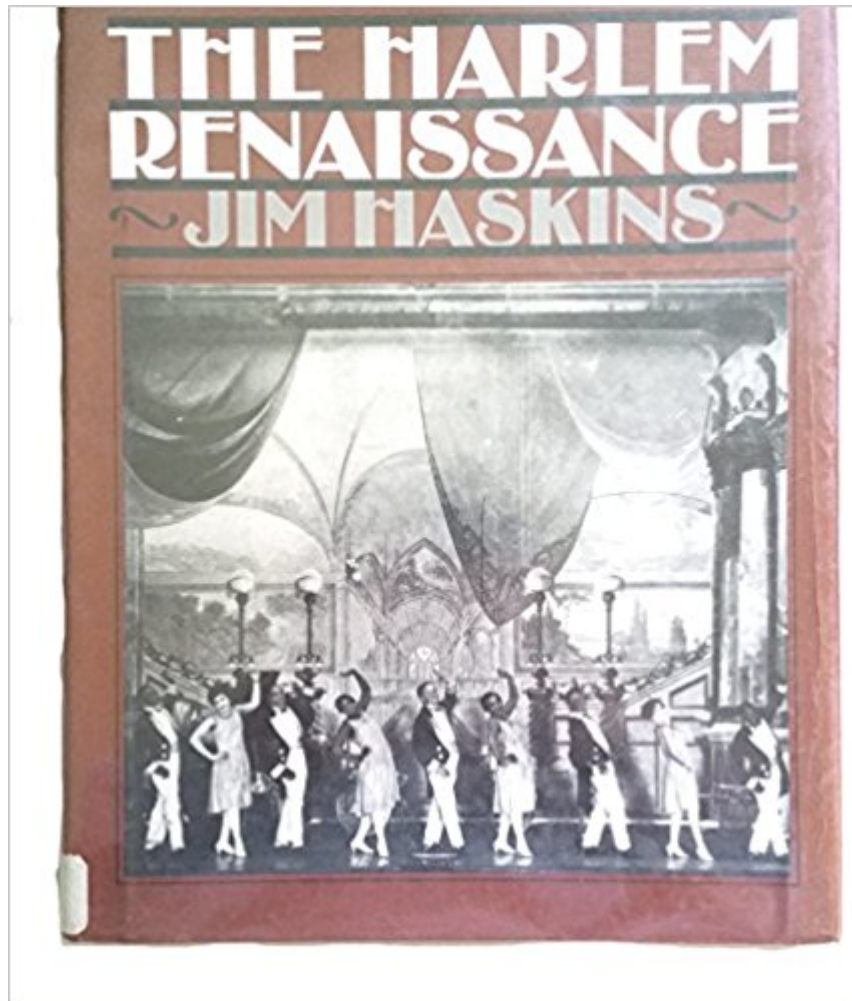




The book was found

Harlem Renaissance, The



Synopsis

Chronicles the early twentieth-century artistic and intellectual revolution in black America.

Book Information

Age Range: 12 and up

Library Binding: 192 pages

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Customer Reviews

Grade 9 Up?The eye-catching cover makes this book one you just have to pick up, and the stimulating narrative and striking illustrations make it hard to put down. The book is handsomely designed, resulting in a look that is sleek, stylish, and sophisticated. But its appearance is not the only thing this volume has going for it. The first two chapters present an engaging introduction to the Harlem Renaissance and the evolution of Harlem as "the Negro Capital of the World." Succeeding chapters discuss the music, art, and literature that were produced by African Americans in that time and place. Notables such as Duke Ellington, Zora Neale Hurston, Ethel Waters, Langston Hughes, Bill Robinson, Aaron Douglas, and Augusta Savage are included, as well as the Cotton Club, the Federal Arts Program, the Harmon Foundation, the Great Depression, prohibition, the Urban League, and many other individuals, institutions, organizations, and events that helped shape the period known as the Harlem Renaissance. Primary-source material is abundant and set off from the rest of the text in shaded blocks of brown. The book has a comprehensive index and helpful bibliographies. Which is a good thing, because after reading this entertaining account, readers will surely be looking for more material about the creative talents introduced in this text.?Marilyn Makowski, Greenwood High School, SCCopyright 1996 Reed Business Information, Inc.

