

# Temples for Tomorrow



Looking Back at the Harlem Renaissance

*Edited by Genevieve Fabre and Michel Feibé*

# Temples For Tomorrow Looking Back At The Harlem Renaissance

**Brian Russell Roberts**



## **Temples For Tomorrow Looking Back At The Harlem Renaissance:**

*Temples for Tomorrow* Genevieve Fabre, 2001 The Harlem Renaissance is rightly considered to be a moment of creative exuberance and unprecedented explosion Today there is a renewed interest in this movement calling for a re evaluation and a closer scrutiny of the era and of documents that have only recently become available *Temples for Tomorrow* reconsiders the period between two world wars which confirmed the intuitions of W E B DuBois on the colour line and gave birth to the American dilemma later evoked by Gunnar Myrdal Issuing from a generation bearing new hopes and aspirations a new vision takes form and develops around the concept of the New Negro with a goal to recreate an African American identity and claim its legitimate place in the heart of the nation In reality this movement organised into a remarkable institutional network which was to remain the vision of an elite but which gave birth to tensions and differences This collection attempts to assess Harlem s role as a Black Mecca as site of intimate performance of African American life and as focal point in the creation of a diasporic identity in dialogue with the Caribbean and French speaking areas Essays treat the complex interweaving of Primitivism and Modernism of folk culture and elitist aspirations in different artistic media with a view to defining the interaction between music visual arts and literature Also included are known Renaissance intellectuals and writers Even though they had different conceptions of the role of the African American artist in a racially segregated society most participants in the New Negro movement shared a desire to express a new assertiveness in terms of literary creation and indentity building

*Temples for Tomorrow* GeneviÃ“ve Fabre, Michel Feith, 2001-09-19 The Harlem Renaissance is rightly considered to be a moment of creative exuberance and unprecedented explosion Today there is a renewed interest in this movement calling for a re evaluation and a closer scrutiny of the era and of documents that have only recently become available *Temples for Tomorrow* reconsiders the period between two world wars which confirmed the intuitions of W E B DuBois on the color line and gave birth to the American dilemma later evoked by Gunnar Myrdal Issuing from a generation bearing new hopes and aspirations a new vision takes form and develops around the concept of the New Negro with a goal to recreate an African American identity and claim its legitimate place in the heart of the nation In reality this movement organized into a remarkable institutional network which was to remain the vision of an elite but which gave birth to tensions and differences This collection attempts to assess Harlem s role as a Black Mecca as site of intimate performance of African American life and as focal point in the creation of a diasporic identity in dialogue with the Caribbean and French speaking areas Essays treat the complex interweaving of Primitivism and Modernism of folk culture and elitist aspirations in different artistic media with a view to defining the interaction between music visual arts and literature Also included are known Renaissance intellectuals and writers Even though they had different conceptions of the role of the African American artist in a racially segregated society most participants in the New Negro movement shared a desire to express a new assertiveness in terms of literary creation and indentity building

*African Diasporas in the New and Old Worlds* ,2021-11-01 In the

humanities the term diaspora recently emerged as a promising and powerful heuristic concept It challenged traditional ways of thinking and invited reconsiderations of theoretical assumptions about the unfolding of cross cultural and multi ethnic societies about power relations frontiers and boundaries about cultural transmission communication and translation The present collection of essays by renowned writers and scholars addresses these issues and helps to ground the ongoing debate about the African diaspora in a more solid theoretical framework Part I is dedicated to a general discussion of the concept of African diaspora its origins and historical development Part II examines the complex cultural dimensions of African diasporas in relation to significant sites and figures including the modes and modalities of creative expression from the perspective of both artists writers and their audiences finally Part III focusses on the resources collections and archives and iconographies that are available today As most authors argue the African diaspora should not be seen merely as a historical phenomenon but also as an idea or ideology and an object of representation By exploring this new ground the essays assembled here provide important new insights for scholars in American and African American Studies Cultural Studies Ethnic Studies and African Studies The collection is rounded off by an annotated listing of black autobiographies

**Richard Wright in a Post-Racial Imaginary** William E. Dow, Alice Mikal Craven, Yoko Nakamura, 2014-07-31 In African American fiction Richard Wright was one of the most significant and influential authors of the twentieth century Richard Wright in a Post Racial Imaginary analyses Wright s work in relation to contemporary racial and social issues bringing voices of established and emergent Wright scholars into dialogue with each other The essays in this volume show how Wright s best work asks central questions about national alienation as well as about international belonging and the trans national gaze Race is here assumed as a superimposed category rather than a biological reality in keeping with recent trends in African American studies Wright s fiction and almost all of his non fiction lift beyond the mainstays of African American culture to explore the potentialities and limits of black trans nationalism Wright s trans native status his perpetual outsideness mixed with the essential humanness of his activist and literary efforts are at the core of the innovative approaches to his work included here

