

When Harlem Was In Vogue

Manning the Race explores how African American men have been marketed, embodied, and imaged for the purposes of racial advancement during the early decades of the twentieth century. Marlon Ross provides an intellectual history of both famous and lesser-known men who have served—controversially—as models and foils for black masculine competence. Ross examines a host of early twentieth-century cultural sites where black masculinity struggles against Jim Crow: the mobilization of the New Negro; the sexual politics of autobiography in the post-emancipation generation; the emergence of black male sociology; sexual rivalry and networking in biracial uplift institutions; Negro Renaissance arts patronage; and the sexual construction of the black urban folk novel. Focusing on the overlooked dynamics of symbolic fraternity, intimate friendship, and erotic bonding within and across gender, Manning the Race is the first book to integrate same-sexuality into the cultural history of black manhood. By approaching black manhood as a culturally contested arena, this important new work reveals the changing meanings and enactments of race, gender, nation, and sexuality in modern America. Manning the Race opens new approaches to the study of black manhood in relation to U.S. culture. Where previous books tended to emphasize how individual black men's identities have been reactively informed by the U.S. regime of race and sexuality, Manning the Race makes the case for understanding how black men themselves have been primary agents and subjects in formulating the identity and practices of black manhood. Looks at Afrocentrism and its history, traces its origins since the eighteenth century, and examines various popular mythologies.

"A major study...one that thoroughly interweaves the philosophies and fads, the people and movements that combined to give a small segment of Afro America a brief place in the sun."—The New York Times Book Review.

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The sixteen volumes are published with the goal that Hughes pursued throughout his lifetime: making his books available to the people. Each volume will include a biographical and literary chronology by Arnold Rampersad, as well as an introduction by a Hughes scholar. Volume introductions will provide contextual and historical information on the particular work.

Examines the evolution of jazz from its beginnings in the regional Black musics of New Orleans, Chicago, New York, and other areas

A startling examination of the deliberate criminalization of black youths from the 1930s to today. A stark disparity exists between black and white youth experiences in the justice system today. Black youths are perceived to be older and less innocent than their white peers. When it comes to incarceration, race trumps class, and even as black youths articulate their own experiences with carceral authorities, many Americans remain surprised by the inequalities they continue to endure. In this revealing book, Carl Suddler brings to light a much longer history of the policies and strategies that tethered the lives of black youths to the justice system indefinitely. The criminalization of black youth is inseparable from its racialized origins. In the mid-twentieth century, the United States justice system began to focus on punishment, rather than rehabilitation. By the time the federal government began to address the issue of juvenile delinquency, the juvenile justice system shifted its priorities from saving delinquent youth to purely controlling crime, and black teens bore the brunt of the transition. In New York City, increased state surveillance of predominantly black communities compounded arrest rates during the post-World War II period, providing justification for tough-on-crime policies. Questionable police practices, like stop-and-frisk, combined with media sensationalism, cemented the belief that black youth were the primary cause for concern. Even before the War on Crime, the stakes were clear: race would continue to be the crucial determinant in American notions of crime and delinquency, and black youths condemned with a stigma of criminality would continue to confront the overwhelming power of the state.

Discusses the Harlem Renaissance as a crucial moment in the Afro-American form of expression.

Twenty-nine collected essays represent a critical history of Shakespeare's play as text and as theater, beginning with Samuel Johnson in 1765, and ending with a review of the Royal Shakespeare Company production in 1991. The criticism centers on three aspects of the play: the love/friendship debate.

Presents a detailed account of the Harlem Renaissance of the 1920s, with its influx of Black artists, musicians, and writers, calling it a time of triumph for Black creativity over white prejudice

An incisive study of modern American literature, casting new light on its origins and themes.

