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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.

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