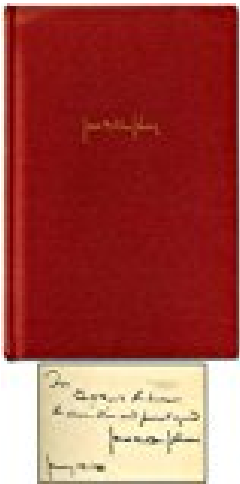


[PDF] Along This Way: The Autobiography Of James Weldon Johnson

James Weldon Johnson - pdf download free book



Books Details:

Title: Along this way: The autobiogr
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Description:

With the possible exceptions of Dr. Alain Locke and W.E.B. Du Bois, no African American excelled on as many different levels as James Weldon Johnson. *Along This Way*--the first autobiography by a person of color to be reviewed in *The New York Times*--not only chronicles his life as an educator, lawyer, diplomat, newspaper editor, lyricist, poet, essayist, and political activist but also outlines the trials and triumphs of African Americans from post-Reconstruction to the rise and fall of the Harlem Renaissance. Born in Florida in 1871 to middle-class West Indian parents, Johnson

recognized the challenges and absurdities of segregated America early on. But it was his experience as a tutor to rural blacks while a student at Atlanta University that was to alter the course of his life: "It was this period that marked the beginning of psychological change from boyhood to manhood," he writes. "It was this period that marked also the beginning of my knowledge of my own people as a race."

With a rare blend of pride and humility, Johnson recounts how he, among other accomplishments, became Florida's first black lawyer in 1898, a diplomat in Venezuela and Nicaragua, and lyricist for his brother Rosamond Johnson's famous song, "Lift Every Voice and Sing." Johnson's commentary on his epochal novel, *The Autobiography of an Ex-Colored Man*, as well as writings on his works of poetry--*The Creation, God's Trombones, and Fifty Years and Other Poems*--is priceless. Equally important are the logical and even-tempered opinions on race that he wrote for *The New York Age*, which offered comprehensive critiques of Du Bois, Booker T. Washington, and Marcus Garvey, along with his analysis of the racial climate while serving as head of the NAACP. This remarkable man left a mark on the 20th century that goes beyond the boundary of race. --*Eugene Holley Jr.* --This text refers to the edition.

From Library Journal Johnson's theme of moral cowardice sets his tragic story of a mulatto in the United States above other sentimental narratives. The unnamed narrator, the offspring of a black mother and white father, tells of his coming-of-age at the beginning of the 20th century. Light-skinned enough to pass for white but emotionally tied to his mother's heritage, he ends up a failure in his own eyes after he chooses to follow the easier path while witnessing a white mob set fire to a black man. Reader Allen Gilmore contributes a fine reading. Recommended, with hopes for an unabridged edition in the future.?Sandy Glover, West Linn P.L., Ore.
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[James Weldon Johnson]. Boston: Sherman, French & Company, 1912 Copyright, 1912. PREFACE. This vivid and startlingly new picture of conditions brought about by the race question in the United States makes no special plea for the Negro, but shows in a dispassionate, though sympathetic, manner conditions as they actually exist between the whites and blacks to-day. Special pleas have already been made for and against the Negro in hundreds of books, but in these books either his virtues or his vices have been exaggerated. This is because writers, in nearly every instance, have treated the color Johnson, James Weldon, *Along This Way: The Autobiography of James Weldon Johnson*, Viking, 1933, Da Capo, 1973. Levy, Eugene, *James Weldon Johnson: Black Leader, Black Voice*, University of Chicago Press, 1973. Price, Kenneth M. and Lawrence J. Oliver, *Critical Essays on James Weldon Johnson*, G.K. Hall, 1997. *Twentieth-Century Literary Criticism*, Volume 19, Gale, 1986. Detailed in his Preface of *The Autobiography of an Ex-Colored Man*, James Weldon Johnson contends that the Negro's plight for equality and acceptance in the United States was often damaged by "either the Negro's virtues or vices being exaggerated" (Johnson, preface). Back in the days when the written word carried a voice across the nation, James Weldon Johnson asserted that the predominately Anglo-American middle class often read on the extremes of the Negro plight in America. The voice of the white media often detailed the Negro as a primal man that had no right to equality, while the Negro