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The Harlem Renaissance The Harlem Renaissance Harlem Stomp! The Harlem Renaissance Encyclopedia of the Harlem Renaissance: A-J The Harlem Renaissance Voices from the Harlem Renaissance The Harlem Renaissance Documents of the Harlem Renaissance What Was the Harlem Renaissance? The Harlem Renaissance The Harlem Renaissance A History of the Harlem Renaissance Black Culture in Bloom The Harlem Renaissance The Harlem Renaissance in Black and White Harlem Renaissance The New Negro Harlem Speaks A Companion to the Harlem Renaissance Editing the Harlem Renaissance Remembering the Harlem Renaissance Harlem Renaissance Lives from the African American National Biography The Harlem Renaissance Women of the Harlem Renaissance Teaching the Harlem Renaissance Lost Plays of the Harlem Renaissance, 1920-1940 Harlem Renaissance The Cambridge Companion to the Harlem Renaissance Realism in the Novels of the Harlem Renaissance The Harlem Renaissance Legacy: Women Poets of the Harlem Renaissance Black Writers Interpret the Harlem Renaissance Black Stars of the Harlem Renaissance Writing the

Harlem Renaissance The Harlem Renaissance in the American West Harlem Renaissance Party Carl Van Vechten and the Harlem Renaissance The Great Migration and the Harlem Renaissance Rhapsodies in Black

*Winner of the 2018 National Book Award for Nonfiction. A tiny, fastidiously dressed man emerged from Black Philadelphia around the turn of the century to mentor a generation of young artists including Langston Hughes, Zora Neale Hurston, and Jacob Lawrence and call them the New Negro -- the creative African Americans whose art, literature, music, and drama would inspire Black people to greatness. In *The New Negro: The Life of Alain Locke*, Jeffrey C. Stewart offers the definitive biography of the father of the Harlem Renaissance, based on the extant primary sources of his life and on interviews with those who knew him personally. He narrates the education of Locke, including his becoming the first African American Rhodes Scholar and earning a PhD in philosophy at Harvard University, and his long career as a professor at Howard University. Locke also received a cosmopolitan, aesthetic education through his travels in continental Europe, where he came to appreciate the beauty of art and experienced a freedom unknown to him in the United States. And yet he became most closely associated with the*

flowering of Black culture in Jazz Age America and his promotion of the literary and artistic work of African Americans as the quintessential creations of American modernism. In the process he looked to Africa to find the proud and beautiful roots of the race. Shifting the discussion of race from politics and economics to the arts, he helped establish the idea that Black urban communities could be crucibles of creativity. Stewart explores both Locke's professional and private life, including his relationships with his mother, his friends, and his white patrons, as well as his lifelong search for love as a gay man. Stewart's thought-provoking biography recreates the worlds of this illustrious, enigmatic man who, in promoting the cultural heritage of Black people, became -- in the process -- a New Negro himself. Looks at the Harlem Renaissance, highlighting the history of the neighborhood as well as famous artists and musicians. Harlem in the 1920s and '30s was the epicenter of a flourishing in African-American literature with the poetry and prose of Langston Hughes, Zora Neale Hurston, Gwendolyn Brooks, and Claude McKay, to name a few. This volume examines the defining themes and styles of African-American literature during this period, which laid the groundwork for contemporary African-American writers. In this book from the #1 New York Times bestselling series, learn how this vibrant Black

neighborhood in upper Manhattan became home to the leading Black writers, artists, and musicians of the 1920s and 1930s. Travel back in time to the 1920s and 1930s to the sounds of jazz in nightclubs and the 24-hours-a-day bustle of the famous Black neighborhood of Harlem in uptown Manhattan. It was a dazzling time when there was an outpouring of the arts of African Americans--the poetry of Langston Hughes; the novels of Zora Neale Hurston; the sculptures of Augusta Savage and that brand-new music called jazz as only Duke Ellington and Louis Armstrong could play it. Author Sherri Smith traces Harlem's history all the way to its seventeenth-century roots, and explains how the early-twentieth-century Great Migration brought African Americans from the deep South to New York City and gave birth to the golden years of the Harlem Renaissance. With 80 fun black-and-white illustrations and an engaging 16-page photo insert, readers will be excited to read this latest addition to Who HQ! Published to accompany exhibition held at the Hayward Gallery, London, 19/6 - 17/8 1997. 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. The Harlem

