

The Harlem Renaissance

What and when was the Harlem Renaissance?

1919-1934 (After WW I to the Middle of Great Depression)

The Harlem Renaissance was more than just a literary movement: it included racial consciousness, "the back to Africa" movement led by Marcus Garvey, racial integration, the explosion of music particularly jazz, spirituals and blues, painting, dramatic revues, and others.

The Renaissance was originally called "The New Negro Movement." African-Americans were encouraged to celebrate their heritage and to become "The New Negro," a term coined in 1925 by sociologist and critic Alain LeRoy Locke.

Harlem is vicious



Modernism. BangClash.

Vicious the way it's made,

Can you stand such beauty.

So violent and transforming.

--Amiri Baraka (LeRoi Jones)

Harlem was the "largest Negro ghetto in the world"
(E. Johnson 11).

The Negro's "métier is agriculture. To this economy his mental and social habits have been adjusted. No elaborate equipment is necessary for the work of the farm. Life is organized on a simple plan looking to a minimum of wants and a rigid economy of means. The incomplex gestures of unskilled manual labor and even domestic service; the broad, dully sensitive touch of body and hands trained to groom and nurse the soil, develop distinctive physical habits and a musculature appropriate to simple processes. Add to this groundwork of occupational habits the social structure in which the Southern rural Negro is cast, his inhibitions, repressions and cultural poverty, and the present city Negro becomes more intelligible. – from "Black Workers and the City, by Charles S. Johnson. Published in *Opportunity* (Wintz 113).

Why did the Harlem Renaissance begin and end?

Reasons it began:

Disenchanted African American soldiers – they were segregated, poorly trained, and were not accorded hero status upon their return. Even worse, they returned to little or no economic opportunities (Rodgers 3).

Racial unrest stemming from lynchings in the South and race riots in 25 cities in 1919.

Remarkable coincidences and luck provided a sizable chunk of real estate in the heart of Manhattan.

The Black migration, from south to north, changed their image from rural to urban, from peasant to sophisticate. From 1890-1910, Negroes in the South increased by nearly 2 million, while in the North, by about 325,000. From 1910 to 1930, Negroes in the North increased by 1.4 million, while the Southern increase was about 600,000 (Jackson and Rubin 39-40).

Harlem became a crossroads where Blacks interacted with and expanded their contacts internationally.

Harlem Renaissance profited from a spirit of self-determination, which was widespread after W.W.I.

The notion of "twoness," a divided awareness of one's identity, was introduced by W.E.B. Du Bois, one of the founders of the National Association for the Advancement of Colored People (NAACP) and the author of the influential book *The Souls of Black Folks* (1903): "One ever feels his two-ness - an American, a Negro; two souls, two thoughts, two unreconciled stirrings: two warring ideals in one dark body, whose dogged strength alone keeps it from being torn asunder."

Marcus Garvey pushed for a "Back to Africa" movement.

W. E. B. Du Bois sought social justice and advocated higher education.

The Great Migration started around 1916, when cheap immigrant labor stopped because of the Great War, and Blacks moved into Harlem to fill job openings.

Alain Locke published *The New Negro* in 1925.

Shuffle Along, a musical, played in 1921.

Sponsors helped Blacks get published and recognized (they called it primitivism).

Reasons it ended:

Great Depression eliminated funding from patrons

Closing of businesses during Depression

Jim Crow Laws

Rise of the KKK again

Who were the major players of the Harlem Renaissance?

Whites:

Patronage, or patronizing?

Carl Van Vechten (1880-1964) – evokes strong emotion from whites and Blacks today. Hurston called him “the first Negrotarian” (Kellner 129)). He wrote *Nigger Heaven* (1926) – brought white readers and money into Harlem, but he may have used some of his friends a little too liberally in the novel.

Albert Barnes (1872-1951) Millionaire art collector – today, the Barnes Foundation has over 200 works of Negro art in its collection. Barnes published an article in 1925 in the *Survey Graphic* about “distinctively Negro art in America.” His main focus and help with Blacks was his art school, where he offered scholarships to Black artists who showed promise. If there is a criticism to be made of Barnes, it might be that he was dedicated to African art, rather than African-American art.

