



PROJECT MUSE®

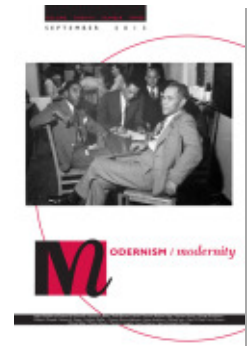
---

## Bibliography for Questionnaire Responses

Modernism/modernity, Volume 20, Number 3, September 2013, pp.  
464-467 (Article)

Published by Johns Hopkins University Press

DOI: <https://doi.org/10.1353/mod.2013.0079>



➔ *For additional information about this article*

<https://muse.jhu.edu/article/525166>

464 ideologically oriented than our colleagues in other disciplines in the humanities and the social sciences. Personally, I am yet to be convinced that there is anything to be gained by redefining the Harlem Renaissance in terms of modernism. At the same time I am certainly open to any insight that can be gained by applying any method of critical analysis to the renaissance, including viewing the movement through the lens of modernism. I certainly read with interest Ann Douglas's *Terrible Honesty: Mongrel Manhattan in the 1920s* (1995) and William B. Scott and Peter M. Rutkoff's *New York Modern* (1999), but I was more interested in these works for their efforts to develop a broad understanding of American culture during the interwar period that involved an analysis of multiple cultural genres and racial identities. Somewhat more complex and edgy is Joel Dinerstein's *Swinging the Machine* (2003). I am still not ready to either embrace or reject the Harlem Renaissance as a reflection of American modernism.

**Cary D. Wintz** is Distinguished Professor of History at Texas Southern University and currently serves as interim department chair. His first book, *Black Culture and the Harlem Renaissance* was published in 1988, and since then he has served as author, coauthor, or editor of almost twenty works on the Harlem Renaissance, twentieth-century African American history, race and culture, and Texas history.

---

## Bibliography for Questionnaire Responses

- Andrews, Regina M. Anderson. "Climbing Jacob's Ladder." 1931. In *Strange Fruit: Plays on Lynching by American Women*, edited by Kathy A. Perkins and Judith L. Stephens, 124–32. Bloomington: Indiana University Press, 1998.
- Baker, Houston. *Modernism and the Harlem Renaissance*. Chicago: University of Chicago Press, 1987.
- Baldwin, Kate. *Beyond the Color Line and the Iron Curtain: Reading Encounters Between Black and Red, 1922–1963*. Durham, NC: Duke University Press, 2002.
- Barnhart, Bruce. "Chronopolitics and Race, Rag-Time and Symphonic Time in *The Autobiography of an Ex-Colored Man*." *African American Review* 40, no. 3 (2006): 551–69.
- Bone, Robert, and Richard A. Courage. *The Muse in Bronzeville: African American Creative Expression in Chicago, 1932–1950*. New Brunswick, NJ: Rutgers University Press, 2011.
- Bonner, Marita. "The Purple Flower." *Crisis* 35, no. 1 (1928): 9–11, 28–30.
- Boyd, Valerie. *Wrapped in Rainbows: The Life of Zora Neale Hurston*. New York: Scribner, 2003.
- Brooker, Peter, and Andrew Thacker. *The Oxford Critical and Cultural History of Modernist Magazines*. Volume 2: 1894–1960. New York: Oxford University Press, 2012.
- Carby, Hazel. *Reconstructing Womanhood: The Emergence of the Afro-American Woman Novelist*. New York: Oxford University Press, 1989.
- Carroll, Anne Elizabeth. *Word, Image, and the New Negro: Representation and Identity in the Harlem Renaissance*. Bloomington: Indiana University Press, 2005.
- Chasar, Mike. "The Sounds of Black Laughter and the Harlem Renaissance: Claude McKay, Sterling Brown, Langston Hughes." *American Literature* 80, no. 1 (2008): 57–81.
- Davis, Thadious. *Nella Larsen, Novelist of the Harlem Renaissance: A Woman's Life Unveiled*. Baton Rouge: Louisiana State University Press, 1994.
- Douglas, Ann. *Terrible Honesty: Mongrel Manhattan in the 1920s*. New York: Farrar, Straus and Giroux, 1995.
- duCille, Ann. *The Coupling Convention: Sex, Text, and Tradition in Black Women's Fiction*. New York: Oxford University Press, 1993.

