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THE CRISIS

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AS TO PUGILISM

PERSONALLY I never have considered pugilism the highest form of human entertainment. At the same time I must confess that, as compared with the soldiers, the pugilist ranks high in my set of values. I think that fighting with padded fists under set rules of fairness and with some limits to the punishment that may be inflicted is infinitely to be preferred to modern warfare in any of its aspects. For this reason, too, I am disposed to become sarcastic in the case of Siki and Johnson and Wills. There is only one reason in the world for stealing Siki's title, banning Johnson and refusing Wills a chance and that is that white folk are afraid to meet black folk in competition whenever equality and fairness in the contest are necessary. If white Europe and America are to meet the darker world they prefer to have it a matter of machine guns against assegais and under those circumstances their superiority is easily proven. But Siki has whipped Carpentier, Johnson could give Dempsey a good fight and Wills could give him a better one. And hence William Muldoon, czar of New York boxing, bars Johnson and Wills, while Paris does similar things to Siki. The action is beneath contempt. Colored voters ought to kick Muldoon to obscurity on the very first chance.

THE SATURDAY EVENING POST

R. GEORGE H. LORIMER:
We are continually receiving, by word of mouth and by letter, protests against the treatment of the colored

people in the *Saturday Evening Post*.

Especially have colored people objected to some of Irvin Cobb's stories, to nearly all of Roy Cohen's stories and lately to the story "Nick Pride," by Dingle.

I know that under the race conditions in the United States colored people are apt to be supersensitive, and to want in art and fiction only those things that paint them at their very best. As a writer myself, I have the strongest belief in the freedom and truth of art and, therefore, while I sympathize with much of the criticism of the sort of thing you continually publish in the *Post* about Negroes, my chief criticism is not on what you *do* publish but rather on what you *do not* publish.

While it is possible that Cohen's caricatures may have some artistic merit, surely no editor can think that this is the whole of the truth. And I am puzzled to know why it is that only that type of Negro is allowed to put his foot within your pages.

I am aware that you can expect comparatively little revenue from Negro readers or advertisers, and yet it seems to me that the larger duties and ideals of an editor in your influential place ought to induce you to look for, or at least to be willing to consider, other conceptions and portraits of Negroes, from those which you have in the past so persistently published.

I should be glad to know, if you are willing to express it, your attitude in this matter.

Very sincerely yours,

W. E. B. DuBois.