**J.S. Bach** George B. Stauffer, 2024

**A Queer Capital** Genny Beemyn, 2014-06-20 Rooted in extensive archival research and personal interviews A Queer Capital is the first history of LGBT life in the nation s capital Revealing a vibrant past that dates back more than 125 years the book explores how lesbians gay men and bisexuals established spaces of their own before and after World War II survived some of the harshest anti gay campaigns in the U S and organized to demand equal treatment Telling the stories of black and white gay communities and individuals Genny Beemyn shows how race gender and class shaped the construction of gay social worlds in a racially segregated city From the turn of the twentieth century through the 1980s Beemyn explores the experiences of gay people in Washington showing how they created their own communities fought for their rights and in the process helped to change the country Combining rich personal stories with keen historical analysis A Queer Capital provides insights into LGBT life the history of Washington D C and African American life and culture

in the twentieth century      *What Was African American Literature?* Kenneth W. Warren, 2012-09-03 African American literature is over With this provocative claim Kenneth Warren sets out to identify a distinctly African American literature and to change the terms with which we discuss it Rather than contest other definitions Warren makes a clear and compelling case for understanding African American literature as creative and critical work written by black Americans within and against the strictures of Jim Crow America Within these parameters his book outlines protocols of reading that best make sense of the literary works produced by African American writers and critics over the first two thirds of the twentieth century In Warren s view African American literature begged the question what would happen to this literature if and when Jim Crow was finally overthrown Thus imagining a world without African American literature was essential to that literature In support of this point Warren focuses on three moments in the history of *Phylon* an important journal of African American culture In the dialogues *Phylon* documents the question of whether race would disappear as an organizing literary category emerges as shared ground for critical and literary practice Warren also points out that while scholarship by black Americans has always been the province of a petit bourgeois elite the strictures of Jim Crow enlisted these writers in a politics that served the race as a whole Finally Warren s work sheds light on the current moment in which advocates of African American solidarity insist on a past that is more productively put behind us      **New Negro Politics in the Jim Crow South** Claudrena N.

Harold, 2016 Cover Contents Acknowledgments Introduction One The Hour Has Come Two Now Comes the Test Three Making Way for Democracy Four On the Firing Line Five The South Will Be Invaded Six New Negro Southerners Seven Stormy Weather Epilogue In the Whirlwind Notes Bibliography Index A B C D E F G H I J K L M N O P R S T U V W Y

**Postcolonial Postmortems** Christine Matzke, Susanne Muehleisen, 2006 Recent crime fiction increasingly transcends national boundaries with investigators operating across countries and continents Frequently the detective is a migrant or comes from a transcultural background To solve the crime the investigator is called upon to decipher the meanings hidden in clues and testimonies that require transcultural forms of understanding For the reader the investigation discloses new interpretive methods and processes of social investigation often challenging facile interpretations of the postcolonial world order Under the rubric postcolonial postmortems this collection of essays seeks to explore the tropes issues and themes that characterise this emergent form of crime fiction But what does the postcolonial bring to the genre apart from the well known and valid discourses of resistance subversion and ethnicity And why postmortems A dissection and medical examination of a body to determine the cause of death the postmortem of the postcolonial not only alludes to the investigation of the victim s remains but also to the body of the individual text and its contexts This collection interrogates literary concepts of postcoloniality and crime from transcultural perspectives in the attempt to offer new critical impulses to the study of crime fiction and postcolonial literatures International scholars offer insights into the postcolonial postmortems of a wide range of texts by authors from Africa South Asia the Asian and African Diaspora and Australia including Robert G Barrett Unity Dow

Wessel Ebersohn Romesh Gunasekera Kazuo Ishiguro Sujata Massey Alexander McCall Smith and Michael Ondaatje

*Silent Film and the Formations of U.S. Literary Culture* Sarah Gleeson-White, 2024-04-30 *Silent Film and the Formations of U S Literary Culture* Literature in Motion discovers the considerable impact of motion pictures on literary culture across the early decades of the twentieth century by exploring how motion pictures spurred change in twentieth century literature