- Dunbar, Paul Laurence. *The Sport of the Gods*. New York: Dodd, Mead and Company, 1902.
- Edwards, Brent Hayes. *The Practice of Diaspora: Literature, Translation and the Rise of Black Internationalism*. Cambridge, MA: Harvard University Press, 2003.
- Fabre, Genevieve, and Michael Feith, eds. *Temples for Tomorrow: Looking Back at the Harlem Renaissance*. Bloomington: Indiana University Press, 2001.
- Fabre, Michel. *From Harlem to Paris: Black American Writers in France, 1840–1980*. Urbana: University of Illinois Press, 1991.
- Foley, Barbara. *Spectres of 1919: Class and Nation in the Making of the New Negro*. Urbana: University of Illinois Press, 2003.
- Frank, Waldo David. *Holiday*. Edited by Kathleen Pfeiffer. Urbana: University of Illinois Press, 2003.
- Gates, Henry Louis, Jr., ed. “The Black Person in Art: How Should S/he Be Portrayed.” *Black American Literature Forum* 21, nos. 1–2 (1987): 3.
- Gilroy, Paul. *The Black Atlantic: Modernity and Double Consciousness*. Cambridge, MA: Harvard University Press, 1993.
- Goeser, Caroline. “The Case of *Ebony* and *Topaz*: Racial and Sexual Hybridity in Harlem Renaissance Illustrations.” *American Periodicals* 15, no. 1 (2005): 86–111.
- . *Picturing the New Negro: Harlem Renaissance Print Culture and Modern Black Identity*. Lawrence: University Press of Kansas, 2007.
- Griffin, Farah Jasmine. “On Time, In Time, Through Time: Aaron Douglas, *Fire!!* and the Writers of the Harlem Renaissance.” In “Aaron Douglas and the Harlem Renaissance.” Ed. William Harris. Special issue, *American Studies* 49, nos. 1–2 (2008): 45–53.
- Hart, Robert C. “Black-White Literary Relations in the Harlem Renaissance.” *American Literature* 44, no. 4 (1973): 612–28.
- Hemenway, Robert E. *Zora Neale Hurston: A Literary Biography*. Urbana: University of Illinois Press, 1977.
- Holcomb, Gary Edward. *Claude McKay, Code Name Sasha: Queer Black Marxism and the Harlem Renaissance*. Gainesville: University Press of Florida, 2007.
- Honey, Maureen, ed. *Shadowed Dreams: Women’s Poetry of the Harlem Renaissance*. New Brunswick, NJ: Rutgers University Press, 1989.
- Huggins, Nathan Irvin. *Harlem Renaissance*. 1971. Reprint, New York: Oxford University Press, 1977.
- Hughes, Langston. *The Big Sea: An Autobiography*. New York: Knopf, 1940.
- . *El immenso mar: Una autobiografía*. Translated by Luisa Rivaud. Buenos Aires: Lautaro, 1944.
- . *Not Without Laughter*. New York: Knopf, 1930.
- Hurston, Zora Neale. *Their Eyes Were Watching God*. Philadelphia: Lippincott, 1937.
- Hutchinson, George. *The Harlem Renaissance in Black and White*. Cambridge, MA: Belknap Press of Harvard University Press, 1995.
- . *In Search of Nella Larsen: A Biography of the Color Line*. Cambridge, MA: Belknap Press of Harvard University Press, 2006.
- Jackson, Lawrence. *The Indignant Generation: A Narrative History of African American Writers and Critics, 1934–1960*. Princeton, NJ: Princeton University Press, 2010.
- Kirschke, Amy. *Aaron Douglas: Art, Race, and the Harlem Renaissance*. Jackson: University Press of Mississippi, 1995.
- . *Art in Crisis: W. E. B. Du Bois and the Struggle for African American Identity and Memory*. Bloomington: Indiana University Press, 2007.
- Krasner, David. “Dark Tower and the Saturday Nighters: Salons as Themes in African American Drama.” In “Aaron Douglas and the Harlem Renaissance.” Ed. William Harris. Special issue, *American Studies* 49, nos. 1–2 (2008): 81–95.
- Larsen, Nella. *Passing*. New York: Knopf, 1929.
- . *Quicksand*. New York: Knopf, 1928.
- Leininger-Miller, Theresa. *New Negro Artists in Paris: African American Painters and Sculptors in the City of Light, 1922–1934*. New Brunswick, NJ: Rutgers University Press, 2001.
- Lenz, Günter H. “The Riffs, Runs, Breaks, and Distortions of the Music of a Community in Transition”: Redefining African American Modernism and the Jazz Aesthetic in Langston Hughes’ *Montage of*

