

# Contents

|                                                                                                                           |    |
|---------------------------------------------------------------------------------------------------------------------------|----|
| <i>Notes on Contributors</i>                                                                                              | ix |
| Introduction: Harlem as Shorthand: The Persistent Value<br>of the Harlem Renaissance<br><i>Cherene Sherrard-Johnson</i>   | 1  |
| <b>Part I Foundations</b>                                                                                                 | 15 |
| 1 What Renaissance?: A Deep Genealogy of Black Culture<br>in Nineteenth-Century New York City<br><i>Carla L. Peterson</i> | 17 |
| 2 Postbellum, Pre-Harlem: Black Writing before the Renaissance<br><i>Andréa N. Williams</i>                               | 35 |
| 3 Harlem Nights: Expressive Culture, Popular Performance,<br>and the New Negro<br><i>Jayna Brown</i>                      | 51 |
| 4 The New Negro and the New South<br><i>Erin D. Chapman</i>                                                               | 65 |
| <b>Part II Spotlight: Readings and Genre</b>                                                                              | 81 |
| 5 “All the loving words I never dared to speak”: Angelina Weld<br>Grimké’s Sapphic Modernism<br><i>Maureen Honey</i>      | 83 |

---

|    |                                                                                                                                |            |
|----|--------------------------------------------------------------------------------------------------------------------------------|------------|
| 6  | Modernism and the Urban Frontier in the Work of Dorothy West and Helene Johnson<br><i>Cynthia Davis and Verner D. Mitchell</i> | 103        |
| 7  | Blueprints for Negro Reading: Sterling Brown's Study Guides<br><i>Sonya Posmentier</i>                                         | 119        |
| 8  | Fashioning Internationalism in Jessie Redmon Fauset's Writing<br><i>Elizabeth M. Sheehan</i>                                   | 137        |
| 9  | The New Negro Iconoclast, or, The Curious Case of George Samuel Schuyler<br><i>Ivy G. Wilson</i>                               | 155        |
| 10 | Nella Larsen's Spiritual Strivings<br><i>Kathy L. Glass</i>                                                                    | 171        |
| 11 | Pastoral and the Problem of Place in Claude McKay's <i>Harlem Shadows</i><br><i>Jennifer Chang</i>                             | 187        |
| 12 | Gwendolyn Bennett: A Leading Voice of the Harlem Renaissance<br><i>Belinda Wheeler</i>                                         | 203        |
| 13 | Reconsidering the Literary Career of Chicago's Zara Wright<br><i>Rynetta Davis</i>                                             | 219        |
| 14 | "Betwixt and between": Zora Neale Hurston In—and Out—of Harlem<br><i>Carla Kaplan</i>                                          | 231        |
|    | <b>Part III Salon Culture: The Visual, Performative, and Expressive Arts</b>                                                   | <b>249</b> |
| 15 | Salon Cultures and Spaces of Culture Edification<br><i>andré m. carrington</i>                                                 | 251        |
| 16 | The Sensuous Harlem Renaissance: Sexuality and Queer Culture<br><i>Shane Vogel</i>                                             | 267        |
| 17 | Changing Optics: Harlem Renaissance Theater and Performance<br><i>Soyica Diggs Colbert</i>                                     | 285        |
| 18 | Phonography, Race Records, and the Blues Poetry of Langston Hughes<br><i>Lisa Hollenbach</i>                                   | 301        |
| 19 | Between a Rock and a Hard Place: Sculpture of the Harlem Renaissance<br><i>Kirsten Pai Buick</i>                               | 317        |

---

|                |                                                                                                                                |            |
|----------------|--------------------------------------------------------------------------------------------------------------------------------|------------|
| <b>Part IV</b> | <b>Interracialism</b>                                                                                                          | <b>337</b> |
| 20             | Authenticity and the Boundaries of Blackness<br><i>J. Martin Favor</i>                                                         | 339        |
| 21             | Black Marxism and the Literary Left<br><i>Gary Edward Holcomb</i>                                                              | 351        |
| 22             | "Light, bright and damn near white": Representations<br>of Mixed Race in the Harlem Renaissance<br><i>Michele Elam</i>         | 369        |
| <b>Part V</b>  | <b>Beyond Harlem: New Geographies and Lasting Influences</b>                                                                   | <b>385</b> |
| 23             | The Aesthetics of <i>Anticipation</i> : The Harlem Renaissance<br>and the Black Arts Movement<br><i>Margo Natalie Crawford</i> | 387        |
| 24             | The "Lost Years" or a "Decade of Progress"? African American<br>Writers and the Second World War<br><i>Vaughn Rasberry</i>     | 403        |
| 25             | Ethiopia in the Verse of the Late Harlem Renaissance<br><i>Nadia Nurhussein</i>                                                | 423        |
| 26             | Mapping the Harlem Renaissance in the Americas<br><i>Michael Soto</i>                                                          | 441        |
| 27             | Virtual Harlem: Experiencing the New Negro Renaissance<br><i>Bryan Carter</i>                                                  | 457        |
|                | <i>Index</i>                                                                                                                   | 473        |