

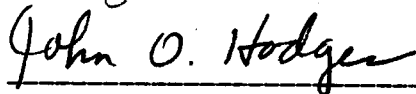
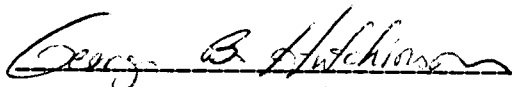
To the Graduate Council:

I am submitting herewith a thesis written by Georg M.M. Bertrams entitled "The Image of the Veil in The Souls of Black Folk (1903), Darkwater (1920), and The Autobiography (1968) of W.E.B. Du Bois." I have examined the final copy of this thesis for form and content and recommend that it be accepted in partial fulfillment of the requirements for the degree of Master of Arts, with a major in English.



R. Baxter Miller, Major Professor

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THE IMAGE OF THE VEIL IN
THE SOULS OF BLACK FOLK (1903)
DARKWATER (1920)
AND
THE AUTOBIOGRAPHY (1968)
OF W.E.B. DU BOIS

A Thesis
Presented for the
Master of Arts
Degree
The University of Tennessee, Knoxville

Georg M.M. Bertrams

May 1989

ABSTRACT

The image of the "Veil" preoccupied William Edward Burghardt Du Bois throughout his life. From The Souls of Black Folk, a collection of some of his earliest essays (1903), to his last autobiography, A Soliloquy on Viewing My Life from the Last Decade of Its First Century (posthumously published, 1968), he uses the image. His book Darkwater: Voices from Within the Veil (1920) takes the "Veil" as its subtitle, and Soliloquy borrows some passages from Darkwater.

Not restricted to a particular place or time, the "Veil" is a metaphor for the human imperfection that impedes the ideal of universal community. The "Veil," in other words, marks the discrepancy between idealism and realism.

In his works Du Bois uses the image in various ways. In Souls the "Veil" represents mainly the separation between the two worlds of black and white in America. Moreover, the "Veil" blocks the orientation to the ideals that transcend it. In Darkwater, on the contrary, the "Veil" is frequently a means to describe social progress in the States and abroad. Soliloquy focuses on language as a means to lift the "Veil." This notion, having appeared in Souls, is developed further in Darkwater. Not mainly applied to specific historical

situations in Soliloquy, the "Veil" suggests racial segregation in America and Africa. And it addresses itself broadly to the situation of humanity as a whole. The "Veil" signifies the everlasting striving for human brotherhood.

PREFACE

The "Veil" preoccupied William Edward Burghardt Du Bois throughout his life. From The Souls of Black Folk, a collection of some of his earliest essays (1903), to his last autobiography, A Soliloquy on Viewing My Life from the Last Decade of Its First Century (posthumously published, 1968), Du Bois uses the image to mark a discrepancy between ideal and real worlds. Darkwater: Voices from Within the Veil (1920) shows Du Bois' constant use of the image and provides the source for similar passages in Soliloquy.

Personally I have been fascinated with the intellectual breadth of Du Bois. Beyond literary matters, he considers those that are philosophical, political, social, and economic. And he invokes a religious dimension as well. Reading his works revealed, especially through the power of language, the inseparable bond between imaginative literature and real life. To Du Bois, the "Veil" represents at once the dual reality of human possibility and restraint. Writing about the difference between the two states marks his movement to a truer harmonization of conflicting selves and worlds.

During the completion of my studies at the University of Tennessee, Knoxville, many professors assisted me generously. Regarding my Master's thesis, I thank Professor R. Baxter Miller, chairman of my committee, a most inspiring teacher and scholar, whose guidance was essential to its completion. Moreover, I thank Professors John O. Hodges and George B. Hutchinson, for encouragement, criticism, and practical help during my writing of this thesis and during my entire tenure at the university. In addition, I am grateful to the Departments of English and German, which helped make my study possible. I am also indebted to the Fulbright Commission, the Institute of International Education, and the Germanistic Society of America for financial help that was essential for the pursuit of my studies in the United States. In addition, I would like to thank my family and other individuals who helped me to meet the challenge. Last but most certainly not least, I express my gratitude to three friends, Penny Jackson-Underwood, Bill Cather, and Jim Young, who were all supportive colleagues.

TABLE OF CONTENTS

CHAPTER	PAGE
INTRODUCTION	1
I. CRITICS ON THE ORIGINS AND MEANINGS OF THE VEIL	7
II. THE IMAGE OF THE VEIL IN <u>THE SOULS OF BLACK FOLK</u>	19
III. THE IMAGE OF THE VEIL IN <u>DARKWATER</u>	48
IV. THE IMAGE OF THE VEIL IN <u>SOLILOQUY</u>	65
V. CONCLUSIONS	87
BIBLIOGRAPHY	90
APPENDIX: <u>SOLILOQUY</u>	98
VITA	103

INTRODUCTION

W.E.B. Du Bois' literary voice is one of this genius' fascinating characteristics. His ability to express his opinions by literary means, such as genre, style, and imagery, pervades his career. Du Bois recognized the importance of his literary voice, as is obvious from his latest Autobiography, referring here to the 1910s and 1920s:

I began to realize that the heights and fastnesses which we black folk were assailing, could not in America be gained by sheer force of assault, because of our relatively small numbers. They could only be gained as the majority of Americans were persuaded of our recognition as full citizens. This process must deal not only with conscious rational action, but with irrational and unconscious habit, long buried in folkways and custom. Intelligent propaganda, legal enactment, and reasoned action must attack the conditioned reflexes of race hate and change them.

(Soliloquy, p. 295)

Du Bois was thus aware of the peculiarities of the human being which had to be treated to bring about change in society. In Du Bois' opinion, one of the means to reach the unconscious habits of his reader was "intelligent propaganda," certainly including devices such

as fiction and figurative images, although Du Bois did not state this explicitly in the passage just quoted. From his first literary work, The Souls of Black Folk, on, Du Bois placed scientific analyses beside literary presentations of problems. Even if the passage quoted is understood as Du Bois' statement that he did not become aware of the power of the unconscious until the first few decades of the twentieth century, The Souls of Black Folk, published in 1903, had appealed, by means of the use of images, to the irrational and unconscious stimuli affecting peoples' behavior. Prose works of literary value with an appeal to the imaginative rather than the analytical power of the reader's mind were a very significant means of communication for Du Bois during his whole life.

In his literary texts one of the most dominant devices to create a figurative level of meaning is the use of the "Veil" image. The attentive reader is thus challenged to become aware of what he or she unconsciously associates with the image--and can so reflect on his or her habits, custom, and folkways--whereas the more passive reader is possibly subconsciously addressed and influenced by it. Analyzing what the image stands for, presents the basis from which to deduce how Du Bois wanted to influence his reader.

The importance of the examination of the "Veil" image is also verified by the comments of many Du Bois' critics who stress the image's significance in considering single passages of different works. No critic, however, has ever examined all "Veil" references in

one work, nor approached the task of comparing Du Bois' uses of the image in different works. In the following examination I will deal with the works which lie at the extremes of Du Bois' career, namely The Souls of Black Folk¹ (1903) and The Autobiography: A Soliloquy on Viewing My Life from the Last Decade of Its First Century² (1968).

The reasons for my dealing with Darkwater: Voices from Within the Veil³ (1920) in addition are as follows: Firstly, it carries the image in its subtitle; secondly, it includes passages that Du Bois uses, in varied forms, later in his Soliloquy; thirdly, the discussion will present a dimension of the "Veil" image which is not dominant in the other two works.

Other works, like the biography John Brown or novels such as Dark Princess and The Quest of the Silver Fleece, contain the "Veil" image, but could not be considered in this discussion because of the parameters of a Master's thesis. The same applies to Du Bois' autobiography from 1940, Dusk of Dawn: An Essay Toward an Autobiography of a Race Concept in which, as Arnold Rampersad words

¹Thereafter I will refer to it as Souls. The source of quotations from this book will be indicated by the abbreviation followed by a page number, Souls, 000, for example.

²Thereafter I will refer to it as Soliloquy. The source of quotations from this book will be indicated by the abbreviation Soli followed by a page number, Soli, 000, for example.

³Thereafter I will refer to it as Darkwater. The source of quotations from this book will be indicated by the abbreviation Dark followed by a page number, Dark, 000, for example.

it, "the veil of The Souls of Black Folk has been solified" (Rampersad, 242). All these volumes could not be included.

I intend to examine the metaphorical breadth of the "Veil," a variously complex metaphor. Not limited to a particular genre, the image appears in his essays as well as in his autobiography. These genres are, in addition, not strictly separated, since Souls and Darkwater include autobiographical essays, and the first part of Soliloquy contains exclusively essayistic chapters in which Du Bois rewrites the history of Europe, the Soviet Union, China, and the oppressed peoples of the world from his point of view. Since the genres are merged together, it is impossible to define the "Veil" as belonging to a particular type of literature. Moreover, Du Bois' poetry contains the image as can be seen in the poetry sections of Darkwater.

In order to establish the metaphorical breadth of the image in Du Bois' work, I will work as follows. I will approach the task partly, but not strictly, formalistically. A strictly formalistic approach would not work since such an analysis is limited to a particular text or even passage. All conclusions must be exclusively based on the textual context. That I cannot work strictly formalistically can be demonstrated by looking at Souls and Darkwater. An examination which does not intend to concentrate on one particular meaning of the image in one specific instance, but rather discusses the metaphorical breadth of meaning in the "Veil" image faces the problem of looking at

Souls and Darkwater as self-contained entities. But Souls and Darkwater, as collections of essays, raise the question as to what extent a conclusion drawn from an examination of one chapter can be applied to another chapter. Looking at the text chapter by chapter--a formalistic approach to the text--reveals the particular meaning of the image for that particular chapter.

The next step is the consideration of how much the result gained from one chapter is applicable to the next; how the particular meaning of one chapter supports or reinforces the particular meaning of another. The step of comparing and contrasting meanings independently drawn, is not strictly formalistic, since it takes the results out of their contexts. The conclusions drawn from comparing and contrasting the meanings of chapters and books are thus reached by working across texts and, therefore, across time. Working across texts suggests an archetypal approach which I, however, do not apply, since I do not focus on all possible sources of the "Veil" image, and because I assume that Du Bois merged different notions from various sources into his particular use of the image, thus creating his own "myth of the Veil." I want to call my approach "mythological" in the sense that I establish the meaning of the image for Du Bois, based on the examination of some of his works. In so doing, I define my considerations contextually but reach across texts in order to deduce Du Bois' personal myth.

Supposing, in applying the "mythological" method, the independently achieved meanings do not reinforce each other but oppose each other, and supposing these oppositions cannot be explained, the result will be two different images. If, on the other hand, the particular contexts of the images stress different qualities, the result is a breadth of meaning. As far as the use of the "Veil" image is concerned, there are no contradictions: it is one metaphor with a breadth of meaning, which is deduced from the use of the image in particular passages. As I will show, the image of the "Veil" is certainly one of the most important elements, at least in the books dealt with in this study.

CHAPTER I

CRITICS ON THE ORIGINS AND MEANINGS OF THE VEIL

W.E.B. Du Bois includes the image of the "Veil" in many different contexts of his works, lending it a wide breadth of meaning by applying it to various subjects. Different qualities of its meaning are probably taken from specific sources and cultural traditions, as critics have pointed out. But Du Bois' use of various traditional notions of the image for his view of the world's reality and its orientation to ideals, establishes his own image of the "Veil."

In each of the works considered, particular notions further developing the "Veil" are added to the image. In Du Bois' trend of thought, the "Veil" is not limited to one specific context; he used it throughout his life, giving it various foci. For him the "Veil" is the visual representation of all the possible reasons why an ideal cannot and will not be realistically achieved. It is the impediment that prevents the clear vision of the truth; it is the obstruction that distorts the recognition of ideals such as freedom, equality, and human brotherhood. In religious terms, the "Veil" is the obstacle that hinders man from becoming God and humanity from becoming divine.

Here, I will discuss firstly the cultural origins of the "Veil." Secondly, I will show tendencies in the critical interpretation of "Veil" passages.

A number of Du Bois critics have considered possible origins of the "Veil" image. Three major fields have been pointed out as possible sources. First of all, there is the magico-religious cult of Voodooism that originated in West Africa. Secondly, there is Egyptian mythology, and thirdly, the Judeo-Christian tradition, all of which contain the "Veil" as a cultural element.¹ Joel Williamson, in his history of the South, The Crucible of Race, draws a connection between the Voodoo tradition and a passage in Souls. In referring to Du Bois' famous paragraph on the idea of the "double-consciousness," in which Du Bois presents "the Negro" as "a sort of seventh son, born with a veil, and gifted with second-sight in this American world" (Souls, 3), Williamson writes: "In voodoo belief, the seventh son is the fortunate one and to be born with a veil is to have the gift of prophecy" (Williamson, 404). Williamson presents the possible relations between Du Bois' notion of Voodooism and Du Bois' concept of the blacks' role in the world. I will partly present Williamson's

¹Other cultural traditions which would have to be considered in a detailed analysis of possible sources of the "Veil" are: the Greco-Roman culture and the Asian culture. These fields have been, if at all, only peripherally touched by criticism so far. Moreover, it would have to be discussed how much Egyptian mythology is representative for African culture in general since Du Bois concentrated increasingly on Africa. A study of the influence

thoughts in the chapter on Souls. Moreover, I will support there the idea that Du Bois very likely alludes to Voodooism by pointing out that this cult appears also in other essays, included in his book of 1903. Several scholars have shown that Du Bois was preoccupied with Voodooism not only during the time covered by Souls but all his life. Two of these are Walter C. Daniel and Wilson J. Moses. The former investigates Du Bois' relationship to Vachel Lindsay:

The dances of the Dahomey Amazons at the Chicago World's Fair thrilled him. He remembered Williams and Walker and their musical comedy songs, "In My Castle on the Nile" and "My Zulu Babe"; as well as the stimulated voodoo power of Africa which "the whole white audience turned into jungle savages." (Daniel, 292)

Moreover, Moses, a literary critic, characterizes Du Bois' novel The Quest of the Silver Fleece as "a story of witchcraft and voodoo magic" (Moses, 97). Du Bois' consideration of Voodooism has thus been verified by several critics who examined Du Bois from various angles.

originating from an Asian tradition would have to take into account that Souls contains many "Veil" references at a time when Du Bois had no Asian orientation. The Greco-Roman tradition might have influenced Du Bois not only directly by its use of the "Veil" image but rather by philosophical notions like Plato's "Parable of the Cave," in which the cave represents the inability of humans to see the truth.

