

American Family Of The 1920s Paper Dolls In Full Color

Fleeing the discrimination of the south, the Dixon family heads to Chicago whereupon Frances Dixon finds a job as the caretaker to an Italian family, in this latest addition to The Century Kids series.

Presents the social, political, economic, and technological changes in the United States during the nineteen twenties.

A Smithsonian Magazine Best History Book of 2018 The unknown history of two ideas crucial to the struggle over what America stands for In Behold, America, Sarah Churchwell offers a surprising account of twentieth-century Americans' fierce battle for the nation's soul. It follows the stories of two phrases--the "American dream" and "America First"--that once embodied opposing visions for America. Starting as a Republican motto before becoming a hugely influential isolationist slogan during World War I, America First was always closely linked with authoritarianism and white supremacy. The American dream, meanwhile, initially represented a broad vision of democratic and economic equality. Churchwell traces these notions through the 1920s boom, the Depression, and the rise of fascism at home and abroad, laying bare the persistent appeal of demagoguery in America and showing us how it was resisted. At a time when many ask what America's future holds, Behold, America is a revelatory, unvarnished portrait of where we have been.

NATIONAL BOOK AWARD FINALIST • NATIONAL BESTSELLER • A twisting, haunting true-life murder mystery about one of the most monstrous crimes in American history, from the author of The Lost City of Z. In the 1920s, the richest people per capita in the world were members of the Osage Nation in Oklahoma. After oil was discovered beneath their land, the Osage rode in chauffeured automobiles, built mansions, and sent their children to study in Europe. Then, one by one, the Osage began to be killed off. The family of an Osage woman, Mollie Burkhart, became a prime target. One of her relatives was shot. Another was poisoned. And it was just the beginning, as more and more Osage were dying under mysterious circumstances, and many of those who dared to investigate the killings were themselves murdered. As the death toll rose, the newly created FBI took up the case, and the young director, J. Edgar Hoover, turned to a former Texas Ranger named Tom White to try to unravel the mystery. White put together an undercover team, including a Native American agent who infiltrated the region, and together with the Osage began to expose one of the most chilling conspiracies in American history.

The Osage Murders and the Birth of the FBI

Sex, Gender, and Americanism in the First Red Scare

Flappers and the New American Woman

Life on East 76th Street

Silent Westerns, the American Family, and the Mythology of the Lost Cause in the 1920s

America in the 1920s

How Americans Lived Through the "Roaring Twenties" and the Great Depression

American Families and the Nostalgia Trap

The definitive edition of the classic, myth-shattering history of the American family *Leave It to Beaver* was not a documentary, a man's home has never been his castle, the "male breadwinner marriage" is the least traditional family in history, and rape and sexual assault were far higher in the 1970s than they are today. In *The Way We Never Were*, acclaimed historian Stephanie Coontz examines two centuries of the American family, sweeping away misconceptions about the past that cloud current debates about domestic life. The 1950s do not present a workable model of how to conduct our personal lives today, Coontz argues, and neither does any other era from our cultural past. This revised edition includes a new introduction and epilogue, exploring how the clash between growing gender equality and rising economic inequality is reshaping family life, marriage, and male-female relationships in our modern era. More relevant than ever, *The Way We Never Were* is a potent corrective to dangerous nostalgia for an American tradition that never really existed.

In the 1920s, cultural and political reactions to the Red Scare in America contributed to a marked shift in the way Americans thought about sexuality, womanhood, manhood, and family life. The Russian Revolution prompted anxious Americans sensing a threat to social order to position heterosexuality, monogamy, and the family as a bulwark against radicalism. In her probing and engaging book, *Red War on the Family*, Erica Ryan traces the roots of sexual modernism and the history of antiradicalism and antifeminism. She illuminates how Americans responded to foreign and domestic threats and expressed nationalism by strengthening traditional gender and family roles-especially by imposing them on immigrant groups, workers, women, and young people. Ryan argues that the environment of political conformity in the 1920s was maintained in part through the quest for cultural and social conformity, exemplified by white, middle-class family life. *Red War on the Family* charts the ways Americanism both reinforced and was reinforced by these sexual and gender norms in the decades after World War I. Examines the symbols that defined perceptions of women during the late 1910s and 1920s and how they changed women's role in society.

