established liberal white writers as George Washington Cable, Albion W. Tourgée, and Walter Hines Page. His stories continued

to appear in major periodicals, especially the *Atlantic*, but he had to wait for more than a decade before they were collected in book form, *The Conjure Woman* and *The Wife of His Youth and Other Stories of the Color Line* both appearing in 1899. In *The Conjure Woman* Chesnutt uses or invents folk material in tales of the ante-bellum South involving magic—"goopher"—performed by old slave conjurers. The picture of slavery that emerges is grimly unlike the sentimentalized and falsified version then widely prevalent, for parents and children are separated, lovers are parted, the lash is applied freely. The repressive power of the master is always present and usually exercised in these stories. On the other hand, the reliance of the slave on "magic," a system of religious belief with African roots, brings him not only solutions to pressing personal problems but also a sense that he is attuned, as the white man is not, to the ultimate mysteries of existence. As interesting as the tales themselves is the framework in which they are placed, with its complex arrangement of points of view. The scene and occasion of each story are established by a white grape grower who has moved to North Carolina from northern Ohio because of his wife's delicate health. This couple, John and Annie, listen to the tale proper narrated in dialect by Uncle Julius, an old ex-slave who is not only a living repository of local legend but also a clever manipulator of his white auditors. The purpose of his manipulation of John, a practical but morally insensitive man, is to protect and provide for his own interests and comforts: income from a vineyard, the use of an old school house, a secret honey-tree, and so on. The manipulation of Annie, a sympathetic and responsive woman, is of a different order, for the design of Uncle Julius is to induce her to recognize the truth about "those horrid days before the War." Like Annie, the reader of *The Conjure Woman* is morally instructed by Uncle Julius. For all of the charm of their telling, these tales point toward the inescapably painful conclusion: "'What a system it was,' she exclaimed, when Julius had finished, 'under which such things were possible.'"

*The Wife of His Youth* has perhaps less unity than *The Conjure Woman*, but each of the nine stories turns on some problem caused by racial prejudice; as Chesnutt himself put it in a letter to his publisher, "the backbone of this volume is not a character, like Uncle Julius . . . but a subject, as indicated in the title—*The Color Line*." Two of the stories, "The Wife of His Youth" and "A Matter of Principle," deal with the Blue Vein Society of the Black bourgeoisie in Groveland (Cleveland), a social club based on a system of false values imitative of those of genteel whites. Mr. Ryder of the title story achieves a real victory in meeting his moral crisis by affirming Blackness, but Cicero Clayton of "A Matter of Principle" rejects his Black identity and fails as a human being. Most of the other stories deal with the South, and one, the amusing "Uncle Wellington's Wives," with both South and North. Among the best are "The Sheriff's Children," a study of guilt and suicide and attempted lynching, and "The Passing of Grandison," a superbly ironic reversal of the stereotype of the faithful and contented slave. Irony is indeed the most effective of Chesnutt's literary instruments in his short

fiction. His occasional touches of sentimentality and his reliance on coincidence in plotting show him to be a writer of his time, but his ironic probing of the manifold results of racism shows him to be one who can still speak to our own.

Writing in Alain Locke's important collection *The New Negro* (1925), the Black critic William Stanley Braithwaite states that "Mr. Chesnutt is a story-teller of genius transformed by racial earnestness into the novelist of talent." Most critics have agreed that his short stories are more artistically successful than his novels, which are more polemical and less firmly constructed. Perhaps, but his three novels are still very much worth reading for their searching exploration of racial tension in the Reconstruction and post-Reconstruction South. *The House Behind the Cedars* (1900), an expansion of a short story entitled "Rena Walden" written over a decade earlier, is concerned with passing and interracial love, but at the end the very light heroine comes home to her people, rejecting the white George Tryon and the mulatto Jeff Wain to die with her hand clasped in that of the Black Frank Fowler. In *The Marrow of Tradition* (1901) Chesnutt treats the disillusionment of Dr. William Miller, a Black physician who idealistically hopes for interracial cooperation as he sets up his practice in the South. His dream is shattered by massive white violence, patterned by the author after the Wilmington, North Carolina, riot of 1898. Chesnutt's last published novel, *The Colonel's Dream* (1905), is similarly gloomy (and realistic) in its assessment of the possibility of Southern racial harmony. Colonel Henry French, a white aristocrat, attempts to overcome such evils as peonage, the convict lease system, and educational, economic, and political discrimination, but is finally driven out of the South. At the close of the work, Chesnutt expresses the hope "that some day our land will be truly free, and the strong will cheerfully help to bear the burdens of the weak, and Justice, the seed, and Peace, the flower, of liberty, will prevail throughout all our borders," but he knew that such a day would be a long time coming. In addition to his published novels, Chesnutt wrote six others, the manuscripts of which are deposited in the library of Fisk University.

