The Harlem Renaissance: A handbook

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THE HARLEM RENAISSANCE: A HANDBOOK

A DISSERTATION
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DOCTOR OF ARTS IN HUMANITIES

BY
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DEPARTMENT OF AFRO-AMERICAN STUDIES

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ABSTRACT

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THE HARLEM RENAISSANCE: A HANDBOOK

Advisor: Professor Richard A. Long
Dissertation dated July, 1987

The object of this study is to help instructors articulate and communicate the value of the arts created during the Harlem Renaissance. It focuses on earlier events such as W. E. B. Du Bois' editorship of The Crisis and some follow-up of major discussions beyond the period. The handbook also investigates and compiles a large segment of scholarship devoted to the historical and cultural activities of the Harlem Renaissance (1910-1940).

The study discusses the "New Negro" and the use of the term. The men who lived and wrote during the era identified themselves as intellectuals and called the rapid growth of literary talent the "Harlem Renaissance." Alain Locke's The New Negro (1925) and James Weldon Johnson's Black Manhattan (1930) documented the activities of the intellectuals as they lived through the era and as they themselves were developing the history of Afro-American culture. Theatre, music and drama flourished, but in the fields of prose and poetry names such as Jean Toomer, Langston Hughes, Countee Cullen and Zora Neale Hurston typify the Harlem Renaissance movement.
ACKNOWLEDGEMENTS

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To my family, I offer my growing love and appreciation.

I dedicate this dissertation to my grandchildren, Shani Aisha and Rahim, for what it tells, but chiefly what it teaches.
TABLE OF CONTENTS

<table>
<thead>
<tr>
<th>Chapter</th>
<th>Title</th>
<th>Page</th>
</tr>
</thead>
<tbody>
<tr>
<td>Acknowledgements</td>
<td>ii</td>
<td></td>
</tr>
<tr>
<td>Table of Contents</td>
<td>iii</td>
<td></td>
</tr>
<tr>
<td>I.</td>
<td>INTRODUCTION: DEFINITIONS, TERMS, PARAMETERS</td>
<td>1</td>
</tr>
<tr>
<td>II.</td>
<td>THE HARLEM RENAISSANCE: A HISTORICAL PERSPECTIVE</td>
<td>9</td>
</tr>
<tr>
<td>III.</td>
<td>HARLEM RENAISSANCE BIOGRAPHIES</td>
<td>47</td>
</tr>
<tr>
<td></td>
<td>Major Figures</td>
<td></td>
</tr>
<tr>
<td></td>
<td>Other Figures</td>
<td></td>
</tr>
<tr>
<td>IV.</td>
<td>BEFORE, DURING AND AFTER THE HARLEM RENAISSANCE: A CHRONOLOGY</td>
<td>144</td>
</tr>
<tr>
<td>BIBLIOGRAPHY</td>
<td>160</td>
<td></td>
</tr>
<tr>
<td></td>
<td>Original Works</td>
<td></td>
</tr>
<tr>
<td></td>
<td>References</td>
<td></td>
</tr>
</tbody>
</table>
CHAPTER I

INTRODUCTIONS: DEFINITIONS, TERMS, PARAMETERS

The title of this study--The Harlem Renaissance: A Handbook--implies that the handbook itself provides a resource and guide for teachers and students, essentially in undergraduate interdisciplinary humanities and American literature. It is concerned with the historical, cultural and social activities in literature, art, theatre and entertainment that created the Harlem Renaissance. The purpose of this Introduction is to help readers to discover the meaning of specific definitions, terms and parameters of the Harlem Renaissance.

The Harlem Renaissance may be defined as a movement in Afro-American history, roughly between 1910 and 1940, wherein a group of Harlem intellectuals encouraged and promoted literary and creative art pertaining to the Negro. The word "renaissance" originated with the men who lived and wrote during these decades. They believed it was the surge of new artistic activities centered in the Harlem community and the rapid influx of Negro artists to Harlem in order to be near publishing houses and among fellow artists that brought this black mecca into vogue. These were decades of rapid progress in dance, theatre and visual arts; however, it was the literary activities in Harlem, centered around literature, scholarship and criticism, that were mainly responsible for bringing about a renaissance.
Many writers refer to the Harlem Renaissance era as the "Negro Renaissance" or the "New Negro Renaissance." They contend that the terminology is more historically accurate because the term "Harlem Renaissance" is limited to a specific place (Harlem) and literary artists (from Harlem).

Black intellectuals such as James Weldon Johnson, Alain Locke and William Edward Burghardt Du Bois, who often engaged in artistic activities and scholarly literary works, called the rapid explosion of literary talent the "Harlem Renaissance." They encouraged a younger group of artists and recorded the history of Harlem as it was shaping. The modern term "Harlem Renaissance" has become more generally used. It refers to a time of great creativity and productivity in art, music, literature and drama. What was once called the "Negro Renaissance" became known as the "Harlem Renaissance." The general and more popular phrase, "Harlem Renaissance," is preferred to "Negro Renaissance" because Harlem was significant as the mecca and focal point for "New Negro" literary and artistic creativity.

The phrase "New Negro," which was also used by Marcus Garvey, is credited to Dr. Alain Locke, the "god-father" of the Harlem Renaissance. He popularized the term "New Negro" in his publication, The New Negro (1925, a collection of essays, and poetry, which, among other things, differentiated between the "Old Negro" and the "New
Negro." This book encouraged a younger generation of artists to make literary contributions as a credit to the race and to literature as well. At the same time the older generation of artists and intellectuals appointed themselves as leaders for the younger and new generation of literary artists.

The New Negro came of age during the 1920's, inducing white American interest in the Negro, but that interest centered on the image of the Negro as Noble Savage or as an exotic creature. The spirit of the time was typified by the terms Jazz Age and Roaring Twenties.

The information in the handbook, which documents the activities and accomplishments of the Harlem Renaissance movement, has been arranged in four diverse areas: The Harlem Renaissance: A Historical Perspective; Harlem Renaissance Biographies, Major and Other Figures; Before, During and After the Harlem Renaissance: A Chronology; and a Bibliography of Original Works and References. This arrangement allows readers to deal with the material in logical segments. The emphasis in the handbook is on the humanistic value of the Harlem Renaissance.

To fully appreciate the literary achievement of the Harlem Renaissance requires some acquaintance with the history of the movement. Chapter II, the historical perspective, cites the reasons for the Harlem Renaissance and analyses incidents that paved the way for a unique cultural movement that existed during this period. Black
talented artists of the 1920's turned out significant literary works themselves while simultaneously criticizing the portrayal of the Negro by white authors. In their autobiographies, novels, essays, poetry and paintings, the literary intellectuals recorded the folklore of the Negro and presented the conditions in which he existed. They revealed that the Negro had a self-identity and that he was no longer embarrassed by his folkways, idioms and peasant origins. Harlem became a haven where the intellectuals could write freely, take advantage of publishing outlets and live among their fellow artists.

James Weldon Johnson stands out as the most noted historian of the Harlem Renaissance. In his *Black Manhattan* (1930) he recorded the social history of Black New York from long before the subway linking midtown and Harlem was built. Claude McKay, in his *Harlem: Negro Metropolis* (1940), also recorded the political and economic history of Harlem as he saw it happening. Both intellectuals wrote a complete history of the events in the Negro mecca during the heyday of the Harlem Renaissance. In his autobiography, *The Big Sea* (1940), Langston Hughes defined the Harlem Renaissance as a period "when Harlem was in vogue."

Many interpretations, historical portraits and views have been discussed and analyzed which document the authenticity of such a literary period in Afro-American cultural history. David Levering Lewis, in his *When Harlem
Was in Vogue (1981), recounts the years of the Harlem Renaissance. He gives a detailed portrait of the intellectuals, the novelists, the poets and the decadence and violence of the movement. His portrait of the Harlem Renaissance depicts a proud, creative and politically assertive Negro. Jervis Anderson reconstructs the period in his This Was Harlem (1982). He begins the Harlem Renaissance with the Great Migration, progresses through the Jazz Age of the 1920's and ends with the year 1950. It is an essay in cultural history in which Anderson records the incessant activities in music, dance, literature and theatre.


Divided into Major and Other Figures, The Harlem Renaissance biographies in Chapter III give information about the figures who shaped the Harlem Renaissance and their importance to the movement. Journalists, intellectuals, critics, and literary artists, as well as painters and musicians, are listed because of their roles in the Harlem Renaissance and the diversity of their
contributions to the movement.

From 150 to 1,000 words for each entry are used in the biographies of major and other figures. The place, date of birth and death, educational background, professions, career development and major published works are cited. Most of the personalities in the biographies are identified according to the names by which they are best known. If an individual's family name is less familiar, it appears in brackets after the nickname. A dash behind the year of birth [--] indicates that the person is still living. A question mark in brackets [-?] indicates that the date is unknown to the author. Information about each major work by a major figure is provided for each biography in the major figures category.

The biographies investigate in close detail the activities of several noted personalities. In journalism Chandler Owen and A. Philip Randolph founded The Messenger, Du Bois founded The Crisis, literary arm of the National Association for the Advancement of Colored People, and Charles S. Johnson founded Opportunity, literary publication of the National Urban League. Theophilus Lewis wrote theatre reviews, Walter White wrote political essays and George S. Schuyler began his career as a professional journalist. In intellectual scholarship were E. Franklin Frazier, W. E. B. du Bois, James Weldon Johnson, Charles S. Johnson, Alain Locke and Carter G. Woodson. William S. Braithwaite's literary criticism made a valuable
contribution in Afro-American history and literature. Although the intellectuals were often at odds with him, Marcus Garvey symbolized the militant New Negro and stood out as one of the most flamboyant figures of the Harlem Renaissance. The best known literary artists in poetry were James Weldon Johnson, Langston Hughes, Countee Cullen and Claude McKay. In prose were Nella Larsen, Jessie Fauset, Zora Neale Hurston, Rudolph Fisher, W. E. B. Du Bois, Jean Toomer and Walter White. In drama several Broadway productions were credited to Angelina Grimke, Wallace Thurman, Frank Wilson and Langston Hughes. In art Aaron Douglas became famous when he illustrated, in part, Locke's *The New Negro* and James Weldon Johnson's *God's Trombones*. In music, James Reese Europe, Duke Ellington, Eubie Blake, W. C. Handy and Count Basie helped to popularize and create interest in dancing, jazz and nightclubs. Roland Hayes and Paul Robeson were great concert singers. Gertrude "Ma" Rainey, Alberta Smith, Bessie Smith and Ethel Waters were popular blues singers. Charles Gilpin in *The Emperor Jones* (1920), Florence Mills' singing and dancing act in *Shuffle Along* (1921) and Rose McClendon's role as Serena in *Porgy* (1927) created memorable stage and theatrical entertainment. Lists of names cannot exhaust the rich cultural contributions for any one period during the Harlem Renaissance. What is impressive about the 1920's is that these artists and literary figures believed that they were a part of a
memorable movement in Afro-American cultural history.

In Chapter IV the chronology provides a sequential survey of major events and occurrences during the Harlem Renaissance. It is meant to serve as a guide or give an accounting of a period of progress before, during and after the Harlem Renaissance. The numerous figures and publications and the historical, cultural and social events give background or subsequent happenings relating to the Harlem Renaissance, beginning with the year 1910 and W. E. B. Du Bois' editorship of The Crisis, and ending with the year 1940 and Langston Hughes' publication of The Big Sea.

The bibliography is devoted to full publication-information on both the sources used in compiling the handbook and the sources used as background material. The first section lists original works of the Harlem Renaissance and the second deals with the references used in compiling the sources. Works listed in the bibliography can only be selective, but they will permit the reader to pursue his interest in the Harlem Renaissance.
CHAPTER II
THE HARLEM RENAISSANCE: A HISTORICAL PERSPECTIVE
1910-1940

By 1910 the community of Harlem had become a middle-class neighborhood with spacious homes, beautiful churches and thriving businesses. Two-hundred thousand blacks who could afford the high rent had moved there, many from the older sections of Manhattan.

Historian Gilbert Osofsky found that "Negro churches played a more important role in the development of Harlem than all other institutions in the Negro community." When the downtown Negro Baptist and Methodist congregations began their move to Harlem, their pastors followed them to the New Negro neighborhood. The members established store-front churches, most of which became independent, stately structures in which to worship.

A notable black newspaper, *The New York Age*, moved its plant and editorial office into the district. The *Age* was the largest journal of its kind in the country. Under the direction of Fred R. Morton it ran real-estate advertisements which aimed at Negroes and emphasized the building of a fine neighborhood. Its editorials advocated the political leadership of the Republican conservatives

and the program of Booker T. Washington.

In 1910 the National Association for the Advancement of Colored People (NAACP) was founded. William Edward Burghardt Du Bois' Niagara Movement, a group of "Talented Tenth" men and women, merged with the NAACP. It became a common medium for bringing about cooperation between blacks and whites in the work of securing and safeguarding the rights of Negro citizens. The NAACP published The Crisis magazine and focused much of its work on the issues of anti-lynching legislation, violence and crime against the Negro.

W. E. B. Du Bois became founding editor of The Crisis and served as director of publicity and research of the NAACP from 1910 to 1934. His work on the The Crisis raised subscriptions to 100,000 per month; the magazine had found its way into the sharecroppers' cabins and factory workers' tenements.

Du Bois was a creative and historical writer who knew how to express clearly his ideas concerning the directions the Negro must take to gain his freedom from harassment and discrimination. He organized the Pan-African Conferences of Africans, Afro-Americans and West Indians as a means of bringing national attention to the problems of the Negro. His main interests, however, were channeled into the Crisis, and it was through its circulation that he, as a leader of the race, was able to reach the Negro masses.

The National Urban League was organized in New York
City by prominent blacks and whites in 1911. Its main purpose was to respond to the needs of the increasing number of blacks who were migrating from the South to the cities. The league offered help to the newcomers and fought for better housing and job opportunities. It addressed the urban problems of blacks and worked to improve relations between blacks and whites. In 1923 the Urban League began publication of *Opportunity* magazine under the editorship of Charles S. Johnson.

Arthur Schomburg, an immigrant from Puerto Rico, was attracted to the numerous American black and West Indian intellectuals of Harlem. In 1911, after he had collected numerous books, pamphlets and magazines related to the history of the Negro, Schomburg became one of the founders of the Negro Society for Historical Research. Claude McKay observed that "The aim of the society was to create in New York a cultural center for promoting research work and collecting literary and historical items on the Negro."²

After the outbreak of World War I in 1914, agents went to the South to recruit and transport thousands of Negro politicians, businessmen, educators, and skilled workers to large industrial cities such as Manhattan, Chicago, and St. Louis. Other migrants became restless and dissatisfied with the rural South and left the plantations for the city

to "better their conditions." The new arrivals to the cities, while creating a diversified community, frequented churches, established fraternal organizations and marched in colorful parades that became attractive entertainment.

Success came to a few Southern migrants who were attracted to Manhattan. The most interesting among them were Madam C. J. Walker, who discovered a hair-straightening process and Ferdinand Q. Morton, who was prominent in Democratic politics and ruled "Tammany Hall."

Despite the efforts of the new arrivals to better their conditions, life in the large industrial cities rendered them harsh, strange and difficult places for Negroes to live. They became victims of racial hatred, prejudice and inhuman rights.

While Negroes wondered about the declaration of war and their participation in it, on July 2, 1917 a devastating race riot broke out in the industrial city of East St. Louis, Missouri. Thousands of laborers had been recruited to the city for the purpose of suppressing the organization of white union aluminum ore workers. Hundreds of Negroes perished in the riot, and others were burned out of their homes. Du Bois wrote in The Crisis that "No land that loves to lynch 'niggers' can lead the host of Almighty God." Three weeks later the NAACP led a silent march down Fifth Avenue with James Weldon Johnson, who had accepted a position as Field Secretary of the NAACP, and W. E. B. Du
Bois leading the ranks. The marchers carried signs reading "Mr. President, Why Not Make America Safe for Democracy" and streamers saying "Your Hands Are Full of Blood."

Young black political and race radicals, who had migrated to Harlem from the South, raised arguments concerning the war from soapboxes at the corner of Lenox Avenue and 135th Street. Chief among them were socialists Chandler Owen and A. Philip Randolph, who in 1917 co-founded and published the *The Messenger*, a radical Negro magazine. Its editorials promoted their views on socialism and world conflict, and the Negro masses were urged to join the trade union movement instead of fighting in a "capitalistic" war.

Randolph ran on the Socialist Party ticket for controller of New York. Although he was defeated, Randolph was able to poll over 200,000 votes. It is not certain whether his votes reflected the will of those who believed in his policies or of those who were influenced by his powerful personality. Much of his work was designed to organize the working class into trade unions. After the Brotherhood of Sleeping Car Porters was organized in 1925, Randolph abandoned the *Messenger*’s radical tone. Thus, the magazine became the organ of the Brotherhood of Sleeping Car Porters.

In 1917 plays depicting Negro life and experience as subject matter marked a new era in the theatre. Three plays, "Simon, the Cyrenian," "Granny Maumee" and "The
Rider of Dreams," were written by Ridgely Torrence, a white playwright. Emily Hapgood produced the plays, which were staged on Broadway at the Garden Theatre. The casts were predominantly black and provided good acting and directing. Broadway critics praised the production and called it an important development in American theatre history. Torrence's plays were the first effort toward the building of a national black theatre.

The production of Eugene O'Neill's The Emperor Jones in 1920 and All God's Chillun' Got Wings in 1924 continued to strengthen and promote the black theatre. According to Jervis Anderson, "They brought to national attention two of the finest black actors to have yet appeared on the American stage--Charles Gilpin (in the first of the two plays) and Paul Robeson (in both)."³

Theophilus Lewis, a theatre and drama critic, wrote reviews in Randolph's Messenger. In these reviews Lewis urged the production of black drama on the stage for black audiences. There were no such dramas until the Ethiopian Art Players presented a one-act Negro play, The Chip Woman's Fortune, by Willis Richardson. After a brief run in Harlem, the play opened on Broadway in 1923; it marked the beginning of black actors appearing in plays written by blacks.

Garland Anderson, a bell-boy and switch-board operator

in an apartment hotel in San Francisco, in 1925 wrote *Appearances*, a play that marked the beginning for the Negro in the theatre, with the Negro as a main character, but the second act, depicting a court scene, all but accused the hero of assaulting a white woman. After several readings of the play to audiences in New York, Anderson sold the play.

Paul Green's *In Abraham's Bosom*, which featured blacks in central roles, was the first play to succeed in the New York theatre. Produced by Provincetown Playhouse in 1926, it portrayed Southern life and starred ten Negroes and two whites; Rose McClendon played the major role. The central actors were Jules Bledsoe, Abbie Mitchell and Frank Wilson (who replaced Jules Bledsoe).

In 1927 the amateur theatre group, the Krigwa Players, was organized by W. E. B. Du Bois. The company appeared in one-act play competitions which included Willis Richardson's *Compromise* and Eulalie Spence's *Fool's Errand*.

For a brief period in 1929 Wallace Thurman and William Rapp's *Harlem* was successfully performed at the Apollo Theatre. The plot included rent parties given by a Southern family struggling for a "better life" in Harlem. Rival lovers, white racketeering and murder were also revealed in the plot.

The Theatre Guild produced *Porgy and Bess* in 1935 from the successful brief novel *Porgy* (1925) by Dorothy and DuBose Heywood. The Heywoods used the simple life of the
Southern Negro of Charleston's Catfish Row to portray tragedy and violence suffused with the humor and pathos of the Negro. In the closing scene of Act I tragedy had already struck Serena's husband; afterwards a religious scene that held a wake of singing produced a frenzy among the Mourners. Negroes were very sure of their acting in Porgy and Bess, and it was one of the most successful productions of the season.

By 1919 Harlem had acquired a sense of respectability among the Negro masses. They frequented high-class restaurants and attended the churches. Negro doctors and dentists had thriving private practices there, and negro practitioners of various professions were living in the area. Private homes were commonplace, and Harlem was developing as a stable community.

Early in February of 1919 the "Hell-Fighters," a regiment of Negro soldiers, returned from fighting in France. As they marched up Fifth Avenue to the tune of Jim Europe's ragtime military band, thousands turned out to greet them—mothers, wives and sweethearts. James Weldon Johnson gave his views about the parade in the New York Age:

The Fifteenth furnished the first sight that New York has had of seasoned soldiers in marching order. There was no militia smartness about their appearance; their "tin hats" were battered and rusty and the shiny newness worn off their bayonets, but they were men who had gone through
the terrible hell of war and come back.\textsuperscript{4}

These brave military men returned expecting full citizenship, and Harlem was ready to aid them in their fight. A spirit of defiance in these black soldiers was born that day, and eight months after they returned the Red Summer of 1919 was well underway.

It was a summer of sporadic race riots in protest concerning the hundreds of returning soldiers who were being shot, brutalized and lynched. The end of the war and their bravery shown in it had brought the soldiers death and violence. In the pages of nearly every street corner publication were words of protest expounding that there was a "New Negro," with a new militant rhetoric and attitude, who wanted peacefully to negotiate and quietly to demand civil rights. The \textit{Crusader} proclaimed that blacks had not attained their freedom from bowing and pleading their cases of inhumanity and discrimination to whites; furthermore, they were willing to die and face brutality fighting back.

The Red Summer of 1919 brought to the attention of Negroes that whites were not willing to give them full citizenship in America. Their condition drove Claude McKay to write his famous sonnet, "If We Must Die," which set the pace for militant black poetry. It was published in the

Messenger after first appearing in Max Eastman's Liberator. A few of the lines are:

If we must die, let it not be like hogs
Hunted and penned in an inglorious spot, . . .
What though before us lies the open grave?
Like men we'll face the murderous, cowardly pack,
Pressed to the wall, dying, but fighting back!

Joel Elias Spingarn, a white scholar and close friend of W. E. B. Du Bois and James Weldon Johnson, found segregation abhorrent and continued to raise protests against segregation in the armed forces. The War Department assigned Camp Des Moines, Iowa to be used as the site for training men as future officers in the United States Army.

Du Bois and other Afro-American leaders viewed the War Department's decision to segregate its armed forces as an outrage and imagined a segregated camp of unfit soldiers incompetent to command a unit and receive commissions unless trained alongside white soldiers. What was alarming, moreover, was that lynching was still occurring in the South, and the returning veterans wanted these grievances to be kept in the forefront of American consciousness.