Renaissance, an exciting period in the social and cultural history of the US, has over the past few decades re-established itself as a watershed moment in African American history. However, many of the African American communities outside the urban center of Harlem that participated in the Harlem Renaissance between 1914 and 1940, have been overlooked and neglected as locations of scholarship and research. Harlem Renaissance in the West: The New Negro's Western Experience will change the way students and scholars of the Harlem Renaissance view the efforts of artists, musicians, playwrights, club owners, and various other players in African American communities all over the American West to participate fully in the cultural renaissance that took hold during that time. In his introduction to the foundational 1925 text The New Negro, Alain Locke described the "Old Negro" as "a creature of moral debate and historical controversy," necessitating a metamorphosis into a literary art that embraced modernism and left sentimentalism behind. This was the underlying theoretical background that contributed to the flowering of African American culture and art that would come to be called the Harlem Renaissance. While the popular period has received much scholarly attention, the significance of editors and editing in the Harlem Renaissance remains woefully understudied. Editing the Harlem Renaissance

foregrounds an in-depth, exhaustive approach to relevant editing and editorial issues, exploring not only those figures of the Harlem Renaissance who edited in professional capacities, but also those authors who employed editorial practices during the writing process and those texts that have been discovered and/or edited by others in the decades following the Harlem Renaissance. Editing the Harlem Renaissance considers developmental editing, textual self-fashioning, textual editing, documentary editing, and bibliography. Chapters utilize methodologies of authorial intention, copy-text, manuscript transcription, critical edition building, and anthology creation. Together, these chapters provide readers with a new way of viewing the artistic production of one of the United States' most important literary movements. This volume tracks the many surveys of black literature created during the Harlem Renaissance. Noted works by such authors as Sterling Brown, Benjamin Brawley, and Langston Hughes are covered. Retrospectives also appeared in the journal Phylon, and many of those also appear in this collection. This book explores the transformative energy and excitement that African Americans expressed in aesthetic and civic currents that percolated the opening of the 20th century and proved a force in the modernization of America. This engaging reference text represents the voices of the era in poetry and

prose, in full or excerpted from anecdotes, editorials, essays, manifestoes, orations, and reminiscences, with appearances by major figures and often overlooked contributors to the Harlem Renaissance. Organized topically and, within topics, chronologically, the volume reaches beyond the typical representation of the spirit and substance of the movement, examinations of which are typically confined to the New York City community and from U.S. entry into World War I in 1917 to the depths of the Great Depression in 1935. It carries readers from the opening of the Harlem Renaissance, which began at the top of the 20th century, to its heights in the 1920s and '30s and through to its artistic and literary echoes in the shadows of World War II (1939-1945). Collects more than 100 primary source documents, excerpting literature and commentary on arts and activities that produced illustrative images Defines the "New Negro" within the context of the Harlem Renaissance, explaining how the identity of the "New Negro" was central to the ideology and cultural expressions of the Harlem Renaissance Covers more than sixty personalities of the movement, offering both diverse and divergent perspectives on African American experiences during the first third of the 20th century Includes both popularly recognized and often overlooked contributors to the Harlem Renaissance By restoring interracial dimensions left out of accounts of the

Harlem Renaissance--or blamed for corrupting it--George Hutchinson transforms our understanding of black (and white) literary modernism, interracial literary relations, and twentieth-century cultural nationalism in the United States. 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. A living history in the words, poetry and music of the participants. AFRICAN AMERICAN HISTORY COMES TO LIFE Discover why young people all over the country are reading theBlack Stars biographies of African American heroes. Here is whatyou want to

know about the lives of great black men and women during the fabulous Harlem Renaissance: louis "satchmo" armstrong eubie blake thomas andrew dorsey w. e. b. du bois duke ellington james reese europe jessie redmon fauset marcus garvey w. c. handy fletcher henderson langston hughes zora neale hurston hall johnson henry johnson oscar micheaux philip payton jr. gertrude "ma" rainey paul robeson augusta savage noble sissle bessie smith james van der zee dorothy west carter g. woodson

