

recourse, Locke used the arts as a strategy to win the
 1897, and essentially ended her immediate family's large-
 of the white majority and to call to their attention
 scale public promotion of Laveau's legend—though some
 need to fully democratize democracy and American-
 women who held (and more who claimed) the Laveau name
 by extending full equality to all minorities.

continued to be active in New Orleans. A number of inter-
 scholarship has brought Locke back to life, and his
 views conducted by the Louisiana Writers Project contain
 of democracy, in particular, lends him renewed
 stories about Laveau, but two 20th-century figures shaped
 the modern sense of Laveau most heavily. Zora Neale Hur-
 Harvard, Harlem, Haifa—place names that repre-
 ston spoke in depth on Voodoo culture (and sometimes
 Locke's special involvement in philosophy, art, and
 specifically on Laveau) in an extended 1931 article in the
 religion—are keys to understanding his life and thought.

Journal of American Folklore and in her 1935 Mules and
 prepared Locke for distinction as the first black
 Men. Hurston's depictions—shaped by both her training as
 Scholar in 1907 and, in 1918, awarded Locke his
 an anthropologist and her deep love of story—are of argu-
 philosophy, thus securing his position as chair of
 able credibility even though they are fascinating and lively;

Department of Philosophy at Howard University from
 late 20th-century efforts to reconsider Hurston led natu-
 his retirement in 1953. Harlem was the mecca
 rally to additional examination of her work on Voodoo.
 Harlem Renaissance, whereby Locke, as a spokes-
 Much less trustworthy, much more sensationalistic, and
 race, revitalized racial solidarity and fostered
 much more popular when it was released is Robert Tallant's
 consciousness among African Americans that
 1946 Voodoo in New Orleans, which recounts a number of
 necessary precondition of the Civil Rights move-
 (highly sexualized) stories of Laveau.

is the world center of the Bahá'í Faith, the re-
 See also: Conjure; Hoodoo; Hurston, Zora Neale
 which Locke converted in 1918, the same year he
 received his doctorate from Harvard. Until recently, this
 Eric Scott Gardner has been the least understood aspect of Locke's life.

Dur-
 ing the Jim Crow era, at a time when black people saw little
 Bibliography possibility
 of interracial harmony, this new religious move-
 Fandrich, Ina Johanna. The Mysterious Voodoo Queen, Marie

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Recent

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Laveaux: A Study in Powerful Female Leadership in Nineteenth- century offered hope through its “race amity” efforts, which
Century New Orleans. New York: Routledge, 2005.
instrumental in organizing. These three spheres
Locke, Alain 225

of activity—the academy, the art world, and spiritual soci-
Perry were on the faculty. Elected to Phi Beta
ety—converge to create a composite picture of Locke as an
in 1907 Locke won the Bowdoin Prize—Harvard’s
integrationist whose model was not assimilation, but rather
prestigious academic award—for an essay he wrote,
“unity through diversity” (the title of one of his Bahá’í
“The Literary Heritage of Tennyson.” Remarkably, Locke
World essays).

his four-year undergraduate program at Har-
Born in 1885, Locke was sent by his mother to one of
three years, graduating magna cum laude with
the Ethical Culture schools—a pioneer, experimental pro-
bachelor’s degree in philosophy. Then, Locke made his-
gram of Froebelian pedagogy (after Friedrich Froebel [d.
headlines in May 1907 as America’s first African
1852], who opened the first kindergarten). By the time he
Rhodes Scholar. Although his Rhodes scholar-
enrolled in Central High School (1898–1902), Locke was al-
provided for study abroad at Oxford, it was no guaran-
ready an accomplished pianist and violinist. In 1902, Locke
admission. Rejected by five Oxford colleges because
attended the Philadelphia School of Pedagogy, graduating
race, Locke was finally admitted to Hertford College,
second in his class in 1904. That year, Locke entered Har-
studied from 1907 to 1910.

vard College with honors at entrance, where he was among
Jewish philosopher Horace Kallen describes a racial
only a precious few African American undergraduates.
over a Thanksgiving Day dinner hosted at the Amer-
During the “golden age of philosophy at Harvard,”
at Oxford. Locke was not invited because South-
Locke studied at a time when Josiah Royce, William James,
refused to dine with him. Kallen and Locke
George Herbert Palmer, Hugo Münsterberg, and Ralph
lifelong friends. In the course of their conversa-
tions, the phrase “cultural pluralism” was born. Although
the term itself was thus coined by Kallen in this historic
conversation with Locke, it was really Locke who devel-
oped the concept into a full-blown philosophical frame-
work for the melioration of African Americans. Distancing

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himself from Kallen's purist and separatist conception of it, Locke was part of the cultural pluralist movement that flourished between the 1920s and the 1940s. Indeed, Locke has been called the "father of multiculturalism." So acutely did the Thanksgiving Day dinner incident traumatize Locke that he left Oxford without taking a degree and spent the 1910–1911 academic year studying Kant at the University of Berlin and touring Eastern Europe as well. During his stay in Berlin, where he earned a B.Litt, Locke became conversant with the "Austrian school" of anthropology, known as philosophical anthropology, under the tutelage of Franz Brentano, Alexius von Meinong, Christian Freiherr von Ehrenfels, Paul Natorp, and others. Locke much preferred Europe to America. Indeed, there were moments when Locke resolved never to return to the United States. Reluctantly, he did so in 1911.