By the middle of 1919 Marcus Garvey had become a nationally known popular leader in the new world of the Negro. Shouting "Africa for the Africans" from a street corner at Lenox Avenue and 135th Street, Garvey's followers gave him the support he needed to organize the
Universal Negro Improvement Association (UNIA), the organizational arm of the Garvey movement. Most of his members were Southerners and West Indians who had settled in Harlem while the war was going on. Garvey became their mouthpiece, for he was a brilliant speaker, capable of inciting the masses to action. The following year he addressed the first convention of the UNIA.

Later he founded a newspaper, The Negro World, which contained speeches and a few poems written by Garvey himself. The editorials urged blacks to be proud of their color, to build social and economic institutions and to purchase the Black Star line. In his book, This Was Harlem, Jervis Anderson writes:

He [Garvey] had founded the Black Star line to show that blacks were capable of owning and managing major business ventures and to give substance to his ideas that blacks should one day return to Africa—preferably in ships of their own.

Garvey's movement came under attack from blacks as well as from the federal government. His final notoriety came when W. A. Domingo, former editor of Garvey's Negro World, applauded The Messenger for publishing its desire to rid "the race of this disgrace of Garveyism." Afterwards, the UNIA dissociated its membership from the NAACP. Bitter struggles ensued between the integrationists and Garveyites. An open letter was written to the U.S. Attorney General asking that the Garvey movement be

5Anderson, This was Harlem, pp. 124-25.
abolished. Among those who called for action were Chandler Owen of *The Messenger* and William Pickins of the *Chicago Defender*. Garvey was accused of using the mails to defraud while selling shares in the *Black Star* line. He was jailed and later deported from the United States.

During the nine years Garvey spent in Harlem, he held grand parades and the UNIA's national conventions, both of which attracted thousands from all over the United States, the Caribbean, Central America and Africa. His major accomplishment was that of arousing a sense of pride in blacks and an awareness of their African heritage. His work was not forwarded without strong opposition from his enemies, but he continued to advocate racial separation, black pride and self-reliance. His dreams were lofty, but his ideas misread the feelings of middle-class Americans. Claude McKay observed Marcus Garvey's influence over the masses:

Marcus Garvey's influence over Afro-Americans, native Americans, and people of African descent everywhere was vast. Whether that influence was positive or persuasive and indirect, Negroes of all classes were stirred to a finer feeling of consciousness.6

The beginning of the nightly migrations to Harlem began with whites who visited night clubs to watch the primitive and exotic life-styles of blacks in musical revues such as *Shuffle Along*. Two night clubs, Connie's Inn and the Cotton Club, housed permanent performers and

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6*McKay, Harlem: Negro Metropolis*, p. 177.
the world-famous bands of Duke Ellington and Fletcher Henderson.

In the summer of 1921 Eubie Black and Noble Sissle's *Shuffle Along* was staged at the Sixty-Third Street Theatre. Giving a record-breaking performance, Florence Mills made a notable stage debut. The show was a dancing and singing musical comedy, featuring a chorus line of attractive girls and introducing such tunes as "Gipsy Blues" and "Love Will Find a Way." The acting harked back to the comedy of Williams and Walker and Cole and Johnson, but the music ushered in another era of the stage and theatre. Blake and Sissle's musical revue introduced the tango at Leroy's Cafe, and it drew dance fans by the droves. Other cafes held tango teas, contests and balls and featured black performers in chorus lines. Harlem became dance-conscious, and blacks made dancing a popular pastime at nearly all of New York's popular cabarets.

In 1923 Miller and Lyles produced *Runnin' Wild*, a musical review which opened in the Colonial Theatre. It introduced the Charleston, a dance which, up to the time of the first performance, had been known only to blacks.

A breakthrough in serious music occurred when tenor Roland Hayes sang at New York Town Hall in 1923, and later took spirituals into the concert hall. Roland Hayes and Hall Johnson pleased "cultured" Afro-American audiences; their voices, which resounded with suffering and pain, helped to preserve the dignity of the black man. After
1926 a Harlem Symphony Orchestra was organized, led by Gilbert Anderson. Marian Anderson, Jules Bledsoe, Roland Hyes and Paul Robeson appeared with the orchestra before Harlem audiences.

The musical revue *Africana* opened at the Daly 63rd Street Theatre in 1927, with Ethel Waters in the dominant role. Her quiet, subtle voice on stage and her concentrated movements were what attracted her audiences.

Lew Leslie's *Blackbirds* was a periodical annual series of musical revues containing skits and songs. *Blackbirds of 1926* was never produced on stage, but it was remembered for the rendition of Florence Mills' "I'm a Little Blackbird Looking for a Bluebird." *Blackbirds of 1928* was produced in New York's Alhambra Theatre in Harlem, with Florence Mills as its star. It featured the popular tune "I Can't Give You Anything But Love." The final *Blackbirds of 1939* featured Lena Horne and performed nine successful runs.

Certain home entertainments were popular during the 1920's. Invitations to attend them were given to all—handed out in the streets, bars and beauty parlors. These affairs were known as "rent parties," with charges ranging from ten cents to a dollar. Lively instrumental music was played at these rent parties, which were usually held on Saturday nights in Harlem, but they did not originate there. They began in the Southern towns when money was needed to help supplement the family's income.
Drinks served at rent parties were bathtub gin and whiskey, and the food was chitterlings, rice and beans, potato salad and pigs' feet. Card games and dice were played, sometimes lasting until dawn, and dancing the blackbottom, Charleston, tango, monkey hunch, camel and skate to instrumental music was common.

Jazz musicians often frequented rent parties. Among them were Corky Williams, Claude Hopkins, Duke Ellington, Eubie Blake and the singer Bessie Smith. The youngest among them was Fats Waller, who also could be heard at the Lincoln Theatre along with young Bill Basie (not yet known as Count). Other guests were housemaids, laundry workers, seamstresses and elevator operators; occasionally writers and authors were invited. They acquired and discussed the latest jokes, gossip and uptown news.

Harlem was quickly becoming a community that searched for an identity. Who were the Harlemites? and What was Harlem? Was it just a community of homes? Or did Harlem have its own reputation? It was a city full of various types and classes of people, especially jazz musicians. They were "hard-working people"—many among them definitely did not frequent the fancy night spots and rent parties. The butchers, bakers, lawyers and doctors were on Lenox Avenue solely to work. Other Harlemites were those who took a small, active part in the arts. Among them were painters who were encouraged by a few Harmon Foundation grants to exhibit their works at the 125th Street Branch of
the New York Public Library.

Charles S. Johnson moved to New York in 1922 at the time when his report, The Negro in Chicago: A Study of Race Relations and a Riot, was being read by the public. He had accepted a position with the Urban League's National Director of Research, and in that position he edited the Urban League Bulletin. In 1923 he founded Opportunity magazine and directed its monthly articles and editorials toward Harlem's cultural activities. The main goal of Opportunity was to research facts and publish the results about the Negro as he actually existed. Young social scientists contributed scholarly studies on civil disorders. The magazine solicited the literary and scholastic contributions of young black artists and writers and offered prizes to those whose works were chosen for publication.

Johnson believed that with a good editorial program he could accelerate his work with race relations. He listened to debates in the community juxtaposing the ideas of Booker T. Washington and W. E. B. Du Bois. Johnson, having become a well-educated "elitist," nevertheless did not dismiss completely Washington's "populist" ideas.

Johnson was able to evaluate white attitudes towards Afro-Americans accurately. After the war blacks were kept out of the officers corps, labor unions, skilled jobs and politics. It was only in the areas of the fine arts that blacks had not been excluded, and Johnson turned to the
arts as a means of bringing about racial visibility for black Americans.

He set out to encourage blacks to get more books published or to paint pictures and use them as weapons against discrimination. It was possible that injustices and prejudices could be corrected if the public could read about them. Although it would take years to improve the status of black Southern sharecroppers, through their works the intellectuals of the literary and performing arts, painters and professional men and women were certainly to bring about racial assimilation.

Harlem's cultural birth was a product of Opportunity magazine, the Afro-American intelligentsia and several white artists. In March, 1924 Charles S. Johnson invited popular literary figures to a dinner at the Civic Club. It was an informal gathering to honor Jessie Fauset's *There is Confusion*, but, more appropriately, it strengthened leadership between the two races and ushered in the Harlem Renaissance. Among the guest were Langston Hughes, Gwendolyn Bennett, Countee Cullen and Alain Locke. White literary guests were Eugene O'Neill, H. L. Mencken, Carl Van Doren, Ridgely Torrence and Paul Kellogg. Locke was master of ceremonies, and Charles S. Johnson publicly encouraged the group of young writers of the race. W. E. B. Du Bois and James Weldon Johnson were there from the older generation of writers to encourage the younger group of writers. Alfred and Blanche Knopf were there to boost
Walter White's upcoming novel, *The Fire in the Flint*. White urged young writers not to use stereotypes in their literary works. Jessie Fauset thanked the group for recognizing her novel, and Countee Cullen read some of this poems. When the dinner ended, Paul Kellogg, editor of *Survey Graphic*, stayed to talk with Countee Cullen, Eric Walrond and Jessie Fauset. Then Kellogg approached Charles S. Johnson with an offer to devote an entire issue of the *Survey Graphic* to the younger literary artists.

Johnson asked Locke to assemble and edit the materials. Many artists were encouraged to submit scholarly works. Among them were Wallace Thurman, Arna Bontemps, Aaron Douglas and Zora Neale Hurston. Aaron Douglas, a principal at a Kansas City school had to be encouraged to join the group, for he was a promising, talented artists of the period. He resigned the position and began his work as a painter and, at the same time, took lessons from Winold Reiss. Hurston was at Howard University and had published a poem in Locke's *Stylus*. Locke encouraged the literary artists and painters to ease themselves out from under the old distorted and inferior image of the Negro.

Beginning in the early 1920's and during the War years, an artistic movement was emerging in Harlem called the "New Negro Renaissance" or "Harlem Renaissance." The Harlem Renaissance was made up chiefly of writers--novelists, poets and essayists--who became candidates for
Charles S. Johnson's literary movement. All of them lived in the city of New York, but hardly any of them had been born there. They were attracted there because New York was known as the largest publishing capital in the nation.

Claude McKay had won literary recognition in his own country and had sent several articles to Garvey's *Negro World* before leaving for America. By 1922 he had published "Harlem Dancer," under the pseudonym of Eli Edwards, in *Seven Arts* magazine, edited by Waldo Frank. McKay's verse was the first to speak boldly and positively about the black masses in Harlem in compressed, crystal-clear verse:

> Upon her swarthy neck black shiny curls
> Luxuriant fell; and tossing coins in praise,
> The wine-flushed, bold-eyed boys, and even the girls,
> Devoured her shape with eager, passionate gaze;
> But looking at her falsely-smiling face,
> I knew her self was not in that strange place.

In 1922, after the publication of *Harlem Shadows*, McKay became a much sought-after poet and celebrity in Greenwich Village. His earlier work was assessed by an older literary critic of the *Boston Transcript*, William Stanley Braithwaite. Braithwaite advised McKay to write for publication only those poems that did not betray his racial identity. Braithwaite's advice to McKay was due to the prejudice existing in American against all things black. McKay responded by stating that other white poets, as well as himself, wrote in their own way and could feel themselves in their poetry. McKay continued to write the
poetry with which he was most comfortable.

When McKay joined Sylvia Pankhurst's The Worker's Dreadnought he was able to express his ideas about communism and learn more about "red" dock workers and colonial nationalism. He became fascinated by the Soviet Union, but slowly his excitement dwindled. He attended the Fourth Congress of the Third International in Moscow and was treated as a celebrity because the Russians felt he had answered in their favor the question of whether communism should be overt or covert. Russian preferred its activities in America to remain overt, whereas American Communist Party delegation preferred them to be covert. McKay was both admired in Moscow and favored highly among the Soviet rulers.

McKay often wondered about his success as a black man in Russia, for he was rejected by American Communists. In June of 1923, after living in Russia for six months, he went to Berlin and then on to Paris. He was alerted to a cultural awakening in Harlem, but it would be several years before McKay returned to America. His contempt for the Afro-American community never faded.

McKay was associated with being in but not of two cultures, and he often found himself estranged from Afro-Americans. Most of his life was spent as a troubadour. Though he was a writer of subjects common to Harlem folk, he never really became a part of the Harlem intellectuals. He remained outside of Harlem more than he
was there, but he captured much of the ideas and events of the Harlem Renaissance in most of his literature.

Jean Toomer was a lyrical and narrative poet who lived for years without having an established residence. Being a Negro was sometimes disastrous to him, but he was capable of adapting to the spirit of his environment. Sparta, Georgia was the world in which Toomer became acquainted with his ancestry. He heard Negro folk songs for the first time there, and was profoundly touched by life in the rural South.

Toomer thought of himself as becoming a popular force in American letters. He entered the circle of Harlem writers and took a journey into the deep South with Waldo Frank to complete his book, *Cane*. After it was released in September, 1923, it was described as a difficult-to-interpret collection of poems, short stories, sketches and an informal drama. His work depicts a group of psychological abstractions which can be seen in such characters as "Karintha," "Becky," "Carma" and "Fern." "All these women play special instruments, but the music is the same for each," writes David Levering Lewis. Toomer's *Cane* portrays the lives of primitive, rather than civilized, blacks and favors urban life above city life. Jean Toomer's first works were rejected by the *Liberator's* editor, Claude McKay, but they were published in *Double

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7Lewis, *When Harlem Was In Vogue*, p. 68.
Dealer and S4N. In 1923 Boni and Liveright published Cane, a book that was a promise of what Harlem wanted to see in an American Novel. William Stanley Braithwaite called Cane "a book of gold and bronze, of dusk and flame, of ecstasy and pain...." Toomer was praised for writing a genuinely new, original and beautiful work that was representative of the race.

For a decade Toomer was regarded as a devout American disciple of the Gurdjieff movement. He began to teach the system to Harlemites, who listened intently, especially Arna Bontemps, Langston Hughes, Wallace Thurman and Aaron Douglas, the artist, who became a convert for life. Toomer left the Harlem group downtown and became lost as one of the most talented Negro writers.

When Countee Cullen was attending De Witt Clinton High School, his poem "Life's Rendezvous" appeared in the high-school magazine, the Magpie. He was quickly hailed by Manhattan poetry circles as Harlem's child prodigy poet, and The Crisis and Opportunity magazines regularly carried his verse. He won the Witter Bynner second place award for his "The Ballad of the Brown Girl."

By 1925 Cullen had graduated from New York University and had won a stream of awards. He published his first collection, Color, in 1925, a volume which contains some of his best-known poems. Included as its first poem is "Yet Do I Marvel," which may have versed many of Cullen's feelings about himself as he marveled—"To make a poet
black and bid him sing!" Cullen wanted to be recognized as a poet, not necessarily as a black poet.

By 1921 Langston Hughes was reading his verse in Brownies' Book, a children's magazine co-edited by W. E. B. Du Bois and Jessie Fauset. That same year one of his most popular poems, "The Negro Speaks of Rivers," was published in The Crisis; he dedicated the poem to W. E. B. Du Bois. A few of the lines are:

I've known rivers:
I've known rivers ancient as the world and older
than the flow of human blood in human veins.

That summer Hughes convinced his father to allow him to attend Columbia University, rather than a far-off Swiss or German university. He did not like the idea of obtaining an engineering degree, but Columbia University was ideal. He arrived at Columbia about the time Shuffle Along, the big Broadway revue, was playing. Hughes stayed at Columbia for two semesters, but he never saw his father again, nor did he receive another cent from him. Hughes became acquainted with and adored by the intellectuals of the Harlem Renaissance--Du Bois, Jessie Fauset and Joel Spingarn were all proud of his talent.

Hughes took several odd jobs on a Staten Island truck farm and worked as a delivery boy for a florist. During the winter of 1923 he signed on the S.S. Malone freighter sailing between New York and West Africa. He later learned that Alain Locke and Countee Cullen were trying to render him better known as a poet. While Hughes was at sea he
roughed out the poems he wanted to include in his *The Weary Blues*, a volume of poems which Carl Van Vechten was to ask Alfred A. Knopf to publish. His volume, which was published in 1926, is joyfully simple, yet rich and original. Hughes was not bound by poetic form and tradition, and his subject matter came from the lives of the common folk and poor people. In his poems he portrays life as he sees and experiences it.

Hughes met Alain Locke in Paris. Locke, a professor at Howard University, a Ph.D. graduate of Harvard University, and a Rhodes Scholar, wanted to talk to him about a Howard scholarship, but Hughes was beginning to enjoy Paris. Hughes met Locke again in Venice, but this time Hughes wanted to visit the back alleys where the poorer Italians lived. Leaving Venice and Locke, he traveled by way of Toulon to Genoa to visit with Claude McKay. Hughes lost his wallet and credentials to a pickpocket, and was left penniless to live on a beach, but he was able to take a slow freighter and, as a deck-hand, to work his way to Spain. In November he returned to Harlem just at the beginning of the Harlem Renaissance.

Hughes enjoyed the Harlem Renaissance, but he thought it wouldn't last long. He raised questions about the possibility of the white public's remaining fascinated by Negroes for a long period of time. The renaissance gave the illusion that the race problem had been permanently solved and that the Negro would be in vogue forever; some
blacks thought all their problems would be solved through the arts.

Hughes lives the life he talked about in his poetry—the life of the everyday man who lived during the Harlem Renaissance. Being a seaman as well as a poet of the people, he recorded the jazz and blues of those with whom he hobnobbed—the common man in the streets of Harlem, Africa and Paris.

Several Harlem intellectuals who lived during the opening decades of the Harlem Renaissance referred to themselves as creators of the Harlem Renaissance. They discussed the New Negro's attitudes and behavior and stressed black achievement rather than black problems.

In the world of literature, Jessie Fauset had an influence on the Harlem Renaissance. Often serving as hostess to Harlem Renaissance figures, she had the capacity for reaching out and dreaming about literary contests even before Charles S. Johnson launched his contests in arts and letters.

Her novel, There is Confusion, was released in 1924 by Boni and Liveright and was the first novel written about an aristocratic family in middle-class black society. The women characters reveal a changing morality and the slow awakening of black values. It was Fauset's book that Jervis Anderson was referring to when he said:

The novels written by and for persons of this class were really a continuation of genteel black fiction, much of which used the life of ordinary blacks merely as a background against which to
dramatize the claims of exceptional status or the painfulness of its denial by white society.\footnote{Anderson, \textit{This was Harlem}, p. 198.}

Although the novel received enthusiastic coverage, it did not sell as many copies as Toomer's \textit{Cane}. George Schuyler read the book and in a \textit{Messenger} review urged Afro-Americans to read and buy Fauset's book, hoping to increase the opportunity for young literary artists to write and publish their works.

The intellectual Walter White was drawn to the Harlem Renaissance because of his genuine desire to mingle with people of talent and accomplishment in the literary, artistic and cultural life of New York. James Weldon Johnson recruited White for the position of Assistant Executive Secretary of the NAACP; in that position White's ability to "pass" for white definitely offered an advantage to the organization. He went regularly to Washington, D.C. with James Weldon Johnson to help advocate the Dyer Anti-Lynching Bill and to campaign for legislation against the poll tax.

White's novel \textit{The Fire in the Flint}, which was published in 1924, created an uproar, for critics believed that his characters were only symbols. Those who read it were struck by the concentrated work on the plot about racism in a small Southern town. White's work helped to
gave Harlem cocktail make him a New York celebrity and parties the reputation for literary gatherings.

The year 1925 was the height of the Harlem Renaissance. It was a time when, according to David Levering Lewis, "You could be black and proud, politically assertive and economically independent, creative and disciplined—or so it seemed."9 It was an age of self-discovery, of cultural reassessment and of "coming of age" for the Negro; when he came to a new sense of identity, ideals and creativity, he was termed the "New Negro." The term was first used in 1916 when William Pickens wrote a book by that title; later, Marcus Garvey began to use it in his speeches. In 1925 the term gained national attention, possible when it became the title of Alain Locke's anthology, The New Negro, an expanded and polished version of Survey Graphic.

Locke, the "father" of the Harm Renaissance, documented the social and cultural expressions of the younger generation of artists and writers in his anthology. He articulated the new Negro perspectives and ideals and offered an opportunity for the black American to demonstrate the worthiness of his literary contribution to American society. Up to that time the stream of literature about the Negro portrayed him as a myth, a being having the mind of a peasant or a child.

9Lewis, When Harlem was in Vogue, p. 103.
James Weldon Johnson, intellectual of the Harlem Renaissance, strongly endorsed the arts. He became editor of the *New York Age* and contributed articles which claimed the attention of Negro readers. Other editorials were bent toward gaining increased citizenship rights for Negroes. At the age of forty-five he had joined the NAACP and in 1916 became its Field Secretary; in 1920 he was named its first black secretary, a position he held until 1930.

Johnson stepped up his efforts to organize NAACP chapters in the South, thinking that he could lend strength and resources to the organization. The main focus of his work was to awaken black Americans to their rights and to encourage them to fight for themselves in the struggle for civil rights. He made the Negro aware of his being, mostly through speaking engagements and organizing NAACP chapters. His cultural, literary and political work in Harlem inspired Negroes to look to the future in the resolute hope of changing the mental attitudes of whites toward Negroes. His *Black Manhattan*, an informal history of black New York, was published in 1930, when the Harlem Renaissance of the twenties was declining.

Poet and novelist Arna Bontemps was introduced to a number of Harlem Renaissance writers when he first arrived in Harlem, but he felt inferior to such literary scholars as Alain Locke, James Weldon Johnson and W. E. B. Du Bois. Bontemps spoke highly of the Harlem Renaissance and became one of its first products to further the idea that the
Harlem Renaissance actually was a reality. He helped to announce that the "New Negro" was regarded in a positive light. His first novel, *God Sends Sunday*, appeared in 1930.

Several of the novelists of the Harlem Renaissance interpreted and recorded the folk life of the Negro. Their works portrayed the Negro as he was, for they were artists who were self-determined and eager to contribute to the Negro's cultural growth and development.

