I. *The Climbers: a Story of Sun-kissed Sweetheart* by Yorke Jones (1912)

In 1912 Yorke Jones wrote *The Climbers*, a novel concerned with black culture and education. The characters are Joseph Wade, who is the narrator; Augustus Fairfax, the hero, David J. Holt and Robert Wilson. After graduation from Norwalk college, they go their separate ways: Wade becomes a doctor in the South; Fairfax becomes a teacher; and Wilson and Holt become ministers in the North.

Later, when Holt holds the position of the president of Rockford State Normal college, Farifax, Wilson, and Holt’s daughter, Julia, work together as college staff. Fairfax and Julia fall in love and get engaged. An old photograph sent to Fairfax as a marriage present reveals the hitherto unknown truth that Jester, the town drunk, is Fairfax’s father. As a result, the black middle class Holt family objects to the marriage. Fairfax leaves the town mistakenly thinking Julia does not love him, but later, Lulia’s true feelings are conveyed to him. The story ends with their marriage ceremony.
Yorke Jones introduces Fairfax as follows:

My risibles were touched by the contrast between his appearance and high-sounding name. Augustus Fairfax! He was smooth-black, tall and thin—even to gauntness. As nervously restless was he as a blooded racer... he was born of slave parents; brought North... he had made good progress in his studies... he became the college butt of fun and was thought to be very light hearted because he seemed so amusing... Because he present was new and the future bright, Fairfax was hopeful; though not so light hearted as he seemed comical....

Fairfax's race are America's butt of fun. They, too, are thought to be very light hearted because they seem amusing; but while the black man is hopeful (because his present is new and his future full of promise), yet it is a grave mistake to imagine that the child of Ham feels free of care, because, to his brother in white, he seems amusing.3)

Regretably, Jones' characterization of Fairfax is the very stereotype which whites had of blacks at that time and this passage, like the novel as a whole, is flawed by repetition. Hugh M. Gloster has stated that this novel "lacks the restraint of Johnson's The Autobiography of an Ex-Colored Man. Like Booker T. Washington, Jones thinks highly of industrial education. Mr. Holt insist:

... the State's education of the Negro is not a gratuity, it is the Negro's right. The child of the wage-earner has the same right to State education that the capitalist's child has.4)

The author echos Washington's views on this issue and furthermore,
insists that “... Negroes money will buy the same fine things that white folk’s money will... Yet they (southern people) keep themselves in such a frenzy about social equality or rather social intercourse...”

He points out two reasons for this: first, “because the dread of social equality is baseless. Negroes no more want to associate socially with white people than white people want to mingle socially with Negroes! Secondly, this baseless fear of social equality betrays the people of the South into many, many injustices toward the once enslaved race.”

In spite of these pessimistic remarks, Jones is extremely optimistic in his characterization of blacks and in the resolution of the novel. The reason for this is his black middle class ideals which are also expressed in the works of preceding black novelists.

In conclusion, this novel is a statement of the merits and demerits of the black middle class and the sufferings wrought by pressure from the white South through the medium of a love story.

II. *The Conquest* (1913) and *The Forged Note* (1915) by Oscar Micheaux

Oscar Micheaux(1884-1951) published three novels before the Harlem Renaissance: *The conquest: the Story of a Negro Pioneer* in 1913, *The Forged Note: a Romance of the Darker Races* in 1915: *The Homesteader* in 1917. (In this article there is no commentary about *The Homesteader* because the book was unavailable.)

According to Bruce Kellner’s *The Harlem Renaissance; a Historical Dictionary for the Era*, Oscar Micheaux is introduced as a black pioneer film producer:

This son of former slaves began his career as a pullman car porter, but when he saw an advertisement for cheap land on an
Indian Reservation, became interested in farming and ranching and within five years he had expanded his South Dakota homestead. He lost his land in his twenties because of his inlaws' dishonesty, so he became a writer for pulps, using his own experiences for subject matter. Micheaux had a talent to sell his books.