**Race, Rights and Reform** Sarah C. Dunstan, 2021-02-18 Innovative new study mapping African American and Francophone black intellectual collaborations over human rights and citizenship from 1919 to 1963 *Troubled Legacies* Michel Feith, Claudine Raynaud, 2015-09-18 What is being passed on The questions of heritage and inheritance are crucial to American minority literatures Some inheritances are claimed some are imposed and become stifling others still are impossible like the memories of oppression or alienation Heritage is not only patrimony however it is also a process in a state of constant reconfiguration The body its semiotics its genealogy its pressure points figures prominently as inevitable referent for the minority racial ethnic subject the performance and the writing of difference This collection of essays analyzes contemporary novels from major African American writers such as Gayl Jones Phyllis Alesia Perry Percival Everett John Edgar Wideman and Colson Whitehead and ethnic American novelists like Jeffrey Eugenides Philip Roth Gish Jen and Sergio Troncoso It also includes the study of a painting by African American artist Robert Colescott The first section of the book examines the inscription of African American writers relation to the nation s past the trauma of slavery the burden of foundational discourses or the legacy of the classical philosophical canon The second part of the text is an assessment of the postmodern aesthetics of contemporary black fiction in the construction of history unveiling the modalities of the palimpsest fragmentation intermediality mises en abyme in a complex grammar of haunting and denial Gathering essays on Greek American Jewish American Chinese American and Mexican American fiction the final section delineates new conceptions of ethnicity based on fluidity hybridity and performativity Cross ethnic experimentations in super diversity according to which identities become optional an array of choices rather than forced belonging seem to be pointing the way to the next stage that of a post racial post ethnic society Yet the conjugated strictures of race and class still limit these choices to a significant degree and the works discussed in this volume often playfully or sarcastically question the validity of the post They ultimately ask who shall inherit America Artistic Ambassadors Brian Russell Roberts, 2013-01-15 During the first generation of black participation in U S diplomacy in the late nineteenth and early twentieth centuries a vibrant community of African American writers and cultural figures worked as U S representatives abroad Through the literary and diplomatic dossiers of figures such as Frederick Douglass James Weldon Johnson Archibald and Angelina Grimk W E B Du Bois Ida Gibbs Hunt and Richard Wright Brian Roberts shows how the intersection of black aesthetic trends and U S political culture both Americanized and internationalized the trope of the New Negro This decades long relationship began during the days of Reconstruction and it flourished as U S presidents courted and rewarded their black voting constituencies by appointing black men as consuls and

ministers to such locales as Liberia Haiti Madagascar and Venezuela These appointments changed the complexion of U S interactions with nations and colonies of color in turn state sponsored black travel gave rise to literary works that imported international representation into New Negro discourse on aesthetics race and African American culture Beyond offering a narrative of the formative dialogue between black transnationalism and U S international diplomacy Artistic Ambassadors also illuminates a broader literary culture that reached both black and white America as well as the black diaspora and the wider world of people of color In light of the U S appointments of its first two black secretaries of state and the election of its first black president this complex representational legacy has continued relevance to our understanding of current American internationalism

**Race, Gender, and Comparative Black Modernism** Jennifer M. Wilks, 2008-12 Race Gender and Comparative Black Modernism revives and critiques four African American and Francophone Caribbean women writers sometimes overlooked in discussions of early twentieth century literature Guadeloupean Suzanne Lacascade dates unknown African American Marita Bonner 1899 1971 Martinican Suzanne C saire 1913 1966 and African American Dorothy West 1907 1998 Reexamining their most significant work Jennifer M Wilks demonstrates how their writing challenges prevailing racial archetypes such as the New Negro and the Negritude hero of the period from the 1920s to the 1940s and explores how these writers tapped into modernist currents from expressionism to surrealism to produce progressive treatments of race gender and nation that differed from those of currently canonized black writers of the era the great majority of whom are men Wilks begins with Lacascade whom she deems best known for being unknown reading Lacascade s novel *Claire Solange me africaine* 1924 as a protofeminist proto Negritude articulation of Caribbean identity She then examines the fissures left unexplored in New Negro visions of African American community by showing the ways in which Bonner s essays plays and short stories highlight issues of economic class C saire applied the ideas and techniques of surrealism to the French language and Wilks reveals how her writings in the journal *Tropiques* 1941 45 directly and insightfully engage the intellectual influences that informed the work of canonical Negritude Wilks close reading of West s *The Living Is Easy* 1948 provides a retrospective critique of the forces that continued to circumscribe women s lives in the midst of the social and cultural awakening presumably embodied in the New Negro To show how the black literary tradition has continued to confront the conflation of gender roles with social and literary conventions Wilks examines these writers alongside the late twentieth century writings of Maryse Condé and Toni Morrison Unlike many literary analysts Wilks does not bring together the four writers based on geography Lacascade and C saire came from different Caribbean islands and though Bonner and West were from the United States they never crossed paths In considering this eclectic group of women writers together Wilks reveals the analytical possibilities opened up by comparing works influenced by multiple intellectual traditions

