## CONTENTS

### INTRODUCTION. Hugh Ford  xi
### A NOTE ON THE SELECTIONS  xxix
### FOREWORD. Nancy Cunard  xxxi

### AMERICA

<table>
<thead>
<tr>
<th>Title</th>
<th>Page</th>
</tr>
</thead>
<tbody>
<tr>
<td>I, Too. Poem. Langston Hughes</td>
<td>3</td>
</tr>
<tr>
<td>Slavery</td>
<td></td>
</tr>
<tr>
<td>A Brief Outline of Negro History in the U.S. Edward A. Johnson</td>
<td>4</td>
</tr>
<tr>
<td>Three Great Negro Women. Gladis Berry Robinson</td>
<td>9</td>
</tr>
<tr>
<td>Proclamation of Emancipation. Abraham Lincoln</td>
<td>14</td>
</tr>
<tr>
<td>Dr. Booker T. Washington. Arthur E. Massey</td>
<td>16</td>
</tr>
<tr>
<td>The American Congo. William Pickens</td>
<td>21</td>
</tr>
</tbody>
</table>

**Patterns of Negro Life and Expression**

<table>
<thead>
<tr>
<th>Title</th>
<th>Page</th>
</tr>
</thead>
<tbody>
<tr>
<td>Harlem Reviewed. Nancy Cunard</td>
<td>47</td>
</tr>
<tr>
<td>Malicious Lies Magnifying the Truth. Taylor Gordon</td>
<td>55</td>
</tr>
<tr>
<td>America's Changing Color Line. Heba Jannath</td>
<td>60</td>
</tr>
<tr>
<td>Three Thousand Miles on a Dime. Pauli Murray</td>
<td>67</td>
</tr>
<tr>
<td>The Colored Girls of P senack. William Carlos Williams</td>
<td>70</td>
</tr>
</tbody>
</table>

**Negro History and Literature**

<table>
<thead>
<tr>
<th>Title</th>
<th>Page</th>
</tr>
</thead>
<tbody>
<tr>
<td>Racial Integrity. Arthur A. Schomburg</td>
<td>74</td>
</tr>
<tr>
<td>The Growth of Negro Literature. V. F. Calverton</td>
<td>78</td>
</tr>
<tr>
<td>Some Aspects of the Negro in Contemporary Literature. John Frederick Matheus</td>
<td>83</td>
</tr>
<tr>
<td>Sterling Brown: The New Negro Folk-Poet. Alain J. Locke</td>
<td>88</td>
</tr>
</tbody>
</table>

**Negro Education and Law**

<table>
<thead>
<tr>
<th>Title</th>
<th>Page</th>
</tr>
</thead>
<tbody>
<tr>
<td>Education and the Negro. Morris E. Orgel</td>
<td>93</td>
</tr>
<tr>
<td>The Negro Student in the U.S.A. Gabriel Carritt</td>
<td>95</td>
</tr>
<tr>
<td>A Letter to Ezra Pound</td>
<td>97</td>
</tr>
<tr>
<td>A Note on Contempo and Langston Hughes</td>
<td>97</td>
</tr>
<tr>
<td>The Negro and the Supreme Court. Walter White</td>
<td>103</td>
</tr>
</tbody>
</table>

**Accounts of Racial Injustice**

<table>
<thead>
<tr>
<th>Title</th>
<th>Page</th>
</tr>
</thead>
<tbody>
<tr>
<td>Things I Remember. W. S. Connolly</td>
<td>110</td>
</tr>
<tr>
<td>The Ku Klux Klan in Indiana. Dr. Sarah Frances Chenault</td>
<td>113</td>
</tr>
<tr>
<td>Where Color Prejudice Is Not a Creed. Henry W. Crowder</td>
<td>115</td>
</tr>
<tr>
<td>Hitting Back. Henry W. Crowder</td>
<td>117</td>
</tr>
<tr>
<td>COMMENTARY. HF</td>
<td>119</td>
</tr>
<tr>
<td>The American Moron and the American of Sense. Nancy Cunard</td>
<td>120</td>
</tr>
<tr>
<td>COMMENTARY. HF</td>
<td>124</td>
</tr>
</tbody>
</table>
## Contents

### Negroes and Communism

- Flashes from Georgia Chain Gangs. *John L. Spivak* 124
- **COMMENTARY. HF** 130
- Marxism and the American Negro. *Will Herberg* 131
- A Word as to Uncle Tom. *Michael Gold* 135
- Blacks Turn Red. *Eugene Gordon* 138
- James W. Ford Accepts 144
- Sketch of the Life of James W. Ford 144
- Communism and the Negro. *James W. Ford* 146

### Scottsboro Case

- Scottsboro—and Other Scottsboros. *Nancy Cunard* 155
- Lynching in the Quiet Manner. *Josephine Herbst* 174
- Speech on the Scottsboro Case. *Theodore Dreiser* 176

### NEGRO STARS

- The Best Negro Jazz Orchestras. *Robert Goffin. Translated by Samuel Beckett* 181
- Louis Armstrong. *Ernst Moerman. Translated by Samuel Beckett* 185
- Notes on the Musical and Theatrical Negro Stars. *Floyd Snelson* 187
- The Negro Theatre—A Dodo Bird. *Ralph Matthews* 194
- Rose McClendon. *Robert Lewis* 199
- Florence Mills. *U. S. Thompson* 201
- The Dancing of Harlem. *John Banting* 203
- An Example of Success in Harlem 204
- A Negro Film Union—Why Not? *Kenneth Macpherson* 205
- The Record of a Negro Boxer. *Bob Scanlon* 208

