

The New Negro The Life Of Alain Locke

Emily Bernard

The New Negro Jeffrey C. Stewart, 2017-12-29 Winner of the 2018 Pulitzer Prize for Biography 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.

The New Negro Alain Locke, 2021-01-13 Widely regarded as the key text of the Harlem Renaissance, this landmark anthology of fiction, poetry, essays, drama, music, and illustration includes contributions by Langston Hughes, Zora Neale Hurston, Claude McKay, James Weldon Johnson, and other luminaries.

The New Negro Aesthetic Alain Locke, 2022-01-18 Pulitzer Prize-winning biographer edits a collection of Alain Locke's influential essays on the importance of the Black artist and the Black imagination A Penguin Classic For months, the philosopher Alain Locke wrestled with the idea of the Negro as America's most vexing problem. He asked how shall Negroes think of themselves as he considered the new crop of poets, novelists, and short story writers who, in 1924, wrote about their

experiences as Black people in America. He did not want to frame Harlem and Black writing as yet another protest against racism, nor did he want to focus on the sociological perspective on the Negro problem and Harlem as a site of crime, poverty, and dysfunction. He wanted to find new language and a new way for Black people to think of themselves. The essays and articles collected in this volume, by Locke's Pulitzer Prize-winning biographer, are the result of that new attitude and the struggle to instill the New Negro aesthetics, as Stewart calls it here, into the mind of the twentieth century. To be a New Negro poet, novelist, actor, musician, dancer, or filmmaker was to commit oneself to an arc of self-discovery of what and who the Negro was—would be—without fear that one would disappoint the white or Black bystander. In committing to that path, Locke asserted, one would uncover a being-in-the-world that was rich and bountiful in its creative possibilities, if Black people could turn off the noise of racism and see themselves for who they really are: a world of creative people who have transformed, powerfully and perpetually, the culture of wherever history or social forces landed them.

The Works of Alain Locke Charles Molesworth, 2012-06-11 With the publication of *The New Negro* in 1925, Alain Locke introduced readers all over the U.S. to the vibrant world of African American thought. As an author, editor, and patron, Locke rightly earned the appellation Godfather of the Harlem Renaissance. Yet, his intellectual contributions extend far beyond that single period of cultural history. Throughout his life he penned essays, on topics ranging from John Keats to Sigmund Freud, in addition to his trenchant social commentary on race and society. *The Works of Alain Locke* provides the largest collection available of his brilliant essays, gathered from a career that spanned forty years. They cover an impressively broad field of subjects: philosophy, literature, the visual arts, music, the theory of value, race, politics, and multiculturalism. Alongside seminal works such as *The New Negro* the volume features essays like *The Ethics of Culture*, *Apropos of Africa*, and *Pluralism and Intellectual Democracy*. Together, these writings demonstrate Locke's standing as the leading African American thinker between W. E. B. Du Bois and Martin Luther King, Jr. The foreword by Henry Louis Gates Jr. and the introduction by

A History of the Harlem Renaissance Rachel Farebrother, Miriam Thaggert, 2021-02-04 This book presents original essays that explore the eclecticism of Harlem Renaissance literature and culture.

Paul Robeson Jeffrey C. Stewart, 1998 Paul Robeson, the towering six-foot six athlete, orator, actor, singer, intellectual, and activist, was arguably one of the most simultaneously loved and loathed American personalities of the 20th century. This collection, edited by George Mason University professor Jeffrey Stewart to serve as a companion to a traveling exhibition marking the centennial anniversary of his birth on April 9, 1898, brings together 18 scholars and historians to the most detailed and balanced look at Robeson to date. Francis C. Harris details Robeson's career as a multilettered athlete at Rutgers University, where he endured gang tackles, a dislocated shoulder, and a broken nose. In *Paul Robeson, Musician*, Doris Evans McGinty and Wayne D. Shirley highlight the centrality of Negro spirituals and folk songs in Robeson's repertoire.