Egyptian mythology is another field that one critic sees related to Du Bois' use of the "Veil" image. Moses' article, "The Poetics of Ethiopianism: W.E.B. Du Bois and Literary Black Nationalism," contains an analysis of the poem "Children of the Moon"--which is reprinted in Darkwater. For two reasons, I shall quote some of Moses' statements that lend support to his opinion. Firstly, Moses shows that the image of the "Veil" appears in Egyptian mythology, thus being a possible source for Du Bois' use of the image. Secondly, Moses convincingly shows that Du Bois merges various cultural elements in this poem. Relating these two considerations to each other, I conclude that it is impossible to trace Du Bois' use of the "Veil" image back to one exclusive source. Du Bois draws, I think, the broad meaning of the "Veil" from different cultural traditions, and merging them, he establishes his own new image.

Moses states that the poem ". . . blends the Ethiopian and Western mythological traditions The poem calls to mind the Egyptian myth in which Isis, the Nile goddess, ascends the heavens to do battle with Ra, the sun god, to force him to reveal his name" (Moses, 97/8). Becoming more specific, Moses verifies his statement in pointing out the Bible as an element of Western tradition and, as stated, the myth of Isis as an element of Egyptian traditions:

The black face surrounded by wings is, of course, the terrible vision that the goddess finally approaches in "Children of the Moon." The wings are the wings of Ethiopia,

mentioned by Isaiah in one of Du Bois's favorite Biblical passages

The narrator climbs the Tower up to the sun in much the same way that Isis ascended the heavens, when only a woman, to force the Sun God to unveil his secrets. To lift the veil of Isis is to read the meaning of some obscure riddle. Proclus, the Greek Neoplatonic philosopher, describes a statue of Isis bearing the following inscription: "I am that which is, has been, and shall be. My veil no one has lifted. The fruit I bore was the Sun." (Moses, 100)

The "Veil" is obviously an element in Egyptian mythology. The same passage includes Biblical elements. Du Bois' new creation is a merging of both. The same applies, I think, to the broad meaning of the "Veil" as a metaphor for various obstacles hindering progress. The image is certainly in some instances taken from the Bible, in others from Voodooism and Egyptian mythology. But by Du Bois' merging of different sources of the image, it becomes the newly created myth of the "Veil."

Moses sees, as Du Bois' direct source, Thomas Jefferson, "who spoke of 'that immovable veil of black which covers all the emotions of the [black] race.' But Du Bois gives things an ironic twist by persistently insisting that the veil is a gift that, like an infant's caul, endows its wearer 'with second sight'" (Moses, 101). Like Moses, Keith E. Byerman draws the conclusion that Du Bois' statement

on "the Negro" being "born with a veil" (Souls, 3) is based on the "folkloric" belief that "'cauled' birth is a . . . mark of good fortune" (Byerman, 49). Interestingly enough, from the same passage Williamson, as has already been pointed out, draws the conclusion that Du Bois thought about Voodooism while making this statement. I will not claim that one of these conclusions is wrong and the other right, since both possible sources contain the same idea that the blacks are different from their surroundings. More important is the consideration that Du Bois probably had two different sources for this passage. His merging of both traditions into his work shows his literary capacity to create his own image.

As noted with regard to Moses' opinion, Du Bois' works frequently allude to the Bible, and many critics² have drawn parallels of various kinds between Biblical characteristics and Du Bois' works. The Bible uses the "Veil" in various ways. In the early 1970s, Jerold J. Savory analyzed the effect of lifting the "Veil," saying "Du Bois may have had in mind . . ." the Bible and its "reference to the Veil," (Savory, 335) when writing Souls. Savory's statement applies to Darkwater as

²See for example: Stanley Brodwin, "The Veil Transcended: Form and Meaning in W.E.B. DuBois' The Souls of Black Folk," Journal of Black Studies 2 (March 1972): 303-321; Manning Marable, "The Black Faith of W.E.B. DuBois: Sociocultural and Political Dimensions of Black Religion," SoQ 23.3 (1985): 15-33; George B. Nesbitt, "W.E.B. DuBois: An Apostle of Blackness," The Crisis 79 (June/July 1972): 194-97; Wilson J. Moses, "The Poetics of Ethiopianism: W.E.B. Du Bois and Literary Black Nationalism," AL 47 (Nov. 1975): 411-26.

well, since the later collection of essays strengthens the relation between Du Bois' use of the "Veil" and the Bible. Savory sees essentially two references: to "St. Paul's recommendations that Veils are properly modest worship apparel for women (I Corinthians 11:14-16)" and to the "most frequent biblical use" for the transportable tabernacle which was later transferred to the Temple in Jerusalem "in which a large curtain (sometimes a double curtain) was hung to separate the 'holy of holies' from the public (Exodus 26:31-37)" (Savory, 335). Moreover, the Bible includes the notion of the "Veil" as a means of disguise, an element not considered by Savory. In addition, Savory's view of the "Veil" as a tool of separation relates to the Biblical notion of the "Veil" as a means of protection.

These four notions of the "Veil" (modesty, disguise, separation, and protection) are the subjects of several passages in the Bible. The "Veil" as a sign of modesty comes not only in St. Paul's first letter to the Corinthians but also in the description of how Rebekah, seeing her future husband Isaac, expresses her respect by covering herself with a veil (Gen. 24:65). Another reference to the notion of decency is in the Song of Solomon in which strangers wish to dishonor the bride by taking away her veil (Song Sol. 5:07).

The notion of the "Veil" as a means of disguise is, like the idea of decency, expressed in both the Old and New Testaments. Tamar disguises herself with a veil in order to attract the attention of Juda who thinks she is a harlot. She succeeds in giving this

impression (Gen. 38:14-19). In the case of Babylon (Isa. 47:02) the situation is different. The veil behind which the whore of nations covers its shame shall be removed so that everyone sees the true city. In the New Testament, moreover, it is said that Satan veils the holy gospel from the unbelievers (2 Cor. 4:03). The veil thus becomes a tool of evil in the world.

The reason for having the veil in the temple and the tabernacle was that the people were not to be exposed to God's perfection. It prevented a face-to-face confrontation of the people with God. The veil's function as a protection of the people is not only directly expressed, as in the case of the tabernacle³, but also indirectly. Moses, descending from Mt. Sinai, where he experienced God's presence, puts a veil over his face, in order to protect the Israelites from the shine of God's glory, which was on his face (Exod. chapter 34). This instance symbolizes that nobody who was not perfect--which includes every human being--could see God without getting hurt or even falling dead. This idea of the "Veil" as a protection from severe danger is changed in the New Testament when, at Jesus Christ's death, the "'veil in the temple was rent in twain from the top to the bottom' (Matthew 27:51, and parallel passages in Mark and Luke)" (Savory, 335). "Thus

³The following chapters of Exod. deal with the "Veil" in the tabernacle: 25, 34, 35, 36, 38, 39, and 40.

giving instant access to God to all who come by faith in his son, it was the end of all legality; the way to God was open."⁴

The Biblical notions of the "Veil" as a means of disguise and separation are easily recognized in Du Bois' various works. The "Veil" as a sign of decency, however, is not included there. The notion of protection does not appear positively, but rather negatively, in the sense that whites as well as blacks escape behind the "Veil." Safely behind it, they ignore the truth, hence their neglected duty to improve the situation of humanity.

The critics do not attempt to establish a feeling for the breadth of Du Bois' notion of the "Veil" because they do not examine all the characteristics ascribed to the image. Most of the examinations are also limited to a treatment of passages in Souls. Only very few critics, like Moses and Rampersad, look at the "Veil" in works other than Souls. Among the critics who examine Souls, the notion of the "Veil" as a separator is dominant; the limiting character of the "Veil" applies repeatedly to blacks but seldom to whites. Robert B. Stepto concentrates on the separating function of the "Veil," establishing the structure of the book by examining Du Bois' description of the characteristics of the worlds on each side of the "Veil," hence neglecting the metaphorical meaning. Other critics who

⁴Holy Bible, C.J. Scofield, ed., (New York: Oxford UP, 1967). The quotation is taken from the comment on p.105.

deal with the "Veil" in Souls focus their attention on the image as something that separates but can be penetrated. Joseph Rhodes states for example that Du Bois ". . . uses the metaphor of the veil to describe the separation between the worlds; but we can see through a veil and it can be raised" (Rhodes, 29). Patricia L. Hill comes to the same conclusion:

The veil, the symbol of racial barrier which Du Bois, throughout The Souls of Black Folk, carves into the innermost recesses of the American consciousness, became an even more vivid, but darkened reality, as the Du Bois vs. Washington camps widened.

Yet Du Bois's attempt to penetrate successfully through the veil was seen during the period of the Harlem Renaissance. Du Bois's concepts of Black self-reliance and determination were triumphant over Washington's. (Hill, 58)

A third quotation demonstrates how these critics see the "Veil's" function as limited to America in Souls. Houston A. Baker, for example, sees the "Veil" only related to America: "One of the most important aspects of The Souls of Black Folk . . . is its delineation of the black man of culture as a mediator between opposing sides of the American veil" (Baker, 132). But Du Bois already alludes to a broader application that, though created in Souls, becomes more fully developed in Soliloquy.

A passage from Savory will show how the idea of separation develops from the awareness of racial segregation, the "color line." The "Veil" expresses ". . . aspects of the problems contributing to the color line barrier separating Blacks from Whites" (Savory, 334). He calls the Veil ". . . Du Bois's apt metaphor for the 'color line' of racial oppression and injustice . . ." (Savory, 334). There are, however, important differences in Du Bois' notion of the "color line," as an image and as an existing fact, and the idea of the "Veil." Stephen T. Butterfield alluded to that peripherally:

. . . It is not only the "Veil" of the color line separating black from white, but the Veil of material reality, of business, profits, wages, and industrialism separating the self from the Promised Land and the Negro workers and sharecropper from the values of Western Civilization.
(Butterfield, 138)

Du Bois applies the "Veil" not only to conflicts which are between two races with differences in skin color, but also, especially in Soliloquy, to the human obstacles which keep humanity from achieving perfection. Statements on the relation between the "Veil" and the "color line," like the following from Stanley Brodwin, might even be misleading since they connect two images and thus merge two partly different and complex ideas:

It is only when The Souls of Black Folk is studied as a literary phenomenon . . . that its true meaning emerges . . . Du Bois presents an intensely personal vision of how one man confronted and transcended the complex tragic life generated in living behind the veil of the color line.

(Brodwin, 305)

The restrictive character of the "Veil" is implied by many critics. Herbert Aptheker, only partly analyzing the significance of restraint, makes one of the more direct statements in his essay, "Du Bois as Historian":

Du Bois was explicit in his belief that while living behind the Veil might carry the danger of provincialism, it had the great advantage of helping disclose truth or neglected aspects of reality exactly because its point of observation differed. (Aptheker, 7)

Only very few critics point out how both sides are limited by the "Veil." Virginia M. Burke is one of them: ". . . the Veil distorts images for those on either side" (Burke, 91).

Language is one of Du Bois' main instruments for perceiving a true vision of all there is on the "other" side of this metaphor, and, indeed, the ideals above the "Veil."

CHAPTER II

THE IMAGE OF THE VEIL IN THE SOULS OF BLACK FOLK

W.E.B. Du Bois' book The Souls of Black Folk, 1903, contains more references to the "Veil" than either of the other works with which I am dealing. Du Bois uses a form of the word "veil" more than forty times. I will classify all of the occurrences, first according to the criteria of capitalization and word class, secondly according to their meaning.

In the following discussion of the "Veil" passages in Souls, the image suggests a separation between two worlds. The partition does not cause complete independence of the worlds on either side, since the obstacles between the two parts, represented by the "Veil," allow limited interaction. This interplay is based on the translucence of the "Veil." The "Veil's" characteristic of translucence is important for Du Bois in several ways: it makes evolutionary progress, in contrast to a revolutionary one, possible; it presents the basis for the idea of "double-consciousness"; and it enables people to concentrate on ideals above the "Veil"; moreover, by seeing each other's beauty vaguely, people on both sides of the metaphor receive the ambition to lift the "Veil," to remove as many obstacles as possible to enable freer interaction between both groups.

