

BROKEN CHAINS

PAMPHLET FILE



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GONE BUT NOT FORGOTTEN: BLACK HISTORY AT COLONIAL WILLIAMSBURG

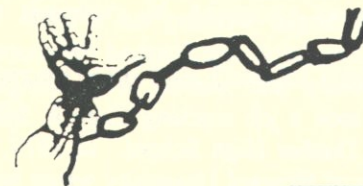
Michelle Carr

The effort to mend the broken chains from Africa to America began in June 1979 at Colonial Williamsburg through the interpretation of black history. The "other half" of the eighteenth-century population came to life thanks to Harvey Credle, former supervisor of character interpretation, Shomer Zwelling, former research historian, and Dennis O'Toole, then deputy director of Museum Operations. They were the first to include the black experience in a living history program they were beginning at Colonial Williamsburg.

They went to Hampton University and recruited three actors to tell the story. Each interpreter was responsible for the creation of two roles, a slave and a free black of the town, which would be presented during the summer months. The black characters created were Gowan Pamphlet, a black minister; Nioto, a recently arrived African youth; Belinda, a scullery maid at Wetherburn's Tavern; Rebecca, a maid for Archibald Blair; Jack, an apprentice cooper; and Caesar Valentine, a free black barber. This was Colonial Williamsburg's first effort at "telling the story like it was" and explaining the peculiar institution of slavery.

Today we still tell the story. Several programs, interpretive sites, and characters help keep the dream alive. We must remember, although our forefathers are gone, they must not be forgotten. The mission remains the same: to provide daily interpretation and programming that presents the black experience in all of its facets; to teach the complex relationships and kin networks that defined the colonial experience; to teach black history through the utilization of first-person and third-person interpretive techniques; and to help the visitor understand the significance of the contributions that African-Americans made to the development of colonial America.

Through this publication, we would like to attempt to educate, to make you aware of the importance of black history, and to mend the broken chains of our forefathers.



FROM THE DIRECTOR'S CHAIR

Robert C. Watson

A Historical Note

In 1946, in the *Negro History Bulletin*, Carter G. Woodson, then the "Father of Modern Historiography" and founder of the Association for the Study of African-American Life and History (formerly the Association for the Study of Negro Life and History), described a group of the Association's black historians in these words:

"The later historians are just as much interested as their predecessors to see their social, economic, and political problems solved, but they have tended to leave agitation and propaganda to specialists who have shown compassion along this line, while the historians by publishing the truth in scientific form may accomplish as much in their own way."

This statement is true of all black historians who have worked and who are working in the field of both history and political activism. Dr. Woodson is a great example of this approach to teaching history.

Dr. Woodson's life was one of hardship, struggle, commitment, and a dedication to understanding the roles and contributions of African-Americans in the world. One of nine children, he was born in Buckingham County, Virginia, on December 19, 1875, to parents who had been slaves. When Woodson was a child, he could only attend elementary school up to five months a year. Because he was so ambitious, he taught himself the rudiments of elementary education. He finished high school in Huntington, West Virginia, where he worked in the coal mines of Fayette County, West Virginia.

After finishing high school, he entered Berea College in Kentucky where he received a bachelor's degree in 1903. Four years later, in 1907, he received another bachelor's degree, and a master's degree from the University of Chicago in 1908. In the summer of 1908, he spent a semester at the Sorbonne University in France. Immediately after receiving his master's degree, he began working on a Ph.D. degree at Harvard University. He finished the course work in twelve months and moved to Washington, D.C., where he took a job teaching English, Spanish, and French at Dunbar High School. In 1919, he joined the faculty of Howard University where he taught

history and served for several years as the Dean of Liberal Arts. The Washington location allowed Woodson to do work on his dissertation at the Library of Congress. His unpublished dissertation titled "The Disruption of Virginia" earned him a Ph.D. from Harvard University in 1912. He thus became the second African-American to earn a Ph.D. from Harvard University (the first was W. E. B. DuBois, who received his degree from Harvard in 1895).

Woodson devoted his life to correcting conceptions about the history of black people. In 1915, he organized the Association for the Study of Negro Life and History in Washington, D.C. The purpose of this organization was to promote historical research, publish books on African-American life and history, promote the study of African-American studies in schools and museums, and bring about harmony between the races by interpreting the history of black experiences to all people.