Charlotte Mason (1854-1946) was made a character in several novels by Black writers – she “owned” Langston Hughes, Zora Neale Hurston, Claude McKay, and Alain Locke (Kellner 124). Mason was controlling, but generous. She was the consummate primitivist. Here is a nice site about Mason and Hughes: http://www.ncteamericancollection.org/cora_harlem_renaissance.htm

Joel, Amy, and Arthur Springarn (1878-1971). They all helped found the NAACP – Joel (1875-1939) edited his paper, the *Amenia Times*. He was President of the NAACP from 1919-1940, when he died. Amy sponsored contests with good cash prizes for poetry and short stories. In the September, 1924 *Crisis*, Amy Springarn’s cash donation of \$300 for prizes for literary and possible artistic contributions is announced in a letter from her (Wintz 317). Arthur gave money for prizes mainly to painters.

William Harmon (1862-1928) – philanthropist and real estate magnate. Founded the Harmon Foundation in 1922, and started giving prizes for the Black arts. By 1925, he was awarding a gold medal and \$400 for his yearly first place award. Second place received a bronze medal and \$100 (E. Johnson 20). He also sponsored exhibitions for individual and groups of Black artists.

White business owners comprised 95% of all Harlem nightclubs ownership (Schwarz 9). It may seem great that these places allowed for Black expression and helped establish a Renaissance environment, but the money earned at these places was drained from the community. Also, there were tables designated “White Only,” so that whites could observe Black exotics. Schwarz quotes Langston Hughes as saying, “Harlem nights became show nights for the Nordics” (9).

Blacks:

Poets, short story writers and novelists –

Helene Johnson (1906-1995) – Johnson was the co-founder of the avant-garde journal *Fire!! A Quarterly Devoted to the Younger Negro Artists*, with Zora Neale Hurston, with whom she was very good friends (Mitchell 17). Like many of the

Black poets of the time, she had to work and had little time to write and publish; Johnson last published poetry in 1935, two years after her marriage (she died in 1995). Here is a snippet of Johnson poetry, addressed to young migrants, newly arrived to Harlem:

You are disdainful and magnificent-
Your perfect body and your pompous gait,
Your dark eyes flashly solemnly with hate;
Small wonder that you are incompetent
To imitate those whom you so despise—(ix).

Johnson won 2nd and 4th place in the third and final poetry contest sponsored by *Opportunity* in 1927. Johnson also wrote short stories and was considered by many, including Langston Hughes and the influential Richard Bruce Nugent, to be an emerging novelist. She attended college at Boston University and Columbia, although she never earned a degree. Her most famous poems are “Magalu” and “Sonnet to a Negro in Harlem.”

Arna Wendell Bontemps (1902-1973) - grew up in California and graduated from Pacific Union College. After college he taught in Harlem at the height of the Harlem Renaissance, and in 1926 and 1927 won first prizes on three separate occasions in contests with other "New Negro" poets. His first published work was *God Sends Sunday* (1931), about a jockey named Little Augie. This tiny black jockey of the 1890s, whose period of great luck went sour, was based on Bontemps's own uncle.



Bontemps collaborated with Langston Hughes, writing *Popo and Fifina: Children of Haiti* (1932), a travel book for juveniles. He wrote several juvenile books with Hughes, perhaps the first of that genre.

Countee Cullen (1903-1946) – First book of poetry, *Color*, was published in 1925.

According to Gerald Early, author of *My Soul's High Song*, Cullen was a “boy wonder,” “who embodied many of the hopes, aspirations, and maturing expressive possibilities of his people” (4). Early says that Cullen was “more than any other presence of the time, including Langston Hughes” (22). Cullen won more literary prizes than any other black author in the 20’s, and was only the second black to earn a Guggenheim. Cullen married W.E.B. DuBois’s daughter, a marriage that lasted a little over a year. Cullen wrote the following for the February 10, 1924 *Brooklyn Eagle*:



If I am going to be a poet at all, I am going to be POET and not NEGRO POET. This is what has hindered the development of artists among us. Their one note has been the concern with their race. That is all very well, none of us can get away from it. I cannot at times. You will see it in my verse. The consciousness of this is too poignant at times. I cannot escape

it. But what I mean is this: I shall not write of Negro subjects for the purpose of propaganda. That is not what a poet is concerned with. Of course, when the emotion rising out of the fact that I am a Negro is strong, I express it. But that is another matter.