I shall show which varieties of meaning are determined by the specific contexts of the "Veil's" occurrences in Souls, starting by pointing out to what extent the groups "within" and "without the Veil" are limited by its presence. The second category contains references that allude to the "shadow of the Veil," the adumbration of something which itself might not be visible. A shadow thus establishes a relationship to "the intangible things" the "Veil" represents.

A third category consists of passages that signify something "above the Veil." The notion that there are ideals "above the Veil," such as human brotherhood, adds a vertical dimension to the horizontal one. In the discussion of the significance of these two dimensions, I shall examine the separating function of the image and also focus on the "Veil's" translucence, regarding the possible interactions and influences between the two worlds on the sides of the "Veil," and the ideals "above" it. The translucence works three ways: there is the penetration of the image from "within" to "without the Veil" and vice versa, and, in addition, there is the translucence of the image from the ideals "above the Veil" to the world "within the Veil."

The last category I shall deal with contains Du Bois' demand to "lift the Veil." The removal of obstacles, represented by the "Veil," is progress. Such progress Du Bois tried to bring about not only by his daily life but also by the very book itself, pointing out the human characteristics of blacks; Souls is an attempt to remove the

"Veil" and to support the realization of the ideal of human brotherhood in America.

Here I shall discuss how far Du Bois uses grammatical categories, such as spelling and word class (noun and verb), to signify particular aspects of the image. Within the large group, representing more than three fourths of all references, only six cases of "veil" are spelled with a small letter. While there is a definite article in front of all the capitalized references, this is true of only one lower-case reference. Of the other lower-case instances, four have the indefinite article and one, with "that," refers to the preceding sentence. The variations in spelling which do not reflect any difference in content throw some light on the particular history of the book's creation. Souls is a collection of essays of which most were already published in various periodicals before 1903, when the book came out.¹ Four of the six lower-case spellings appear in the first chapter of the book, "Of Our Spiritual Strivings," a section based on "Strivings of the Negro People," published in Atlantic Monthly, August, 1897. This essay was published at least seventeen

¹For detailed information about all essays published prior to the book, see pp. 10-12 of Herbert Aptheker's "Introduction" in: W.E.B. Du Bois The Souls of Black Folk, (New York: Kraus-Thompson, 1973).

months before any other of the essays that Du Bois turned into chapters of his book. That Du Bois used small initial letters and the indefinite article "a" for such early references to the "Veil" indicates that he experimented in 1897 with the image, which he was to develop into his metaphor for various obstacles which block progress; the "Veil" became finally in Du Bois' autobiography his expression for the human limitations which keep man from gaining perfection. In 1903, when asked to publish a collection of essays, he changed neither the spelling nor the indefinite articles of his essay from 1897. Intentionally or not, Du Bois left the references in 1903 the way they had been in 1897.

The fifth instance in which the image is spelled with a small "v" is the only time when the noun "veil" is used with a definite article and nevertheless spelled with a small letter: "Within and without the sombre veil of color vast social forces have been at work" (Souls, 181). As in the other instances of lower-case, Du Bois quotes a previously published article, "The Relation of the Negroes to the Whites in the South," in Annals of the American Academy of Political and Social Science, July-Dec., 1901, without changing the spelling. Du Bois simply took the relevant passages from the article, so leaving it inconsistent with the other "Veil" references. As far as I can see, Du Bois did not indicate a different aspect of the "Veil" by not capitalizing this particular "Veil" reference, since there is no difference between this one, which is moreover the only one in the

ninth chapter, and others in the book. I assume that Du Bois quoted his article from 1901 without being concerned with consistency in spelling throughout the book.

The sixth time Du Bois writes the noun "veil" with a small letter is in the sixth chapter. As is the case with the passages in the first chapter, the paragraph is taken directly from an earlier essay: "Of the Training of Black Men," in Atlantic Monthly, September, 1902. Moreover, as in the first chapter, the image is preceded by an indefinite article. The possible reason for the small letters and the indefinite article in Chapter One, namely Du Bois' early experimentation with the image, cannot be applied to the sixth chapter, which is based on an essay not published until September 1902. This publication date makes it the latest essay included in the book. The reason for the lower-case spelling in this last chapter is very likely that Du Bois wanted to distinguish between two different meanings of the "Veil." The one meaning is given with a small initial letter and with an indefinite article, the other quality of the "Veil" is referred to in capitalized form and with a definite article.

The second thought streaming from the deathship and the curving river is the thought of the older South,--the sincere and passionate belief that somewhere between men and cattle, God created a tertium quid, and called it a Negro,--a clownish, simple creature, at times even lovable within its limitations, but straitly foreordained to walk within the

Veil. To be sure, behind the thought lurks the
afterthought,--some of them with favoring chance might
become men, but in sheer self-defense we dare not let them,
and we build about them walls so high, and hang between them
and the light a veil so thick, that they shall not even
think of breaking through. (Souls, 89) (Du Bois' emphasis)

While "the Veil" represents the problem that blacks are externally forced to a particular place in society, "a veil" stands for the internal worsening of this restriction; it depicts the building of actual barriers between blacks and an improvement of their situation. Since Du Bois stresses in one sentence two different aspects of the one complex image, namely the internal and external forces of blacks' limitation, Du Bois spells the references to these two aspects differently in order to avoid confusion.

The summary of the discussion of the various spellings of "veil" reads as follows: a) In Chapter One there are four references to "a veil" and none to "the Veil." Since the passages are quoted exactly from Du Bois' earlier article, published in 1897, I assume that he did not consider this detail for revision, probably being unaware of his inconsistency in spelling. Moreover, I assume that the article from 1897 is a sign of Du Bois' early experimentation with the image, which he was going to develop further within his works; b) the spelling of "veil of color" with a small letter in the ninth chapter is simply due to Du Bois' unawareness of his inconsistent spelling in Souls; c) the

use of "a veil" in the sixth chapter is a conscious move to distinguish between different actions which bring about the separation of blacks from whites. "A veil" is related to actions caused within the group of blacks, and "the Veil" refers to actions externally imposed.

Seven times Du Bois uses different forms of the verb "veil." The verb "veil" appears three times, and the adjective "veiled" does so four times. Du Bois uses these references mainly in a metaphorical sense because they not only have the meaning "hide," usually attributed to the word "veil," but can be read in the complexity of the metaphor. The references receive depth of meaning if read while reflecting upon the full breadth of the image, which I shall establish. As far as I can see, there is only one passage to which no metaphorical meaning is attributed. Here a white adolescent feels repugnance towards his little town in the South, to which he returns after he has been away for college:

. . . The younger man could not and did not veil his contempt for the little town, and plainly had his heart set on New York The younger man would say after dinner, as he lighted a cigar and stood by the fireplace, "you [father] surely don't expect a young fellow like me to settle down permanently in this--this God-forgotten town with nothing but mud and Negroes?" (Souls, 244)

In this incident Du Bois uses simply the common meaning, "hide," of the word "veil," which is part of the complex metaphor.

Prior to any clarification of the metaphor in Souls, I want to deal with the question of why Du Bois excludes the image of the "Veil" in just one chapter. Chapter Eight does not include any reference to the word "veil" possibly because of its tone. Although the title, "Of the Quest of the Golden Fleece," alludes to the Argonaut Jason and his mythical quest, a mythological content is established only in the first few paragraphs. This chapter is a sociological study of Dougherty County in Georgia. Vivid descriptions merge with statistics. Quoted dialogues appear beside cold statistical reports. The dominant sociological tone of the chapter, except for the beginning which introduces Greek mythology, is possibly the reason that Du Bois avoids the image. Indeed Chapter Seven, including a "Veil" reference, is based on the same original essay, "The Negro As He Really Is," previously published in World's Work, June, 1901. Predominantly a sociological study, Chapter Seven assumes the literary form of a journey by train through Georgia. The only use of the verb "veil" comes in connection with feelings, not openly shown but hidden: "And now and then it [good nature] blazes forth in veiled but hot anger" (Souls, 129). The separation between blacks and whites restricts blacks in a severe way as Du Bois presents in his description following the "Veil" reference:

I remember one big red-eyed black Forty-five years he had labored on this farm, beginning with nothing, and still having nothing Perhaps if the new fence-law had not allowed unfenced crops in West Dougherty he might have raised a little stock and kept ahead. As it is, he is hopelessly in debt, disappointed, and embittered. He stopped us to inquire after the black boy in Albany, whom it was said a policeman had shot and killed for loud talking on the sidewalk. And then he said slowly: "Let a white man touch me, and he dies; I don't boast this" (Souls, 129)

The reason why Du Bois includes the image of the "Veil" in Chapter Seven but not in Chapter Eight despite the fact that both are based on the same article, is that the tone of the first one is literary, containing many metaphors and the perspective of a traveler; but the tone of the other chapter is fairly distant and rational. A comparison of the two chapters shows that the first tends to be a literary description of what someone can see, hear, smell, and feel:

We rumble south in quite a business-like way. The bare red clay and pines of Northern Georgia begin to disappear, and in their place appears a rich rolling land, luxuriant, and here and there well tilled Now we approach the Black Belt,--that strange land of shadows, at which even slaves paled in the past, and whence come now only faint and

half-intelligible murmurs to the world beyond. The "Jim Crow Car" grows larger and a shade better; . . . and the newsboy still spreads his wares at one end. The sun is setting, but we can see the great cotton country as we enter it,--the soil now dark and fertile, now thin and gray, with fruit-trees and dilapidated buildings (Souls, 113)

The second chapter, however, tends more towards a sociological study in its tone:

There are four chief causes of . . . wretched homes: First, long custom born of slavery has assigned such homes to Negroes; . . . Secondly, the Negroes, used to such accommodations, do not as a rule demand better Thirdly, the landlords as a class have not yet come to realize that it is a good business investment to raise the standard of living among labor by slow and judicious methods Lastly, among such conditions of life there are few incentives to make the laborer become a better farmer. (Souls, 140)

The "Veil" does dominate Chapter Eleven, "Of the Passing of the First-Born." Although quite short it has most of the "Veil" references. "Of Alexander Crummell" has the second most references to the "Veil." It is interesting that the two chapters with the most references to the image were not published prior to the book. This might indicate

that Du Bois increasingly expressed his ideas by use of imagery.

None of the previously mentioned chapters uses the "Veil" image in only one sense. The conceptual breadth is unfolded in each chapter. With regard to all occurrences of the image in the book, there are four different categories perceivable. The following conceptual distinctions of the image are explicitly expressed in the text by attributes added to the word "Veil." First of all, there is Du Bois' differentiation between two worlds, the one "within the Veil"--the black one--,and the other one "without the Veil"--the white one. From that distinction derives the notion that the "Veil" is between these two worlds. Related to these references are those which name the "Veil of color." This phrase stresses the idea that the two worlds are separated because of the skin color of the groups. The use of the phrase "Veil of color" is particularly interesting since it relates the "Veil" image to the "color line" image. As the second concept I want to mention "the shadow of the Veil," not for reasons of frequency but because it is related to the "Veil" as the divider between two worlds. The "Veil" represents "intangible things" which might also be presented in the notion of the "shadow," an intangible copy of something tangible.

Thirdly, the attribute "above," connected with the "Veil," adds another dimension to the image beside its role as divider. The "Veil" has obviously not only a horizontal but also a vertical axis. The

vertical one is important in so far as it represents Du Bois' orientation according to "Truth," which is placed above the "Veil" as a point of reference. Du Bois' goal in Souls is to realize as much as possible true human brotherhood in America, so that the two different groups can live in peace and mutual respect.

Finally, there is Du Bois' desire and demand to overcome the "Veil." Lifting it and looking through it are two possibilities. Though the ability to listen, to hear the voice of those on the other side of the "Veil," is a suggestion in Souls, the idea has further development in Du Bois' later works.

These four conceivable categories--the "Veil" as a metaphor for separation, intangible things, distortion, and challenge--are not clearly distinguishable in all instances. If they were always clearly separated it would hint at the possibility that they have only allegorical meanings. On the contrary, because of their interrelation, they create the complexity of the metaphor.

The following quotation is an example of the way different notions are combined. Focusing on the notion of "within and without," the passage invokes the concept of the "Veil" as a separator of two worlds, implying a "sombre" shadow, close to the "veil of color":

I have thus far sought to make clear the physical, economic, and political relations of the Negroes and whites in the South, as I have conceived them, including, for the reasons set forth, crime and education. But after all that

has been said on these more tangible matters of human contact, there still remains a part essential to a proper description of the South which it is difficult to describe or fix in terms easily understood by strangers. It is, in fine, the atmosphere of the land, the thought and feeling, the thousand and one little actions which go to make up life. In any community or nation it is these little things which are most elusive to the grasp and yet most essential to any clear conception of the group life taken as a whole. What is thus true of all communities is peculiarly true of the South, where, outside of written history and outside of printed law, there has been going on for a generation as deep a storm and stress of human souls, as intense a ferment of feeling, as intricate a writhing of spirit, as ever a people experienced. Within and without the sombre veil of color vast social forces have been at work,--efforts for human betterment, movements toward disintegration and despair, tragedies and comedies in social and economic life, and a swaying and lifting and sinking of human hearts which have made this land a land of mingled sorrow and joy, of change and excitement and unrest. (Souls, 181/2)

The term "veil of color" describes the intangible problems of the South. "Veil" is the complex metaphor for the allegorical "color-line." Du Bois writes, for example, about the "tangible" matter of

physical dwelling: "It is usually possible to draw in nearly every Southern community a physical color-line on the map, on the one side of which whites dwell and on the other Negroes" (Souls, 166). Besides these easily recognizable effects of separation, intangible "little things" also influence every day life. These things occur not only visibly in the vicinity of the conceivable "color line," according to Du Bois, but influence life within the group as a whole, as I shall examine in the discussion of how the "Veil" affects both blacks and whites.

