

THE BRITISH LIBRARY

**THE HARLEM RENAISSANCE:
A GUIDE TO MATERIALS AT THE BRITISH LIBRARY**

By

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Introduction

Participants in the Harlem Renaissance

General Works

INTRODUCTION

The rich surge in African American arts and letters that took place in the 1920s was not limited to Harlem, nor even to New York City. However, the intensity of the movement in that city, and the sheer number of black writers, musicians, and scholars who lived and worked in Harlem has ensured that it is forever linked with the era.

Today most historians recognise 1917 as the year in which the Harlem Renaissance began. Three events occurred that help to justify this choice. First was the publication of two poems by Claude McKay in *Seven Arts*, the first work by a black writer to appear under a white imprimatur since Paul Lawrence Dunbar's dialect pieces twenty years before. Second was the opening on Broadway of three plays about black life by a white writer, Ridgely Torrence. These plays were remarkable not only because they were performed by black artists but because they contained none of the usual racial stereotypes. Finally, on 28 July Harlem experienced its first Silent Parade when some ten to fifteen thousand blacks marched down Fifth Avenue to protest against continued racial inequities. Eighteen years later, in the grip of the Great Depression, the first race riot erupted in Harlem and it is this year, 1935, that is generally regarded as marking the end of the Renaissance.

To understand the Harlem Renaissance it is necessary to appreciate both the changes that occurred within the African American community and the cultural shifts that took place in American society as a whole during the 1920s. For blacks the years during and after World War I were ones of increased militancy and racial pride: Marcus Garvey was vigorously promoting his "Back to Africa" movement, A. Philip Randolph was struggling to organise black workers and a national campaign was actively promoting federal antilynching legislation. Although white society did not take these political movements particularly seriously, it did give considerable recognition to the large number of black writers, musicians and scholars who were emerging simultaneously. The majority of these figures, Countee Cullen, James Weldon Johnson, Langston Hughes, Zora Neale Hurston, Wallace Thurman, Jean Toomer, and Jessie Fauset lived in Harlem and Langston Hughes described the area as a "great magnet for the Negro intellectual, pulling him from everywhere." Yet Harlem was a magnet not only for blacks, but also for whites eager to experience for themselves the glamour and escapism that its night-clubs seemed to promise. In many ways Harlem became a national symbol of

the Jazz Age, a complete antithesis of Main Street and everything that the artists and cultural critics of the 1920s rejected.

Many observers, black and white, hoped that this outburst of literary and artistic talent would help to ensure greater acceptance of blacks by American society. Indeed some of the writers and musicians themselves shared James Weldon Johnson's belief that "nothing can go farther to destroy race prejudice than the recognition of the Negro as a creator and contributor to American civilization." In retrospect however it appears that acceptance of "the New Negro" was far from widespread, and some critics have argued that it was limited to those individuals who also enthusiastically embraced the New Psychology, New Humanism, New Poetry and New Morality of the era. Not only was the interest limited but it was also short-lived. As the Great Depression took hold of the nation, so Harlem's clubs and theatres closed, its literary magazines folded and even its best writers were hardpressed to find an audience.

Almost as suddenly as it had blossomed, Harlem declined into an urban ghetto neglected by outsiders and offering little to its residents. For over thirty years its Renaissance seems to have been all but forgotten. Then, in 1967, the New York Public Library published *The Negro in New York*, a series of manuscripts prepared by the Federal Writers Project and housed in the Schomburg Collection of the Harlem branch of the Library. The interest in this publication was enormous, and the wealth of information contained in the collection has ensured that it is still being mined by students and scholars today.

At the British Library the Harlem Renaissance is well documented. This guide to its materials is divided into two parts. The first part acts as a dictionary of the poets, playwrights, novelists, musicians, actors, and others who created the Renaissance, and here the reader will find not only works by these individuals but also about them. The second part of the guide lists general works of use to students of the Renaissance. In both parts the entries are mainly based upon the Library's catalogue entries and the shelf-marks are given at the end of each entry.