Jackson and Ruben say that Cullen and McKay were not good “New Negroes,” for reasons like the quote above (51). Cullen published three very good volumes of poetry, (9 total) but little of great worth after 1930. He was multitalented and worked as an assistant editor to Charles Johnson for *Opportunity*.

Marion Vera Cuthbert (1896-1989) – an essayist who wrote,

The Negro constitutes one-tenth of the total population of the United States. All hope that he would die out as a group is gone, the 1930 census reporting that he has a birth rate in the excess of the whites. Even with health conditions among the worst in the country he seems able to resist sufficiently those encroachments of disease that will ultimately wipe him out, and with increasing knowledge of sanitation, hygiene and a better economic foundation upon which to build he will probably hold his own for the immediate years. While the percentage of mixed bloods is high, varying in estimates from 40 to 80 per cent, there is no possibility that he will lose his physical identity and merge with the present population in the near future, although amalgamation of some sort is doubtless inevitable for the coming centuries. “The Negro Today.” Church and Society (January 1932): 1-2.

Alice Dunbar-Nelson (1875-1935) – married to Paul Dunbar for four years, but published on her own before, during, and after their marriage. Dunbar-Nelson addressed issues that confronted African-Americans and women of her time. In 1915, she served as field organizer for the woman's suffrage movement for the Middle Atlantic states; she was later field representative for the Woman's Committee of the Council of Defense in 1918 and, in 1924, she campaigned for the passage of the Dyer Anti-Lynching Bill. In 1917, she published her poetry in the NAACP's *Crisis*, *Ebony* and *Topaz*, and the Urban League's *Opportunity*. Countee Cullen also included three of her poems, "I Sit and I Sew," "Snow in October," and "Sonnet," in his collection, *Caroling Dusk* (1927). In 1920, Dunbar-Nelson edited and published *The Dunbar Speaker and Entertainer*, a literary and news magazine directed toward a black audience. Like most Black writers of her time, she had to work, and could not focus solely on her writing.



Jessie Redmon Fauset (1882-1961) - Novelist, poet, short story writer, biographer, essayist, and literary critic. Fauset was the literary editor of the *Crisis* from 1919-1926; she published three important novels. Here is an example of Fauset's poetry:

“La Vie C'est la Vie”



On summer afternoons I sit
 Quiescent by you in the park,
 And idly watch the sunbeams gild
 And tint the ash-trees' bark.

Or else I watch the squirrels frisk
 And chaffer in the grassy lane;
 And all the while I mark your voice
 Breaking with love and pain.

I know a woman who would give
 Her chance of heaven to take my place;
 To see the love-light in your eyes,
 The love-glow on your face!

And there's a man whose lightest word
 Can set my chilly blood afire;
 Fulfillment of his least behest
 Defines my life's desire.

But he will none of me, nor I
 Of you. Nor you of her. 'Tis said
 The world is full of jests like these--
 I wish that I were dead.

Faucet mentored and “mothered” many of the younger Renaissance poets. Claude McKay and Langston Hughes particularly lauded her in their essays as being incredibly influential to young Black authors.

Angelina W. Grimke (1880-1958) – she wrote and staged (1916) the famous play *Rachel*, “believed to be the first instance of African American ‘uplift’ propaganda ever staged, as well as the first successful drama by a black American writer” (Carbado, et al 39). Grimke was eventually abandoned by her white mother and raised by her Black father and his family. Wrote 173 poems and published 31 of them in her lifetime. She was published in most of the major Black journals and books.

Langston Hughes (1902-1967) – Jackson and Rubin say Hughes was the genius “New Negro” (51). Hughes reacted to DuBois’ “Talented Tenth” by saying the “low-down folks” are “the majority—may the Lord be praised!” (qtd in *Black Like Us* 2). In an essay, Hughes observed that “perhaps these common people will give the world its truly great Negro artist, the one who is not afraid to be himself” (2). First book of poetry was published in 1926 – *The Weary Blues*.