When the Lincoln Motion Picture Company wanted to film Micheaux's *The Homesteader* he refused because his proposal to direct his film was not accepted; instead he founded the Micheaux Film Corporation. Many films followed *The Homesteader*, all filmed for exclusively black audiences. Micheaux used actors from Lafayette Players Stock Company in the beginning—Evely Preer, for example, played Agnes in *The Homesteader*—but soon, he had developed his own stable of performers, usually light skinned and usually in emulation of Hollywood stars such as Lorenzo Tucker. A few of the films are noteworthy: *Within Our Gates* (1920) is about lynching; in *Birthright* (1924), a black Harvard student returns to his southern hometown to start a black college, only to be opposed by both black and white members of the community; Paul Robeson played in *Body and Soul*; and *The House Behind the Cedars* (1923) was based on Charles W. Chesnutt's novel.

None of Micheaux's films had any critical acclaim but he must have been an imposing figure, traveling around the country from movie house to movie house in flashy automobiles, wearing big hats and full-length fur coats. He always operated on a shoestring, and bankruptcy caught up with his extravagant risks in 1928. He reorganized the following year, largely with backing from white investors, but during the thirties the criticism of his work grew stronger because of his insistence on light-skinned performers and
Looking at Micheaux's careers, there seem to be no doubt that The Conquest and The Forged Note are autobiographical novels. Oscar Davereaux, the hero in The Coquest (Devereaux suggests the author's name was Oscar Micheaux), was the bright but lazy son of a rich black farmer. Using the excuse that he must learn business his parents throw him out of his home at the age of seventeen. He changes jobs frequently seeking to better his situation: he works in a coal mine and in a coal chute, as a shoe shine boy, porter, etc. He saves considerable money from his wages and tips as a porter, and when part of an Indian reservation is put up for sale, he manages to obtain it for 2500 dollars. After saving more money working as porter he turns to homesteading. Overcoming numerous struggles he climbs the ladder of greater and greater success. During this time he falls in love with Jessie, struggles with the developers who are trying to build a railroad, falls in love with a Scotch girl—concealing his engagement to Jessie—marries Miss Orlean, the daughter of Rev. McCraline and then divorces her.

This novel was dedicated to Booker T. Washington Micheaux states in the introduction that "this is a true story of a negro who was discontented and the circumstances that were the outcome of that discontent." Although this is "a true story," it is also happens to be the Black version of the American Dream:

There are two distinct factions of the negro race, who might be classed as Progressives and Reactionaries. somewhat like the politicians. The Progressives, led by Booker T. Washington and with industrial education as the material idea, are good, active
citizens; while the other class distinctly reactionary in every way, contend for more equal rights, privileges, and protection, which is all very logical, indeed, but they do not substantiate their demands with any concrete policies; depending largely on loud demands, and are too much given to the condemnation of the entire white race for the depredations of a few.9)

This outlook is anti-DuBois and pro-Booker T. Washington.

Micheaux's second novel, The Forged Note, is a continuation of The Conquest. His experience of selling books is treated as a love story. Sydney Wyeth, novelist, sells books by himself. The story starts with Sydney and Mildred's encounter one year prior to his strange sickness when he is selling books in Cincinnati. At first sight she becomes the central person in his life. With his writer's intuition, he reads the dark fortune in her face, however, he can do nothing for her and leaves for another town. She sets off to search for him selling books, but after many struggles to find him.

One day a strange malady befalls Sydney and Mildred takes care of him in the hospital. During the next few months she takes over his business and makes it a success. When he recovers from his sickness, he leaves town. But he realizes his love for her, comes back and confesses his love to her. But then she leaves town suddenly. In the final stage Sydney gets information at an ex-slave market that Mildred has become a nun. He waits for her at the market and, at last, he is able to meet her again.

This love story contains some sub-themes, such as the social problems confronting blacks. In Effingham at that time 80% of all murders was among the black population. Sydney points out, however, that
elite blacks do not worry about such problems:

And, as he met the more elite, he was surprised that they paid so little attention to the condition of the masses. Murder, as we have seen, was an established habit... In other words, "They never worries."\textsuperscript{[10]}

Miss Palmer who helps to sell his books says:

These Negro in Effingham are nigga's proper. They think nothing about reading and trying to learn something, they only care for dressing up and having a good time.\textsuperscript{[11]}

After searching for the sources of the problem Sydney discovers the reason for the black man's falling: "his people were the victims of liquor and gaming, and this was the result of ill training, ignorance, and lack of civic observation."\textsuperscript{[12]} In conclusion, he enumerates the concrete causes of the problem:

This[library] was not open to colored people... It is a distressing condition which the state is facing. A library will, in time, have a marked effect upon existing conditions... In Effingham, there are perhaps a half dozen small and large parks, and all for white use exclusively. During the hot days of the long summer, black people must roast in their stuffy little homes, perhaps a fourth of which face alleys. Black children have no place to play, no place to exercise their little bodies, or give free vent to their desire for child play. Crime, therefore, is their greatest environment.\textsuperscript{[13]}

Considering the situation Sydney is resentful that "more than a hundred churches never encouraged the people to read anything but
the Bible." He criticizes teachers, preachers, and even the best people for their lack of concern with crime committed by blacks.