"The books in the Black Stars series are the types of books that would have really captivated me as a kid." -Earl G. Graves, *Black Enterprise* magazine

"Inspiring stories that demonstrate what can happen when ingenuity and tenacity are paired with courage and hard work." -*Black Books Galore! Guide to Great African American Children's Books*

"Haskins has chosen his subjects well . . . catching a sense of the enormous obstacles they had to overcome. . . . Some names are familiar, but most are little-known whom Haskins elevates to their rightful place in history." -Booklist

"The broad coverage makes this an unusual resource—a jumping-off point for deeper studies." -*Horn Book*

This book presents original essays that explore the eclecticism of Harlem Renaissance literature and culture. "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. *Includes pictures *Includes online resources and a bibliography for further reading "Sometimes, I feel discriminated against, but it does not make me angry. It merely astonishes me. How can any deny themselves the pleasure of my company? It's beyond me." - Zora Neale Hurston

The Great Migration was the name coined for the mass movement of African-Americans north of the Mason-Dixon line in the years following the Civil War and the abolition of slavery. The enormous promise of emancipation proved to be illusory for the majority of Southern blacks, whether free or formerly enslaved, and as a result, hundreds of thousand made use of their fundamental freedom to leave. This resulted in a "push" away from the South, caused by ongoing discrimination, entrenched Jim Crow laws, and increasing violence directed at blacks by whites. This was largely a movement driven by unreconciled whites who were apt to remind blacks that while slavery might have ended, equality should not be expected in its place. At the same time, another aspect was the "pull" towards seemingly greater opportunities available in the North. There were many reasons for this, but mainly it had to do with the massive industrial stimulus brought about by World War I. While the United States may not have been directly engaged in the war, the nation's industrial resources certainly were.

Initially, the jobs created by this surge in industrialization were not available to blacks because of union restrictions intended to protect white labor, but when the war broke out in Europe in 1914, this changed dramatically. European immigration to the United States evaporated almost overnight, creating an immediate labor vacuum in the United States, and although this did not mollify restive white labor unions, it nonetheless created a surge in opportunities for blacks. Generally, the Great Migration is defined as having occurred between 1916 and 1970, during which time some 6 million African-Americans left the South for various northern states, not only primarily in the Northeast, but also in large numbers to the Midwest and the West. The First Great Migration, which took place mainly between 1916 and 1930, would bring about the Harlem Renaissance. The Second Great Migration, of course, occurred due to a similar industrialization that took place between 1940 and 1970. The figure typically cited for the First Great Migration is 1.6 million, and the phenomenon was ended temporarily mainly by the Great Depression, which reduced opportunities in the North considerably and made rural lifestyles more preferable for a time. The main centers of black migration during the first wave were not only the industrial cities in the Northeast, mainly New York and Philadelphia, but also Detroit, Pittsburgh, St.

Louis, Cleveland and Chicago, among others. Indeed, the African-American population in New York in particular exploded during this period, from about 140,000 in 1910 to upwards of 650,000 by 1940. In Philadelphia, during the same period, the black population increased by almost 230,000, and Chicago had an even bigger increase. This migration, multi-faceted and multi-directional, found its principal cultural focus in New York City, most notably in Harlem. While many of these opportunities were made possible thanks to the work of Philip Payton, Jr., a prominent black businessman and real estate developer, no two historians will agree on the exact origins of the Harlem Renaissance, and there are few that are able to categorically agree on what the phenomenon actually represented. What is inescapable, however, is that a black cultural movement coalesced spontaneously in that area of uptown Manhattan. *The Harlem Renaissance: The History and Legacy of Early 20th Century America's Most Influential Cultural Movement* examines the events and works that occurred in and around Harlem, and how they affected the world at large. In the 1920s, many African Americans left the South to escape racial violence. Some settled in New York City's Harlem neighborhood. Black artists, writers, and musicians in Harlem ushered in a cultural revolution called the Harlem Renaissance. The

