

Howard University Press, Washington, D.C. 20008

Copyright © 1991 by Arthur P. Davis, J. Saunders Redding, and
Joyce Ann Joyce
All rights reserved

Originally published as
Cavalcade: Negro American Writing from 1760 to the Present
Copyright © 1971 by
Arthur P. Davis and Saunders Redding

No part of this book may be reproduced or utilized in any form or by any
means, electronic or mechanical, including photocopying and recording, or by
any information storage and retrieval system, without permission in writing
from the publisher. Inquiries should be addressed to Howard University Press,
2900 Van Ness Street, N.W., Washington, D.C. 20008.

Manufactured in the United States of America

This book is printed on acid-free paper.

10 9 8 7 6 5 4 3 2 1

Library of Congress Cataloging-in-Publication Data

The New cavalcade : African American writing from 1760 to the present /
edited by Arthur P. Davis, J. Saunders Redding, and Joyce Ann Joyce.

p. cm.

Rev. ed. of : *Cavalcade*. 1971.

Includes bibliographical references and indexes.

1. American literature—Afro-American authors. 2. Afro-Americans—
Literary collections. I. Davis, Arthur Paul, 1904– . II. Redding, J.
Saunders (Jay Saunders), 1906– . III. Joyce, Joyce Ann, 1949–
IV. Title: *Cavalcade*.

PS508.N3N48 1991

810.8'0896073—dc20

Volume I

ISBN 0-88258-130-9, cloth

ISBN 0-88258-133-3, paperback

ISBN 0-88258-132-5, set, hardback

ISBN 0-88258-135-X, set, paperback

To
J. SAUNDERS REDDING,
scholar, teacher, critic,
and
highly esteemed fellow-editor

90-29285
CIP

CONTENTS

<i>Preface</i>	xvii
<i>General Introduction</i>	xxi

PART I **Pioneer Writers: 1760–1830**

INTRODUCTION	3
PHILLIS WHEATLEY	9
<i>To the University of Cambridge, in New-England</i>	11
<i>On Being Brought from Africa to America</i>	12
<i>On the Death of the Rev. Mr. George Whitefield. 1770</i>	12
<i>An Hymn to the Morning</i>	14
<i>An Hymn to the Evening</i>	14
<i>On Imagination</i>	15
<i>To His Excellency General Washington</i>	16
JUPITER HAMMON	18
<i>An Address to Miss Phillis Wheatly</i>	19
<i>An Address to the Negroes of the State of New York</i>	22
BENJAMIN BANNEKER	26
<i>Letter to the Secretary of State</i>	27
<i>A Plan of Peace-Office for the United States</i>	30
GUSTAVUS VASSA (OLAUDAH EQUIANO)	33
<i>From Equiano's Travels</i>	34
GEORGE MOSES HORTON	46
<i>An Acrostic for Julia Shepard</i>	48
<i>The Creditor to His Proud Debtor</i>	48
<i>George Moses Horton, Myself</i>	49
<i>On Liberty and Slavery</i>	50

<i>To Eliza</i>	51
<i>Jefferson in a Tight Place</i>	52
<i>The Slave</i>	53
<i>Slavery</i>	54
<i>Snaps for Dinner, Snaps for Breakfast and Snaps for Supper</i>	55
<i>Letter to Mr. Horace Greeley</i>	56
DAVID WALKER	57
<i>Our Wretchedness in Consequence of Ignorance</i>	58
<i>Our Wretchedness in Consequence of the Preachers of the Religion of Jesus Christ</i>	61

PART 2 Freedom Fighters: 1830–1865

INTRODUCTION	67
WILLIAM WELLS BROWN	71
<i>From Clotelle</i>	72
<i>From My Southern Home</i>	77
MARTIN R. DELANY	80
<i>Henry at Large</i>	81
<i>Solicitude and Amusement</i>	84
<i>Literary and Professional Colored Men and Women</i>	94
SOJOURNER TRUTH	100
<i>"And Arn't I a Woman?"</i>	101
HARRIET E. WILSON	105
<i>My Father's Death</i>	105
<i>Varieties</i>	109
HENRY HIGHLAND GARNET	114
<i>An Address to the Slaves of the United States of America</i>	115
FRANK J. WEBB	123
<i>Hopes Consummated</i>	124
JAMES MONROE WHITFIELD	130
<i>America</i>	131
<i>How Long?</i>	135
<i>The North Star</i>	140
WILLIAM STILL	142
<i>William and Ellen Craft</i>	143
<i>Henry Box Brown</i>	146

