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STUART HALL
5 MOWBRAY ROAD
LONDON NW6 7QX
01 459 5372

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PLAIN

Stuart Hall

Faculty of Social
Science

Re Open University

Harlem Renaissance

Nathan Lewis HUGGINS

OVP, 1971 (New York)

The Harlem Lens: Good

Optimistic position, not saved by Depression when outlook of blacks became so evident. The Negro's coming of age, not the urban problems of the ghetto. A positive self image. Racial inequalities would decline when reasonable men saw that blacks could be as cultured as them. Intellectuals. And patronized with the white liberal intelligentsia. Aspired to 'high culture' & 'the arts'. Modernist in the sense of artistic aspirations. The Arts as a unifying bond across the racial/class divide. Their success a matter of racial pride, despite their unquestioned elitist/m. class assumptions. Difference of culture - now the ground of identification is with the canon files - devaluation/populist.

Assisted by WWI, the renewed interest in African & 'primitive' in modernism - war weariness of Europe. Also gen. interest in 'coming of age of America'.

But, despite elitism, heralders of 'New Negro', age of black self-consciousness, creation of militant self, search for ethnic identity, the first African role of the arts (culture). Heritage, like other Americans, in desire to emulate Europe/dream of self-definition - an 'American predicament', shared with whites/differently experienced.

Huggins at self-examination - exposes 'peculiarities of Negro-American expression' & its dilemmas - critical to understanding of black identity.

Need 'high culture' expression - didn't take jazz seriously, as the blues (folk), except for forgotten styles.

Creation of Harlem as place of exotic culture.

Inventable Whiplay of Black/White Identity within American culture

Capital of Black World: The Purposes

50 years plus story, beginning of C20 - coming of age of Blacks as a
Urban people - 'Harlem. High reputation from South. Largest black
community. My expectation. - 'race capital' - source of possibility +
power. Harlem - where it was at.

Jane W. Johnson - organizer, ^{black} Constitution + C. African under Purport, decision to
be an intellectual, moved to Harlem 1914. (b. Tennessee, father died in
Columbia). Once Secy of NAACP. - 1931, Prof of Social Lit at Fisk.

W.E.B. DuBois, born St. Barnabas, Mass, Fisk Harvard, Berlin, taught at
Atlanta College, JWS's doorkeeper. Head DuB's critique of Booker T W.
The Anti-Washington Conference organized by W.E.B., Buffalo 1905. 'The
Negro Movement'.

Negro but to white referees opposed to rising racial violence (including
Dunbar, J. Alden, W.D. Howells) - 1907 Conf → NAACP. Crisis - W.E.B.
editor - moved to NY. W.E.B. + JWS - the 'old guard' leadership of new
Negro protest after NAACP.

Conroy - head self-help, racial independence on Booker T + transferred her
into military + black nationalism. Black men in Africa - to dream:
a 'real nation'. Opposed W.E.B. + JWS. Came to NY in 1916.

Exponent of ideas, sources, about 'black independence' drew black intellectuals.

Louise Brown - family - domestic helps, longing for racial identity for
years of 'passing'.

Langston Hughes - poems in 1921 Crisis. b. Cleveland, time in Mexico with
father who hated Negroes, went to Columbia, drawn to NY by musical
Shuffle Along

Claude McKay, b. rural Jamaica. Worked on railroad dining cars +
wrote. Befriended by Frank Harris (Pearson) + Rae Hoffman (Liberator)
Liberator in + out of Harlem. 1920-30 - often in Europe.

Regina Andrews to Chicago. My Public Library at 135 Jk. Apartment became a
Salon - described in Van Vechten's Nigger Heaven

Black preferences gallery. Harlem Hospital 135 Lenox.

Dubois

Harlem Intellectuals - 'political preferences' - describe the whole, reality of
word politics, manipulations & compromises of the political machine.

NAAACP's Crisis (1910): A. Philip Randolph's Remedy: Urban League's

Opportunity. (1925) Nesbitt (Phillips, Owen - Sanders - Downside - ^{John Work} ^{songwriter})

Opportunity - society - Franklin D. Roosevelt, Harlan's Boss, Tore of self-assurance &
self-respect: important. But not effective, advanced leadership. "The

failure exposed the irrelevance of progressive reform to the Afro Am.
predicament" [P30]. Roosevelt & Progressives felt no necessity to respond

to DuBois's campaign for anti-discrimination legislation or vote.
DuBois - Republican Party - emancipation, but also surrendered black
reconstruction to southern whites. Democratic Party more open to pressure?