Meanwhile, his "shadow" suitably describes the "intangible" qualities of the racial history between whites and blacks. In the chapter "Of the Passing of the First-born," which contains most of the references to the "shadow of the Veil," Du Bois recognizes the "shadow" as a bad sign of what is to come. While holding his young child in his arms he wonders:

Why was his hair tinted with gold? An evil omen was golden hair in my life. Why had not the brown of his eyes crushed out and killed the blue?—for brown were his father's eyes, and his father's father's. And thus in the Land of the Color-line I saw, as it fell across my baby, the shadow of the Veil. (Souls, 208/9)

The "shadow" augurs the certainty of racial history, but the sign of destiny is no reason to resign oneself to it: "I shirk not. I long for work. I pant for a life full of striving. I am no coward, to

shrink before the rugged rush of the storm, nor even quail before the awful shadow of the Veil" (Souls, 211).

This "shadow of the Veil" makes it obvious that the meaning of the image goes beyond its historical reference to the "color line." While one can imagine that, on the two sides of a line, two discreet worlds are operating independently and unrestrictedly, one cannot conceive of a "veil" that does not restrict its white wearer. With regard to Du Bois' description, the questions arise: which side does the "Veil" restrict? Or does it limit both sides? While Du Bois makes it obvious that the group "within the Veil" is severely limited by its presence, it needs more attention to see Du Bois' radical claim that whites "without the Veil" are also restrained.

First of all, Du Bois twice characterizes blacks as being imprisoned. In one instance, he presents a solution to the racial problem: ". . . The one panacea of Education leaps to the lips of all . . . to stamp out those that in sheer barbarity deafen us to the wail of prisoned souls within the Veil, and the mounting fury of shackled men" (Souls, 91). Another passage, containing Du Bois' conviction that blacks suffer immensely under the present conditions and that they will benefit from a change as would a prisoner whose chains are loosened, reads: ". . . in His good time America shall rend the Veil and the prisoned [sic] shall go free" (Souls, 263).

Du Bois says that blacks in the East Tennessee community in which he taught during the summer of 1888 had in common ". . . the Veil that

hung between us and Opportunity" (Souls, 68). In many pictures, Du Bois depicts how blacks were economically, politically, and spiritually oppressed; he presents--especially in Chapters Four, Seven, and Nine--the "Land of Opportunity" as a place where blacks have no chance of gaining economic security, where they have no political power, and where educational opportunities are generally nonexistent. Part of the responsibility for this situation, he writes, belongs to blacks themselves. They do not concentrate their power in an attempt to change the situation. Not really trying to look through or lift the "Veil," they prefer to make the best out of a bad situation rather than changing the bad conditions. His position was elitistly genteel, while in its focus on selfhelp, it brought him closer than he realized to Booker T. Washington, his historical nemesis. For Du Bois, this view derived from his childhood when he was discriminated against in school by a newcomer. He says: "I had thereafter no desire to tear down that veil, to creep through" (Souls, 2). "Thereafter" cannot be regarded as a term referring to all of Du Bois' life from the time of his experience to the appearance of the book. I think "thereafter" refers only to some time after this experience in his childhood, because later, on his 25th birthday, Du Bois states most explicitly his desire and duty to help his people. Du Bois does not contradict himself in using "thereafter" regarding the duty he felt to lift the "Veil" as much as he could. The word shows, on the contrary, that, in his childhood, Du Bois used the "Veil" for a protection behind which he could retreat and feel safe,

whereas, as a grown-up, he saw how much he was limited by the existence of the "Veil," so that he decided to work at its removal.

Du Bois clearly recognized blacks' acceptance of their escape behind the "Veil": "Some . . . might become men, but in sheer self-defense we dare not let them, and we build about them walls so high, and hang between them and the light a veil so thick, that they shall not even think of breaking through" (Souls, 16). These heroes are externally and internally prevented from changing the situation. On the one hand, whites enforce social, political, and spiritual oppression of blacks; on the other hand, blacks reinforce the "Veil" by not trying as hard as they could to work against the "Veil."

In describing Americans' feelings towards possible revolts in the mid-18th century, Du Bois even ascribes to blacks the power to enveil whites:

Before 1750, while the fire of African freedom still burned in the veins of the slaves, there was in all leadership or attempted leadership but the one motive of revolt and revenge,--typified in the terrible Maroons, the Danish blacks, and Cato of Stono, and veiling all the Americas in fear of insurrection. (Souls, 47)

In the following quotation it becomes clear that what is taught "outside the Veil" will at some point backfire. The white world

cannot and must not feel safe in its forcefully centered security. Du Bois sees American hypocrisy as being disastrous,

. . . instead of Truth, Beauty, and Goodness, wealth as an ideal of the Public schools.

Not only is this true in the world which Atlanta typifies, but it is threatening to be true of a world beneath and beyond that world,--the Black World beyond the Veil In the soul-life of the land he [the "Negro"] is to-day, and naturally will long remain, unthought of, half forgotten; and yet when he does come to think and will and do for himself,--and let no man dream that day will never come,--then the part he plays will not be one of sudden learning, but words and thoughts he has been taught to lisp in his race childhood. To-day the ferment of his striving toward self-realization is to the strife of the white world like a wheel within a wheel: beyond the Veil are smaller but like problems of ideals, of leaders and the led, of serfdom, of poverty, of order and subordination

(Souls, 79)

Even the white world cannot eventually ignore the consequent threat.

One more passage serves to demonstrate that the "Veil" affects both sides: ". . . The university" is "the organ of that fine adjustment between real life and the growing knowledge of life . . . the South today needs. She has religion, earnest, bigoted:--religion

that on both sides the Veil often omits the sixth, seventh, and eight commandments . . ." (Souls, 84). Out of theft, adultery, and murder no freedom can develop on either side. Both sides of the "Veil" have to agree on the principal value of life and respect each other. As long as one side does not do so, it restricts the other side and ultimately itself. Respect for the "other" group can only develop out of true vision of it. The "Veil," in other words, distorts vision, but it does not totally prevent it, as would a wall. The "Veil" is translucent but not opaque. Each side can "see," if only by distorted or shadowy forms, what is happening on the other side. The "Veil" is, therefore, not an image of an absolute ignorance (in which the ignorant person has not the slightest idea what is happening), but it is a relative ignorance, which allows the ignorant person to see what happens but without knowing why and without imposed self-distortion. The discrepancy between the knowledge of what happens on the other side of the "Veil" and the ignorance about the reasons affect both groups on either side. The whites develop a feeling of superiority, since they see that blacks behind the "Veil" are living in poor conditions but do not know that it is caused by circumstances rather than by lack of inherent ability. The blacks look at themselves, on the other hand, as human beings, simultaneously seeing the contemptuous looks of whites, but do not recognize historical development as the reason for whites' feeling of superiority. Regarding whites, Du Bois sees the effect of this imperfect reflection

or distortion as being an unfounded feeling of superiority. Regarding blacks, Du Bois sees instead the struggle of the "double-consciousness":

In a society where one group has remained for so long deep within the Veil through various measures of control and denial, the dominant group, although outside the Veil, is also enmeshed, with the vast difference that it may live quite comfortably believing that this is the way things should be, indeed, the way they were ordained to be The primary aspect of the Veil seems to be the inability of most people on either side to see themselves clearly, whether they realize it or not. (Burke, 91)

The two worlds, the one within and the one without the "Veil," are seriously restricted. The "double-consciousness" originates from the conflict between the different ways the black man sees himself. On the one side is the image he receives from being part of his community; on the other side he sees the image propagated by whites. While the black knows that what happens "within" his own world shows that he is human, at once he sees the picture of himself created by the bigoted white world. This "two-ness" creates a tension in blacks which Du Bois describes as follows:

From the double life every American Negro must live,
as a Negro and as an American, as swept on by the current of

the nineteenth while yet struggling in the eddies of the fifteenth century,--from this must arise a painful self-consciousness, an almost morbid sense of personality and a moral hesitancy which is fatal to self-confidence. The worlds within and without the Veil of Color are changing, and changing rapidly, but not at the same rate, not in the same way; and this must produce a peculiar wrenching of the soul, a peculiar sense of doubt and bewilderment. Such a double life, with double thoughts, double duties, and double social classes, must give rise to double words and double ideals, and tempt the mind to pretence or to revolt, to hypocrisy or to radicalism. (Souls, 202)

Du Bois' famous concept of "double-consciousness" is thus related to the translucence of the "Veil." Being inside the "Veil" and at the same time seeing the inside of the "Veil" through the perspective of someone outside it, creates a struggle. But the result of the struggle is not necessarily a crisis. The double perspective enlarges one's view, enabling one to speak in opposition to the general acceptance of the status quo. In Du Bois' view the ". . . Negro blood has a message for the world" (Souls, 3), the idea of human brotherhood.

The translucence of the "Veil" suggests that the world outside, the exemplar of capitalistic evil, exerts a bad influence on blacks:

. . . Wealth as the end and aim of politics, and as the legal tender for law and order; and . . . instead of Truth, Beauty, and Goodness, wealth as the ideal of the Public School.

Not only is this true in the world which Atlanta typifies, but it is threatening to be true of a world beneath and beyond that world,—the Black World beyond the Veil.

(Souls, 79)

Du Bois' concern is that the ideals of his people, those derived from ". . . the strife for another and a juster world, the vague dream of righteousness, the mystery of knowing . . . will suddenly sink to a question of cash and a lust for gold" (Souls, 80). The possibly negative influence of whites' greed for materialistic gain comes from the translucence between cultures.

In the famous quotation on "double-consciousness," Du Bois presents two bases for his belief in the mission of blacks in the world: firstly, there is the Hegelian notion of "Zeitgeist"; secondly, there is the voodooistic notion of a chosen people:

After the Egyptian and Indian, the Greek and Roman, the Teuton and Mongolian, the Negro is a sort of seventh son, born with a veil, and gifted with second-sight in this American world,—a world which yields him no true self-consciousness, but only lets him see himself through the revelation of the other world. It is a peculiar sensation,

this double-consciousness, this sense of always looking at one's self through the eyes of others (Souls, 3)

Joel Williamson, not considering the possibility of a development for the worse, which I, however, verified earlier, sees the Hegelian idea of dialectical progress represented in the "double-consciousness":

Out of the racial dialectic would come an eventual harmony. Thus, what appears to us on earth as conflict and strife-- 'two souls, . . . two . . . strivings; two warring ideals--' is but the working out of the Hegelian process.
(Williamson, 405)

As Williamson points out, Du Bois is in his thinking Hegelian, in adapting the idea of the relation of "Zeitgeist" and Volksgeist" and applying it to the Black American. For Du Bois the Black Americans, as a people--"Volk"--have a message for the world and in presenting it, they fulfill the "Zeitgeist." Moreover, Williamson explains how Du Bois combines the Hegelian idea with a magico-religious cult of West-African origin:

Du Bois neatly pressed the Negro American into the Hegelian model. Hegel graced the World Spirit as having moved forward toward a realization of itself through the successive histories of six world historical peoples: Chinese, Indians, Persians (culminating with the Egyptians), Greeks, Romans, and Germans. Du Bois brought on the Negro

as 'a sort of seventh son, born with a veil, and gifted with second-sight in this American world' In voodoo belief, the seventh son is the fortunate one and to be born with a veil is to have the gift of prophecy. (Williamson, 404)

That Du Bois probably had the voodoo magic in mind when writing this passage can be supported by further evidence. For example, in the chapter on Black-American religion, "Of the Faith of the Fathers," Du Bois writes:

This church ["Negro" church] was not at first by any means Christian nor definitely organized; rather it was an adaptation and mingling of heathen rites among the members of each plantation, and roughly designated as Voodooism. Association with the masters, missionary effort and motives of expediency gave these rites an early veneer of Christianity (Souls, 196)

Moreover, giving a detail about how voodoo tradition affected blacks' lives, Du Bois writes a few paragraphs later that

Weird midnight orgies and mystic conjurations were invoked, the witch-woman and the voodoo priest became the centre of Negro group life, and that vein of vague superstition which

characterizes the unlettered Negro even to-day was deepened and strengthened. (Souls, 198)

From the direct references to Voodooism it is obvious that Du Bois was thinking about this religious tradition of blacks at the turn of the century.

Du Bois justifies his optimism in blacks in several ways. The religious songs of blacks are the most emphatic proof of their striving for higher ideals rather than materialistic ones:

The Music of Negro religion is that plaintive rhythmic melody, with its touching minor cadences, which . . . still remains the most original and beautiful expression of human life and longing yet born on American soil. Sprung from the African forests, where its counterpart can still be heard, it was adapted, changed, and intensified by the tragic soul-life of the slave, until, under the stress of law and whip, it became the one true expression of a people's sorrow, despair, and hope. (Souls, 191)

The last chapter is dedicated entirely to a discussion of the development of these songs. Furthermore, Du Bois presents a melody at the beginning of each chapter. In so doing, he illustrates where his and his people's foundation and heritage are: ". . . Before each thought that I have written in this book I have set a phrase, a haunting echo of these weird old songs in which the souls of the black

slave spoke to men" (Souls, 250). These songs, which still survive, substantiate for Du Bois that neither the black nor his purpose in the world have been destroyed.