Harlem Renaissance explores this movement and its legacy. Easy-to-read text, vivid images, and helpful back matter give readers a clear look at this subject. Features include a table of contents, infographics, a glossary, additional resources, and an index. Aligned to Common Core Standards and correlated to state standards. Core Library is an imprint of Abdo Publishing, a division of ABDO. Explores the literary, artistic, and intellectual creativity of the Harlem Renaissance and discusses the lives and work of Louis Armstrong, Langston Hughes, Zora Neale Hurston, and other notable figures of the era. This Very Short Introduction offers an overview of the Harlem Renaissance, a cultural awakening among African Americans between the two world wars. Cheryl A. Wall brings readers to the Harlem of 1920s to identify the cultural themes and issues that engaged writers, musicians, and visual artists alike. A finalist for the 1972 National Book Award, hailed by *The New York Times Book Review* as "brilliant" and "provocative," Nathan Huggins' *Harlem Renaissance* was a milestone in the study of African-American life and culture. Now this classic history is being reissued, with a new foreword by acclaimed biographer Arnold Rampersad. As Rampersad notes, "Harlem Renaissance remains an indispensable guide to the facts and features, the puzzles and mysteries, of one of the most provocative episodes in African-American and American history." Indeed,

Huggins offers a brilliant account of the creative explosion in Harlem during these pivotal years. Blending the fields of history, literature, music, psychology, and folklore, he illuminates the thought and writing of such key figures as Alain Locke, James Weldon Johnson, and W.E.B. DuBois and provides sharp-eyed analyses of the poetry of Claude McKay, Countee Cullen, and Langston Hughes. But the main objective for Huggins, throughout the book, is always to achieve a better understanding of America as a whole. As Huggins himself noted, he didn't want Harlem in the 1920s to be the focus of the book so much as a lens through which readers might see how this one moment in time sheds light on the American character and culture, not just in Harlem but across the nation. He strives throughout to link the work of poets and novelists not only to artists working in other genres and media but also to economic, historical, and cultural forces in the culture at large. This superb reissue of Harlem Renaissance brings to a new generation of readers one of the great works in African-American history and indeed a landmark work in the field of American Studies. Away from the bustling nightlife of 1920s Harlem, a literary and cultural rebirth was taking place among African American writers, artists, and performers. Producing works that reflected the racial realities of the era between the end of the Civil War and the beginnings

of the civil rights movement, these cultural luminaries helped define a new black consciousness. Readers will learn how the Great Migration and changing opportunities for African Americans informed the vibrant creative period known as the Harlem Renaissance. Bridging social and literary history, this volume provides an interdisciplinary overview and serves as a companion to multiple subject areas. The Harlem Renaissance is the best known and most widely studied cultural movement in African American history. Now, in Harlem Renaissance Lives, esteemed scholars Henry Louis Gates Jr. and Evelyn Brooks Higginbotham have selected 300 key biographical entries culled from the eight-volume African American National Biography, providing an authoritative who's who of this seminal period. Here readers will find engagingly written and authoritative articles on notable African Americans who made significant contributions to literature, drama, music, visual art, or dance, including such central figures as poet Langston Hughes, novelist Zora Neale Hurston, aviator Bessie Coleman, blues singer Ma Rainey, artist Romare Bearden, dancer Josephine Baker, jazzman Louis Armstrong, and the intellectual giant W. E. B. Du Bois. Also included are biographies of people like the Scottsboro Boys, who were not active within the movement but who nonetheless profoundly affected the artistic and political

