BEING BLACK AND FEMALE: AN ANALYSIS OF LITERATURE BY ZORA NEALE HURSTON AND JESSIE REDMON FAUSET

by

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Abstract

This thesis explores the way black women authors defined themselves in their writing during the Harlem Renaissance. It includes an analysis of short stories published by Zora Neale Hurston and Jessie Redmon Fauset. Opportunity and The Crisis were the primary sources for the stories.

Thesis Supervisor: Professor Sarah Deutsch
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Dedication

To my father
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Chapter 1

Introduction

Black women have repeatedly asked themselves: how does a black woman handle the claims of being both a black and a woman? There has been no simple answer because the solution varies with each individual. Some women see themselves as being black first and female second; others reverse that order. Still others see the condition more fluidly and believe that the claims don't conflict. They see black women as people and their race and sex as aspects which contribute to their total being. But certainly the context in which the question is answered affects the answers chosen, and, if the answers still vary, the context affects the nature of that variance.

In attempting to answer that question, many black women have used writing as a means to discover or assert their identity. I have studied their writing at a period of particular literary and political intensity to see where the quest for identity led black women and how they have aimed to integrate their heritage with American society.

During the Harlem Renaissance (1918-1929), blacks produced an unprecedented number of poems, stories, and other works. Viewing themselves as actors and creators in black people's rebirth, the Renaissance's participants had a "singular self-consciousness."¹ They knew they signified a Renaissance and aspired to "high" culture, certain that art and letters would bridge the gap between the
races. They felt that their achievement would be an argument against
discrimination. Many authors saw their writing as an assertion of self as well as
the expression of search for ethnic identity and heritage. They used the arts,
including poetry and fiction, to define that identity.

The dates of the Renaissance are not clearly demarcated; I chose 1918 as the
start because the end of World War I ushered in a new era of black consciousness.
The war had been fought with the highest aims -- to make the world safe for
democracy and to guarantee the right of self-determination for all men. It was a
time of increased nationalism not only for Europeans, but also for Americans, and
black nationalism flourished under this atmosphere. On the one hand, labor
shortages during the war cause many blacks to migrate from the South to North,
where many blacks had more opportunities to make money. On the other hand,
blacks who expected to gain more privileges and opportunities at home after the
war instead found violence and despair. In this tense atmosphere, many blacks
began agitating for equality. Since many people recognized culture (literature, art,
music, etc) as the true measure of civilization, many blacks saw literature not only
as an art, but as a political force with which to gain equality, and Harlem as the
place to do it.2 Harlem became the "great Mecca for the sight-seer, the pleasure-
seeker, the curious, the adventurous, the enterprising, the ambitious and the
talented of the whole Negro World."3

By 1929, the Harlem Mecca was becoming the Harlem ghetto. The stock
market had crashed and the Great Depression was beginning. Blacks in Harlem's
community, many of whom went jobless, homeless, and hungry, were among the
hardest hit by the Depression. Black literary output was declining and the audience of *The Crisis* and *Opportunity* (two predominantly black publications) was beginning to diminish.

*The Crisis*, (published by the National Association for Colored People) and *Opportunity*, (published by the National Urban League) had been the best sources of black literature during the Harlem Renaissance. Indeed, they have been called the foster parents of the Renaissance's young black writers. Both journals emphasized black self-assertion and announced the Negro's coming of age. Both magazines had a loyal black readership, ranging from blue collar workers to those with middle class status. In addition, both journals sponsored literary contests, which resulted in the discovery of new talent and good stories.

In some respects, the magazines did differ. W.E.B. DuBois, editor of *The Crisis*, saw art as propaganda and *The Crisis* more as his personal organ than that of the NAACP. Using the journal to express his personal opinions, he wrote brilliant, bitter, poetic, and persuasive editorials. Since he did not believe in art for art's sake, he would only publish stories that were "clear, realistic and frank, yet .. which show the possible if not actual triumph of good and beautiful things."4

On the other hand, Charles S. Johnson, a sociologist and editor of *Opportunity*, rejected the personal journalism used by DuBois. He followed the National Urban League's policy. That is, *Opportunity* aimed to "set down interestingly but without sugarcoating or generalization the findings of careful scientific surveys and facts gathered from research, undertaken not to prove preconceived notions but to lay bare Negro life as it is."5. Though Johnson's
editorials were often persuasive and well phrased, never were they memorable or poetic. *The Crisis* had a much larger circulation than *Opportunity* and many people credit DuBois’ superb writing for that achievement.

Indeed, under DuBois’ influence, *The Crisis* went from selling 1,000 copies in November 1910 to 95,000 copies in 1919, its peak year. On the other hand, *Opportunity* began with a circulation of 4,000 in 1923. Although the gap in subscribers lessened over time, *Opportunity’s* circulation continued to significantly trail that of the *The Crisis*. In 1927, *Opportunity* sold 11,000 copies in comparison with the approximately 30,000 copies *The Crisis* sold in 1930. Still, *Opportunity* had a larger number and wider variety of contestants than *The Crisis*. This is because *Opportunity* had an image of being more interested in self-expression and interpretation than racial rhetoric and overt propaganda. In addition, Johnson was more diplomatic and amiable than DuBois and offered contest winners more rewards that *The Crisis*. Few writers published in both *The Crisis* and *Opportunity* and perhaps the former journal’s policy of censorship and DuBois’ aloofness were partly responsible.

In analyzing the way women portrayed themselves in the work they published in these journals and their cognizance of racial and sexual struggles and differences, I expected a strong woman-centered fiction, in part because so much of today’s writing by women focuses on womanhood. Indeed, women authors now are consistently referred to as "women writers," meaning that they document the women’s experience and that their audience consists mainly of women. Many people say that while men write about global problems, women focus on interpersonal
relationships, with women as the main characters. Written works by today's black women primarily focus on being a woman, particularly a black one. Yet, in their poems and stories, the group of women writers from the 1920’s on whom I focused seemed to concentrate more on being black than on being a woman.

The women writing during the Harlem Renaissance came from various areas within the country and had diverse backgrounds. Many of them were college educated and had travelled and studied abroad. Some came from poor families which descended from slaves; others came from prominent families whose members had always been free. Despite these differences, these women had a common vision of recreating black women. Through their literature, they asserted the validity and strength of black women and provided means for other women to redefine themselves.

Jessie Fauset and Zora Neale Hurston are representative of the women authors who were writing during the Renaissance including those whose works appeared in The Crisis and Opportunity. Both of these women appeared to be at the opposite ends of the spectrum of black women writers. Whereas Fauset wrote about respectable middle class blacks, Hurston wrote about poor ones. Fauset wrote in standard English; Hurston in both standard English and folk dialect. While Hurston was never fully accepted by the Harlem Renaissance crowd, Fauset was a member of Negro "high society." Hurston asserted the differences between blacks and whites; Fauset asserted the similarities between blacks and whites. Each woman saw her approach as a means of black self-affirmation. Each published in one of the two major journals of the Renaissance: Fauset published articles, stories
and poems in *The Crisis* and eventually became that journal's literary editor; Hurston published stories in *Opportunity*.

Both of these women wrote in several forms, including novels, short stories, and articles, and probably produced more written material than any other black women during the Renaissance. They are two of the most famous woman writers of the Renaissance and, currently, there is both a rediscovery and reappraisal of their work.

Despite differences in Fauset's and Hurston's works, there were surprising similarities in the themes central to their stories. Themes of family cohesiveness and morality and woman as the silent protagonist, always bearing the burden of blame, were evident. Each writer documented a girl's struggle to maintain her individuality and her dreams while embarking on the journey to womanhood. Each writer wrote little of the relationship between children and their parents. Yet, they wrote much about male and female relationships, providing a means for black women to understand their relationships with black men and the black community. Since one's definition is partly derived from one's relationships with others, black women's self-affirmation can be aided by a better understanding of those relationships.
Chapter 2

Female/Male Relationships in Families

Issues of individual autonomy, collective responsibility, and the interaction of family members recur throughout both Fauset's and Hurston's work. The conflict between one's responsibility to oneself and one's family raises certain questions: How does one balance one's conflicting desires with those of the family? Is there a limit to the sacrifices that should be made?

Traditionally, women, viewed primarily in relationship to their husbands and families, have been expected to make most of the sacrifices. Yet, in order for a family to live together happily, each member must willingly compromise. There are times when the individual's wish should supersede that of the family and vice-versa. But these decisions can only be made when women are no longer seen as the men's appendages. Women must have their own identity.

The women in Hurston's "John Redding Goes to Sea" ("John Redding"), a story about a typical conflict between men and women, seem to be lacking that identity. Yearning for adventure, John wants to leave his mother and wife temporarily to join the Navy; they want him to stay. John's neighbors and mother consider him "queer" and his mother claims that he has been cursed by a witch. Even though John's father supports his son's ambition, he cannot convince the women to support John. John will not leave without his wife's and mother's consent, thus he never joins the Navy. When John dies fixing a bridge, his father...
will not allow his body to be retrieved from the water, saying that finally his son has the chance to go to sea.

Although John’s physical death occurs when he is fixing the bridge, John’s spirit and soul died when he failed to fulfill his dream. Many authors symbolize spiritual death by physical death. As Tolstoy’s description of Ivan Ilych’s physical death depicts the uselessness and superficiality of Ilych’s life, so Hurston’s description of John’s death enables us to see the void in his life.

In "John Redding", Hurston documents how a man can be held back by the women around him. In order for a family to succeed, its members must support one another. Compromises and sacrifices should be made willingly. Instead of keeping him home and calling him cursed and crazy, John’s mother should have tried to understand her son’s ambition. John’s wife knew what John was like before their marriage, and, instead of trying to change him, she should have supported him. What kind of love did the mother and wife feel for John? Their love did not enable them to feel sympathy for his position. Although John made sacrifices for them, neither of them would make sacrifices for him. They were not secure enough in their feelings about themselves and their relationship with John to accept a temporary separation. Since they defined themselves in relation to John, John’s leaving would constitute an irreparable gap in their lives.

Rather than allow that to happen, the women joined forces to subject the men to their desires. They asserted the primacy of the collective over the individual. While doing this, these women seem to be projections of the stereotypical dominating matriachal black woman who tames and ties down her man. Some
people say that in the United States, not only blacks but men of all races are controlled by women who dampen men’s spirit and ambition. This story supports that contention. John is not the only one thus controlled. As a young man, John’s father dreamt of going away, but he never realized his dreams. He passes the lesson he has learned to his son. When young John cries because his toy ships get caught in the weeds, his father tells him that "'You gotta git uster things gittin’ tied up. They’s lotser folks that 'ud go on off too ef somethin’ didn' ketch ’em an’ hol’ ’em!'"

John’s father is referring to women holding men back. Hurston makes it clear that these women do not hold these men back just to be evil. It is their love that makes them cling to the men. Yet, that love forces the men to stifle their dreams. Thus, the love we see here is a constricting love, one that keeps the women from allowing their men to leave. Whereas John’s father claims that women see men as their possessions, these women actually define themselves in relation to their men.