Although Du Bois creates in these songs a complementary metaphor that can penetrate the distortions of the "Veil," he does not overestimate this possibility, for he recognizes that the meanings of the songs are not clearly comprehensible to everyone: "In these songs, I have said, the slave spoke to the world. Such a message is naturally veiled and half articulate" (Souls, 257). There is no insurmountable wall between blacks and their heritage, but rather the translucent "Veil," which makes it possible for blacks to ". . . give the world new points of view and make their loving, living, and doing precious to all human hearts" (Souls, 108). Ideals, such as "Truth, Beauty, and Goodness," do not exist merely in the songs but are placed "above" the "Veil" in Du Bois' thinking, as is explicitly expressed in two passages. The first is Du Bois' statement: ". . . wed with Truth, I dwell above the Veil" (Souls, 109). Truth is not found in the struggle between the two worlds, but "above," in an abstract realm. Elsewhere Du Bois states that his son found freedom in death: ". . . my soul whispers ever to me, saying, 'Not dead, not dead, but escaped; not bond, but free'" (Souls, 213). The freedom which his son enjoys after having died is above the "Veil": "Sleep, then, child,--sleep till I sleep and waken to a baby voice and the ceaseless patter of little feet--above the Veil" (Souls, 214). The realm "above" the "Veil" seems to be the ultimate solution to the problems which the son

might have faced in his life. Death and heaven are releases from historical discrimination by race. Heaven is freedom, the "lifting" of the "Veil":

Even so is the hope that sang in the songs of my fathers
well sung. If somewhere in this whirl and chaos of things
there dwells Eternal Good, pitiful yet masterful, then anon
in His good time America shall rend the Veil and the
prisoned [sic] shall go free. Free, free as the sunshine
trickling down the morning into these high windows of mine,
free as yonder fresh young voices welling up to me from the
caverns of brick and mortar below--swelling with song,
instinct with life, tremulous treble and darkening bass.
(Souls, 263)

Du Bois expresses his deep faith in the possibility of progress:

. . . Surely, surely, this is not the end. Surely there
shall yet dawn some mighty morning to lift the Veil and set
the prisoned [sic] free. Not for me,--I shall die in my
bonds,--but for fresh young souls who have not known the
night and waken to the morning (Souls, 213)

Du Bois fuses in "The After-Thought," the final sentence of the book, his demand for progress in the form of a prayer. He equates God and the reader in his formulation: "Hear my cry, O God the Reader"

(Souls, 265). Du Bois attacks those readers whom he has characterized in "Of the Faith of the Fathers" as confirming the status quo, "Dum vivimus, vivamus" (Souls, 206) (Du Bois' emphasis). [While we are living, let's live.] Using the form of a prayer, Du Bois attacks the wrong religious orientation of blacks at the time, stating that "nothing suited his [the "Negro's"] condition . . . better than the doctrines of passive submission embodied in the newly learned Christianity" (Souls, 199). The status quo was, in Du Bois' view, religiously backed. "Slave masters . . . aided religious propaganda within certain bounds" and "the Negro, losing the joy of this world, eagerly seized upon the offered conception of the next . . ." (Souls, 199). Du Bois attacks this postponing of progress to the next world by saying that the reader himself is God. Du Bois makes God human and demands, by so doing, that heaven will be at least partly achieved on earth. Looking to the realm of the ideal for comfort and so accepting the status quo is in Du Bois' opinion wrong. The attention given to the realm of the ideal must result in a conscious effort to change the realm of reality, by resolving the problematic confrontation of two worlds. In the language of the image, Du Bois demands that, since these two worlds are separated by a "Veil," everyone must try to lift it, to get a true vision of the other, the self, and the ideal. In practical terms, for people on each side to see each other in their true colors means freedom for blacks and the realization of ideals for whites in America.

In Souls Du Bois concentrates on the "Veil" between the two races in America. He urges America to "hear" his zeal, to overcome the problems of communication and to have a racial epiphany. Only public recognition of it can lift the "Veil," the "color line," and human injustice. Poetic vision, informed by social history, produces social progress. Souls makes the claims for human brotherhood inductively, thereby placing practice before theory; Soliloquy reverses the process, placing theory before practice.

CHAPTER III

THE IMAGE OF THE VEIL IN DARKWATER

W.E.B. Du Bois' second collection of essays, Darkwater, is subtitled: Voices from Within the Veil (1920). The image codifies the thematic importance for the work. Before considering particular scenes and meanings, I shall look at the linguistic properties, capitalization and adjectives, in their semantic contexts. In Darkwater, unlike Souls, the "veiled face" symbolizes authority with regard to the highest goals for human beings. Du Bois places the "Veil" between humans and supernatural powers. The limitations on a vertical axis, forced on humans by the "Veil," is a major focus in Darkwater, for here, in contrast to Souls, the transcendence over social limitations reveals the "face." Du Bois concentrates on this notion and on the overcoming of the "Veil" in sections that deal with reality in the form of parables or prayers. The literary form thus enables him to depict on a fictional level the goal of his belief in, and hope for, an ideal world, as if that goal were real. He literarily creates the "Voice" that penetrates the "Veil."

In contrast to Souls, Darkwater does not focus on the notion of the "Veil" as a separator between the white and the black world. Because the dynamic process of "lifting" or looking "through" the

"Veil" complements the static presence of the "veiled face," I shall discuss both together. The "unveiling" of the "face" signifies a literary and apocalyptic revelation.

In Darkwater, Du Bois uses the noun "veil" more frequently than either the verbal or adjective forms. Whether in the capitalized or lower cases, his use is almost consistent. Du Bois capitalizes only those instances that refer to the "Veil" as a separator, probably assuming that the capitalized references refer to "Voices from Within the Veil." In the first chapter, he mentions teachers under whom he studied, ". . . who bent in subtle sympathy, feeling themselves some shadow of the Veil and lifting it gently that we darker souls might peer through to other worlds" (Dark, 14/5). The passage, which could have been taken from Souls, keeps some of the characteristics of the earlier image, such as the darkening and dividing effect. The second instance, rendering the image three times in capitalized form, highlights the "Veil" as a medium of separation: ". . . this Veil, between Then and Now, between Pale and Colored and Black and White-- between You and Me" (Dark, 246).

Du Bois is not totally consistent with regard to spelling. Without capitalization, he writes: "He smiled at it lightly, as we all do,--we who live within the veil,--to hide the deeper hurt" (Dark, 198).

That other references to the noun "veil" are not capitalized, derives from the proposed meanings. A comparison with the capitalized references shows that the meanings of the "Veil" with small initial letters stress different foci. This is most obvious in cases in which Du Bois adds a defining genitive to the "Veil." He mentions the "veil of wish and after-thought" (Dark, 13), the "veil of vengeance" (Dark, 26), and the "veil of hypocrisy" (Dark, 85). In each of these three incidents, the focus is on the additional information about the "Veil," so that the image's meaning is restricted to a particular consideration, different from the broad notion of the "Veil" as a separator. These three instances do not, however, have meanings which oppose or contradict the other meanings of the "Veil." They only concentrate the reader's attention on one specific element of the image.

I perceive four groups of references, dealing with different concepts of the "Veil": there is the group that refers to the "Veil" as the divider between two worlds, frequently connected with words like "within," "between," and "shadow." The second group consists of the references that name a specific detail of the "Veil" by adding a defining genitive. The third group contains references to the idea of "lifting" or looking "through" the "Veil," differently depicted from Souls. Fourthly, there is the large and new notion of the "veiled face," alluding partly to an apocalypse for the better.

The volume's subtitle, which names "within" as one side of the "Veil," causes the reader to be subliminally aware of the "Veil" as a separating factor. The subtitle is twice repeated in the book, at least in part, once in Chapter Eight and the second time in Chapter Nine, stressing the concentration of the volume. In Du Bois' clarification of his view point, he also uses the image's character of separating two sides. At the very beginning of the book in the "Postscript," which is placed before the page of contents as a "Foreword," Du Bois writes as follows: "I have seen the human drama from a veiled corner, where all the outer tragedy and comedy have reproduced themselves in microcosm within" (Dark, VII). The mentioning of one side implies the other throughout the book by several attributes, such as "without," "between," and "shadow." The adverb "without" is, however, in no instance directly ascribed to the "Veil." After having stated, as quoted, his particular point of view, Du Bois continues as follows: "From this inner torment of souls the human scene without has interpreted itself to me . . ." (Dark, VII). Another example supports the claim that Du Bois uses "without" to allude indirectly to what happens or exists on the other side of the "Veil." He writes: "What shall we say to this new economic equality in a great laboring class? Some people within and without the race deplore it" (Dark, 181).

The "shadow of the Veil," as quoted above, develops further Du Bois' idea of the image as a divider, in describing even how educated blacks were limited by the metaphor. In the passage in which he

describes briefly his experiences at Fisk University, he states that his teachers and he felt "the shadow of the Veil." One more time he explicitly connects the idea of "shadow" and "Veil." This time he depicts metaphorically a paradisaic world: "The radiance faded and a shadowy velvet veiled the mountains, a humid depth of gloom behind which lurked all the mysteries of life and death . . . (Dark, 226). In alluding to the Biblical description of God's appearance to Moses on Mt. Sinai (Exodus), the shadow represents in Darkwater the imperceptible secrets that embrace Man.

In one passage of Du Bois' autobiographical essay "The Shadow of Years," he states that time influences the perspective of oneself. Drawing two images, "shadow" and Veil," he symbolizes how his own development over the years affected his view of himself:

As I peer back through the shadow of my years, seeing not too clearly, but through the thickening veil of wish and after-thought, I seem to view my life divided into four distinct parts (Dark, 13/4)

Not applied in a negative way, the "Veil" appears as a fact of which he is aware. Conscious of the possibility that he can adjust his opinion of himself, he admits that the present influences his view of the past according to new insights. Moreover, the modification of current standards alters the conception of the future. Thus, a current self-image affects both the view of the past and the vision of

the future. Du Bois, talking about himself as an example, intends to make other people aware of a possible inaccuracy, a "veiled" conception of themselves. Since no one can escape the influence of "wish and after-thought" with regard to the conception of the self, Du Bois creates critical thinking about self-images. The individual self is something that has to be worked on first of all to make it conscious; the precondition of a conscious change of the self is the awareness of a possible "veiled" conception. With regard to whites, Du Bois wants to shake their belief in their superiority; with regard to blacks, he wants to bolster their self-confidence.

The "Veil" in Du Bois' "A Litany at Atlanta" expresses his outcry against brutality in the South:

A city lay in travail, God our Lord, and from her loins
sprang twin Murder and Black Hate. Red was the midnight;
clang, crack, and cry of death and fury filled the air and
trembled underneath the stars where church spires pointed
silently to Thee. And all this was to sate the greed of
greedy men who hide behind the veil of vengeance!

(Dark, 26)

Retaliation was, in Du Bois' view, not the true motivation, but only a pretext for whites in the 1910s systematically to kill blacks who might become an economic force. To avoid any sincere consideration of the blacks' demands, the old hatred for the black skin was rekindled in the South. It was the attempt of covetous whites to circumvent

necessary concessions of rights to blacks. Any yielding would have resulted in a share of economic profit with the blacks, hence a loss for whites who had always taken all of the profit. Du Bois thus claims that this unwillingness to share material goods was the actual, subliminal cause of black oppression. In "A Litany at Atlanta," as well as in "The Shadow of Years," the "Veil" distorts the vision of the truth.

Du Bois uses the "Veil" in connection with a genitive to describe an element that was not part of the depicted happenings. The subject is the industrial development of St. Louis in the 1910s. He writes:

They [the workers coming from the East] garnered higher wage than ever they had before, but not all of it came in cash. A part, and an insidious part, was given to them transmuted into whiskey, prostitutes, and games of chance. They laughed and disported themselves. God! Had not their mothers wept enough? It was a good town. There was no veil of hypocrisy here, but a wickedness, frank, ungilded, and open. To be sure, there were things sometimes to reveal the basic savagery and thin veneer. (Dark, 85/6)

Du Bois' concern is evil itself, and his dealing with its possible devices shall make everyone aware that the evil is not always obvious.

Du Bois concentrates on the abolition of evil through his orientation toward abstract ideals, such as goodness, truth, and

beauty. He depicts in several instances the idea of God with a "veiled face." It is conspicuous that the notion of the "veiled face"--the true hidden image of the "other"--appears most within the parts which Du Bois, in his "Postscript," calls ". . . little alightings of what may be poetry" (Dark, VII). But the metaphor appears also in what Du Bois himself calls ". . . the sterner flights of logic" (Dark, VII). The dramatic use of the "Veil" in Darkwater is related to another recognizable shift from Souls to Darkwater. While Souls mainly depicts the "Veil" as separating two worlds and only sometimes describes it as dividing between the ideal and the real, Darkwater focuses on the "Veil" as a mortal limit. Du Bois asks the Divine Force to "unveil" itself, to show its "face" (Dark, 250). In another place (Dark, 161/2), he writes a Biblical parable in which the "King" lifts the "Veil" that hides his face. Du Bois succeeds finally in bringing the divine and the human level together, most appropriately condensed in the phrase at the very end of the book, expressing his ideal: "Humanity divine."

