

CAROLING DUSK

*An Anthology of Verse
by Negro Poets*

Edited by
COUNTEE CULLEN

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Caroling Dusk

Countee Cullen



Caroling Dusk:

Caroling Dusk Countee Cullen, 1927 For this anthology Cullen selected the work of thirty eight poets to as he put it bring together a miscellany of deeply appreciated but scattered verse The collection includes Paul Laurence Dunbar often credited as the first Black poet to make a deep and lasting impression on the literary world James Weldon Johnson the author of what is referred to now as the Black National Anthem W E B Du Bois Jessie Faucet Sterling A Brown Arna Bontemps Langston Hughes and Cullen s own work The poets were all known within the literary world and widely published Each poem is accompanied by autobiographical notes with the exception of three The decorations in this book are by African American painter and graphic artist Aaron Douglas J Willard Marriott Library blog viewed June 3 2022 *Caroling Dusk* Countee Cullen, 2025-12-12 *Caroling Dusk* is a landmark anthology celebrating the rich tapestry of verse from African American poets This essential collection brings together a powerful array of voices showcasing their profound contributions to American literature and the broader world of poetry As an anthology of verse by Negro poets it stands as a significant historical text meticulously preserving and presenting works that reflect deep emotional truths cultural experiences and artistic mastery Within *Caroling Dusk* readers will discover a diverse spectrum of poetic styles and themes all unified by the unique perspectives of Black authors This carefully curated selection offers an invaluable insight into the period it represents illuminating the enduring power and beauty of African American creativity It is more than just a poetry collection it is a vital chronicle of artistic expression a testament to the resilience and brilliance embedded in the heritage of American poetry For those seeking to explore the foundational works of Black poets *Caroling Dusk* remains a cornerstone offering timeless verse that continues to resonate with its beauty and insight This work has been selected by scholars as being culturally important and is part of the knowledge base of civilization as we know it This work is in the public domain in the United States of America and possibly other nations Within the United States you may freely copy and distribute this work as no entity individual or corporate has a copyright on the body of the work Scholars believe and we concur that this work is important enough to be preserved reproduced and made generally available to the public We appreciate your support of the preservation process and thank you for being an important part of keeping this knowledge alive and relevant **Caroling Dusk** Countee Cullen, 2022-12-17 Published 1927 by Harper Brothers New York London Poets included are Paul Laurence Dunbar Joseph S Cotter Sr James Weldon Johnson William Edward Burghardt Du Bois William Stanley Braithwaite James Edward McCall Angelina Weld Grimke Anne Spencer Mary Effie Lee Newsome John Frederick Matheus Fenton Johnson Jessie Faucet Alice Dunbar Nelson Georgia Douglas Johnson Claude McKay Jean Toomer Joseph S Cotter Jr Blanche Taylor Dickinson Frank Horne Lewis Alexander Sterling A Brown Clarissa Scott Delany Langston Hughes Gwendolyn B Bennett Anna Bontemps Albert Rice Countee Cullen Donald Jeffrey Hayes Gladys May Casely Hayford Lucy Ariel Williams George Leonard Allen Richard Bruce Waring Cuney Edward S Silvera Helene Johnson Wesley Curtwright Lula Lowe Weeden

Caroling Dusk Countee Cullen, 1993 This selection from the work of 38 poets was made by Countee Cullen in 1927 His stated purpose at the time was to bring together a miscellany of deeper appreciated but scattered verse Poets include Countee Cullen Paul Laurence Dunbar James Weldon Johnson Langston Hughes Arna Bontemps Sterling A Brown Jessie Faucet Alice Dunbar Nelson Jean Toomer Claude McKay W E B Du Bois and other poets of the twenties Lightning Print On Demand Title **Caroling Dusk; an Anthology of Verse** Countee Cullen, 1968 *Caroling Dusk* Countee Cullen, 1968