*Approaches to Teaching the Novels of Nella Larsen* Jacquelyn Y. McLendon, 2016-09-01 Offers techniques for teaching Larsen s novels including bringing race gender class biography queer theory jazz classical music visual art Modernism the Harlem

Renaissance marriage law and the tragic mulatta into college classrooms Includes information on editions reference works and online resources Gives syllabus suggestions for undergraduate and graduate courses

**Gender Scripts in Medicine and Narrative** Angela Laflen, 2010-06-09 Gender is an exciting area of current research in the medical humanities and by combining the study of medical narratives with theories of gender and sexuality the essays in Gender Scripts in Medicine and Narrative illustrate the power of gender stereotypes to shape the way medicine is practiced and perceived The chapters of Gender Scripts in Medicine and Narrative investigate gendered perceptions and representations of healers and patients in fiction memoir popular literature poetry film television the history of science new media and visual art The fourteen chapters of Gender Scripts in Medicine and Narrative are organized into four cohesive sections These chapters investigate the impact of gender stereotypes on medical narratives from a variety of points of view considering narratives from diverse languages time periods genres and media Each section addresses some of the most pressing and provocative issues in theories of gender and the medical humanities I Gendering the Medical Gaze and Pathology II Monitoring Race through Reproduction III Rescripting Trauma and Healing and IV Medical Masculinities Along with these sections Gender Scripts Medicine and Narrative features a preface by Rita Charon MD PhD Director and Founder The Program in Narrative Medicine Columbia University a foreword by Marcelline Block and an introduction by Angela Laflen This collection takes a truly interdisciplinary look at the topic of gender and medicine and the impressive group of contributors to the anthology represent a wide range of academic fields of inquiry including medical humanities bioethics English modern languages women s studies film theory postcolonial theory art history the history of science and medicine new media studies theories of trauma among others This approach of crossing boundaries of genre and discipline makes the volume accessible to scholars who are concerned with narrative gender and or medical ethics Click here for a recent review of this title

[Romance, Diaspora, and Black Atlantic Literature](#) Yogita Goyal, 2010-04-22 Romance Diaspora and Black Atlantic Literature offers a rich interdisciplinary treatment of modern black literature and cultural history showing how debates over Africa in the works of major black writers generated productive models for imagining political agency Yogita Goyal analyzes the tensions between romance and realism in the literature of the African diaspora examining a remarkably diverse group of twentieth century authors including W E B Du Bois Chinua Achebe Richard Wright Ama Ata Aidoo and Caryl Phillips Shifting the center of black diaspora studies by considering Africa as constitutive of black modernity rather than its forgotten past Goyal argues that it is through the figure of romance that the possibility of diaspora is imagined across time and space Drawing on literature political history and postcolonial theory this significant addition to the cross cultural study of literatures will be of interest to scholars of African American studies African studies and American literary studies

[The Muse in Bronzeville](#) Robert Bone, Richard A. Courage, 2011-08-27 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 *Virginia Woolf's Bloomsbury, Volume 1* G. Potts,L. Shahriari,2015-10-14 This volume features new essays by eminent and emerging Woolf scholars focusing on the aesthetics and influences of Virginia Woolf s work Themes include eco criticism conceptions of intellectual women spaces and places and Woolf beyond Bloomsbury The volume opens with a personal reflection by Cecil Woolf nephew of Leonard and Virginia Woolf "Visualizing Haiti in U.S. Culture, 1910?950 " LindsayJ. Twa,2017-07-05 From the late 1910s through the 1950s particularly the Caribbean nation of Haiti drew the attention and imaginations of many key U S artists yet curiously while significant studies have been published on Haiti s history and inter American exchanges none analyze visual representations with any depth The author calls not only on the methodologies of art history but also on the interdisciplinary eye of visual culture studies anthropology literary theory and tourism studies to examine the fine arts in relation to popular arts media social beliefs and institutional structures Twa emphasizes close visual readings of photographs illustrations paintings and theatre Extensive textual and archival research also supports her visual analysis such as scrutinizing the personal papers of this study s artists writers and intellectuals Among the literary and artistic luminaries of the twentieth century that Twa includes in her discussion are Richmond Barth Eldzier Cortor Aaron Douglas Katherine Dunham Langston Hughes Zora Neale Hurston Alexander King Jacob Lawrence James Weldon Johnson Lo Mailou Jones Eugene O Neill and William Edouard Scott Twa argues that their choice of Haiti as subject matter was a highly charged decision by these American artists to use their artwork to engage racial social and political issues

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