CHARLOTTE L. FORTEN	150
<i>From The Journal of Charlotte Forten</i>	151
FREDERICK DOUGLASS	163
<i>From The Life and Times of Frederick Douglass</i>	164
<i>The Fourth of July</i>	168

PART 3 Accommodation and Protest: 1865–1910

INTRODUCTION	183
BOOKER T. WASHINGTON	188
<i>The Struggle for an Education</i>	189
<i>An Address Delivered at the Opening of the Cotton States' Exposition in Atlanta, Georgia, September, 1895</i>	195
<i>Address Delivered at the Harvard Alumni Dinner in 1896</i>	198
GEORGE WASHINGTON WILLIAMS	200
<i>From A History of the Negro Troops in the War of the Rebellion</i>	201
FRANCES ELLEN WATKINS HARPER	210
<i>The Slave Auction</i>	211
<i>The Dying Bondman</i>	212
<i>Bury Me in a Free Land</i>	213
<i>A Double Standard</i>	214
<i>Learning to Read</i>	215
ELIZABETH KECKLEY	217
<i>From Behind the Scenes</i>	218
PAULINE E. HOPKINS	228
<i>Bro'r Abr'm Jimson's Wedding: A Christmas Story</i>	229
SUTTON E. GRIGGS	243
<i>The Blaze</i>	244
CHARLES W. CHESNUTT	249
<i>The Goophered Grapevine</i>	251
<i>The Wife of His Youth</i>	261
KELLY MILLER	272
<i>From As to the Leopard's Spots</i>	273
<i>From The Disgrace of Democracy</i>	283
JAMES EDWIN CAMPBELL	286
<i>Negro Serenade</i>	287
<i>De Cunjah Man</i>	287

Ol' Doc' Hyar	288
When Ol' Sis' Judy Pray	289
Compensation	290
GEORGE HENRY WHITE	292
<i>A Speech in Defense of the Negro Race</i>	292
PAUL LAURENCE DUNBAR	300
<i>An Ante-Bellum Sermon</i>	302
<i>Ode to Ethiopia</i>	304
<i>When de Co'n Pone's Hot</i>	305
<i>Signs of the Times</i>	306
<i>We Wear the Mask</i>	308
<i>Chrismus on the Plantation</i>	308
<i>Anner 'Lizer's Stumblin' Block</i>	309

PART 4

The New Negro Renaissance and Beyond: 1910–1954

INTRODUCTION	321
W. E. B. DU BOIS	330
<i>A New England Boy and Reconstruction</i>	331
<i>From The Autobiography of W. E. B. Du Bois</i>	341
WILLIAM STANLEY BRAITHWAITE	350
<i>Del Cascar</i>	351
<i>Turn Me to My Yellow Leaves</i>	351
<i>Sic Vita</i>	352
<i>Scintilla</i>	352
<i>The Watchers</i>	353
<i>Quiet Has a Hidden Sound</i>	353
FENTON JOHNSON	355
<i>Children of the Sun</i>	356
<i>The New Day</i>	357
<i>Tired</i>	358
<i>The Banjo Player</i>	359
<i>The Scarlet Woman</i>	359
ALAIN LOCKE	360
<i>From The New Negro</i>	362
BENJAMIN BRAWLEY	373
<i>The Negro In American Fiction</i>	374