Caroling Dusk James Weldon Johnson, Paul Laurence Dunbar, Langston Hughes, 2025-09-19 First published in 1927 during the height of the Harlem Renaissance *Caroling Dusk* collects poems from established and emerging Black poets of the early 20th century Curated by Countee Cullen the anthology showcases a rich diversity of voices including Paul Laurence Dunbar Langston Hughes and Georgia Douglas Johnson each grappling with identity art race and spirituality This collection remains a cornerstone in African American literary history preserving the cultural and poetic legacy of a pivotal era Among its most influential contributors Paul Laurence Dunbar stands as the spiritual cornerstone of the volume praised for elevating African American poetry to national recognition with both dialect and classical forms Langston Hughes brings the energy of the modern Black experience into verse capturing the rhythms of jazz the blues and the streets of Harlem James Weldon Johnson a towering figure in literature and civil rights blends biblical cadence with political vision in his celebrated *Negro Sermons in Verse* Other notable voices like Georgia Douglas Johnson one of the first Black women to gain national attention as a poet and Anne Spencer whose imagery recalls imagist traditions demonstrate the wide stylistic and thematic range of the era s Black poets Together these writers offer a vibrant complex and enduring portrait of Black life artistry and resilience

Aphrodite's Daughters Maureen Honey, 2016-08-31 The Harlem Renaissance was a watershed moment for racial uplift poetic innovation sexual liberation and female empowerment *Aphrodite's Daughters* introduces us to three amazing women who were at the forefront of all these developments poetic iconoclasts who pioneered new and candidly erotic forms of female self expression Maureen Honey paints a vivid portrait of three African American women Angelina Weld Grimk Gwendolyn B Bennett and Mae V Cowdery who came from very different backgrounds but converged in late 1920s Harlem to leave a major mark on the literary landscape She examines the varied ways these poets articulated female sexual desire ranging from Grimk s invocation of a Sapphic goddess figure to Cowdery s frank depiction of bisexual erotics to Bennett s risky exploration of the borders between sexual pleasure and pain Yet Honey also considers how they were united in their commitment to the female body as a primary source of meaning strength and transcendence The product of extensive archival research *Aphrodite's Daughters* draws from Grimk Bennett and Cowdery s published and unpublished poetry along with rare periodicals and biographical materials to immerse us in the lives of these remarkable women and the world in which they lived It thus not only shows us how their artistic contributions and cultural interventions were vital to their own era but also demonstrates how the poetic heart of their work keeps on beating *Black Poets of the United States* Jean

Wagner,1973 Traces the evolution of Afro American poetry highlighting individual poets up to the time of the Harlem Renaissance *Caroling Dusk. An Anthology of Verse by Negro Poets. Edited by C. Cullen, Etc* Countee Cullen,1927

African American Authors, 1745-1945 Emmanuel S. Nelson,2000-01-30 There has been a dramatic resurgence of interest in early African American writing Since the accidental rediscovery and republication of Harriet Wilson s *Our Nig* in 1983 the works of dozens of 19th and early 20th century black writers have been recovered and reprinted There is now a significant revival of interest in the Harlem Renaissance of the 1920s and in the last decade alone several major assessments of 18th and 19th century African American literature have been published Early African American literature builds on a strong oral tradition of songs folktales and sermons Slave narratives began to appear during the late 18th and early 19th century and later writers began to engage a variety of themes in diverse genres A central objective of this reference book is to provide a wide ranging introduction to the first 200 years of African American literature Included are alphabetically arranged entries for 78 black writers active between 1745 and 1945 Among these writers are essayists novelists short story writers poets playwrights and autobiographers Each entry is written by an expert contributor and provides a biography a discussion of major works and themes an overview of the author s critical reception and primary and secondary bibliographies The volume concludes with a selected general bibliography **Caroling Dusk: An Anthology of Verse by Negro Poets and**

Historical Sketches of the South Emma Langdon Roche,Various Authors,2011-01-01 The place of poetry in the cultural development of a race or people has always been one of importance indeed poets are prone with many good reasons for their conceit to hold their art the most important Thus while essentially wishing to draw the public ear to the work of the younger Negro poets there have been included with their poems those of modern Negro poets already established and acknowledged by virtue of their seniority and published books as worthy practitioners of their art There were Negro poets before Paul Laurence Dunbar but his unquity as the first Negro to attain to and maintain a distinguished place among American poets a place fairly merited by the most acceptable standards of criticism makes him the pivotal poet of this volume I have called this collection an anthology of verse by Negro poets rather than an anthology of Negro verse since this latter designation would be more confusing than accurate Negro poetry it seems to me in the sense that we speak of Russian French or Chinese poetry must emanate from some country other than this in some language other than our own Moreover the attempt to corral the outbursts of the ebony muse into some definite mold to which all poetry by Negroes will conform seems altogether futile and aside from the facts This country s Negro writers may here and there turn some singular facet toward the literary sun but in the main since theirs is also the heritage of the English language their work will not present any serious aberration from the poetic tendencies of their times The conservatives the middlers and the arch heretics will be found among them as among the white poets and to say that the pulse beat of their verse shows generally such a fever or the symptoms of such an ague will prove on closer examination merely the moment s exaggeration of a physician anxious to establish a new literary