Yet, many women have a stronger symbiotic relationship with their mothers than with their husbands. For these women, the husband is a mere link in their mother-daughter relationship. Marriage enables these women to understand their mothers better and indeed some women unconsciously emulate their mothers after marriage. As they grow closer to their mothers, these women grow further away from their husbands. In this story, the mother-in-law and daughter-in-law grow closer as they try to prevent John from joining the Navy. This is not a positive self definition for the woman still bases her identity on that of another.

In addition to presenting the woman’s view, this story presents the man’s views and that was Hurston’s intention. Thus, by reading this story, both men and
women can better understand the dynamics of this situation, applying it to their own relationships.

If "John Redding" illustrates a "typical marriage," then Hurston's "Muttsy" (a story which has the ring of fairy tale romance) depicts the "perfect" relationship. In this story, Pinkie, an innocent Southern girl, moves from Eatonville, Florida to New York. She comes with three dollars and no job, and takes a room at "Aunt Kate's." Aunt Kate has also been known as "forty-dollar Kate," suggesting that she is a former prostitute. The men are all eager to seduce Pinkie and Kate wants to take advantage of that. On the other hand, Pinkie is frightened and disapproves of the drinking, gambling, and free sex which occurs among frequenters of Kate's household. Muttsy, a rich, popular gambler, falls in love with Pinkie. He pays for her room and board and offers to get her a job. Frustrated while waiting for the job which will enable her to escape the house, Pinkie drinks alcohol (at Kate's urging) and falls into a dead sleep. Muttsy goes to see her at night, puts his diamond ring on her engagement finger, and decides to marry her. Pinkie thinks Muttsy has taken advantage of her during her sleep and runs away. Muttsy gives up gambling, gets a job as foreman, finds Pinkie, and marries her. At the end, he is coaxed into a crap game by an old friend.

On the surface, "Muttsy" is a fairy tale -- with a "happily ever after" marriage. But as we examine the text more closely, we realize that there is much more. Three versions of women are presented: the silent dependent woman, the woman who is "owned" by her husband, and the ideal white woman.

Timid Pinkie is desired by every man around the house, but Muttsy claims
her as his possession. When Muttsy looks at sleeping Pinkie, he says triumphantly, "'She's mine! ... All mine!'" Muttsy sees Pinkie as his beautiful prized doll, whom he protects and rescues from the threatening people in Kate's house.

Muttsy's attraction to Pinkie is partly due to Pinkie's white people's hair. He plans on treating her right by treating her "white." He says "An'ahm gointer treat her white too," implying that "white" is synonymous with "right." In this story, Hurston implies that the ideal woman for many blacks is the white woman, and that Muttsy's worshipping Pinkie symbolizes black men's worshipping white women.

Indeed, Hurston says something is wrong with this fairy tale romance. Even here, women are not treated equally. Perhaps, women should reevaluate what goal they are striving for and what kinds of marriages they want.

At the same time, Hurston gives validity to this marriage. Originally, Muttsy assumes Pinkie will love him. But when Pinkie runs away, Muttsy realizes that he must earn her love. Thus, even though he may never find her, he gives up gambling and takes a job as a foreman. Pinkie does not have to ask Muttsy to do this for her, but she does appreciate his sacrifice. In the end of the story, Muttsy plays craps again, but this does not mean that he does not love Pinkie or that the marriage will fail. For, while gambling, Muttsy shouts that "Pinkie needs a fur coat," implying that his purpose for gambling may have changed and that Pinkie will reap some rewards from his gambling.

Still, he is behaving contrary to Pinkie's wishes. Hurston depicts this scene to show that no marriage runs smoothly. There are going to be hurdles, and in order for marriage to succeed, both partners must overcome those hurdles. In this case, either Muttsy must relinquish gambling or Pinkie must allow him to gamble.
The theme of compromise and sacrifice within the family is also central to Fauset's "The Sun of Brittany" ("Brittainy"), a story similar to Hurston’s "John Redding Goes to Sea". In "Brittainy", a brother goes to sea, despite his sister’s protestations. A Breton of noble birth, he desires to become a captain and to buy the land on which they live. But his sister claims she can not live without him and begs him to remain. She does not understand why he is not content staying home. She says twice, "'Our mountain life is happy, brother dear. And then in Brittainy the sunlight is so clear!'"12 The brother leaves anyway and is not heard from for ten years; the sister weeps constantly. The story ends with her brother returning as an old, cold, shipwrecked sailor. He says, "'Yes, sister mine, I've come back to the fold. This mountain life will heal my suffering drear. And sweetest Brittany thy sunlight is so clear.'"13

Fauset titles this story "The Sun of Brittany," using "sun" instead of "son." The sun is necessary for human survival and many gods have represented it. It has been worshipped. Similarly, the sister worships her brother and needs him for survival.

The sister does not understand her brother’s ambition and wants him to be content with what they have. His statements at the end suggest that he finally feels content at home. The fact that both the brother and sister had negative experiences while apart and seem to feel more content when they are reunited suggests that the brother should not have left his sister. The brother was saved, physically and mentally, by coming home.

The sister is also saved by his return. The sister feels that the brother is her
life; when he leaves, she is devastated. The sister is dependent on her brother and the bond which ties her to him seems much stronger than typical brother-sister relationships. The brother and sister act more like husband and wife than siblings. No other family members, including parents, are mentioned. In this story, the brother and sister are the family.

Although the themes in "Brittainy" and "John Redding" are similar, they are treated in different ways. Hurston speaks of a family -- wife, husband, mother, father -- and of a community. She gives the reader much information about how the characters relate to each other and the world, allowing the reader to empathize with the women and the men. However, Fauset’s stories give little information. The family and community are almost nonexistent. The woman’s point of view comes across more strongly than that of the man.

The opposite decisions made by the men and the opposite endings in each story are also significant. In Hurston’s story, the husband never ventures off and thus dies while at home. In Fauset’s story, the brother ventures off, almost dies while away, and is saved when he returns home. Hurston has the men punished as a result of yielding to the collective, whereas Fauset has the men punished for leaving the collective. Apparently, these women have different views about the individual’s responsibility to the family.

Different though they are, both stories aim at increasing people’s awareness of problems within the family. Both authors are concerned about the lack of cohesiveness in families and describe the disintegration of the family. Both stories can be seen as an analysis of the friction between individual autonomy and
collective responsibility. They ask the question: How does one balance one’s needs and desires with those of the family?

In other stories, Hurston and Fauset deal with the problem of marital infidelity, another example of the conflict between autonomy and responsibility. In Hurston’s "Spunk," Spunk takes Joe’s wife, Lena, because he and Lena love each other. Joe, who loves his wife, unsuccessfully attempts to convince her to return to him. Lena looks at him with disgust and looks at Spunk with love. Joe is mocked by the other men in the community and resolves to get his wife back. He attacks Spunk, from the back, with a razor and Spunk kills him in self defense. Later, Spunk marries Lena because he does not want people to talk about her. For the remainder of the story, Spunk is haunted by Joe, and Spunk dies, claiming that Joe’s ghost pushed him on the saw’s carriage. The story ends with Spunk’s funeral, where Lena is the focus of everyone’s attention; everyone wonders who her next suitor will be.

In this story, everyone is damaged by an inability to sacrifice. For example, Joe and Spunk are destroyed by their unyielding desire for the same woman. Neither of them sacrifices his desire in order to make Lena happy. Spunk could have encouraged Lena to divorce Joe before they started their relationship. This would have given Joe the time and distance he needed to adjust to the situation. It also would have resulted in less outrage from the community. Knowing her desire, Joe could have allowed Lena to remain with Spunk. Neither man sacrifices and their deaths are almost a sacrifice for their insensitivity. Lena also could have sacrificed. She should have had more sensitivity for her husband’s position and
have gotten a divorce before becoming involved with Spunk. When Joe asks her, "ain't I yo' husband?," she does not need to give him a disgusted look. She could say that although she does not want to hurt him, she prefers to be with Spunk. Instead, Lena remains silent.

In this story, women are viewed by both the men and the women as objects for men, without an identity of their own. They are the prize to be captured. "A woman knows her boss an' she answers when he calls," Spunk says to Joe while Lena stands silently. Indeed, Lena is silent for most of the story and her only lines are: "Thass mah huse 'Papa gimme that." Her attachment to her house emphasizes the point that Lena's identity is linked to her men and her home. Her house is her only possession. Perhaps the house embodies Lena search for place and belonging and for a whole and complete identity as well as representing the historical house that was so difficult for black women to get.

Yet, the home and the family, in this story break up and the silent woman's role is that of an innocent and a guilty party. The men complain that "tain't even decent for a man [Spunk] to take and take like he do"; the woman speak of Lena's next, implying that Lena is capturing prey.

Like "Brittainy" and "John Redding," "Spunk" shows a family which has difficulties as a result of family members' unwillingness to sacrifice. Here, the woman wants to leave, but her husband will not let go. Just as John died in "John Redding," so two men die in "Spunk." Yet, while John wants to leave, Spunk and Joe want to stay. The traditional notions of family obligations lead to death. The death of the men suggest that women survive these things and men do not. It is as
if the men are being punished. The woman may be silent, but she survives. Perhaps her silence is her means of survival.

"Spunk" also depicts a dependent woman. Just as the women hold on to the men in "Brittainy" and "John Redding," the woman in "Spunk" seems to be dependent on men for her identity - first on Joe, then on Spunk. The comment, "who will be her next?" indicates that Lena will always be linked to a man.

The image of the silent, dependent, blamed woman also appears in Fauset's "Mary Elizabeth." The story, however, also presents the image of the assertive woman. Indeed, we get to see three different women, each with her own story. "Mary Elizabeth" depicts a black middle class family and their maid. The wife acts dependent and helpless and seems to live through her devoted husband, Roger. On the other hand, the wife considers her sixty-four year old maid, Mary Elizabeth, to be a "'model of self-possession.'" Although Mary Elizabeth is married and lovingly takes care of her husband, she maintains her own identity. She is articulate and self-assured. She gets these traits from her mother, who is an ex-slave and a strong woman. Separated from her common-law husband by slavery, Mary Elizabeth's mother remarries and raises a family. Although her first husband returns after twenty-six years and begs her to come with him, Mary Elizabeth's mother stays with her present husband and children.

The differences in the way the situation may be perceived is exemplified by the wife's and husband's conflicting statements.

"'Wasn't it the darndest hard luck that when he did find her again, she should be married? She might have waited,'" says Roger.
"But Roger," [the wife] reminded him, 'he had married three other times, he didn’t wait.'"