WEBD supported Wilson in 1912. But Wilson imposed segregation in
Washington politics. (WEB didn't support black 'castling vote' for Debs,
Socialist Party candidate). WEB fails to make black vote a politically

effective instrument. Huggins view - WEB wanted to make the political

color blind; effective politics meant exploiting race consciousness as
primary group. WEB - "sometimes supporting self segregation for Negroes,
sometimes asserting Negro superiority, sometimes demanding the extinction of
racial distinctions" [P35]. Gandy avoids dilemma - practices escape.

Sharpening of racism, segregation, 'Jim Crow' practices, roots of race
relations at end of WWI. Should black leaders encourage blacks to
distance from racist war effort or press for any desegregation so blacks
could die for their country? Black officers trained in segregated
officers school at Des Moines but black soldiers not for participation in
Houston race riot. WEB "close ranks" - democracy is black
American's cause too. Nesbitt opposed war - Phil & Owen jailed for
sedition. [cf. Fred Douglass dilemma about persuading blacks
to enlist in "Ran 54" & "55" in Civil War] WEB "in a real fight
to make American Negroes Americans". [in R. L. Huggins What the Negro Wants
G. Huggins [P40]

After WWI, Dub - Paul H. Carpenter F19, F24, 1923. to place Negro women on league of N. America. Opposed by Paul H. Sengulose Gado, Blaise Diagne. Am black ambivalence about Africa; is Paul H. another 'racism'? Dub - shuffle to keep race pure & Georgian.

Garvey - prepared to do T's self-help into Hanbryant, Frankie got
black radiation - lodge oxygenation & prodes. uniforms.

1917 UNIT - NZ POWARD (1918) - a "good + noble race", a grand but

hidden history, security of the mind. Niger colonial subservience, not
Revolution of self hatred, or set nobility, destiny - return to Africa.
A 'nation in exile'. Paralleled the Lozans (Bleu Noirs), little
(Duke of Nigeria), medals + orders, uniforms, parades, colorful jackets,
dark blue trousers + red stripe. "Up you superb race". Race
auditing. 1720 Cavitation - for Brazil, WI, C. America. Nations by G.W.S.

It was to acknowledge the dream. Every compelled to produce
good science - Black Star line - "fuzzy at best, fraudulent at worst".
"Glossed over the many complexities of the Africa for Africans science".
his "fantasies" largely ignored the realities of colonial power as well as
tribal, language and ethnic divisions among black Africans themselves.

[P 44]

Gay vs Dub: Gay reduced complexity to 5 syllables - character;
WEB - low by complexity. End - WEB 'part white, part black'.

The focus of Mod-Stor kind. Inexpensive at business & shipping.
Made dupes of by whites. Bankruptcy - huge losses for stockholders.
UMTA replicates with Liberia for reproduction. Higher costs -
Sengela too blurred by fraud correction 15% used by Enway. UMTA
made penosa no gela. Schemes a failure. But anchored blocks
into 'race consciousness'.

WEB - aware of confusions of Pan-Africanism. Tried for embedded
black integration into US. Govt. black expansion (collusion with KKK?)
[Garon, P103-9; McKay Harlem, P159-60]. But ^{WEB} regretted Garvey's
expulsion because of his capacity to move men's heads & souls.

Impassability of leadership:

"If we organize especially for unity - 'Jim Crow' scream all the
Discordance; if we organize with white people - 'Traitors! Pressure!
People Betraying us' yell all the suspicious. If, unable to get the whole
leaf we seize half to word of Newton, - 'Compromise' yell all the
Score Scored. If we let the half leaf go and move, - 'Why don't you
do something' yell the same critics dancing about on new toes."

