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The Autobiography of an Ex-Colored Man

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Excerpts: the cake walk
spirituals ("Jubilee songs")
the stereotypical image of the Negro

Punctuation and spelling follow the 1912 edition.

Some minor wording was changed in the 1927 edition.

Illustrations added; not in *Autobiography*.

♫ On first viewing the cake walk at an African American public ball in Jacksonville, Florida

[I]t was at one of these balls that I first saw the cake-walk. There was a contest for a gold watch, to be awarded to the hotel head-waiter receiving the greatest number of votes. There was some dancing while the votes were being counted. Then the floor was cleared for the cake-walk. A half-dozen guests from some of the hotels took seats on the stage to act as judges, and twelve or fourteen couples began to walk for a "sure enough" highly decorated cake, which was in plain evidence. The spectators crowded about the space reserved for the contestants and watched them with interest and excitement. The couples did not walk around in a circle, but in a square, with the men on the inside. The fine points to be considered were the bearing of the men, the precision with which they turned the corners, the grace of the women, and the ease with which they swung around the pivots. The men walked with stately and soldierly step, and the women with considerable grace. The judges arrived at their decision by a process of elimination. The music and the walk continued for some minutes; then both were stopped while the judges conferred, when the walk began again several couples were left out. In this way the contest was finally narrowed down to three or four couples. Then the excitement became intense; there was much partisan cheering as one couple or another would execute a turn in extra elegant style. When the cake was finally awarded the spectators were about evenly divided between those who cheered the winners and those who muttered about the unfairness of the judges. This was the cake-walk in its original form, and it is what the colored performers on the theatrical stage developed into the prancing movements now known all over the world, and which some Parisian critics pronounced the acme of poetic motion.

There are a great many colored people who are ashamed of the cake-walk, but I think they ought to be proud of it. It is my opinion that the colored people of this country have done four things which refute the oft advanced theory that they are an absolutely inferior race, which demonstrate that they have originality and artistic conception; and, what is more, the power of creating that which can influence and appeal universally. The first two of these are the Uncle Remus stories, collected by Joel Chandler Harris, and the Jubilee songs, to which the Fisk singers made the public and the skilled musicians of both America and Europe listen. The other two are ragtime music and the cake-walk. No one who has traveled can question the world-conquering influence of ragtime; and I do not think it would be an exaggeration to say that in Europe the United States is popularly known better by ragtime than by anything else it has produced in a generation. In Paris they call it American music. The newspapers have already told how the practice of intricate cake walk steps has taken up the time of European royalty and nobility. These are lower forms of art, but they give evidence of a power that will some day be applied to the higher forms. In this measure, at least, and aside from the number of prominent individuals the colored people of the United States have produced, the race has been a world influence; and all of the Indians between Alaska and Patagonia haven't done as much. . . .

On hearing spirituals at a camp meeting in the South

This big meeting which I was lucky enough to catch was particularly well attended; the extra large attendance was due principally to two attractions, a man by name of John Brown, who was renowned as the most powerful preacher for miles around; and a wonderful leader of singing, who was known as "Singing Johnson." These two men were a study and a revelation to me. They caused me to reflect upon how great an influence their types have been in the development of the Negro in America. Both these types are now looked upon generally with condescension or contempt by the progressive element among the colored people; but it should never be forgotten that it was they who led the race from paganism, and kept it steadfast to Christianity through all the long, dark years of slavery. . . .

. . . Committing to memory the leading lines of all the Negro spiritual songs is no easy task, for they run up into the hundreds. But the accomplished



leader must know them all, because the congregation sings only the refrains and repeats; every ear in the church is fixed upon him, and if he becomes mixed in his lines or forgets them, the responsibility falls directly on his shoulders.

For example, most of these hymns are constructed to be sung in the following manner:

Leader— “Swing low, sweet chariot.”
Congregation— “Coming for to carry me home.”
Leader— “Swing low, sweet chariot.”
Congregation— “Coming for to carry me home.”
Leader— “I look over yonder, what do I see?”
Congregation— “Coming for to carry me home.”
Leader— “Two little angels coming after me.”
Congregation— “Coming for to carry me home.”
— etc., etc., etc.

The solitary and plaintive voice of the leader is answered by a sound like the roll of the sea, producing a most curious effect. . . .

Generally, the parts taken up by the congregation are sung in a three-part harmony, the women singing the soprano and a transposed tenor, the men with high voices singing the melody, and those with low voices, a thundering bass. In a few of these songs, however, the leading part is sung in unison by the whole congregation, down to the last line, which is harmonized. The effect of this is intensely thrilling. Such a hymn is “Go down Moses.” It stirs the heart like a trumpet call. . . .

As I listened to the singing of these songs, the wonder of their production grew upon me more and more. How did the men who originated them manage to do it? The sentiments are easily accounted for; they are mostly taken from the Bible; but the melodies, where did they come from? Some of them so weirdly sweet, and others so wonderfully strong. Take, for instance, “Go down Moses.” I doubt that there is a stronger theme in the whole musical literature of the world. And so many of these songs contain more than mere melody; there is sounded in them that elusive undertone, the note in music which is not heard with the ears. I sat often with the tears rolling down my cheeks and my heart melted within me. Any musical person who has never heard a Negro congregation under the spell of religious fervor sing these old songs, has missed one of the most thrilling emotions which the human heart may experience. Anyone who can listen to Negroes sing, “Nobody knows de trouble I see, Nobody knows but Jesus,” without shedding tears, must indeed have a heart of stone.

As yet, the Negroes themselves do not fully appreciate these old slave songs. The educated classes are rather ashamed of them, and prefer to sing hymns from books. This feeling is natural; they are still too close to the conditions under which the songs were produced; but the day will come when this slave music will be the most treasured heritage of the American Negro.



On the stereotype of the Negro in popular culture

When I reached Macon [Georgia] I decided to leave my trunk and all my surplus belongings, to pack my bag, and strike out into the interior. This I did; and by train, by mule and ox-cart, I traveled through many counties. This was my first real experience among rural colored people, and all that I saw was interesting to me; but there was a great deal which does not require description at my hands; for log cabins and plantations and dialect-speaking darkies are perhaps better known in American literature than any other single picture of our national life. Indeed, they form an ideal and exclusive literary concept of the American Negro to such an extent that it is almost impossible to get the reading public to recognize

him in any other setting; but I shall endeavor to avoid giving the reader any already overworked and hackneyed descriptions. This generally accepted literary ideal of the American Negro constitutes what is really an obstacle in the way of the thoughtful and progressive element of the race. His character has been established as a happy-go-lucky, laughing, shuffling, banjo-picking being, and the reading public has not yet been prevailed upon to take him seriously. His efforts to elevate himself socially are looked upon as a sort of absurd caricature of “white civilization.” A novel dealing with colored people who lived in respectable homes and amidst a fair degree of culture and who naturally acted “just like white folks” would be taken in a comic opera sense. In this respect the Negro is much in the position of a great comedian who gives up the lighter rôles to play tragedy. No matter how well he may portray the deeper passions, the public is loth to give him up in his old character; they even conspire to make him a failure in serious work, in order to force him back into comedy. In the same respect, the public is not too much to be blamed, for great comedians are far more scarce than mediocre tragedians; every amateur actor is a tragedian. However, this very fact constitutes the opportunity of the future Negro novelist and poet to give the country something new and unknown, in depicting the life, the ambitions, the struggles and the passions of those of their race who are striving to break the narrow limits of traditions. A beginning has already been made in that remarkable book by Dr. Du Bois, “The Souls of Black Folk.”