Zora Neale Hurston (1891-1960) – published *Their Eyes Were Watching God* in 1937. Hurston pretended to be ten years younger than she was,

had an outrageous sense of humor, and was an anthropologist (Kramer and Russ 306). Hurston published her autobiography in 1942, only devoting a paragraph to the Harlem Renaissance. Hurston and Hughes had a falling out, and Hughes described her (somewhat ironically) like this:



In her youth, she was always getting scholarships and things from wealthy white people, some of whom simply paid her just to sit around and represent the Negro race for them, she did it in such a racy fashion. She was full of side-splitting anecdotes, humorous tales, and tragicomic stories, remembered out of her life in the South as the daughter of a traveling minister of God. She could make you laugh one moment and cry the next. To many of her white friends, no doubt, she was a perfect “darkie,” in the nice meaning they give the term – that is a naïve, childlike, sweet, humorous, and highly colored Negro” (309).

This is not so unlike the stereotypes that dogged all the Negro writers of the time, and is relatively destructive sexist, anti-Southern bias. Hurston wrote a little poetry, quite a bit of short fiction, and seven novels, published during her lifetime.

James Weldon Johnson (1871-1938) – edited *The Book of American Negro Poetry*, an incredibly influential early text. The book contained 177 works by 31 poets, and was published in 1922. Johnson was a songwriter, poet, attorney, novelist, journalist, critic, and autobiographer. In 1895, Johnson founded the *Daily American*, a newspaper devoted to reporting on issues pertinent to the black community. Though the paper only lasted a year before it succumbed to financial hardship, it addressed racial injustice and, in keeping with Johnson's upbringing, asserted a self-help philosophy that echoed Booker T. Washington. Johnson was an attorney and composer, and successfully did both in Florida, before moving to New York in 1914. He worked as Field Director for the NAACP, and published his autobiography in 1933. Johnson attempted to discredit Negro dialect, a literary convention characterized by misspellings and malapropisms, which in Johnson's view was capable of conveying only pathos or humor. Though writers like Zora Neale Hurston and Sterling A. Brown would challenge this viewpoint, Johnson's point must be understood within the context of his life as a public figure (Beavers).

Nella Larsen (1891-1964) - *Quicksand* and *Passing* (1928, 1929)

Larsen's importance as a writer is based upon her two novels; she was unable to complete a third one. She spent her last thirty years as a supervising nurse at a Brooklyn hospital. Both *Quicksand* and *Passing* are admired for their use of irony and symbolism dealing in themes of identity, 'passing,' marginality, race consciousness, sexuality, and class distinction. Larsen became the first black woman to receive a Guggenheim fellowship for creative writing. Her novels place her as one of the best fiction writers of the 1920s.



Claude McKay (1889-1948) – besides poetry, published a great novel named *Home to Harlem* (1928), the most popular black-authored novel of its time. McKay called primitivism, “the conscious and studied illumination of a black folk-art tradition whose central themes would be the indestructible vitality of the primitive black man and the inextricable dilemma of the educated Negro” (qtd by E. Johnson 97).



Anne Spencer (1882-1975) – Spencer befriended many Harlem Renaissance luminaries, and her most fruitful relationship was with James Weldon Johnson. Johnson discovered her and gave Anne her pen name, Anne Spencer. Also, Johnson introduced her to H. L. Mencken who, like Carl Van Vechten, aided black writers. While Mencken helped Anne publish her first poem, "Before the Feast at Shushan," but she later declined his patronage. While Spencer's poems convey a romantic concern with the human search for beauty and meaning in a sordid universe, she cannot be viewed solely as a "nature" or "religious" poet, for her complex work resists such facile categorizations. "Black Man O' Mine" fuses erotic imagery to celebrate black love. Anne was aware of white oppression; the persona of "White Things" addresses racism metaphorically: "They [white things] turned the blood in a ruby rose/To a poor white poppy-flower." In addition she worked fervently with NAACP secretary Johnson and helped establish the Lynchburg chapter of that organization in 1918. -- from the Modern American Poetry site (Cary Nelson).