The Muse in Bronzeville, a dynamic reappraisal of a neglected period in African American cultural history, is the first comprehensive critical study of the creative awakening that occurred on Chicago's South Side from the early 1930s to the cold war. Coming of age during the hard Depression years and in the wake of the Great Migration, this generation of Black creative artists produced works of literature, music, and visual art fully comparable in distinction and scope to the achievements of the Harlem Renaissance. This highly informative and accessible work, enhanced with reproductions of paintings of the same period, examines Black Chicago's "Renaissance" through richly anecdotal profiles of such figures as Richard Wright, Gwendolyn Brooks, Margaret Walker, Charles White, Gordon Parks, Horace Cayton, Muddy Waters, Mahalia Jackson, and Katherine Dunham. Robert Bone and Richard A. Courage make a powerful case for moving Chicago's Bronzeville, long overshadowed by New York's Harlem, from a peripheral to a central position within African American and American studies. Cover -- Half Title -- Title -- Copyright -- Dedication -- Contents -- Acknowledgments -- Introduction -- 1. The Briar Patch -- 2. The White Mare -- 3. Inner Conflict -- 4. Invisible Man -- 5. The Color Curtain -- 6. Intruder in the Dust -- 7. Fire Next Time -- 8. Everything That Rises Must Converge -- 9. Who Speaks for the Negro? -- 10. The Demonstrators -- 11. Mockingbirds -- 12. The Cantos -- 13. Regents v. Bakke -- 14. The Last Lynching -- 15. Beyond the Peacock -- 16. Missouri v. Jenkins -- Conclusion -- Notes -- Index -- A -- B -- C -- D -- E -- F -- G -- H -- I -- J -- K -- L -- M -- N -- O -- P -- R -- S -- T -- U -- W

Paperbound reprint of a 1989 study that provides background for understanding the works of black American writers in the late 19th and early 20th centuries. Annotation copyrighted by Book News, Inc., Portland, OR

The Restless City: A Short History of New York from Colonial Times to the Present is a short, lively history of the world's most exciting and diverse metropolis. It shows how New York's perpetual struggles for power, wealth, and status exemplify the vigor, creativity, resilience, and

influence of the nation's premier urban center. The updated second edition includes nineteen images and brings the story right up through the mayoral election of 2009. In these pages are the stories of a broad cross-section of people and events that shaped the city, including mayors and moguls, women and workers, and policemen and poets. Joanne Reitano shows how New York has invigorated the American dream by confronting the fundamental economic, political, and social challenges that face every city. Energized by change, enriched by immigrants, and enlivened by provocative leaders, New York City's restlessness has always been its greatest asset.

Teaching the Harlem Renaissance: Course Design and Classroom Strategies addresses the practical and theoretical needs of college and high school instructors offering a unit or a full course on the Harlem Renaissance. In this collection many of the field's leading scholars address a wide range of issues and primary materials: the role of slave narrative in shaping individual and collective identity; the long-recognized centrality of women writers, editors, and critics within the «New Negro» movement; the role of the visual arts and «popular» forms in the dialogue about race and cultural expression; and tried-and-true methods for bringing students into contact with the movement's poetry, prose, and visual art. Teaching the Harlem Renaissance is meant to be an ongoing resource for scholars and teachers as they devise a syllabus, prepare a lecture or lesson plan, or simply learn more about a particular Harlem Renaissance writer or text.

Nathan Irvin Huggins showcases more than 120 selections from the political writings and arts of the Harlem Renaissance.

Featuring works by such greats as Langston Hughes, Aaron Douglas, and Gwendolyn Bennett, here is an extraordinary look at the remarkable outpouring of African-American literature and art during the 1920s.

Langston Hughes was an American poet, social activist, novelist, playwright, and columnist from Joplin, Missouri. He was one of the earliest innovators of the then-new literary art form called jazz poetry. Hughes is best known as a leader of the Harlem Renaissance in New York City. He famously wrote about the period that "the negro was in vogue," which was later paraphrased as "when Harlem was in vogue."

In the 1930s, the Roosevelt administration--unwilling to antagonize a powerful southern congressional bloc--refused to endorse legislation that openly sought to improve political, economic, and social conditions for African Americans. Instead, as historian Lauren Rebecca Sklaroff shows, the administration recognized and celebrated African Americans by offering federal support to notable black intellectuals, celebrities, and artists. Sklaroff illustrates how programs within the Federal Arts Projects and several war agencies gave voice to such notable African Americans as Lena Horne, Joe Louis, Duke Ellington, and Richard Wright, as well as lesser-known figures. She argues that these New Deal programs represent a key moment in the history of American race relations, as the cultural arena provided black men and women with unique employment opportunities and new outlets for political expression. Equally important, she contends that these cultural programs were not merely an attempt to appease a black constituency but were also part of the New Deal's larger goal of promoting a multiracial nation. Yet, while federal projects ushered in creativity and unprecedented possibilities, they were also subject to censorship, bigotry, and political machinations. With numerous illustrations, *Black Culture and the New Deal* offers a fresh perspective on the New Deal's racial progressivism and provides a new framework for understanding black culture and politics in the Roosevelt era.