Robeson biographer Martin Duberman chronicles the social and sexual implications of Robeson's portrayals of Shakespeare's Othello, while Charles Musser reveals the complexities of Robeson's friendship with playwright Eugene O'Neill as well as his difficulties with African American filmmaker Oscar Micheaux. The entries dealing with Robeson's political activities show his courage to speak out against injustice and the price he paid for it. Lawyer-writer Derrick Bell examines Robeson's small service to the cause of African American justice. David Levering Lewis looks at Robeson's deep, albeit naive views on the Soviet Union, which dovetailed into his support of American workers, the subject of Mark D. Naison's contribution.

Alain L. Locke Leonard Harris, Charles Molesworth, 2008-12-15 Alain L. Locke (1886-1954), in his famous 1925 anthology *The New Negro*, declared that “the pulse of the Negro world has begun to beat in Harlem.” Often called the father of the Harlem Renaissance, Locke had his finger directly on that pulse, promoting, influencing, and sparring with such figures as Langston Hughes, Zora Neale Hurston, Jacob Lawrence, Richmond Barthé, William Grant Still, Booker T. Washington, W. E. B. Du Bois, Ralph Bunche, and John Dewey. The long-awaited first biography of this extraordinarily gifted philosopher and writer, Alain L. Locke narrates the untold story of his profound impact on twentieth-century America’s cultural and intellectual life. Leonard Harris and Charles Molesworth trace this story through Locke’s Philadelphia upbringing, his undergraduate years at Harvard—where William James helped spark his influential engagement with pragmatism—and his tenure as the first African American Rhodes Scholar. The heart of their narrative illuminates Locke’s heady years in 1920s New York City and his forty-year career at Howard University, where he helped spearhead the adult education movement of the 1930s and wrote on topics ranging from the philosophy of value to the theory of democracy. Harris and Molesworth show that throughout this illustrious career—despite a formal manner that many observers interpreted as elitist or distant—Locke remained a warm and effective teacher and mentor, as well as a fierce champion of literature and art as means of breaking down barriers between communities. The multifaceted portrait that emerges from this engaging account effectively reclaims Locke’s rightful place in the pantheon of America’s most important minds.

The New Negro Henry Louis Gates Jr., Gene Andrew Jarrett, 2021-06-08 When African American intellectuals announced the birth of the New Negro around the turn of the twentieth century, they were attempting through a bold act of renaming to change the way blacks were depicted and perceived in America. By challenging stereotypes of the Old Negro, and declaring that the New Negro was capable of high achievement, black writers tried to revolutionize how whites viewed blacks--and how blacks viewed themselves. Nothing less than a strategy to re-create the public face of the race, the New Negro became a dominant figure of racial uplift between Reconstruction and World War II, as well as a central idea of the Harlem, or New Negro, Renaissance. Edited by Henry Louis Gates, Jr., and Gene Andrew Jarrett, *The New Negro* collects more than one hundred canonical and lesser-known essays published between 1892 and 1938 that examine the issues of race and representation in African American culture. These readings--by writers including W.E.B. Du Bois, Paul Laurence Dunbar,

Alain Locke, Carl Van Vechten, Zora Neale Hurston, and Richard Wright--discuss the trope of the New Negro, and the milieu in which this figure existed, from almost every conceivable angle. Political essays are joined by essays on African American fiction, poetry, drama, music, painting, and sculpture. More than fascinating historical documents, these essays remain essential to the way African American identity and history are still understood today.

1001 Things Everyone Should Know about African American History Jeffrey C. Stewart, 2006 This comprehensive and entertaining account of African-American history is presented in a fun, engaging, and intelligent way. Significant information in six broad sections includes Great Migrations; Civil Rights and Politics; Science, Inventions, and Medicine; Sports; Military; Culture and Religion.

The Philosophy of Alain Locke Leonard Harris, 2010-04-29 Important writings on cultural pluralism, value relativism, and critical relativism.

Voices from the Harlem Renaissance Nathan Irvin Huggins, 1995 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.