Rudolph Fisher's novel *The Walls of Jericho* appeared in 1928. It is a neatly-written fiction marked by detailed clarity, wit and humor. His work, however, only suggested the real issues of the black experience.

Nella Larsen explored the cultural dilemma of the Negro in her novel *Quicksand*, published in 1928. The plot develops by stages, as the heroine, Helga Crane, wanders from place to place until she finally settles in Harlem. She is happy there for a while, but the restless wandering returns. This time she goes to Denmark, where she is treated as an exotic tropical creature. Feeling homesick for America, she returns to Harlem. Larsen's novel illuminated the distinctiveness of Negro life. She moved away from the genteel character of the Negro in her work and portrayed the ugliness, deprivation and pain the Negro suffers.

Wallace Thurman was a critic who had very few words of praise for the Harlem Renaissance. His first novel, *The
Blacker the Berry, published in 1929, showed disfavor towards light-skinned Negroes. That same year he wrote a play, Harlem, which depicts the "raw" side of life, but it had a successful run on Broadway. Thurman's other novel, Infants of the Spring, was published in 1932. It ridiculed his fellow writers and showed them lacking in talent that was needed in black art and literature. Thurman wanted to be a great writer, but he criticized his own work too harshly.

Zora Neale Hurston was one of the most active members of the Harlem literary set and was known for her lively and amusing personality. In 1926 she joined Langston Hughes and Wallace Thurman in publishing their own magazine, Fire!! Their effort was to rid literary works of the stereotypical views of the "Old Negro," but the magazine survived for only one issue.

Hurston's reputation as a novelist came after the height of the Harlem Renaissance, when she published Jonah's Gourd Vine in 1934 and Their Eyes Were Watching God in 1937. Her writings reflect an immersion in black folk life and the black agrarian past, which she had both lived and studied. She saw in rural black Americans the humanitarian values of the common man.

Carl Van Vechten was among New York's white literati who were closely associated with the Harlem Renaissance during vitally important stages of black literature. He helped Countee Cullen and Langston Hughes to get their
first poems published in *Vanity Fair* and encouraged Alfred A. Knopf to publish Hughes' first book. Van Vechten praised black writers and upheld the seriousness of their work. A writer in the *Herald Tribune* called him "The beneficent godfather" of all of sophisticated Harlem. James Weldon Johnson praised Van Vechten and remarked that no one in the country "did more to forward" the literary movement.

Van Vechten's novel *Nigger Heaven* appeared in the summer of 1926 and immediately became a public sensation. It was about the problems of an educated black woman librarian in Harlem and her novelist husband. Van Vechten gave a glimpse of how rich and educated black people lived in high society, with their dinners and parties, in comparison to the black middle class, with their jealousies and resentments. He also revealed the manners of the poor and the qualities of the "low-life."

The title of the book, *Nigger Heaven*, was taken from what Harlem was to blacks during the height of the renaissance. The term had been used in Harlem among theatre patrons when blacks were confined to the balcony seats in the theatres along Seventh Avenue. Reviewing the book in *The Crisis*, W. E. B. Du Bois observed that "Nigger Heaven is a blow in the face . . . an affront to the

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hospitality of black folk and to the intelligence of whites."\(^{11}\) The fact that the book sold over 100,000 copies, mostly to whites, made it a sensational novel. It was one of the most important books written during the Harlem Renaissance.

Van Vechten often invited the young Harlem writers to his parties, usually for serious purposes. The journalist George Schuyler, who often was invited to Van Vechten's parties, noted that "Here they rubbed shoulders, sipped cocktails, nibbled hors d'oeuvres, conversed, sang, and danced without self-consciousness."\(^{12}\)

The social side of the Harlem Renaissance was dazzled by the lavish lifestyle of A'Lelia Walker. She was the daughter of Madam C. J. Walker, inventor of a hair-straightening system, and inherited the major portion of her mother's fortune. A'Lelia Walker held expensively catered parties at both her Villa Lewardo mansion, which her mother had built, and in her West 136th Street Edgecombe Avenue suite.

Her well-furnished library in the Villa Lewardo mansion contained over 600 volumes of Rabelais, Balzac, Rousseau, Plato and Marcus Aurelius, many of which had never been opened. In his novel *Nigger Heaven* Van Vechten


best describes her apartment: "Most of the furniture ... was representative of the Louis XIV epoch.... The walls were in a pale lavender satin, and adorned, here and there, with pictures..."13 A'Lelia Walker auctioned off her library, along with other valuables, when she found that she no longer wanted to hold on to the mansion for its sentimental value.

A'Lelia Walker was an extravagant consumer who spent large sums on her clothing and jewels, usually purchased in Paris and New York. She spent many hours playing bridge and poker with her friends or danced with them until dawn. Sometimes she appeared at cabarets or dined at a fashionable restaurant.

Not all of the Harlem intellectuals were impressed with A'Lelia Walker's Harlem fame. They felt her culture was superficial, for they smiled scornfully at her wealth and her frivolous "black and tan" parties.

In 1931 A'Lelia Walker collapsed at a party given in a friend's house in New Jersey and died within a few hours. Her funeral was a spectacular; a poem written by Langston Hughes was read, and Colonel Julian's plane, which had been circling overhead, dropped a floral wreath over her grave.

Her death brought to a close most of the activities of the young Harlem writers. She had been their steadfast friend and benefactor. Her townhouse on West 136th Street

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had been converted to a meeting place called the Dark Tower Tea Club, named after a monthly column which Countee Cullen wrote for Opportunity magazine. She included as her guests prominent individuals, both European and American. She also invited numbers-bankers, racketeers and visiting celebrities. They all enjoyed her social and lively spirit, and she made no attempt to suppress it. The walls of the club were decorated with the creative works of the "New Negro"—the poetry of Langston Hughes and Countee Cullen and the art of Aaron Douglas. Life at the Dark Tower came to a close with the death of A'Lelia Walker. Langston Hughes thought that "It was really the end of the gay times of the New Negro era in Harlem." 14

Gilbert Osofsky believed that "The Great Depression brought an abrupt end to the concept of a 'New Negro' and the image of Harlem as an erotic utopia." 15 However, the effects of the Depression on Harlem were not readily noticeable. The night clubs were crowded each Saturday and Sunday night, and jazz was still being sung and played in night clubs and "speakeasies." Many of the theatres in Manhattan closed, but those in Harlem kept their doors open. The Apollo presented notable singers, dancers, comedians and jazz bands, both black and white, whose audiences were critical judges of black talent. Billie


Holiday and Ella Fitzgerald were not natives of Harlem, but made frequent appearances at the Apollo in the late thirties and early forties.

During the Depression "Harlem was a hothouse of prophets and messiahs offering salvation in the afterlife and jubilation after work,"\(^{16}\) writes David Levering Lewis. One of the most popular among them was the cult leader Father Divine. Believing himself the Omnipotent, he offered his followers eternal life. His main feature was that he ran a collective enterprise. No contributions were solicited, but once the members became gratified by the holy spirit invested in Father Divine, they willingly gave up their money, spouses, homes and children and followed the will of Father Divine. He wanted all his members to seek peace, good health, liberty and happiness through the example he set for them. His kingdoms, dispersed throughout New York, were claimed to have saved the government millions by keeping Negroes off welfare rolls.

One by one, the intellectuals of the Harlem Renaissance reordered their lives. Walter White single-handedly advanced the young writers. Locke became busy with his affairs at Howard University; Charles S. Johnson, who had resigned from Opportunity and the Urban League, and James Weldon Johnson joined the faculty at Fisk University.

\(^{16}\)Lewis, *When Harlem Was in Vogue*, p. 221.
and were later joined there by Aaron Douglas, Arthur Schomburg and Arna Bontemps. In 1929 Jessie Fauset married Herbert Harris, a businessman, and became a housewife. The annual Opportunity awards banquets were abandoned, but Augusta Savage, a sculptor, Richard Barthe, another sculptor, Jacob Lawrence, a painter, and Waring Cuneoy, a young Washington poet, were all young artists whom Walter White continued to promote long after the Harlem Renaissance was over.

By the end of 1932 Opportunity was expected to fold and the outlook for The Crisis was dim. Harlem's Lincoln Theatre had closed, reopening as Mount Moriah Baptist Church. Of all the artists in Harlem, the writers were the hardest hit by the Great Depression, and by the mid-thirties the Harlem Renaissance literary movement had come to a close. Of all the members, Langston Hughes remained and went on living and writing in Harlem until his death in 1967. Rudolph Fisher and Wallace Thurman died in 1934. Nella Larsen returned to her nursing and became a recluse in Brooklyn. Jean Toomer lapsed into a vague religious mysticism. Eric Walrond devoted himself to writing magazine articles, and Zora Neale Hurston left Harlem to live in the South. Countee Cullen, Arna Bontemps and Jessie Fauset returned to teaching. W. E. B. Du Bois and Alain Locke, the elite critics of the Harlem Renaissance, were losing authority and influence, but they continued to deliver lofty judgments. James Weldon
Johnson, Walter White and Claude McKay continued to write autobiographies and a few social histories—they were aging and declining, and their period of creativity was waning. It is hard to believe that the Harlem Renaissance could have been fashioned in any other way; it was completely initiated and measured by a white value-system. The Negro became known as the "New Negro" of the Jazz Age. It was difficult for Negroes to break away from their white patronage, for it was only through white portraiture that they could see and know themselves. One purpose of the Harlem Renaissance was to portray the Negro as he saw himself existing, not as whites saw him.

The foremost legacy that the Harlem Renaissance left to us is a lesson from its failures. It brought an awakening of race-consciousness and illustrated the fact that Negroes were separated from America culture as a race. They had no established history other than that which the renaissance perpetuated. Negroes were seen as a strange group-phenomenon in their own country, existing in the culture long before they were a part of it. Prior to the Harlem Renaissance they had even portrayed themselves as strange objects, alienated from others in the society.

Those intellectuals who recorded the events of the Harlem Renaissance as they lived through it certainly thought that they were creating and fashioning a "New Negro" for the 1920's; they gave to us the full story of the Harlem Renaissance and how it was developed from
within. Those who choose to view it from the outside must not fail to credit the Harlem Renaissance for giving Negroes a true guide and insight into themselves and their culture.
CHAPTER III
HARLEM RENAISSANCE BIOGRAPHIES

Major Figures

ARNA BONTEMPS (1902-1973). Born in Alexandria, Louisiana, Arna Bontemps moved to Los Angeles with his family at the age of three. He attended the San Fernando Academy (1917-1920) and graduated with honors from Pacific Union College in 1923. In 1924 he moved to Harlem where he met Langston Hughes, who became his close friend. Later he acquired the M.A. degree in 1942 at the University of Chicago.

Bontemps taught at private schools in New York and sent his poems to Jessie Fauset at The Crisis where she was literary editor. In 1926 his poem "Golgotha Is a Mountain" won Opportunity's Alexander Pushkin Award for Poetry; in 1927 "The Return" won him the same award, and "Nocturne at Bethesda" won the first prize in The Crisis' 1927 poetry contest. Bontemps married Alberta Johnson, a former student at Harlem Academy, in 1926, and in 1930 he accepted a teaching position at Oakwood School in Huntsville, Alabama. He left Alabama in 1932 to devote himself to full-time writing, living at his father's house in California, and later that same year was appointed to the
Illinois Writers Project. In 1936 he studied at the Graduate Library School at the University of Chicago, and two years later he received a Rosenwald Fellowship for creative writing and travel in the Caribbean. Bontemps served as chief librarian at Fisk University from 1943 to 1965 and later became Director of University Relations. He taught at the University of Illinois in 1966. From 1969 to 1972, in addition to his association with the Afro-American program at Yale, he served as curator of the James Weldon Johnson Memorial Collection of Negro Arts and Letters at the Beinecke Library, where he studied various aspects of the Harlem Renaissance. Then he returned as writer in-residence to Fisk University until his death.

Charles Nichols noted in *The Langston Hughes-Arna Bontemps Letters* that Arna Bontemps was the "keeper of the flame" (p.26), whose works illuminate the American arts and letters. He was a central, talented figure in the discovery and dissemination of Afro-American literature in the field of prose, poetry, and drama, one who laid the foundation upon which younger writers could build.

In 1946 Bontemps' *St. Louis Woman* (adapted from *God Sends Sunday*) was produced at the Martin Beck Theatre in New York City (Countee Cullen was collaborator). In 1956 he won the Jane Addams Children's Book Award for *Story of the Negro* and in 1967 received the James Dow Award of the Society of Midland Authors for *Anyplace But Here* (with Jack Conroy).
His novels include *God Sends Sunday* (1931), *Black Thunder* (1936) and *Drums at Dusk* (1939). His children's books, which include both history and fiction, are *Children of Haiti* (1932); *You can't Pet a Possum* (1934); *Sad Faced Boy* (1937); *The Fast Sooner Hound* (1942, with Jack Conroy); *Sam Patch, The High, Wide and Handsome Jumper* (1951); *Lonesome Boy* (1955); *The Story of Negro* (1956); *The Life of Frederick Douglass* (1959); and *100 Years of Freedom* (1961).

He edited several anthologies, including *Golden Slippers* (1941); *The Poetry of the Negro 1746-1949* (1949, 1970, with Langston Hughes); *The Book of Negro Folklore* (1958, with Langston Hughes); *American Negro Poetry* (1963); and *Great Slave Narratives* (1969). *Bontemps' Harlem Renaissance Remembered* (1972) is devoted entirely to the Harlem Renaissance period. In the "Introduction" he spoke of the Harlem Renaissance period as a "focus for what I would regard as a more exciting and perhaps more telling assault on oppression than the dreary blood-in-the-streets strategy of preceding years" (p. 5). He observed at the end of the period that "the golden days were gone. Or was it just the bloom of youth that had been lost?" (p. 26).
WILLIAM STANLEY BRAITHWAITE (1878-1962). Braithwaite was born in Boston, Massachusetts. He left school in the fourth grade to aid his family upon his father's death, so he educated himself at home. He became a printer's devil and proofreader for Ginn and Company, publishers. He worked as literary critic on the editorial staff of the Boston Transcript from 1908-1929, and edited the Annual Anthology of Magazine Verse from 1913-1929. His editorship of the anthology, for which he became nationally known, helped to launch the careers of Vachel Lindsay, Carl Sandburg, and Edgar Lee Masters.

During the Harlem Renaissance, Braithwaite contributed essays to such periodicals as Forum, Century, Scribner's, Atlantic Monthly and The Crisis. His widely read essay, "The Negro in American Literature," appeared in The Crisis and was included in Alain Locke's The New Negro. In this essay he observes that "the Negro was in American literature generations before he was part of it as creator." Braithwaite generally believed that the Harlem writers were fulfilling white expectations, so he advised that the black writers submit to magazines only those poems which did not reveal the poet's identity as black. Although he was only marginally involved with the creative aspect of the Harlem Renaissance, in his essay he praised the first novel of Jessie Fauset which had brought about a "new milieu in the treatment of the race in fiction," and commented that "Cane is a book of gold and bronze, of dusk
and flame, of ecstasy and pain, and Jean Toomer is a bright morning star of a new day of the Race in literature." With the onset of the Depression and the cessation of the annual Anthology, Braithwaite became a professor of creative writing and literature at Atlanta University (1934-1945).

Braithwaite edited Anthology of Elizabethan Verse (1906), Georgian Verse (1908) and Restoration Verse (1909). He published his first volume of poetry, Lyrics of Life and Love in 1904, The House of Falling Leaves in 1908, and Selected Poems in 1948. Towards the end of his professorship at Atlanta University, his literary career came to an end. After he published his Selected Poems, he wrote no more poetry, having reached his seventieth year.

His prose works are The House Under Arcturus: An Autobiography (in sections) and The Bewitched Parsonage (1950), a biography of the Brontes. Braithwaite's work as critic and anthologist has been somewhat neglected, probably due to the fact that somehow he existed outside the black experience. For his excellence in literature, he was awarded the Spingarn Medal in 1918.
STERLING A. BROWN (1901- ). Sterling brown, often considered the folk poet of the Harlem Renaissance, was born and raised in Washington, D.C., where he also attended public school. He is a Phi Beta Kappa graduate of Williams College (1925) and earned his M.A. at Harvard University (1930). As a professor, he taught at Virginia Seminary and College, Fisk University, Lincoln University (Missouri), New York University, Sarah Lawrence College, Vassar College, The New School (New York), and Howard University, where he was professor of English until he retired in 1969. Brown has lectured in many universities throughout the nation and has made personal contacts with many young writers.

Known for his work as a Harlem Renaissance poetry critic, Brown has been called the "Dean of Negro Poets." During the 1930's he wrote monthly reviews, mostly on folk culture, for Opportunity. He served as editor on the Federal Writer's Project, was a member of the editorial board of The Crisis, and participated in the 1944 Gunnar Mydral Study of the Negro in American Life. In 1937, he was awarded a Guggenheim Fellowship. "A Century of Negro Portraiture in American Literature" was published in the Massachusetts Review (Winter 1966, pp. 73-96); "The American Race Problem as Reflected in American Literature" was published in Journal of Negro Education (July 1939, pp. 275-90); and "Negro Folk Expression" was published in Phylon (Fourth Quarter 1950, pp. 318-27). His publications
include *Southern Road* (1932), in which he creates numerous black folk characters and reveals his understanding and appreciation of spirituals, blues, jazz and work songs. His two groundbreaking studies are *Negro Poetry and Drama* (1937), a critical work written with Arthur P. Davis and Ulysses Lee and *The Negro in American Fiction* (1969). In 1941 Brown edited with others *The Negro Caravan*, a massive anthology of black literature.
COUNTEE CULLEN (1903-1946). Countee Cullen was born in Baltimore, Maryland and was living in a foster home in Harlem when he was adopted into the home of the Reverend and Mrs. Frederick Asbury Cullen in New York City at the age of eleven. He became a student at De Witt Clinton High School, where he began writing poetry. He earned a B.A. degree from New York University (Phi Beta Kappa, 1925), where he won the Witter Bynner Poetry Prize. He published his first book of poetry, Color (1925), while he was a graduate student at Harvard University, where he earned the M.A. degree (1926). That same year some of his poetry was published in Vanity Fair. His poetry also appeared in Bookman, Century, Harper's, Survey Graphic and The Crisis.

In 1926 Cullen won the first Harmon Foundation Gold Medal in Literature for Color, which had been published the year before, as well as other prizes in Opportunity. In 1927 he published The Ballad of a Brown Girl and Copper Sun, marking him briefly as the poet laureate of Harlem. In 1928 Cullen married the daughter of W. E. B. Du Bois, Nina Yolanda Du Bois, in an elaborate ceremony. Afterwards he returned to his office as assistant editor of Opportunity magazine in the New York office.

Cullen taught French in the New York Public Schools from 1929 to 1946, serving also for a time as literary editor of The Crisis. The Black Christ (1929), written on a Guggenheim Fellowship for study and creative writing in Paris, is a long narrative poem about lynching with
elaborate Biblical metaphors. His critics claim that the genteel themes used in his poetry weakened his work, although the various titles he uses for his volumes of poetry—Color, Copper Sun, The Ballad of the Brown Girl—give implications that he is emotionally and socially involved with his racial heritage. His poem "Heritage," in which he attempts to define his African past and answers the question "What is Africa to Me?," reveals his involvement with his racial roots. The answer to the question is that one must "quench" his pride and "cool" his blood and try to forget the beat of "Great drums throbbing through the air."

Several theories have been set forth that offer an explanation for Cullen's gradual weakening as a poet; he was unwilling to abandon traditional forms of English verse, and he wanted to be recognized as a poet, rather than a black poet, as he told Langston Hughes. The "double consciousness" that so often burdens black men in American obsessed Countee Cullen. He was unable to reconcile being both an American and a black man, as he suggested in his sonnet, "Yet Do I Marvel."

In addition to the works already named, Countee Cullen's poetry collection includes an anthology of Negro poetry, Caroling Dusk (1972), in which he called attention to the young contemporary Negro poets. In 1935 he made a translation of Euripides' Medea which he published in Medea and Other Poems. He arranged a collection of his poems, On
These I Stand (1945), shortly before his death in 1946. His one novel, One Way to Heaven (1932), gives a realistic view of the Harlem Renaissance; his one dramatic venture is St. Louis Woman (in collaboration with Arna Bontemps dramatizing God Sends Sunday). His children's books include The Lost Zoo (1940) and My Lives and How I Lost Them (1942).
WILLIAM EDWARD BURGHARDT DU BOIS (1868-1963). W. E. B. Du Bois was an author, editor, educator and civil rights activist. His parents, Mary Burghardt and Alfred Du Bois, went to Massachusetts to live shortly after their marriage. On February 23, 1868, W. E. B. Du Bois was born in Great Barrington, Massachusetts. He died in Ghana in 1963. He entered public school at the age of about five or six and excelled in the studies of writing, spelling and arithmetic. After graduating from high school, he entered Fisk University and received a B.A. degree in 1888 and a second degree, A.B. cum laude, from Harvard University (1890). His M.A. Degree came from Harvard University (1891); he also studied two years at the University of Berlin (1892-1894) and again at Harvard (Ph.D., 1896). His dissertation, The Suppression of the African Slave Trade to the United States of America, 1638-1870, was the first volume issued in the Harvard Historical Studies Series.

After Du Bois prepared himself with a strong academic and intellectual background, he became a professor and researcher at Wilberforce University (1894-1896), University of Pennsylvania (1896-1897) and Atlanta University (1897-1910). During the year in Philadelphia, Du Bois completed one of the first scientific studies of the Negro in the United States, The Philadelphia Negro (1899), a social and ethnic study based on empirical investigation, which involved some 5,000 interviews by Du Bois himself.
In 1900 Du Bois attended a Pan-African Conference in London, and from then on he initiated Pan-African Congresses in 1919, 1921, 1923, and 1927. In 1945 he was Honorary Chairman of the Fifth Pan-African Congress in Manchester, England.

His publication, *The Souls of Black Folk* (1903), stressed culture and liberty and urged higher education and political civil rights for "the talented tenth" rather than the accommodationist views of Booker T. Washington. The book is written in a poetic style and metaphorical language and contains examples of history, educational theory, biography, sociology, social commentary, fiction and spirituals.