statements that came from Harlem Renaissance figures. The volume will also feature a preface by the editors, an introductory essay by historian Cary D. Wintz, and 75 illustrations. From Children's Literature Legacy Award-winning author Nikki Grimes comes a feminist-forward new collection of poetry celebrating the little-known women poets of the Harlem Renaissance--paired with full-color, original art from today's most talented female African-American illustrators. For centuries, accomplished women--of all races--have fallen out of the historical records. The same is true for gifted, prolific, women poets of the Harlem Renaissance who are little known, especially as compared to their male counterparts. In this poetry collection, bestselling author Nikki Grimes uses "The Golden Shovel" poetic method to create wholly original poems based on the works of these groundbreaking women-and to introduce readers to their work. Each poem is paired with one-of-a-kind art from today's most exciting female African-American illustrators: Vanessa Brantley-Newton, Cozbi A. Cabrera, Nina Crews, Pat Cummings, Laura Freeman, Jan Spivey Gilchrist, Ebony Glenn, April Harrison, Vashti Harrison, Ekuia Holmes, Cathy Ann Johnson, Keisha Morris, Daria Peoples-Riley, Andrea Pippins, Erin Robinson, Shadra Strickland, Nicole Tadgell, and Elizabeth Zunon. Legacy also includes a foreword, an introduction to the history of the Harlem

Renaissance, author's note, and poet biographies, which make this a wonderful resource and a book to cherish. Acclaim for One Last Word A Boston Globe-Horn Book Honor winner A New York Public Library Best Kids Book of the Year A Kirkus Reviews Best Book of the Year, Middle Grade A School Library Journal Best Book of the Year, Nonfiction The novelists of the Harlem Renaissance began writing at a point in America's literary history when the romantic tradition was being set aside for the gutsy truth-telling of realist literature. Modern criticism seems to take the flowery, nineteenth century prose found in the works of Chesnutt, Dunbar, Du Bois and others as an indication that they were writing in the romantic style. This is understandable but flawed. Almost all of the stories written during the Renaissance contained references to slavery or to Post Reconstructionist violence. For that reason few stories stemming from this period and written by African-Americans can be said to be "romantic." A Companion to the Harlem Renaissance presents a comprehensive collection of original essays that address the literature and culture of the Harlem Renaissance from the end of World War I to the middle of the 1930s. Represents the most comprehensive coverage of themes and unique new perspectives on the Harlem Renaissance available Features original contributions from both emerging scholars of the Harlem Renaissance and established

academic “stars” in the field Offers a variety of interdisciplinary features, such as this section on visual and expressive arts, that emphasize the collaborative nature of the era Includes “Spotlight Readings” featuring lesser-known figures of the Harlem Renaissance and newly discovered or undervalued writings by canonical figures Caldecott Honor artist Faith Ringgold takes readers on an unforgettable journey through the Harlem Renaissance when Lonnie and his uncle Bates go back to Harlem in the 1920s. Along the way, they meet famous writers, musicians, artists, and athletes, from Langston Hughes and W.E.B. Du Bois to Josephine Baker and Zora Neale Hurston and many more, who created this incredible period. And after an exciting day of walking with giants, Lonnie fully understands why the Harlem Renaissance is so important. Faith Ringgold's bold and vibrant illustrations capture the song and dance of the Harlem Renaissance while her story will captivate young readers, teaching them all about this significant time in our history. A glossary and further reading list are included in the back of the book, making this perfect for Common Core. “PRIOR TO THE HARLEM RENAISSANCE, BLACKS PORTRAY THEMSELVES AS STRANGERS OBJECTS, ALIENATED FROM OTHERS IN THE SOCIETY.” The social activities in literature, art, theatre and entertainment in Harlem Renaissance: a Handbook

are documented for the period 1910-1940. A few intellectuals, specifically James Weldon Johnson, W E B DuBois, Charles Johnson and Alain Locke perceive that they, themselves, are the "New Negro." Thus they produce and record the visual arts, literature and music they personally create as well as that of younger literary artists: Langston Hughes, Arna Bontemps, Countee Cullen and Roland Hayes. The literature, scholarship and criticism created among these intellectuals are mainly responsible for bringing about a renaissance. What is so unique about the Harlem Renaissance is that it is totally perceived and criticized by white American literary standards. At no time in African American history has there been an era wherein self-proclaimed intellectuals record their own literary activities as they are being created. That single concept is the focus of the research in *Harlem Renaissance: a Handbook. Identifying each Major and Other Figures of the Harlem Renaissance* permits the reader to experience the life and time of the era. The influx of African American literature requires the need to study the artists and to document the literary and creative arts of the Harlem Renaissance. View the photos and read the biography of the intellectuals as they live through an era devoted to illuminating Negro life as it actually exists in America. Most helpful to the reader is the *Chronology of literary arts and corresponding activities of the Harlem*