### MUSIC

#### America

- The Negro on the Spiral. *George Antheil* 214
- Negro Creative Musicians. *Edward G. Perry* 220
- Spirituals and Neo-Spirituals. *Zora Neale Hurston* 223
- Negro Songs of Protest. *Lawrence Gellert* 226
- Creed. *Henry Crowder. Lyrics by Walter Lowenfels* 240

#### Creole

- Folk Music of the Creoles. *Maud Cuney Hare* 242

#### West Indies

- Negro Music in Porto Rico. *Maud Cuney Hare* 246
- The Biguine of the French Antilles. *Madiana* 247

#### Africa

- **COMMENTARY. HF** 249
- Is the African Musical? *Oluwole A. Alakija* 249
- **COMMENTARY. HF** 252
- West and East African Songs. *E. Kohn* 252
- Congo Songs. *George Antheil* 255
Contents

POETRY

By Negro Poets

Close Your Eyes. Arna Bontemps 259
Depression. The Poet. Jonathan H. Brooks 259
The Black Draftee from Dixie. Carrie Williams Clifford 261
From the Dark Tower. For a Lady I Know. Incident. Countee Cullen 261
That Other Golgotha. For a Certain Ph.D. I Know. T. Thomas Fortune Fletcher 261
Thus Speaks Africa. To Prometheus. Walter E. Hawkins 262
Appoggiatura. Donald Jeffrey Hayes 262

West Indian Poetry

Cane. Black Woman. Nicolás Guillén 264
The Conquerors. Until Yesterday. Regino Pedroso 264
When the Tom-Tom Beats. Jacques Roumain 265
Old Black Men. Celibacy. Georgia Douglas Johnson 265

By White Poets

Southern Sheriff. Nancy Cunard 265
Credic. Hittin' de Grit. Jean de Journette 266
Miss Sal's Monologue. Alfred Kreymborg 267
Night Out of Harlem. Norman MacLeod 268
The Scorpion. William Plomer 268
The Black Crow. Carl Rakosi 268
Elevator Men. Florence Ungar 268
Song of the Washboard. Ildefonso Pereda Valdés 269
Poem. Louis Zukofsky 269

WEST INDIES and SOUTH AMERICA

Jamaica

Jamaica, the Negro Island. Nancy Cunard 272
West Indian Negro Proverbs. Frank Cundall 285

Hayti

Hayti. Grace Hutchins 288
People without Shoes. Langston Hughes 288
A Note on Haytian Culture. Ludovic Morin Lacombe. Translated by Samuel Beckett 290

Cuba

Commentary. HF 293
The Situation of the Negro in Cuba. M.A. Pérez-Medina. Translated by V. Latorre-Bara 294

Barbados

The Negro in Barbados. Gordon O. Bell 299
Contents

Trinidad
Folklore in Trinidad. Olga Comma 301

Grenada
White Trash in the Antilles. H. Gordon Andrews 303

British Guiana
The Negro and His Descendants in British Guiana. A. A. Thorne 308

Brazil
COMMENTARY. HF 313
The Negroes in Brazil. Ildefonso Pereda Valdés. Translated by V. Latorre-Bara 313

Uruguay
The Negro Race in Uruguay. Eleonora Cabral. Translated by V. Latorre-Bara 316
Rituals and “Candombes.” Marcellino Bottaro. Translated by V. Latorre-Bara 317

EUROPE

Slavery Papers. Edgell Rickword 322
Pushkin and Peter the Great’s Negro. Harold Acton 334
COMMENTARY. HF 339
There Is No “White Superiority.” Anthony Butts 339
COMMENTARY. HF 341
Colour Bar. Nancy Cunard 342
Colour Bar Notoriety in Great Britain. A. Ade Ademola 346
Sambo without Tears. Georges Sadoul. Translated by Samuel Beckett 348
Murderous Humanitarianism. Surrealist Group in Paris. Translated by Samuel Beckett 352
Negress in the Brothel. René Crevel. Translated by Samuel Beckett 354

AFRICA

African Empires and Civilisations. Raymond Michelet. Translated by Edward Cunard 359
African Exploration. Arthur A. Schomburg 377
The Solidarity of the African Race. A. Ade Ademola 383
Ethiopia Today. George Padmore 386
A Note on Leo Frobenius. Ezra Pound 393
Klao Date, Kroo Proverbs. Dr. Thorgues Sie 395
Ewe Proverbs and Riddles. R. C. Nathaniels 395
A Letter about Arusha. Norman Douglas 399
“Clicking” in the Zulu Tongue. A. V. Lester 401
A Zulu Wedding at a Zulu Kraal. E. Kohn 402
From an African Notebook. William Plomer 403
The Young Race of the Veld. Beatrice Hastings 405

viii
ACKNOWLEDGMENTS (1933)

I make here most grateful acknowledgment to all the collaborators of both races who by their essays, studies, poems, notes, letters, musical compositions and transcriptions have built up this record; to all those, individuals, museums, organisations and papers, who have made, given or lent me photographs and pictures to reproduce, and to the editors who have allowed me to quote from articles.

My thanks and appreciation are particularly due to my chief collaborator, Raymond Michelet, who worked with me during the two years of collecting and editing this Anthology. And to Edgell Rickword, who facilitated and greatly aided in the work of production and proof-reading.

N.C.