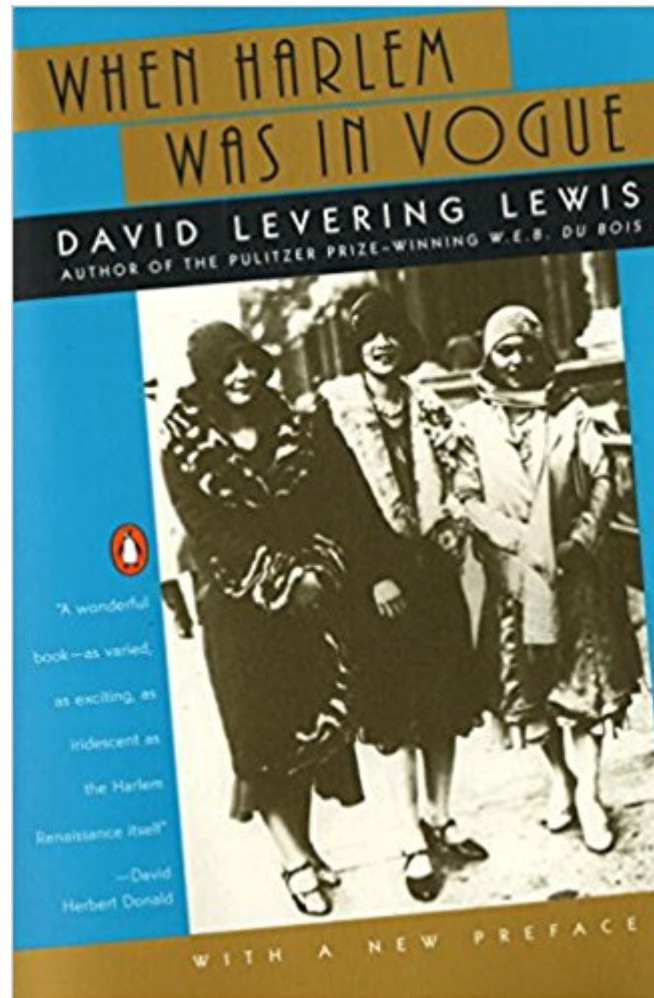




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When Harlem Was In Vogue



Synopsis

"A major study...one that thoroughly interweaves the philosophies and fads, the people and movements that combined to give a small segment of Afro America a brief place in the sun."—The New York Times Book Review.

Book Information

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Customer Reviews

"Lewis summons back the spirit and substance of New York City's black center during its best years," said LJ's reviewer (LJ 3/15/81). The author traces the history of blacks in Harlem from 1905, when they began moving uptown, to the riot of 1935. Another natural for Black History Month, this "gem of a book" remains "highly recommended."Copyright 1997 Reed Business Information, Inc.

"A masterly book, it is the most unusual and authoritative work on the art and politics of the Harlem renaissance era. This volume is in the Lewis sytle: elegant prose based upon solid and voluminous research."--Kenneth R. Janken, University of North Carolina"This book is a thoroughly documented text that is an excellent reference text for students studying any of the literary, social, economic, political or intellectual aspects of the Harlem Renaissance period in Black culture."--Dr. Pearlie Peters,Rider College"It was an extremely well-written, informative, and exciting book. I highly recommend its use for courses on the Harlem Renaissance, or upon Afro-American history in general."--Richard Berkley, New York Univ."A major study...one that thoroughly interweaves the philosophies and fads, the people and movements that combined to give a small segment of Afro-America a brief place in the sun."--Jim Haskins, The New York Times Book Review"A brilliant

work....As an interpretation of one of America's major eras, it should be indispensable for the student of America's 1920s and exciting for any reader."--Darwin T. Turner, The Washington Post Book World"[Lewis'] courageously brilliant, often witty, and beautifully clear book will become definitive for at least fifty years."--Choice"From the social forums to the street-corner radicals, the the jazz clubs, and the white visitors, Lewis leaves a stirring impression....A gem of a book."--Library Journal"In this thorough, penetrating study, [Lewis] examines not only the glittery surface of 'Afro-America's Paris'--the parties and cabarets that sent whites uptown in search of 'the exotic and forbidden'--but also the complex mix of people and circumstances that fostered extraordinary black achievements in writing, music, and art."--Publishers Weekly"Lewis's book brings [Harlem's] past alive again."--The Smithsonian"A brilliant socio-historical study that recaptures the verve and magic of those fascinating years."--Arthur P. Davis, Howard University --This text refers to an out of print or unavailable edition of this title.

This book, stuffed with information, would have benefited from editing. It's too long and story lines get lost in biography. It is essential to read the foreword by the author. It updates much of what he says in the text itself. He admits that the original book has been overtaken by new research and new attitudes to such factors as the role of women and of music. I recommend it to students in colleges, with guidance as to where it stands in current scholarship. I want to add that the first book I bought, used, through , was so full of underlining and marks that I could not read it and had to buy a second, new book. That argues for how much someone enjoyed working through the book!

I'm reading this book in tandem with a course on the Harlem renaissance...the book is very easy to read...the insights and historic detail are intriguing and provide valuable fodder for class discussions...the photos add texture and background...I'm really enjoying this read...

I had need insights that were reason enough to read the book. But, the story is not compellingly told.

I read it for a class; and while it was obviously a well researched work; I found the writing style annoying in that it was too informal and chatty.

AWESOME AS ORDERED!

This book was difficult to follow. It was full of detail... So much so that one had to keep flipping

backward to remember who the subject was. It didn't capture the excitement of the period.

great

High school American History and American Literature texts all cover the "Harlem Renaissance." Those survey courses give the impression that black culture exploded spontaneously after World War I, without appreciable antecedent or direction. I knew there had to be more to the story. This book provides the complexity missing from those surveys, although it sometimes goes over into minutiae. The author explained that what became the Harlem Renaissance was intentionally developed, not simply to support black authors and artists, but with the hope that African American achievements in arts and letters would promote acceptance of blacks by the dominant white culture. Renaissance writers depended on white charitable foundations, white publishers, white reviewers, and a white audience. Leading members of the black community including Charles Johnson, James Weldon Johnson, Walter White, Alain Locke, and others "midwived the so-called New Negro literature into being." Links grew between Harlem uptown and the Village downtown, with the latter being drawn to the supposed earthiness and spontaneity of the former. I appreciated the extensive quotations from the participants. I also began to understand the ambivalence within the movement. Some seemed to seek assimilation, while others sought a separate and unique black voice for blacks. There is far too much detail about who attended what party, so that at times the book sounds like a Harlem society column. The organization is mostly chronological, and so the careers of many authors are dropped and picked up again so often that I lost track of who was who. I would recommend this book as a reference, as a jumping off point for more study. It perhaps should not just be read through from start to finish.

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