Ralph Ellison and Kenneth Burke focuses on the little-known but important friendship between two canonical American writers.

The story of this fifty-year friendship, however, is more than literary biography; Bryan Crable argues that the Burke-Ellison relationship can be interpreted as a microcosm of the American "racial divide." Through examination of published writings and unpublished correspondence, he reconstructs the dialogue between Burke and Ellison about race that shaped some of their most important works, including Burke's *A Rhetoric of Motives* and Ellison's *Invisible Man*. In addition, the book connects this dialogue to changes in American discourse about race. Crable shows that these two men were deeply connected, intellectually and personally, but the social division between white and black Americans produced hesitation, embarrassment, mystery, and estrangement where Ellison and Burke might otherwise have found unity. By using Ellison's nonfiction and Burke's rhetorical theory to articulate a new vocabulary of race, the author concludes not with a simplistic "healing" of the divide but with a challenge to embrace the responsibility inherent to our social order. American Literatures Initiative

The Harlem Renaissance was an exciting period in American history, and readers are placed in the middle of this vibrant African American cultural movement through engaging main text, annotated quotations from historical figures and scholars, and carefully selected primary sources. Eye-catching sidebars and a comprehensive timeline highlight important artists, writers, and works from the Harlem Renaissance to give readers a strong sense of this essential social studies curriculum topic. The influence of the Harlem Renaissance can still be seen in the cultural contributions of African Americans today, making this a topic that is sure to resonate with readers.

Explores the meaning of dance and the interrelation of music, song, and dance in African American culture

In this collection, political and public policy analysts explore the concerns of lesbians, gays, bisexuals, and the transgendered--what has come to be known as "lgbt" or "queer" politics. Issues ranging from legal equality, to recognition in policymaking of family and relational diversity, to the regulation of sexuality itself, are explored.

An irresistible sampling of the city's rich food heritage, *Gastropolis* explores the personal and historical relationship between New Yorkers and food. Beginning with the origins of New York's fusion cuisine, such as Mt. Olympus bagels and Puerto Rican lasagna, the book describes the nature of food and drink before the arrival of Europeans in 1624 and offers a history of early farming practices. Specially written essays trace the function of place and memory in Asian cuisine, the rise of Jewish food icons, the evolution of food enterprises in Harlem, the relationship between restaurant dining and identity, and the role of peddlers and markets in guiding the ingredients of our meals. They share spice-scented recollections of Brooklyn, Queens, and the Bronx, and colorful vignettes of the avant-garde chefs, entrepreneurs, and patrons who continue to influence the way New Yorkers eat. With contributions from the leading scholars in the field, this Companion provides a comprehensive and accessible overview of African American theatre, from the early nineteenth century to the present day. Along the way, it chronicles the evolution of African American theatre and its engagement with the wider community.

The most comprehensive guide on the market to the key authors and works of the African American literary movement.

This collection of essays and reviews represents the most significant and comprehensive writing on Shakespeare's *A Comedy of Errors*. Miola's edited work also features a comprehensive critical history, coupled with a full bibliography and photographs of major productions of the play from around the world. In the collection, there are five previously unpublished essays. The topics covered in these new essays are women in the play, the play's debt to contemporary theater, its critical and performance histories in Germany and Japan, the metrical variety of the play, and the distinctly modern perspective on the play as containing dark and disturbing elements. To compliment these new essays, the

collection features significant scholarship and commentary on *The Comedy of Errors* that is published in obscure and difficult accessible journals, newspapers, and other sources. This collection brings together these essays for the first time.

Author Stuart A. Kallen provides a fascinating overview of the African American cultural movement that began in the 1920s and was centered in Harlem, New York. Readers will learn about the important events and accomplishments during the struggle for human and civil rights. The art, theater, jazz, and literary genius of the Harlem Renaissance will thrill you readers.