Renaissance. During the years 1910-1940 the titles of articles, theatrical productions, books, poetry, music, visual arts and literature created during this period have been documented. The items chosen for the Chronology are not exhaustive, but they represent nearly all the literature and activities created during the Harlem Renaissance. Harlem Renaissance, a Handbook is a journey through time wherein literary and artistic history is documented as it occurs. With the aid of local New York Publishing companies, intellectuals encourage younger literary artists to publish only Negro folk life and culture as it actually exists. A valuable contribution to African American literary and theatrical scholarship, this volume is a compilation of sixteen plays written during the Harlem Renaissance, brought together for the first time and set in a historical context. First published in 1998. Routledge is an imprint of Taylor & Francis, an informa company. This study examines literary and cultural developments in the community of Harlem during its renaissance period in the 1920s. The contributors analyze the Harlem Renaissance from a number of angles by investigating the works of literary writers, journalists, and sociologists of the period and connect the era to present-day Harlem. Discusses the creation of the Harlem Renaissance, the African Americans in the spotlight there, and the legacy of future generations long after its heyday.

"Wall's writing is lively and exuberant. She passes her enthusiasm for these writers' works on to the reader. She captures the mood of the times and follows through with the writers' evolution -- sometimes to success, other times to isolation.... Women of the Harlem Renaissance is a rare blend of thorough academic research with writing that anyone can appreciate." -- Jason Zappe, Copley News Service

"By connecting the women to one another, to the cultural movement in which they worked, and to other early 20th-century women writers, Wall deftly defines their place in American literature. Her biographical and literary analysis surpasses others by following up on diverse careers that often ended far past the end of the movement. Highly recommended... " -- Library Journal

"Wall offers a wealth of information and insight on their work, lives and interaction with other writers... strong critiques... " -- Publishers Weekly

The lives and works of women artists in the Harlem Renaissance -- Jessie Redmon Fauset, Nella Larsen, Zora Neale Hurston, Bessie Smith, and others. Their achievements reflect the struggle of a generation of literary women to depict the lives of Black people, especially Black women, honestly and artfully. This series examines the causes and effects of the most important events in the last century. Each title provides in-depth background information using primary source material and detailed descriptions of

an event, while also considering the issues at stake, the people involved, the aftermath, and the consequences. This 2007 Companion is a comprehensive guide to the key authors and works of the African American literary movement. 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. The intellectual and cultural expansion of the 1920s known as the Harlem Renaissance deeply enriched American society. Recently freed from slavery, black Americans finally had an opportunity to freely express themselves even though they continued to face many hardships, including segregation and poverty. Through main text that features annotated quotes from primary sources and historical photographs, readers learn about the contributions people of color made to art, literature, and music in the 1920s. In-

depth sidebars connect these past achievements with those of the present. Discussion questions ask readers to think critically about the impact of the Harlem Renaissance. First Published in 1996. One of the most interesting features of the Harlem Renaissance was the degree to which black writers and poets were involved in promoting and analyzing their own literary movement. One of its formative events was the 1926 attempt by Wallace Thurman, Langston Hughes and other young writers to publish a literary magazine, *FIRE!!* This was the first of several efforts by black writers to establish literary journals. While these efforts failed, the magazine *Opportunity* employed a series of black poets as columnists to analyze and review black literary efforts. This volume collects the writings of this important literary journal as well as including many autobiographical and historical sketches. 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. From the music of Louis Armstrong to the portraits by Beauford Delaney, the writings of Langston Hughes to the debut of the musical Show Boat, the Harlem Renaissance is one of the most significant developments in African-American history in the twentieth century. The Encyclopedia of the Harlem Renaissance, in two-volumes and over 635 entries, is the first comprehensive compilation of information on all aspects of this creative, dynamic period. For a full list of entries, contributors, and more, visit the Encyclopedia of Harlem Renaissance website.

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