Woodson was a prolific researcher, scholar, and writer. Among his many works are:

Education of the Negro Prior to 1861 (1915)
A Century of Negro Migration (1918)
The History of the Negro Church (1922)
Negro Makers of History (1928)
The Miseducation of the Negro (1933)
The Negro in Our History (1935)
The African Background Outlined (1936)
African Heroes and Heroines (1939)

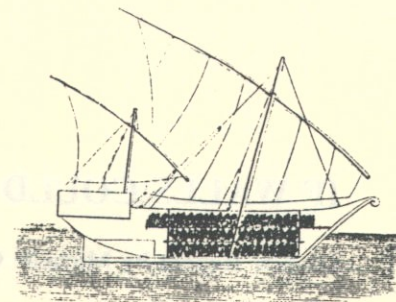
He also published the *Journal of Negro History* in 1916 and created "Negro History Week" in 1926.

Woodson gave all of us who are interested in the study of the African diaspora a challenge. He spent the majority of his lifetime contending that the black man had an important past which contributed to the mainstream of civilization. Forty-two years after his death, his contention that the black man had a past worthy of study has been adopted by leading institutions and scholars who continue to develop programs to fill the long ignored gap in their versions of the history of mankind.

We believe that we could not have chosen a more deserving and worthy individual to whom to dedicate our first issue of Broken Chains. ■■■■■

ECHOES FROM THE PAST . . .

Important Dates in Black History



August 13-23, 1831 The South's bloodiest slave insurrection, led by Nat Turner, occurred in Southampton County, Virginia.

August 16, 1816 Peter Salem, heroic Bunker Hill soldier and minuteman, died.

August 20, 1619

The first blacks arrived at Jamestown, Virginia. They came as indentured servants, not slaves.

August 28, 1963

The march on Washington. Martin Luther King, Jr., delivered his famous "I Have A Dream" speech at the largest civil rights demonstration.

WE'VE GOT A VISITOR

Guest Writer

Interpreting the Black Experience at Colonial Williamsburg

Dennis O'Toole describes our goals for interpreting the lives and contributions of African-Americans during Virginia's colonial period.

We have come, I believe, to an important crossroads in our presentation and interpretation of the black experience at Colonial Williamsburg. The evidence of the great progress that has been made in this important area over the past decade can be seen and heard and read throughout Williamsburg. The Foundation's investment in research, training, programming, interpretation, acquisition of objects, and the production of written and audiovisual materials dealing with the subject is large and still growing. The support of people in the local community as well as on the staff of Colonial Williamsburg has waxed strong and broad.

But we have yet to make the story of Williamsburg's eighteenth-century black majority one of the central threads of our interpretation of the town. That is the challenge that lies immediately before us. The rich variety of day- and nighttime programs dealing with our African-American heritage that we offer visitors is not enough. I strongly believe that our goals must be to have every visitor to Colonial Williamsburg learn that half the colonial capital's residents were black, to understand at least

the rudiments of the several conditions of life and labor experienced by these people, and to appreciate not just the major contribution they made to the prosperity and culture of the town and colony but, in the words of *Teaching History at Colonial Williamsburg*, the nobility of their winning struggle to create "successful and supportive communities in the country of their subjugation."

This is the story that must now be brought into the mainstream of interpretation at Colonial Williamsburg. We have begun to do so. Important steps in this direction have been taken at the Benjamin Powell House, at Wetherburn's Tavern, at Carter's Grove, with a black history school outreach and site visit program, and in other ways and at other sites. Yet we will not have reached our goal until every site that we interpret offers at least some mention in its day-to-day interpretations of black men and women and their place in the history of the town.

This is an ambitious goal, one that requires the effort and dedication of each and every one of us involved with interpretation at Colonial Williamsburg. But we can and will reach this goal. And when we have done so, we will have written another major chapter in the story of America's finest history museum.

(Article derived from 1986 *Colonial Williamsburg Interpreter*.)

IF WALLS COULD TALK

On-Site Report by Michelle Carr

Shhh! I can't hear!!! You see, here you are suppose to pretend to be reading a magazine and that's how you get the real good gossip. That's right, they think you are reading so they really do get down with the juicy stuff. I know by now you are probably wondering where in the world am I? Child, I was so desperate for scoop, I'm at the beauty salon. Don't try to play it off, you know you listen to the conversations and LOOK at the pictures in the magazines.