ailment As heretical as it may sound there is the probability that Negro poets dependent as they are on the English language may have more to gain from the rich background of English and American poetry than from any nebulous atavistic yearnings toward an African inheritance Some of the poets herein represented will eventually find inclusion in any discriminatingly ordered anthology of American verse and there will be no reason for giving such selections the needless distinction of a separate section marked Negro verse While I do not feel that the work of these writers conforms to anything that can be called the Negro school of poetry neither do I feel that their work is varied to the point of being sensational rather is theirs a variety within a uniformity that is trying to maintain the higher traditions of English verse I trust the selections here presented bear out this contention The poet writes out of his experience whether it be personal or vicarious and as these experiences differ among other poets so do they differ among Negro poets for the double obligation of being both Negro and American is not so unified as we are often led to believe A survey of the work of Negro poets will show that the individual diversifying ego transcends the synthesizing hue From the roots of varied experiences have flowered the dialect of Dunbar the recent sermon poems of James Weldon Johnson and some of Helene Johnson s more colloquial verses which differing essentially only in a few expressions peculiar to Negro slang are worthy counterparts of verses done by John V A Weaver in American Attempt to hedge all these in with a name and your imagination must deny the facts Langston Hughes poetizing the blues in his zeal to represent the Negro masses and Sterling Brown combining a similar interest in such poems as Long Gone and The Odyssey of Big Boy with a capacity for turning a neat sonnet according to the rules represent differences as unique as those between Burns and Whitman Jessie Fauset with Cornell University and training at the Sorbonne as her intellectual equipment surely justifies the very subjects and forms of her poems Touch La Vie C est la Vie Noblesse Oblige etc while Lewis Alexander with no known degree from the University of Tokyo is equally within the province of his creative prerogatives in composing Japanese hokkusand tankas Although Anne Spencer lives in Lynchburg Virginia and in her biographical note recognizes the Negro as the great American taboo I have seen but two poems by her which are even remotely concerned with this subject rather does she write with a cool precision that calls forth comparison with Amy Lowell and the influence of a rock bound seacoast And Lula Lowe Weeden the youngest poet in the volume living in the same Southern city is too young to realize that she is colored in an environment calculated to impress her daily with the knowledge of this pigmentary anomaly There are lights and shades of difference even in their methods of decrying race injustices where these peculiar experiences of Negro life cannot be overlooked Claude McKay is most exercised rebellious and vituperative to a degree that clouds his lyricism in many instances but silhouettes most forcibly his high dudgeon while neither Arna Bontemps at all times cool calm and intensely religious nor Georgia Douglas Johnson in many instances bearing up bravely under comparison with Sara Teasdale takes advantage of the numerous opportunities offered them for rhymed polemics If dialect is missed in this collection it is enough to state that the day of dialect as far as Negro poets are concerned is in the