WEB. Crisis XL (April 1933) P43. q. Huggins [P47]

Harlem leadership - leaders, private affairs - no black & proud young,
no mass support. Part of 'impressionism' with its highs & weaknesses.
Superior, didactic, intellectual, and exhortation. Also "race guilt"?
Even NAACP - white leadership linked to Socialist Party (high in race)
& "radically restrictive" APL. Shared fault of reformers in the
American black tradition - a certain physical and moral weakness.
Only equaled by deep soul carousals of the 1950s. "But the
bedazzlement of new Harlem & the vision of a world of a new age
of black achievement & mastery which black intellectuals & young
thinkers & organizers - new men". [P51].

The 'New Negro'

'New Negro' - defined W.A. Domingo (Tavara) in Review
August 1920 (Contributor to Negro World): "absolute & unqualified
Soul Equality". A writer, self-educated, physical action in deep-
defense, a social party (Socialist). Fuelled by WW I.
[Document NY 15" attached to French; warned of danger of rape by US Army
in Secret Information Concerning Black Troops - as 369th Regiment
Very brave - harassed by American MPs - great victory parade in NYC
Feb 17 1919 - up town to Harlem, led by Tatum Griggs's band
(popularized jazz in France).

Alvin Locke, Knocks Solder, Prof of Phil. at Harvard, published
The New Negro 1925 - essays, poems, photos, etc. New urban
+ industrial rev. opposed to sentimental authors, uncles, trammels,
Uncle Remus, Sambo's. City people - from rural longevity/simplicity
to urban plunder/capacity. From common condition + problem to
common consciousness + life ('race'). Race-building. ~~Fixed~~
Fixed of fiction of past - rediscovery history. The New Negro -
"the advance guard of the African people in their contact with the
20th civilization". (<New Negro - P 3-16). Directed towards the
"productive fields of creative expression" - cultural awakening.

Related to Americans ambiguous relationship + 'allure' (cf. T. Wain/
James) + Van Wyck Brooks, American Comedy of Age. Cf.

Walden Casley's Exile's Return More difficult for Blacks.
Shore of past - endowment + reputation. Past inaccessible. A
few 'great figures' - Soyars Smith, Dayless, Boller - in a seg-
-regation society. No dense sense of culture - Am schools -
child or Black. Discouraged from vocabulary speech + oral culture
Could recognize the folk culture that had sustained survival +
its transformation into blues, rap, jazz. So 'New Negro' has
to be promoted + sold - 'self worth' - to Blacks as well as
whites.

Hagopian question, idea of renewal - 'New Negro' = continuation of
past - some 'Old Negro' carried ^{along} in becoming New. Implied
an indigene past (so??)

Search for Heritage:

~~African~~ Negro 'folk' traditions. Redway of rich black folk 'vernacular' tradition. Arthur Fauset collected folktales, challenged Joel Chandler Harris' conception of them in Uncle Remus stories. Zora Neale Hurston collected as well as writing them for stories etc. Folk types - vernacular speech. Contrasted her own 'common Negro figure' - robust, passionate, uncomplicated unambiguously about good/evil, mythic/realism, in constant presence of the supernatural. 1911 - Fisk Jubilee Singers - touring Singers sang spirituals - W.E.B. DuBois thought them the earliest seedbed of New N (Souls), but later sophisticated Europeans of New music simplicity. Alain Locke - spirituals, blues, jazz - seen as modern black music. TW Johnson (Goldsmiths, Thompsons) used spirituals for school poems. Langston Hughes poems - 'music of the common people language' - borrowed blues rhythms & forms. Folk renews the essence of the black vernacular tradition.

Africa: Locke acknowledged difficult correspondence between cultures of Africa & Am Negro. (e.g. little visual art). Pure & legacy or inheritance - 'craftsmen of a disrupted & classical art' - from which to produce new idioms. But always some ambiguity - e.g. Countee Cullen's Heritage, & Hughes, Pro-American Fragment.
So for away
is Africa.