You should see these women in here...bad hair! Look at that one over there, her roots need two retouches. Speaking of roots, did you hear about **JERROLD ROY**? Well you know I don't repeat gossip, but they tell me he's teaching about our roots at Hampton University. Congratulations! He is now a full-time African-American History instructor. He will be missed and we wish him the best. Go on boy, spread those wings!

Oohh, my ears are burning under this dryer. Speaking of ears, I heard about the **Black Music Program**. Did ya'll see it? It's performed at the Playbooth Theatre site on Friday evenings. It is a big success. If you've missed it, girlfriend, it's a must see the next time it's performed.

Shoot, can you believe it, this lady brought ALL of her bad children in here. Now I really can't hear a thing. Did you hear about **QUANDA GRIFFIN**, one of our Juvenile Performers? Well, she's a 1992 high school graduate. We are so proud of her. Congratulations from the staff. Go Quanda, go Quanda!

Do you fall asleep under the dryer? You should see this lady, mouth open and head back. I know how she feels, I'm so tired and I know **MARCEL RIDDICK**, **MARK RECZKIEWICZ**, and **TERRY HOUSTON** are too. They are our new employees. Welcome aboard. They are a great addition to the staff. We are breaking them in. (I had to spell out Mark's name, you know I couldn't say that!)

I know **ROBERT WATSON** is tired too! He's been to several conferences and meetings out of town, but you better start getting your rest now Mr. Watson, because...I tell you that part later!

Shew! I am finished, dipped, dried, and styled! Did I get enough scoop for you? Well next time, I'll finish telling you about Mr. Watson if I can, but did you know...? Naw, I'll tell ya later!

THE BOOKSHELF



Before The Mayflower
By Lerone Bennett, Jr.

Lerone Bennett, Jr., brings his stirring narrative of the black experience up to date in this completely revised edition of *Before The Mayflower*. Bennett traces black history from its origins in the great empires of the Nile Valley, the transatlantic journey to slavery, through Reconstruction, the Jim Crow era, and the civil rights upheavals of the 1960s and 1970s. His accounts are interspersed with portraits of great figures like Benjamin Banneker, Frederick Douglass, W. E. B. DuBois, and others, as well as with reports on the exploits and contributions of many men and women whose names generally have been forgotten in the pages of American history in the struggles for freedom. In a special section of "Landmarks and Milestones," he outlines the significant dates, events, and personalities of African-American history from 1492 to 1981.

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EACH ONE, TEACH ONE

THE THINK TANK

1. Q: What is the name of the Virginia settlement at which the arrival of twenty black indentured servants in 1619 ushered in the beginning of the Atlantic slave trade?
2. Q: Which one of the thirteen original New England colonies was the first to legalize slavery?
3. Q: What is the name of the slave ship on which the African leader, Joseph Cinqué, and his followers revolted against their captors and eventually won their freedom and returned to Africa?
4. Q: What is the name of the archaeological site in Kenya, East Africa, where, to date, the oldest humanlike fossils have been found?


A. Nairobi	B. Kikuyu
C. Mau Mau	D. Olduvai Gorge
5. Q: This self-proclaimed "Pilgrim of God" was the first woman orator to speak out against slavery. Having set upon a personal journey for truth and freedom, she became one of the most popular speakers for Blacks and women's rights. She coined the popular rallying cry for women's rights, "Ain't I a woman?"
6. Q: Purchased from the slave auction block at the age of eight, this little girl mastered the English language within sixteen weeks. By 1773, she was an internationally known and published poet. She traveled to London, was hailed as a prodigy, and upon her return was issued a personal invitation to visit George Washington.
7. Q: Who was the first Black man to coach a major professional sports team and what team did he coach?
8. Q: Who was the first Black woman playwright, whose play *A Raisin in the Sun*, won the New York Drama Critics Circle Award in 1959? She was the first Black to win this award.