This memoir details the experiences of an American family caught in Revolutionary Mexico. Based on personal documents written by Richard Herr's older brother, the manuscript covers a critical period in Mexican history, beginning during the Porfiriato and continuing through the 1920s.

All That She Carried

Killers of the Flower Moon

This is who We Were

Print Purchase Includes 5 Years Free Online Access

American Thought and Culture, 1900-1920

Geniuses Together

The Italian American Table

Daily Life in the United States, 1920-1940

New York City witnessed a dazzling burst of creativity in the 1920s. In this pathbreaking study, Carol J. Oja explores this artistic renaissance from the perspective of composers of classical and modern music, who along with writers, painters, and jazz musicians, were at the heart of early 20th-century America. She also illustrates how the aesthetic attitudes and institutional structures from the 1920s left a deep imprint on the arts over the next two decades. Aaron Copland, George Gershwin, Ruth Crawford Seeger, Virgil Thomson, William Grant Still, Edgar Varèse, Henry Cowell, Leo Ornstein, Marc Blitzstein, and John Bauer, George Antheil—these were the leaders of a talented new generation of American composers whose efforts made New York City a major center of music in the country. They founded composer societies—such as the International Composers' Guild, the League of Composers, the Pan American Association, and the Copland-Sessions Concerts—to promote the performance of their music, and they nimbly negotiated cultural boundaries for recognition in Western Europe as much as at home. They showed exceptional skill at marketing their work. Drawing on extensive archival material—including interviews, correspondence, popular periodicals, and little-known music manuscripts—Oja provides a new perspective on the work of these composers and a compelling collective portrait of the figures, puncturing many longstanding myths. American composers active in New York during the 1920s explored in relation to the "Machine Age" and American Dada; the impact of spirituality on American dissonance; the crucial, behind-the-scenes role of women as patrons and promoters of modernist music; cross-currents between jazz and concert music; the critical reception of modernism (especially in the writings of Carl Van Vechten and Paul Rosenfeld); and the international impulse behind neoclassicism. The book also examines the persistent biases of the time, particularly anti-Semitism, gender stereotyping, and longstanding racial attitudes.

Describes how the uncommon events of the 1920s and 1930s changed the lives of the common people of America.

This is *Who We Were: In the 1920s* explores American life in the 1920s. This new series is sure to be of value as both a serious research tool for students of American history as well as an intriguing climb up America's family tree. The richly-illustrated

NATIONAL BOOK AWARD WINNER • A renowned historian traces the life of a single object handed down through three generations of Black women to craft an extraordinary testament to people who are left out of the archives. **KIRKUS PRIZE FINALIST** • **LONGLISTED FOR THE PEN/JOHN KENNETH GALBRAITH AWARD** • **ONE OF THE TEN BEST BOOKS OF THE YEAR:** The Washington Post, Slate, Vulture, Publishers Weekly • **ONE OF THE BEST BOOKS OF THE YEAR:** The New York Times, NPR, Time, The Boston Globe, Smithsonian Magazine, Book Riot, Library Journal, Kirkus Reviews "Deeply layered and insightful . . . [a] bold reflection on American history, African American resilience, and the human capacity for love and perseverance in the face of soul-crushing madness."—The Washington Post "A history told with brilliant tenderness and fearlessness."—Jill Lepore, author of *These Truths: A History of the United States* In 1850s South Carolina, an enslaved woman named Rose faced a crisis, the imminent sale of her daughter Ashley. Thinking quickly, she packed a cotton bag with a few precious items as a way to try to ensure Ashley's survival. Soon after, the nine-year-old girl was separated from her mother and sold. Decades later, Ashley's granddaughter Ruth embroidered this family history on the bag in spare yet haunting language—including Rose's wish that "It be filled with love always." Ruth's sewn words, the reason we remember Ashley's sack today, evoke a sweeping family story of loss and of love passed down through generations. Now, in this illuminating, deeply moving book inspired by Rose's gift to Ashley, historian Tiya Miles carefully unearths these faint presence in archival records to follow the paths of their lives—and the lives of so many women like them—to write a singular and powerful history of the experience of slavery, and the uncertain freedom afterward, in the United States. The search to uncover this history is part of the

where the historical record falls short of capturing Rose's, Ashley's, and Ruth's full lives, Miles turns to objects and to art as equally important sources, assembling a chorus of women's and families' stories and critiquing the scant archives that for decades have overlooked so many contents of Ashley's sack—a tattered dress, handfuls of pecans, a braid of hair, “my Love always”—are eloquent evidence of the lives they lived. As she follows Ashley's journey, Miles metaphorically unpacks the bag, deepening its emotional resonance and exploring the meanings and significance of everything it contained. *All That She Carried* is a poignant story of resilience and of love passed down through generations against steep odds. It honors the creativity and fierce resourcefulness of people who preserved family ties even when official systems rejected them, and it serves as a visionary illustration of how to reconstruct and recount their stories today.