Strangely, the title of the novel, The Forged Note is a mere supplement. Mildred Latham a mystery girl is foreshadowed by a man who threatens her. Everytime he appears she changes her address. Sydney comes to know about this situation from a person he meets during his business trips. It seems that Mildred's father, an ex-minister, pocketed money belonging to the church to become bishop. A rich merchant, who know of the theft, forced Mildred to get married him. Although the title seems to indicate otherwise, the situation concerning the forged note is the incidental to the main story, which is actually a romance with peripheral environmental concerns.

III. Redder Blood (1915) by Williams M. Ashby

This is a melodramatic novel about a lady who conceals her identity marries a rich man, incurs a catastrophy upon the revelation of her identity and then resumes a happy life.

The first scene takes place in Central Park in New York when a wealthy man named Stanton Birch falls off his horse and recieves a serious wound. Attracted by beauty and kindness of Miss Zelda Marston, his nurse, he marries her. They have a son and lead a happy life.

Mr. Birch hires a new chef named Leon, who is an old friend of Mrs. Birch and knows that she has black blood. He threatens her to reveal her secret, and as a result, she become mentally and physically exhausted. Finally, Leon reveals to Mr. Birch that his wife is a black. Mr. Birch becomes upset and leaves for Europe.
One year later Zelda settles in New Jersey where she spends her days doing charity work. Mr. Birch, who is still traveling in Europe, is unhappy because he cannot forget her. One stormy evening as Zelda is playing her husband's favorite tune on the piano her husband visits her. William M. Ashby states as follows:

The book does say, however, — and, I hope, strongly, — that where two persons love each other deeply neither custom, nor convention, nor law are great enough barriers to keep them apart. . . .

This is clearly the theme of this novel. The fundamental idea is that:

. . . . we are all the same in essence . . . but in any case the basis, the essence, the one little cell, that makes one human being has the same fundamental parts that make another.

In the beginning both Mr. and Mrs. Birch are idealistic. Mr. Birch thinks that the Negro problem "is not a Negro problem, it is not a Southern problem, it is a human, live American problem." But when Mrs. Birch's identity is revealed he changes his stand. She cries out to her husband, "you cannot build up a world of love with color as its basis. Love is not that sort of thing." He rebukes her, "Do you think I could mix my pure blood with common stock?" Their son Adrian accuses his father of prejudice and sides with his mother:

You are moved by unjust hate; you think the thoughts of fifty years ago, mine are of to-day, newer thoughts . . . "My blood is redder, redeer blood,—the corpuscles of which are not hate, every
prejudice, but respect and kind feeling for others.”21)

The word “newer thought” or “redder blood” are the key concepts in the novel. A year later, when Mr. Birch meets Mrs. Birch again, he says, “Our boy was right. Love is the only thing in the world worth while. It’s God’s greatest gift to men.”22) This is the answer to questions posed by the novel. The simplistic solution of the novel, however, cheapens it and makes it seem melodramatic.

IV. *Lillian Simmons or the Conflict of Sections* (1919) by Otis M. Shackleford 23)

This is a love story between Lillian Simmons, a Northern black belle, and Charles Christopher, a Southern black youth who is working in the North. One day Charles quarrels with George Simmons, Lillian’s brother, about blacks. As a result George instigates members of his group to drive Charles out of town with the accusation, “the Southern niggers spoiled our privileges.”24) Lillian, who has been the object of Charles’ devotion since they first met, realizes the gravity of the situation and persuades Charles to leave town.

After the trouble George resigns from his job with the city and leads an unstable life. Because of George’s bad reputation his father also loses his good standing and Lillian cannot even get a job. The family fortune steadily declines.