"'Oh! _____' said Roger, unquotably, ‘married three fiddlesticks! He only did that to try to forget her.'"\(^{20}\)

In this way, Roger reveals his biases. He gives the man the benefit of the doubt, but doubts the woman’s motives and values. He blames her for the failure of the first marriage because he believes that a woman should devote her entire life to one man. Mary Elizabeth’s mother shows that loving a man does not necessarily mean dependency. Although Mary Elizabeth’s mother loved her first husband, she had to continue during his absence. Eventually, she remarried. Although she wanted to resume her initial relationship, she could not because of her responsibility to her current husband and children. She willingly stays with her family, not because she defines herself in relation to them, but because she cares for them and knows that they need her.

Roger’s wife understands the feelings of Mary Elizabeth’s mother. The wife is portrayed, however, as helpless. She does not work and depends on her husband for financial and emotional support. The story is titled after Mary Elizabeth, and the wife’s name is never mentioned. The fact that the story is told through the wife’s voice may explain the omission of her name, but still the story is a tribute to Mary Elizabeth and her family. While the wife remains nameless, the maid is given two names -- Mary and Elizabeth. The wife is silent; the maid tells two stories -- of her and her mother’s marriages. Fauset implies that the wife does not have her own identity but that Mary Elizabeth has her own identity.
While the wife is given little responsibility, both Mary Elizabeth and her mother are given much. Both of them take care of their families and are the vital force holding their families together. By talking about Mary Elizabeth and her mother, Fauset asserts that black women can play a strong role in the family.

Fauset again addresses the issue of marriage in "The Sleeper Wakes." Amy, a very light and pretty girl is initially raised by whites, then left in the care of the Boldins, a black family. Amy and the Boldins grow to love each other. Amy is innocent, happy, impulsive, and self-centered. On an impulse, she runs away at age seventeen to New York City. There she is received as white. A Greenwich village artist, Zora, takes Amy into her coterie and eventually marries her to a wealthy, elderly, southern man, Stuart Wynne. Although Amy does not love Wynne, Zora tells Amy that she would be a fool not to marry Wynne, for Wynne will give Amy anything she wants. After their marriage, Amy grows fond of Wynne, but she resents his prejudices against blacks, foreigners, and people of lower classes. One day, to keep Wynne from having his valet lynched, Amy confesses her Negro blood. Wynne quickly divorces her and sets her in a little cottage, giving her alimony. After ten months, Wynne returns and wants Amy to live with him (outside of marriage). After Wynne insults her with his proposition, Amy strikes him. Wynne knocks her unconscious. When she recovers, Amy gets a job as a designer, pays Wynne's lawyer for the alimony she had received, and returns to the Boldins.

In this story, we see marriage as a business agreement. Amy marries Wynne in exchange for luxuries instead of love. Here, it is obvious that the woman is a possession to buy. When Wynne returns for Amy at the end of the story, he can not understand why she objects to living with him.
"What's the matter- I'm not rich enough?" asks Wynne.

"As though it were that that mattered!" Amy exclaims.

"Well, isn't it?" Wynne replies. "... You sold yourself to me then [when they got married]. Haven't I reason to suppose you are waiting for a higher bidder."

Amy then strikes Wynne. She finally realizes that she did sell herself. Up to this point, Amy has only cared about her own survival. She is not evil, but she has been shallow, cold and indifferent to others. She has always behaved the way she wanted to, without any consideration for others.

When Wynne returns, he makes Amy face herself. For the first time, she takes responsibility for her actions. Realizing that she loves and misses the Boldins, Amy plans to return to them. She decides to be humble, sweet, and trusting instead of keen, proud and cruel: the two types of people she has discerned.

Amy also accepts her blackness. As Pinkie in Hurston's "Muttsy" is admired for her white people's hair, Amy is admired for her white skin. Thinking her white, Amy's husband treats her like a "well-cared for, sleek, housepet." After discovering that Amy is black, Wynne's attitudes towards her change. Instead of treating her like a housepet, he treats her like a mule. No longer does Wynne consider her innocent, pure, naive, and needful of protection. Wynne feels that Amy deserves less and that she should be grateful for his offer. When Wynne hits Amy at the end, he repeats the word "nigger." For the first time, Amy is treated badly because of her race.

The story's title "The Sleeper Wakes" implies that Amy was asleep until the end of the story. At the story's end, Amy rejoices to be in the presence of a black
community and no longer desires to pass for white. This phenomenon of passing has been a common topic in stories written by Fauset and many other black authors. Fauset implies that although there may be economic benefits in being white, they are not worth the loss of the black community.

Although Fauset writes much about passing, Hurston does not broach the subject. Many of Fauset's stories do not include a community, and when they do, they contain one with many prominent middle-class members. Hurston's stories always include a black community, usually of the lower classes. Having grown up in an all-black town, Hurston did not realize she was black until she was about ten. She did not feel "tragically colored" and saw no reason for blacks to leave the black community. Thus, she did not broach the subject of passing. Fauset, on the other hand, had lived with prominent blacks who strived to live their lives by white people's standards. Thus, Fauset better understood the phenomenon of passing.

In "Double Trouble," Fauset again writes about black middle-class families and their incorporation of white society's values. In the story, Angelique's family is stigmatized by the black community as a result of two incidents: her mother runs away with Mr. Fordham, a prominent husband in the community, and her Aunt Sal has an illegitimate child by her former master. Whereas Aunt Sal's actions may have been excusable because "'she had been a slave until she became a woman and she carried a slave's traditions into freedom,'" Angelique's mother's actions are considered inexusable.22 People in the community would say, "'What! And her mother too! A colored man this time. Broke up a home. No excuse for that. Bad blood there. Best leave them alone.'"23 Consequently, although Angelique is
charming, loving, and liked, she is shunned. Friends will entertain her in private, but never in public. Malory, the boy who is courting her, discovers that she is his half-sister, blames her, and leaves her. The other boys have always been rude to her and only Asshur, a farm boy, likes and respects her. He writes Angelique periodically and sends her a letter saying that he will come and get her when he goes to work a small farm his father owns.

In this story, the women are silent and blamed. All of the women in Angelique’s family are blamed for the illegitimate births; on the other hand, the men go blameless. They are barely mentioned, as if they had no connection with these women and their illegitimate children. No one tells Angelique why she is shunned. She only finds out when Malory asserts that she is his half-sister. Instead of feeling sympathy for Angelique, Malory blames her for the incident. "Don’t come near me! Don’t touch me! ... You’re my sister,-my sister! ... Oh God how could you! I loved her, I wanted to marry her,-and she’s my sister!]"24 This is how Angelique finds out why the town treats her as if she had "leprosy." But even after she knows the truth and goes home to find out more, Cousin Laurentine does not tell Angelique the story of her mother. Yes, Laurentine briefly mentions that Angelique’s mother had an affair with Mr. Fordham and that Angelique is their illegitimate daughter. But she tells neither the mother’s nor the father’s story. Neither does Aunt Sal tell the story.

Angelique is deserted, just as her cousin Laurentine and Aunt Sal have been. Yet, here we don’t see dependent women. We see independent, strong, and educated ones. Angelique does not die because her love has left; neither did Laurentine nor
Sal. They may be up against a stacked deck, but still these women continue.
Laurentine has fueled herself with hate; is that the legacy of the women in this family?

There is no full description of female-male relationships in this story, the only which shows such a matriachal home. There are three women and no men in that house. We don't really know why these women have borne the children of these men. Since, this is a house of women, we feel that these women are not dependent on any men. But they are silent. They never tell Angelique why she is stigmatized. We never see them interacting with the community. The women don't tell their story.

The woman who is most silent is Angelique's mother. We know that she is still alive and that Angelique's father is dead. We know she infrequently visits Angelique. Why is she missing? Why is she silent? Aunt Sal has shielded and guarded Angelique's mother. She even held herself and her daughter as horrible examples. Yet, Angelique's mother ran away with another woman's husband. What happened to her mother, Angelique's grandmother? Clearly, Angelique's mother had a far from ideal childhood. But, perhaps, she had dreams which included Mr. Fordham. In order to escape, she had to separate herself from her home. As men always have more mobility, Mr. Fordham, who gave her the love her mother and aunt never showed her, was her only means of escape.

Yes, Aunt Sal loves, but she seems like the mother who replies when asked if she loved her daughter: "I raised her, took care of her, worked hard at this job so she could have something, did this and that, gave her this and that, and you ask
me if I love her." When Aunt Sal comes to Angelique's room at the end of the story, she says "in her emotionless, husky voice": "Thought you might want your letter."

Angelique falls half-fainting into Aunt Sal's arms saying, "Oh Asshur I'll be good, I'll be good! Oh Aunt Sal, help me, keep me..." But will Aunt Sal help Angelique? Indeed, can she help Angelique? By not allowing Angelique to have male visitors, even she punishes Angelique.

Asshur is the only one who does not blame Angelique for her mother's affair. Yet Asshur's desire to rescue Angelique raises questions? Why is a man necessary for the salvation of this woman? And if he does not come, what hope is there for Angelique? We are reminded that society enables men to be more mobile than women, giving them chances to start life anew and to grow. Laurentine speaks Spanish and has travelled in the West Indies. Why had she not started a new life? Why is she tied to the home she claims to hate? Is it because her spirit has been broken?

Laurentine, Aunt Sal, and Angelique are strong, independent, and intelligent women, but the isolation they bear suggest that they have had to pay a high price for maintaining their identity. Indeed, they were ostracized from the black community.
Chapter 3

The Growth from Child to Woman

Why do black women have difficulty asserting their identity? Why does Fauset call the transformation from girl to woman painful? By looking at Fauset’s "Double Trouble" and Hurston’s "Drenched in Light," we can understand more about these author’s views of women’s lives as painful, in the 1920’s.

Eleven year old Isis, the main character in "Drenched in Light," is joyful, charming, intelligent, and loving. Her grandmother wants her to be a lady and spends much energy trying to keep her from being too "womanish." That is, she does not want Isis to play with boys, to sit with her knees apart, or to jump in all the passersby’s faces. The grandmother literally tries to beat these tendencies out of Isis. Isis’ mother is dead and there are only two lines written about her father. His return home spares her from a beating, and his mother-in-law later seeks him out to beat Isis. At the end of the story, Isis dances at a neighborhood festival and is taken by a white couple to perform at a hotel. Since her grandmother is full of pride that Helen, the white woman, wants to take Isis to the hotel to dance, Isis is spared the beating she would have received for her audacity.

"Isis" is the name of an ancient Egyptian goddess of fertility. This suggests that Isis will grow up to be an empowered woman. People are not yet intimidated by Isis because she is young, innocent, and non-threatening, sexually and otherwise. But what happens when she matures? Some people say that black mothers
intentionally brutalize their children in order to prepare them for a brutal world. This practice might explain the sternness of Isis’ grandmother.

Isis has big dreams. She is a princess with "golden slippers with blue bottoms," "trailing robes," and "white horses." She is a Spanish dancer. She is even Hercules, slaying dragons and giants. As the women around John Redding tried to stifle his dreams, so Isis’ grandmother tries to stifle Isis’ dreams. In "Drenched in Light", "John Redding" and even "Muttsy", Hurston affirms that black people have the right to dream. If white people can have fairy tales and hopes and dreams, why are not blacks entitled to the same? In order to survive as a people, blacks -- as a people -- must have dreams.