American Style in the 1920s

New York in the 1920s

Victorian Illusions and Everyday Realities

Living on the Edge

An American Family in the Mexican Revolution

The Way We Never Were

Perceptions of Women from 1918 Through the 1920s

A Family History

The years between 1921 and 1934 were Eugene O'Neill's journeyman years, a time when the country's theatrical community, hungry after a national playwright, turned a spotlight on a good writer in hopes of finding a great one. The discursive interplay between the maturing playwright and his growing constituency--ardently supportive critics, equally passionate detractors, and a widening audience both in numbers and social classes--shaped both the young playwright and a burgeoning national art. After the manner of the New Historicism, I examine how the American theatre reproduces specific cultural values through the representations of the American family on stage. The First Man (1922), Desire Under the Elms (1924), and Strange Interlude (1928) enact and debate revisionary family structures. Through conflicts over obstacles to reproduction, who will control reproduction, and what form the next generation will take, these plays challenge the status quo of the "traditional" American family in the 1920s. O'Neill's audiences responded vigorously to these conflicts--rejecting the unspeakably intimate (First Man), censoring the aggressively new (Desire), and fanatically embracing a therapeutic experience (Interlude). Through the vehicle of vested theatre audiences, these journeyman plays disseminated familial trends and participated in social change. Familial revisions intersect with a number of 1920s historical trends: the politics of obstetrics in the 1920s, pop anthropology, the popularization of Freud, sensational child murders (including the 1925 Leopold and Loeb trial), eugenics crusades, the legacies of Puritanism, and revisionary theologies (including Interlude's innovative mother-centered theology which parallels early revisionary Freudians like Melanie Klein). My work focuses on the interplay between staged family conflicts and extra-literary cultural evolution. I examine newspaper reviews and other historical discourse (including a detailed analysis of the 1925 campaign to censor Desire Under the Elms) in order to discover why some of the plays' family structures were received with favor by audiences or critics, while others triggered controversy. This analysis demonstrates how the colloquy between stage and audience affected O'Neill's development and his audiences' attitudes toward their would-be national playwright.

Seminar paper from the year 2000 in the subject American Studies - Culture and Applied Geography, grade: 1,7 (A-), Humboldt-University of Berlin (American Studies), course: Hauptseminar: Imagining the Cultural Metropolis: Urbanism and Public Culture in New York City and Berlin

in the 1920s, 7 entries in the bibliography, language: English, abstract: Introduction 1.1. The 1920s in the United States The 1920s - also called the Roaring Twenties - proved to be a decade of triumphant capitalism in the United States. The American economy which was characterized by recession after World War I began to recover. By 1922 it was growing rapidly and prospering. New industries like the car industry stimulated other industries like rubber, oil and steel production and the construction of new highways. Besides, the mass production of cars brought hundreds of thousands of new jobs. Technological innovations like the assembly line increased the productivity by more than 40 per cent. The proportion of women working outside home went up, too. There was a need for secretaries, typists and filing clerks, which were new women's jobs. Real wages increased dramatically. This rapid process of modernization took place without governmental intervention. American politics went back to a tradition of the late 19th century, namely the faith in a strong economy with a weak state. Warren G. Harding's presidency which was marked by bribery scandals was followed by President Calvin Coolidge whose motto was "The business of America is business." The 1920s were a bad time for organized labor. Union membership went down because the managements of the factories discouraged its growth by intimidation and brutal violence. In summary one can say it was a time of severe hardship and repression for working-class men and women but a time of prosperity for the middle and upper classes. [...]

Anecdotes of a German-American family and their family business in New York City during the 1920s, when newly arrived immigrants often lived within blocks of notable Yankee millionaires.