Melvin Tolson (1898-1966) – wrote four books of poetry and authored a newspaper column in the *Washington Tribune*. He also wrote a very important book (originally his Master's Thesis) called *The Harlem Group of Negro Writers* (1940).

Jean Toomer (1894-1967) – *Cane* (1923) marked the beginning of Harlem Renaissance. Like his parents, Toomer could easily pass for white, his heritage comprising several European and African bloodlines. Indeed, throughout his formative years until age eighteen, he lived alternately as white and as African American. Between 1918 and 1923 Toomer wrote the short stories "Bona and Paul" and "Withered Skin of Berries," the plays *Natalie Mann* (1922) and *Balo* (1922), and many poems such as "Five Vignettes," "Skyline," "Poem in C," "Gum," "Banking Coal," and "The First American." The works "Brown River Smile," *The Blue Meridian*, and "The First American" are expressions of his racial and democratic idealism.



Ida B. Wells-Barnett (1862-1931) – Created the Alpha Suffrage Club in 1912 in Chicago, the first Black suffrage organization (Carbado 6). In 1898, Wells revived the Afro-American League.

Eric Walrond (1898-1966) – published *Tropic Death*, a collection of ten stories, in 1926.

Dramatists –

Langston Hughes and Zora Neale Hurston wrote *Mule Bone: A Comedy of Negro Life in Three Acts* in 1930. Unfortunately, it never made the stage in their lifetimes. Quite a scuffle between Hughes and Hurston – never repaired.

Essayists and non-fiction authors –

W.E.B. DuBois (1868-1963) – “The Talented Tenth.” Eloise Johnson, author of *Rediscovering the Harlem Renaissance*, quotes DuBois on the Talented Tenth: “The Negro race, like all races, is going to be saved by its exceptional men. The problem of education, then among Negroes must first of all deal with the Talented Tenth” (14). Johnson says the Tenth was comprised of the college-educated students who were empowered to contribute to the Harlem Renaissance, and who were the ones who reacted to the Phelps-Stokes Fund’s 724-page report that said that vocational education was the paramount to the success of Blacks in America (15). DuBois wrote in an article for the *Crisis* that, “The statement that woman is weaker than man is sheer rot: It is the same thing we hear about ‘darker races’ and ‘lower classes’” (Carbado, et al 9).



Marcus Garvey (1887-1940) – fostered the “Garvey Movement” – Garvey started the Universal Negro Improvement Association (UNIA), in Jamaica, his home. He was influenced by Booker T. and the book *Up From Slavery*. In 1917, using the fear or hysteria created by lynchings, beatings, and the murder of Blacks, Marcus Garvey “walked upon the scene, as if destiny had signaled his entrance” (Mullen 110). His movement was a “Back to Africa” plan, and according to Mullen, many thousands of Blacks signed up for the plan, and European governments, including France and Great Britain, worried about their African possessions and “became alarmed.” Garvey’s plan might have worked (to repatriate Blacks and restore their identity and lost pride, perhaps), if he did not display too much hubris. He proclaimed himself the Provisional President of Africa, surrounded himself with Knight-Commanders of the



Distinguished Order of Ethiopia, Knight-Commanders of the Sublime Order of the Nile, etc. In *The Harlem Group of Negro Writers*, Melvin Tolson writes of Garvey's downfall,

In a wild burst of enthusiasm, he bought a palace in Harlem, gave lucrative positions to black dukes and barons, and appointed high-salaried generals for imaginary African armies. He held vociferous mass meetings in Carnegie Hall, stormed Madison Square Garden with uniformed delegates from all corners of the world, purchased discarded government ships and placed on them black sailors who knew little about nautical things. He rode in regal splendor through Harlem and held high court in a manner comparable to that of an oriental potentate..." (Mullen 111).