When the Harlem Renaissance came to flower, Du Bois and a few followers had already organized the Niagara Movement, a group which opposed the views of Booker T. Washington and which evolved into the National Association for the Advancement of Colored People.

Between the years 1910 and 1934 Du Bois served as director of the NAACP's publicity and research department. He founded and edited its magazine, *The Crisis*, and became the most visible spokesman for the organization. As editor of *The Crisis*, he encouraged young black writers to make contributions to the artistic and intellectual life of black America. In the 1920's Du Bois began to read Karl Marx, and in 1926 he visited the Soviet Union. In 1927 he founded the Krigwa Players, a black theatre group in

Du Bois returned to Atlanta University as Chairman of the Sociology Department from 1934 to 1944. He founded and edited *Phylon* magazine at Atlanta University from 1940 to 1944. At the age of seventy-six, he returned to his work with the NAACP and took on an active interest in world peace and justice. After extensive trips to Russia and China, Du Bois joined the U. S. Communist party (1961). At the age of ninety-five, he acquired Ghanaian citizenship at the request of President Kwame Nkrumah and served as Director of the *Encyclopedia Africana* project until his death in 1963.

Du Bois' vast output is too great for a brief notice such as this. Categorically, his most important works of fiction not mentioned above include *The Quest of the Silver Fleece* (1911), a sociological novel about the southern cotton economy and its effects on blacks, and *The Black Flame: A Trilogy* (*The Ordeal of Mansart, Mansart Builds a School, Worlds of Color*, 1957, 1959, 1961). His nonfiction books are not mentioned above include *John Brown* (1909),
written for the American Crisis Biography Series (he called this publication "one of the best-written of my books"); The Negro (1915); Darkwater: Voices from Within the Veil (1920), a selection of essays which range over his ideas and interests in different moods and circumstances; The Gift of Black Folk (1924); Black Reconstruction (1935); Black Folk; Then and Now (1939); Dusk of Dawn (1940); Color and Democracy (1945); and The World and Africa (1947).
JESSIE REDMON FAUSET (1884-1961). Jessie Fauset, christened "Jessie Redmona," was born in Camden, New Jersey. She attended the Philadelphia High School for Girls, where she was the only black student in her class. Fauset received a B.A. degree from Cornell University (Phi Beta Kappa, 1905), one of its first black women graduates. (Earlier, she had been denied admission to Bryn Mawr because of her race.) She took summer courses at the Sorbonne in Paris, and after a year of study, she received the M.A. degree from the University of Pennsylvania, where her brother, Arthur Huff Fauset, also would matriculate. Between 1906 and 1919 she taught Latin and French at the "M" Street School (after 1916 called Dunbar) in Washington, D.C.

Jessie Fauset was a prolific writer of the Harlem Renaissance, and as a literary editor of The Crisis (1919-1926) she influenced many other writers. Fauset and W. E. B. Du Bois edited the Brownies' Book (1920-1921), a short-lived children's magazine. As co-editor, she encouraged the works of George S. Schuyler, Jean Toomer, Countee Cullen, Langston Hughes (whose first work appeared in the Brownies' Book), and Claude McKay. In addition, Fauset wrote poetry, drama, and essays on subjects such as the Pan-African Congress. One of her essays on drama, "The Gift of Laughter," was published in Alain Locke's The New Negro (1925).

Jessie Fauset is best known for her four novels,
written between 1924 and 1933. Her novels developed class within the Negro race in the context of American life. There is Confusion (1924) illustrates the distress that American racial prejudice inflicts on the lives of black people in their search for happiness. Her other novels are Plum Bun (1929); The Chinaberry Tree (1931); and Comedy, American Style (1933). The critic William Stanley Braithwaite (Opportunity, January, 1934, pp. 24-38) rated her works as being important contributions to Black American literature and culture.
MARCUS GARVEY (1887-1940). Marcus Garvey, the youngest of eleven children, was born in St. Ann's Bay, Jamaica. He gained his love of learning and books from his father and his respect for religion from his mother. Because he was forced to leave school to work at an early age, he was mostly self-educated, but nonetheless widely read. He became an apprentice printer in his youth, but due to his leadership in a strike he lost his job and left Jamaica for England in 1910. While there, working under Duse Mohammed Ali, he became interested in Africa. After formulating a philosophy that he hoped would uplift the black race, Garvey returned to Jamaica and founded the Universal Negro Improvement Association (UNIA 1917). He then traveled to the United States two years later and toured thirty-eight states to learn about the problems facing Black Americans.

Garvey opened a branch of the UNIA in Harlem, began to raise funds for the organization and founded a weekly newspaper, *The Negro World* (1918). Under his leadership blacks were able to visualize a better life in Harlem, one of self-respect for themselves and pride in the race, a quality of leadership that was lacking among the Harlem Renaissance intellectuals.

In 1919 Garvey began to attract larger crowds, and an attempt on his life attracted hundreds of new followers. He organized and sold stock in the Black Star line (for commerce with and transportation to the Caribbean), founded
the Negro Factories Corporation (for cooperative business) and organized a UNIA international convention that met in New York in 1920 and released its "Declaration of the Rights of Negro Peoples of the World."

None of Garvey's goals was realized, for he became embroiled in financial and legal problems. His organization suffered from lack of support by black intellectuals and from his inability to choose good subordinates. On January, 12, 1923 the federal government found Garvey guilty of mail fraud in connection with collection of money for the shipping company and sentenced him to a five-year jail term; he lost an appeal. After having served almost three years of the sentence, he was deported to Jamaica in 1927.

Garvey was a charismatic and dynamic leader who attracted black masses, but his difficulty was his inability to manage money and choose associates compatible with his personality. His works were partially collected by his wife, Amy Jacques-Garvey, who edited two volumes she called The Philosophy and Opinions of Marcus Garvey (1923).
ROLAND HAYES (1887-1976). Born the son of former slaves in Curryville, Georgia, Roland Hayes spent his younger years on a farm in Georgia, where he was introduced to music in the church choir. He attended Fisk University and studied music under Jennie A. Robinson for four years. When Hayes left Fisk, he worked as a waiter in Louisville, Kentucky for a music theatre, always behind the scenes, to accompany silent operatic shorts. In 1911 he joined the Fisk Jubilee Singers and appeared in concert with them in Boston. He needed to support his mother, so he stayed on in Boston and studied music while working as a messenger with John Hancock Insurance.

Roland Hayes gave his first recital at Steinhart Hall, Boston (1912). He organized the Hayes Trio and traveled the Chautauqua Concert Circle with baritone William Richardson and pianist William Lawrence. In 1914 he sang duets with Harry Burleigh on the Booker T. Washington's lecture tours and in 1917, under the direction of Pierre Monteux, with an audience composed of his black supporters, Hayes filled to capacity the Boston Symphony Hall. Arna Bontemps wrote that later, when Hayes appeared as soloist with the Boston Symphony Orchestra in New York City, Haywood Broun declared, "I say a miracle in Town Hall. Half the People were black and half were white, and while the music of the song held, they were all the same. They shared together the close silence. One emotion wrapped them. And at the end it was a single sob" (The Harlem
Hayes made his New York solo debut in 1917 in Aeolian Hall and in 1919 sang there again with Burleigh at the piano and another recital in that hall in 1920. Afterwards he studied in Europe for a year, perfecting his languages, finding influential patrons and giving private concerts. Another recital in Town Hall, New York in 1923 marked a turning point in Hayes' career. After giving a second sold-out concert at Town Hall and a third at Carnegie Hall, he set out on his first American recital tour under professional management. Thereafter, Hayes gave up to 125 concerts a year throughout America and Europe. He was the first black to sing both before audiences in Constitution Hall in Washington, D.C. and before mixed audiences in the South. He was recognized by the intellectuals of the Harlem Renaissance as one who could sing one song and make all the world kin.

Hayes was awarded the Spingarn Medal in 1924 and received honorary degrees from various colleges and universities. In 1950 he joined the faculty at Boston University. His programs were formal, but always ended with a group of spirituals such as "Steal Away," which became a part of him, echoing back his childhood past in a small, light tenor voice of tonal beauty. A farewell concert in New York's Carnegie Hall in 1962 marked the end of his concert singing.

Hayes died at his home in Brookline, Massachusetts at
LANGSTON HUGHES (1902-1967). Langston Hughes was born in Joplin, Missouri. At thirteen years of age, he was elected class poet of his grammar class. He graduated from Central High School in Cleveland, Ohio, where he became senior editor of his class yearbook and where he first began to write poetry. After finishing high school he lived for two years in Mexico with his father, a businessman. Upon returning to the United States, he attended Columbia University (1921-1922). After some years he returned to college and graduated from Lincoln University (B.A. 1929).

Hughes first came to prominence when he published "The Negro Speaks of Rivers" in The Crisis, 1921. By the winter of 1922-1923, he had signed on as a mess boy on the S.S. Malone, a freighter sailing between New York and the west coast of Africa. His travel experiences to Africa in Dakar, Senegal, Luanda and Angola are expressed in many of his poems such as "Danse Africaine," "Liars," and "Fog," and a short story, "Luani of the Jungle." While Hughes was traveling in Europe, he met Alain Locke in Paris. Alain Locke sought permission to use Hughes' poems in the Harlem number of the magazine Survey Graphic.

In November, 1924, shortly after returning from Africa and Europe, Hughes moved to Washington, D.C. He took a job as bus boy at the Wardman Park Hotel, where Vachel Lindsey was a guest. Hughes slipped three of his poems--"Jassonia," "Negro Dancers," and "The Weary Blues"--under Lindsey's plate at a table in the hotel's restaurant. After
Lindsey read the poems, he encouraged Hughes to get them published.

By 1926 Hughes had made several trips to New York, meeting such people as W. E. B. Du Bois, Alain Locke and Jessie Fauset, who collectively comprised a few of the Harlem Renaissance intellectuals; he had also won Opportunity Magazine's first prize for poetry and third prize for poetry and the essay in The Crisis and had become an associate for Wallace Thurman's single issue magazine, Fire!!. Among his other awards were the Harmon Foundation Award for Not Without Laughter (1930), a Guggenheim Fellowship, a Rosenwald Fellowship and a grant from the American Academy of Arts and Letters.

His popular manifesto "The Negro Artist and the Racial Mountain" appeared in The Nation (23 June 1926). In that article he encouraged the younger generation of black writers, who were creating their own works and who were far from being assimilated to American life, to look to black life for themes and to black folk culture for techniques. Hughes gave poetry readings in northern cities and in 1927 made a poetry reading tour in the South. His tour was soon followed by another; this time he traveled with Zora Neale Hurston in search of folklore materials.

In 1931 Hughes traveled to Cuba and Haiti. In later years his work took a direction more devoted to fiction and drama than poetry, writing plays for little theatre groups in Los Angeles, Cleveland and Harlem.

His full-length plays include *Scottsboro Limited* (1932) and *Mulatto* (1936), which ran for a year on Broadway. Some of his better known plays are collected in *Five Plays by Langston Hughes* (1963). His short stories are found in the following collections: *The Ways of White Folks* (1934), *Laughing to Keep from Crying* (1952) and *Something in Common and Other Stories* (1963). Two of Hughes' best known works, *Simple Speaks His Mind* (1958) and *Simple Stakes a Claim* (1957), are found in the "Simple" series. His Simple was a street-wise black man with a compassionate voice and the dialect of an Afro-American. *Simple's Uncle Sam* (1968) is a later volume. Hughes also published two full-length novels, *Not Without Laughter* (1930), in which he portrays black life in a small Kansas town, and *Tambourines to Glory* (1958). In addition he wrote two volumes of autobiography, *The Big Sea* (1940), in which he recounts the relationship between himself and his father, and *I Wonder as I Wander* (1956). Hughes historical
work is *Fight for Freedom: The Story of the NAACP* (1962). He participated in editing several anthologies, including *A Pictorial History of the Negro in America*, *The Book of Negro Folklore*, *The Book of Negro Humor* and *The Poetry of the Negro: 1746-1949*. 
ZORA NEALE HURSTON (1893-1960). Zora Neale Hurston was born in Eatonville, Florida, an all-black town. She attended high school at night at Morgan College for two years. Then she went on to Howard University, where she studied under Lorenzo D. Turner in the Department of English and Alain Locke in the Department of Philosophy, who encouraged her writing efforts as a fellow member of Stylus, a literary group, where her story "John Redding Goes to Sea" was published in 1921. She received the B.A. degree from Barnard College, New York (1928) and then began studying folklore under Franz Boas, Columbia University.

Hurston lived, studied and wrote about black folklore and the existence of herself and her people. She was awarded a fellowship by the Association for the Study of Negro Life and History to collect folklore, songs, jokes, dances, games, superstitions, customs and tales in the South. A follow-up trip, financed by Charlotte Osgood Mason, took her further into the study and practice of folklore and culture. She received a Rosenwald Fellowship (1934), for a study that was expected to lead to a Ph.D. in Anthropology and Folklore at Columbia University, and two Guggenheim Fellowships in 1935 and 1937 to study magic practices in the British West Indies and Haiti. Hurston published essays and later wrote articles for the Journal of Negro History (1927) and the Journal of American Folklore (1931). Her career involved writing a radio script for a Cincinnati, Ohio station and Warner Studio.
She later was a drama instructor at North Carolina College.

One of her stories, "Drenched in Light," was published by Charles S. Johnson in *Opportunity*. Following her story to New York, she then won second prize in the *Opportunity* competition (1925) for both a short story ("Spunk") and a play ("Color Struck"), which also won her a scholarship to Barnard College. Afterwards Hurston became a prominent figure of the Harlem Renaissance and a personal friend of Langston Hughes, whose friendship for her gradually diminished over questions concerning the play "Mule Bone," and Wallace Thurman, whom she helped to publish the literary journal *Fire!!*. She was the model for Sweetie Mae Carr in his novel, *Infants of the Spring* (1932). Hurston shared a close intellectual friendship with Charles Boas and white writers Carl Van Vechten and Fannie Hurst, who encouraged her imaginative work. In addition to *Opportunity* and *Fire!!*, Hurston's work appeared during the Harlem Renaissance in *Messenger* and *Ebony and Topaz* (1927). She contributed sketches to *Fast and Furious*, a black revue that ran briefly on Broadway in 1931.

Almost all of Zora Neale Hurston's plays and short stories are set in southern towns in and around Eatonville. Her works are as follows: *Jonah's Gourd Vine* (1934), a novel; three articles in the *Encyclopedia Americana* and several volumes of folklore were published, including *Mules and Men* (1935), containing materials collected from the mines, juke joints and voodoo rites of New Orleans. Their
Eyes Were Watching God (1937) is a sensitive story of a black woman's search for total fulfillment through love, and Tell My Horse (1938) is an exploration into folk magic. The Florida Negro) (1938), a study written for the Florida Writer's Project, was unpublished. Moses, Man on the Mountain, (1939) combines fiction, folklore and religion, and Seraph on the Swannee, a novel, deals with the lives of poor whites. Her autobiography is Dusk Tracks on a Road (1942).
CHARLES S. JOHNSON (1893-1956). Born in Bristol, Virginia, Charles S. Johnson was the son of an emancipated slave and a Baptist minister. At an early age, he was exposed to classical Western literature, theology and history. He graduated from Virginia Union University (B.A., 1916). Later Johnson entered graduate school at the University of Chicago, but he interrupted his studies and became a Sergeant Major in World War I. From 1918 to 1919 he worked as a researcher for the Chicago Urban League. His opinion that the Chicago race riot of 1919 was a matter of the economy, misunderstanding and of racial isolation resulted in the founding of the Chicago Race Relations Commission. The job of the commission was to study the race riot, with Johnson as its executive director. Taking a job as Director of Research and Publicity, Johnson edited the Urban League Bulletin (1921), financed by the Carnegie Foundation, and later founded and edited Opportunity: Journal of Negro Life (1923), the official organ of the National Urban League. Opportunity was interested in black migration, education and other economic and sociological areas, and directed its activities toward the Harlem Renaissance movement.

In 1924 Johnson organized the Civic Club Dinner, a legendary gathering which brought together black literati and white publishers. This gathering motivated Survey Graphic to devote an entire issue (March, 1925) to the work of Afro-Americans. Later he organized literary contests in
Opportunity magazine and held its awards banquets, which encouraged white publishers to take an interest in the literature of Negro Life. Langston Hughes has distinguished Charles S. Johnson as one of the three "midwives" of the Harlem Renaissance, along with Jessie Fauset and Alain Locke, declaring that Johnson had done more for young blacks than anyone else.

In 1928 Johnson resigned from Opportunity and joined the faculty at Fisk University as head of its Social Science Department and director of its Race Relations Institute. He also served as a member of the Julius Rosenwald Fund's interracial relations program, and in 1946 became Fisk University's first black president.

Johnson was active in several government projects. He was part of a three-member League of Nations team that investigated charges of slavery in Liberia. Other posts he held were those of consultant to Negro Housing Committee (1931), to the Tennessee Valley Authority (1934), and to the U.S. Department of Agriculture (1936-1937).

Johnson contributed numerous articles to Survey, Modern Quarterly, World Tomorrow, Journal of Negro Education and Journal of Negro History. He called his Ebony and Topaz (1927) a "collectanea" of drawings, poetry, stories and imaginative sketches introducing black writers and subjects to a broad audience. His impressive and relevant works are The Negro in Chicago: A Study in Race Relations and a Race Riot (written with Graham R. Taylor,
the white member of the commission, and containing the work of the Chicago Race Relations Commission, (1922); The Negro in American Civilization (1930); The Economic Status of the Negro (1933); The Shadow of the Plantation (1934); The Collapse of Cotton Tenancy, with Edwin R. Embree and W. W. Alexander (1935); A Preface to Racial Understanding (1935); The Negro College Graduate (won the Wolf-Anis Field Award, 1937); Growing Up in the Black Belt; Negro Youth in the Rural South (1940); Patterns of Negro Segregation (1943); and Education and the Cultural Crisis (1951).
JAMES WELDON JOHNSON (1871-1938). James Weldon Johnson was born in Jacksonville, Florida. By the time he finished Stanton Public School in Jacksonville, his parents had instilled in him a love for reading and music. After completing his work at Stanton in 1887, Johnson entered the preparatory division of Atlanta University, where he received the A.B. degree in 1894. In his spare time he did graduate work at Columbia University, studying under Brander Matthews, a well-known professor and critic.

Johnson was an educator, a lawyer, a librettist, lyricist, diplomat, novelist, poet and NAACP official, but he is best known as one of the "Intellectual Precursors" of the Harlem Renaissance. After acquiring an A.B. degree, he assumed a principalship at Stanton and edited a small newspaper, The Daily American. Johnson spent his spare time reading law. He passed the examination, and in 1897 he became the first black admitted to the bar in the state of Florida.

Meanwhile, his brother J. Rosamond Johnson, who had been in Boston studying music and working in the musical theatre, returned home. Together they produced Tolosa, a satirical comic opera on current United States imperialism in the Spanish-American War. J. Rosamond supplied the music and James Weldon wrote the libretto. They had no commercial success with the opera in New York, but Johnson met other stage musicians, such as Oscar Hammerstein. After beginning a music career in Tin Pan Alley, Johnson,
an accomplished musician and lyricist, together with his brother J. Rosamond Johnson, composed over 200 songs, such as "Under the Bamboo Tree," "The Congo Love Song" and "Lift Every Voice and Sing," which became known as the "Negro National Anthem."

Johnson accepted a position in the foreign service as U.S. Consul to Venezuela (1906-1908) and a second appointment in Nicaragua (1909-1912). During the time he spent with the foreign service, he completed his work on The Autobiography of an Ex-Colored Man (1912). He did not make known his authorship of this anonymously published work until it was reissued in 1927. In this publication he created a light-skinned protagonist with ambivalence toward his race who drifts from Atlanta to Jacksonville to New York and Europe before he decides to pass for white. In 1917 he collected his poems in Fifty Years and Other Poems, which contains a section of dialect poems. The remaining poems are a variety of protest verse, vignettes of tropical life, and melancholy meditations. An introductory essay discusses the Negro folk sermon.

Johnson became a contributing editor of the New York Age (1914-1923). While continuing to write poetry, he became Field Secretary for the National Association for the Advancement of Colored People (NAACP 1916-1920) and NAACP Executive Secretary (1920-1930). In these positions he fought against lynching, won civil rights cases, helped to organize the 1917 Silent Protest Parade and investigated
imperialism in Haiti. One of Johnson's greatest accomplishments was getting the House of Representatives to pass the Dye Anti-Lynching Bill in 1921. Although the Senate failed to pass the bill, it brought the issue before the nation. By the time Johnson left the NAACP, its branches had increased and taken a stronghold in the South. James Weldon Johnson's cultural, literary, and political work during the Harlem Renaissance movement inspired Negroes to fight for themselves in the struggle for civil rights. He made the American blacks aware of their dignity, mostly through his effort to abolish many of the inequities and the blatant discrimination to which they had been subjected. He believed that "The final measure of the greatness of all peoples is the amount and standard of the literature and art they have produced" (quoted from the Preface to Johnson's Book of American Negro Poetry).

In 1925 Johnson was awarded the Singarn Medal in recognition of both his NAACP leadership and his superb ability as a speaker and organizer who could easily relate to both black and white races with dignity and diplomacy. He accepted the Adam K. Spence Chair of Creative Literature at Fisk University and was visiting professor and lecturer at New York University. He died in 1938 in a car accident in Maine after spending his last few years teaching, writing and enjoying his summer home.

Johnson's major publications not mentioned above include his creative anthology, The Book of American Negro
Poetry, which was published in 1922 and revised in 1931 to include poems of the Harlem Renaissance. He and his brother, J. Rosamond Johnson, published two collections of spirituals, *The Book of American Negro Spirituals* (1925) and *The Second Book of Spirituals* (1926). These collections were an effort to demonstrate the cultural contributions of black Americans. Johnson himself published *God's Trombones--Seven Sermons in Verse* (1927). The book, containing an introductory essay on the Negro folk sermon, attempts to recapture the idiom, imagery and style of the old preachers of the South. In 1930 he wrote *Black Manhattan*, for which he received the first Julius Rosenwald Fund award for blacks engaged in creative writing. In this publication he set down an informal recollection of the personal history he had lived in black New York. In the same year he issued privately an ironical poem, "St. Peter Relates an Incident of the Resurrection Day." One year after he published his life and philosophy in an autobiography, *Along This Way* (1933), Johnson also published *Negro Americans, What Now?* (1934).
ALAIN LOCKE (1886-1954). Alain Locke, the only child of a Howard University law graduate, was born in Philadelphia, Pennsylvania. After graduating from Central High School and finishing a two-year course at the School of pedagogy, he went to Harvard University (A.B., 1907; Ph.D., 1918; Phi Beta Kappa) and graduated magna cum laude. He was a Rhodes Scholar at Oxford (1907-1910) and studied for a year in Berlin and Paris.