Hurston gives Isis an empowering name, an empowering legacy, an empowering personage, and an empowering dream. At the same time, she shows a glimpse of what Isis must face just to keep her dreams, not to mention to attempt their attainment. Isis can’t dream in a vacuum; she needs support. One of the black community’s responsibilities is to support the dreamers. By showing us educated and indeed brilliant Isis, Hurston is saying that the black community must support the educated blacks.

Fauset also addresses these issues in "Double Trouble." Angelique is also educated, intelligent, charming and loving. She too has dreams. She leaves her meeting with Malory to study Macbeth, implying that she has high educational standards and goals. When Malory deserts her, Angelique does not resign herself to a life of isolation. Instead she thinks of Asshur, the man who said that he would come for her. He knows of her family’s "soiled" past, but realizes that Angelique is a
"decent" kid and wants to rescue her. He may not come. It is unclear what will happen to Angelique if Asshur does not come back.

Perhaps, she will become like her tragic Cousin Laurentine -- elegant, beautiful, educated, intelligent, proud, and hateful. Laurentine's future has been darkened by the affair of Angelique's mother. Nobody who is anybody wants her, she says. Her former suitor, a divinity student, lost interest in her when he learned of her family's past. The ash-contractor's son offers, not asks, to marry her. Thus, she locks herself in a world of hate and anger. She feels no pity for Angelique; she does not want to shield her from the horrid world. Instead, she tortures her mercilessly - she scolds her constantly, makes her late to the important Easter picnic (where Malory will be Angelique's date), and scorns her. When heartbroken Angelique asks her if she is Malory's sister, Laurentine replies, "So you've found it out, have you?" She actually enjoys her cousin's suffering. Is this Angelique's legacy?

Isis, Angelique, and Laurentine may all be the same girl -- in different stages of one life. Isis is still loved and sheltered. She is not intimidating thus she has no need for defenses. Angelique is at the stage where she is sexually and intellectually intimidating. She is dangerous. No longer is she an "angel," a spirit. If she can be broken, she will no longer be dangerous. Indeed, she may even break other blacks, out of revenge or to protect them from being broken by others. John Redding's mother and wife may have held him down because they were certain that dreaming was futile for blacks. They had learned to be content with what they had and wanted John to feel the same. Otherwise, he might have to deal with the pain of
being broken. Laurentine has been broken. She lives physically, but her soul has died. She must have had dreams also. As John Redding dies spiritually when his dream dies, so does Laurentine.

Both Isis and Angelique are joyful and charming. They are exploited, absorbed, and then discarded. Malory lives off Angelique's joy. People live off Isis' joy. In "Drenched in Light," Helen, the white woman, "put her arm about the red draped figure at her side and drew it close until she felt the warm puffs of the child's breath against her side. She looked hungrily ahead of her and spoke into space rather than to anyone in the car. 'I want a little of her sunshine to soak into my soul. I need it.'"29 Like vultures and other parasites, Helen is devouring Isis, living off her sunshine, draining her.

Although Hurston's story is centered on Isis, she names it "Drenched in Light." Yet, her other three stories are all named after men. "Drench" means "to administer a dose of medicine."30 This implies that Isis heals people. But what is the cost of the medicine? Will Isis become as lifeless as Laurentine?

Like vultures, other characters, live off these girls and leave them depleted as they left Laurentine.

Hurston and Fauset imply that the black community must save these people. Blacks' hope and future lie in the hands of dreamers. These people are invaluable to the struggle. Instead of joining whites in blacks' oppression, blacks must be self-affirming. Black women, hated for being black and female, must be especially self-affirming. They must claim an identity chosen by them alone.
Chapter 4

Feminist Elements in the Stories

When I first read these stories, I noted their lack of feminist orientation. I though that they primarily focused on race. But after multiple readings, I could not believe I had not seen the feminist thrust of these stories. True, these stories are not feminist in our contemporary sense: they are not self-consciously female oriented, with the female viewpoint and audience in mind. They are not explicit. They do not appear revolutionary. But in reality they are. Within the borders of each story lie some powerful statements about what it means to be a woman and a man in this society and in the black community.

While depicting men and women in different roles and relationships, the authors attack various stereotypes. They show silent dependent women, whose identity are linked with their men, in addition to dominant, vocal, and matriachal women. They emphasize society's contradictory views of women. How can women be simultaneously responsible and irresponsible? the authors ask.

Hurston's and Fauset's stories provide readers with tools for self-exploration and affirmation. In "Sula", Toni Morrison writes, "Because each had discovered that they were neither white nor male and that freedom and triumph was forbidden to them, they had set about creating something else to be." The women in these stories have also discovered that they are neither white nor male. The stories which involve young females: "Double Trouble," "Drenched in Light," and "The Sleeper
"Wakes" depict some of the process of these girls' self-creation. The authors are also taking part in women's creation. By writing these stories, they are creating themselves and are contributing to the creation of the stories' readers.

The Harlem Renaissance's participants aimed for a rebirth, and these stories are evidence of that. But these stories are a mere sampling of the other poems and stories (about 240) I read in *Crisis* and *Opportunity*, most of which are part of women's self-affirmation. Despite the unequal odds, black women survive. The authors indicate that more than survival is necessary. Black women must be able to fulfill their dreams.

Although these stories are self-affirming, something is missing. Considering the strong focus on female/male relationships, we would expect to see a full exploration of the parent-child relationship. Yet, little is said about the mother's thoughts about, feelings towards, and interactions with her children. When present in the story, children occupy the central role and the mother is on the periphery. We know the mother is there but we do not really see her. The only time I heard the mother's voice was through "her" poems (poems written by Helene Johnson and Georgia Douglas Johnson) in which she says that she does not want to bear children in this cruel world. Perhaps the authors found the subject of mother-child relationships too painful to deal with. Or perhaps they were afraid that neither the editors nor the subscribers of the two journals were interested in that topic.

Were any of the authors mothers? Hurston and Fauset were not. While there is little mention of the mothers' interactions with their children, there is more about aunts' and grandmothers'. Grandmothers and aunts have a more distant
relationship with the children, enabling them to reap the rewards and avoid the punishments of rearing children. The children's upbringing is never their primary responsibility. That belongs to the parents. Therefore, they can spoil the children or do whatever else they want without having to take the blame if the children turn out badly. Therefore, authors have an easier time broaching the subject of children's relationships with their aunts and grandmothers than those with their mothers.

The authors also had to deal with their own and their readers' reactions to the myth of the "perfect" mother and of "inborn maternal love." Many people idealize their mothers and these preconceptions might have contributed to the authors' feelings that the subject was too touchy.

The view that mothers are not sexual would also have made it difficult for authors to write about motherhood. In all the stories I read, the women's sexuality were evident. Indeed, there was much emphasis on the issues of marital fidelity and individual autonomy as opposed to collective responsibility. It is easier to address these issues when the female characters are childless.

In truth, the phenomenon of not writing about mothers is not as unusual as first thought. As Tillie Olsen has noted, until very recently, most women writers had neither husband nor children and those that did wrote little about motherhood. Although it is unfortunate that motherhood is not discussed in these stories, these stories are still feminist and important for women's self-definition.
Chapter 5

Conclusion

Fauset and Hurston were among the many black women writers participating in the conscious reshaping of black women's roles in society during the Harlem Renaissance. Supposedly, at the end of spectrum of writers, the similarities in the topics on which these writers focused are far more important than the differences. Indeed, when we compare their stories to those written by blacks over the generations, we find that similar themes and subjects have developed as a result of common historical experiences. Issues of marital fidelity and individual autonomy as opposed to collective responsibility recur throughout the literature. The authors present different types of women in different relationships in order to contribute to black women's self-definition.

In these stories, Hurston and Fauset leave black women a legacy. These stories are relevant not only to the present, but also to the past and future. They document typical black experiences, providing an important history which is missing from most texts. By attacking the myth of the invisibility or silence of the black women, they give black women strength to assert themselves.

Bibliography


11. Hull, Gloria T.; Patricia Bell Scott; and Barbara Smith, eds. *All the Women Are White, All the Blacks Are Men, But Some of Us Are Brave.* New York: The Feminist Press, 1982.


Appendix A

Biography of Black Women Authors

1. Gwendolyn Bennett was a member of the Writer's Guild in New York City and an instructor in Howard University's Art Department. She studied at Columbia U., Pratt Institute (N.Y.), Academie Julian (Paris), and the Ecole de Pantheon (Paris).

2. Angelina Weld Grimke (1880-1958) wrote poetry, fiction, and plays. "Born in Boston, she was educated in various Northern schools, including the Girls' Latin School and the Boston Normal School of Gymnastics. For a number of years, she taught English at Dunbar High School in Washington, D.C. [She wrote] "Rachel", a problem drama produced in 1916 and published in 1921, but her poems have never been collected." She spent the last years of her life in retirement in New York City. Angelina's mother was a slave and her father was a graduate of Lincoln U. and Harvard Law School. Her great aunts, Angelina and Sarah, were famous abolitionists.

3. Zora Neale Hurston, a native of an all black town in Eatonville, Florida, studied at Howard University. She also studied anthropology under Franz Boaz at Barnard College. She wrote much about rural Southern families, using folk idiom with respect and artistic integrity. Hurston was comfortable asserting blacks' differences from whites, viewing it as a means of self-affirmation. Jervis Anderson called Hurston the most vivacious member of the Harlem literary set and quoted a colleague's remark that Hurston "had great scorn for all pretensions, academic or otherwise." Much of Hurston's work was controversial because she neither romanticized Black folk life nor condemned it, thus falling between two schools of cultural thought.

4. Jessie Fauset wrote stories, articles, and poems for The Crisis and eventually became the Journal's literary editor. A Philadelphian and graduate of Cornell, University of Pennsylvania, and the Sorbonne in France, Fauset was a member of Negro society. She mainly wrote about a well-to-do community that was entirely a product of black society, but whose lifestyle and middle class attitudes reflected white middle class values in many ways. She asserted blacks' likeness to whites, viewing that as a means of self-affirmation. Claude McKay described Fauset as being "prim, pretty, and well dressed" and talking "fluently and intelligently".
5. Georgia Douglas Johnson (1886-1966) "was the first Negro woman after Frances Harper to gain general recognition as a poet. Born in Atlanta, Georgia, she was educated at Atlanta University and at [the] Oberlin [Conservatory]. Mrs. Johnson ... published three volumes of poems: The Heart of a Woman (1918), Bronze (1922), and An Autumn Love Cycle (1928)." She also published Share My World in 1962. Helene Johnson was born in Boston and was the youngest of the young poets and writers who brought about the Harlem Renaissance. She wrote contemporary-sounding verses. She contributed to Opportunity in addition to other magazines.