In 1922, the United States government arrested and imprisoned Garvey for mail fraud, for not following through on his plans to transport Blacks to Africa, among other crimes. Obviously, the U.S. government wanted this agitator off the streets, whether his plan was to be enacted or not. The Jamaican government has a website with their heroes on it, and Garvey is one of them:

http://www.moec.gov.jm/heroes/marcus_garvey/unia_philosophy.htm

Alain Locke (1886-1954) – mentored young Black authors, and gained fame when he published his collection of stories, poetry, and essays by the most promising and famous Blacks of the time, *The New Negro* (1925). Locke was the first Black Rhodes Scholar (Carbado 13). Carbado says, "Locke's position on artistic expression was that blacks should rely on their African past as a source of art, illustrating how New Negro artists could take up a much maligned ancestry and elevate it to the level of high art" (13-14). In *Harlem Renaissance Re-examined*, Bruce Kellner describes Locke's political power with Van Vechten and other patrons, and how Locke wanted to be an editor for all artistic Black expression (122-123).

Artists –

William H. Johnson (1901-1970) – began as a realist and impressionist, but changed to become more like Georges Roualt and Paul Cezanne. He later became a very talented Impressionist (E. Johnson 58).



Other Renaissance artists:
 Lois Mailou Jones
 William H. Johnson
 Hale Woodruff
 John T. Biggers
 Jacob Lawrence
 Edward Burra
 Aaron Douglas



Periodicals/Newspapers of the Harlem Renaissance:

Fire – the “first Negro journal of artistic expression, for the other journals had been devoted to social and political problems” (Mullen 46).

Even though the magazine only came out with one issue, it sparked much debate and drew attention to topics that Talented Tenth leaders had ignored: jazz and blues, homosexuality, free-form verse, and a concept of black beauty independent of Western ideals. An example in the only issue: an artist satirized Madam Walker's popular hair straightener by drawing figures with Nordic features and African hair. Although *Fire!!* was a thought-provoking collection of great works, many African-American critics—predictably and particularly, the Talented Tenth—viewed the effort as decadent and vulgar.



Crisis – W. E. B. DuBois' journal, edited by Jessie Redmon Faucet for some time. *Crisis* was the official journal of the NAACP. While a highly political journal, *Crisis* also explored and championed an emerging black intellectual culture: poetry, fiction, and art that reflected the new race consciousness of "The New Negro." Topics included the African American condition, and love, hope, death, racial injustice, and dreams, among others.

The Survey Graphic – (articles and poetry – big, big names)

THE Survey is seeking, month by month and year by year; to follow the subtle traces of race growth and interaction through the shifting outline of social organization and by the flickering light of individual achievement. There are times when these forces that work so slowly and so delicately seem suddenly to flower and we become aware that the curtain has lifted on a new act in the drama of part or all of us. Such, we believe, was the case with Ireland on the threshold of political emancipation, and the New Ireland spoke for itself in our issue of November 1921; with the New Russ which was to some degree interpreted in March 1923; and with the newly awakened Mexico, in May 1924. If The Survey reads the signs aright, such a dramatic flowering of a new racespirit is taking place close at home among



OPPORTUNITY
JOURNAL OF NEGRO LIFE



American Negroes, and the stage of that new episode is Harlem. --Taken from the March 1925 issue (Volume 6, #6).

Opportunity – The journal of the Urban League of Chicago, launched by Charles S. Johnson after he joined the organization. *Opportunity* was intended to showcase new black writers and compete with the *Crisis*. It focused on sociological studies of working and housing conditions

in black areas, and discussed African art, Caribbean communities, and all the talented blacks of the time. *Opportunity* attracted most Harlem Renaissance writers because it offered prizes and sponsored activities. The editors of *Opportunity* were known for writing apologetic letters of rejection; they were always very encouraging to submitters. In 1927, Johnson collected various essays and illustrations published in years of *Opportunity* and anthologized them in *Ebony and Topaz*.

Odds and Ends:

Christa Schwarz asserts that the Harlem Renaissance was as much about homosexual male talent as it was about Black uplift. She quotes Henry Louis Gates as saying the Harlem Renaissance “was surely as gay as it was black” (1). Schwarz lists Countee Cullen, Langston Hughes, Claude McKay, and Richard Bruce Nugent as her four main gay Harlem Renaissance figures.