As an assistant professor of the teaching of English and an instructor in philosophy and education, Locke taught literature, English, education, and ethics—and later, ethics and logic—at Howard University itself, although he did not have an opportunity to teach a course on philosophy until 1915. In 1915–1916, the Howard chapter of the Renaissance. (National Archives) the National Association for the Advancement of Colored

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People (NAACP) and the Social Science Club sponsored a asked by the editor of the Survey Graphic to produce demog- two-year extension course of public lectures, which Locke graphics on Harlem, which is in the district of Manhattan called, "Race Contacts and Inter-Racial Relations: A Study in New York. That special issue, Harlem, Mecca of the New Negro, Locke in the Theory and Practice of Race."

subsequently recast as an anthology, *The New Negro: An Interpretation of Negro Life*, published in December 1925. A landmark in black literature, it was an instant success. Locke Fellow at Harvard, where he wrote his 263-page dissertation, "The Negro: An Interpretation of Negro Life," "The Negro Spiritually," and "The Legacy of Ancestral Arts." The *New Negro* at Oxford. It was Harvard professor of philosophy Josiah featured five

white contributors as well, making this artistic tour de force a genuinely interracial collaboration, with much support from white patronage (not without some strings attached, however). The last essay was contributed by W. E. B. Du Bois.

Problems (1908). In formulating his own theory of value, Locke hoped the Harlem Renaissance would provide “an emancipating vision to America” and would advance “a new democracy (Franz Brentano, Alexius von Meinong, and later on, Rudolf Maria Holzapfel) with American pragmatism (George Santayana, William James, and Josiah Royce), along with pride,” cultivated through developing a distinctive culture, a the anthropology of Franz Boas and Kant’s theories of aesthetic judgment. For Locke, art ought to contribute to the improvement of life—a pragmatist aesthetic principle sometimes called aristocratic.

When awarded his PhD in philosophy from Harvard in 1918, Locke emerged as perhaps the most exquisitely educated and erudite African American of his generation. Criticized by the Harlem Renaissance as more of an aristocratic than democratic approach to culture. The year 1918 was another milestone in Locke’s life, when some African American contemporaries, Locke he found a “spiritual home” in the Bahá’í Faith, a new world himself came to regret the Harlem Renaissance’s excesses of religion whose gospel was the unity of the human race. The exhibitionism as well as its elitism. Its dazzling success of recent discovery of Locke’s signed “Bahá’í Historical Record” card (1935), in which Locke fixes the date of his conversion in 1918, restores a “missing dimension” of Locke’s philosophical work until he was 50. “Values and Imperatives” appeared in 1935. In fact, this was Locke’s only formal initiatives sponsored by the Bahá’ís. “Race amity” was the philosophical work between 1925 and 1939. Apart from his Bahá’í term for ideal race relations (interracial unity). The dissertation, Locke published only four major articles in a

Bahá'í "race amity" era lasted from 1921 to 1936, followed by the "race unity" period of 1939–1947, with other socially significant experiments in interracial harmony (such as "Pluralism and Intellectual Democracy" (1942), "Race Unity Day") down to the present. Although he studiously avoided references to the faith in his professional life, Locke's four Bahá'í World essays served as his public testimony of faith. But it was not until an article, "Bahá'í Faith: Only Church in World That Does Not Discriminate," appeared in the October 1952 issue of *Ebony* magazine that Locke's Bahá'í identity was ever publicized in popular media.

In 1925, the Harlem Renaissance was publicly launched. It was conceived a year earlier, when Locke was a grand project that Locke believed would be his magnum opus. That project, *The Negro in American Culture*, was completed in 1956 by Margaret Just Butcher, daughter of Howard colleague and close friend Ernest E. Just. It is not, however, considered to be an authentic work of Locke.

In 1944, Locke became a charter member of the Buck, Christopher. "Alain Locke." In *American Writers: A Collection of Literary Biographies*, ed. Jay Parini. Farmington Hills, MI: Scribner's Reference/Gale Group, 2004.

academic year, Locke was a visiting professor at the University of Wisconsin, and in 1947, he was a visiting professor

(1935), "Cultural Relativism and Ideological Peace" (1944), and "Pluralism and Ideological Peace" (1947). In 1943, change American Intellectual tion. Toward Élie Order of Honor Locke wrote *Le rôle du Nègre dans la culture Américaine*, the nucleus of See also: Du Bois, W. E. B; Harlem Renaissance; New Negro Movement; Christopher Buck Bibliography tion of MI: Buck, Buck,

at the New School for Social Research. For the 1946–1947 term, Locke was elected president of the American Association for Adult Education (AAAE), as the first black president of a predominantly white institution. His reputation as a leader in adult education had already been established

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a multidimensional model of democracy that ranged from Locke, Alain, Mordecai Johnson, Doxey Wilkerson, and Leon concepts of "local democracy" all the way up to "world Ransom. "Is There a Basis for Spiritual Unity in the World democracy." This multidimensional typology is developed *Today?* *Town Meeting: Bulletin of America's Town Meeting on the Air* 8, no. 5 (1942):3-12.

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— Locke, Alain (Used by permission of the curator)