In this book Victor Bulmer-Thomas uses his previously unpublished estimates of the national accounts to explore economic and social development in the five Central American republics from 1920. He examines in detail variations in economic policy between countries which help to account for differences in performance. The major political developments are woven into the analysis and linked to changes in internal and external conditions. Growth under liberal oligarchic rule in the 1920s, heavily dependent on exports of coffee and bananas, was accompanied by modest reform programmes. The 1929 depression, which hit the region hard, undermined most of the reforms and ushered in a period of dictatorial rule in all republics except Costa Rica. The Second World War, particularly after the entry of the United States, at first strengthened the dictatorships, but ultimately produced challenges to rule by authoritarian caudillos. The social upheavals accompanying the post-war export-led boom forced governments in each republic to address the question of economic, social and political reform.

Stories of an American Family

The Italian Community in Greenwich Village in the 1920s

Envisioning the Totalitarian Enemy, 1920s-1950s

A Multicultural Reader

An Informal History of the 1920's

American Families

Twentieth-Century Multiplicity

The Decline of Sentiment

Written in 1931, this new installment in the Wiley Investment Classics series offers a well-written historical and anecdotal account of the volatile stock market of the 1920s. It traces the rise of post World War I prosperity up to the crash of 1929 before a colorful backdrop that includes Al Capone, Prohibition, the first radio, and the rise and fall of the skirt length.

11 dolls, 47 meticulously researched and rendered outfits (knickers, wool tweed knicker suit, rompers, fur-trimmed coats, lacy chemises, more); extensive, informative notes.

Focusing on portrayals of Mussolini's Italy, Hitler's Germany, and Stalin's Russia in U.S. films, magazine and newspaper articles, books, plays, speeches, and other texts, Benjamin Alpers traces changing American understandings of dictatorship from the la

This is Who We Were: In the 1920s explores American life in the 1920s. This new series is sure to be of value as both a serious research tool for students of American history as well as an intriguing climb up America's family tree. The richly-illustrated text provides an interesting way to study a truly unique time in American history.

Accelerated Grimace; Expressionism in the American Drama of the 1920s

American Writers in Paris in the 1920s

The Jazz Age

A Chosen Exile

Two Documents

Red War on the Family

Like a Family

Journeyman's Stage: Rehistoricizing O'Neill, His Audience, and the American Family in the 1920s

History carves its imprint on human lives for generations after. When we think of the radical changes that transformed America during the twentieth century, our minds most often snap to the fifties and sixties: the Civil Rights Movement, changing gender roles, and new economic opportunities all point to a decisive turning point. But these were not the only changes that shaped our world, and in *Living on the Edge*, we learn that rapid social change and uncertainty also defined the lives of Americans born at the turn of the twentieth century. The changes they cultivated and witnessed affect our world as we understand it today. Drawing from the iconic longitudinal Berkeley Guidance Study, *Living on the Edge* reveals the hopes, struggles, and daily lives of the 1900 generation. Most surprising is how relevant and relatable the lives and experiences of this generation are today, despite the gap of a century. From the reorganization of marriage and family roles and relationships to strategies for adapting to a dramatically changing economy, the challenges faced by this earlier generation echo our own time. *Living on the Edge* offers an intimate glimpse into not just the history of our country, but the feelings, dreams, and fears of a generation remarkably kindred to the present day.

Since its original publication in 1987, *Like a Family* has become a classic in the study of American labor history. Basing their research on a series of extraordinary interviews, letters, and articles from the trade press, the authors uncover the voices and experiences of workers in the Southern cotton mill industry during the 1920s and 1930s. Now with a new afterword, this edition stands as an invaluable contribution to American social history. "The genius of *Like a Family* lies in its effortless integration of the history of the family--particularly women--into the history of the cotton-mill world.--Ira Berlin, *New York Times Book Review* "*Like a Family* is history, folklore, and storytelling all rolled into one. It is a living, revelatory chronicle of life rarely observed by the academe. A powerhouse.--Studs Terkel "Here is labor history in intensely human terms. Neither great impersonal forces nor deadening statistics are allowed to get in the way of people. If students of the New South want both the dimensions and the feel of life and labor in the textile industry, this book will be immensely satisfying.--Choice