Chesnutt's nonfiction is mostly concerned in one way or another with what he once called "the everlasting problem." More than two dozen articles and speeches appeared in a variety of periodicals and books, and many others exist in manuscript form. His adherence to racial justice was unswerving, for as he observed in a letter to an activist in the Niagara Movement, "Agitation for rights is by no means foolish; where rights are denied it is a sacred duty. . . ." But his own forensic proclivities were on the side of restraint and understatement, though he recognized the place of a more militant tone: "I don't blame any one for becoming angry or impatient about the situation in this country. The only way for a colored person to keep calm about it is not to think about it. But there is a certain conservatism in discussion, and a certain philosophical point of view which I think quite as effective as hysterical declamation. But we need both—some to fan the flame and others to furnish the fuel." "The

Disfranchisement of the Negro," contributed in 1903 to a volume of essays by several hands entitled *The Negro Problem*, is a representative example of Chesnutt's work as a social commentator.

All of Chesnutt's books are now in print, five of them in paperback: *The Conjure Woman* (introduction by Robert M. Farnsworth), *The Wife of His Youth* (introduction by Earl Schenck Miers), *The House Behind the Cedars* (introduction by Darwin T. Turner), *The Marrow of Tradition* (introduction by R. M. Farnsworth), and *The Colonel's Dream*. Two of Chesnutt's essays with special literary relevance are "Superstitions and Folk-lore of the South," *Modern Culture*, XIII (May 1901), 231-235, and "Post-bellum, Pre-Harlem," *The Crisis*, XXXVIII (June 1931), 193-194. The most important collection of materials is catalogued by Mildred Freeney and Mary T. Henry in *A List of Manuscripts . . . in the Charles Waddell Chesnutt Collection of . . . Fisk University* (1954).

A very helpful guide to Chesnutt scholarship is Dean H. Keller, "Charles Waddell Chesnutt (1858-1932)," *American Literary Realism*, No. 3 (Summer 1968), pp. 1-4. Helen M. Chesnutt's *Charles Waddell Chesnutt: Pioneer of the Color Line* (1952) is a filial biography, uncritical but charming and especially valuable for the generous quotations from private journals and correspondence. For criticism of Chesnutt's fiction, see the standard literary histories: Vernon Loggins, *The Negro Author* (1931); Sterling Brown, *The Negro in American Fiction* (1937); Benjamin Brawley, *The Negro Genius* (1937); Hugh M. Gloster, *Negro Voices in American Fiction* (1948); and Robert Bone, *The Negro Novel in America* (1958). Sylvia Lyons Render, who wrote her doctoral dissertation on Chesnutt and is preparing a volume on him for Twayne's United States Authors Series, has published an important study of "Tar Heelia in Chesnutt," *CLA Journal*, IX (September 1965), 39-50. Other significant articles are Samuel Sillen, "Charles W. Chesnutt: A Pioneer Negro Novelist," *Masses & Mainstream*, VI (February 1953), 8-14; Russell Ames, "Social Realism in Charles W. Chesnutt," *Phylon*, XIII (Second Quarter 1953), 199-206; Julian D. Mason, Jr., "Charles W. Chesnutt as Southern Author," *The Mississippi Quarterly*, XX (Spring 1967), 77-89; Gerald W. Haslam, "'The Sheriff's Children': Chesnutt's Tragic Racial Parable," *Negro American Literature Forum*, II (Summer 1968), 21-26; June Sochen, "Charles Waddell Chesnutt and the Solution to the Race Problem," *Negro American Literature Forum*, III (Summer 1969), 52-56; R. M. Farnsworth, "Testing the Color Line—Dunbar and Chesnutt," in *The Black American Writer* (1969), Vol. I, edited by C. W. E. Bigsby, and "Charles Chesnutt and the Color Line," in *Minor American Novelists* (1970), edited by Charles Alva Hoyt; and John M. Reilly, "The Dilemma in Chesnutt's *The Marrow of Tradition*," *Phylon*, XXXII (1971), 31-38. William Dean Howells' early reviews are still worth reading: "Mr. Charles W. Chesnutt's Stories," *The Atlantic Monthly*, LXXXV (May 1900), 699-701, and "A Psychological Counter-Current in Recent Fiction," *North American Review*, CLXXIII (December 1901), 881-883, on *The Marrow of Tradition*.

