



GAY VOICES of the
HARLEM RENAISSANCE

A. B. Christa Schwarz

Gay Voices Of The Harlem Renaissance

Lionel C. Bascom



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Gay Voices of the Harlem Renaissance A.B. Christa Schwarz, 2003-07-18 Heretofore scholars have not been willing perhaps even been unable for many reasons both academic and personal to identify much of the Harlem Renaissance work as same sex oriented An important book Jim Elledge This groundbreaking study explores the Harlem Renaissance as a literary phenomenon fundamentally shaped by same sex interested men Christa Schwarz focuses on Count e Cullen Langston Hughes Claude McKay and Richard Bruce Nugent and explores these writers sexually dissident or gay literary voices The portrayals of men loving men in these writers works vary significantly Schwarz locates in the poetry of Cullen Hughes and McKay the employment of contemporary gay code words deriving from the Greek discourse of homosexuality and from Walt Whitman By contrast Nugent the only out gay Harlem Renaissance artist portrayed men loving men without reference to racial concepts or Whitmanesque codes Schwarz argues for contemporary readings attuned to the complex relation between race gender and sexual orientation in Harlem Renaissance writing

Black/Gay Simon Dickel, 2012-06-01 This book explores key texts of the black gay culture of the 1980s and 90s Starting with an analysis of the political discourse in anthologies such as *In the Life* and *Brother to Brother* it identifies the references to the Harlem Renaissance and the Protest Era as common elements of black gay discourse This connection to African American cultural and political traditions legitimizes black gay identity and criticizes the construction of gay identity as white Readings of Isaac Julien s *Looking for Langston* Samuel R Delany s *Atlantis Model 1924* and *The Motion of Light in Water* Melvin Dixon s *Vanishing Rooms* Randall Kenan s *A Visitation of Spirits* and Steven Corbin s *No Easy Place to Be* demonstrate how these strategies of signifying are used in affirmative humorous and ironic ways

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

Gay Rebel of the Harlem Renaissance Bruce Nugent, 2002 DIVA collection of writings and artwork by Richard Bruce Nugent an important yet heretofore obscure figure of the Harlem Renaissance div

Voices from the Harlem Renaissance Nathan Irvin Huggins, 1995 Nathan Irvin Huggins showcases more than 120 selections from the political writings and arts of the Harlem Renaissance Featuring works by such greats as Langston Hughes Aaron Douglas and Gwendolyn Bennett here is an extraordinary look at the remarkable outpouring of African American literature and art during the 1920s

A Renaissance in Harlem Lionel Bascom, 2007-06-01 This is a collection of lost stories about the Harlem Renaissance They are the voices of ordinary people who came to Harlem to start new lives They created a new culture the first generation of African Americans

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

Passing Nella Larsen,2022 Harlem Renaissance author Nella Larsen 1891 1964 published just two novels and three short stories in her lifetime but achieved lasting literary acclaim Her classic novel *Passing* first appeared in 1926

Bulldaggers, Pansies, and Chocolate Babies James F. Wilson,2010-08-04 James F Wilson uncovers fascinating new material on the Harlem Renaissance shedding light on the oft forgotten gay and lesbian contributions to the era s creativity and Civil Rights Extremely well researched compellingly written and highly informative David Krasner author of *A Beautiful Pageant* African American Theatre Drama and Performance in the Harlem Renaissance 1910 1927 *Bulldaggers Pansies and Chocolate Babies* shines the spotlight on historically neglected plays and performances that challenged early twentieth century notions of the stratification of race gender class and sexual orientation On Broadway stages in Harlem nightclubs and dance halls and within private homes sponsoring rent parties African American performers of the 1920s and early 1930s teased the limits of white middle class morality Blues singing lesbians popularly known as bulldaggers performed bawdy songs cross dressing men vied for the top prizes in lavish drag balls and black and white women flaunted their sexuality in scandalous melodramas and musical revues Race leaders preachers and theater critics spoke out against these performances that threatened to undermine social and political progress but to no avail mainstream audiences could not get enough of the riotous entertainment Many of the plays and performances explored here central to the cultural debates of their time had been previously overlooked by theater historians Among the performances discussed are David Belasco s controversial production of *Edward Sheldon* and Charles MacArthur s *Lulu Belle* 1926 with its raucous libidinous view of Harlem The title character as performed by a white woman in blackface became a symbol of defiance for the gay subculture and was simultaneously held up as a symbol of supposedly immoral black women African Americans Florence Mills and Ethel Waters two of the most famous performers of the 1920s countered the *Lulu Belle* stereotype in written statements and through parody thereby reflecting the powerful effect this fictional character had on the popular imagination *Bulldaggers Pansies and Chocolate Babies* is based on historical archival research including readings of eyewitness accounts newspaper reports songs and playscripts Employing a cultural studies framework that incorporates queer and critical race theory it argues against the widely held belief that the stereotypical forms of black lesbian and gay show business of the 1920s prohibited the emergence of distinctive new voices Specialists in American studies performance studies African American studies and gay and lesbian studies will find the book appealing as will general readers interested in the vivid personalities and performances of the singers and actors introduced in the book James F Wilson is Professor of English and Theatre at LaGuardia Community College and the Graduate Center of the City University of New York

Voices of the Harlem Renaissance Alain Locke,2019

Flamboyants George M. Johnson,2024-09-24 From the New York Times bestselling author of All Boys Aren't Blue comes an empowering set of essays about Black and Queer icons from the Harlem Renaissance In *Flamboyants* George M Johnson celebrates writers performers and activists from 1920s Black America whose sexualities have been obscured throughout history Through 14 essays Johnson reveals how American culture has been shaped by icons who are both Black and Queer and whose stories deserve to be celebrated in their entirety Interspersed with personal narrative powerful poetry and illustrations by award winning illustrator Charly Palmer *Flamboyants* looks to the past for understanding as to how Black and Queer culture has defined the present and will continue to impact the future With candid prose and an unflinching lens towards truth and hope George M Johnson brings young adult readers an inspiring collection of biographies that will encourage teens today to be unabashed in their layered identities