FAMOUS FIRST

(Unscramble)

- | | |
|------------------|-----------------|
| 1. IBDSEOB UW | 4. SROPKARAS |
| 2. RONGOCTERADWO | 5. LLLLIRSBEUS |
| 3. TMHNATWEENOHS | 6. DZFLRRTLOPIA |

AFRICAN PROVERB: (Cameroon) "Knowledge is better than riches."



CALENDAR HIGHLIGHTS

Sites and Buildings that interpret or exhibit the black experience.

Brush-Everard Site — Tours of this property and original house feature the lives of Thomas Everard, immigrant and public official, and his family. Learn more about the African-Americans who lived and worked on the property.

Carter's Grove Slave Quarter — Interpreters will welcome you to the slave quarter, rebuilt on its original location, and direct you through buildings and outdoor spaces that reveal much about the lives of the Africans and African-Virginians whose labors supported the eighteenth-century plantation.

George Wythe House and Domestic Activities — A large number of "black" artifacts are housed on this site. Inside the main house, on the second floor, is the southwest bedchamber, a room possibly used by one of Wythe's female slaves. Visit the laundry and kitchen as well as the stable.

Benjamin Powell House — Benjamin Powell was a carpenter and builder who lived next to Christiana Campbell's Tavern. Scenes of daily life are portrayed by people of the past representing family members, friends, and African-Americans who lived on the property.

Special Tours

The Other Half — This tour give an in-depth look at the black experience.

Carter's Grove Sunset Tour — Orientation at the Reception Center, followed by an overview of the slave quarter, a tour of the archaeology museum, and light refreshments, and a tour of the mansion.



Musical Programs

Black Music — A forty-five-minute program that explains how African and European musical concepts merged to create African-American music. Rhythms, storytelling, vocal music, and dance will be performed to provide a better understanding of eighteenth-century black culture.

Wallace Gallery Special Programs

The Storyteller — A series of African and African-American stories that focus on morals and techniques of survival within the colonial black community.

Forgotten Voices — This video revives the "forgotten voices" of the colonial black culture.

The Runaway — This video examines an aspect of the enslaved black's experience in eighteenth-century Virginia.

Upcoming Events

History Forum — November 5 – 8, 1992 "Slavery and Freedom: An American Paradox." Guest faculty and Colonial Williamsburg staff members will examine the origins and development of one strand of America's cultural fabric — the African-American. Origins and evolution of slavery in North America; the formation of distinctive African-American culture and its impact on language, government, music, and religion are a few topic discussions.

A HISTORICAL NOTE

RUNAWAY ADVERTISEMENTS


By Robert C. Watson

Historian Lathan A. Windley in his work, *Runaway Slave Advertisements: A Documentary History from the 1730s - 1790*, Vol. 1, Virginia and North Carolina, asserts that:

"It was the institution of slavery that created the runaway slave. This documentary collection is about black men, women, and children who absconded from their owners to secure their freedom. Running away was only one of several means employed by slaves to overtly express their hatred of slavery."

Historian Winthrop D. Jordan, author of *White Over Black*, agrees with Windley. Jordan relates, "the problem [of fugitives] was as old as bound labor in America." His considered judgment is that "probably more time, money and energy were expended on the problem of runaway slaves by white slaveowners, legislators, constables, jailers and newspaper printers than on any other aspect of administering the slave system."

Newspapers became the major source of dramatizing the issue of runaways through advertisements. For example, see this ad:



R UN away, on *Thursday* the 19th day of *December* last, a Negro man named PHIL; he is a strong likely young fellow. I purchased him of Mr. *Munn Page* last *November*, and I have been informed he is lurking about some of Mr. *Page's* plantations in *Gloucester*, or a plantation of Mr. *Fox's*, where he has a wife. Whoever will apprehend the said Negro, and convey him to *Bremo*, in *Henrico* county, shall receive 40s. reward, besides what the law allows.

Tf BOWLER COCKE, Jun.

Virginia Gazette (Purdie),
June 13, 1766.

R UN away, on *Thursday* the 19th day of *December* last, a Negro man named PHIL; he is a strong likely young fellow. I purchased him of Mr. *Mann Page* last *November*, and I have been informed he is lurking about some of Mr. *Page's* plantation in *Gloucester*, or a plantation of Mr. *Fox's*, where he has a wife. Whoever will apprehend the said Negro, and convey him to *Bremo*, in *Henrico* county, shall receive 40 s. reward, besides what the law allows.