This is yet another fine historical dictionary from Greenwood. . . . This carefully edited work should prove an asset for all reference collections and as a useful handbook for students of twentieth-century American history. *Reference Books Bulletin* The Dictionary presents more than 700 short essays on people--George Herman Babe Ruth, Warren Gamaliel Harding, and Roscoe Fatty Arbuckle; legislation--Agricultural Marketing Act of 1929, the Revenue Acts of 1921, 1924, and 1926, and the Reconstruction Finance Corporation Act of 1932; popular culture--baseball, motion pictures, radio, jazz; foreign policy--the Washington Naval Conference of 1921-1922, the Nine Power Treaty, the League of Nations; politics; social history--women's rights, the Harlem Renaissance, immigration; and culture--the Lost Generation, expatriatism. A detailed chronology and selected bibliography with twenty-three subcategories complete this history of the 1920s. Countless African Americans have passed as white, leaving behind families and friends, roots and communities. It was, as Allyson Hobbs writes, a chosen exile. This history of passing explores the possibilities, challenges, and losses that racial indeterminacy presented to men and women living in a country obsessed with racial distinctions.

A Social History Of American Family Life

In the 1920s

Domestic Revolutions

This Is Who We Were: In the 1920s

An American Generation's Journey through the Twentieth Century

The Entangled History of "America First" and "the American Dream"

Luck

From World War I to the New Deal, 1919-1933

Seeking to characterise the radical shifts in taste that changed American life in the Jazz Age, Jacob documents the films and film genres that were considered old-fashioned, as well as those considered more innovative, and looks closely at the work of Erich von Stroheim, Charlie Chaplin, Ernst Lubitsch, Monta Bell, and others.

Examines the identity of "the new woman" of the 1920s chronicling their struggles and experiences in contrast to popular images set forth in the mass media and in literature of the day.

Ray Barfield has done something quite new in media studies. Rather than trace the history of radio through the usual route, he has sought out a body of oral history from those who grew up with and listened to radio. He has not only collated the responses of his informants but placed their comments in a larger cultural and historical context and thus provided a kind of history from the ground up. He demonstrates thereby just how important and influential radio was in the lives of ordinary Americans. General readers and scholars alike will learn something from Barfield's engaging narrative about why radio was once such a compelling force in our culture. (From the Foreword by Thomas Inge.) This fresh and engaging account of early radio's contributions to U.S. social and cultural life brings together varied perspectives of listeners who recall the programs that delighted and entranced them. The first electronic medium to enter the home, radio is examined as a chief purveyor of family entertainment and as a bridge across regional differences. Barfield draws from over 150 accounts, providing a forum and a context for listeners of early radio to share their memories--from their first impressions of that magical box to favorite shows. Opening chapters trace the changing perceptions of radio as a guest or an invader in U.S. homes during the exuberant 1920s, the cash-scarce 1930s, and the rapidly changing World War II and post-war years. Later chapters offer listener responses to every major program type, including news reporting and commentary, sportscasts, drama, comedy series, crime and terror shows, educational and cultural programs, children's adventure series, soap operas, audience participation shows, and musical presentations. This fresh and engaging account of early radio's contributions to U.S. social and cultural life brings together varied perspectives of listeners who recall the programs that delighted and entranced them. The first electronic medium to

enter the home, radio is examined as a chief purveyor of family entertainment and as a bridge across regional differences. Barfield draws from over 150 accounts, providing a forum and a context for listeners of early radio to share their memories--from their first impressions of that magical box to favorite shows. Opening chapters trace the changing perceptions of radio as a guest or an invader in U.S. homes during the exuberant 1920s, the cash-scarce 1930s, and the rapidly changing World War II and post-war years. Later chapters offer listener responses to every major program type, including news reporting and commentary, sportscasts, drama, comedy series, crime and terror shows, educational and cultural programs, children's adventure series, soap operas, audience participation shows, and musical presentations. Best Food Book of 2014 by The Atlantic Looking at the historic Italian American community of East Harlem in the 1920s and 30s, Simone Cinotto recreates the bustling world of Italian life in New York City and demonstrates how food was at the center of the lives of immigrants and their children. From generational conflicts resolved around the family table to a vibrant food-based economy of ethnic producers, importers, and restaurateurs, food was essential to the creation of an Italian American identity. Italian American foods offered not only sustenance but also powerful narratives of community and difference, tradition and innovation as immigrants made their way through a city divided by class conflict, ethnic hostility, and racialized inequalities. Drawing on a vast array of resources including fascinating, rarely explored primary documents and fresh approaches in the study of consumer culture, Cinotto argues that Italian immigrants created a distinctive culture of food as a symbolic response to the needs of immigrant life, from the struggle for personal and group identity to the pursuit of social and economic power. Adding a transnational dimension to the study of Italian American foodways, Cinotto recasts Italian American food culture as an American "invention" resonant with traces of tradition.