The Cambridge Companion to the Harlem Renaissance George Hutchinson,2007-06-14 This 2007 Companion is a comprehensive guide to the key authors and works of the African American literary movement

One of the Children William G. Hawkeswood,2021-01-08 This title is part of UC Press's Voices Revived program which commemorates University of California Press's mission to seek out and cultivate the brightest minds and give them voice reach and impact Drawing on a backlist dating to 1893 Voices Revived makes high quality peer reviewed scholarship accessible once again using print on demand technology This title was originally published in 1996

A Renaissance in Harlem Lionel C. Bascom,2001 Newly recovered from the vaults of the Library of Congress this rich and varied collection of 45 essays recall the vibrant world of 1930s Harlem and documents the everyday life in the thriving African American community

Gentleman Jigger Bruce Nugent,2008-01-23 Written in 1928 and never before published *Gentleman Jigger* is a wickedly revealing satire of the leading lights of this vibrant time

The New Negro Alain Locke,1925

Hip Hop's Inheritance Reiland Rabaka,2011-03-31 *Hip Hop's Inheritance* arguably offers the first book length treatment of what hip hop culture has literally inherited from the Harlem Renaissance the Black Arts movement the Feminist Art movement and 1980s and 1990s postmodern aesthetics By comparing and contrasting the major motifs of the aforementioned cultural aesthetic traditions with those of hip hop culture all the while critically exploring the origins and evolution of black popular culture from antebellum America through to Obama's America *Hip Hop's Inheritance* demonstrates that the Hip Hop generation is not the first generation of young black folk preoccupied with spirituality and sexuality race and religion entertainment and athletics or ghetto culture and bourgeois culture

Bulldaggers, Pansies, and Chocolate Babies James F. Wilson, 2011-07-22 James F. Wilson uncovers fascinating new material on the Harlem Renaissance shedding light on the oft forgotten gay and lesbian contributions to the era's creativity and Civil Rights. Extremely well researched, compellingly written, and highly informative. David Krasner, author of *A Beautiful Pageant: African American Theatre, Drama, and Performance in the Harlem Renaissance, 1910-1927*. *Bulldaggers, Pansies, and Chocolate Babies* shines the spotlight on historically neglected plays and performances that challenged early twentieth-century notions of the stratification of race, gender, class, and sexual orientation. On Broadway stages, in Harlem nightclubs and dance halls, and within private homes sponsoring rent parties, African American performers of the 1920s and early 1930s teased the limits of white middle-class morality. Blues-singing lesbians, popularly known as bulldaggers, performed bawdy songs, cross-dressing men vied for the top prizes in lavish drag balls, and black and white women flaunted their sexuality in scandalous melodramas and musical revues. Race leaders, preachers, and theater critics spoke out against these performances that threatened to undermine social and political progress, but to no avail: mainstream audiences could not get enough of the riotous entertainment. Many of the plays and performances explored here, central to the cultural debates of their time, had been previously overlooked by theater historians. Among the performances discussed are David Belasco's controversial production of *Edward Sheldon* and Charles MacArthur's *Lulu Belle* (1926), with its raucous, libidinous view of Harlem. The title character, as performed by a white woman in blackface, became a symbol of defiance for the gay subculture and was simultaneously held up as a symbol of supposedly immoral black women. African Americans Florence Mills and Ethel Waters, two of the most famous performers of the 1920s, countered the *Lulu Belle* stereotype in written statements and through parody, thereby reflecting the powerful effect this fictional character had on the popular imagination. *Bulldaggers, Pansies, and Chocolate Babies* is based on historical archival research, including readings of eyewitness accounts, newspaper reports, songs, and playscripts. Employing a cultural studies framework that incorporates queer and critical race theory, it argues against the widely held belief that the stereotypical forms of black lesbian and gay show business of the 1920s prohibited the emergence of distinctive new voices. Specialists in American studies, performance studies, African American studies, and gay and lesbian studies will find the book appealing, as will general readers interested in the vivid personalities and performances of the singers and actors introduced in the book. James F. Wilson is Professor of English and Theatre at LaGuardia Community College and the Graduate Center of the City University of New York.

The Scene of Harlem Cabaret Shane Vogel, 2009-04 Harlem's nightclubs in the 1920s and 30s were a crucible for testing society's racial and sexual limits. Combining performance theory, historical research, and biographical study, this title explores the role of nightlife performance as a definitive touchstone for understanding the racial and sexual politics of the early 20th century.

Evidence of Being Darius Bost, 2018-12-21 *Evidence of Being* opens on a grim scene: Washington DC's gay black community in the 1980s, ravaged by AIDS, the crack epidemic, and a series of unsolved murders seemingly abandoned by the government and mainstream culture. Yet in this darkest of moments, a new vision of community and hope managed to emerge. Darius Bost's account of the media, poetry, and performance of this time and place reveals a stunning confluence of activism and the arts. In Washington and New York during the 1980s and 90s, gay black men banded together, using creative expression as a tool to challenge the widespread views that marked them as unworthy of grief. They created art that enriched and reimagined their lives in the face of pain and neglect while, at the same time, forging a path toward bold new modes of existence. At once a corrective to the predominantly white male accounts of the AIDS crisis and an openhearted depiction of the possibilities of black gay life, *Evidence of Being* above all insists on the primacy of community over loneliness and hope over despair.

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Gay Voices Of The Harlem Renaissance Introduction

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