Gr. 6⁺-10. With stirring contemporary photos and prints on thick paper, the handsome, spacious design draws you into the history and collective biography of the great African American artistic renaissance. The text is sometimes flat (there's none of the excitement of Giovanni's Shimmy Shimmy Shimmy Like My Sister Kate), and the various pieces aren't always smoothly connected, but Haskins does a solid job of introducing the great figures in literature, painting, sculpture, theater, and music. He also discusses the crucial debates of the time about the black aesthetic as well as the ongoing tension about who should speak for African Americans and how they should be portrayed. This is a celebratory volume, but Haskins adds interest by also including some contemporary criticism of the movement, such as the charges of white paternalism that fostered distortion and compromise. The long, wonderful quotations from poetry, fiction, and essays will make teens want to read more. Hazel Rochman

Seminal book but either misrepresented or defective. This book does NOT provide a page number/. That option is greyed out. INFURIATING!

https://www..com/Harlem-Renaissance-Huggins-Nathan-Irvin-ebook/dp/B004VV9LHC/ref=sr_1_1?s=digital-text&ie=UTF8&qid=1494645098&sr=1-1&keywords=harlem+renaissance

Good reference.

I bought this book years ago and just loved it when Harlem was mecca for Black artists. Now my book is falling apart but thanks to you with this brand new updated copy, I can relive those exciting and, beautiful history of the Harlem Renaissance once again. Emma Slaughter

Great

It was a gift

With great relish, professor Huggins has penned a gem. He has captured the essence of the spirit and the times of the gilded but still turbulent age of the 1920s. And although they were still far from achieving their full freedom, it was the first time since the "redemption" in the aftermath of the Civil War that the Negro actually could focus on what he would do with his freedom. And what he did even in his thoroughly segregated circumstances was to explode into a self-conscious flowering of

his own cultural instincts. The Harlem renaissance was not just a profound statement of blacks about their arrival on the American cultural scene, a self-conscious tossing away as it were of the final shackles of slavery, but also and more importantly it was the first incubation period of black liberation and cultural and political sophistication. More than any other period, it was during the Harlem renaissance in which the black community came of age culturally and came together as one united front against racism using cultural tools and its intellectual power and substance on par with its white counterparts. Against all odds, they created a cultural oasis right in the middle of a sea of white hatred and racial recrimination. This flowering was something that was not only unexpected and shocking to the sensibilities of most whites, but shocking also to many blacks outside of New York, around the countryside. And although the flowering occurred across the board, its clearest expression took place in literature, art and music, which itself later was to become America's transformative art form. Here for the first time we hear all of the clear voices of strong confident accomplished black intellectuals forging a path right down the middle of main street racist America and making their mark have weight equal to their numbers in the scheme of American society. The Harlem Renaissance was inspired by the black soldiers who had returned from WW-I. Having fought for freedom in a world war half way around the globe, they now came home committed to do the same on their own soil. As was to prove to be the case time and time again, theirs was not an easy task, but they did so without looking back and continued until the great depression kicked the bottom out of the economy. Until then, they had put a lie to the mean-spirited myth that blacks were uncultured to the point of being less than human. How they did it is what this book is all about. Why it cannot happen again and why blacks last mile of freedom has stalled in the present period of "so called full equality" is a question this book quietly begs and thus leaves unanswered. Nevertheless, this is still a clear five star effort.

In this year 2005, the 1920s may be utterly distant. Yet during that decade, there was a cultural flowering in the American Negro community. Centred at Harlem. Huggins takes us to that place and time. The narrative is enhanced by one key trait. This book was first published in 1971. The research that went into it was done in the late 60s. Several influential persons of 20s Harlem were still around and the text gives their direct experiences, from interviews with the author. In this way, Huggins provides a primary text for future students and historians. But given the 30 years that have elapsed since publication, that is who current readers are. The book shows how even with the severe strictures on Negroes throughout much of the US, a spirited culture could still arise and thrive.

This book is a vivid evocation of the events of the Harlem Renaissance written by a actor in the events and while memories were still fresh. It is very valuable but it gives one side of an argument only. The topic is interpreted in many ways and Huggins gives his interpretation, that the participants in the renaissance were hobbled by having to give their patrons, mostly whites, what those patrons wanted in the way of performance and content rather than give full rein to their individual talents.I recommend it for college students, again with guidance as to where it stands in the literature.

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