PARTICIPANTS IN THE HARLEM RENAISSANCE

AFRO-AMERICAN FOLKSONGS (book), 1925

KREHBIEL, Henry Edward. Afro-American folksongs: a study in racial and national music. New York; London: G.Schirmer, [1913], 176pp. 7898.b.18

AMBER SATYR (novel), 1932

FLANNAGAN, Roy. Amber satyr. Garden City, N.Y.: Doubleday, Doran & Co., 1932, 304pp. A.N.1268

GARLAND ANDERSON (playwright), c1886-1939

ANDERSON, Garland. Uncommon sense: the law of life in action. London: L. N. Fowler & Co., [1933.], 220pp. 8403.l.15 [Another edition] New York: Eldorado Field; San Francisco: T. Anderson, [1933], 220pp. 8412.df.36

MARIAN ANDERSON (singer), 1902-1993

ANDERSON, Marian. My Lord, what a morning: an autobiography. Wisconsin; London: University of Wisconsin Press, c1992. YC.1993.a.3776

SHERWOOD ANDERSON (writer), 1876-1941

ANDERSON, Sherwood. Dark laughter. New York: Boni & Liveright, 1925. 319pp. Cup.408.ss.14 [Another edition] London: Jarrolds, [1926], 228pp. 12710.bb.7

ANDERSON, Sherwood. Winesburg, Ohio. New York: B.W.Huebsch, 1919, 303pp. X.908/8747 [Another edition] London: Jonathan Cape, 1922. NN.7893

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ABRAHAM, P.A. Sherwood Anderson and the American short story. New Delhi: Creative, 1994. YA.1995.a.10441

ANDERSON, David D. Sherwood Anderson remembered. *Midamerica* 17 (1990): 91-105. DSC

THE OLD NORTHWEST. Sherwood Anderson: special issue. 15:4 (Winter 1991-92). DSC

SCHEVILL, James Erwin. Sherwood Anderson: his life and work. [Denver]: University of Denver Press, [1951], 361pp. 10634.r.16

WHITE, Ray Lewis, ed. The achievement of Sherwood Anderson: essays in criticism. Chapel Hill: University of North Carolina Press, [1966], 270pp. X.900/4040

WILLIAMS, Kenny J. A storyteller and a city: Sherwood Anderson's Chicago. Dekalb, Ill: Northern Illinois University Press, 1988. YC.1991.b.282

LOUIS ARMSTRONG (trumpeter, singer, composer), 1900-1971

ARMSTRONG, Louis. Satchmo: my life in New Orleans. New York: Prentice-Hall, [1954], 240pp. 10892.aa.9 [Another edition] London: Peter Davies, 1955, 215pp. 10892.aa.16

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COLLIER, James Lincoln. Louis Armstrong: a biography. London: Joseph, 1984, c1983. X.431/12357

GOFFIN, Robert. Horn of plenty: the story of Louis Armstrong. Translated from the French by James F. Bezou. New York: Da Capo Press, 1977. YM.1991.b.354

JONES, Max and John Chilton. Louis: the Louis Armstrong story, 1900-1971. London: Studio Vista, [1971], 256pp. X.431/1086 [Another edition] St Albans: Mayflower, 1975. X.439/5066

----- Leonard Feather. Salute to Satchmo. London: IPC Specialist and Professional Press, [1970], 155pp. X.439/1883

MACCARTHY, Albert John. Louis Armstong. London: Cassell, 1960, 86pp. 7902.n.2/5

PANASSIE, Hugues. Louis Armstrong. Paris: 1947, 107pp. 7903.i.36

PINFOLD, Mike. Louis Armstrong: his life & times. London: Omnibus Press, 1988, c1987. YM.1988.b.512

[Another edition] Tunbridge Wells: Spellmount, 1987. YM.1988.b.114

WESTERBERG, Hans. Boy from New Orleans: Louis "Satchmo" Armstrong on records, films, radio and television. Copenhagen: Jazzmedia, c1981. X.431/12567

GEORGE BAKER, FATHER DIVINE (cult leader), 1880-1965

HARRIS, Sara. The incredible Father Divine. London: W.H. Allen, 1954, 250pp. 4987.dd.24

HOSHOR, John. God in a Rolls Royce: the rise of Father Divine, madman, menace, or messiah. New York: Hillman-Curl, 1936. Mic.A.17028

WATTS, Jill. God, Harlem U.S.A.: the Father Divine story. Berkeley; Oxford: University of California Press, c1992. YC.1992.b.5653

HARRIS, Sara. The incredible Father Divine. London: W. H. Allen, 1954, 250pp. 4987.dd.24

JOSEPHINE BAKER (singer, dancer), 1906-1975

BAKER, Josephine and Jo Bouillon. Josephine. Translated from the French by Mariana Fitzpatrick. London: W.H. Allen, 1978. X.981/21143

GATES, Henry Louis, Jr. and Anthony Barthelemy, eds. "An interview with Josephine Baker and James Baldwin," *The Southern Review* 21:3 (Summer 1985): 594-602. PP.6327