Emmanuel Egar’s book, *Black Women Poets of Harlem Renaissance*, discusses how “The women poets of this movement are either deliberately or inadvertently omitted or ignored” (ix). Egar says “the women seemed to be more interested in writing poetry for poetry, full of passion, spirit, soul and emotions,” while “men were using poetry as war songs for freedom” (ix). Egar discusses the work of Georgia Douglas Johnson, Anne Spencer, Helen Johnson, Gwen Bennett, and Angelina Grimke.

Are the Harlem Renaissance artists Modernists? Eloise Johnson says so, but that they typify the Modernist aesthetic (68). Wolfgang Karrer’s article in Fabre and Feith’s book, *Jean Toomer and the Harlem Renaissance*, argues that Toomer and McKay are not Modernists. He says that they only share a certain type of primitivism with the Modernists, and are too steeped in local color to be called otherwise (129-130).

Works Cited

- Beavers, Herman. “James Weldon Johnson.” *The Concise Oxford Companion to African American Literature*. William L. Andrews, Frances Smith Foster and Trudier Harris, eds. New York: Oxford University Press, 2001.
- Carbado, Devon W, Dwight A. McBride, and Donald Weise, eds. *Black Like Us: A Century of Lesbian, Gay and Bisexual African American Fiction*. San Francisco: Cleis Press, 2002.
- Early, Gerald Lyn. *My Soul’s High Song*. New York: Doubleday, 1991.

- Egar, Emmanuel. Black Women Poets of Harlem Renaissance. Lanham, Maryland: University Press of America, 2003.
- Jackson, Blyden, and Louis D. Rubin, Jr. Black Poetry in America: Two Essays in Historical Interpretation. Baton Rouge: Louisiana State University Press, 1974.
- Johnson, Eloise E. Rediscovering the Harlem Renaissance: The Politics of Exclusion. New York: Garland Publishing, 1997.
- Karrer, Wolfgang. "Black Modernism? The Early Poetry of Jean Toomer and Claude McKay." Jean Toomer and the Harlem Renaissance. Genevieve Fabre and Michel Feith, eds. Piscataway, New Jersey: Rutgers University Press, 2001.
- Kellner, Bruce. "'Refined Racism': White Patronage in the Harlem Renaissance." Harlem Renaissance Re-examined. Victor Kramer and Robert Russ, eds. Troy, New York: The Whitston Publishing Company, 1997.
- Mitchell, Verner D., ed. This Waiting for Love. Helene Johnson: Poet of the Harlem Renaissance. Amherst, Massachusetts: University of Massachusetts Press, 2000.
- Mullen, Edward J., ed. The Harlem Group of Negro Writers by Melvin B. Tolson. Westport, Connecticut: Greenwood Press, 2001.
- Rodgers, Marie. The Harlem Renaissance. Englewood, Colorado: Libraries Unlimited, 1998.
- Schwarz, Christa. Gay Voices of the Harlem Renaissance. Bloomington, Indiana: Indiana University Press, 2003.
- Wintz, Cary D., ed. The Emergence of the Harlem Renaissance. New York: Garland Publishing, 1996.

Bibliography of Works Published about or during the Harlem Renaissance

- Abramson, Doris E. Negro Playwrights in the American Theatre, 1925-1959. New York: Columbia University Press, 1969.
- Adoff, Arnold. I am the Darker Brother: An Anthology of Modern Poems by Negro Americans. New York: Macmillan, 1968.
- Anderson, Jervis. This was Harlem: A Cultural Portrait, 1900-1950. New York: Farrar, Straus and Giroux, 1982.
- Andrews, William L. Classic Fiction of the Harlem Renaissance. New York: Oxford University Press, 1994.
- Arata, Esther Spring. More Black American Playwrights: A Bibliography. Metuchen, New Jersey: Scarecrow, 1976.
- Baker, Houston A. Afro-American Poetics: Revisions of Harlem and the Black Aesthetic. Madison: University of Wisconsin Press, 1988.
- . Blues, Ideology, and Afro-American Literature: A Vernacular Theory. Chicago: University of Chicago Press, 1984.
- . A Many-Colored Coat of Dreams: The Poetry of Countee Cullen. Detroit, Michigan: Broadside Press, 1974.
- . Modernism and the Harlem Renaissance. Chicago: University of Chicago Press, 1987.
- . Workings of the Spirit: The Poetics of Afro-American Women's Writing. Chicago: University of Chicago Press, 1991.
- Bankhead, Tallulah. Tallulah. New York: Harper and Brothers, 1952.
- Barbeau, Arthur E. The Unknown Soldiers: Black American Troops in World War I. Philadelphia: Temple University Press, 1974.