Locke was a professor of philosophy at Howard University from 1912 until a year before his death in 1953. During this time he taught and wrote constantly; he was an exchange professor at Fisk and a visiting professor and lecturer in Europe, Latin America and the Caribbean and at Harvard, the University of Wisconsin and New York University.

Locke helped to edit the special Harlem issue of Survey Graphic (1925), "Harlem: Mecca of the New Negro." This issue was reworked into the pivotal anthology, The New Negro (1925), which included articles on music, art, and literature, supplemented by a biography and interpretative essay on the New Negro. He willingly promoted and supported talented young writers, artists and singers. Among those he counseled were Zora Neale Hurston, Langston Hughes, Claude McKay, Richmond Barthe and Aaron Douglas. Under his direction an all-Negro art exhibition was held at New York's International House in 1928. Locke's cultural theory is that Afro-Americans should respect and maintain
an identity with their African heritage. Richard A. Long referred to this theory as "ancestralism" (Afro-American Writing, pp. 302-03).

Alain Locke was an interpreter and catalyst of Afro-American culture who actively promoted the interest of "The New Negro" in Europe, especially in France, and made known Afro-American writers and intellectuals. His contribution to the Harlem Renaissance provided a forum for the younger talent and brought older and younger writers together who recognized themselves and their African past as the "New Negro."

Locke wrote reviews for Opportunity and regularly appeared in numerous magazines throughout the 1920's, publishing articles on literature, music and African Art. His contributions to arts and letters included articles to the yearbook of the Encyclopedia Britannica (1940-1954) and reviews of literature for Opportunity and Phylon, and annual survey of the literature of race.

His publications, aside from The New Negro, include Race Contract and Race Relations (1916) and Four Negro Poets (1927). He established with T. Montgomery Gregory the Howard Players and edited with him the first anthology of black drama, Plays of Negro Life (1927). He was founder and served as editor for The Association of Folk Education, for which he wrote two brief but important studies in 1936, Negro Art: Past and Present, and The Negro and His Music. His illustrated work The Negro in Art (1940) presents
blacks as subjects and as artists. A year later he published *When People Meet: A Study in Race and Culture Contact* (with Bernard J. Stein, 1941). He delivered a series of lectures in Haiti and published them in that country as *La Role du Negre dans la Culture des Ameriques* (1943). *The Negro in American Culture* was left unfinished at Locke's death. A book by that title, and utilizing Locke's notes, was written by Margaret Just Butcher (1956).
CLAUDE MCKAY (1890-1948). Claude McKay was born and educated in Jamaica and had published two volumes of dialect verse, (Songs of Jamaica and Constab Ballads 1912) before coming to America for the purpose of attending Tuskegee Institute and, later, Kansas State University. After arriving in New York, he began publishing some of his better known poems in Seven Arts, Liberator and Pearson's. Among those were "If We Must Die", which was his angry response to the lynching of Afro-Americans and to race riots in Chicago. Besides writing poetry, McKay was a troubadour, wandering from country to country and living for short periods in England, Holland, Germany and Russia. In 1915 he went to London and in 1920 he joined the staff of Sylvia Pankhurst's Communist newspaper, The Worker's Dreadnought. He returned to New York in 1921 and became associate editor of The Liberator, a radical magazine. Between 1922 and 1923 McKay returned to Russia and addressed the Fourth Congress of the Third Communist International. After living in Russia for six months, he left for Berlin (1923) and then went to France (1923-1928) and North Africa (1931-1934).

McKay became a New York resident in 1940, yet he never really became a part of the Harlem intellectuals, remaining outside of Harlem more than he was there. He was able, however, to capture many of the ideas and events of the Harlem Renaissance in his literature. He was converted to Roman Catholicism in 1944 and spent the rest of his life
teaching Catholic youth.

McKay's poetic works include *Spring in New Hampshire* (1920), his first volume of poetry in America, published in England and his best known work, *Harlem Shadows* (1922), the publication that secured his reputation as a poet and contributed the first volume of poetry to the Harlem Renaissance. Although McKay was famous among black poets, he was determined to write prose. His *Home to Harlem* (1928) was the first novel by an Afro-American to be a best-seller and win the Harmon Foundation Award. The following year he wrote another novel, *Banjo* (1929). His novel *Banana Bottom* (1933), similar in theme to *Banjo*, presents a non-intellectual view of the world from the perspective of the black Africans and West Indians who live a life of freedom uninfluenced by western culture. His short stories are collected in *Gingertown* (1932), which he completed while in Tangiers. In his autobiography, *A Long Way from Home* (1937), McKay felt that what was needed was a literature deeply rooted in black experience. He maintained that blacks must organize themselves for greater strength and learn from their mistakes. His historical work is *Harlem, Negro Metropolis* (1940). His *Selected Poems* were published posthumously in 1953.
PAUL ROBESON (1898-1976). Paul Robeson, the son of a minister, was born in Princeton, New Jersey. He received his B.A. degree (Phi Beta Kappa) from Rutgers University (1919). While there he was an honor student, a 12-letter athlete, and a football All-American. After he earned his B.A. degree he attended Columbia University, received a law degree and worked for awhile with a law firm.

In 1921 Robeson made his debut as an actor in Ridgely Torrence's Simon the Cyrenian at the 135th Street YMCA. After Eugene O'Neill saw him act on stage, the dramatist asked him to appear in O'Neill's The Emperor Jones. In 1925 he joined the cast, and the play won him his first critical praise as an actor. That same year he gave his first concert of Negro spirituals, followed by a tour through the United States. He acted in such plays as O'Neill's All God's chillun' Got Wings and The Hairy Ape and Dorothy and Heywood Dubose's Porgy, receiving praise both in the United States and Europe. In 1943 he appeared in Othello, directed by Margaret Webster, Uta Hagen and Jose Ferrer, at the Schubert Theatre in New York. It ran for 296 performances, followed by a long tour.

Robeson's first film, Body and Soul (1924), was produced by Oscar Micheaux and shown only in black communities. He starred in other films such as The Emperor Jones, Saunders of the River and King Solomon's Mines. In 1942 he appeared in Tales of Manhattan, with Ethel Waters and Eddie Anderson, but thereafter he refused all
stereotypical roles in films.

Robeson's political beliefs led him to take an increasingly militant stand in the 1940's. He became an outspoken supporter of the Soviet Union and campaigned strenuously for the rights of Afro-Americans. He was affected by anti-Communist opinions in the United States and was denied a passport, prevented from appearing in concert halls and silenced for eight years at home and abroad. His passport was reissued in 1950, permitting him to go abroad to concertize and appear on stage. He sang again in Carnegie Hall in 1958 and made a final tour of Europe. That same year, his age and poor health forced him to close his performing career.

Robeson made 300 recordings, ranging from blues with Count Basie's orchestra to spirituals and folk songs in all languages, classicals, popular songs, ballads and show tunes. Carl Van Vechten described his distinctive and unforgettable voice as "clear, resonant and of exceptionally pleasant quality, and of considerable range" (Keep-A-Inchin' Along, pp. 155-56). During the Harlem Renaissance, Paul Robeson offered fine black drama to black audiences. He was as effective in the theatre as he was in concert halls. In all areas of black life one could see the renaissance, and in Paul Robeson's music there was no exception. A new era was ushered in while Paul Robeson was on the stage and in concert halls.

His autobiography, Here I Stand, was published in 1976.
GEORGE S. SCHUYLER (1895-1977). A journalist and satirist, George Schuyler was born in Providence, Rhode Island. He received a high school education in Syracuse, New York after leaving his native Rhode Island at the age of three. He spent seven years as an officer in the United States Army (1912-1919) with the black Twenty-Fifth U.S. Infantry and was discharged as a First Lieutenant.

Schuyler moved to New York during the winter of 1922 and joined the staff of The Messenger magazine as its managing editor. Beginning in 1924 he was a columnist and chief editor for The Pittsburgh Courier, writing a column called "Views and Reviews." His popular article "The Negro Art-Hokum" appeared in the 16 June 1926 issue of Nation. In that essay Schuyler referred to the black military man as "merely a lampblackened Anglo-Saxon" who should only create art in the mainstream of western culture. In the next issue of Nation, Langston Hughes gave a rebuttal to Schuyler in which he urged black writers not to ignore their cultural heritage in their work, but to search within themselves for creative themes. In 1931 Schuyler worked briefly for the New York Evening Post as a secret foreign correspondent to investigate the slave trade in Liberia. In 1932 he became editor of National News. He worked in the Publicity Department of The Crisis, beginning in 1933, and stayed there until 1935. During his later years, he worked for the New Hampshire Union Leader and the John Birch Society magazine, Review in the News. Other articles
have appeared in *The American Mercury*, *Reader's Digest* and *The Crisis*. In an article by Richard Long in *The Black World*, "An Interview with George S. Schuyler" (February, 1976), Richard Long stated that His [Schuyler's] long, extensive coverage of the Black community for various Black publications is an acknowledged reservoir of cultural information." The life of George S. Schuyler is another portrait of an important Harlem Renaissance figure of the 1920's and 1930's.

WALLACE THURMAN (1902-1934). Wallace Thurman was born in Salt Lake City, Utah and was educated at the Universities of Utah and Southern California. He was employed, along with Arna Bontemps, at the Los Angeles Central Post Office. When Bontemps published a poem in The Crisis in 1934 and went to Harlem, Thurman left shortly thereafter. In Harlem Thurman tried his talents in various areas--journalism, fiction, poetry, ghost-writing, drama, scenario-writing, criticism--and was successful in all his pursuits.

His editorial activity included work on the Looking Glass and the Messenger (1926) as managing editor and literary critic, associating with A. Philip Randolph, Chandler Owen and George S. Schuyler. Afterwards he became circulating manager for World Tomorrow (1926). In the same year Thurman published Fire!!, an avant-garde "Negro Quarterly of the Arts," and two years later, Harlem, "A Quarterly of Negro Life" (1928), both publications lasting only one issue. Thurman was a ghost writer for True Story, often writing Jewish, Irish and Catholic "true confessions." He also wrote articles for the Independent Bookman, The New Republic and Dance magazines. In later life he prepared scripts in Hollywood for "adult" motion pictures, yet he had absorbed Proust, Tolstoy and Melville.

Langston Hughes believed that Thurman was a brilliant man who was tortured by his own inability to achieve his idea of great art. Thurman saw the "Renaissance" as a misnomer, without serious accomplishments.
Patricia A. Taylor, in "Langston Hughes and the Harlem Renaissance," (1921-1931), included in Bontemps' Harlem Renaissance Remembered, claimed that Thurman liked to spend periods of time doing nothing, yet felt guilty about wasting time; he disliked crowds, but hated to be alone (p. 97).

Thurman wrote two three-act plays (with Jordan Rapp): Jeremiah, the Magnificent (never produced) and Harlem (ran for ninety-three performances, 1920). In 1928 he wrote Negro Life in New York's Harlem, a monograph giving insights from his personal experience. One of the central critics of the Harlem Renaissance, Thurman wrote two significant works: The Blacker the Berry (1929) and Infants of the Spring (1932). The former novel, in which Thurman details the despair of a girl who experiences rejection because of her dark skin, was published at the decline of the Harlem Renaissance. The latter work, Infants of the Spring, offers an assessment of the Harlem Renaissance period. The characters portrayed are Zora Neale Hurston, Bruce Nugent, Countee Cullen, Langston Hughes and Thurman himself, who gather at the Niggerati Manor and discuss public, private, social and sexual issues of the preceding decade.
JEAN TOOOMER (1894-1967). Jean Toomer was born in Washington, D.C. in the home of his maternal grandfather, Pinkney Benton Stewart Pinchback, a former governor of Louisiana and United States Senator. After graduating from Dunbar High School, Washington, D.C. in 1914, he studied law at the University of Wisconsin and attended City College of New York. For a short period in each, Toomer meandered through several colleges: the Massachusetts College for Agriculture, the American College of Physical Training in Chicago and New York University. During World War II, Toomer sold cars in Chicago, taught physical education in Milwaukee and worked as a shipfitter in New Jersey. For a month he was temporary principal of an industrial school in Sparta, Georgia. At intervals he spent intense effort to learn the craft of writing.

Toomer made several literary contacts who urged him to publish some of his poems in avant-garde magazines such as The Double Dealer, Broom, Dial, Liberator, The Crisis, Little Review, S4N, The Modern Review, Nomad, Prairie and Opportunity. Critical response to his work was always favorable, especially from William Stanley Braithwaite and Waldo Frank, the latter becoming one of his closest associates. In September, 1922, Toomer and Frank went to South Carolina together—Toomer to complete his work on Cane and Frank to prepare his novel, Holiday, for publication. A year later Toomer went to France and studied the Tertium Organum, the spiritual thought of P. D.
Ouspensky, and was converted. He spent the summer of 1924 in France studying at the Institute for Harmonious Development of Man at the Chateau de la Prieure near Fontainebleu, France, established by the Russian mystic, Georgi Ivanovitch Gurdjieff.

Toomer returned to New York and Chicago to teach the Gurdjieffian religious doctrines. Among his pupils were Harlem Renaissance artist, Aaron Douglas, and novelist Nella Larsen. Later he established classes in Chicago, lectured in Taos, New Mexico at the request of Mabel Dodge Luhan, and set up a commune in Portage, Wisconsin. Toomer became associated with and taught in the School of the Society of Friends in Doyleston, Bucks County, Pennsylvania, where he died several years later.

Jean Toomer's *Cane* (1923) was created from a few months' experience living in rural Georgia, although the second part of the book deals with Toomer's experiences in his native Washington, D.C. Its group of narratives and poetry attempts to reconcile problems through aesthetics and to bring harmony through the use of structure, form, imagery and symbolism. The literature is of the Southland, where he creates love and warmth out of the chaotic lives of black folk. *Cane* makes a breakthrough aesthetically to what has been the essence of black life—what has been left out—on a subtle and indirect level. The impact of *Cane* made a lasting impression on the Harlem Renaissance writers, although Toomer abandoned blacks as the subject of
his work.

Other published works as "Balo," in Gregory and Locke's *Plays of Negro Life* (1927); "Banking Coal," a story in *The Crisis* (1922, Vol. 24, p. 65), and "The Blue Meridian," a narrative poem in which Toomer gives allusions to religion and how it transformed five regions in America (in Kreymborg's *New American Caravan* 1936).
WALTER F. WHITE (1893-1955). Walter White was born in Atlanta, Georgia and was educated in the public schools of Atlanta and Atlanta University (A.B. 1916). While employed by the Standard Life Insurance Company he formed the Atlanta Branch of the National Association for the Advancement of Colored People (NAACP). He was invited by James Weldon Johnson in 1918 to join the staff as its Assistant Executive Secretary. He remained in that post until his heart attack in 1955. White traveled extensively as NAACP's special investigator, making reports on numerous race riots and dozens of lunchings and campaigning for a federal anti-lynching law. He served as advisor to two presidents, Franklin Roosevelt and Harry S. Truman, and became a noted lobbyist advocating legislation against the poll tax and desegregation in the armed forces. In 1945 and 1948 he was consultant to the United States delegation to the United Nations.

White had a significant association with journalists such as H. L. Mencken and academic leaders of the Harlem Renaissance. He became a contributing member of the literary circle and associated with other members of the NAACP such as W. B. E. Du Bois, Mary White Ovington and William Pickins, who had all published books in various fields. He worked tirelessly to introduce black authors, artists and performers to the people he invited to his many "teas" and other social gatherings he hosted. Among some of them were Carl Van Doren, Carl Van Vechten, Blanche and
Alfred Knopf, Sinclair Lewis, Heywood Broun and other ranking members of the literary circle.

White was drawn to the Harlem Renaissance because of his unlimited interest in art, the excitement of being a part of the New York literary, artistic, and cultural life, and the delight of being in the company of talented people. White was an avid civil rights leader who insisted during the 1920's and 1930's that the social image of the black man in America be compatible with that abroad.

Walter White was highly recognized by Opportunity for his two novels, Fire in the Flint (1924), and Flight (1926). These two novels address black needs while reflecting White's concern with civil rights and social justice. His novel Flight deals with a young Mulatto woman's search for identity. Migrating to the North, she passes into the white world. White contributed an essay, "The Paradox of Color," to Alain Locke's The New Negro (1925). In this essay he discusses the inner conflict of the black man who experiences racial and color prejudice in America. His nonfictional works include Rope and Faggot: A Biography of Judge Lynch (1929), which deals with the causes and condemnation of lynching. Other publications are A Rising Wind: A Report of the Negro Soldier in the European Theatre of War (1945), his autobiography, A Man Called White (1948), and How Far the Promised Land? (1955).
OTHER FIGURES

GWENDOLYN BENNETT (1902-1981). Gwendolyn Bennett was born in Texas and educated in Washington, D.C. She studied fine arts at Teachers College, Columbia University, and Pratt Institute in Brooklyn, where she wrote two class plays. A sorority scholarship (1925) provided the opportunity for her to study art in France.

Upon returning to New York, Bennett worked as an assistant editor of Opportunity and joined Jessie Fauset in encouraging literary activities in Harlem. She contributed poetry and short stories to various magazines: American Mercury, The Crisis, Fire!!, The Messenger and Opportunity. In 1926 she assisted Wallace Thurman in the publication of Fire!!. Later she was among the first to receive a Barnes Foundation Fellowship in 1927. Bennett taught art at Howard University and took a directorship at Harlem Community Art Center, 1937-1940. One of her poems, "Street Lights in Early Spring," appears in Opportunity (May, 1926, p. 152).

EUBIE BLAKE (1883-1983). Born in Baltimore, Maryland, Eubie Blake picked up techniques of ragtime syncopation and stride bass by listening to "piano sharks" who played in taverns and beer parlors.

In 1915 he teamed with the singer-lyricist Noble Sissle to form a songwriting and performing vaudeville act called Sissle and Blake, the Dixie Duo. After World War I,
Blake and Sissle met the well-known team, Flournoy Miller and Aubrey Lyles. Together the four men wrote a successful revue, *Shuffle Along*, in 1921. Sissle and Blake toured Europe in 1925 as "American Ambassadors of Syncopation." Their later appearances as a team occurred in a documentary, *Reminiscing With Sissle and Blake*, made at Fisk University in 1974, a year before Sissle's death. Blake enrolled in school at New York University to study the Joseph Schillenger system of composition and received his degree when fifty-seven years old. His thesis, "Dictys on Seventh Avenue," was published in 1955.

Blake wrote approximately a thousand musical pieces. His first published pieces were "Chevy Chase" and "Fizz Water" in 1914. His first piece with Sissle was "It's All Your Fault," made popular by Sophia Tucker. His most famous ragtime was "I'm Just Wild About Harry." Blake appeared in De Forest's early Phonofilm, *Sissle and Blake's Snappy Songs*, in 1923, in a vitaphone short in 1927, and a one reel, *Pie, Pie, Blackbird*, in 1932.

He was awarded the medal of Freedom in 1981.

Blake's tunes, which became popular during the Harlem Renaissance, are lively reminiscences today, especially his popular, "Love Will Find a Way," from *Shuffle Along*. His music was written and arranged for the artists who sang them, not for the revues that featured them.

**BENJAMIN BRAWLEY** (1882-1939). Brawley was born in Columbia, South Carolina. He was educated at Morehouse College, B.A. (1901), the University of Chicago, B.A. (1906) and Harvard University, M.A. (1908). He was an English professor at Howard University (1910-1912). He then became Dean of Morehouse College in 1912. Brawley was the minister of a Baptist church for a year in Brockton, Massachusetts (1921-1922). He later returned to teaching at Shaw University from 1923 to 1931. A prolific writer and literary critic, Brawley was an author of many textbooks and biographies used in black colleges. He felt that the Harlem Renaissance had not fulfilled its potential for producing quality literary works; some writers had command of their materials, while others did not produce excellent work.

Two books he published, *A Short History of the American Negro* (1913) and *The Negro in Literature and Art* (1918), reveal to America the historical and cultural achievements of black Americans. Other relevant books are

WILLIAM WARING CUNLEY (1906-1976). Cuney was born in Washington, D.C. He attended the public schools and Howard University in Washington, D.C. and Lincoln University in Pennsylvania. He made singing his career and studied at the New England Conservatory of Music in Boston and in Rome. Afterwards his interest turned to writing. Until his retirement he taught printing at Dunbar High School, Washington, D.C.

His poem "No Image" (written when Cuney was a freshman at Howard University) won the Opportunity poetry contest (1926) for its most complete expressions of the basic philosophy of the Harlem Renaissance. The Poem gives the expression that black writers are often unaware of their racial beauty, having lived only in urban surroundings. This frequently anthologized poem earned him the title "One Poem Poet." Countee Cullen included a few of his prose lyrics in his Caroling Dusk in 1927. Cuney also became an art and music columnist for The Crisis. Very late in life he published two books of poetry: Puzzles (1960) and Storefront Church (includes "No Image," 1973).

R. NATHANIEL DETT (1882-1943) Nathaniel Dett, a music composer and arranger, was born in Drummondsville, Ontario,
Canada. He was educated at the Oberlin Conservatory of Music, Columbia University, the University of Pennsylvania, the American Conservatory of Music, Harvard University and in Paris with Nadia Boulanger. He combined his teaching career at Lane College (1908-1911) and Lincoln Institute in Missouri (1911-1913). He became the director of music at Hampton Institute for 18 years (1913-1931) and organized the Hampton Institute Choir, which toured the United States and Europe. His best-known compositions for chorus and orchestra include "Oh Holy Land" and "Magnolia Suite," for chorus, "In the Bottoms," for piano, and the motet The Chariot Jubilee (1921). His oratorio The Ordering of Moses (1937) was widely performed in the 1940's. Dett also edited two collections of spirituals: Religious Folksongs of the Negro (1927) and The Dett Collection of Negro Spirituals (1936).