One story, entitled "The Call," is reminiscent of the Biblical narration about Moses' appointment as the leader of his people, and reports that the "King" in the "Land of the Heavy Laden" sees his people fighting with their enemy. Only one woman, who responds to his several calls to the people, comes forward as the servant of the king. When he wants to make her his tool to defeat the enemy, she objects several times. Her last resistance ("'Dear God, I am black!'") loses out to the ruler's finality: "The King spake not, but swept the

veiling of his face aside and lifted up the light of his countenance upon her and lo! it was black" (Dark, 162). The lifted "Veil" reveals their racial kinship, and the woman, now freed from the fear of racial exploitation, can perform her mission.

The king of the story, who resembles God in the Old Testament, as described in Exodus, is the aesthetic authority. In presenting God as black, Du Bois counterbalances the Christian notion of God as a source of white superiority. Du Bois clarifies this misconception as follows:

This assumption that of all the hues of God whiteness alone is inherently and obviously better than brownness or tan leads to curious acts; even the sweeter souls of the dominant world as they discourse with me on weather, weal, and woe are continually playing above their actual words an obligato of tone, saying:

"My poor, un-white thing! Weep not nor rage. I know, too well, that the curse of God lies heavy on you. Why? That is not for me to say, but be brave! Do your work in your lowly sphere, praying the good Lord that into heaven above, where all is love, you may, one day, be born--white!"

(Dark, 30)

When the "Veil" is lifted, black is as aesthetically pleasing as white. This revelation would be most possible in a changed world.

The first sentence of "The Princess of the Hither Isles," a story, introduces the protagonist as follows:

Her soul was beautiful, wherefore she kept it veiled in lightly-laced humility and fear, out of which peered anxiously and anon the white and blue and pale-gold of her face,--beautiful as daybreak or as the laughing of a child.

(Dark, 75)

She is the good hearted woman who cares more for giving "human tenderness, . . . longing, and . . . love" (Dark, 77) than for imparting materialistic values. Her admirer, "the King of Yonder Kingdom," who does not care who extracts the gold or who suffers beside him, and who has accumulated a fortune so big that he will never be able to spend it, offers her gold. Though the princess does not care for materialist wealth, she follows the king because she realizes the need for human tenderness in those whose misfortunes derive from her admirer's greed. The sun reveals her hidden beauty when she metaphorically offers her heart to the elevation of the oppressed. When the "King of Yonder Kingdom" cannot understand this, she is so convinced of the rightness of her action that he unsuccessfully attempts to prevent her sacrifice. Unable to "unveil" her true beauty, he attempts to destroy her public devotion. But her orientation toward the ultimate truth reveals her for who she is. Consequently, he forcefully excludes her from his kingdom.

In "The Call" and "The Princess of the Hither Isles," Du Bois depicts the power to reveal the truth as coming from a supernatural force, and the "unveiling" is a divine gift to those who are moral.

"Children of the Moon" focuses similarly on a protagonist's effort to lift the "Veil":

"Woman, woman, woman!"

I cried in mounting terror.

"Woman and Child!"

And the cry sang back

Through heaven, with the

Whirring of almighty wings.

Wings, wings, endless wings,--

Heaven and earth are wings;

Wings that flutter, furl and fold,

Always folding and unfolding,

Ever folding yet again;

Wings, veiling some vast

And veiled face,

In blazing blackness,

Behind the folding and unfolding,

The rolling and unrolling of

Almighty wings! (Dark, 188)

This supernatural voice penetrates heaven and earth. The "wings" "veil" a face in the rhythm of the earth's heart beat. But the face is already "veiled" in "blazing blackness." This oxymoron expresses Du Bois' faith in the beauty of blackness. While additional "veiling" adds more radiance to the "face," representing obviously inexpressible loveliness, what does the "face" itself signify? It is "behind the folding and unfolding" of wings. Since heaven and earth are these wings, the "face" is independent of both of them. Desperately, the woman organizes a community to build a tower in order to approach the "face." Her experiment (the tower of Babel) links their human purpose to the "whirring of almighty wings" (Dark, 191). Removed from earthly limitations, she still struggles to see the "face." In crying "Freedom," out of deep longing, she receives an answer:

And a Voice near-far,
Amid the folding and unfolding of almighty wings
Answered, "I am Freedom---
Who sees my face is free--
He and his." (Dark, 191)

Then she approaches the densely configured power.

Slowly I lifted livid limbs aloft;
Upward I strove: the face! the face!
Onward I reeled: the face! the face!
To beauty wonderful as sudden death,

Or horror horrible as endless life--

Up! Up! the blood-built way;

(Shadow grow vaster!

Terror come faster!)

Up! Up! to the blazing blackness

Of one veiled face. (Dark, 191)

While she still does not see the "face," it promises finally to be revealed:

Wings, wings, eternal wings,

'Til the hot, red blood,

Flood fleeing flood,

Thundered through heaven and mine ears,

While all across a purple sky,

The last vast pinion. [sic]

Trembled to unfold. (Dark, 192)

At the "veiled" climax the reader expects epiphany:

I rose upon the Mountain of the Moon,--

I felt the blazing glory of the Sun;

I heard the Song of Children crying, "Free!"

I saw the face of Freedom--

And I died. (Dark, 192)

The woman, having achieved the visionary symbolic form of "Freedom," as the goal for herself and her children, can die fulfilled. Although "Freedom" is partly given to her in the form of wings unfolding before her eyes, she at the same time participates actively in the achievement of her vision. Striving upward, she reels and finally approaches the "Mountain of the Moon." She does not, in other words, passively expect to receive freedom, but makes an effort to gain it.

By means of her voice she tries to penetrate the "Veil" that covers the "face." Finally able to achieve "Freedom" visually, the woman hears the children's oral expression of longing for this very goal, "I heard the Song of Children crying, 'Free'," representing the future's desire. Although the woman herself dies, she realizes that she has passed on her insight. She has penetrated the "Veil" aurally as well as visually.

In "The Prayers of God," a lyric interlude, the aural dimension of a voice complements the visual dimension of the "Veil." The speaker of the first few stanzas begs God to reveal himself and demands, after having repeatedly accused God of being "dumb" about the injustice on earth,

Stand forth, unveil Thy Face,
Pour down the light
That seethes above Thy Throne,
And blaze this devil's dance to darkness!
Hear!

Speak!

In Christ's Great Name-- (Dark, 250)

The speaker asks God for two actions, both of which will help him to recognize Him: God shall reveal himself and speak. But silence encodes divine communication or frequencies beyond human sound:

I hear!

Forgive me, God!

Above the thunder I hearkened;

Beneath the silence, now,--

I hear! (Dark, 250)

After the silence, a new person speaks a serious of confessions, provoked by God's inaudible voice. The climax identifies this speaker as white: "For this, too, once, and in Thy Name, / I lynched a Nigger--" (Dark, 251). The speaker of the confessions is different from the speaker who pleads for God to give a sign of his existence since the first speaker stops talking after the repeated statement, "I hear!" This exclamation precedes a report on what the hearer listened to; the revelation of God to his white neighbor. Whereas the first part reports the conditions of life, as spoken truly by a black person, the second part is God's answer signified through the natural world. God talks to the white oppressor when He fulfills the first speaker's request to "unveil" his "face." God lets his voice sound in the other man's ear.

Rooted in historical reality, the experiences are literally the "prayers" of God himself. The title, "The Prayers of God," depicts, interestingly enough, God as the speaker:

I sense that low and awful cry--

Who cries?

Who weeps?

With silent sob that rends and tears--

Can God sob?

Who prays?

I hear strong prayers throng by,

Like mighty winds on dusky moors--

Can God pray? (Dark, 252)

After having heard sounds that recall memories of a prayer, the second--white--speaker thinks he might hear God praying. But what the second speaker hears could as well be the first speaker's voice. In accepting this conclusion, it becomes obvious that the two sides are talking through God to each other without realizing it. Both speakers are "veiled" from each other; both assume they are communicating with God. But in presenting God as an imagined mediator, Du Bois concentrates on human limitations rather than on an abstract transcendence. People must turn and speak realistically to each other; together they must "unveil" the divine truth for them all. Paradise is thus reached by the apocalypse that is for Du Bois the

recognition of the divinity in the human face; the "unveiling" of God's "face" reveals the visionary form of all human faces. For Du Bois the human face is both real and divine.

CHAPTER IV

THE IMAGE OF THE VEIL IN SOLILOQUY

W.E.B. Du Bois' Autobiography: A Soliloquy on Viewing My Life from the Last Decade of Its First Century, written in 1958-9, includes seven passages in which a form of the word "veil" appears. These references characterize different qualities of Du Bois' use of the image of the "Veil," as I will show in the second part of the chapter. In the first part I will discuss the significant changes in "Veil" passages in Soliloquy, which have counterparts in Souls and Darkwater.

The examination of the "Veil" in Soliloquy will show that the image signifies the relation between the ideal and the real. The "Veil" blocks the way to human perfection. To approach the ideal of "human brotherhood," obscured by the "Veil," is Du Bois' primary aim in his daily life and work. He admits the unlikely possibility that humans will attain ideal brotherhood. This notion makes Du Bois a realist. And yet Du Bois suggests that "satisfaction" can only emerge from striving for ideals. Everyone must contribute to this attempt as much as he can. Du Bois expresses the struggle of humans towards the ideal by lifting the "Veil" on the metaphorical level. The "Veil" deepens, even transcends, the racial "color line," the Jim Crow discrimination. Through the image of the "Veil," Du Bois creates a

literary instrument signifying the discrepancy between the ideal and its realization. The realization of human brotherhood, the overcoming of the obstacles in the way--the lifting of the "Veil"--is his highest goal.

Since Soliloquy is his last work, I will first discuss the sources of the "Veil" references. Here I will examine his revision of diction, recognizable in the references taken from Souls and then those taken from Darkwater. Secondly, I will show that the metaphor functions in at least three ways: first of all, there is the process of disguise; secondly, there are the social allegories of racial discrimination; thirdly, there are those metaphorical connotations that subsume yet supersede those of racial sociology. I will treat together the last two qualities, the uses of which are so closely related.

Two references to the "Veil" image in Soliloquy come directly out of Souls (1903). The passage that deals with the death of Du Bois' son occurs with only minor changes.¹ Later, the characterization of the East Tennessee community where Du Bois taught during the summer of 1888, contains a significant stylistic change, representing the altered tone in Soliloquy. While Souls contains many passages in

¹I include the discussion of minor changes in the APPENDIX: SOLILOQUY. For this passage see APPENDIX: SOLILOQUY 1.

which Du Bois looks with hope and confidence into the future--often codified in the phrase "and yet"--Soliloquy has a more factual tone, stating details of his life rather than commenting on them hopefully. In Souls he writes: "I have called my tiny community a world, and so its isolation made it; and yet there was among us but a half-awakened common consciousness . . ." (Souls, 67) (my emphasis). Soliloquy reads more dispassionately: "I have called my tiny community a world, and so its isolation made it. There was among us but a half-awakened common consciousness . . ." (Soli, 120). Dissatisfied with the American situation in 1903, Du Bois expected there would develop more than a "half-awakened common consciousness" (my emphasis) within the black community. Deleting "and yet" suggests a more factual narrative. Hence, perhaps, Du Bois' reason for not indicating in Soliloquy that he is quoting the passage of community from Souls. He clearly indicates, however, that the invocation of his son's death is a repetition.

First I return to the eloquence of his original expression in Souls:

. . . Being a problem is a strange experience,--peculiar even for one who has never been anything else, save perhaps in babyhood and in Europe. It is in the early days of rollicking boyhood that the revelation first bursts upon one, all in a day, as it were. I remember well when the shadow swept across me. I was a little thing, away up in

the hills of New England In a wee wooden
schoolhouse, something put it into the boys' and girls'
heads to buy gorgeous visiting-cards . . . and exchange.
The exchange was merry, till one girl, a tall newcomer,
refused my card,--refused it peremptorily, with a glance.
Then it dawned upon me with a certain suddenness that I was
different from the others; or like, mayhap, in heart and
life and longing, but shut out from their world by a vast
veil. (Souls, 2)

As the passage shows, the racial issue in America presents itself as America's main problem. So Du Bois says, "The problem of the Twentieth Century is the problem of the color-line," given for the first time in Souls in the very first paragraph of the book, "The Forethought" (Souls VII). In Soliloquy, however, the corresponding analysis focuses on economic inequality broadening the conception of American injustice into that of worldwide inequity. Therefore, Soliloquy moderates the racial issue in America and emphasizes Du Bois' world experience. His European experience of not feeling color discrimination is one main step towards Du Bois' later view of a common source of injustice, slavery, and inequality in the world:

Of greatest importance was the opportunity which my
Wanderjahre in Europe gave of looking at the world as a man
and not simply from a narrow racial and provincial outlook.

This was primarily the result not so much of my study, as of my human companionship, unveiled by the accident of color.

(Soli, 159) (Du Bois' emphasis)

The second quotation from Soliloquy, which refers back to the same passage in Souls, supports the development in his thought. While Souls stresses the psychological damage of racial segregation, Soliloquy mentions boyhood experiences only peripherally: "After I entered high school, I began to feel the pressure of the 'veil of color'; in little matters at first and then in larger. There were always certain compensations" (Soli, 83).