Three years later, after Charles has saved a considerable amount of money, he decides to return to town to start a business. Just as he arrives back in town Lillian is about to go South to teach. Seeing each other only briefly, they have to part.

Charles’ business is prosperous, but one night someone sets fire to his grocery. On the testimony of a witness, George is arrested on
an arson charge. This marks a turning point in their relationship. At the end of the story Charles gets married to Lillian and George, who has mended his ways, forms a company together with Charles called Charles and George Company.

The subject of this novel is interracial conflict, that is the difference between the Southern and Northern stance toward blacks. During a quarrel with Charles about Southern blacks George expresses his anger:

... prejudice is rapidly growing all over this country. It is taking or has taken deep root in your city. This is inevitable and it would have come sooner or later regardless of the conduct of these so-styled bad Southern "niggers."... You had better carry your Southern ideas and prejudices out of this town. We don't need you to teach us any lessons. And any advice to you is to "beat it."

In answer to George's remarks, Charles retorts as follows:

Your Northern people have yet to learn this lesson,... that white people are white people, that blood is thicker than water, that the racial instinct will assert itself. That one bad negro cannot spoil the privileges of a community of good negroes, unless the prejudice in the hearts of the other race is aroused.

Shackelford maintains that the ongoing quarrel between George and Charles, Lillian's struggles resulting from this friction is the conflict of the sections indicated by the sub-title of the novel. Moreover, he indicates that the reconciliation between George and Charles leads to "harmony and progress."

A Business League has been organized with Charles Christopher
as its president. And such harmony and progress was never before known in this city among the colored people.

Northerners and Southerners view life through the same glass in this city. They are united by the ties of friendship, by ties of business and the ties of matrimony. It is difficult to break such a combination.  

He added that the ties of friendship, the ties of business, and the ties of matrimony are “converted to the idea of Negro enterprise, even if it does invite segregation.” Shackleford insists that “separate schools are not harmful, but are a positive benefit to the race. They furnish employment for the worthy boys and girls of the race and are inducements for them to pursue the higher courses of learning and to strive to excel in them.” This thought accords with the fundamental idea of Booker T. Washington expressed in his address: “... If need be ... interlacing our industrial, commercial, civil, and religious life with yours in a way that shall make the interests of both races one ... There is no defence or security for any of us except in the hightest intelligence and development of all.”

Even the characterization of the main characters seems to be in accord with Washington’s aim. The hero Charles is described as follows:

... his thoughts were pure and his ideals were lofty; that he had a high aim in life; that it was this high aim which had led him on step by step until he had completed his education in one of the Southern Colleges.

On the other hand George, who is handsome with light brown skin, is characterized as follows:
He also had an air of freedom and independence about him which is usually in evidence with Northern born and Northern educated colored people. His training and high spirit showed perceptibly when he spoke...32)

Beautiful, healthy, vigorous, and optimistic Lillian is “a girl whose training had not been neglected in any line. Cooking, sewing, and piano playing were her accomplishments.”33) Both George and Lillian appear to be perfect person. It almost seems as if an actor and an actress are portraying love and the friendship between the South and the North in a play produced by Otis M. Shackleford at the Booker T. Washington Theatre. According to the author, however, this novel is merely a love story.

V. The American Cavalryman: a Liberian Romance (1917) by Henry F. Downing. 34)

Calvert, a wealthy white man living in New York, has two secrets. The first is that he had a daughter with a native woman in Africa twenty year ago. The second is that he has a sister who is a negress. The novel is the story of his sister’s son, Paul Dale, and a Liberian girl named Lupelta.

Paul is a captain serving the Liberian president. One day he rescues a native girl Lupelta from Chief Lodango and falls in love with her. He educates her and teaches her to be a cultivated lady. On another occasion he helps a young Inbunda tribe member, Whreabo, from being abused by Muffy, a relative of the president. This provokes Muffy’s hostility. With the president he plots to entrap Paul in order to win the princess hand, dispatching him to a dangerous district. When
Lupelta and princess Hulda, who also loves Paul, go on a picnic. Lodango kidnaps them on the orders of Muffy. Whreabo, who witnessed the scene informs Paul of the news. After many difficulties Paul rescues them from the precarious situation with the help of the Chief Mwambo. Just before he rescues them Paul receives a letter that says Lupelta is a white.