- 466 *a Dream Deferred* and *Ask Your Mama*." In "A Gathering in Honor of Jules Chametzky." Special issue, *Massachusetts Review* 44, nos. 1–2 (2003): 269–82.
- Levin, Harry. "What was Modernism?" *Massachusetts Review* 1, no. 4 (1960): 609–30.
- Lewis, David Levering. *W. E. B. Du Bois, 1868–1919: Biography of a Race*. New York: Henry Holt, 1993.
- . *W. E. B. Du Bois, 1919–1963: The Fight for Equality and the American Century*. New York: Henry Holt, 2000.
- . *When Harlem Was in Vogue*. New York: Knopf, 1981.
- Locke, Alain, ed. *The New Negro: An Interpretation*. New York: Albert and Charles Boni, 1925. Reprinted without illustrations as *The New Negro: Voices of the Harlem Renaissance*. New York: Atheneum, 1992.
- Lowell, Amy. *Tendencies in Modern American Poetry*. New York: Macmillan, 1919.
- Lowney, John. "Langston Hughes and the 'Nonsense' of Bebop." *American Literature* 72, no. 2 (2000): 357–85.
- McDowell, Deborah. *"The Changing Same": Black Women's Literature, Criticism, and Theory*. Bloomington: Indiana University Press, 1995.
- Miller, Monica. *Slaves to Fashion: Black Dandyism and the Styling of Black Diasporic Identity*. Durham, NC: Duke University Press, 2009.
- Mitchell, Ernest Julius, II. "'Black Renaissance': A Brief History of the Concept." *Amerikastudien* 55, no. 4 (2010): 641–65.
- Miyakawa, Felicia. "Jazz at Night and the Classics in the Morning': Musical Double-Consciousness in Short Fiction by Langston Hughes." In "Literature and Music." Special issue, *Popular Music* 24, no. 2 (2005): 273–78.
- Monroe, Harriet, and Alice Corbin Henderson, eds. *The New Poetry: An Anthology of Twentieth Century Verse in English*. New York: Macmillan, 1917.
- Morrisson, Mark. "Nationalism and the Modern American Canon." In *The Cambridge Companion to American Modernism*, edited by Walter Kalaidjian, 12–38. New York: Cambridge University Press, 2005.
- Nadell, Martha Jane. *Enter the New Negroes: Images of Race in American Culture*. Cambridge, MA: Harvard University Press, 2004.
- O'Meally, Robert. "The Flat Plane, the Jagged Edge: Aaron Douglas's Musical Art." In "Aaron Douglas and the Harlem Renaissance." Ed. William Harris. Special issue, *American Studies* 49, nos. 1–2 (2008): 21–35.
- Patton, Venetria K., and Maureen Honey, eds. *Double-Take: A Revisionist Harlem Renaissance Anthology*. New Brunswick, NJ: Rutgers University Press, 2001.
- Perry, Jeffrey. *Hubert Harrison: The Voice of Harlem Radicalism, 1883–1918*. New York: Columbia University Press, 2009.
- Pfeiffer, Kathleen, ed. *Brother Mine: The Correspondence of Jean Toomer and Waldo Frank*. Urbana: University of Illinois Press, 2010.
- Powell, Richard. *Rhapsodies in Black: Art of the Harlem Renaissance*. Berkeley: University of California Press, 1997.
- Rampersad, Arnold. *The Life of Langston Hughes*. Vol. 1, 1902–1941, *I, Too, Sing America*. New York: Oxford University Press, 1986.
- . *The Life of Langston Hughes*. Vol. 2, 1941–1967, *I Dream a World*. New York: Oxford University Press, 1988.
- Riley, Naomi Shaefer. "The Academic Mob Rules." *Wall Street Journal*, May 8, 2012.
- Sanders, Mark A. "American Modernism and the New Negro Renaissance." In *The Cambridge Companion to American Modernism*, edited by Walter Kalaidjian, 129–32. New York: Cambridge University Press, 2005.
- Schoenbach, Lisi. *Pragmatic Modernism*. New York: Oxford University Press, 2011.
- Scott, William, and Peter Rutkoff. *New York Modern: The Arts and the City*. Baltimore, MD: Johns Hopkins University Press, 1999.

- Scruggs, Charles. *The Sage in Harlem: H. L. Mencken and the Black Writers of the 1920s*. Baltimore, MD: Johns Hopkins University Press, 1984.
- Sherrard-Johnson, Cherene. *Portraits of the New Negro Woman: Visual and Literature Culture in the Harlem Renaissance*. New Brunswick, NJ: Rutgers University Press, 2007.
- Smethurst, James. *The African American Roots of Modernism: From Reconstruction to the Harlem Renaissance*. Chapel Hill: University of North Carolina Press, 2011.
- Stein, Gertrude. "Melanctha." In *Three Lives*. New York: Grafton Press, 1909.
- Stevens, Michelle Ann. *Black Empire: The Masculine Global Imaginary of Caribbean Intellectuals in the United States, 1914–1962*. Durham, NC: Duke University Press, 2005.
- Thurman, Wallace, ed. *Fire!!: A Quarterly Devoted to the Younger Negro Artists* 1, no. 1 (1926). Reprint, Metuchen: Fire Press, 1982.
- Toomer, Jean. *Cane: An Authoritative Text, Backgrounds, Criticism*. Edited by Darwin Turner. New York: Norton, 1988.
- Untermeyer, Louis. *The New Era in American Poetry*. New York: Henry Holt, 1919.
- Van Vechten, Carl. "Introduction [to *The Autobiography of an Ex-Coloured Man* (1927)]." In *Critical Essays on James Weldon Johnson*, edited by Kenneth M. Price and Lawrence J. Oliver, 25–27. New York: G. K. Hall, 1997.
- . *Nigger Heaven*. Edited by Kathleen Pfeiffer. Urbana: University of Illinois Press, 2000.
- Vogel, Shane. *The Scene of Harlem Cabaret: Race, Sexuality, Performance*. Chicago: University of Chicago Press, 2009.
- Wall, Cheryl. *Women of the Harlem Renaissance*. Bloomington: Indiana University Press, 1995.
- Warren, Kenneth. *What Was African American Literature?* Cambridge, MA: Harvard University Press, 2011.
- West, M. Genevieve. *Zora Neale Hurston and American Literary Culture*. Gainesville: University Press of Florida, 2005.