AARON DOUGLAS (1898-1979). Aaron Douglas, born in Topeka, Kansas, received a B.A. degree from the University of Kansas in Fine Arts (1923) and taught for two years in Kansas City high schools. Later he went to New York to study under Winold Reiss, who encouraged him to work with African themes. Douglas received his M.F.A. degree from Columbia University Teachers' College. He studied in Paris on a Barnes Foundation in 1928. Later that year he exhibited his works at the Harmon Foundation. In 1939 he joined The Crisis staff as an art critic and in later years
was a professor at Fisk University.

A well-known painter of the Harlem Renaissance, Douglas illustrated books and their advertisements for Countee Cullen, Langston Hughes, Alain Locke and James Weldon Johnson. He designed the poster for the Krigwa Players and did the cover drawing for Opportunity (October, 1926). Other Douglas illustrations appear in Locke's The New Negro and publicity for Carl Van Vechten's Nigger Heaven. Douglas is probably best known for his illustrations in the following periodicals: Vanity Fair, Theatre Arts, The Crisis, Sun, Opportunity, Boston Transcript, Harlem, Fire!! and American Mercury.

Aaron Douglas' work is noted for flat angular designs, black and white silhouettes and abrupt changes of lines and mass. Nathan Irvin Huggins stated that "Aaron Douglas borrowed two things from the Africans. He thought that art should be design more than subject and his personal predilections for mysticism encouraged him to find racial unity and racial source in Africa." (Harlem Renaissance, p. 169). A collection of his art adorns the walls of the Countee Cullen Branch of the New York Public Library. His four panels, "Song of the Towers," attempt to depict the story of the Negro from his origins in Africa through slavery, emancipation and oppression, to the mechanized complexity of urban, industrial America. Romare Bearden published a tribute to Douglas, "A Farewell to Douglas" (Amsterdam News, 24 February 1979).
DUKE [EDWARD KENNEDY] ELLINGTON (1889-1974). Duke Ellington had a well-known career as a band leader in American Jazz. He was born in Washington, D.C., where he picked up the nickname "Duke" as a schoolboy because he always dressed so well. He began taking piano lessons at the age of six or seven, and at nineteen he organized his own five-member band, which he called Duke's Washingtonians. Ellington moved to New York in 1920 with his wife and son, Mercer, and took a job playing with Barron Wilkins. His first extended engagement was at the Hollywood Cafe on Broadway, renamed the Kentucky Club when Irving Mills became manager in 1927.

Duke Ellington became famous among white patrons during the Harlem Renaissance. Mills took him to the Cotton Club, and the band became known as the Cotton Club Orchestra, playing long floor shows and two or three other numbers at intervals. After playing regularly at the Cotton Club, the orchestra became famous among black patrons. He made his first tour to Europe in 1933.

Ellington's most popular tunes include "Mood Indigo" (1931), "Down Beat," "I Got it Bad and that Ain't Good" and "Don't Get Around Much Any More." He also wrote many piano suites, the most popular being "Black, Brown and Beige," "Harlem" (1951), and "Blue Bells of Harlem" (1953). Ellington was famous for his use of wordless voice as a musical instrument in orchestration. The recipient of the Spingarn Medal and an Emmy Award, Ellington set up a
scholarship fund and the Ellington Collection at Yale University.

ARTHUR HUFF FAUSET (1889- ). Arthur Huff Fauset, anthropologist and half-brother of Jessie Fauset, was a central figure of the Harlem Renaissance. He was born in Flemington, New Jersey, and received the B.A., M.A., and Ph.D. degrees from the University of Pennsylvania. From 1918 to 1946 he was a teacher and principal in the Philadelphia public schools.

Fauset studied and wrote about folklore in Nova Scotia and about blacks in Philadelphia, the West Indies and the Southern United States. His scholarly articles have been published in Opportunity, The Crisis and, especially, Black Opals. He contributed an essay, "American Negro Folk Literature," to Alain Locke's The New Negro anthology. Huff also was the winner of an Opportunity prize in essay and short story and contributed an essay to Thurman's short-lived Fire!! Fauset predicted that even if blacks demonstrated an ability equal to that of whites in the arts, their achievement would not assure equality in the race. His books include Sojourner Truth: God's Faithful Pilgrim (1938), a biography, For Freedom: A Biographical Study of the American Negro (1927) and Black Gods of the Metropolis (1944).
RUDOLPH FISHER (1897-1934). Rudolph Fisher was born in Washington, D.C. and grew up in Harlem and Providence, Rhode Island. A physician and author, he received the B.A. and M.A. degrees from Brown University (Phi Beta Kappa, 1920) and the M.D. degree from Howard University Medical School (1924). After a year's internship at Freedman's Hospital, he became a fellow of the National Research Council at the College of Physicians and Surgeons at Columbia University, specializing in roetgenology and establishing a successful practice as an x-ray specialist.

Fisher moved to New York in 1925 and began a literary career with the writing of "City of Refuge," a short story which was published in the Atlantic Monthly (1925) while he was in medical school. This story is about the ironically lost dreams which frustrate blacks who leave the South looking for refuge in Harlem. His "High Yaller" won the 1925 Crisis prize for best short story. Fisher spent time arranging Negro Spirituals, many of them for singer Paul Robeson. Among other short stories credited to him are "Promised Land" (Atlantic Monthly, 1927) and "Miss Cynthie" (Story, June, 1933). His stories dealt with the racial and social life of Harlem and the ways people present themselves within their environment. Fisher wrote two novels, The Walls of Jericho, a satire (1928), and The Conjure Man Dies (1932), the first full-length detective novel by a black writer. Carl Van Vechten proclaimed Fisher "The most promising of the New School of Negro
Authors."

(Keep-A-Inchin' Along, p. 58). Fisher died of an intestinal cancer caused by his work with radiation, four days after Wallace, the first of the Harlem Renaissance writers to die.

E. FRANKLIN FRAZIER (1894-1962). Frazier, a sociologist and educator, was born in Baltimore, Maryland. He excelled in his high school studies and graduated from Howard University (B.A. cum laude) in 1916. Later he accepted a position as mathematics instructor at Tuskegee Institute. He received the M.A. degree from the University of Chicago in 1931. His Ph.D. dissertation, "The Negro Family in Chicago," was published in 1932.

Frazier received a foundation grant from the New York School of Social Work. His grant from the American Scandinavian Foundation between 1920 and 1922 enabled him to go to Denmark to study "Folk" schools. From 1922 to 1927 he taught sociology and African studies at Morehouse College (Atlanta, Georgia) and then served as director of the Atlanta School of Social work from 1922 to 1927. Later he joined the faculty at Fisk University, after which he became head of Howard University's Department of Sociology, a post he held until named professor emeritus in 1959.

During the Atlanta years Frazier published articles in a number of magazines and books such as Journal of Social Forces, Opportunity, The Crisis, Nation, The Messenger, Southern Workman and Howard Review. He contributed the
essay "Durham: Capital of the Black Middle Class" to Alain Locke's *The New Negro*. His works concern a variety of black issues on the social equality of the Negro, the plight of the black family and racial prejudice. After the 1935 Harlem race riot, Frazier was named to direct a survey for Mayor La Guardia's Commission on Conditions in Harlem and was the first black to be elected president of the American Sociological Association in 1948. He was best known for his work as a research professor, lecturer and writer in the United States and Europe. His published works are *The Negro Family in the United States* (1939), *The Negro in the United States* (1949) and *Black Bourgeoisie* (1957), his most widely read book.

CHARLES GILPIN (1878-1930). Charles Gilpin was born in Richmond, Virginia, where he attended grade school. Leaving school when he was only twelve years old, Gilpin began his acting career doing a song-and-dance act with traveling fairs and touring with the Williams and Walker Company. While he was still in his teens he became one of the original members of the Pekin Stock Company in Chicago. His first job, however, was working on a newspaper in Richmond. In 1914 he appeared in *The Girl at the Fort*, also starring Anita Bush, and a play directed by Billie Burke and organized the Lafayette Players in 1916.

Gilpin's debut as a Broadway actor was in the role of William Curtis in John Drinkwater's *Abraham Lincoln*, a
notable biographic drama (1919). In 1920, while working as an elevator operator in Macy's, he was solicited for a leading role in Eugene O'Neill's *The Emperor Jones*. After his performance the *New Republic* ranked him as one of the greatest artists of the American stage. The following year the Urban League awarded Gilpin the Spingarn Medal; later he was received at the White House. The Drama League named Gilpin as one of the ten most helpful people in the American theatre. He appeared in several other plays and helped to organize the Karama House in Cleveland, Ohio. In 1926 he appeared in the film version of *Ten Nights in a Barroom*. He suddenly lost his voice and returned to his job as an elevator operator. In 1927 Gilpin refused the leading role in the film version of *Uncle Tom's Cabin*, believing the characterization to be demeaning to his race. A few years before Eugene O'Neill died he remarked, "I can honestly say there was only one actor who carried out every notion of a character I had in mind. That actor was Charles Gilpin."

T. MONTGOMERY GREGORY (1887-1971). Montgomery Gregory, a writer and educator, was born in Washington, D.C. He attended Harvard University (1906-1910), studying under George Pierce Baker in the 47 Workshop. He received the A.B. degree from Howard University (1910) and became an instructor, assistant professor and professor of English at Howard University (1911-1924). While teaching there, he
organized and directed the Howard Players Experimental Theatre, directed the debating team and served as chairman of the intercollegiate committee that took the responsibility for opening an officers' training camp for blacks in Des Moines, Iowa. Then Gregory entered the military service and was commissioned a first lieutenant. In 1914 Gregory served as Supervisor of Negro Schools in Atlantic City, New Jersey, and worked there until his retirement in 1956.

Gregory contributed literary reviews to Opportunity and an article, "The Drama of Negro Life" (1925), to Alain Locke's The New Negro. He co-edited with Alain Locke The Plays of Negro Life: A Source Book of Native American Drama (1927) and wrote "The Negro in Drama" for the 14th edition of the Encyclopedia Brittanica (1937).

ANGELINA WELD GRIMKE (1880-1958). Angelina Grimke, born in Boston, Massachusetts, was the only child of Archibald Grimke, a distinguished journalist and diplomat. She attended various preparatory schools such as the Girl's Latin School and the Boston Normal School of Gymnastics, graduating in 1902. Her literary education began with teaching at Armstrong Manual Training and at Dunbar High School, both in Washington, D.C. Rachel, a play dealing with racial propaganda and sentimentality, was produced by Myrtill Minor Normal School in 1916 and published in 1920.

Grimke was strongly attracted to the work of Clarissa Scott Delaney and Georgia Douglas Johnson. She resigned her teaching position in 1933 and lived the life of a recluse. Her works appear in Caroling Dusk, The Negro Caravan and Black and White, as well as the pages of The Crisis and Opportunity magazines. Most of Grimke's poetry is located at the Mooreland-Spingarn Research Center at Howard University, much of it still unpublished.

FRANKE HORNE (1889-1974). Franke Horne was educated in the public schools of New York, the city where he was born. In 1921 he graduated from the College of the City University of New York. His professional and graduate studies were continued at the Northern Illinois College of Ophthalmology, at Columbia University and at the University of Southern California. After college he became a doctor of optometry and practiced in Chicago and New York. He returned to the academic field and taught in Georgia at Fort Valley Normal and Industrial School for three years before he took a job with the governmental services in Washington, D.C. with the United States Housing Authority. Horne wrote poetry and published it in Opportunity and Carolina magazines during the Harlem Renaissance, but after
the 1920's his work was very rarely published in anthologies and largely ignored by the black arts movement of the sixties. During that time, however, he continued prolifically to write verse that appeared in The Crisis.

The first of Horne's writings to attract attention, perhaps, was the series called "Letters Found Near a Suicide," which won a Crisis poetry competition award in 1925. A collection of Horne's poems was published in 1963 in the sesquicentennial edition of William Stanley Braithwaite's Annual Anthology of Magazine Verse. He was also anthologized in Countee Cullen's Caroling Dusk and James Weldon Johnson's revised edition of The Book of American Negro Poetry.

HAROLD JACKMAN (c. 1900-1960). Harold Jackman was born in London, England, reared in Harlem and educated in the United States. He was a junior high school history teacher who became a patron of black art and literature, and co-founder of the Harlem Experimental Theatre. His close, friendly relationship with Countee Cullen brought him into contact with most of the leading figures of the Harlem Renaissance. A'Lelia Walker invited him, as a special guest, to her parties, and Carl Van Vechten invited him to his soirées. Winold Reiss' portrait of Harold Jackman appeared in the "New Negro" issue of Survey Graphic.

Harold Jackman was known as an art collector-philanthropist. He sent materials by and about
black Americans to Atlanta University. Upon Cullen's death in 1946, Jackman requested that the gifts which he had be called the Countee Cullen Memorial Collection. Upon Jackman's death, the Atlanta collection received a series of daybooks, containing various details of the Harlem Movement, which he had begun in 1926. Jackman has contributed other materials to the James Weldon Johnson Collection at Yale University, to the Literary Collection of Fisk University, and to the Schomburg Collection of the New York Public Library.

GEORGIA DOUGLAS JOHNSON (1886-1966). Born in Atlanta, Georgia, Johnson was educated at Atlanta University and Oberlin Conservatory of Music. She became a prominent poet and playwright of the Harlem Renaissance. After teaching school in Alabama, she lived in Washington, D.C. where she made her home, "Halfway House," a meeting place for black writers for over forty years. In Washington she worked in government and wrote several collections of poetry. "A Sunday Morning in the South" (1924) protests against racial injustice, and her tragic play, Plumes, which won first prize in the third Opportunity contest (October, 1927), was performed in New York City in 1928.

In addition to writing poetry and a play, Johnson wrote the words for the song "I Want to Die While You Love Me." Her four volumes of poetry, all written during the Harlem Renaissance, included Heart of a Woman (1918),
Bronze, A Book of Verse (1922) and An Autumn Love Cycle (1928). Share My World, a book of poems, was privately published by the author in 1962. Johnson continued to write of her heritage in her poetry until her death at the age of eighty.

HALL JOHNSON (1888-1970). Hall Johnson received his musical undergraduate education in Athens, Georgia, where he was born, and where his father was an elder in the African Methodist Episcopal Church. Johnson was educated at Knox Institute, Georgia; Atlanta University; Allen University South Carolina; and Hahn School of Music. After graduating from college, he attended the University of Pennsylvania, the Institute of Musical Art and the University of Southern California. After Hall Johnson arrived in New York in 1914, he played violin in James Reese Europe's Tempo Club Orchestra (in performances with Vernon and Irene Castle) and also in the Shuffle Along orchestra in 1921. He was the violinist in the Negro String Quartet, which have concerts in New York and appeared with Roland Hayes in Carnegie Hall in 1925.

In 1925 Johnson organized the New York's Hall Johnson Choir, which sang black folk music to wide audiences. He was appointed choral director for Marc Connelly's The Green Pastures (1930) and arranged the spirituals sung by the Celestial Choir in the orchestra pit during the play. The Hall Johnson Choir also appeared in the Warner Brothers
film of *The Green Pastures* and in 1928 made the recording for RCA Victor Company. He wrote the book and score for the folk play, *Run, Little Chillun'*, playing in New York in 1933 for 126 performances and in Los Angeles in 1935. The choir represented the United States at the International Festival of Fine Arts in Berlin in 1951.

Hall Johnson's compositions include the Easter cantata *Son of Man*; the operatta *FiYer*; *The Green Pastures Spirituals*; and art songs and spirituals, including the popular "Honor, Honor," "Ride On, King Jesus," and "Crucifixion." He received the Casper Holstein Prize for composition (1925, 1927), the Harmon Foundation Award (1931) and the New York Handel Medal (1970).

The Hall Johnson Choir gave the singing of spirituals a serious, concentrated and intentional alteration of pitch and individual improvisations, with pulsation and overall rhythm. As a composer and arranger, Johnson transcribed various spirituals and arranged music for several Broadway shows and motion pictures during the Harlem Renaissance movement.

HELENE JOHNSON (1907-?). Helene Johnson's poetry helped to create the Harlem Renaissance and to transmit the black literary tradition. Born in Boston, Massachusetts, she attended Boston University and Columbia University extension.

Her poems often occurred in *The Crisis, Opportunity,*
Vanity Fair and Fire!! Her prize-winning poem "Trees At Night" was published in Opportunity (May, 1926, p. 147). William Stanley Braithwaite included her work in the sesquicentennial edition of his Anthology of Magazine Verse. Ronald Primeau stated in his essay, "Frank Horne and the Second Echelon Poets of the Harlem Renaissance," that "Helene Johnson—like Frank Horne—combines an expression of unquenchable desires with realistic description of ghetto life and a discovery of the roots of her people." (Essay collected in Arna Bcntemp's Harlem Renaissance Remembered, p. 263). The date of her death and many facts about her life at the close of the Harlem Renaissance are still not established. Bruce Kellner has stated that "She seems to have disappeared from the New York scene some years ago." (The Harlem Renaissance, A Dictionary for the era, p. 196).

J. ROSAMOND JOHNSON (1873-1954). Rosamond Johnson, the brother of James Weldon Johnson, was born in Jacksonville, Florida. He received a music degree from the New England Conservatory of Music in Boston and studied piano, organ, harmony and voice in Europe. Before moving to New York in 1900, he had taught music in Jacksonville, toured vaudeville and appeared with the John W. Isham's Octoroon Company in Oriental America (1897). He and his brother teamed with Bob Cole and composed the operettas The Shoo Fly Regiment (1906) and The Red Moon (1908). With his
lyrical brother, he wrote "Since You Went Away," "Li'l Gal" and "Lift Every Voice and Sing," which became known as the "Negro National Anthem." In 1901 the brothers signed a contract with Joseph W. Stern and Company guaranteeing them royalties, the first such contract between black song writers and Tin Pan Alley publisher. Their first popular hit was "My Castle on the Nile" (1901), followed by "The Maiden with the Dreamy Eyes" and a ragtime hit, "Under the Bamboo Tree."

After James Weldon Johnson was appointed a United States Consul to Venezuela, J. Rosmond Johnson continued working with Bob Cole until Cole's death; then he toured with another vaudevillian, Charlie Hart. Later he went to England, where he became music director at Hammerstein's Opera House in London from 1912-1923. When he returned from England, Johnson taught at the Music School Settlement in New York and formed and concertized with the J. Rosamond Johnson Quintet. In the mid- and late 1920's he toured at home and in Europe with tenor Gordon Taylor, singing spirituals and folk songs. Johnson was music director of the Harlem Rounders (1925) and contributed the music for Fast and Furious (1931). He created the roles of Frazier in Porgy and Bess (1935) and Brother Green in Cabin in the Sky (1941).

Johnson's compositions include work songs, popular songs, and song collections such as Shout Songs and Rolling Along. He collaborated with his brother, James Weldon

NELLA LARSEN (1893-1963). Born in Chicago, Illinois, Nella Larsen attended Fisk University and the University of Copenhagen and graduated from the Lincoln Hospital Training School for Nurses (1915). She worked as a nurse for a year, then enrolled in the New York Public Library Training School. Her career was that of a children's librarian at the 135th Street Branch in New York, beginning in 1923, and in 1929 she became general assistant librarian. Larsen married Elmer Imes, a well-known Fisk graduate and physicist, recognized for his work with infrared absorption bands. She traveled to Spain to work on her third novel, but it was never finished. Larsen was divorced in 1933 and afterwards spent her last thirty years as a supervising nurse at Bethel Hospital in Brooklyn, New York, living in obscurity.

Larsen's two novels of the Harlem Renaissance, *Quicksand* (1928) and *Passing* (1929), deal with racial identity and marginality. For her work she received the Harmon Foundation's bronze medal in 1929.

THEOPHILUS LEWIS (1891-? ). Born in Baltimore, Maryland, Lewis received very little formal education but was well-respected among the Harlem intelligentsia. He served in the army during World War I and worked in the posts
office in New York in 1922. Lewis later took a job with The Messenger, writing theatre criticism during the Harlem Renaissance.

After he submitted a review of a Lafayette Theatre show to A. Philip Randolph—while The Messenger could not pay him a salary for his regular column—Lewis received free tickets to the shows. Lewis acknowledged aspects of stereotyping and vulgarity in the shows, but he recognized in them the supply of fresh ideas and new dance combinations. He praised little theatre groups such as the Krigwa Players and the National Ethiopian Art Theatre; he derogated blackfaced, light-skinned chorus girls and actors who were not serious about their work, although the presentations were themselves not designed in repertory style. He praised Florence Mills in From Dixie to Broadway, but considered the show "shoddy, garish and vulgar."

Lewis published stories in The Messenger and reviewed new books, but his main interest was his work as a theatre critic. He left The Messenger and wrote occasionally for Catholic World and the Pittsburgh Courier. He tried to develop through theatre criticism an ideology which would become a source of racial identity and heritage. Lewis deserves considerable credit for putting an end to the idea that light-skinned women were "beautiful" when he praised a choral group for using two dark-skinned women in the cast of Blackbirds of 1926. The date of Lewis' death has not
ROSE MCCLENDON (1884-1936). A distinguished actress, Rose McClendon grew up in New York City, where she acted in and directed church plays and cantatas. Ten years after she had married Dr. Henry Pruden McClendon (1904), a chiropractor and pullman porter, she continued to do church work without a professional career. She received a scholarship in 1916 to study at the Academy of Dramatic Arts; afterwards she began to act herself and to teach acting.

McClendon's first role was in Justice in 1919, but she received her first critical attention in Deep River in 1926. She appeared in Paul Green's In Abraham's Bosom in 1926 and played the role of Serena in Porgy in 1927. When she was playing Cora Lewis in Langston Hughes' Mulatto (1936), Bruce Atkinson believed Rose McClendon, who had a "sensitive personality" and a "bell-like voice," added perception to her parts. During the run of Mulatto she became ill. Six months later she died of pneumonia.