6. Mary Effie Lee Newsome was a regular contributor of Opportunity and went by the names Mary Effie Lee and Effie Lee Newsome.

7. Esther Popel received her early training in Harrisburg, Pa, finished Dickinson College in Carlisle, Pa, and taught French and Spanish at Shaw Junior H.S., Washington D.C. Membaer of Phi Beta Kappa.

8. Anne Spencer (1882- ?) was born in Bramwell, West Virginia, and was educated at Virginia Seminary in Lynchburg, Virginia, in which city she has spent practically all of her life. [She was] librarian of the Dunbar High School... Her poems have frequently appeared in anthologies, but have not yet been collected in a volume.35

9. Edna Worthley Underwood wrote a dozen novels and volumes of poetry and was a translator of international reputation.

10. Lucy Ariel Williams was "born March 3, 1905, in Mobile, Alabama. [She] was educated there and at Talladega. Her poem "Northboun" won first prize in the Opportunity poetry contest for 1926."

THE CRISIS

Included is an incomplete bibliography of short stories written by women and published in The Crisis. I have placed stars next to the names of women who I know are black.

Vol. 17, #1, Nov.1918, Whole # 97

*Lee, Mary Effie, Morning Light(The Dew-drier), p.17
POEM
THEME: Nature
Vol. 17, #2, Dec. 1918, Whole # 98

(?) Ricks, Helen G., At the Turn of the Road, p. 64.
theme: patience

(?) Bentley, Florence Lewis, A Negro Woman to her Adopted Soldier Boy, p. 67.
TYPE: Race Politics/ Spiritual
summary: very touching letter urging adopted son to think of himself as fighting for the American Ideal instead of thinking of what America is in reality; woman emphasizes soul and spirituality; talks about soul vs. body.

* Bruce, Clara Burrill, We Who Are Dark, p. 67. POEM
THEME: Race Politics

Vol.17, #3, Jan. 1919, Whole # 99

*Washington, Mary J., Peace on Earth, p. 115.
TYPE: Spiritual
prayer asking for courage and strength

* Fauset, Jessie. The Return, p. 118. POEM.
TYPE: Spiritual
smooth road turns steep; blindly stumbling back to God

Vol. 17, #4, Feb. 1919, Whole # 100

Jackson, Virginia P., Africa, p. 166. POEM +
TYPE: About a Place
longing for Africa

*Washington, Josephine T., Cedar Hill Saved, p. 129.
POEM +
TYPE: About a Place
description of Frederick Douglass' home

Vol.17, #6, April 1919, Whole # 102

Frazier, C. Emily, Children at Easter, POEM.
TYPE: Holiday
Vol. 18, #1, May 1919, Whole # 103

POEM
TYPE: Race Politics

Vol. 18, #4, August 1919, Whole # 106

*Johnson, Georgia D., Shall I Say, "My Son, You are Branded?", p. 188
POEM+
TYPE: Race Politics

*Dunbar-Nelson, Alice, Sonnet, p. 193. POEM.

*Johnson, Georgia D., Potency, p. 200. POEM.

Vol. 19, #2, Dec. 1919, Whole # 110

Frazier, C. Emily, Bethlehem, p. 50. POEM.
TYPE: Holiday
about Jesus' birth

*Fauset, Jessie, Mary Elizabeth, p. 51, STORY+
Type: Race Politics
relationships between lower and middle class blacks;
middle class couple relationship with each other and maid

Vol. 19, #3, Jan. 1920, Whole # 111

Lewis, Ethyl, The Optimist, p. 120. POEM+
TYPE: Race Politics
patient and optimism despite blacks' plight

*Fauset, Jessie, Oriflame, p. 128. POEM+
TYPE: Race Politics/ Historical
THEME: Slavery
slave mother separated from children; her thoughts

*Johnson, Georgia D, Calling Dreams, p. 134. POEM

Vol. 19, #4, Feb. 1920, Whole # 112

*Spencer, Anne, Before the Feast of Shushan, p. 186. POEM

*Clifford, Carrie W., For the New Year, p. 193.
TYPE: Holiday
*Coleman, Anita Scott, *El Tisico*, p. 252

**Vol.19, #5, March 1920, Whole #113**

*Johnson, Georgia Douglass, *Attar*, p. 253. POEM

*Johnson, Georgia D., *Afterglow*, p. 266. POEM

**Vol.19, #6, April 1920, Whole #114**

*Clifford, Carrie W, *An Easter Message* POEM.
TYPE: Holiday.
Easter personified. What hope does she bring to blacks?

**Vol.20, #1, May 1920, Whole #115**

*Fauset, Jessie, *Douce Souvenance*, p. 42. POEM.
TYPE/THEME: Romance
someone talking about their love

**Vol.20, #2, June 1920, Whole #116**

POEM.
weary for the wind that blows

Witten, Lillian B., *Youth Passes*, p. 97. POEM

**Vol.20, #3, July 1920, Whole #117**

POEM.
TYPE/THEME: Romance
relationship has ended, unclear how; no longer hear your walk, wait for you, etc.

**Vol.20, #4, August 1920, Whole #118**

*Fauset, Jessie, *The Sleeper Wakes*, p. 168, STORY+
continued in #5 & #6, p. 226 & p. 267.
TYPE: Race Politics
THEME: attitude of white world towards blacks: hate yet desire;
SUMMARY: Amy, most likely of mixed parentage, raised by white lady till ~6, then left in care of colored family; happy, innocent,
& impulsive, she runs to NY where she is received as white; marries rich white man; he divorces her when she confesses that she is black to keep him from lynching his valet.

Holman, Elizabeth Curtis, *After A reading of "Darkwater*, p.186. POEM.

**Vol.21, #1, Nov. 1920, Whole#121**

*Jordan, Winifred Virginia, *Values*, p.10. POEM

**Vol.21, #2, Dec. 1920, Whole#122**

*Fauset, Jessie, translated from old French charson rendered by Yvette Guilbert

*Joseph and Mary Come to Bethlehem*, p.123, POEM.

TYPE: Holiday

Jesus' birth.

**Vol.21, #4, Feb. 1921, Whole#124**


thoughts wander to person who isn't there

**Vol.21, #5, March 1921, Whole #125**


TYPE: Black Culture; Humorous; Folk Dialect

SUMMARY: white lady tells her colored maid about Socrates; maid thinks Socrates acts like colored folk; story captures maid's dialect; very entertaining and humorous.

**Vol.21, #6, April 1921, Whole#126**

*Moravsky, Maria, *The Black Swan*, p.255

FILL IN VOLUMES 22-3.

Pendleton, Leila Amos, *The Foolish and the Wise*;

"Sanctum 777 N.S.B.C.O.U. meets Cleopatra", STORY+

TYPE: Black Culture; Humorous; Folk Dialect

—in folk dialect; sanctum told about Cleopatra; they discuss her as a woman, i.e. a woman taking other women's husbands.
Vol.24, #3, July 1922, WHole #141

*Johnson, Georgia Douglas, Treasure, p. 120, POEM.
THEME: Love
hold of our treasury—love we have shown to the children
of men

*Fauset, Jessie, La Vie C'est La Vie, p. 124. POEM.
TYPE: Romance
each person loving someone else; no two loving each other.

Vol.24, #4, Aug. 1922, Whole #142

*Fauset, Jessie, Dilworth Road Revisited, p. 167. POEM.
TYPE: Romance
Dilworth Road = "Lover's Lane"

*Johnson, Georgia Douglas, A Sonnet in Memory of John Brown,
POEM, p. 169.
TYPE: Historical; About a Person

Vol.24, #5, Sept. 1922, Whole #143

Thomas, Margaret Loring, Lines, p. 219. POEM+
TYPE: Race Politics
SUMMARY: uses clothes lines to show class lines; poor women
never have clean clothes bec. always washing other women's clothes.

Vol. 24, #6, Oct. 1922, Whole #144

*Newsome, Effie Lee, Bronze Legacy, p. 265. POEM+
TYPE: Race Politics
THEME: Black Pride
noble gift to be brown

*Johnson, Georgia Douglas, Motherhood, p. 265. POEM+
world so cruel that woman in poem does not want to give
birth to child.

Vol.25, #1, Nov. 1922, WH#145

*Fauzet, Jessie, Song For a Lost Comrade, p. 22. POEM.

Stoddard, Yetta Kay, For a Rose, p. 22. POEM.
Newsome, Effie Lee, *Magnificat*, p. 57. POEM. 
TYPE: Religious Holiday
Jesus' birth; thanks to God for that.

Pearson, Ruth R. *The "Barrier" (White Womanhood Speaks)*, p. 122. POEM.

Fauset, Jessie, translated from Oswald Durand (Haiti), *To a Foreign Maid*, p.158, POEM. 
TYPE/THEME: Romance
love poem, what man would give for glance, curl from brown, kiss, & love.

Terrell, Mary Church, *Aunt Dinah and Dilsey Discuss the Problem*, p.159. STORY. 
TYPE: Race Politics
SUMMARY: Dilsey feels colored people are lazy and bad and that they are a bad influence on whites after she overhears white people's conversations about blacks; her aunt unsuccessfully tries to change her mind.

Spencer, Anne, *White Things*, p. 204. POEM. 
TYPE: Race Politics
white men are free; white men make things white.

Stillman, Clara G., *Dark Dream*, p.266. POEM. 
TYPE: Race Politics
dream of warmth and darkness in our cold white land.

Newsome, Effie Lee, *Sun Disk*, p.68. POEM. 
TYPE: Historical/ About a Place
about Egypt. "Good old Egypt dead, what words should thank thee"
Vol. 26, #3, July 1923, W#153

Thomas, Margaret Loring, *The Price of Freedom*, p.129. POEM.
women bear burdens while waiting for their men which white men took to war to fight for freedom.

Vol. 26, #4, August 1923, W#154

*Fauset, Jessie, Double Trouble*, p.155 & #5, p.205.
THEME: Morality in the Black Community
SUMMARY: Angelique—illegitimate child; her mother had an affair with another black woman's husband (upper class of blacks); her grandmother had child by her white master; A's family has been stigmatized by black community; everyone looks at A w/ horror, hate & disgust; she doesn't find out why until the end of the story (when the boy who is courting her finds out and tells her that she is his sister).