One further quotation demonstrates the change in Du Bois' thought between 1903 and 1959:

Later, in the high school, there came some rather puzzling distinctions which I can see now were social and racial; but the racial angle was more clearly defined against the Irish than against me. It was a matter of income and ancestry more than color. I have written elsewhere of the case of our exchanging visiting cards when one girl, a newcomer, did not seem to want mine, to my vast surprise. (Soli, 94)
(my emphasis)

All of the last few quotations have counterparts in, Souls. Two of the three remaining passages which explicitly deal with the "Veil," come from the same chapter, "Of Beauty and Death," in Darkwater

(see APPENDIX: SOLILOQUY 2.). A scene in Darkwater begins: "And then--the Veil. It drops . . ." (Dark, 246); but Soliloquy, reads: "And then--the Veil, the Veil of color. It drops . . ." (Soli, 411). Soliloquy, in other words, connects the "Veil" to race. Another difference is that Du Bois in Soliloquy stresses a contrast by inserting a "but" in the following sentence: "Surely it is but a thought-thing, tenuous, intangible; yet just as surely is it true . . ." (Soli, 411). Darkwater, on the other hand, reads without it. Moreover, "throne of God" in Darkwater becomes "throne of Eternity" by the time of Soliloquy, moving to a more religiously abstract level (see APPENDIX: SOLILOQUY 3.).

Du Bois uses the notion of "veiled" actions twice in Soliloquy. Regardless of whether or not Du Bois intended to link both contexts by using the same image, the incident is fitting to support Du Bois' estimation of Booker T. Washington and the American government. Du Bois thought that both were deliberately suppressing part of their nation, the American government by enforcing segregation and Booker T. Washington by not demanding equality for blacks.

In the chapter "The Niagara Movement," Du Bois uses "veiled attack" in order to accuse Booker T. Washington of not being honest and direct in standing up for his views:

I was . . . openly tilting against the Tuskegee Machine and its methods. These methods have become common enough in our day for all sorts of purposes: the distribution of advertising and favors, the sending out of special correspondence, veiled and open attacks upon recalcitrants, the narrowing of opportunities for employment and promotion.

(Soli, 247)

The other instance, in which Du Bois uses the adjective "veiled" with its derogatory connotation, describes the problems the black population in the United States experienced with regard to World War I. The United States government passed a "draft registration" legislation calling for segregation of the races, a move demeaning to blacks. In addition, the idea of the "German plot" was spread, claiming that blacks were dangerous since Germans were working among them. Du Bois' comment on these two incidents is: "To us, of course, it looked as though the discovery and the proposition came from the same thinly veiled sources" (Soli, 265/6). In both contexts, Booker T. Washington and the American government, the "Veil" suggests a means of disguise.

Du Bois seeks to strengthen the common definition of "veiled" in these two instances. The disguised actions are prejudice in the American government and hypocrisy in the case of Booker T. Washington. For Du Bois, who expresses his striving for, and faith in, truth, most explicitly on his 25th birthday—" . . . I do know: be the Truth what

it may I will seek it on the pure assumption that it is worth seeking . . ." (Soli, 170)--any intended cover of an action, be it prejudice, hypocrisy or anything else, reveals a feeling of guilt on the part of the doer and the falseness of the action. Such an attitude has to be condemned in Du Bois' view. He declares his awareness of the imperfection of Man but calls it a "disaster" if someone deliberately continues in his error: "It is no sin to fail. It is the habit of men. It is disaster to go on when you know you are going wrong" (Soli, 415). No one who deliberately veils his malevolent actions can expect sympathy from Du Bois.

Du Bois uses the image of the "Veil" in Soliloquy not only to describe disguised actions but also to characterize the separation between two groups. The separating quality of the image makes a discussion of the similarities and differences between the image of the "color line" and the "Veil" necessary. Racial segregation was legally sanctioned white superiority, which affected the social, political, and economic life of the blacks in such a destructive way that there was a racial caste system in America. Only very few blacks succeeded in overcoming the separation. The constant fight for the abolition of the system of apartheid led to the fight for civil rights. The decline of the "color line" consequently increased the equality of blacks in social, political and economic terms. Du Bois certainly fought for equality on these issues. In his works, therefore, he uses the image of the "color line" in order to point out

injustice, inequality, and oppression based on the color of a person's skin.

The image of the "Veil" strengthens the depiction of the "color line" and its figurative description of intrasocial conflict. But the "Veil," at the same time, transcends the intrasocial focus of the "color line." Since the "Veil," in contrast to the term "color line," is literally not restricted to color, it can include conflicts between many different opposing forces. In other words, Du Bois can use the "Veil" image to express his later notion that injustice is mainly based on wealth.

Moreover, the "Veil" is not limited to one dimension, width or length (a horizontal dimension), on which human brotherhood is practised in a variety of circumstances. This horizontal dimension is the only characteristic of the "color line." The "Veil," however, includes a second one, height, a vertical dimension, which signifies the relation between the ideal of human brotherhood and its actual fulfillment. The vertical dimension enables Du Bois to depict an erring humanity, oriented along an ideal which is not humanly practicable. This ideal is "above" all. An image that seeks to express both the horizontal and the vertical dimension needs two levels, which underlie the image of the "Veil," but not the image of the "color line." In Du Bois' view the second dimension, the vertical axis, is of greater importance because of the following consideration. As he had seen happen in the United States, the decline of injustice and inequality between two races on a horizontal axis could merely

shift the same conflict to a separation of two other groups, the rich and the poor. In addition, the intrasocial conflict could decrease while interracial imperialism could increase. In terms of the "color line," the last point means that although injustice and inequality based on race might have been abolished, so that the "color line" no longer exists, there can still be injustice and inequality based on other distinctions. Consequently such a shift would not treat the evil at its roots but just transfer the problem. But Du Bois demands an orientation according to the ideal of human brotherhood. He sees it as everyone's duty or responsibility to lead or be led to a constant improvement measured in relation to the ideal. Du Bois does not accept a relative improvement for a part of humanity, but only an absolute one for all people.

Du Bois presents these ideas in several of the "Veil" passages. Since Du Bois incorporates into Soliloquy the description of the death of his son from Souls, he still supports the view in 1959. "He [Du Bois' son] knew no color-line, poor dear--and the veil, though it shadowed him, had not yet darkened half his sun" (Soli, 284). Figuratively, the images are visual, as are the adjectives in the subsequent description in which "souls" are depicted as "uncolored and unclothed" (Soli, 284). Forms such as "unclothed," "shadowed," and "darkened" (Soli, 284) are signs of the "Veil." It is conceivable that a veil puts its wearer in the shade, blocks out the sun as a source of nourishment, blurring and darkening the view.

The "color line" might darken life, since its qualities are not only a physical reality but also a psychological one. But the "color line," usually only seen as wide or long, is socially restricted. A "veil," on the other hand, develops its characteristics fully only if looked at two-dimensionally, adding the vertical axis to the horizontal length of a "line." For Du Bois the second dimension is certainly of momentous significance. Human brotherhood is the goal of his pragmatic striving in the world, yet transcends that world. ". . . Nothing on earth can be perfect" (Soli, 398); so ". . . satisfaction with your work even at best will never be complete . . ." (Soli, 398). Nevertheless, Du Bois believed in proposed progress as a moral necessity: "It is the supreme sense of a world of men going forward, lurch and stagger though it may, but slowly, inevitably going forward, and you, you yourself with your hands on the wheels" (Soli, 398).

One passage, naming the "veil of color," further indicates the similarities and the differences in the use of the two images, "color line" and "Veil." In the "Prelude," the last chapter of Soliloquy, Du Bois deals mainly with his notion of death. He reprints some paragraphs from the chapter "Of Beauty and Death." Thinking about his son's death, Du Bois ponders if he himself would not prefer to be dead so that he would not have to struggle through life anymore. He affirms, after all, an optimistic note: ". . . notwithstanding all this, the beauty of the world is not to be denied" (Soli, 411).

Convinced of life's positive qualities, he considers more mundane obstacles that impede life:

And then--the Veil, the Veil of color. It drops as drops the night on southern seas--vast, sudden, unanswering. There is Hate behind it, and Cruelty and Tears. As one peers through its intricate, unfathomable pattern of ancient, old, old design, one sees blood and guilt and misunderstanding. And yet it hangs there, this Veil, between then and now, between Pale and Colored and Black and White--between You and Me. Surely it is but a thought-thing, tenuous, intangible; yet just as surely is it true and terrible and not in our little day may you and I lift it. We may feverishly unravel its edges and even climb slow with giant shears to where its ringed and gilded top nestles close to the throne of Eternity. But as we work and climb we shall see through streaming eyes and hear with aching ears, lynching and murder, cheating and despising, degrading and lying, so flashed and flashed through this vast hanging darkness that the Doer never sees the Deed and the Victim knows not the Victor and Each hate All in wild and bitter ignorance. Listen, O Isles, to those voices from within the Veil, for they portray the most human hurt of the Twentieth Cycle of that poor Jesus who was called the Christ! (Soli, 411/2)

This stirring passage is confusing, since it unifies the "color line" and the "Veil" ("veil of color"). The "Veil" supersedes the "color line," for in the 1910s and 1920s the latter was a historical fact. But the "Veil" is a "thought-thing," a philosophical artifact and metaphor. While the "Veil" is "intangible," the "color line" certainly has tangible signs such as once segregated lunch counters and restrooms.

Like the depiction of the death of Du Bois' son, the elaborate representation of the "Veil" draws heavily on visual impressions. The technique of captivating the reader's concentration and elevating him to the abstract level of "we," foreshadowed by the earlier use of the abstract terms "You and Me," leads to the overcoming of intrasocial and interracial barriers. Du Bois here appeals to the humanity in every reader and thereby suggests the equality of all individuals. The metaphorical context of the "Veil" includes life and death. Du Bois leads to the final level of abstraction and claims that the "Veil" is "between You and Me." In yet another phrase, Du Bois suggests that everyone is equally affected. The "Veil" implies "Eternity" before which everyone is equally mortal. The "Veil drops" without distinction between different groups as does "the night on southern seas." Life appears through "vast hanging darkness," a universal groping through a dark room in which everything consequently loses color. Here the ". . . Doer never sees the Deed and the Victim knows not the Victor and Each hate All in wild and bitter ignorance"

overcome the "Veil." Verbal communication facilitates the possibility of conquering what distorts our vision. Writing, as the enacted power of metaphors, lifts the "Veil."

Education is another way of penetrating the "Veil." Du Bois writes about his experience in East Tennessee where he taught in the summer of 1888:

I have called my community a world, and so its isolation made it. There was among us but a half-awakened common consciousness, sprung from common joy and grief, at burial, birth or wedding; from a common hardship in poverty, poor land and low wages; and, above all, from the sight of the Veil that hung between us and Opportunity. (Soli, 120)

While it is clear that the "Veil" represents a concrete form of prejudice and discrimination, it remains unclear what "Opportunity" stands for. Du Bois wants to stress the importance and significance of "Opportunity" by capitalizing it. Opportunity certainly refers to Du Bois' constant recognition that blacks had no or only very poor education. Moreover, the context, describing their living conditions in East Tennessee, makes clear that blacks had no opportunity to rise above poor circumstances. Many reasons can be given for the lack of opportunity to change or improve their conditions. They were neither educated nor skilled enough to occupy "higher" positions, those that would in return supply them with enough money for a decent living.

(Soli, 411). The "Veil" image, in contrast to the "color line," emphasizes the importance of equality, by working in two ways. While the latter represents the oppression of just one group on one of its sides, the former obviously affects humans universally. The "Veil" makes life "dark" for all.

The narrative scene concretizes a polemical demand. The beginning of the passage describes how the "Veil" ". . . drops as . . . the night on southern seas . . ." (Soli, 411). The final sentence reads: "Listen, O Isles, to those voices from within the Veil, for they portray the most human hurt of the Twentieth Cycle of that poor Jesus who was called the Christ!" (Soli, 412). Du Bois refers to the historical situation in the South Pacific since he talks about "southern seas" and "Isles." The specific groups of people he refers to are the colonized races in the South Pacific. The distinctive factor for the oppression was racial difference. The oppression was based on the idea of exploiting "underdeveloped" nations for personal profit. In referring to Jesus Christ, the incarnation of justice in the world, Du Bois demands from his readers--from the world--the resolution to stop colonialism and the subjugation of peoples.

The final imperative "listen" is significant not only for closing the frame structure but also for opening a new level of addressing the audience. Most statements incorporate visual imagery. But "listen" relates to the audience's ability to hear the call to fraternity. Language can penetrate the "Veil." Language renders visible those who were once invisible. It offers, in other words, a solution to

They were not paid enough for the jobs they did to accumulate a financial footing in order to leave and strike out on their own. Even at the the time of the Freedmen's Bureau, they were simply not seen and treated as equal to whites and thus had, in fact, only few opportunities.

The description of one of Du Bois' personal experiences, given shortly after the quoted passage, expresses in concrete terms that Du Bois criticizes not only the missed opportunity to have the same education, professional career, and civil status as whites, but that he condemned the fact that there was no opportunity for blacks simply to be equal human beings. He writes:

. . . I quite accidentally jostled a white woman as I passed. She was not hurt in the slightest, nor even particularly inconvenienced. Immediately in accord with my New England training, I raised my hat and begged her pardon. I acted quite instinctively and with genuine regret for a little mistake. The woman was furious; why I never knew; somehow, I cannot say how, I had transgressed the interracial mores of the South. Was it because I showed no submissiveness? Did I fail to debase myself utterly and eat spiritual dirt? Did I act as equal among equals? (Soli, 121)

To Du Bois, opportunity stresses an equality based on humanity rather than on economic or civil rights. The "Veil," then, symbolizes the obstacles which prevent blacks from achieving human rights rather than

civil rights. For Du Bois civil rights can be deduced from human rights so that the fight for the latter actually attacks most effectively the root of the evil.