HAMMOND, Bryan. Josephine Baker. London: Cape, 1988. YC.1989.b.771

MARTIN, Wendy. "Remembering the jungle: Josephine Baker and modernist parody," in Elazar Barkan, ed. *Prehistories of the future: the primitivist project and the culture of modernism*. Stanford: Stanford University Press, 1995, pp.10-25. DSC: 96/15011

PAPICH, Stephen. Remembering Josephine. Indianapolis: Bobbs-Merrill, [1976]. X.431/11402

ROSE, Phyllis. Jazz Cleopatra: Josephine Baker in her time. London: Chatto & Windus, 1990, c1989. YC.1990.b.6099 [Another edition] Vintage (Random Century Group), 1991. YK.1992.a.5766

***BIRTHRIGHT* (novel), 1922**

Thomas S. Stribling. Birthright. New York: Century Co., 1922, 309pp.
NN.7704 [Another edition] London: W. Collins Sons & Co., [1925], 305pp.
12708.d.21

EUBIE BLAKE (pianist, composer), 1883-1983

KIMBALL, Robert and William Bolcom. Reminiscing with Sissle and Blake.
New York: Viking Press, 1973, 254pp. X.435/261

ARNA BONTEMPS (writer, librarian), 1902-1973

BONTEMPS, Arna Wendell, ed. American Negro poetry. New York: Hill & Wang, 1964, 197pp. X.909/6367 [Revised edition] New York: Hill and Wang, [1974], 231pp. X.989/33904

----- and Langston Hughes, eds. The Book of Negro Folklore. New York: Dodd, Mead & Co., 1959, 624pp. X.809/2006

----- Chariot in the sky: story of the Jubilee Singers. Illustrations by Cyrus Leroy Baldridge. Philadelphia; Toronto: John C. Winston Co., [1951], 234pp.
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----- Drums at dusk. New York: The Macmillan Company, 1939.
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----- God sends Sunday. New York: AMS Press, 1972. YA.1990.a.20863

----- Golden slippers: an anthology of Negro poetry for young readers.
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----- and Langston Hughes, eds. The poetry of the Negro, 1746-1949.
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----- Popo and Fifina. New York; Oxford: Oxford University Press, c1993.
YC.1995.a.1607

CANADAY, Nicholas. "Arna Bontemps: the Louisiana heritage," Callaloo
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FLEMING, Robert E. James Weldon Johnson and Arna Wendell Bontemps: a
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JONES, Kirkland C. "Bontemps and the old South," African American Review
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NICHOLS, Charles H., ed. Arna Bontemps & Langston Hughes letters, 1925-
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REAGAN, Daniel. "Voices of silence: the representation of orality in Arna
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-----, ed. The best stories of Paul Laurence Dunbar. New York: Dodd,
Mead & Co., 1938, 258pp. 12720.d.12

----- The Chapel Hill series of Negro biographies. Chapel Hill: University
of North Carolina Press, 1938- . W.P.12699

----- Early Negro American writers: selections with biographical and
critical introductions. Chapel Hill: University of North Carolina Press, 1935,
305pp. 12298.bbb.21

-----History of Morehouse College. Atlanta, Ga: Morehouse College, 1917.
Mic.A.15228

----- Negro builders and heroes. Chapel Hill: University of North Carolina
Press, 1937, 315pp. 10887.e.17

----- The Negro genius: a new appraisal of the achievement of the American Negro in literature and the fine arts. New York: Dodd, Mead & Co., 1937, 366pp. 11861.b.7

----- The Negro in literature and art in the United States. New York: Duffield & Co., 1918, 176pp. 11825.c.32 [Another edition] Fifth edition. New York: Duffield & Co., 1930, 231pp. 11823.s.9

----- Paul Laurence Dunbar: poet of his people. Chapel Hill: University of North Carolina Press, 1936, 159pp. 10887.b.27

----- The problem and their poems. Atlanta, Ga.: Atlanta Baptist College Print, c1905. Mic.A.16727

----- A short history of the American Negro. New York: Macmillan Co., 1913, 247pp. 1007.aaa.22 [Third revised edition] New York: Macmillan Co., 1931, 311pp. 010007.e.35 [Fourth revised edition] New York: Macmillan Co., 1939, 288pp. 10004.ppp.31

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----- Women of achievement. Chicago: Woman's American Baptist Home Mission Society, c1919. Mic.A.16004

----- Your Negro neighbor. New York: Macmillan, 1918. Mic.A.17018

HALLIE QUINN BROWN (educator), c1849-1949

Brown, Hallie Q., ed. Homespun heroines and other women of distinction. New York; Oxford: Oxford University Press, 1988, 1992[printing]. H.92/1982