Interdependence of black/white symbiotic relationship,
Watts noted the blacks in the blackface minstrel show & 'blacks', among this psychic dependency, ~~and~~ have been all too willing to join in the charade, hiding behind that minstrel mask, appearing to be what white men wanted them to be, and finding pleasure in the deception, which too often was a trick on themselves". [Pg 4]

Compulsive Amer. Rastan traits absent from black retrospectives? But
some romantic, pathetic, innocent traits. Related to the exotic &
Columbia / Silver - people welded to water-bone-build but with
fantasy a black stereotype of richness of intelligence, appetite, and pleasure.
In 20's, Am Rastan code relaxed, traditionalism polarized
indulgence & pessimism (id). Appeal of exotic (simple, honest of
cynicism / artifice) to W. post-impressionist. White shaped
Harlem as a "cultural enclave that had rapidly absorbed the
psychic fictions of Rastanism". The 'pull' of jazz. A trip 'up town'
to the safe exotic, protected from the harsh realities of black musicians
life. Paul Howard "The policeman keeps his eye on this mixture
Africa". [New York, H. Holt & Co, NY, 1930 p 220]. The Negro was
the white's surrogate 'subversive agent'. Tony's speech -
"secretive, in, casual and fluid" [Pg.]

Black bodies & sexuality - 'closer to the jungle source' - the
essential self, lost to civility. Some became "white Negroes"
- e.g. Carl Van Vechten. collector & patron of 'Black Harlem';
champion of the modern (Shirley, Sadie, etc.) The Blues (Bessie Smith),
Isadora Duncan & modern dance, Gertrude Stein. J.W. Charles, Horace
Hughes. - patron, downtown agent in Harlem, Nigger Heaven
didn't reduce Harlem to jungle stereotype but even Negro a
'civilized primitive'. (? to white world his friends?) White adopt
the Negro as exotic subject. O'Neal's Empire Days, All Gods Children,
Bessie's Cronos Room, Sherwood Anderson's Dark City, Walter
Frank's Holiday, Aubrey Hayward's Porgy. Also black versions:
Rudolf Fisher's Wells of Teredo & McKay's Home to Harlem.

McKay always under white patronage. Rapidly complicated.
(Ezra Pound never invited McKay to Rattle & Hum because "we always
suffer in the nude here". Hughes found Pound, Zora Neale Hurston
helped by white patroness also (LT Right) indulged her Negro
fantasies. But ZNA kept up the masquerade. (See the 'portrait' of
her as Susee Ray in Wallace Thurman's Infants of the Spring).

"Sunny - Negro wants his days as a racket & I'm going to make the
most of it while it lasts". Hughes said while paid ZNN to
"sit around & represent the Negro race for him" [in Re Boy Sea].
How much did ZNN understand about the package she submitted to
& what she exploited? Did she become the folk-figure she was
'recording'? These questions valid then to be 'a primitive' artist.
ZNN played up to it. Hughes found the package utterly impossible.

Identity:

An imposed inclusion in common culture - not redyeal.
Immigrant culture - fails to provide genuine alternative. 2nd, 4th
generation immigrant families rediscover an ethnic tradition.
The uncertainties of reversion - the conflict of ethnic identification.
Blacks - no clear sense of the past, no 'home' to visit where
family memories were rooted in traditions passed ('place').
The disappointment of the 'American' - promise of the dream denied.
This dream provided area for the expertists. Even Booker T.
- the race is controllable but the dream is real. WEB - success
- product of intense competition. Booker T never reached separation.
Black also constrained by stereotype - 'required' to be
primitive & sensual, caricatured as pathetic/humorous, loyal/peace-loving,
sweat/savage. But literary representations - required to be
worldly uplifting, hard pressure & aspirational culture. - Cudde-Ton
H. Beecher Jones inhibited to brown blacks by treating him as
the word person of heroic patience & virtue.

Need to define a distinctive Negro character. "What
a distinct Negro character, he could be no Negro genius".

Noels of racial stigmatization - Nella Larsen's Quicksand (1928) & Passing (1929). Black life
as warm, gay, spontaneous, but also provincial, confining,
'conservative'.

'Primitive' songs in Contee Cullen, the most spiritual of the writers.
Turn to Africa. Hemba
W. Thurman's De Blodder De Bero (1928) deals with colour prejudice among blacks)

Visual/plastic arts?

Rufus B. Baker, African ^{Dancer} ~~Dancer~~ Sweptin, Phile Boy, Feral Bongo

Alvin Douglas borrowed African sense of design + rhythm.