Vol.27, #1, Nov. 1923, W# 157

*Bennett, Gwendolyn B, Noctune*, p. 20. POEM.
strange cool night — "Sounds are distant laughter chilled to crystal tears"

Vol.27, #3, Jan. 1924, W#159

*Fauset, Jessie, Rencontre*, p.122. POEM
love poem — heart awoke when I saw you

Vol.27, #5, March 1924, W#161

Stillman, Clara, *Mysterious Land*, p.214. POEM.
"mysterious land in the midst of my land"
different views of treasure

Levinger, Elma Erhlich, "Carry Me Back to Old Virginny" p.266. POEM.
TYPE: Historical/ About a Place
following each stanza of the poem about Virginny is an interpretation of what that stanza meant for blacks
Virginny—great place for whites, not for blacks
springtime means laboring for blacks
Vol. 27, #6, April 1924, W#162

*Fauset, Jessie, *Here's April*, p. 277. POEM.
THEME: nature/season, descriptive
winter has passed; spring is here

Vol. 28, #1, May 1924, W#163

*Bennett, Gwendolyn, B. To Usward*, p. 19. POEM.
TYPE: Dedication
"Dedicated to all Negro Youth known and unknown
who have a song to sing, a story to tell or a vision
for the sons of the earth, especially dedicated to
J. Fauset upon the event of her novel, "There is
confusion"

-let anyone who has a song to sing sing
use of many metaphors/comparisons to ginger jars, etc.

Vol. 28, #4, Aug. 1924, W#166

*Fauset, Jessie, Rain Fugue*, p. 155. POEM.
THEME: nature
how she reacts to summer, autumn, winter, and spring rain
-summer, autumn, winter rain- ease heart of pain
-spring rain- she loves the hurt it brings; memories of old
lives and old loves

Vol. 28, #5, Sept. 1924, W#167

Einstein, Amy, *The Lost City*, p. 228. POEM.
THEME: Place - The South/S.C.
-whites: sunk on sloth, blacks: stirring, awake, alive, eager
-white mistress in shabby unprotected house after losing
slave and land
-black women teacher and her school house, which she just painted
and which is full with black children

Vol. 29, #1, Nov. 1924, W#169

*Johnson, Georgia Douglas, To Your Eyes*, p. 26. POEM.
-your eyes challenge people; one hesitates and bows the head

*Johnson, Georgia Douglas, My Son*, p. 28. POEM.
TYPE: Spiritual/Race Politics
-strong chain and anchor holds son's life future years of
torture but life is but preluding; son made for heaven
-narrator can see "the Day is coming"

Vol.29, #3, Jan. 1925, W#171

Madison, Bessie Brent, Down at the Feet of the Years, p.106. POEM.
TYPE: Spiritual
-will find all dear things and dreams that never came true
at the feet of the years and will find that losses were
infinite gain

*Newsome, Effie Lee, Exodus, p.113. POEM.
TYPE: Historical/ Place
"rank fiend and brown grow warily beside cottage and room
we once occupied"
-"dahoon berry weeps in blood, watched by crow in weirdwastes
of Dixie"

Vol.29, #4, Feb. 1925, W#172

Morehead, Ola Calhoun, The Bewitched Sword, p. 166. STORY.
THEME: race politics; discrimination against blacks
-starts w/ happy Mary; she has $5 to buy a new hat and there's
are hats on sale for $5
-Mary merrily sits on train w/ new hat; blonde white women gets
up saying that she won't sit next to a nigger
-Unkind faces focus on Mary; she is heartbroken.

Thomas, Margaret Loring, Fanny Garrison Villard, P.173. POEM.
TYPE: Dedication
-read at the which celebrated the eightieth birthday of the only
daughter of William Lloyd Garrison and the mother of Oswald
Garrison Villard
-Fanny described as prophet who pushed man to work for better years
-Fanny's father -sets slave free; Fanny fights for victory of
love and right.

Vol.29, #5, March 1925, W#173

*Johnson, Georgia Douglas, Armageddon
THEME: race politics; optimistic about blacks' strength to fight.
-in the dark I fought w/ dragons, was beaten but rose again;
dawn appears.
Vol. 29, #6, April 1925, W#174
*Johnson, Georgia Douglas, *Soul's Easter*, p. 252. POEM.
something has    when the lily lifts.

Vol. 30, #1, May 1925, W#175
*Johnson, Georgia Douglas, *Escape*, p. 15. POEM.
Summary: Shadows hug me so sorrow won't find me.

Vol. 30, #4, August 1925, W#178
Summary: I am never alone; there is always sorrow.

Vol. 30, #5, Sept. 1925, W#179
*Coleman, Anita Scott, *The Colorist*, p. 224. POEM.
Summary: compares God to people of different nationalities based on characteristics such as cold and color of nature

Vol. 31, #2, Dec. 1925, W#182
*Newsome, Effie Lee, *Cantabile*, p. 65. POEM.
Type: Holiday
Theme: Christmas
Summary: Christmas poem –candles....

Vol. 31, #3, Jan. 1926, W#183
*Coleman, Anita Scott, *Three Dogs and a Rabbit*, p. 118. STORY.
Summary: story about black women who saved black men from authorities and rabbit from her master- similar incidents

Vol. 31, #4, Feb. 1926, W#184
Wallace, Louise, *To a Loved One*, p. 176. POEM.

Vol. 32, #5, Sept. 1926, W#191
*Johnson, Georgia Douglas, *Finality*, p. 247. POEM.
Type: Romance
Summary: won't hold lover who does not want to stay

*Newsome, Effie Lee, *Capriccio*, p. 247. POEM.
Type: Nature
Theme: Autumn

Kinsolving, Sally, Anvil, p.247. POEM.
Summary: Life is an anvil - heats beaten into singing flame?

Vol.33, #1, Nov. 1926, W#193
*Johnson, Georgia Douglas, Decay, p.22. POEM.
Summary: about aging "swift-frosted term"

*Johnson, Georgia Douglas, Courier, p.29. POEM.
Summary: fearful men- they gaze downward into prejudice.

Vol.33, #2, Dec. 1926, W#194
Walton, Eda Lou, Unto This Last, p.82. POEM.
Theme: Nature
Theme: End of Winter

Vol.33, #3, Jan. 1927. W#195
*Dickinson, Blanche Taylor, That Hill, p.140. POEM.
Summary: about tree approaching her & encouraging her to come along; turns out tree was approaching heaven & avoiding hell.

Vol.33, #4, Feb. 1927, W#196
*Newsome, Effie Lee, The Bird in the Cage, p.190. POEM.
Summary: bird yearning to be free in her brother's cage?

Vol. 34, #1, March 1927, W#197
Walton, Eda Lou, At Dawn, p. 13. POEM.
Theme: Romance

Vol. 34, #2, April 1927, W#198
*Newsome, Effie Lee, Bluebird, p.48. POEM.

*Johnson, Georgia Douglas, Wishes, p.49. POEM.
Theme: Wishing for...
Vol. 34, #3, May 1927, W# 199

*Newsome, Effie Lee, The Lord, p.84. POEM.
Theme: Religious
Summary: The Lord in first person - Bring to "me"-
I am merciful and will comfort you in your sorrow

Vol. 34, #4, June 1927, W#209

Schultz, Lulu Minerva, As for Me, p.123. POEM.

*Clifford, Carrie, Sorrow Songs, p.123. POEM.

Vol. 34, #5, July 1927, W#210

Kinger, Dorothy, Dark Dreaming, p.158. POEM.

White, Grace P., Sambo-Passing, p.158. POEM.
Summary: Sambo and Liza still laugh and shout but
before they so out of joy now they do so to hide the
pain.

*Newsome, Effie Lee, Mattinata, p.158. POEM.

Vol. 34, #6, August 1927, W#202

Jones, Rosalie M., Hail and Farewell, p. 191. POEM.
Summary: northerners telling minstrels of South to
keep their art and not become slaves such as they

Kinger, Dorothy, Love, p.191. POEM.
Theme: Love
Summary: Daughter speaks about what she thinks love is;
mother replies—very beautiful

Vol. 34, #7, Sept. 1927, W#203

*Gale, Zona, Medals, p.221, 242. POEM
Type: Race Politics
Summary: very touching poem about those who deserve medals
and get them, those who deserve medals and don't get them;
about those who educate whites and others about prejudice and
about the medals they deserve

last stanza: "Medals./To all who by achievement and patience
and laughter/Can teach the white race to understand/the common
sonship of us all/To all such go invisible medals."
Marshall, Marjorie, Three Sketches from Nature, p.231. POEM.
Type: Nature
1) The Dryad — about dam
2) A Twilight Reverie — about mermaid
3) At Sunset

Trent, Lucia, Black Men, p.231. POEM.
Type: Race Politics
Theme: Pain of Black Men

Vol. 34, #8, Oct. 1927, W# 204

Walton, Eda Lou, A Kiss Requested, p.265. POEM.
Theme: Romance

Laleah(?), Aquah, Poem, p.265. POEM.
Theme: Race Politics/ Religion

Vol. 34, #9, Nov. 1927, W#205

*Fauset, Jessie, The Sun of Brittainy, p.303. (translated from French)
Theme: Brother/Sister Relationship
Summary: story of brother and sister — he leaves mountains of Brittainy, despite her protestations, to sail at sea; returns shipwrecked to stay at Brittainy

Mitchell, Gladys, Sunset, p.303. POEM.

Kruger(?), Dorothy, Winter for Remembrance, p.303. POEM.

Vol. 34, #10, Dec. 1927, W# 206

*Bonner, Marita O. Drab Rambles, p.335. STORY.
Summary: Two portraits of black life with intro. explaining that you do not care because I'm black and you're white

1st portrait: black man who digs ditches for a living has heart problem; doctor tells him to stop digging ditches
2nd portrait: black woman who cleans laundry

*McBrown, Gertrude Parthenia, Fairies and Brownies, p.332. POEM.

Lawson, Anna, When Ma Goes Out, p.332. POEM.
Theme: Children dressing up when Ma goes out

Harris, Edith, Fall, p.332. POEM.
Type: Nature
Theme: Fall

Cowdery, Mae V., Lamps, p.337. POEM.

Caution, Ethel M., To ..., p.337. POEM.
Theme: Birth

Lowe, Marguerite A., My Wish, [.337. POEM
Theme: Romance
Summary: I rather have the thought of you than any gift, etc.

Vol. 35, #1, Jan. 1928, W# 207

*Fauset, Jessie, Stars in Alabama, p.14. POEM.

Marshall, Marjorie, Two Sonnets to Youth, p.14. POEM.
To a Brown Boy—Singing
To a Dark Dancer

Dickinson, Blanche Taylor, To One Who Thinks of Suicide, p.14. POEM.
Theme: Suicide
Summary: not brave to commit suicide; should stay until God calls.

Vol.35, #2, Feb. 1928, W# 208

Nichols, Laura D. Via, p.52. POEM.
Summary: took a walk with joy, love and life, but drawn away by sorrow, love passed her by, death.

*Johnson, Georgia Douglas, And Yet, p.52. POEM.
Theme: Hope (And yet...)

*Washington, Mary, Jubilee Singers, p.52. POEM.

Vol.35, #6, June 1928

*Johnson, Georgia Douglas, Hope, p. 196. POEM.

Vol. 35, #8, August 1928

*Johnson, Georgia Douglas, Fulfillment, p.267. POEM.
Theme: Romance
Summary: at last with boyfriend
Vol. 35, #12, Dec. 1928

*Johnson, Georgia D., Fee, p.408. POEM.