WALTER WHITE	382
<i>Sex and Lynching</i>	383
JAMES WELDON JOHNSON	395
<i>The Prodigal Son</i>	396
<i>From Black Manhattan</i>	399
ANNE SPENCER	411
<i>Before the Feast of Shushan</i>	412
<i>Letter to My Sister</i>	413
<i>At the Carnival</i>	413
<i>Lines to a Nasturtium</i>	415
GEORGIA DOUGLAS JOHNSON	416
<i>Plumes—A Folk Tragedy</i>	417
<i>The Heart of a Woman</i>	424
<i>I Want to Die While You Love Me</i>	424
<i>Welt</i>	425
<i>My Little Dreams</i>	425
JEAN TOOMER	426
<i>Song of the Son</i>	427
<i>Cotton Song</i>	428
<i>Esther</i>	429
GEORGE SCHUYLER	435
<i>Our Greatest Gift to America</i>	436
CLAUDE MCKAY	442
<i>Harlem Shadows</i>	444
<i>Spring in New Hampshire</i>	444
<i>If We Must Die</i>	445
<i>The White House</i>	445
<i>America</i>	445
<i>Myrtle Avenue</i>	446
COUNTEE CULLEN	454
<i>Yet Do I Marvel</i>	456
<i>Incident</i>	456
<i>Pagan Prayer</i>	457
<i>Tribute</i>	457
<i>For a Lady I Know</i>	458
<i>Heritage</i>	458
<i>To John Keats, Poet. At Springtime</i>	461
<i>To Certain Critics</i>	462
WALLACE THURMAN	464
<i>From The Blacker the Berry</i>	466

ARNA BONTEMPS	477
<i>A Black Man Talks of Reaping</i>	479
<i>Miracles</i>	479
<i>Nocturne at Bethesda</i>	479
<i>Southern Mansion</i>	481
<i>The Return</i>	481
JESSIE REDMON FAUSET	483
<i>From There Is Confusion</i>	485
NELLA LARSEN	490
<i>From Quicksand</i>	491
RUDOLPH FISHER	502
<i>High Yaller</i>	503
MAY MILLER	521
<i>Gift from Kenya</i>	522
<i>Alain LeRoy Locke</i>	523
<i>Anemones</i>	524
<i>A Closing</i>	525
<i>Blazing Accusation</i>	525
<i>For Robert Hayden</i>	526
MELVIN B. TOLSON	527
<i>Psi</i>	529
ZORA NEALE HURSTON	538
<i>The Gilded Six-Bits</i>	539
<i>From Their Eyes Were Watching God</i>	549
LANGSTON HUGHES	554
<i>Negro Dancers</i>	555
<i>The Cat and the Saxophone</i>	556
<i>Cross</i>	557
<i>Ruby Brown</i>	557
<i>Theme for English B</i>	558
<i>Mother to Son</i>	559
<i>The Negro Speaks of Rivers</i>	560
<i>Bound No'th Blues</i>	560
<i>Puzzled</i>	561
<i>Motto</i>	562
<i>Low to High</i>	562
<i>High to Low</i>	563
<i>Who's Passing for Who?</i>	564
<i>Picture for Her Dresser</i>	567
<i>Bombs in Barcelona</i>	571

FRANK MARSHALL DAVIS	576
<i>Christ is a Dixie Nigger</i>	577
<i>Rev. Joseph Williams</i>	578
<i>Goldie Blackwell</i>	579
<i>Robert Whitmore</i>	579
<i>George Brown</i>	580
<i>Giles Johnson, Ph.D.</i>	580
<i>Roosevelt Smith</i>	581
WARING CUNNEY	583
<i>Old Workman</i>	584
<i>Colored</i>	584
<i>Beale Street</i>	585
<i>Girl from Oklahoma</i>	586
<i>Women and Kitchens</i>	586
<i>No Images</i>	587
<i>Prayer for a Visitor</i>	587
<i>Hard-time Blues</i>	588
WILLIAM ATTAWAY	590
<i>From Blood on the Forge</i>	591
STERLING A. BROWN	597
<i>Odyssey of Big Boy</i>	598
<i>Old Lem</i>	600
<i>Sister Lou</i>	601
<i>Memphis Blues</i>	603
<i>Slim in Atlanta</i>	605
<i>Remembering Nat Turner</i>	606
<i>Negro Character as Seen by White Authors</i>	607
OWEN DODSON	640
<i>Miss Packard and Giles</i>	641
<i>Tell Rachel, He Whispered</i>	641
<i>From Boy at the Window</i>	643
<i>Everybody Join Hands</i>	646
J. SAUNDERS REDDING	654
<i>From The American Negro Writer and His Roots</i>	655
<i>From The Lonesome Road</i>	661
ARTHUR P. DAVIS	672
<i>Survival Techniques as Expressed in Afro-American Literature</i>	673
THERMAN B. O'DANIEL	689
<i>Jean Toomer and Mae Wright</i>	691