BOWLER COCKE, Jun.

MEET . . . Adam Waterford

Blacks made up about half of the population of Williamsburg before the Revolution. Most of them were slaves; most performed domestic duties; nearly all were illiterate. Furthermore, no slave was permitted to own property. Adam Waterford, a free black who made his living as a cooper, was therefore unusual: he was free; he had learned a trade; he had acquired basic reading and writing skills; and he owned a piece of land.

Coopering was much in demand in tidewater Virginia in the eighteenth century. People used casks—firkins, hogsheads, rundlets, and tuns, to name just a few of the different sizes and shapes of barrels to transport all sorts of goods. Waterford had

managed to clear enough profit from his trade to buy a lot, on which he paid taxes, behind the Chiswell-Bucktrout House.

Although Waterford was free, his wife, Rachel, was not. She belonged to tavern keeper Gabriel Maupin, for whom she worked as a chambermaid and laundress. Adam realized that it would take years to accumulate enough money to buy Rachel's freedom—if Maupin agreed to sell her. In the meantime, any children born to Adam and Rachel while Rachel was still a slave were the property of Maupin.

(Source the *Official Guide to Colonial Williamsburg*)

CHILDREN'S CORNER

Junior Think Tank

Z M K A L L M I A L A F I A B M I L A K T O Y
E A Y I K E N T E O P Q M S L A V E R Y P E R
M N J E F F O A N G O L A A I W M I C H E O
K U A C I R F A L B T U V K C N Q B I R U P T
Q M P I E T N Y K R M I K E K O U I O W V O S
U I G H I S S T O R Y A E N S P Q T I M E T I
L S D R A E L I N C A K E T X E S E L I M J H
I S P R I T E V M I X F R E E E E D S D A M O N
B I T N Y O T S I H E M A N C I P A T I O N O
D O W I L L T P A P E R S N M A L C O L M X G
K N O I T A R U T L U C C A W D S O N C A R T
H E R S T O R Y R O S A M A R T I N B U R G A

Acculturation	The adoption by blacks of Anglo-American speech, manners, and ways of life.
Africa	Second largest continent. Cradle of civilization.
Alafia	African word means "peace" derived from the Yoruba tribe.
Ancestor	A relative who lived hundreds of years ago.
Emancipation	The freeing of all slaves.
Griot	A storyteller.
History	A chronological record of past events.
Kalimba	African instrument; thumb piano.
Kente	Special cloth woven by Africans to mean "become one."
Manumission	A grant of freedom for an individual slave.
Nile	Africa's and world's longest river.
Nomads	People who go from place to place.

Were there schools for slaves in Williamsburg?

There is some evidence of interest in education for Negroes in Williamsburg as early as the 1740s. On December 22, 1743, Commissary Dawson wrote to England asking for a copy of school rules "which, with some little alteration, will suit a Negro school in our Metropolis, when we shall have the Pleasure of seeing One established." Only a few years later, in 1750, he wrote the Bishop of London about Negro schools, "There are three such schools in my parish, these I sometimes visit." Whether these were no more than occasional catechism classes or more regular instruction is a complete mystery. It hardly seems likely that they could have had a very long history without attracting wider notice.

From 1760 to 1774, the Bray school was established by Thomas Bray Associates of England. In 1760, September 29th, the Williamsburg school opened with twenty-four pupils and Anne Wager as the teacher. The students under the Bray School had a very disciplined schedule. The school day started about 6:00 A.M. in the summer and 7:00 A.M. in the winter. They were expected to attend class regularly. Their ages ranged from six to ten.

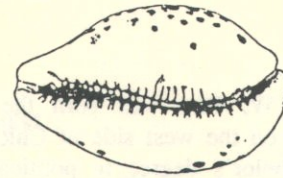
(From Thad Tate, *The Negro in Eighteenth-Century Williamsburg*)

AFRICAN PROVERB: (Sierra Leone) "To try and to fail, is not laziness."

A Note from Africa

Cowrie Shell

Agriculture was the basis of economic life in West Africa, although herding, fishing, and in some cases trade with northern and central African cultures were also important in their daily lives. West Africans had also established a monetary system based on the cowrie shell that had been in use before European penetration in the late fifteenth century.