The last scene is a happy one of the Dales in New York three years later. Princess Hulda is now Paul's wife. It turns out that Lupelta is actually Mr. Calvert's daughter who has been missing for twenty years.

According to Hugh M. Gloster, this novel was dedicated to “the Spingarn brothers,” that is, Arthur B. Spingarn (vice-president of the National Association for the advancement of Colored People) and Joel E. Spingarn (the chairman of the board). However, the dedication is not found in the AMS Press version printed in 1973, which is reprinted from the 1917 edition. This is a romance with virtually no ideological concerns except the minor one of the development of the agricultural resources of Liberia. Upon returning to the United States, Paul devotes all his efforts to this concern. He makes the following statement to his wife:

The so-called leader, who now fatten on the State, doubtless will wish me further; but the majority of the people will rejoice. Anyhow, if I succeeded, the country will be saved from being absorbed by some European power, and that will be something gained.35)

This statement lacks concrete aspects and this is the limitation of the novel as a whole.
VI. *The Immediate Jewel of His Soul* (1919) by Herman Dreer

William Smith is a brilliant, active youth who was the president of a young people's circle and a member of a choir. After graduating high school he works on his uncle's plantation in the south. When he witnesses a lynching scene by a white mob there, he decides to become a minister to save black people.

He graduates college, attends a theological seminary, and then is ordained to be a minister. The speech he gives at his appointment ceremony arouses antipathy among the clergy present. Another remark made at the Ministrial Conference worsens the situation so he is not even allowed to preach. Moreover, his chances to be become a lawyer or teacher are also deferred because of his subversive thoughts. Finally, after many long struggles he is permitted to become minister.

At a party Reverend Smith sees his old friends. Thelma Haskell and Susan Lee, who are in love with him. Smith confesses his love to Susan to whom has been attracted since high school.

The next spring Smith buys a 600-acre farm about 80 miles from Seaton where he builds his home, church, and an experimental farm. The farm is operated by both blacks and whites.

Susan, who runs a music school, is awaiting Smith's marriage proposal, but when she visits Smith's farm he is too busy to talk with her. Thelma, who is more aggressive than Susan, also visits Smith's farm in an attempt win to his heart.

The success of Smith's farm is threatening to whites. Moreover, his conversion of many good black Christians arouses the displeasure of wine dealers. As a result, there is an increase in the tension bet-
ween whites and blacks. As soon as Thelma becomes aware of this problem she hurries to the farm to organize for self-defence. When Susan arrives at the farm there is tension between Thelma and herself. Concurrent with this love triangle inside the farm is in the explosive situation instigated by the white mob outside. Succumbing to the tension Susan faints. While she is unconscious, Reverend Smith resolves the crisis with the help of the mayor and the collaboration of sensible whites. When Susan recovers she finds that everyone on the farm is celebrating. She realizes that Thelma has won the reverend's heart and she leaves the farm alone.

Reverend Smith's ideas about blacks are expressed at the appointment where he is appointed minister. "So much white blood was mixt with ours during the two hundred fifty years of slavery and continues to be illegally mingling in the South, that the Negro among us is to be found only after years of patient search... Many of my brethren have in their veins some of the proudest blood of Anglo-Saxon, French, and Germans... we were born in America... we are Americans, nothing else." So naturally he objects to separate schools and insists on the equality of all people:

Democracy means mixed schools with mixed faculties... let us never ask for separate schools. Let us enter these strongholds and by character and scholarship show our selves the equal of all people.

He adds that the church's work is to hasten the spread of knowledge to all people and preaches that "God is no respecter of persons. We must be JUST like HIM" and that "ignorance keeps people apart, intelligence brings them together." Moreover, he maintains that
poverty is the mother of vice, crime, and most uncleanness. He believes.
contrary to the adage that "Money is the root of most evil," that
"the lack of money has been the root of most evil." As the purpose
of life, Reverend Smith concludes, "If we can live the life of Christ,
the Church will extend its influence to every man." This is the
speech which arouses antipathy among the clergy who feel there is
something atheistic about it. Upon returning to the ministry and
establishing an experimental farm under the auspices of the church
to realize his ideals, he says:

My preaching now is more effective then ever, for not in trying
to spur others to get a thor0 (sic.) education and achieve, can I
point to the success of others, but I can indicate very forcibly
the attainment of those about me... the word was made flesh
and dwelt among us.