RICHARD WRIGHT	706
From <i>Black Boy</i>	708
<i>Bright and Morning Star</i>	719
PAULI MURRAY	749
From <i>Proud Shoes</i>	750
CHESTER HIMES	759
From <i>Third Generation</i>	760
From <i>The Quality of Hurt</i>	768
DOROTHY WEST	786
From <i>The Living Is Easy</i>	787
ANN PETRY	798
<i>Like a Winding Sheet</i>	799
ELMA STUCKEY	808
<i>House Niggers</i>	809
<i>Jim</i>	809
<i>Southern Belle</i>	810
<i>Mr. Body</i>	810
<i>No Flowers</i>	810
<i>Mourners Bench</i>	811
<i>Lill</i>	812
<i>Tenement</i>	812
<i>Sacrilegious</i>	813
<i>Rebel</i>	814
GWENDOLYN BROOKS	815
<i>Of De Witt Williams on His Way to Lincoln Cemetery</i>	816
<i>The Sundays of Satin-Legs Smith</i>	817
<i>The Rites for Cousin Vit</i>	821
<i>We Real Cool</i>	822
<i>The Chicago Defender Sends a Man to Little Rock</i>	822
<i>Malcolm X</i>	824
<i>The Wall</i>	824
<i>Intermission—(Deep Summer)</i>	825
MARGARET WALKER	827
<i>For My People</i>	828
<i>Poppa Chicken</i>	829
<i>We Have Been Believers</i>	831
<i>Harriet Tubman</i>	832
<i>From Jubilee</i>	835
ROBERT E. HAYDEN	843
<i>The Diver</i>	844
<i>Homage to the Empress of the Blues</i>	846

<i>Middle Passage</i>	846
<i>Frederick Douglass</i>	851
<i>O Daedalus, Fly Away Home</i>	851
ULYSSES LEE	853
<i>The Draft and the Negro</i>	854
SAMUEL W. ALLEN (PAUL VESEY)	866
<i>In My Father's House</i>	867
<i>Ivory Tusks</i>	868
<i>Springtime, Ghetto, USA</i>	869
ALBERT MURRAY	870
<i>Train Whistle Guitar</i>	871
RALPH ELLISON	888
<i>From Invisible Man</i>	890
<i>Hidden Name and Complex Fate</i>	908
<i>Selected Bibliography</i>	925
<i>Index</i>	963

PREFACE

The original *Cavalcade* was published in 1971 and was for a generation of students a popular text. Much has happened, however, in the field of African American literature since 1971. There has been a dramatic upsurge in publications by new authors; there has been a reaction to the black revolution, which climaxed during the late sixties and early seventies; there have been new and important national honors for African American writers; and perhaps most important of all, there has come into prominence a cadre of black female authors—authors who, in some cases, have brought to African American literature a new critical outlook. And there are other factors that make a new edition of *Cavalcade* necessary: the death of certain authors, a new type of critical approach, new works written by authors originally in the text, new sources of bibliography, and several other changes brought about by time. Because of the great number of changes that have occurred and because of the recent proliferation of African-American-related books, the editors felt it necessary to make the edition a two-volume text, which we are certain will make it more convenient for a year course in African American studies. 2 vol

The purpose of this anthology is to provide a representative selection of as much as possible of the best prose and poetry written by African Americans since 1776. While it has been our primary aim to make these choices on the basis of literary merit, we have also tried to cover as many areas of black life in America as was consistent with our first objective. We believe that this collection gives a fairly comprehensive picture of the black experience in America for the past two hundred years.