Cowrie shell

MAMMY TENDER'S TALES

By Penelope E. Carroll
Department of Security and Safety

Everyone came to Mammy Tender for advice for everything, including the ails of the body to the zealously of the spirit. She always spoke in stories, riddles, rhymes, and parables. And she was always, always right.

She would sit under a great shade tree and snooze, watch the children play, tell stories, give advice, and snooze a little more.

Mammy Tender was old. Her skin as wrinkled as tree bark but her eyes were alert, darting about as she spoke. She hobbled on a knobby staff and prized herself on having all her teeth.

Whenever she was asked about her age, she told the story of when the moon was born. She said she knew, because she was there.

The Night the Moon was Born

One time the night skies were pitch black. There was no stars, no moon, no nothin'. Folks was terribly 'fraid to go out when the sun go down for some mighty good reasons. That's when the night creatures came about. Not only was there regular things like wild dogs, bears, and bobcats, there was also ghosts, hellhounds, the walkin' dead that not only ate your flesh, they ate your soul as well.

So all the peoples got together one day to think out what had to be done. They first made a plan to have fires lit all 'round the town jus' fore dark. Well dat only work once. 'Cause you see the hell hounds won't 'fraid of fire an' knock all the torches down an' set fire to the town. When the folks run out to quench the fires, all the night creatures lay in wait an' ate 'em all.

The next mornin' the peoples got togethern again. Dis time, they cried out to the Almighty.

"Oh Lordy", they say, "we is mighty 'feared of the dark. Please help us in our trouble cause we cain't find our way out."

The Almighty took pity on the folks and blessed the sun with child. Lawdy let me tell you the next nine months was hot! An' the sun, she got bigger, an' bigger, 'til all folks had to live in caves to keep cool.

Then one night the Earth started to shake, and clouds bunched up in the sky like fists. An' folks was scart silly. That's when the 'fore birth came an' the star was splattered acrost the heavens.

Not too long after that, there was a great shakin' of the ground. An' rivers rose an' tides swelled up makin' big waves that looked like walls that touched the ceiling of heaven. That's when the moon lolled into the sky like a fresh egg yolk into a indigo bowl.

All the folks was dumbstruck at the wonder of the miracle an' fell down on their knees in worship to the Almighty.

But who could guess that the sun won't be no good as a mother? She left her child that very instant and moon has chased her 'till this very day, wanin' an waxin' to touch her heart.

EMPLOYEES' CORNER

Behind The Scenes

Spotlight

Jerrold W. Roy was born the fifth of thirteen children, on the west side of Chicago. He received his bachelor's degree in political science from Illinois State University in 1978. After college, Jerrold joined VISTA (Volunteers In Service To America), where he aided the migrant farm workers in southern Florida. Jerrold enlisted in the Army in 1979, in the communications field, where he remained for eight years. He reached the rank of staff sergeant before his enlistment ended.

In 1988, Jerrold was hired by the Colonial Williamsburg Foundation as an African-American history interpreter. From the time he was in the fourth grade, Jerrold has had an avid interest in African-American history, reading everything he could find on the subject, so this job seemed a natural for him. He became lead interpreter at the newly

reconstructed slave quarter at Carter's Grove when it opened in 1989. He also helped to develop various interpretive programs. While doing all of this, Jerrold was also working on his master's degree.

In August 1991, he completed his master of arts in museum studies at Hampton University. Jerrold recently decided to accept a full-time faculty position in the History Department at Hampton. He is a member of the African-American Museum Association and the local chapter of Big Brothers/Big Sisters. Jerrold is in the process of finding an institution where he can pursue his doctoral studies.

(Spotlight is a brief profile of a member of the Department of African-American Interpretation and Presentations. Mr. Roy will be terminating his position with the department at the end of August. We wish him well.)

AFRICAN PROVERB: (Ethiopia) "Confiding a secret to an unworthy person is like carrying grain in a bag with a hole."