Dance, song were corrective forces between Africa + US
Afro-Africanism. Douglas major mural St (now in NY

Public Library, Contee Cullen branch. Douglas - spiritual
identity of Negro people united by a common 'soul of self'.

McKay Bongo (1929) - Black is alienated from white
Cushdun: how to be whole (united) without division from his
ethnic self. Black slave = common 'soul'. African,
racist, historical, provocative. Pranks particular blacks ren.
influenced Cesaire, Ngũgĩ, Guine. - challenged to produce a
black art + lit, with own integrity, independent of Europeans.

McKay finally destitute - became coloured.

Douglas "I was only an Am. Negro - I had lived the surface
of Africa + the rhythms of Africa - but I was not Africa, I was
Chicago + Kansas City + Broadway + Harlem". His 'Africanism'

Jean Toomer, Cane (1923) - he was self-consciously avant garde
Series of portraits of women who can't be 'whole' - miscegenation.
Find one's roots in the South, the homeland, & claim it
as one's own. Look into the past without shame or fear.
(Ed. Toni Morrison)

Primitivism filled with images for Am. Blacks. A role
factory - easier to imagine role legends, sayings, burles.
"A woman is a contradiction. I have fixed her different from us
in some ways than we", Divergent election away from South + slavery.
Africa furnished like the 'aesthetic' for black Americans too.

Walden then ended by the Jefferson. Thomson's Infants of
the Spring - its swan-song. (Parker - Mar. 1904; S. H. Hays -
2NH; Tay Crows - Hughes; Dewitt Clinton - Cullen; Carl Denry -
Aaron Douglas. Failed to render the problem of Negro Art.

Black art - national (American) art ethnic (regional). Cullen
retired stage + ethnic soul as places of emigration. Black
art - burden of proving the Negro's 'ability' - demonstrating partly
by producing 'great art'. Produced = 'racial providence' (?)
Jazz - embodied by its own internal rhythms - not musical
lit. The burden of race heavy on black writers.
Could blacks produce 'great art' given the degree of emigration?
Troubled by self-doubt - produced mimics of the raw white
rhythms not contributors to it [?]. Immigrants wrote + y
the power of Americanization was the American story. Blacks
played by sense of being anomalies. Cullen tried to be a
'regional' lit? He is expected to be biological usage -
propaganda from within to "spread under shadow of a dominant
majority". Group loyalty?

Was there a 'great Negro voice'?

Hughes romanticized the 'common voice', the 'low-down folks'.
Opposed to George Schuyler's 'Negro-Art Museum'.
[Hughes: 'Poetic Tentative' - Nation] He argued that common
black folks consume not but shapeliness + people profiting from
idea of a separate Negro art. Cullen tried to be a
'poet' first. Yet conscious of race. Felt obliged to be a
'public Negro' - to represent his race. Publicly defined by
his race. Struggle jacketed by his choice of conventional
poetic forms. Although did not have Cullen's romantic lyrical
aspirations, but also constrained by writing in a tradition not
his own. Hughes was spontaneous, like a jazz or blues troubadour
Harvard the oral virtuosity of preachers, street boys + other vernaculars.

Problem - the racial urgency to be culturally recognized: a burden of representation

Hughes - the tradition they chose had "nothing to do with Negroes, nothing to do with Americans." "except for Oscar Brown & Co. very special case, Langston Hughes, there was no evidence of literary inventiveness in Harlem." [?]
No long creative engagement with
They did not know enough of the literary tradition to master it or rebel with confidence against it, no engagement with the oral black vernacular tradition. They closed the problem of promiscuous & uncertain relation to tradition of Am. lit - but it did further remove. Black writers needed confidence enough to break free of slavishness to tradition. Could not anticipate a readership which knew the context of black life & was alerted enough to struggle to understand if they used complex aesthetic forms.