In making our selections we have tried within reason to avoid duplicating the material in other anthologies. However, to avoid all of the selections in other works would be unwise; to do so would leave out of our book some of the best work done by black writers in America. Since there is a "classic" African American literature just as there is a classic canon of English or French or any other established literature, we inevitably CLASSIC
CANON

have some duplications. But we also have included many works not found in other collections.

Whenever feasible, we have given whole works rather than excerpts. A few entries, however, have been far too long to include in their entirety in an anthology of this size, and we have used parts of the works—parts which we believe can stand alone. We have done the same for plays, and naturally we have used chapters from novels and autobiographies. In every case we have seen to it that the selection can stand alone and is fairly representative of the author's general matter and manner. Whenever we left out short sections of a work, we have indicated this omission with the conventional ellipses; for longer omissions, we have used ornaments. When novels or autobiographies have chapter titles, we have used them, noting the work from which the excerpt was taken. When there are no titles, we simply note the work from which the selection was taken.

This anthology is designed for use as a text in African American literature courses or as a supplementary text in American literature courses. The introductions to the six sections in volumes I and II provide, we believe, a background sufficient to give meaning and perspective to the offerings in each section. The bibliographical data at the end of the headnotes and in the "Selected Bibliography" should be helpful to student and teacher alike, serving, we hope, as springboards for additional study.

In preparing this volume, we have examined and consulted practically all of the anthologies, collections, and critical works on African American literature extant, and in some ways we are indebted to all of them. We wish, however, to acknowledge a special indebtedness to the following works: *The Negro in Literature and Art* (third edition) and *Early Negro American Writers* by Benjamin Brawley; *To Make a Poet Black* by J. Saunders Redding; *The Negro Author* by Vernon Loggins; *Dictionary of American Negro Biography*, edited by Rayford W. Logan and Michael R. Winston; *Dictionary of Literary Biography, Volume 33, Afro-American Fiction Writers After 1955*; *Dictionary of Literary Biography, Volume 41: Afro-American Poets Since 1955*; *Dictionary of Literary Biography, Volume 50, Afro-American Writers Before the Harlem Renaissance*; *Dictionary of Literary Biography, Volume 51, Afro-American Writers from the Harlem Renaissance to 1940*, all of which were edited by Trudier Harris and Thadious M. Davis.

An anthology of this size needs so much bibliographical, critical, and other kinds of help, from colleagues, fellow scholars, and friends, it is practically impossible to thank all of them here. We must, therefore, settle for a chosen few, especially those who have helped to bring out *The New Cavalcade*; among them Fay Acker, senior editor of the Howard University Press, who, through her guidance, made our job easier; Cynthia Lewis and Iris Eaton, also of Howard University Press, who handled the numerous permissions requests for both volumes of *The New Cavalcade*; Janell Walden

Agyeman, who researched information for the headnotes; Kamili Anderson, who prepared the bibliographies; Rhonda Williams and Lisa McCullough, who worked on headnotes; Professor Eugene Hammond and Janet Duncan of the University of Maryland; Kathy Johnson and Laurie Wilshusen of the University of Nebraska; and O. Rudolph Aggrey, director of the Howard University Press, who encouraged and supported, in every way possible, this project. We cannot thank individually all of the members of the famous Moorland-Spingarn Research Center who helped us almost daily for a long period. It is a great library with a highly efficient and helpful staff. We are also deeply indebted to Ethelbert E. Miller, supervisor of Howard University's African American Resource Center, for his help in securing source material for our book.

The reader will note that *The New Cavalcade* now has three editors rather than the original two, Arthur P. Davis and J. Saunders Redding. Professor Redding died in 1988. Prior to his death, however, Professors Davis and Redding had decided to add a third editor, some scholar who had a deep knowledge about contemporary criticism and the recent great upsurge in publications by African American women. The new editor is Dr. Joyce A. Joyce, professor of English at the University of Nebraska. Professor Joyce's work complements the critical outlook of the two original editors, and she brings a contemporary balance to *The New Cavalcade*. Professor Redding's sensibility remains in the headnotes, introductions, and selections he chose. We are proud to have worked with him on this volume.