Rose McClendon's goal was to establish a permanent black theatre that would produce plays written by blacks for black actors and actresses. In 1935 she and Dick Campbell organized the Negro People's Theatre, which produced Clifford Odets' Waiting for Lefty. She promoted the interest of black actors through Actors Equity League.
After her death, the theatre was incorporated into the Negro unit of the Federal Theatre Project. In 1937 Dick Campbell founded the Rose McClendon Players. In 1946 Carl Van Vechten presented a collection of photographs of black artists and writers to Howard University, establishing the Rose McClendon Memorial Collection.

JOHN FREDERICK MATHEUS (1887-1985). John F. Matheus was born in Kyser, West Virginia and educated in the public schools of Steubenville, Ohio, Western Reserve University (cum laude, 1910), and Columbia University (1921). He taught languages at Florida A & M College in Tallahassee (1910-1922). Beginning in 1922, Matheus was professor and head of the Department of Romance Languages at West Virginia State College. In 1925 he won an Opportunity short story contest with "Fog" and in 1926 first prize for the Personal Experience Sketch category and second prize in the Drama and Poetry categories. The play appeared in Opportunity magazine and Locke's The New Negro. Matheus is also known for his one act play "Cruiter" (1927). Among his most outstanding work is the opera Ouanga, for which he wrote the libretto (1919; premiere performance 1949, music by Clarence Cameron White).

In 1930 Matheus acted as secretary to Charles S. Johnson, the American member of the League of Nation's International Commission of Inquiry to investigate charges of slavery and forced labor in Liberia. In the 1930's he
published numerous plays and short stories in anthologies and in *Opportunity* and *The Crisis* magazines. His short stories have been collected and edited by Leonard A. Slade, Jr. and published by the author (1924). Several of his articles have been published in journals such as *The Modern Language Journal*, *The Journal of Negro History*, and *Quarterly Review of Higher Education Among Negroes*.

**FLORENCE MILLS** (1895-1927). A singer, dancer and comedienne, Florence Mills started a singing and dancing career at the age of five, performing regularly in the salons of Washington, D.C., the city where she was born. At the age of eight she made a stage appearance with Bert Williams and George Walker in *Sons of Sam* in Washington, D.C., singing "Miss Hannah from Savannah," and then she travelled with the Bonita Company Show as one of the "picks" of "the singing and dancing pickaninnies."

Moving to Harlem in 1903, Mills performed in vaudeville acts and road companies, and in 1919 she joined her sisters Maude and Olivia in a singing act. Later she joined a cabaret act with Ada (Bricktop) Smith, Cora Green and Mattie Hight; still later she toured with The Tennessee Ten in a trio with her husband, the comedian and daner, U.S. Thompson, and another man, Freddie Johnson.

Florence Mills' most notable opportunity came when she replaced Gertrude Saunders in *Shuffle Along* (1921), the all-black musical revue written by Noble Sissle and Eubie
Blake. The next year she appeared in Plantation Revue (1922) and Dixie to Broadway (1924), the first musical revue built around a singing and dancing female star. She starred in Blackbirds of 1926, which played at Alhambra Theatre in London for six months and in Paris for five. She returned to New York and died suddenly of appendicitis in 1927, at the peak of her international fame. She had spent all her life in the milieu of show business.

RICHARD BRUCE NUGENT (1905- ). Born in Washington, D.C., Bruce Nugent, an art illustrator, first appeared in Alain Locke's The New Negro with "Sahdji," a pseudo-African ritual. Later he collaborated with Locke in writing a scenario for the choral entertainment Sahdji—An African Ballet, first staged at the Eastman Theatre in 1932, with a score by William Grant Still. Nugent was an associate editor of Wallace Thurman's Fire!!, contributing drawings and a story, "Smoke, Lilies and Jade," an impressionistic piece, often punctuated with ellipses. He also contributed illustrations to Thurman's second magazine Harlem, serving as associate editor. Nugent was a popular figure of the Harlem Renaissance, contributing sparkling prose and satiric illustrations.

When he arrived in New York at the age of thirteen, as he wrote in his autobiographical sketch in Countee Cullen's anthology of black poetry, Caroling Dusk, published in 1927, he discovered Harlem working as an errand boy, a
bellhop in an all-women's hotel, an ornamental iron worker and an elevator operator (p. 206). Caroling Dusk published two poems and another one, "Shadow," appeared in Opportunity (October, 1925, p. 296), but most of Nugent's work remains unpublished. During the years following the Harlem Renaissance, he collected many Afro-American materials which have proved an invaluable record for scholars and writers of the Harlem Renaissance.

**CHANDLER OWEN** (1889-1967). Chandler Owen was born in Warrenton, North Carolina. He was educated at a private high school and Virginia Union University. In 1913 he attended the Columbia University School of Philanthropy and completed his work there on one of the first fellowships issued by the Urban League.

Owen met A. Philip Randolph in 1915, and the two spent hours discussing and studying politics, working-class history, socialism and union activities. The two joined the socialist party during World War I and soon entered the legion of soapbox orators and philosophers who spoke on the street corners of Harlem. In 1917 Owen and Chandler founded *The Messenger*, a radical periodical which they edited until 1933. George S. Schuyler, in his autobiography Black and Conservative, has called Owen "a facile and acidulous writer, a man of ready wit and agile tongue, endowed with a saving grace of cynicism (p. 137)."

In later years Owen lost interest in socialism and the
publication of The Messenger. He left New York to take a position with the Chicago Bee. Richard A. Long, in his "An Interview with George Schuyler," observed that in looking through books "His name appears and then just disappears from anything having to do with black publications" (Black World, pp. 69-78). Until Owen's death, he maintained his close relationship with A. Philip Randolph.

ASA PHILIP RANDOLPH (1889-1979). Socialist and foremost Black labor leader of the 20th Century, Randolph left Crescent City, Florida, where he was born, to attend high school in Jacksonville, Florida. He received a diploma from Cookman Institute in Florida before leaving for Harlem in 1911, where he attended the City College of New York. He made outstanding contributions to two major movements during the 20th Century in America: the civil rights struggle and the trade union movement. Randolph worked at a series of odd jobs--porter, railroad waiter and elevator operator. He co-founded The Messenger in 1917 with Chandler Owen, which became the organ of much of Randolph's political and union activities. It was not founded as a literary periodical, yet he printed for twelve years the works of the Harlem Renaissance writers and theatre reviews. In his later years, Randolph wrote for Opportunity, the journal of the Urban League.

Randolph taught at the New York Rand School of Social Science and in 1921 ran unsuccessfully for Secretary of the
State of New York on a socialist platform. He could speak articulate, polished English in a deep, melodious voice that attracted large audiences whenever he spoke. In 1925 he organized the Brotherhood of Sleeping Car Porters, which, after four years became a part of the American Federation of Labor (AFL). It was not until 1937 that the Pullman Company agreed to sign a bargaining contract with his union. Later he became president of the Negro American Labor Council and the first black president of the AFL-CIO. His prominence in this role pushed him to become one of the prime movers in the 1963 March on Washington. He retired in 1968 to devote his time to the A. Philip Randolph Institute in New York, which specializes in educational studies, projects and job security within the skilled trades for minority youth.

Randolph was instrumental in convincing Franklin Roosevelt to allow blacks to obtain jobs in defense plants in World War II and urged Harry Truman to integrate the Armed Forces in 1948. His job was to help the poor, the despondent and the working class. He opposed blacks who saw his labor union as segregated, but his dignity, good humor, integrity and refusal to surrender brought him the first black leadership of the AFL-CIO.

WILLIS RICHARDSON (1889-1977). One of the seminal pioneer dramatists of the Harlem Renaissance, Willis Richardson was born in Wilmington, North Carolina and educated in
Washington, D.C. Later he served as a United States Government Service Clerk while pursuing his playwriting career.

Richardson made his debut as a dramatist during the Harlem Renaissance, when he published articles on Negro drama *Opportunity* and *The Crisis* magazines. He began his playwriting by producing dramatic sketches for children in W. E. B. Du Bois' *Brownies' Book* in 1920. The same year *The Deacon's Awakening* appeared in *The Crisis*. His one-act and longer, prize-winning plays are *Chip Woman's Fortune* (produced in St. Paul, Minnesota by Chicago Folk Theatre, 1923) and *Mortaged* (staged in 1924 by Howard Players). Another of Richardson's plays, *Compromise*, a one-act folk tragedy, was staged by the Karamu House (1925) and was published in Alain Locke's *The New Negro*. Other outstanding plays include: *The Broken Banjo* Amy Spingarn Prize Play in New York and *The Crisis* Prize Play in 1926); and *Bootblack Lover* (1926). His *Flight of the Natives* was published in Gregory and Locke's *Plays and Pageants of Negro Life* (1930). Richardson was awarded the Edith Fisher Schaub Cup at the Yale University Theatre (1928). His other publications are *Plays and Pageants of Negro Life* (1930) and *Negro History in Thirteen Plays*, with May Miller (1935). In his article "The Hope of Negro Drama," printed in *The Crisis* (November, 1919, pp. 338-339), Richardson discussed the interests that motivated his drama and the educational value of black drama.
AUGUSTA FELLS SAVAGE (1882-1962). A sculptor and educator, Augusta Savage was born in Green Cove, Florida. She began modeling figures from the local clay as a child and worked in several media, but was noted as a sculptor of portraits in bronze and plaster and for her wood carvings. Her career was realized when one of her clay figures won a prize at the county fair. She raised enough money to get to New York and to enroll in a free art program at Cooper Union.

In 1923 Savage was turned down for a summer art program by the French government at Fontainebleau because of her color. Later she was offered the opportunity to study under Hermon MacNeil. In 1927 Savage studied abroad on a Julius Rosenwald Fellowship, with which she produced the sculpture "Gamin," a study of a Harlem boy. When she returned to New York in 1932, she set up the Savage Studio of Arts and Crafts. Savage studied briefly at Tallahassee State Normal School, at Cooper Union, New York, at La Grand Chaumiere, Paris, France (1934-1935) and at the Academy of fine Arts, Rome, Italy. In 1934 she became the first black woman to be elected to the National Association of Women, painting exhibits at the Architecture League.

Savage's biggest fame came when she was commissioned to create a sculpture, the harp-shaped Lift Every Voice and Sing (1939), a sixteen-foot tall harp with singing figures, representing the musical gifts of blacks to the world. She headed a corporation that opened the Salon of Contemporary
Negro Art, devoted to the exhibition and sale of works by black artists. In 1939 Savage became the first director of the Harlem Community Art Center, where she organized programs of education, recreation and art. While she was an assistant supervisor of the Federal Writers Project of the Writers Project Administration (WPA) for New York City, she influenced the young artists Romare Bearden and Jacob Lawrence, who later became nationally recognized. She organized the Harlem Arts Guild and established the Vanguard Club, noted for dealing with social and political issues among black artists.

Toward the end of her life Savage maintained a studio in Saugerties, New York. Her students often boasted of her work, but of her children she said, "If I can inspire one of these youngsters to develop the talent I know they possess, then my monument will be in their work." (Notable American Women, 1607-1950, p. 629). Her work is part of a permanent collection of Morgan State University, The National Archives and the New York Public Library's Schomburg Collection.

ARTHUR A. SCHOMBURG (1874-1938). Arthur Schomburg, bibliophile and scholar, was born in San Juan, Puerto Rico. He graduated from the Institute of Instruction in San Juan, Puerto Rico, and attended St. Thomas College, Virgin Islands, where he made a special study of Afro-American literature. The books, manuscripts, pamphlets and other
stories he collected were mainly histories of blacks in the United States, Spain and Latin America. Before moving to the United States, he spent several years teaching in the Caribbean. Afterwards he spent five years reading law and working in the research firm of Pryor, Mellis and Harris. Later he worked for the Banker's Trust Company in New York (1908-1929) as head of the mailing department. He traveled to Europe in 1924 for the purpose of doing research and collecting more books on blacks.

Arthur Schomburg was a co-founder of the Negro Society for Historical Research and President of the American Negro Academy. He wrote many articles for newspapers and magazines at the height of the Harlem Renaissance movement, contributing the article "The Negro Digs Up His Past" to the Survey Graphic issue of Harlem, later published in Alain Locke's The New Negro. Schomburg amassed more than 5,000 volumes, 3,000 manuscripts, 2,000 etchings and several thousand pamphlets detailing the history and culture of Afro-Americans. In 1926 the collection was purchased by the Carnegie Corporation and given to the New York Public Library established at the 135th Street Branch. Schomburg became curator of the collection in 1932. In 1973 it was given the official title of the Schomburg Collection of Negro Literature and History.

The Schomburg Collection, containing over 10,000 volumes, is one of the largest collections of the works of Afro-Americans in the world. Believing that "History must
restore what slavery took away" (quoted in Spero and Harris, *The Black Worker*, p. 426), Schomburg devoted himself entirely to this ideal, keeping himself, the Harlem community and the world aware of an existing written record of the Afro-American's past.


**BESSIE SMITH** (1904-1937). Born in Chattanooga, Tennessee, Bessie Smith was the daughter of a minister. In 1912 she joined the Moses Stokes Traveling Show, appearing with Will and Ma Rainey, the first of the great blues singers. In 1914 she toured with Buzzin' Baron in Park's Big Revue. She then toured with the Florida Garden Pickers and later with her own Liberty Belles act and several other tent shows and revues for Frank Waller (1918-1919), after having been rejected by the Black Swan Phonograph Corporation in 1921 in favor of Ethel Waters and by Okeh in 1923. Bessie Smith was one of the innovators of modern blues jazz. Her recording of "Down Hearted Blues" sold over two million copies within one year. Billed as "Empress of the Blues," she became Columbia's best-selling artist. She remained with the company until 1931, but never obtained a royalty agreement for her work.

Some of Bessie Smith's shows, including the *Jazzbo*
Regiment (1929), originated in the Lafayette Theatre in New York City, although she did not appear there often. Many of her shows were tours only, and she appeared in only one Broadway musical comedy, Pansy (1919), which ran three performances. She made only one film—a two-reel RCA photopone, St. Louis Blues (1929), with Jimmy Mordecai and Isabelle Washington, a forty-two voice choir conducted by J. Rosamond Johnson and the Fletcher Henderson Orchestra.

Bessie Smith broadened her repertoire and made a comeback in 1936, replacing Billie Holiday in Stars Over Broadway. While she was traveling with the Broadway Rastus Show, the car in which she was riding hit a truck. She suffered massive internal injuries, and within a few hours bled to death. She left a legacy of many recordings, five of which have been reissued by Columbia. Among those were "Give Me a Pig's Foot with a Bottle of Beer" and "Alexander's Ragtime Band."

ANNE SPENCER (1882-1976). Anne Spencer was born in Bramwell, West Virginia and educated at the Virginia Seminary in Lynchburg, Virginia. She served as social worker and librarian in Dunbar High School there. She wrote poetry that appeared in major anthologies of the Harlem Renaissance and was considered the most original of all the Harlem Renaissance Poets. Her poem, "Rime for the Christmas Baby," appeared in Opportunity (December, 1927). Her work has been anthologized in James Weldon Johnson's
The Book of American Negro Poetry, Alain Locke's The New Negro, Countee Cullen's Caroling Dusk and Charles S. Johnson's Ebony and Topaz. Spencer's work has not been collected in one volume, yet she has been described as the "Lady Poet" of the Harlem Renaissance, having begun a writing career before the 1920's. In a note for Countee Cullen's Caroline Dusk she described herself as a "lonely child, happy wife, perplexed mother--and so far, a true resentful grandmother" (p. 47). Anne Spencer wrote about the things she loved best in traditional form, but rarely about black subjects.

WILLIAM GRANT STILL (1895-1978). When Still was a young boy, his family moved from Woodenville, Mississippi. He was born in Little Rock, Arkansas, where his mother became a teacher in a local high school. He received musical instruction at Wilberforce University, Oberlin Conservatory of Music and the New England Conservatory of Music. As a student, Still played in dance orchestras and worked for W. C. Handy in Memphis, and in 1919 he joined Handy's music publishing firm as an arranger. Then he became the musical director for the Black Swan Phonograph Corporation, while he played oboe in Shuffle Along.

In 1936 Still became the first Afro-American to conduct a major symphony, the Los Angeles Philharmonic. His best-known concert works are Darker America (1924), From the Land of Dreams (1925), From the Journal of a
Wanderer (1925) and Afro-American Symphony (1931), which brought him full public recognition. It was performed by the Rochester Philharmonic at Carnegie Hall in 1935. Other works are Levee Land (1926), a jazz selection written for Florence Mills; Africa (1930); and three ballets, Guiblesse (1927); Sahdji (1930); and Lenox Avenue (1937), for piano and orchestra. In 1940 the New York Philharmonic orchestra presented a premiere of his cantata, And They Lynched Him on a Tree.

Still became a staff composer for WCBS And WNBC Studios, producing arrangements for Paul Whiteman and Artie Shaw. He orchestrated Runnin' Wild and Americana, and popular tunes such as "Shadrack," which Louis Armstrong enjoyed singing. Still wrote the film score for Pennies From Heaven and was musical adviser for Stormy Weather. His operas Blue Steel and Troubled Island are among some of his most important works in classical forms. He wrote more than one hundred concert works, seven operas, four ballets and other instrumental pieces and popular songs, spirituals, and choral works. He was awarded the Rosenwald and Guggenheim Fellowships and a Harmon Foundation Award (1927). Often hailed as the "Dean of Afro-American Music," Still died at the age of eighty-three.

LOUISE [PATTERSON] THOMPSON (Chicago, Illinois), 1901-  ). Louise Thompson, one of several intellectuals of the Harlem Renaissance, was born in Chicago, Illinois; she came to
Harlem from California. During her childhood her family moved from place to place seeking new jobs, often rendering her family the only black one in small towns. She completed her education at the University of California, Berkeley (1924). When W. E. B. Du Bois spoke there, she became deeply aware of her race and of her own potential.

Thompson became a Spanish teacher in Pine Bluff, Arkansas. She left in 1926 to teach Business Administration at Hampton Institute. Afterwards Thompson moved to New York, accepted a scholarship with the Urban League in sociology and became closely acquainted with Aaron Douglas and other black intellectuals. After a brief courtship, she married Wallace Thurman, the editor of *Fire!!*

Thompson was an editor for the Congregational Education Society in the Department of Social Relations. Her work also consisted of seminars held in a pullman car that traveled in the South. She met James W. Ford, a Vice-Presidential candidate for the Communist party who urged her to assemble a group of blacks to make a film in Moscow called *Black and White*. Her recollection of the trip, made in 1932, is contained in an article appearing in the 1968 edition of *Freedomways*, where she speaks of the failure of the film and the experience of special preference for blacks in that country. Upon returning to the United States, Thompson became active in the Scottsboro case and with the National Committee for Political
Prisoners. In 1933 she observed her fifteenth year with
the International Workers Order. In 1940 Thompson married
William Patterson, the lawyer for the Scottsboro boys.
Today she remains an avid worker in various civil
liberties fields.

A'LELIA WALKER (1885-1931). A'Lelia Walker was the
daughter of the first black millionaire-philanthropist,
Sarah Breedlove (Madam C. J.) Walker, the inventory of a
hair-straightening process. She arrived in New York from
Indianapolis, Indiana around 1914 to manage the
headquarters of her mother's beauty empire, The Walker's
College of Hair Culture. She became a hostess of the
Harlem Renaissance, possessing a fortune of over two
million dollars inherited from her mother.

After her mother's death in 1919 A'Lelia Walker began
her career as a salon hostess and amassed fashionable
jewels, furs and cars. She gave parties for both blacks
and whites, who mingled during the 1920's. Her guests
included artists, writers, musicians, actors, racketeers
and royalty, who were all invited to her Villa Lewaro, a
half-million-dollar limestone mansion built at
Irvington-on-Hudson in 1917, equipped with a swimming pool,
a pipe organ and white-wigged footmen. Carl Van Vechten
recalled that "She looked like a queen" (Keep-A-Inchin'
Along, p. 154). In 1928 A'Lelia Walker opened "Dark
Tower," an Edgecombe Avenue apartment used as a night club.
She died at the age of forty-six while visiting friends in New Jersey. Her funeral rites were spectacular, similar to a party, featuring a poem, "To A'Lelia" written by Langston Hughes, a Eulogy by Reverend Adam Clayton Powell, a speech by Mary McCleod Bethune and a song, "I'll See You Again," by the Bon Bon Singers. Girls from the Walker Beauty Shop laid flowers on the $5,000 silver and bronze casket, and an airplane dropped a floral wreath in her memory. Her death coincided with the decline of the activities of the Harlem Renaissance. Facts involving her exact place of birth are unknown.

ERIC D. WALROND (1898-1966). Eric Walrond was born in Georgetown, British Guiana. His early education was at St. Stephen Boys' School in Black Rock, Barbados, Canal Zone Public Schools and tutorial instruction in Colon (1913-1916). He attended the City College of New York, where he studied creative writing before becoming a journalism student at Columbia University. Walrond was employed in the Health Department at Cristobal, Canal Zone, as a reporter for the Panama Star and Herald (1916-1918) before leaving for New York in 1918. There he became a journalist, editor and co-owner of The Brooklyn and Long Island Informer, a black weekly, and associate editor of The Negro World, the main organ of Garveyism. From late 1925 to early 1927 Walrond was the business manager for Opportunity, where he became regularly associated with the
group of young artists and intellectuals of the Harlem Renaissance. He was a writer of prose fiction who published two short stories, "Vignettes of Dusk" (January, 1924) and "The Voodoo's Revenge" in Opportunity (July, 1925).

Beginning in 1922, his articles, stories and reviews appeared in other magazines such as Vanity Fair, The New Republic, The Smart Set, The Saturday Review of Literature, Current History and Independent. He published one book, Tropic Death (1926). His best fiction work is about his painful experiences in New York and his earlier life in the Caribbean.

ETHEL WATERS (1896-1977). Ethel Waters was born as a child of poverty in Chester, Pennsylvania. She was hired out at eight years of age and married at thirteen. At seventeen she left Pennsylvania and began singing in vaudeville and nightclubs in Baltimore, Maryland. During her early years, she hardly received a formal education, but she made her first stage appearance in 1917 at Lincoln Theatre in Baltimore singing "St. Louis Blues." For a while she toured the South in vaudeville carnivals and shows as one of the Hill Sisters, billed as "Sweet Mama Stringbean." She then moved to New York City, where she appeared at the Lincoln Theatre.