decline Added to the fact that these poets are out of contact with this fast dying medium certain sociological considerations and the natural limitations of dialect for poetic expression militate against its use even as a tour de force In a day when artificiality is so vigorously condemned the Negro poet would be foolish indeed to turn to dialect The majority of present day poems in dialect are the efforts of white poets This anthology by no means offered as the anthology of verse by Negro poets is but a prelude we hope to that fuller symphony which Negro poets will in time contribute to the national literature and we shall be sadly disappointed if the next few years do not find this collection entirely outmoded Making Love Modern Nina Miller,1999 In the teens and twenties New York was home to a rich variety of literary subcultures Within these intermingled worlds gender lines and other boundaries were crossed in ways that were hardly imaginable in previous decades Among the bohemians of Greenwich Village the sophisticates of the Algonquin Round Table and the literati of the Harlem Renaissance certain women found fresh powerful voices through which to speak and write Enda St Vincent Millay and Dorothy Parker are now best remembered for their colorful lives Genevieve Taggard Gwendolyn Bennett and Helene Johnson are hardly remembered at all Yet each made a serious literary contribution to the meaning of modern femininity relationship and selfhood Making Love Modern uncovers the deep historical sensitivity and interest in these women s love poetry Placing their work in the context of subcultures nested within national culture Nina Miller explores the tensions that make this literature so rewarding for contemporary readers A poetry of intimate expression it also functioned powerfully as public assertion The writers themselves were high profile embodiments of femininity the local representatives of New Womanhood within their male centered subcultural worlds This book captures the literary lives of these woman as well as the complex subcultures they inhabited Harlem the Village and glamorous midtown Manhattan *Opportunity* ,1926 **Women of the Harlem Renaissance** Cheryl A. Wall,1995-09-22 Wall s writing is lively and exuberant She passes her enthusiasm for these writers works on to the reader She captures the mood of the times and follows through with the writers evolution sometimes to success other times to isolation Women of the Harlem Renaissance is a rare blend of thorough academic research with writing that anyone can appreciate Jason Zappe Copley News Service By connecting the women to one another to the cultural movement in which they worked and to other early 20th century women writers Wall deftly defines their place in American literature Her biographical and literary analysis surpasses others by following up on diverse careers that often ended far past the end of the movement Highly recommended Library Journal Wall offers a wealth of information and insight on their work lives and interaction with other writers strong critiques Publishers Weekly The lives and works of women artists in the Harlem Renaissance Jessie Redmon Fauset Nella Larsen Zora Neale Hurston Bessie Smith and others Their achievements reflect the struggle of a generation of literary women to depict the lives of Black people especially Black women honestly and artfully **Mouths of Rain** Briona Simone Jones,2021-02-23 Winner Lambda Literary Award in LGBTQ Anthology Winner Judy Grahn Award for Lesbian Nonfiction Publishing Triangle Awards A Ms magazine Refinery29 and

Lambda Literary Most Anticipated Read of 2021 A groundbreaking collection tracing the history of intellectual thought by Black Lesbian writers in the tradition of The New Press's perennial seller *Words of Fire* African American lesbian writers and theorists have made extraordinary contributions to feminist theory activism and writing *Mouths of Rain* the companion anthology to Beverly Guy Sheftall's classic *Words of Fire* traces the long history of intellectual thought produced by Black Lesbian writers spanning the nineteenth century through the twenty first century Using Black Lesbian as a capacious signifier *Mouths of Rain* includes writing by Black women who have shared intimate and loving relationships with other women as well as Black women who see bonding as mutual Black women who have self identified as lesbian Black women who have written about Black Lesbians and Black women who theorize about and see the word lesbian as a political descriptor that disrupts and critiques capitalism heterosexism and heteropatriarchy Taking its title from a poem by Audre Lorde *Mouths of Rain* addresses pervasive issues such as misogyny and anti blackness while also attending to love romance coming out and the erotic Contributors include Barbara Smith Beverly Smith Bettina Love Dionne Brand Cheryl Clarke Cathy J Cohen Angelina Weld Grimke Alexis Pauline Gumbs Audre Lorde Dawn Lundy Martin Pauli Murray Michelle Parkerson Mecca Jamilah Sullivan Alice Walker Jewelle Gomez *The Bookman*, 1930 **Creative Reading**, 1928 **Crisis** William Edward Burghardt Du Bois, 1930 **Reports of the President and the Treasurer** John Simon Guggenheim Memorial Foundation, 1926 Includes biographies of fellows appointed reappointments publications musical compositions academic appointments and index of fellows

Unveiling the Power of Verbal Art: An Mental Sojourn through **Caroling Dusk**

In a global inundated with screens and the cacophony of quick transmission, the profound power and emotional resonance of verbal art often disappear in to obscurity, eclipsed by the continuous onslaught of noise and distractions. However, set within the lyrical pages of **Caroling Dusk**, a interesting function of literary beauty that pulses with raw feelings, lies an remarkable journey waiting to be embarked upon. Published by a virtuoso wordsmith, that exciting opus courses readers on an emotional odyssey, delicately revealing the latent possible and profound impact embedded within the complex web of language. Within the heart-wrenching expanse of the evocative examination, we will embark upon an introspective exploration of the book is central styles, dissect their interesting writing design, and immerse ourselves in the indelible impact it leaves upon the depths of readers souls.

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Caroling Dusk Introduction

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