Vol. 36, #11, Nov. 1929

*Fauset, Jessie, "Courage!" He Said, p.378. POEM.
Theme: Courage
Summary: tells story of courage of Ulysses' men;
emphasizes the importance of being courageous

**OPPORTUNITY**

Included is an incomplete listing of short stories written by women and published in Opportunity. I have placed stars next to the names of women who I know are black.

Vol. 1, #8, August 1923

Whitson, Myra King, A Giant Question Mark, p.227. POEM.
TYPE: Race Politics
THEME: Hatred of Whites
SUMMARY: We came here "untrammeled, wondering, new", joyful only to find white people hating each other and colored children and to find colored poets praying to God, hoping he's not white
-We leave, no longer children; when the others come, what will they find?

Vol. 1, #11, Nov. 1923

*Grimke, Angelina, The Black Finger, p.343. POEM.
TYPE: Race Politics
SUMMARY: saw a beautiful black finger; asks why it was pointing upwards

Vol. 1, #12, Dec. 1923

*Johnson, Georgia Douglas, Christmas Greetings, p.355. POEM.
THEME: Holiday/ Christmas
-Rejoice Christ is born; let's pray for mankind and forgive them; we are despised like Christ and we will go to Calvary too.
-say to the world:"God bless you! It is Christmas Day."

Hurston, Eunice Roberta, Digression, p.359,381. STORY.
THEME: Black Culture - Dance and Music
observers of a Negro dance - note the music and dancing
-I think the observers are white

*Bennett, Gwendolyn B., *Heritage*, p.371. POEM.
TYPE: Historical
SUMMARY: wants to see some of the past

Vol.2, #15, March 1924

*Thompson, Eloise Bibb, *After Reading Bryant's Lines to a Waterfowl*, p.83. POEM.
TYPE: Historical
SUMMARY: praises Bryant's poem; compares it to angels, etc.

Vol.2, #16, April 1924

*Grimke, Angelina W., Dusk, p.99. POEM.
TYPE: NATURE
THEME: Dusk

Vol.2, #19, July 1924

*Grimke, Angelina W., I Weep, p.196. POEM.
THEME: Weeping
SUMMARY: She weeps quietly, unlike young and aged and unless you
saw her tears shines, you would not know she wept

Vol. 2, #23, Nov. 1924

Conover, Marion Grace, Thanksgiving, p. 329. POEM.
TYPE/THEME: Holiday-Thanksgiving
SUMMARY: Thanks God for inner eye, ear, and vision

*Bennett, Gwendolyn B., Wind, p.335. POEM.
TYPE: Nature
THEME: Wind
SUMMARY: Wind personified. Wind comes out and rips up trees and
houses, hs his joke and goes back to his cave w/ rain
filled eyes & low-bowed head

Vol.2, #24, Dec. 1924

*Popel, Esther, Kinship, p.364. POEM.

*Hurston, Zora Neale, *Drenched in Light*, p.371. STORY.
TYPE: Black Culture/ Humorous; employs black dialect
THEME: Young girl's relationship with her grandmother
SUMMARY: story about 11 yr old girl, Isis, and her grandmother; Isis is impulsive, carefree, and creative; her grandmother is trying to teach Isis to be ladylike; in end, Isis dances in grandmother's new tablecloth; white lady sees her & takes her w/ Grandma's permission to hotel to dance for her bec. white lady wants to soak up some of Isis' sunshine.


Vol. 3, #25, Jan. 1925

*Popel, Esther, *Kinship*, p.389. POEM.
TYPE: Religious
THEME: Belief in God
Summary: People may say we descend from apes, but author still believes in God.

*Popel, Esther, *Credo*, p.389. POEM.
TYPE: Religious
THEME: God
SUMMARY: Humans are puppets/players in God's mighty orchestra

Eberhardt, Isabella, *The Tears of the Almond Tree*, p. 335. STORY. translated from French by Edna Worthley
(Eberhardt was born in Geneva and is of Russian ancestry)

Vol. 3, #26, Feb. 1925

Rumford, Julie, *Elise - A Story*, p.56. STORY.
TYPE: Race Politics
THEME: Prejudice
SUMMARY: Little girl Elise (five years old) dealing with prejudice; she mocks racist whites in mirrors; tells her doll story about black princess and six white sisters, who are also princesses.

*Bennett, Gwendolyn, *Purgation*, p.56. POEM.

Vol.3, #28, April 1925

*Popel, Esther, *Theft*, p. 100. POEM.
THEME: Nature

Eberhardt, Isabelle, *One Night in Africa*, p.105. STORY. translated by Edna Worthley Underwood
THEME: Romance

Carter, Eunice Hurston, The Corner, p. 114. STORY.
THEME: Harlem
SUMMARY: From friend's "doll house", views street life of Harlem; notes how people who come to see Harlem in cabaret miss the life of Harlem on the streets.

Vol. 3, #30, June 1925

*Hurston, Zora Neale, Spunk, p. 171. STORY.
THEME: Romance
SUMMARY: includes beliefs in ghost; Spunk, not afraid of anyone, takes Lena, Joe's wife, away from Joe. Joe, like everyone else, is afraid of Spunk. Still Joe tries to attack Spunk in the back with a razor. Spunk kills Joe. Spunk dies by saw; claims Joe's ghost killed him.

*Scott, Clarissa, M., Solace, p.175. POEM.
THEME: Solace/ Nature

Houston, Dora Lawrence, Preference, p. 174. POEM.
SUMMARY: loves quiet places and people who ponder.

Vol.3, #31, July 1925

*Johnson, Helene, My Race, p. 196. POEM.

*Dunbar-Nelson, Alice, Of Old St. Augustine, p. 216. POEM.
SUMMARY: Augustine's tale - raped nuns soul still unsoiled; gives hope, to those whose earthly form in thrall, that soul may live unspoiled?

*Dunbar-Nelson, Alice, Communion, p.216. POEM.
SUMMARY: since you're not here, I commune with memories of you

*Dunbar-Nelson, Alice, Music, p. 216.
THEME: Music/Romance -muse w/ you, is you.

Vol.3, #32, August 1925

*Johnson, Georgia Douglas, The Riddle, p.228. POEM.
TYPE: Race Politics
SUMMARY: White men's children in black men's skin; white men's children spread over the earth.
Bonner, Marieta, *The Hands - A Story*, p.235. STORY.
THEME: Religious
SUMMARY: "ugly" girl (she & world consider her ugly)
plays game on bus to keep from crying;
from seeing man's hand, she describes his life (game:
Christ-in-all-men)
ending: "Which game, oh, God, must I play ___"

Vol. 3, #33, Sept. 1925

Grimke, Angelina W., *For the Candle Light*, p.263. POEM.
SUMMARY: have daisy in book for candlelight?

Bennett, Gwendolyn B., *On a Birthday*, p.276. POEM.
THEME: Birth
SUMMARY: how angels fashioned you

Popel, Esther, *Little Grey Leaves*, p.282. POEM.
THEME: Nature

Vol. 3, #35, Nov. 1925

Johnson, Georgia Douglas, *Old Black Men*, p.325. POEM.
SUMMARY: they have seen their dream burst and have learned
how to live as if they don't care

Vol. 3, #36, Dec. 1925

SUMMARY: wind as narrator; Alice is poor and lives with her aunt;
writes Santa asking for presents; wind brings note to rich Marjory's
house; Marjory, also a child, and her nurse give Alice gifts.

Vol. 3, #37, Jan. 1926

Ridley, Florida, *Two Gentlemen of Boston*, p.12. STORY.
THEME: Relationship between black boy and white boy
SUMMARY: close friendship between Arthur, black and a dreamer,
and Morton, white and a dilettante(?); Morton comes from a rich
educated family and takes trips to Paris, violin lessons, etc.;
Morton's and Arthur's parents don't associate with each other.
Fight bet. Morton and Arthur because Morton said his good deed
was "elevating a little colored boy". Arthur induced Morton to
fight him; Arthur won. At the end, there are still "friends."
(told by Mrs. Allen, Arthur's mother, who observes this)

*Hurston, Zora Neale, John Redding Goes to Sea, p.16. STORY.
SUMMARY: John is very different than the other kids; he daydreams a lot. His mother and other folks thinks he queer and that a witch put a curse on him. John wants to go to sea, but he's stopped first by his mother, than by his mother and wife. They don't want him to leave them. John dies fixing a bridge; his corpse floats to sea. Throughout the story, John's father encourages John bec John's father did not live his dreams and wants John to live John's dreams.

Burgess, Dorothy, For Roland Hayes, p.387. POEM.

Vol. 4, #39, March 1926

*Johnson, Helene, Metamorphosim, p.81. POEM.
TYPE: Nature
THEME: Sea
SUMMARY: different descriptions of sea.

Carrington, Joyce Sims, An Old Slave Woman, p.84. POEM.
SUMMARY: compares slave women to ______; hope and love of her sons.

Vol. 4, #40, April 1926

*Newsome, Effie Lee, The Morning of Life, p.126. STORY.
SUMMARY: Easter story. Mother Gardner remembering her dead grandson Paul.

Vol. 4, #42, June 1926

*Williams, Lucy Ariel, Northboun', p.184. POEM.
SUMMARY: uses folk dialect; says world isn't flat or round, just north & south; since heaven's up and so is north, I'm upward bound.

*Bennett, Gwendolyn, Hatred, p.190.
THEME: Hatred
SUMMARY: describe how she will hate you

*Johnson, Helene, Fulfillment, p.194.
Vol. 4, #43, July 1926

*West, Dorothy, *The Typewriter*, p. 220. STORY.
SUMMARY: story about unhappy man who dictates to his daughter, who is learning how to type letters; his pen name is J. Lucius Jones and he receives these dictated letters from famous people such as J.P. Morgan and Vanderbilt. When the daughter gets a job, she returns the rented typewriter. The father had been looking forward to receiving a letter, which would close a deal. The father dies the night the typewriter is sold.

*Johnson, Helene, *The Road*, p. 225. POEM.
SUMMARY: compares road to blacks; trodden road and people; they must not bruise road down.

Theme: Tranquility
SUMMARY: author seeks tranquility

Vol. 4, #44, Aug. 1926

*Hurston, Zora Neale, *Muttsy*, p. 246. STORY.
SUMMARY: story about Pinkie, pretty girl, who moves from Florida to NYC; Pinkie disapproves of drinking and gambling, things that many of the people whom she meets in the home she is staying at in NYC do; She ends up marrying Muttsy, a rich admired gambler, who gets a regular job to please Pinkie.

*Johnson, Helene, *Futility*, p. 259. POEM.
THEME: Romance
SUMMARY: Silly waiting for love in parlor.

SUMMARY: about different loves of people i.e. evening mist, city.

Vol. 4, #45, Sept. 1926


Ward, Olive, *Cold Twilight*, p. 273. POEM.

*Johnson, Helene, *Mother*, p. 295. POEM.
THEME: mother's love for daughter
SUMMARY: Christian mother would break every
commandment, against her heart, so her daughter might smile.