## The Goophered Grapevine

Some years ago my wife was in poor health, and our family doctor, in whose skill and honesty I had implicit confidence, advised a change of climate. I shared, from an unprofessional standpoint, his opinion that the raw winds, the chill rains, and the violent changes of temperature that characterized the winters in the region of the Great Lakes tended to aggravate my wife's difficulty, and would undoubtedly shorten her life if she remained exposed to them. The doctor's advice was that we seek, not a temporary place of sojourn, but a permanent residence, in a warmer and more equable climate. I was engaged at the time in grape-culture in northern Ohio, and, as I liked the business and had given it much study, I decided to look for some other locality suitable for carrying it on. I thought of sunny France, of sleepy Spain, of Southern California, but there were objections to them all. It occurred to me that I might find what I wanted in some one of our own Southern States. It was a sufficient time after the war for conditions in the South to have become somewhat settled; and I was enough of a pioneer to start a new industry, if I could not find a place where grape-culture had been tried. I wrote to a cousin who had gone into the turpentine business in central North Carolina. He assured me, in response to my inquiries, that no better place could be found in the South than the State and neighborhood where he lived; the climate was perfect for health, and, in conjunction with the soil, ideal for grape-culture; labor was cheap, and land could be bought for a mere song. He gave us a cordial invitation to come and visit him while we looked into the matter. We accepted the invitation, and after several days of leisurely travel, the last hundred miles of which were up a river on a sidewheel steamer, we reached our destination, a quaint old town, which I shall call Patesville, because, for one reason, that is not its name. There was a red brick market-house in the public square, with a tall tower, which held a four-faced clock that struck the hours, and from which there pealed out a curfew at nine o'clock. There were two or three hotels, a court-house, a jail, stores, offices, and all the appurtenances of a county seat and a commercial emporium; for while Patesville numbered only four or five thousand inhabitants,

of all shades of complexion, it was one of the principal towns in North Carolina, and had a considerable trade in cotton and naval stores. This business activity was not immediately apparent to my unaccustomed eyes. Indeed, when I first saw the town, there brooded over it a calm that seemed almost sabbatic in its restfulness, though I learned later on that underneath its somnolent exterior the deeper currents of life—love and hatred, joy and despair, ambition and avarice, faith and friendship—flowed not less steadily than in livelier latitudes.

We found the weather delightful at that season, the end of summer, and were hospitably entertained. Our host was a man of means and evidently regarded our visit as a pleasure, and we were therefore correspondingly at our ease, and in a position to act with the coolness of judgment desirable in making so radical a change in our lives. My cousin placed a horse and buggy at our disposal, and himself acted as our guide until I became somewhat familiar with the country.

I found that grape-culture, while it had never been carried on to any great extent, was not entirely unknown in the neighborhood. Several planters thereabouts had attempted it on a commercial scale, in former years, with greater or less success; but like most Southern industries, it had felt the blight of war and had fallen into desuetude.

I went several times to look at a place that I thought might suit me. It was a plantation of considerable extent, that had formerly belonged to a wealthy man by the name of McAdoo. The estate had been for years involved in litigation between disputing heirs, during which period shiftless cultivation had well-nigh exhausted the soil. There had been a vineyard of some extent on the place, but it had not been attended to since the war, and had lapsed into utter neglect. The vines—here partly supported by decayed and broken-down trellises, there twining themselves among the branches of the slender saplings which had sprung up among them—grew in wild and unpruned luxuriance, and the few scattered grapes they bore were the undisputed prey of the first comer. The site was admirably adapted to grape-raising; the soil, with a little attention, could not have been better; and with the native