Hearing the Hurt Eric King Watts, 2012-06-19 Hearing the Hurt is an examination of how the New Negro movement, also known as the Harlem Renaissance, provoked and sustained public discourse and deliberation about black culture and identity in the early twentieth century. Borrowing its title from a W. E. B. Du Bois essay, Hearing the Hurt explores the nature of rhetorical invention, performance, and mutation by focusing on the multifaceted issues brought forth in the New Negro movement, which Watts treats as a rhetorical struggle over what it means to be properly black and at the same time properly American. Who determines the meaning of blackness? How should African Americans fit in with American public culture? In what way should black communities and families be structured? The New Negro movement animated dynamic tension among diverse characterizations of African American civil rights, intellectual life, and well-being, and thus it provides a fascinating and complex stage on which to study how ideologies clash with each other to become accepted universally. Watts, conceptualizing the artistic culture of the time as directly affected by the New Negro public discourse, maps this rhetorical struggle onto the realm of aesthetics and discusses some key incarnations of New Negro rhetoric in select speeches, essays, and novels.

Plays of Negro Life Alain Locke, 1969

Carl Van Vechten and the Harlem Renaissance Emily Bernard, 2012-02-28 By the time of his death in 1964, Carl Van Vechten had been a far-sighted journalist, a best-selling novelist, a consummate host, an exhaustive archivist, a prescient photographer, and a Negrophile bar non. A white man with an abiding passion for blackness.

Educating Harlem Ansley T. Erickson,2019-11-05 *Educating Harlem* brings together a multidisciplinary group of scholars to consider of the history of schooling in perhaps the nation's most iconic black community. The volume traces the varied ways that Harlem residents defined and pursued educational justice for their children and community despite consistent neglect and structural oppression.

Talking at the Gates James Campbell,2021-02-23 An intimate portrait of Baldwin's mythic life. James Baldwin was one of the most incisive and influential American writers of the twentieth century. Active in the civil rights movement and open about his homosexuality, Baldwin was celebrated for eloquent analyses of social unrest in his essays and for daring portrayals of sexuality and interracial relationships in his fiction. By the time of his death in 1987, both his fiction and nonfiction works had achieved the status of modern classics. James Campbell knew James Baldwin for the last ten years of Baldwin's life. For *Talking at the Gates*, Campbell interviewed many of Baldwin's friends and professional associates and examined several hundred pages of correspondence. Campbell was the first biographer to obtain access to the large file that the FBI and other agencies had compiled on the writer. Examining Baldwin's turbulent relationships with Norman Mailer, Richard Wright, Marlon Brando, Martin Luther King Jr., and others, this candid and original account portrays the life and work of a writer who held to the principle that the unexamined life is not worth living. This new edition features a fresh introduction addressing recent developments in Baldwin's reputation and his return to a position he occupied in the early 1960s, when *Life* magazine called him the monarch of the current literary jungle. It also contains a previously unpublished interview with Norman Mailer about Baldwin, which Campbell conducted in 1987.

The Great War and the Culture of the New Negro Mark Whalan,2008 Examining the legacy of the Great War on African American culture, this book considers the work of such canonical writers as W.E.B. Du Bois, Langston Hughes, Nella Larsen and Alain Locke. It also considers the legacy of the war for African Americans as represented in film, photography and anthropology.

Picturing the New Negro Caroline Goeser,2007 Chronicles the vibrant partnership between literary and visual African American artists that resulted in the image of the New Negro. In the process, demonstrates that commercial illustration represents the largest and, in some cases, most progressive body of visual art associated with the Harlem Renaissance.

New Voices on the Harlem Renaissance Australia Tarver,Paula C. Barnes,2006 This book expands the discourse on the Harlem Renaissance into more recent crucial areas for literary scholars, college instructors, graduate students, upper-level undergraduates, and Harlem Renaissance aficionados. These selected essays, authored by mostly new critics in Harlem Renaissance studies, address critical discourse in race, cultural studies, feminist studies, identity politics, queer theory, and rhetoric and pedagogy. While some canonical writers are included, such as Langston Hughes and Alain Locke, others such as Dorothy West, Jessie Fauset, and Wallace Thurman have equal footing. Illustrations from several books and journals help

demonstrate the vibrancy of this era. Australia Tarver is Associate Professor of English at Texas Christian University. Paula C. Barnes is an Associate Professor of English at Hampton University.

The Berlin Stories Christopher Isherwood,1954 The Sally Bowles character was the subject of a play, I am a camera; and a musical, Cabaret.

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