Du Bois' approach to the problem is important as it contains the only possibility to eradicate defects in the current American system. In fighting for human rights rather than "only" civil rights, Du Bois demonstrates that he is not interested in being absorbed into the American system as it stands. Du Bois sees in it so many negative qualities, namely exploitation as the basis of economic growth, and economic oligarchy as the wrong implementation of democracy. To him, opportunity does not mean the exploitation of others. Du Bois knows that whenever there is a "Victor," there is also a "Victim." Whenever there is an exploiter, there are also the exploited. He actually experienced himself what he had seen earlier as a possible danger:

. . . Negroes of intelligence and prosperity had become American in their acceptance of exploitation as defensible, and in their imitation of American "conspicuous expenditure." They proposed to make money and spend it as pleased them. They had beautiful homes, large and expensive cars and fur coats. (Soli, 370)

In other words, despite their black skin, people have been given access to an American economy, previously dominated only by whites. These blacks obviously believe in individual profit, in accumulation

of personal wealth and in the pursuit of their personal happiness, even if such behavior means disadvantage for others. For such blacks, the "color line" is absent, but the "Veil" is still present. Du Bois, however, is still optimistic,

. . . that the Negro's experience in the past will, in the end, lead the majority of his intelligentsia into the ranks of those advocating social control of wealth, abolition of exploitation of labor, and equality of opportunity for all.
(Soli, 371)

The recognition of others as human beings with all their inherent, innate and, therefore, inalienable rights, is the lifting of the "Veil." The dynamic process would assure for blacks the freedoms that whites enjoy. The merged selves ("You" and "I") signify a human community standing against the "veiled Truth." And the "veiled Truth" is the impossible but meaningful dream. Breaking the "color line" did not quench Du Bois' thirst for progress. In 1903 (Souls) he had a limited view of the racial problem; he did not read the pattern of economic caste throughout the world. Moreover he thought that the peculiar African heritage of the blacks, with its communistic notion of family and group responsibility, would, combined with the social disadvantages, force the Black Americans to pursue communal equality. They would be the prophetic vanguard. To the early Du Bois, in other words, the current economic separation based on color would help unify blacks and would force whites in power to share their profits,

freedom, and equality. Later Du Bois experienced how the decline of separation made progress even more difficult, and expressed, through his imagery, how the cracks in the "color line" made a lifting of the "Veil" more problematic:

We must admit that the majority of the American Negro intelligentsia, together with much of the West Indian and West African leadership, shows symptoms of following in the footsteps of western acquisitive society, with its exploitation of labor, monopoly of land and its resources, and with private profit for the smart and unscrupulous in a world of poverty, disease and ignorance, as the natural end of human culture. I have long noted and fought this all too evident tendency, and built my faith in its ultimate change on an inner Negro cultural ideal. I thought this ideal would be built on ancient African communism, supported and developed by memory of slavery and experience of caste, which would drive the Negro group into a spiritual unity precluding the development of economic classes and inner class struggle. This was once possible, but it is now improbable. (Soli, 391/2)

Du Bois sees this negative development clearly in the relationship of the black community to himself and his experiences. When his leadership waned, striving for the ideal of human brotherhood

ceased to be recognized. Personal profit came to undermine ideals. Black masses, not knowing how brutal the competition in an exploitative society could be, were forced to swim in the current or drown in the maelstrom:

I lost my leadership of my race. It was a dilemma for the mass of Negroes; either they joined the current beliefs and actions of most whites or they could not make a living or hope for preferment. Preferment was possible. The color line was beginning to break. Negroes were getting recognition as never before. Was not the sacrifice of one man, small payment for this? Even those who disagreed with this judgment at least kept quiet. The colored children ceased to hear my name. (Soli, p. 395)

Although increased civil rights were positive, Du Bois could not celebrate the share unconditionally because of the consequence: the absorption of blacks with their heritage and experience, including the potential to bring about change, into the American mainstream. Unlike Jesus Christ, who lifted the "Veil" of the temple so that everyone could see God, Du Bois almost saw his sacrifice as useless, being so depressed by the McCarthy witch-hunts that publicly undermined his accomplishment. Some had never understood what he had fought for; others truly believed him a traitor. Even those who shared his conviction that human brotherhood would supplant the "Veil," protected

and dissociated themselves from him out of fear of personal disadvantage.

Negative as the experience of his trial was, negative as the loss of leadership was, and negative as Du Bois' realization of the acceptance of exploitation among many blacks was, he never surrendered. "It was a bitter experience and I bowed before the storm. But I did not break" (Soli, 395). The American government placed a "Veil" between his ideal and the practical realization of it. It interceded between him and his people, so "veiling" his perception and verbal inscription of "Truth": ". . . Doing what must be done, that is eternal even when it walks with poverty" (Soli, 398). He stands firm; his hope is a poetic prayer:

I seek a world where the ideals of communism will triumph--
to each according to his need, from each according to his
ability. For this I will work as long as I live. And I
still live.

. . . To the Almighty Dead Let . . . the Dreams
of the Dead rebuke the Blind who think that what is will be
forever and teach them that what was worth living for must
live again and that which merited death must stay dead.
Teach us, Forever Dead, there is no Dream but Deed, there is
no Deed but Memory. (Soli, 421-3)

His is a remarkable fusion of imaginative power and philosophical analysis. Both craft and thought together penetrate the "Veil." The

fused power must prove stronger than all imaginary barriers; writing itself is a higher realization of imagination and a moral challenge. Language supports progress; it lifts the "Veil." It exposes social problems and reveals the previously "veiled Truth" of human brotherhood.

CHAPTER V

CONCLUSIONS

W.E.B. Du Bois establishes the breadth of the "Veil's" meaning by using the image in various contexts in different works. Souls, Darkwater, and Soliloquy focus on particular characteristics of the "Veil," creating one coherent image with a progressively increasing range of significance. Du Bois' general development in thinking ranges from a concentration on specific American problems, through an examination of Africa's situation, to a focus on world wide questions. All of those meanings are apparent in his use of the image. While the "Veil" predominantly suggests in Souls the experience in the United States, the characteristics of the image are broadened to include those of other nations in Darkwater. Finally, the image is a means to depict the limitation of humanity as a whole in Soliloquy.

In Souls, the image of the "Veil" usually implies the racial conflict between blacks and whites in America. The "Veil" ("within," "without," "between") separates the perceptual and social worlds. The "Veil" prevents both blacks and whites from perceiving a true image, perpetuating a mutual misconception of self and "other." This false conception of the "other" fosters prejudice and discrimination. Du Bois points out how inequality of opportunity oppresses blacks

socially, economically, and politically. He draws attention to the escape of blacks into a world hereafter, which is religiously imagined. Du Bois criticizes whites for pushing blacks into religious satisfaction, but blacks for putting off the striving for progress. Du Bois claims that ideals can and should be realized as much as possible in the United States, although they are not easily recognized, for the "Veil" hinders vision. These ideals "above" the "Veil," are to Du Bois not only imagined and idealistic "shadows," but points of reference. There, to the ideal apocalypse, America should go. Social situations are but signs of ideals, reaffirming Du Bois' intellectual roots in American transcendental thought, though with a Marxist bent. Human brotherhood could be more real than it was when he wrote about the absence of it. Whereas in Souls progress means an American effort to create equal opportunity for all citizens, in Soliloquy progress is humanly pan-world.

Blacks have a mission to lead the way to progress, for they have a "double-consciousness." Unlike the majority of whites, they are not trapped by the false ideal of materialistic wealth. Being inside American society but not part of it, enables blacks to criticize and establish American change. Blacks, it seems, were finally Du Bois' "talented tenth" for the world. Even if Du Bois depicted them as the chosen people to direct progress, he did not interpret this calling as the right to oppress others and feel superior. The chosen had simply more duties and responsibilities but certainly no more rights.

Souls marks the plea to end racial discrimination. Darkwater, through its subtitle, refers to the concept of the "Veil" as a separator between races. While the "Veil" in Souls is mainly descriptive, in Darkwater it becomes a dramatic element in fictional contexts. Here the vision of lifting the "Veil" dramatizes itself as symbolic action.

While Darkwater focuses on the importance of language on a mythic level, Soliloquy presents, in its final incantation, the magical power of language in literary form. Language is more powerful than any imaginary barrier between the two sides. In placing passages from Souls and Darkwater in Soliloquy, Du Bois shows that he can integrate the two dimensions into a new unity. The image of the "Veil" has much more power to appeal to all readers than does the image of the "color line," for, while the latter is significantly social or allegorical, the former is metaphorical. The problem of color is, after all, limited to particular nations, although it is certainly a profound sign of hierarchical and colonial power in the world, whereas the obstacles that prevent humanity from becoming perfect are indeed universal.

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APPENDIX: SOLILOQUY

I include in the APPENDIX minor variations in grammar, punctuation, and spelling between "Veil" passages in Soliloquy and their sources in Souls and Darkwater. Many of these differences might have been caused by editorial authority. With regard to some of the passages, I assume that Du Bois was responsible for their peculiarities. Partial clarification might be achieved by examining Du Bois' manuscripts what I could not do in the parameters of this thesis.

1. For easier recognition I will underline the elements which are changed in each text. The minor changes are as follows. There are three differences in the passage on the death of Du Bois' son. Two are incidences of varying punctuation: Firstly, Souls reads: ". . . poor dear₁--. . ." (Souls, 212), whereas Soliloquy reads: ". . . poor dear--. . ." (Soli, 284). Secondly, Souls reads: "She . . . said when he had flown₁ 'He will be happy There; . . .'" (Souls, 212). Soliloquy, on the other hand, reads: "She . . . said when he had flown--'He will be happy There; . . .'" (Soli, 284).

The third change in this passage is the replacement of an archaism. Du Bois changes "the web of mine own weaving" (Souls, 212) in Souls to "the web of my own weaving" (Soli, 284) in Soliloquy.

2. It is surprising to realize that Du Bois indicates the passage with major changes to be a quotation, whereas he does not hint that the passage with only minor changes is taken from another of his works. I cannot give any reason why Du Bois seems to use the quotation marks just the opposite way they are supposed to be used. However, the description of the American government's attitude toward a draft of blacks in World War I has no quotation marks, although it contains only minor differences in punctuation and, in one case, a variation in word order from the source.

For easier recognition I will underline the elements in Soliloquy which are different in the Darkwater text. The changes are as follows: The sentence introducing the paragraph reads in Soliloquy: "A wave of fear and unrest spread among Negroes; and while we were looking askance at both these provisions_ suddenly we received the draft registration blank" (Soli, 265). Darkwater, leaving out the first semicolon, but putting in a comma in front of "suddenly," and placing the adverb "askance" at the end of the coordinated clause, reads: "A wave of fear and unrest spread among Negroes and while we were looking at both these provisions askance, suddenly we received the draft registration blank" (Dark, 232/3).

Moreover, Soliloquy leaves out two commas which are given in Darkwater. For easier recognition I will underline in both sentences the commas which are omitted in the Soliloquy text. In one case Darkwater reads: "It was disheartening, and on top of it came the celebrated 'German plots'" (Dark, 233). In the other case, Darkwater

reads: "It was alleged . . . that Germans were working among the Negroes, and it was further intimated that this would make the Negroes . . . dangerous . . ." (Dark, 233). The last difference is that in Soliloquy "thinly veiled" is not hyphenated whereas it is hyphenated in Darkwater.

3. I want to add some further considerations of minor changes in this passage. Perhaps another matter of focus is Du Bois' change from "these Voices" in Darkwater to "those voices" in Soliloquy. Since the subtitle of Darkwater is "Voices from Within the Veil," the definite article in the passage under consideration might refer to the contents of the whole book and therefore be appropriate. In Soliloquy, however, there is only a remote reference to the larger context. The capitalization of "Voices" in Darkwater might create a connection between "Voices" and "Veil" by alliteration. The capitalization is, however, not very significant, as far as I can see.

Capitalization is also the difference in the following instance, again not significant. Darkwater, in contrast to Soliloquy, is consistent in capitalizing all pairs in the following parallel construction: "And yet it hangs there, this Veil, between Then and Now, between Pale and Colored and Black and White--between You and Me" (Dark, 246). Soliloquy gives "then and now" (Soli, 411) in small letters.

Finally, Soliloquy contains the correction of a spelling mistake. While Darkwater reads: "so flashed and fleshed through this vast hanging darkness" (Dark, 246), Soliloquy contains the correction and reads: "so flashed and flashed through this vast hanging darkness" (Soli, 411/2). With regard to this particular change I want to remark that the word "fleshed" is either an editorial mistake or a Freudian slip on Du Bois' side, expressing his belief that the body is a "Veil" which prevents the realization of spiritual ideals.

A remark on a detail of Soliloquy regarding this passage shows clearly that Du Bois was not always so careful that no mistakes could have slipped in the text. The paragraph just discussed is introduced by the following words: "At 60 years of age I wrote . . ." (Soli, 410). Having proved that the passage is taken from Darkwater, which was published in February of 1920, it must be said that Du Bois' statement is wrong. At the time of his writing of the passage, Du Bois could not have been older than 52 or 53. Minor errors even slipped through the very critical hands of Du Bois, which might also be the explanation of some of the spelling differences in the text.

VITA

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