STERLING A. BROWN (writer, teacher), 1901-1989

BROWN, Sterling A., ed. The Negro caravan: writings by American Negroes. New York: Dryden Press, [1941], 1082pp. 12299.c.3

----- The Negro in American fiction. (Reissued.) Port Washington, N.Y.: Kennikat Press, 1968, 209pp. X.989/10637

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HARPER, Michael S. The collected poems of Sterling A. Brown. New York: Harper & Row, c1980. X.950/31921

NICHOLS, Charles H. "Sterling Brown, poet: his place in Afro-American literary history," in Ameritjit Singh, William S. Shiver and Stanley Brodwin, eds. The Harlem Renaissance: Revaluations. New York: Garland, 1989, 342pp. YC.1991.a.1995

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CAB CALLOWAY (singer, bandleader), 1907-1994

CALLOWAY, Cab. Of Minnie the Moocher & me. New York: Crowell, c1976. X:950/30618

BAMBERGER, W.C. "The waxing and waning of Cab Calloway," The Review of Contemporary Fiction 4:2 (Summer 1984): 202-204. P.901/2087

JOSEPH SEAMON COTTER (educator, writer), 1861-1949

COTTER, Joseph Seamon. Negro tales. New York: Cosmopolitan Press, 1912.
Mic.A.16009

JOSEPH SEAMON COTTER, Jr. (writer), 1895-1919

PAYNE, James Robert, ed. Joseph Seamon Cotter, Jr.: complete poems.
Athens, Ga.; London: University of Georgia Press, 1990. YH.1990.b.433

THE COTTON CLUB (nightclub), 1918-1940

HASKINS, Jim. The Cotton Club. London: Robson, c1977. X.955/3126
[Another edition] London: Robson, 1985, X.955/3125

MIGUEL COVARRUBIAS (artist, illustrator, anthropologist), 1904-1957

COVARRUBIAS, Miguel. The eagle, the jaguar, and the serpent: Indian art of
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----- Island of Bali. New York: Alfred A. Knopf, 1937, 417pp.
10007.pp.21

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7859.pp.4

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University of Washington Press, 1975. X.709/30772

HURSTON, Zora Neale. Mules and men. Illustrated by Miguel Covarrubias.
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MARAN, Rene. Batoula. Illustrated by Miguel Covarrubias. New York:
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RIDDELL, John, pseud [i.e. Corey Ford]. The John Riddell murder case.
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A.N.595

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HENRY CROWDER (composer), 1888-1955

Crowder, Henry. Henry-music. With poems by Nancy Cunard. Paris: Hours Press, 1930, 20pp. Music.H.2012

COUNTEE (PORTER) CULLEN (poet), 1903-1946

CULLEN, Countee Porter. The ballad of the brown girls. New York; London: Harper Bros., 1927, 11pp. 11643.dd.58

----- The black Christ, and other poems. New York; London: G. P. Putnam's Sons, 1929, 95pp. 011686.a.34

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----- Color. New York; London: Harper & Bros., 1925, 108pp. 011686.g.77

----- The copper sun. New York; London: Harper & Bros., 1927, 89pp. 011686.f.72

----- and Christopher Cat. My lives and how I lost them. With drawings by Robert Reid Macguire. New York; London: Harper & Bros., [1942.] 12805.l.64

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----- The Medea, and some poems by Countee Cullen. New York; London: Harper & Bros., 1935. 11705.eee.44

----- On these I stand. New York; London: Harper & Bros., [1947], 197pp. 11689.c.23

----- One way to heaven. New York; London: Harper & Bros., 1932,
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Harlem Renaissance authors. New York: Libra Publishers, [1964], 101pp.
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2704.et.8

CHISHOLM, Anne. Nancy Cunard. London: Sidgwick and Jackson, 1979.
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[printing]. YC.1987.a.3526

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AARON, DOUGLAS (artist), 1898-1979

JOHNSON, James Weldon. God's trombones. Drawings by Aaron Douglas. New York: Viking Press, 1927, 56pp. 11689.dd.28

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MORAND, Paul. Black magic. Illustrations by Aaron Douglas. London: William Heinemann, 1929, 196pp. 12354.v.21

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MURIEL DRAPER (hostess, writer), 1891-1956

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----- Color and democracy: colonies and peace. New York: Harcourt, Brace & Co., [1945], 143pp. 08157.de.108 [Another edition] Millwood, N.Y.: Kraus-Thomson Organization, 1975. X.520/11552

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