ARTHUR P. DAVIS

JOYCE ANN JOYCE

GENERAL INTRODUCTION

In this enlarged and updated revision of *Cavalcade* (originally published in 1971), now *The New Cavalcade*, we have worked with a twofold purpose in mind: to show the evolution of African American writing as literary art and to provide the historical context that gives meaning to this writing as the expression of the black American's special experience in the nation. Our work covers the more than two hundred years of this literature's existence and is designed primarily for the student of African-American literature.

It has been our purpose to give not only a comprehensive account of the development of the literature, but, as far as humanly possible, a balanced and impartial account as well. No author has been left out because we disagree with his critical attitudes, his politics, or his stand on certain issues. By the same token, no author has been included because he happens to think as we do. Our selections, for example, represent practically every major African American critic from Alain Locke to Henry Louis Gates, Jr., and their varying and often strongly conflicting critical stands. Our criticism is found in the headnotes and chapter introductions.

The term "African American writing" as used in the title requires an explanation that goes beyond the obvious one of a body of writing by black Americans. Some Negro writers like William Stanley Braithwaite, Anne Spencer, and Frank Yerby "write like whites." The entire stock of their referents is white, Anglo-Saxon American derived. Most black American writers, however, create out of a dual consciousness: African and American. The writers are twin-rooted, and while one root is nourished by the myths, customs, culture, and values traditional in the Western world, the other feeds hungrily on the experiential reality of blackness. These writers have a special vision. They are persuaded by a special mission. In their work they combine the sermon and the liturgy, the reality and the dream, the *is* and the *ought to be*. Their writing is intended to appeal as much to the cognitive as to the affective side of man's being.

The question of what to call ourselves has become an issue for *The New Cavalcade*. Frankly, it has been an issue since Emancipation. The

popular name at first was, seemingly, colored (as in NAACP), then came negro (with a lower case "n"), then Negro (with an upper case "N"), then Afro-American, then Black (with a capital "B"), then black (with a small "b"), and now African American.

When *Cavalcade* was originally published, *Negro* was still widely accepted, although after the social and literary changes of the sixties *black* gradually became the popular designation. For some older scholars and laypersons, *black* was an ugly term, and they hung on to *Negro* or used *Afro-American*. The editors of *The New Cavalcade* tended to use the term *African-American*; however, we felt free to use *Negro*, *black*, and *Afro-American*. In short, we have no desire to enter into any controversy over what to call ourselves. It is a decision that the people will make, as they have always done. We are simply trying, as stated previously, to give a comprehensive view of colored, Negro, black, Afro-American, and African American literature.

Though *The New Cavalcade* is comprehensive, the basis on which works were chosen for inclusion is primarily literary merit. This excluded the work of some writers who have a certain historical importance and who, therefore, are subjects of comment in the introductions. When other than an author's best is included, we do so because it represents a critical phase of his or her development.

For the purposes of a historical survey, it seemed sensible to divide the chronology of African American writing into six periods. They are designated and dated: "Pioneer Writers (1760–1830)"; "Freedom Fighters (1830–1865)"; "Accommodation and Protest (1865–1910)"; "The New Negro Renaissance and Beyond (1910–1954)"; "Integration versus Black Nationalism (1954–1970)"; and "New Directions (1970 to the present)." Each period is prefaced by a critical introduction; there is a brief biobibliographical headnote for each author and Selected Bibliography at the end of each volume.

The editors have exercised discretion in matters of spelling, punctuation, and capitalization in those works which were carelessly printed and edited in the eighteenth century and the early decades of the nineteenth. After that time, the editors have generally followed the texts as published.

Though the editors designed *The New Cavalcade* primarily as a book for students and scholars, they hope it is something more. They hope that it is a book that the general public may read with pleasure and profit.

A. P. D.

J. S. R.

J. A. J.

THE NEW CAVALCADE