Vol. 4, #46, Oct. 1926
*Bennett, Gwendolyn, Song, p.305. POEM. SUMMARY: singing song about blacks.
*Scott, Clarissa, Joy, p.321. POEM.

Vol. 4, #48, Dec. 1926
Bond Day, Caroline, The Pink Hat, p.379. STORY. THEME: Race Politics/ Prejudice SUMMARY: significance of pink hat which allows black women to pass for white (by covering her hair) and enjoy things - museums, plays, better service at stores - she could not enjoy before; hat - her magic carpet; women goes between both worlds, black and white.
Kruger, Dorothy, The Sun-Flower Man, p.380. POEM.

Vol. 5, #1, Jan. 1927
Lalah, Aquah, Nativity, p. 13. POEM. THEME: Birth SUMMARY: Birth of black infant
Hamon, Coralie Howard, Antar's Song of Exultation, p.29. POEM. SUMMARY: In sleep, fight for thee. For thee, I live and if I die at last, I die for thee.

Vol. 5, #2, Feb. 1927
Vol. 5, #3, March 1927

Morrill, Belle C., *The Scientist*, p. 83. POEM.
TYPE: Race Politics
SUMMARY: American Nordicus had garden and drove out the brown butterflies (turned out to be "Monarchs"?) and kept white "Cabbage Butterflies."

Vol. 5, #4, April 1927

Whittemore, Elizabeth, *Though He Be Black*, p. 103. POEM.
TYPE: Race Politics/Religious
SUMMARY: Poem asking must I love my brother if he is black; at end, asks that he may be worthy to love his black brother.

*Newsome, Effie Lee, *Little Cornish*, The "Blue Boy":Easter Story*, p. 117. STORY.
SUMMARY: little boy gives dying mother an Easter lily; grows up to be a physician and brings flowers to patient's bedside.

*Coleman, Anita Scott, *Wash Day*, p. 119. POEM.
rain - doing her wash ?

Vol. 5, #5, May 1927

Silvay, Challes, *Petition*, p. 137. POEM.
THEME: Romance

Taylor, Lois, *Starry Night from a Hill*, p. 139. POEM.
SUMMARY: God made too far a sky; narrator afraid.

Taylor, Lois, *Song*, p. 139. POEM.
SUMMARY: compares father to night ___ and mother to star. ?

Mesereau, Mildred, *Peculator*, p. 144. POEM.
TYPE: Race Politics
SUMMARY: Death personified. Asks death to just kill person quickly instead of slavery.

Vol. 5, #6, June 1927

Trent, Lucia, *A White Woman Speaks*, p. 174. POEM.
TYPE: Race Politics
THEME: Lynching
("lines written concerning an actual incident, where a Negro, who had been acquitted by the court, was taken by the
mob and shot to death.)

Woman pities whites who killed black and made her ashamed to be white. Doesn't pity black who goes to solitude.

Vol. 5, #7, July 1927

*Johnson, Helene, Summer Matures, p.199. POEM.
TYPE: Nature

Vol. 5, #9, Sept. 1927

*Dickinson, Blanche Taylor, A sonnet and a Rondeau, p.263.
THEME: Happiness
SUMMARY: descriptions of happiness - dawn, etc.

*Hayford, Gladys May Casley, Rainy Season Love Song, p.275. POEM.
(Hayford was African and taught at Sierra Leone.)

Vol. 5, #10, Oct. 1927

*Bennett, Gwendolyn B., To a Dark Girl, p.299. POEM.
TYPE: Race Politics
THEME: Black Pride
SUMMARY: writes about how she loves black girl's brownness; something of queen in walk, of slave in rhythm of talk; brown girl keep queen like and forget you were a slave.

*Cowdery, Mae V., The Wind Blows, p.299. POEM.
SUMMARY: describes spring, summer, and winter and feelings of the soul during those seasons.

*Thompson, Eloise Bibb, Mask, p.300. STORY.
THEME: Race Politics
SUMMARY: Julie, a light octoroon, dies when her child is born because her child is the color of her chocolate covered mother. Julie's father had been a revolutionist in Haiti and was arrested when it was discovered that he was a Negro; he barely escaped to New Orleans. He taught Julie that color was very important and that he was cheated by nature; he tried to make masks like white skin. Julie married her husband Paupet, the lightest octoroon, she had ever seen so that her child would look white.
Vol. 5, #11, Nov. 1927

*Coleman, Anita Scott, **Definition**, p.340. POEM
THEME: Nature
SUMMARY: descriptions of night and day

Vol. 5, Dec. 1927, #12

Bell, Katherine, **Futility**, p.353. POEM.
THEME: Nature
SUMMARY: about a star glimmering afar

Jenness, Mary, **A Carol of Color (As the brown races see it)**, p. 363. POEM.

("This carol uses the tradition, made familiar by Ben Hur, that the three wise men came from Egypt, India, and Greece; thus typifying the worship of the Christ-child by the black, brown, and white races.")

Black wise man can't sleep in Bethlehem; brown wise man can't eat there; white one goes alone bec. he is white; All kneel at brown-faced Christ child.

Vol. 6, #2, Feb. 1928

Littlewort, Dorothy, **The Negro Child**, p.49. POEM.

Vol. 6, #4, April 1928

Mathews, Dorothea, **The Lynching**, p.106. POEM.
SUMMARY: man to be lynched thinks of quiet things—pigeons, stars.

Vol.6, #6. June 1928

Frazier, Marie Brown, **In a Jar**, p. 168. POEM.
SUMMARY: red, white, and yellow flowers don't know their colors and snuggle close in a jar.
Red, white and yellow people know their colors and can't snuggle close in a jar.

Young, Kathleen Tannkersley, **Hunger (For Preston)**. p.168. POEM.
THEME: Romance
Jenness, Mary, *Race*, p.177. POEM.
SUMMARY: would God have done the same for Elisha if he were black. Would Jesus matter less if he had the face of a Jew?

Hendricks, Norma, *The Mulatto*, p.179. POEM.

Perkins, Emily Taylor, *Paradox*, p.184. POEM.
SUMMARY: often laughing Negro's eyes are full of melancholy.

Vol. 6, #7, July 1928

Coates, Grace Stone, *Priests*, p.209. POEM.

Vol. 6, #8, Aug. 1928

Jenness, Mary, *Secret*, p. 233. POEM.
Summary: your hate keeps me sensitive and turning the cheek.

Jenness, Mary, *Lynching*, p.233. POEM.
SUMMARY: Blacks have unhealed nail-prints like Jesus.

SUMMARY: Negro turns cheek like God;
Condemned to be like God.

SUMMARY: Youths' prayer to God that youths will sweep away color, race and creed prejudices and bring the world together in peace.

Conover, Marian, *Voices*, p.247. POEM.
SUMMARY: in soul, there are elusive thoughts.

Vol. 6, #9, Sept. 1928

Strode, Muriel, POEM, p.273.
SUMMARY: once tied but now free.

*Cowdery, Mae, Tree ... to ... Bill..., p.275. POEM.
SUMMARY: You are a tree and I am a bird - comparisons.
Vol. 6, #10, Oct. 1928

Fisher, Pearl, *High Falutin',* p. 301. STORY.
SUMMARY: Lew interested in Ossie, blond hair blue eyed white looking colored woman, who would not date Lew. Lew set it up so that Matt, a guy dating Ossie, would catch Ossie with an ofay (white) she was dating. Matt slashes Ossie's face — marking her for life. Lew regrets his actions.

Neill, Isabel, *October,* p. 303. POEM.

Vol. 6, #11, Nov. 1928

Blaisdell, V. Leora, *The Gift,* p. 331. POEM.
SUMMARY: I crushed the fragile love (like porcelain) you gave me and hid fragments, jagged pieces, in my heart.

Adams, Marguerite Janvrin, *In Passing,* p. 337. POEM.
SUMMARY: "I have so many things to thank thee for so well am I endowed from Plenty's store." ..... "That from my cup some happiness must flow/To those uplifted faces far below."

Vol. 7, #2, Feb. 1929

Conant, Isabel Fiske, *Seventh Avenue,* p. 48. POEM.
SUMMARY: description of Seventh Avenue

*Coleman, Anita Scott, *Black Baby,* p. 53. POEM.

Vol. 7, #3, March 1929

Frazier, Marie Brown, *White Riders,* p. 80. POEM.
SUMMARY: mad white riders on mad white horses; are they dinosaurs of the night or angels of Death, seeking departed souls of your friends.

Vol. 7, #5, May 1929

Margaret, Helene, *Howard,* p. 156. POEM.
SUMMARY: Howard, who wraps packages, sends off mail bags, and washes the limousine of the big boss, is a "good nigger" they say; he always smiles.
If he released his anger, he would be fired.
Vol. 7, #6, June 1929

*Dickinson, Blanche, Taylor, Fires, p.173. POEM.

Cook, Coralie Franklin, A Slave for Life, p.183. STORY.
SUMMARY: Ephraim - a slave's escape to freedom; describes his fear, caution, close calls; almost captured by black who helps poor whites capture escaped slaves.

Vol. 7, #7, July 1929

*Hayford, Gladys Casely, p.220. POEM.
SUMMARY: about the Negro and song; pain for sharps, sorrow for--; it's wonderful that in spite of everything Negro can sing.

Vol. 7, #8, Aug. 1929

*Popel, Esther, Night Comes Walking, p.299. POEM.
SUMMARY: Night personified.

Vol. 7, #9, Sept. 1929

*Williams, Lucy Ariel, J'ai Peur, p.271. POEM.
SUMMARY: afraid to laugh, love, and live because all may be taken away.

Margaret, Helene, U[Tinsel Moon (To Countee Cullen)],
SUMMARY: "We who have struggled alone,/shall labor together soon,/Wearing a fric sky,/and giding a tinsel moon."

Siegrist, Mary, The Open Door, p. 274. POEM.

Russell, Beatrice Pierce, "Chimes Midst the Crowd", p.281. POEM.
SUMMARY: the beauty and harmony of the voice "Going Up" of a dirty, weary, , unnoticed black elevator boy.

Vol. 7, #10, Oct. 1929

Abrams, Marguerite N., Call of the Hills, p.308. POEM.
SUMMARY: I must go out to the hills.
Flohr, Natalie, *Ultimatum*, p.310. POEM.
SUMMARY: When we die, we shall be lovers?

*Spencer, Mary Etta, *Beyond the Years*, p.311. STORY.
SUMMARY: about black schoolteacher - experience with students and her reunion with them

*Coleman, Anita Scott, *Black Faces*, p.320. POEM.
SUMMARY: "I love black Faces" - descriptions of those faces.


21 Jessie Fauset, "The Sleeper Wakes", *The Crisis*, October 1920, p. 22


34 Brown, Sterling A., Arthur P. Davis, and Ulysses Lee, eds., *The Negro Caravan*