The Journey of Ashley's Sack, a Black Family Keepsake

Listening to Radio, 1920-1950

A History of Racial Passing in American Life

Before the Boom

The Making of a Southern Cotton Mill World

Only Yesterday

American Women in the 1920s

American Film in the 1920s

In 1920 Ezra Pound wrote: "The Age demanded an image / Of its accelerated grimace," which in the instance of American drama of the 1920s, Valgema shows, was expressionism. Valgema goes on to trace the exciting new movement in the theatre and to demonstrate its continuing and vital influence on the theatre today. Thus the book provides an invaluable guide to much of twentieth-century theatre in America.

In the early twentieth century, a technological revolution as well as new ideas in science and philosophy, precipitated a radical change in narrative fiction in Latin America. The avant garde novels that appeared by the 1920s forever changed discourse and structure, or the way of creating narrative fiction, and heavily influenced the creation of the internationally recognized Latin American novel of the modern era. However, this early movement has received little attention or recognition as a literary period, although it is as significant to the development of twentieth century literature as the Modernist movement was in the U.S. and Europe. Before the Boom: Latin American Revolutionary Novels of the 1920s proposes a postmodern analysis of the early twentieth century or avant-garde novel by authors from four different Latin American countries: Arqueles Vela in Mexico, Martín Adán in Peru, Pablo Palacio in Ecuador, and Roberto Arlt in Argentina. Each chapter details the socio-political context of each novel, chronicling the events that led to an artistic desire to create an entirely new voice in Latin American fiction.

In the past forty years, American families have become more racially and ethnically diverse than ever before. Different family forms and living arrangements have also multiplied, with single-parent families, cohabiting couples with children, divorced couples with children, stepfamilies, and newly-visible same-sex families. During the same period, socioeconomic inequality among families has risen to levels not seen since the 1920s. This second edition of American Families offers several benefits: clear conceptual focus new attention to the historical origins of contemporary family diversity well-chosen essays by leading names from across the curriculum explores the interactions between race-ethnicity, class, gender, and sexuality in shaping family life cCompletely updated and expanded bibliography of related sources new companion website with student and instructor resources to enhance learning. Leading off with a comprehensive and teachable introduction to the topic, this completely updated, revised, and expanded second edition of Stephanie Coontz's classic collection American Families remains the best resource available on family diversity in America. For additional information and classroom resources please visit the American Families companion website at www.routledge.com/textbooks/9780415958219.

Few of the men and women who came to California after the discovery of gold had the opportunity or the inclination to record their thoughts about family life. Their family experience, like that of most nineteenth-century Americans, is obscured by time and an absence of sources.

An African American Family in the Heartland

Making Music Modern

American Family of the 1920s Paper Dolls in Full Color

Tell Us a Story

Dictators, Democracy, and American Public Culture

The 1920s

Historical Dictionary of the 1920s

Behold, America

*With the panoramic story of one "colored elite" family who rises from the ashes of the Civil War to create an American cultural dynasty Edward Ball offers the historical and, literary successor to his highly acclaimed *Slaves in the Family*, a New York Times bestseller and winner of the 1998 National Book Award. *The Sweet Hell Inside* recounts the lives of the Harleston family of South Carolina, the progeny of a Southern gentleman and his slave who cast off their blemished roots and achieved affluence in part through a surprisingly successful funeral parlor business. Their wealth afforded the Harlestons the comfort of chauffeurs, tailored clothes, and servants whose skin was darker than theirs. It also launched the family into a generation of glory as painters, performers, and photographers in the "high yellow" society of America's colored upper class. The Harlestons' remarkable one-hundred-year journey spans the waning days of Reconstruction, the precious art world of the early 1900s, the back alleys of the Jazz Age, and the dawn of the civil rights movement. Enhanced by the recollections of the family's archivist, eighty-four-year-old Edwina Harleston Whitlock -- whose bloodline the author shares *The Sweet Hell Inside* features a portrait artist whose subjects included industrialist Pierre Du Pont; a black classical composer in the Lost Generation of 1920s Paris; an orphanage founder who created a famous brass band from the ranks of his abandoned waifs, a number of whom went on to burgeoning careers in jazz; and a Harleston mistress who doubled as an abortionist. With evocative and engrossing storytelling, Edward Ball introduces a cast of historical characters rarely seen before: cultured, vain, imperfect, rich, and black, a family made up of eccentrics who defied social convention yet whose advantages could not protect them from segregation's locked doors, a plague of early death, and the stigma of children born outside marriage. *The Sweet Hell Inside* raises the curtain on a unique family drama in the pageant of American life and uncovers a fascinating lost world.*