The consistency of his speech and action yeilds convincing results and
so his activities become a threat for white people. Eventually the K.
K. K. threatens Reverend Smith telling him to leave town wthin 24
hours. A white who understands the circumstances says:

This is a new South, and Rev. Smith is the new Negro. The
scoundrel shown in the "Birth of Nation," tho(sic) later the Uncle
Tom type, is also passing. You know as well as I that in the
last ten years not a colored man has been lyncht in this state
for rape. The educated Negro never commits this crime any-
where, the quillty man is the curprit we permit to loaf in the
streets... You want a New South but and Old Negro. The
combination is impossible. Old things have passed away. If you
have a New South, you must have a New Negro, And I don't
bite my tongue to say that Rev. Smith is the kind the South wants...\textsuperscript{42}

This novel is the first to describe "the New Negro." Symbolized by Reverend Smith, the new Negro is described as a "genuine black prince." The author's pride in being black is evident in this expression. The novel is also unique in depicting a new, liberated woman in Thelma, who is individualistic and self-assertive in contrast to Susan who is "patient and waits." Thelma insists that "... when the time comes for me to marry and I see the man I want, I do not promise to wait ... I'll make the fight of my life to get him: there will be no escape. We'll fight it out if it takes all summer. If I lose, I will have made a good fight."\textsuperscript{43} She is reminiscent of Scarlett O'Hara in Gone with the Wind or Abby Thelema in Gargantua by Rabelais Francois (? 1495 - c.1553). She is a angel fighting to protect Reverend Smith and a precursor of the strong woman. During the early twenty hundreds when Dreer published The Immediate Jewel of His Soul the leader who had the gratest influence on black literature was Booker T. Washington. Dreer says of him:

Booker T. Washington sprang up almost in the night and entered securely the affections of black and white ... He emphasized economic freedom ... Then DuBois kept hammering away with constantly increasing force for us to seek the paramount force in a nation, political freedom.\textsuperscript{44}

Recognizing DuBois's ideas marks progress in this stage of black novel. Although the appearance of the New Negro is a plus for this novel, Reverend Smith's long speeches and the other ministers' tedious criticism and supporting arguments interrupt the flow of the
novel. Moreover, readers are annoyed by the repetitive use of expressions such as “never stopt,” “askt the president,” “remarkt Rev. Stone, “I say unto you”, etc.45)

VII. At the Dawn of the Harlem Renaissance

The rise of the so-called Harlem Renaissance has several sources. These can classified as internal and external. The external factors are 1) Nogro Vogue in the World 2) the Great Migration and World War I 3) the Jazz Age and 4) the Relationship between Blacks and the Whites. The internal factors are 1) the Birth of a Black Intelligentsia and 2) the New Negro Movement. It is very difficult to clarify which factor is dominant. It is also difficult to answer the question of how the novelists which have been discussed so far influenced the black renaissance.

The convention of a black novel with a mulatto hero or heroine was adapted in Flight(1926) by Walter White; Plum Bun (1928) and The Chinaberry (1931) by Jessie Fauset; and Passing (1929) and Quicksand (1928) by Nella Larsen and then carried on by authors such as James Weldon Johnson, William M. Ashby and Henry F. Downing.

James Weldon Johnson was one of the close friends of Carl Van Vechten and on Van Vechten's advice he republished The Autobiography of an Ex-Colored Man (Alfred A. Knopf, 1927), thereby bringing up the rear guard of the Harlem Renaissance. Though it was poor, from a literary standpoint, W. E. B. DuBois published Dark Princess, a moral and political novel in 1928. He was one of the first writers to link black racial consciousness in Africa and Asia and the leader of the attacking group during the controversy Carl Van Vechten's Nigger
Heaven. He was anti-Harlemist. His criticism of Claude McKay's 
*Crisis* in 1928—"Home to Harlem for the most part nauseates me, and 
after the dirtier parts of its filth I feel distinctly like taking a bath," clearly indicates his attitude towards the Harlemist.

Johnson was on the opposite side of the controversy, and during *Nigger Heaven*'s storm he was the staunchest advocate of Van Vechten and the Harlem School. Even after the Renaissance, the fact that he evaluated Claude McKey and Jean Toomer in his autobiography *Along This Way* further testifies to this.