Entries address people, terms, and concepts that help to define social class in America, exploring how perception of class has changed over the years and how class is addressed in politics and contemporary culture.

In July 1964, after a decade of intense media focus on civil rights protest in the Jim Crow South, a riot in Harlem abruptly shifted attention to the urban crisis embroiling America's northern cities. *On the Corner* revisits the volatile moment when African American intellectuals were thrust into the spotlight as indigenous interpreters of black urban life to white America, and when black urban communities became the chief objects of black intellectuals' perceived social obligations. Daniel Matlin explores how the psychologist Kenneth B. Clark, the literary author and activist Amiri Baraka, and the visual artist Romare Bearden each wrestled with the opportunities and dilemmas of their heightened public stature. Amid an often fractious interdisciplinary debate, black intellectuals furnished sharply contrasting representations of black urban life and vied to establish their authority as indigenous interpreters. In time, however, Clark, Baraka, and Bearden each concluded that acting as interpreters for white America placed dangerous constraints on black intellectual practice. *On the Corner* reveals how the condition of entry into the public sphere for African American intellectuals in the post-civil rights era has been confinement to what Clark called "the topic that is reserved for blacks."

One of the most important African American leaders of the twentieth century and perhaps the most influential woman in the civil rights movement, Ella Baker (1903-1986) was an activist whose remarkable career spanned fifty years and touched thousands of lives. A gifted grassroots organizer, Baker shunned the spotlight in favor of vital behind-the-scenes work that helped power the black freedom struggle. She was a national officer and key figure in the National Association for the Advancement of Colored People, one of the founders of the Southern Christian Leadership Conference, and a prime mover in the creation of the Student Nonviolent Coordinating Committee. Baker made a place for herself in predominantly male political circles that included W. E. B. Du Bois, Thurgood Marshall, and Martin Luther King Jr., all the while maintaining relationships with a vibrant group of women, students, and activists both black and white. In this deeply researched biography, Barbara Ransby chronicles Baker's long and rich political career as an organizer, an intellectual, and a teacher, from her early experiences in depression-era Harlem to the civil rights movement of the 1950s and 1960s. Ransby shows Baker to be a complex figure whose radical, democratic worldview, commitment to empowering the black poor, and emphasis on group-centered, grassroots leadership set her apart from most of her political contemporaries. Beyond documenting an extraordinary life, the book paints a vivid picture of the African American fight for justice and its intersections with other progressive struggles worldwide across the twentieth century.

A demanding feminist, devout Christian, and savvy grassroots civil rights organizer, Anna Arnold Hedgeman played a key role in over half a century of social justice initiatives. Like many of her colleagues, including A. Philip Randolph, Betty Friedan, and Martin Luther King, Jr., Hedgeman ought to be a household name, but until now has received only a fraction of the attention she deserves. In *Until There Is Justice*, author Jennifer Scanlon presents the first-ever biography of Hedgeman. Through a commitment to faith-based activism, civil rights, and feminism, Hedgeman participated in and led some of the 20th century's most important developments, including advances in education, public health, politics, and workplace justice. Simultaneously a dignified woman and scrappy freedom fighter, Hedgeman's life upends conventional understandings of many aspects of the civil rights and feminist movements. She worked as a teacher, lobbyist, politician, social worker, and activist, often crafting and implementing policy behind the scenes. Although she repeatedly found herself a woman among men, a black American among whites, and a secular Christian among clergy, she maintained her conflicting identities and worked alongside others to forge a common humanity. From helping black and Puerto Rican Americans achieve critical civil service employment in New York City during the Great Depression to orchestrating white religious Americans' participation in the 1963 March on Washington, Hedgeman's contributions transcend gender, racial, and religious boundaries. Engaging and profoundly inspiring, Scanlon's biography paints a compelling portrait of one of the most remarkable yet understudied civil rights leaders of our time. *Until There Is Justice* is a must-read for anyone with a passion for history, biography, and civil rights.