An examination of how the concept of "family" has been transformed over the last three centuries in the U.S., from its function as primary social unit to today's still-evolving model. Based on a wide reading of letters, diaries and other contemporary documents, Mintz, an historian, and Kellogg, an anthropologist, examine the changing definition of "family" in the United States over the course of the last three centuries, beginning with the modified European model of the earliest settlers. From there they survey the changes in the families of whites (working class, immigrants, and middle class) and blacks (slave and free) since the Colonial years, and identify four deep changes in family structure and ideology: the democratic family, the companionate family, the family of the 1950s, and lastly, the family of the '80s, vulnerable to societal changes but still holding together.

An exhilarating look at Art Deco design in 1920s America, using jazz as its unifying metaphor "

Twentieth-Century Multiplicity explores the effect of the culture-wide sense that prevailing syntheses failed to

account fully for the complexities of modern life. As Daniel H. Borus documents the belief that there were many truths, many beauties, and many values—a condition that the historian Henry Adams labeled multiplicity—rather than singular ones prompted new departures in a myriad of discourses and practices ranging from comic strips to politics to sociology. The new emphasis on contingency and context prompted Americans to rethink what counted as truth and beauty, how the self was constituted and societies cohered and functioned. The challenge to absolutes and universals, Borus shows, gave rise to a culture in which standards were not always firm and fixed and previously accepted hierarchies were not always valid. Although itself strenuously challenged, especially during the First World War, early twentieth-century multiplicity bequeathed to American cultural life an abiding sense of the complexity and diversity of things.

The Sweet Hell Inside

Food, Family, and Community in New York City

The Political Economy of Central America since 1920

Cowboy Confederate

Latin American Revolutionary Novels of the 1920s

The Family and Social Service in the 1920's

Family and Divorce in California, 1850-1890

Setting a Course

Illinois State Historical Society's Certificate of Excellence (2002) Supplemented by recollections from the present era, *Tell Us a Story* is a colorful mosaic of African American autobiography and family history set in Springfield, Illinois, and in rural southern Illinois, Missouri, and Arkansas from the 1920s through the 1950s. Shirley Motley Portwood shares rural, African American family and community history through a collection of vignettes about the Motley family. Initially transcribed accounts of the Motleys' rich oral history, these stories have been passed among family members for nearly fifty years. In addition to her personal memories, Portwood presents interviews with her father, three brothers, and two sisters plus notes and recollections from their annual family reunions. The result is a composite view of the Motley family. A historian, Portwood enhances the Motley family story by investigating primary data such as census, marriage, school, and land records, newspaper accounts, city directories, and other sources. The backbone of this saga, however, is oral history gathered from five generations, extending back to Portwood's grandparents, born more than one hundred years ago. Information regarding two earlier generations--her great-grandfather and great-great-grandparents, who were slaves--is based on historical research into state archives, county and local records, plantation records, and manuscript censuses. A rich source for this material--the Motley family reunions--are week-long retreats where four generations gather at the John Motley house in Burlington, Connecticut, the Portwood home in Godfrey, Illinois, or other locations. Here the Motleys, all

natural storytellers, pass on the family traditions. The stories, ranging from humorous to poignant, reveal much about the culture and history of African Americans, especially those from nonurban areas. Like many rural African Americans, the Motleys have a rich and often joyful family history with traditions reaching back to the slave past. They have known the harsh poverty that made even the necessities difficult to obtain and the racial prejudice that divided whites and blacks during the era of Jim Crow segregation and inequality; yet they have kept a tremendous faith in self-improvement through hard work and education.