In Bar's 'double consciousness': "This sense of always looking at one's self through the eyes of others, of measuring one's soul by the tape of a world that looks on as amused contempt and pity"; Black 'on stage', playing themselves, "the performer is a Negro, dressed in white, act of black collusion in his own overvaluation. For that white world, deeply unfulfilled, was compelled to appear only that was the Negro's chief social damage." The National Negro Theatre more than any other cultural phenomenon opens a perspective onto the pathology of American race relations. It exposes the white-black dependency which has defiled race relations in the US. And persists despite all reform". [ibid. p. 245]

Black 'Machinability' → entertainment. Blackface cringing - commercial success, limited the representation of blacks to a narrow stereotype. Bonaparte of C. & A. circus performances by white who 'blackened up', faked "1840's & Thomas Lee & J. J. Emmett", with little real African input. Jim Crow (coarse barbarian) - bad words, overboard hostility, & Jim Dandy (urban, dandified) were really standard Am. comedy types. Form fixed by end of Civil War: clownlike exaggerated 'Negro' idiom. In 1930s & 40s the Tambo 'playback' jokes in short sketches, inspired with song releases. The festival balls & grand 'walk and fiddle'. Negroes began to 'play' this Negro stereotype in commercial minstrelsy - including donning exaggerated 'blackened faces'. Tradition persists in black comics.

The typical comic/pothetic featured Negro 'darky', wicker tops & shoes, lazy & slow, rhythmic & athletic in body, but slow wily but 'quick witted', defined by bodily appetites. A caricature 'opposite' of the Not Other, with its image of positive ethnic - industry, discipline, savings, cleanliness, simplicity, frugality. "While men put on black vests & became another self... the versatility of his 'persona' to a character... was at best incidental" (P253). Distilled for 'the Other', defining himself in contrast to it. An uncertainty about its own 'authenticity', seen as an vulgarly high temper eyes (Mrs Mays) - projected its vulgarity into Tom Caw's raffish culture & Tom Caw's vulgar voraciousness. White dithyrambs close an internal struggle. Created the distance between them & her other selves by adopting an internal 'nobility'.

Blacks also caught up in the 'self-improvement' ethic. New adoption of middle-class dignified dress & habits but would signal social failure. Heavy distance between houses & the featured catastrophe. Some black figures tried to subvert the stereotype, imposed by white, high satirical exaggeration. A sort of masochism involved, which counts self-hatred as its precondition - pleasure of superiority but the self-hatred is not displaced by the mockery since it is not the force of it is to work. Many black minstrel bands only sang in Standard tones & sang they "parodied", or played Dixie & then in character.

Black theatre reduced to 2 voices - comedy & pathos. The 'exaggerated' classical ranges - Cicero, Caesar - required the low, deplorable voice of black swart. Rise & fall of exaggerated, grammatically incorrect language. Whites could sense & reaffirm their superiority to 'authenticity' to the degree that they could see/represent the Negro as capitulating foreign to it. Reconstruction - the rise of the minstrel because it created a fact that was ludicrous on stage - the idea of blacks as chaps (for e.g.).

The Catwalk - Negro comes, prancing in fancy dress - rode forward by Sam Allen's Credle Show (1890).

The Creole Blues (1890), The Octoroon (1895) A Trip to Coontown (1898)
Chondy - Orpheus - Cokerwalk (1898). "All Coons look like to be" by
Ernest Hogan - "Coon song" - reggae song with lyrics about negroes -
'Underwater time'. Contributed to myth of 'The Old South' - "Dixie",
The South Before the War, In Black America (reproduced ^{colored} in plantation)
(Billy McClain).

Bert Williams & George Walker - vaudeville team. ('Two Real Coons')
In Dubious (1902), Haywire (1906), Bandanna Land (1908).

"Nothing seemed more absurd than to see a colored man making himself
ridiculous in order to portray himself" [E. Walker "The Real Coon in
the Am Stage", The Negro Magazine VI, 1908, p. 180.] [G. Higgins, B283]
Bert & George - 2 comic team - Bert, now called (Tim Lewis), George
snort dandy (Dandy Jim). They to race black people for
preference of blackface comedy → continued comedy but

L.A. went to see popular Negro musical revue, Buffalo Run (1921).
(In just word about this; To Baker, Florence Mills)

The Jazz Age! Burns White (The Charleston). Blackbirds (1926)

Flo Mills, Aprica (Whitewater, 1927), Bygone Boston. Hot
Chocolate (1929 - Flo Walker's "Ant Rubbush"). = The Black
Boston - The Lady Hop - 'The Jazz Age'. Rudolph Brown &
The Lafayette & The Apollo.