Through *The Crisis*, W. E. B. DuBois and Charles S. Johnson founded its literary prize for black writers and poets and they took the role of the rear guard for the Renaissance. As one of the top black leaders, DuBois contributed in many ways to this era. James Weldon Johnson published the *Book of American Negro Spirituals* in 1925 with his brother Rosamond. This did not qualify as literature in the strictest sense but it contributed greatly to the development of the Renaissance. Both Johnson and DuBois were leaders of the N. A. A. C. P. and most people agree that they contributed to the advancement of black people.

It is very difficult to point out the contribution of minor writers to the Harlem Renaissance. However, *The American Cavalryman* by Henry Downing gave George Schyler the idea of treating "welfare to Africa" in *Slaves Today* (1931). Herman Dreer, heralded individualistic black woman and black pride through his depictions of Thelma and Reverend Smith. Although in terms of his immediate influence on the Renaissance, Oscar Micheaux was a filmmaker rather than a novelist and he contributed greatly to black culture. One can safely say that these major and minor writers were the impetus for the New Negro

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Movement and the Harlem Renaissance, which were not merely a literary movements but extraordinarily exciting cultural movement.

NOTES
4) Yorke Jones, op.cit., p.91.
5) Ibid., p.188.
6) Ibid., pp.188-189.
9) Micheaux, ibid., p.251.
11) Ibid., p.165.
12) Ibid., p.304.
14) Ibid., p.313.

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19) Ibid., p.166.
20) Ibid.
22) Ibid., p.186.
23) Otis M. Shackleford:
   Born 1871. Poetry and Essays, *Seeking the Best: Dedicated to the Negro Youth*,
   Kansas City, Mo. Franklin Hudson, 1909 (BAWPP. p. 660.)
24) Otis M. Shackleford, *Lillian Simmons or the Conflict of Sections*, AMS
25) Ibid., pp.21-23.
26) Ibid., pp.21-22.
27) Ibid., p.200.
28) Ibid.
29) Ibid.
30) Joanne Grant. ed., *Black Protest: History Documents and Analyses*, A
31) Ibid., p.16.
32) Ibid., p.19.
33) Ibid., p.28.
34) DOWNING, Henry Francis. Born 1851.

   **Drama**

   *The Arabian Lovers; or The Sacred Jar, an Eastern Tale in Four Acts*,
   London: F. Griffiths, 1913.


   *Incentive*, 1914.


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   **Non-Fiction**

   *Liberia and Her People*. New York, 1925.

NOVEL


CRITICISM ON DOWNING

Bone. The Negro Novel in America, p. 49.

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(BAWPP. p. 232.)


36) DREER, Herman. Born 12 September 1889 in Washington, D. C. Education: Attended the Elementary School and the M. Street High School in Washington, D. C. He received an A. B. from Bowdoin College, 1910, and graduated magna cum laude. He attended Virginia Theological Seminary, Lynchburg, 1911-1914; earned M. A. from University of Illinois, 1916 and from Columbia University, 1919; studied at the University of Chicago, summer 1930, 1931; received D. D. from Douglass University, St. Louis, Mo., 1938. Career: Professor of Latin and Science, Virginia Theological Seminary, Lynchburg, 1910-1914; taught English and Drama, Sumner High School, St. Louis, Mo., 1914-26; Professor of English, Stowe Teacher's College, 1926-30; became Assistant High School Principal 1930-. He was president of the St. Louis Welfare Association; treasurer of the National Pan-Hellenic Council; director of the Carter Woodson School of Negro History, St. Louis, Mo.; President of Douglass University, St. Louis. Professor Dreer’s activities were not limited only to teaching and academic activities. He was campaign speaker for the Liberty League; Editor-in-Chief of Oracle, Omega Psi Phi Magazine, and Director of its Negro Achievement Project; director of Sumner High School’s Drama Club. Member: Elected to Phi Beta Kappa at Bowdoin College.

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38) Ibid., pp.61-62.
39) Ibid., p.64.
40) Ibid., pp.66-67.
41) Ibid., p.148.
42) Ibid., pp.200-201.
43) Ibid., p.115.
44) Ibid., p.9.
45) Ibid., pp.71-73.
46) Review of Home to Harlem in Crisis 35(1928), 202, 211.