Nearly lost after its anonymous publication in 1926 and only recently rediscovered, *When Washington Was in Vogue* is an acclaimed love story written and set during the Harlem Renaissance. When bobbed-hair flappers were in vogue and Harlem was hopping, Washington, D.C., did its share of roaring, too. Davy Carr, a veteran of the Great War and a new arrival in the nation's capital, is welcomed into the drawing rooms of the city's Black elite. Through letters, Davy regales an old friend in Harlem with his impressions of race, politics, and the state of Black America as well as his own experiences as an old-fashioned bachelor adrift in a world of alluring modern women -- including sassy, dark-skinned Caroline. With an introduction by Adam McKible and commentary by Emily Bernard, this novel, a timeless love story wonderfully enriched with the drama and style of one of the most hopeful moments in African American history, is as "delightful as it is significant" (*Essence*).

"Explores the Harlem Renaissance, a reawakening of African-American culture, including literature, the arts, theater, and music, motivated by a goal to achieve equal rights"--Provided by publisher.

In the 1920s, Americans talked of their times as "modern," which is to say, fundamentally different, in pace and texture, from what went before—a new era. With the end of World War I, an array of dizzying inventions and trends pushed American society from the Victorian era into modernity. *The New Era* provides a history of American thought and culture in the 1920s through the eyes of American intellectuals determined to move beyond an older role as gatekeepers of cultural respectability and become tribunes of

openness, experimentation, and tolerance instead. Recognizing the gap between themselves and the mainstream public, younger critics alternated between expressions of disgust at American conformity and optimistic pronouncements of cultural reconstruction. The book tracks the emergence of a new generation of intellectuals who made culture the essential terrain of social and political action and who framed a new set of arguments and debates—over women's roles, sex, mass culture, the national character, ethnic identity, race, democracy, religion, and values—that would define American public life for fifty years.

Presents a detailed account of the Harlem Renaissance of the 1920s, with its influx of Black artists, musicians, and writers, calling it a time of triumph for Black creativity over white prejudice

The most ubiquitous feature of Harlem life between the world wars was the game of "numbers." Thousands of wagers, usually of a dime or less, would be placed on a daily number derived from U.S. bank statistics. The rewards of "hitting the number," a 600-to-1 payoff, tempted the ordinary men and women of the Black Metropolis with the chimera of the good life. This book tells the story of this illegal form of gambling and the central role it played in the lives of African Americans who flooded into Harlem in the wake of World War I. For a dozen years the "numbers game" was one of America's rare black-owned businesses, turning over tens of millions of dollars every year. The most successful "bankers" were known as Black Kings and Queens, and they lived royally. Yet the very success of "bankers" like Stephanie St. Clair and Casper Holstein attracted Dutch Schultz, Lucky Luciano, and organized crime to the game. By the late 1930s, most of the profits were being siphoned out of Harlem.

"In this important, sophisticated, and original study, Chad Williams establishes the centrality of black soldiers and veterans to the struggles against racial inequality during World War I as no other book does. Torchbearers of Democracy sensitively examines the fraught connections between citizenship, obligation, and race while highlighting the diversity of black soldiers' experiences in fighting on behalf of a democracy that denied them rights and dignity. This is a major contribution to political, military, and civil rights history."--Eric Arnesen, George Washington University.

The Harlem Renaissance was like a magnificent fireworks display; it was colorful, brilliant, and in a few moments, it was over. This was the first time African Americans had led a cultural movement and the first time that white Americans had paid attention to their achievements. Through striking images and fascinating details, this book examines the origins of the Harlem Renaissance, especially the key roles played by W.E.B. Du Bois and other prominent figures such as Langston Hughes, Louis Armstrong, and Josephine Baker. Students will gain a deeper understanding of the literature, music, dance, and art that depicted the triumphs and sorrows of black Americans during the age of speakeasies and rent parties.

This study articulates the distinctive moral character of the Afro-American women's community. Beginning with a reconstructive history of the Afro-American woman's situation in America, the work next traces the emergence of the Black woman's literary tradition and explains its importance in expressing the moral wisdom of Black women. The life and work of Zora Neale Hurston is examined in detail for her unique contributions to the moral tradition of the Afro-American woman. A final chapter initiates a promising exchange between the works of Hurston and those of Howard Thurman and Martin Luther King, Jr. A pioneering and multi-dimensional work, 'Black Womanist Ethics' is at once a study in ethics, gender, and race.

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