Longy, Longy & Mrs, Superior Pines, Green Pictures (pseudo biblical black
in the leaves) - enormous success, actually, mixed tradition.
(Under Tom as De hawk)

Huggins shows that the Harlem then was too innocent, educated
American 'progressivism's innocent but false faith in democratic reform &
over-valuation of lit & art as tokens of civilization. But Harlem became for
a time the 'real capital' of the world. Her for impression in its innocence, in
social manner of rules & false submission to other traditions. Trapped
by ethnic parochialism. Never recognized that black culture was America called
(Spoke of contributing to it) or claimed her part in it.

"The truth was (and is) that Black and American culture have been one - such a seamless web that it is impossible to calibrate the Negro within it as to race him from it." [1309].

Claude McKay, Harlem: Negro Metropolis

Dutton & Co, NY 1940

" It is fundamentally different from the other minorities that have contributed to the making of America's composite. Usually language & religion is the basic bond of other minorities. But in Harlem it is not. Common yet strange & elusive elements of culture called down.

... from the Caribbean Islands of the French, the Dutch, the Danish, the Portuguese they came, from Central Am. & South Am. Each brought something of the characteristics of the dominant European culture, but all bore the common mark of Africa. Here a brown N. African, E. Africans speaking Arabic & black Africans wearing Bechuanaland Shikongo. All have been forced into the ranks of the original African-American people. (P30)

Project about 'Black ~~black~~ British' as a
cultural identity. What do we do about it, a
identity with it, mean by it? How is it constructed?
Act of self-division/descent? How does it relate to
its defining coordinates - British - 'Black' (African-
Caribbean, Caribbean, African, Black-Americans, diaspora).
How is it represented? How & why is it emerging.

Thought about the new conception of cultural identity.
As a diaspora identity (Gibson). In relation to the
identity as a historical construct - difference
(Barrow) - ~~historical~~ ^{historical} system of difference within a
system of opposites. Ideology of descent/ancestry
(Solomon). The process of identification (Locant), and is
cheap 'cultural reproduction' (Foucault), which involves
copies 'splitting' (Pavlov), identities 'given' by
operation, not just membership, but membership
within a ^{system} narrative, which system is system of
representation (Hall) (Bhabha), + ~~idea~~ 'imagined
communities' (Anderson), + the idea of memory + desire
(cultural traditions, Hobsbawm + Ranger). The project is
conducted within the broad area of research defined by
these new concepts. It is exploratory + qualitative because
very few terms or at 'defined' concepts + require further
definition, elaboration argument. Its 'payoff' necessarily
will, hopefully, be to provide a critical review!

This conceptual area is order to deepen her
theoretical purchase.

~~Groundwater~~

- ① Get the respondents to tell about their deep experience
of her ethnic identity. To explore its dimensions.
To relate to its 'sources' & assess how far each
of the same remains an active tradition, partly it to
current identities. To get them to identify with her
their relate to the social words of their life or members;
in their sites/schools or ethnic identities' role
significant, active? And to do to relate them to
symbolic words - to discuss what allows them,
the systems of representation which seek to 'interpret' them
as subjects etc. Also to explore how ethnically is
causally involved with ~~the~~ class/gender, & how
identifications vary with class/gender. To explore ~~status~~
how ethnicity relates to (1) race (2) class - 'race'
beyond race. And to explore the relationship between
identity, citizenship - for equality of treatment
require cultural identification - assimilation.
- ② To get their responses to a range of symbolic

black
identified figures - statement, published figures,
editorial, between; & black hole system.

(3) To include a ~~specific~~ sub-section of
regarding the ~~of~~ relation to business of
'marketing' & cashing ~~and~~ & copying black
butter identity.

In same volume
This - specific expenditure is related to
reproduction / black-butter identity.

fields to affect 'debates'

- diaspora, migration, globalization, modernity
- (Western) historical traditions
- the 'new' construction of cultural identity
- identity & representation.
- the interplay of ethnicity/race/gender/proximity/class
- the theoretical conceptualization of identity.
- Synthetic 'imagined communities'.

Roger Abrahams, Deep River in the Days, Aldine, Philadelphia 1970
(Great Gorge)

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