SOLUTIONS TO PUZZLES:

Each One, Teach One

1. Jamestown
2. Massachusetts, 1641
3. Amistad
4. (d) Olduvai Gorge
5. Sojourner Truth
6. Phillis Wheatley
7. Bill Russell, Boston Celtics
8. Lorraine Hansberry

Famous First

1. W. E. B. DuBois
2. Carter G. Woodson
3. Matthew Henson
4. Rosa Parks
5. Bill Russell
6. Fritz Pollard

Z M K A L L M I A L A F I A B M I L A K T O Y
E A Y I K E N T E O P Q M S L A V E R Y P E R
M N J E F F F O A N G O L A A I W M I C H E O
K U A C I R F A L B T U V K C N Q B I R U P T
Q M P I E T N Y K R M I K E K O U I O W V O S
U I G H I S S T O R Y A E N S P Q T I M E T I
L S D R A E L I N C A K E T X E S E L I M J H
I S P R I T E V M I X F R E E E D S D A M O N
B I T N Y O T S I H E M A N C I P A T I O N O
D O W I L L T P A P E R S N M A L C O L M X G
K N O I T A R U T L U C C A W D S O N C A R T
H E R S T O R Y R O S A M A R T I N B U R G A

- - - - B-R-O-K-E-N-C-H-A-I-N-S - - - - -

Mandinka, Fulani, Ibo, Yoruba, Jolof, Hausa,
Who am I? From a land far, far, away, they brought
You here in chains; father, son, daughter, mother.
Who am I? You were kings, queens, warriors,
Rulers, you came in the holds of ships.
Who am I? Across the Atlantic you travelled.
They called it the Middle Passage. Tight pack.
Who am I? Poked, and prodded, stripped naked, you
Were sold to the highest bidder. Like cattle.
Who am I? Toby, they called you, a good Christian
Name. But your name is Kunta. Kunta Kinte.
Who am I? They raped our sisters, whipped our
Brothers. Families were torn apart, chains broken.

Who am I? I don't know, I may come from a line of
Kings. The chains were broken long, long ago.
Who am I? You tell me. Am I Mandinka or Fulani?
Why don't I know where I come from? Broken chains.
Who am I? My father's, father's, father's, father's,
Father's, father's son. They broke the chain.
Who am I? I could be the ruler of Ghana, Nigeria,
Sierra Leone. Fighting apartheid in South Africa.
Who am I? An African, born in America, stripped of
My language, heritage and culture. Broken chains.
Who am I? An African searching for my roots. Am I
Yoruba or Ibo? Dahomey or Benin? Broken chains.

Who am I? Proud, strong, a will to survive. An
African through and through. Who broke the chains?
Who am I? I am Abubakari's son, Mansa Musa's
Father. A descendant of Tenkamenin. Broken chains.
Who am I? Nefertiti's brother, Cleopatra's son.
The image of the Father of creation. -C-h-a-i-n-s.
Who am I? The first man, Adam; the last man, Noah.
Alpha and Omega. Who broke the -c-h-a-i-n-s-?
Who am I? The beginning and the end. Who broke the
C-h-a-i-n-s-? Can they be fixed? Broken chains.
Who am I? I am the product of broken c-h-a-i-n-s.

Jerrold W. Roy

Suggestions, comments, questions,
inquiries are welcomed. Send to
Franklin Street Annex, Room 106.
Editor Michelle Carr
Department Director Robert C. Watson

ON MYNE OWN TYME

The Department of African-American Interpretation and Presentations offers the following programs at various times. All programs are meant to provide unique glimpses into the lives of eighteenth-century African-Americans.

Black Music Program

A forty-five-minute program that explains how African and European musical concepts merged to create African-American music. Rhythms, storytelling, vocal music, and dance will be performed Fridays at 5:30 P.M.

Night Walking

Slaves in eighteenth-century Williamsburg were building and reinforcing family and community networks. When the workday ended, visiting began. Brief scenes portray moments in their public and private lives. Programs are held on the Governor's Palace grounds on Tuesdays at 7:30 P.M. and 9:00 P.M.

Other Half Tour

Half of the population in Williamsburg during the eighteenth century was black. This ninety-minute walking tour gives an in-depth look at the black experience from the arrival of the first blacks in Virginia in 1619 through the abolition of the slave trade by the English in 1807. Tour given daily at 10:00 A.M. and 3:00 P.M.

AFRICAN PROVERB: (Zululand) "Copying everybody else all the time, the monkey one day cut his throat."



RICHARD SCHREIBER
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Foundation