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| Grimké, Angelina Weld (1880-1958) |
| **[Enter any *variant forms* of your headword – OPTIONAL]** |
| African American poet, fiction writer, and playwright Angelina Weld Grimké was born in Boston in 1880, the daughter of Sarah Stanley, who was white, and Archibald H. Grimké, who was African American and vice-president of the National Association for the Advancement of Colored People (NAACP). She was named for her great-aunt, the white abolitionist Angelina Grimké Weld, who died shortly before the playwright was born. As a schoolgirl, Grimké began publishing fiction and poetry. She was politically engaged, and at the age of nineteen collected signatures for a petition against lynching. |
| African American poet, fiction writer, and playwright Angelina Weld Grimké was born in Boston in 1880, the daughter of Sarah Stanley, who was white, and Archibald H. Grimké, who was African American and vice-president of the National Association for the Advancement of Colored People (NAACP). She was named for her great-aunt, the white abolitionist Angelina Grimké Weld, who died shortly before the playwright was born. As a schoolgirl, Grimké began publishing fiction and poetry. She was politically engaged, and at the age of nineteen collected signatures for a petition against lynching.  File: Angelina Weld Grimké.png  Figure Angelina Weld Grimké  Source: Available at: <http://www.aaregistry.org/historic_events/view/angelina-grimke-teacher-and-first-black-stage>  and  <http://en.wikipedia.org/wiki/Angelina_Weld_Grimk%C3%A9>  Lynching was also the subject of her best-known literary work, a full-length play titled *Rachel*. This play, produced in 1916, was the first non-musical play that was written, professionally produced, and performed by African Americans—an accomplishment for which James V. Hatch dubbed Grimké the ‘Mother of African American Drama’ (qtd. in Gray 245). Grimké is not significant simply because she broke ground; to the contrary, her drama foundationally influenced African American theatre. Judith L. Stephens shows that *Rachel* inaugurated the genre of the anti-lynching drama, which was to include at least eleven extant plays written by African-American women between 1916 and 1933. As Koritha Mitchell, Errol G. Hill, and Hatch have shown, *Rachel* was a key source of the debate, usually ascribed to W. E. B. Du Bois and Alain Locke, on whether African American plays should aim to produce propaganda or ‘art for its own sake.’ In recent years, Grimké’s poetry has also gained scholarly attention, in part for its homoerotic content. List of Works Herron, Carolivia. (Ed.) (1991) *Selected Works of Angelina Weld Grimké*,New York: Oxford University Press. |
| Further reading:  (Bernstein)  (Gray)  (Hill and Hatch)  (Hull, “Under the Days”: The Buried Life and Poetry of Angelina Weld Grimké)  (Hull, Angelina Weld Grimké (1880-1958))  (Mitchell, Antilynching Plays: Angelina Weld Grimké, Alice Dunbar-Nelson, and the Evolution of African American Drama)  (Mitchell, Living with Lynching: African American Lynching Plays, Performance, and Citizenship, 1890-1930)  (Perkins and Stephens) |