Waters played in Hello 1919! at the Lafayette Theatre, but was turned down for Shuffle Along. Among her
first recordings was "At the New Jump Steady Ball!" She was hired in 1921 by the Black Swan Records for $100.00 and recorded "Down Home Blues," a best-seller, followed by "There'll Be Some Changes Made." She traveled with the Fletcher Henderson's Black-Swan Troubadours promoting her records. In 1922 Waters went back to touring vaudeville at the Theatrical Owners and Bookers Association Theatre in the South, with Pearl White as her accompanist, and then on the Keith Circuit with Earl Dancer. She joined the Plantation Review in Chicago and was hailed a great success. She then replaced Florence Mills at New York's Plantation Club, introducing her great hit, "Dinah." Waters turned down the chance to go to Paris with La Revue Negre and appeared in shows such as Too Bad (1925) and Black Bottom Revue (1926).

Waters' first Broadway musical was Africana (1927), produced by Earl Dancer, music and lyrics by Donald Heywood and The Dames, staged by Louis Douglas. She went to Europe in 1930, appearing at the Palladium and Holborn in London and Cafe de Paris. She returned to New York and appeared in Blackbirds of 1930 and Rhapsody (1931). Irving Berlin wrote four numbers for As Thousands Cheer in 1933 after he heard her sing "Stormy Weather" at the Cotton Club. She gave a performance with Beatrice Lillie in At Home and Abroad (1935) and gave a Carnegie Hall recital in 1938. Waters' debut in film was in Dubose and Dorothy Heyward's Mamba's Daughters (1939). In 1940 she played Petunia in
College, Berea, Kentucky (Litt. B. 1903). He took a job as Supervisor of Schools in the Philippines for four years, afterwards received the B.A. and year later, in 1907, the M.A. degree from the University of Chicago. In 1908 he accepted a teaching position in Washington, D.C. and completed his dissertation entitled "The Disruption of Virginia." He received the Ph.D. degree from Harvard University in 1912 after a year of study in Europe and Asia, including a semester at the Sorbonne in Paris.

In 1915 Woodson founded and became research director of the Association for the Study of Negro Life and History. In 1916, while he was Dean of Liberal Arts at West Virginia State College, Woodson organized and became editor of The Journal of Negro History. During his tenure at West Virginia State College he formed the Associated Publishers, a group of publishers who agreed to publish and circulate textbooks about Afro-Americans that white publishers refused to print, and established The Negro History Bulletin for high school students. In 1922 Woodson left West Virginia to devote his time to the research of The Association for the Study of Negro Life and his quarterly journal, which he published virtually singlehanded.

Woodson has been called "The Father of Negro History." In 1926 he established Negro History Month and received the noted Spingarn Medal. Several published volumes have been credited to him: Education of the Negro Prior to 1861 (1915), A Century of Negro Migration (1918) and The Negro
in Our History (1922), which remained the standard text on Afro-American history for many years. Other works include The Mind of the Negro as Reflected in Letters During the Crisis, 1800-1861 (1926) and Negro Makers of History (1928).
CHAPTER IV
BEFORE, DURING AND AFTER THE HARLEM RENAISSANCE:
A CHRONOLOGY

This chronology is a convenient method to establish an overview of major events leading up to, occurring during and following the Harlem Renaissance. The period 1910 to 1940, from Du Bois' editorship of The Crisis to Langston Hughes' publication of The Big Sea, marks the limits of the chronology. The format used will list international and/or national events first, local events of the Harlem Renaissance movement second, theatrical figures and musical entertainment third, and literary figures and their works of the era fourth.

The books listed in the bibliography that were most helpful in compiling the chronology are as follows: Bergman and Bergman's Chronological History of the Negro in America, the pictorial commentaries in Long's Black Americana, Low and Cliff's The Encyclopedia of Black America, "Who's Who of the Contributors" in Locke's The New Negro, and the chronologies in Brown and Davis's Negro Caravan, Kellner's The Harlem Renaissance: A Dictionary of the Era and Long and Collier's Afro-American Writing.
1910
Jack Johnson won the heavy weight boxing championship.
National Association for the Advancement of Colored People's (NAACP) formal organization completed.
Negro Society for Historical Research was founded.
Bert Williams signed with Ziegfield Follies.
Benjamin Brawley, The Negro in Literature and Art.
William Pickins, Heir to Slaves.

1911
Phelps Stokes Fund established to further Negro education.
W. E. B. Du Bois joined the Socialist Party.
National Urban League founded.

1912
Woodrow Wilson became President of the United States.
Claude McKay came to America to study at Tuskegee Institute.
Joseph S. Cotter, Negro Tales.
William Pickins, Frederick Douglas.

1913
Harriet Tubman died.
William S. Braithwaite began editing his Annual Anthology of Magazine Verse.
Benjamin Brawley, A Short History of the American Negro.

Fenton Johnson, *A Little Dreaming.*

William Pickins, *Fifty Years of Emancipation.*

1914

World War began in August.

*Darktown Jubilee*, first film to feature a Negro actor Bert Williams.

Oscar Micheaux pioneered first black films (*The Wages of Sin* and *The Broken Violin*).

William C. Handy, "St. Louis Blues."

Joel E. Spingarn, of the NAACP, instituted the Spingarn Awards.

Kelly Miller, *Out of the House of Bondage.*

Alice Dunbar Nelson, *Masterpiece of Negro Elegance.*

1915

The Great Migration of southern blacks to northern towns.

Booker T. Washington died.

NAACP made an unsuccessful attempt to block the nationwide showing of Griffith's *Birth of a Nation.*

Carter G. Woodson founded Association for the Study of Negro Life and History.

First Spingarn Medal presented to Ernest E. Just.

Scott Joplin composed *Treemonisha* (unheralded at the time).


Fenton Johnson, *Visions of the Dusk.*

Carter G. Woodson, *The Education of the Negro Prior to 1861.*

Johnson W. Work, *Folk Songs of the American Negro.*
1916

Marcus Garvey came to the United States.
Roland Hayes began concertizing in Symphony Hall, Boston.
James Weldon Johnson became Field Secretary of the NAACP.
Carter G. Woodson began to publish the Journal of Negro History.
Fenton Johnson, Songs of the Soil.

1917

East St. Louis, Missouri race riot.
Some 10,000 Negroes paraded down Fifth Avenue in silent protest against lynching.
Julius Rosenwald Fund established.
367,710 black soldiers were drafted to serve during World War I.
A. Philip Randolph and Chandler Owen published The Messenger.
Three Plays for a Negro Theatre, by Ridgely Torrence, staged at the Garden Theatre, April 5.
James Weldon Johnson, Fifty Years and Other Poems.
Claude McKay published his poems in Seven Arts.
Monroe Nathan Work edited the Negro Year Book: An Annual Encyclopedia of the Negro.

1918

The French awarded the Croix de Guerre to the 369th Regiment in April.
Walter White joined NAACP as Field Secretary.
Marcus Garvey incorporated the Universal Negro Improvement Association and began publishing The Negro World.
Harlem Conservatory of Fine Arts founded.

Joseph H. Cotter, Jr., *The Band of Gideon*.

Maude Cuney-Hare, *The Message of the Trees*.

Georgia Douglas Johnson, *The Heart of a Woman*.

Kelly Miller, *An Appeal to Conscience*.

1919

Red Summer of 1919, with riots in Washington, D.C., Chicago, Charleston, Knoxville and Omaha (June through September).


Marcus Garvey founded the Black Star shipping line.

Harlem "Hell-Fighters" (369th Regiment) marched up Fifth Avenue in triumph.


NAACP organized anti-lynching conference.

*The Crisis* published 100,000 copies.

*Liberator* published Claude McKay's "If We Must Die."

Benjamin Brawley, *Women of Achievement*.


1920

Nineteenth Amendment passed (gave women the right to vote).

Marcus Garvey's UNIA held its national convention in Liberty Hall, Harlem.

Jessie Fauset became literary editor of *The Crisis*.

James Weldon Johnson became first black secretary of NAACP. Harlem Stock Exchange founded.

Charles Gilpin starred in Eugene O'Neill's *The Emperor Jones*. 

Angelina Grimke, *Rachel.*

James Weldon Johnson, *Self-Determining Haiti.*


Claude McKay, *Spring in New Hampshire.*

1921

Dyer Anti-Lynching bill introduced, to make lynching a federal crime.

Second Pan-African Congress.

*Shuffle Along,* first all-black musical show on Broadway, opened May 22.

Charles Gilpin starred in *The Emperior Jones* (play).

Joseph Baker launches a singing and acting career.

Jessie Fauset became literary editor of *The Brownies' Book.*

William C. Handy, "Loveless Love."


Carter G. Woodson, *The History of the Negro Church.*

1922

Dyer bill passed in the House but failed in the Senate.

Bert Williams died on March 15.

Harmon Foundation founded to regard success in the fine arts (Countee Cullen was the first recipient in 1927).

Charles S. Johnson became Executive Director of Research and Publicity for the National Urban League and published *The Negro in Chicago: A Study in Race Relations and a Race Riot.*

Marcus Garvey arrested.

Georgia Douglas Johnson, *Bronze, a Book of Verse.*

Claude McKay, *Harlem Shadows*.


Carter G. Woodson, *The Negro in Our History*.

1923

Calvin Coolidge became President upon the death of Warren G. Harding.

U.S. Senate rejected Dyer Bill again.

Third Pan-African Congress.


Federal government convicted Marcus Garvey of mail fraud in connection with the collection of money for the Black Star Line.


National Ethiopian Art Players (Theatre) staged *The Chip Woman's Fortune* by Willis Richardson in May (first serious play by a black writer on Broadway).

The Cotton Club opened on Harlem's Lenox Avenue.

*Runnin' Wild* (musical revue introduced the Charleston).


Robert Kerlin, *Negro Poets and Their Poems*.

William Pickins, *Bursting Bonds*.

Jean Toomer, *Cane*.

1924

Immigration Act excluded blacks from the United States.

*The Crisis* and *Opportunity* announced prizes for young Negro writes in poetry, the short story, the one-act play and the essay.
Countee Cullen won first prize in the Witter Bynner Poetry Competition.

Papa Charlie Jackson made the first recording of a country blues song.

National Ethiopian Art Theatre opened.

Paul Robeson starred in Eugene O'Neill's All God's Chillun' Got Wings (play).

William S. Braithwaite, Going Over Tindel (poems).


Jessie Fauset, There is Confusion.

Kelly Miller, The Everlasting Stain.

Walter White, Fire in the Flint.

1925

Marcus Garvey imprisoned.

Brotherhood of Sleeping Car Porters organized by A. Philip Randolph.

Paul Robeson presented a concert of spirituals and Afro-American folk songs in New York.

Garland Anderson presented Appearances (first full-length drama by a Negro on Broadway).

Countee Cullen, Color.


Alain Locke, Survey Graphic "Harlem: Mecca of the New Negro," devoted entirely to black arts and letters.

Alain Locke, The New Negro.

Carter G. Woodson, Negro Orators and Their Orations.

1926

Carter G. Woodson introduced Negro History Week and was awarded Spingarn Medal.
A. Philip Randolph founded The Brotherhood of Sleeping Car Porters.

Savoy Ballroom opened in Harlem in March.


Florence Mills appeared in Blackbird (musical revue).

In Abraham's Bosom was produced, a play by Paul Green with all-black cast, which won a Pulitzer prize in May.

Wallace Thurman's Fire! published (one issue).


Zora Neale Hurston published her Eatonville Anthology in The Messenger.

Carl Van Vechten, Nigger Heaven.

Eric Walrond, Tropic Death.

Charles Wesley, Negro Labor in the United States.

Walter White, Flight.

1927

Fourth Pan-African Congress.

Walter White awarded Guggenheim Foundation grant.

Harlem Globetrotters organized.

Marcus Garvey deported to British West Indies.

J. A. Rogers began a Messenger column on Famous Africans and Black Americans.

Opportunity suspended literary contests.


Lindy Hop started at the Savoy Ballroom.

Duke Ellington appeared at the Cotton Club.

Alhambra Theatre opened on 129th Street.
Porgy (play by DuBose Heyward staged for the first time, October 1.

Africana (musical revue) starred Ethel Waters.

Countee Cullen published Copper Sun, Caroling Dusk and The Ballad of the Brown Girl.

Langston Hughes, Fine Clothes to the Jew.

Charles S. Johnson, God's Trombones.

Alain Locke, Four Negro Poets (McKay, Toomer, Cullen and Hughes.

Alain Locke and Montgomery Gregory published Plays of Negro Life.

Mary White Ovington, Portraits in Color.

1928

The election of Oscar De Priest, a Republican, as the first black Congressman in the 20th Century.

All Negro Art Exhibition at New York's International House.

Blackbirds (musical revue) appeared on Broadway.

Wallace Thurman's Harlem: A Forum of Negro Life published in November.


Leslie P. Hill, Toussaint L'Ouverture.


Nella Larsen, Quicksand.

Claude McKay, Home to Harlem.

Julia Mood Peterkin, Scarlet Sister Mary.

Frank Wilson, Meek Mose (play).

Carter G. Woodson, African Myths With Proverbs.
1929

Black Thursday, New York stock market collapsed on October 29.

Harlem tenants marched protesting expiration of rent laws.

John F. Matheus' opera *Ouanga* was published, with music by Clarence Cameron White and libretto by Matheus (produced yearly).

Negro Art Theatre founded in June.

Harlem (play) opened at the Apollo Theatre.

Benjamin Brawley, *The Negro in Literature and Art in the United States* (revised ed.).

Countee Cullen, *The Black Christ and Other Poems*.

Jessie Fauset, *Plum Bun*.

Nella Larsen, *Passing*.

Claude McKay, *Banjo*.

Wallace Thurman, *The Blacker the Berry*.


1930

*The Green Pastures*, (musical play) with an all black cast, opened on Broadway, February 26.

Randolph Edmonds, *Shades and Shadows*.

Langston Hughes, *Not Without Laughter*.


James Weldon Johnson, *Black Manhattan*.

Eslanda Goode Robeson, *Paul Robeson, Negro*.

Carter G. Woodson, *The Rural Negro*.

1931

Scottsboro Case Trial began in Alabama.

Arna Bontemps, God Sends Sunday.

Benjamin Brawley, A Short History of the American Negro.

Eva Dykes, Otelia Cromwell, and Lorenzo Turner, Negro Authors.

Randolph Edmonds, Six Plays for a Negro Theatre.

Jessie Fauset, The Chinaberry Tree.

Langston Hughes, Dear, Lovely Death.

George S. Schuyler, Black No More; Slaves Today.

1932

Franklin Roosevelt elected President for his first term in November.

Twenty young black intellectuals embarked for Russia to make a movie, Black and White, in June.

NAACP published Mississippi River Slavery, a pamphlet based on an investigation by George Schuyler and Roy Wilkins.

Journal of Negro Education started at Howard University.

Sterling A. Brown, Southern Road.

Countee Cullen, One Way to Heaven.


Langston Hughes, The Dream Keeper.

Claude McKay, Gingertown.

Wallace Thurman, Infants of the Spring.

1933

Paul Robeson starred in film version of The Emperor Jones.

Hall Johnson's Run Little Chillun' (musical show) became a success on Broadway.

Jessie Fauset, Comedy: American Style.
Fannie Hurst, *Imitation of Life.*
Claude McKay, *Banana Bottom.*
James Weldon Johnson, *Along this Way.*

1934

Rudolph Fisher and Wallace Thurman died within four days of each other, December 22 and 26.

W. E. B. Du Bois resigned as editor of *The Crisis* to be replaced by Roy Wilkins.

Nancy Cunard, *Negro.*
Randolph Edmonds, *Six Plays for a Negro Theatre.*
Langston Hughes, *The Ways of White Folks.*
James Weldon Johnson, *Negro Americans, What Now?*
Alain Locke, *The Negro and His Music.*
George S. Lee, *Beale Street.*

1935

Workers Project Administration (WPA) began.

Harlem race riots broke out on March 19.

Mary McCloud Bethune founded the National Council for Negro Women.

Federal Theatre Project (Harlem) began as part of WPA.

George Gershwin's *Porgy and Bess,* an opera with an all-black cast, opened on Broadway, October 10.

Benjamin Brawley, *Early Negro Writers.*
Countee Cullen, *The Meadea and Other Poems.*
Langston Hughes' *Mulatto* began on October 25 (longest-run play by a Negro).

Zora Neale Hurston, *Mules and men*.

Willis Richardson and May Miller edited *Negro History in Thirteen Plays*.


1936

Berlin Olympics, Jesse Owens set Track records(s).

Franklin D. Roosevelt elected President for his second term in November.

William Grant Still became the first black to conduct a major symphony orchestra, Los Angeles.

WPA commissioned Richmond Barthe to do series of murals in Harlem.

Arna Bontemps, *Black Thunder*.

Benjamin Brawley, *Paul Laurence Dunbar, Poet of His People*.

Alain Locke, *The Negro and His Music*.


1937

Joe Louis won heavyweight championship.

Benjamin Brawley, *The Negro Genius*.

Sterling Brown, *Negro Poetry and Drama; The Negro in American Fiction*.

Zora Neale Hurston, *Their Eyes Were Watching God*.

George W. Lee, *River George*.

Claude McKay, *A Long Way From Home*.

1938

Adam Clayton Powell, Jr. chaired the Greater New York Coordinating Committee for Employment.

Count Basie's "Boogie-Woogie" became an overnight sensation.

Billie Holiday sang with Artie Shaw.

Benjamin Brawley, *Negro Builders and Heroes; The Best Short Stories of Paul Laurence Dunbar*.

Langston Hughes, *A New Song*.

Zora Neale Hurston, *Tell My Horse*.

1939

Senator Theodore Bilbo of Mississippi sponsored bill to deport Negroes to Africa.

Langston Hughes wrote screenplay for *Way Down South*.

Arna Bontemps, *Drums at Dusk*.


Zora Neale Hurston, *Moses, Man of the Mountain*.

J. Saunders Redding, *To Make a Poet Black*.

1940

NAACP began drive to desegregate the Armed Forces.

Colonel Benjamin O. Davis appointed Brigadier General, first black general in the history of the United States Army.

Arthur Spingarn became president of NAACP.

American Negro Theatre founded.

Marcus Garvey died in London.

W. E. B. Du Bois founded *Phylon* and published *Dusk at Dawn*.

Countee Cullen, *The Lost Zoo*.

E. Franklin Frazier, *Negro Youth at the Crossways*.
Langston Hughes, *The Big Sea*.
Alain Locke, *The Negro in Art*.
Claude McKay, *Harlem, Negro Metropolis*.
Richard Wright, *Native Son*.
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Original Works

Though not exhaustive, this bibliography, which provides data covering the original works of the Harlem Renaissance era, is designed to serve the needs of advanced as well as beginning students of interdisciplinary humanities and American literature. Included are significant white writers of the period 1910-1940 who were associated with the Harlem Renaissance.

Anthologies


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Blues


Spirituals


Biography


Drama (Published Works)


_____. _Shades and Shadows_. New York: Meander, 1930.


Fiction


_____. *O Canaan!* New York: Doubleday, 1939.


______. *Flight.* Knopf, 1926.


Folk Songs


Folklore


Musical Revues and Musical Comedies

Africana, Earl Dancer, 3 September 1927.

Bamboola, (Bambolla), D. Frank Marcus, 26 June 1929.

Blackbird, (Lew Leslie's of 1926), Dorothy Fields and Jimmie McHugh, 26 September 1926.

Black Boy, Jim Tully and Frank Dazy, 6 October 1926.

Bottomland, Clarence Williams, Spencer Williams, Chris Smith, Donald Heywood and Eva Taylor, 27 June 1927.


Chocolate Dandies, Noble Sissle, Eubie Blake and Lew Payton, 1 September 1924.

Come Along Monday, Jean Starr, Salem Whitney and Homer Tutt, December, 1923.

Deep Harlem, Salem Whitney, Homer Tutt, Harry Creamer and Joe Jordan, 7 January 1929.

Dinah, Irvin C. Miller and Tim Brymm, December, 1923.

Fast and Furious, J. Rosamond Johnson, Porter Grainger and Zora Neale Hurston, 15 September 1931.

Follies Bergere Revue, Eubie Blake and Will Morrissey, 15 April 1930.

Gay Harlem, Irvin C. Miller, May, 1927.

George White's Scandals, Arthur Baer and George White, 11 July 1921.

Gingersnaps, Hcmer Tutt, Salem Whitney, Dorothy Heywood and George Morris, 3 December 1929.

Ham's Daughter, Dennis Donoghue, Roland Irving and Earl Wesfield, 3 December 1929.

Hot Rhythm, Will Morrissey, Ballard MacDonald, Edward Lanley, Donald Heywood and Porter Granger, 21 August 1930.
Hummin' Sam, Eileen Nutter and Alexander Hill, 8 April 1933.

*Keep Shufflin*’, Andy Razaf, Fats Waller, James P. Johnson, Con Conrad, Clarence Todd, Harry Creamer, Flournoy Miller and Aubrey Lyles, 27 February 1928.

*Liza*, Ivrin C. Miller and Maceo Pinkard, 27 November 1922.

*Magnolia*, Alex Rogers and C. Luckyeth Roberts, 12 July 1926.

*Pansy*, Alex Belledna and Maceo Pinkard, 14 May 1929.


*Raisin' Cane*, Frank Montgomery, September 1923.


*Revue Negre*, (Paris), September, 1925.


*Run, Little Chillun*, Hall Johnson, 1 March 1933.

*Runnin' Wild*, Flournoy Miller, Aubrey Lyles, James P. Johnson and Cecil Mack, 29 October 1923.

*Shuffle Along*, Flournoy Miller, Aubrey Lyles, Eubie Blake and Noble Sissle, 22 May 1921.

*Strut Miss Lizzie*, Harry Creamer and Turner Layton, 19 June 1922.

*Sugar Hill*, Jo Trent, Charles Tazewell, James P. Johnson, Flournoy Miller and Aubrey Lyles, 25 December 1931.

*Yeah, Man!*, Leight Whipper, Billy Mills, Al Wilson, Charles Weinberg and Ken Mccomber, 26 May 1932.


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186