- Bassett, John E. Harlem in Review: Critical Reactions to Black American Writers, 1917-1939. Selinsgrove, Pennsylvania: Susquehanna University Press, 1992.
- Bernard, Emily, ed. Remember Me to Harlem: The Letters of Langston Hughes and Carl Van Vechten. New York: Vintage, 2002.
- Berzan, Judith R. Neither White Nor Black: The Mulatto Character in American Fiction. New York: New York University Press, 1978.
- Blankenship, Russell. American Literature as an Expression of the National Mind. New York: Holt and Company, 1931.
- Bone, Robert. Down Home: A History of Afro-American Short Fiction from Its Beginnings to the End of the Harlem Renaissance. New York: Putnam, 1975.
- . The Negro Novel in America, rev. ed. New Haven, Connecticut: Yale University Press, 1965.
- Bontemps, Arna, ed. The Harlem Renaissance Remembered: Essays. New York: Dodd & Mead, 1972.
- Boyd, Valerie. Wrapped In Rainbows: The Life of Zora Neale Hurston. NY: A Lisa Drew Book/Scribner, 2002.
- Brades, Susan Ferleger, ed. And foreword, Roger Malbert, ed. And foreword, and David A. Bailey, ed. And intro. Rhapsodies in Black: Art of the Harlem Renaissance. Berkeley, California: University of California Press, 1997.
- Brawley, Benjamin. The Negro Genius: A New Appraisal of the Achievement of the American Negro in Literature and Fine Arts. New York: Dodd, 1937.
- Bronz, Stephen H. Roots of Negro Racial Consciousness: The 1920's: Three Harlem Renaissance Authors. New York: Libra, 1964.
- Brown, Sterling A. The Negro in American Fiction. New York: Arno, 1969.

- . Negro Poetry and Drama. New York: Arno, 1969.
- Browne, Claude. Manchild in the Promised Land. New York: Macmillan, 1965.
- Bundles, A'Lelia. On Her Own Ground: The Life and Times of Madam C. J. Walker.
New York: Washington Square Press, 2001.
- Burrill, Bob. Who's Who in Boxing. New Rochelle, NY: Arlington House, 1974.
- Burroughs, William S. "The Last Words of Dutch Schultz." The Atlantic Monthly 223.6
(June 1969): 73-83.
- Calverton, V. F. Anthology of American Negro Literature. New York: Macmillan,
1965.
- Carby, Hazel. Reconstructing Womanhood: The Emergence of the Afro-American
Woman Novelist. New York: Oxford University Press, 1987.
- Charters, Ann. Nobody: The Story of Bert Williams. New York: Macmillan Company,
1970.
- Chauncey, George. Gay New York: Gender, Urban Culture, and the Making of the Gay
Male World, 1890-1940. New York: Basic Books, 1994.
- Chisholm, Anne. Nancy Cunard. London: Sidgwick and Jackson, 1979.
- Cohen, Patricia Cline. The Murder of Helen Jewett: The Life and Death of a Prostitute in
Nineteenth-Century New York. New York: Knopf, 1998.
- Coontz, Stephanie. The Way We Never Were: American Families and the Nostalgia
Trap. New York: Basic Books, 1992.
- Cooper, Wayne F. Claude McKay: Rebel Sojourner in the Harlem Renaissance: A
Biography. New York: Schocken Books, 1990.
- The Crisis; a Record of the Darker Races [periodical], New York: Crisis Pub. Co, 1910 -
present.

- Cullen, Countee, ed. Caroling Dusk: An Anthology of Verse by Negro Poets. New York, London: Harper and brothers, 1927.
- Cullen, Countee. Colo. New York: Harper and Brothers, 1925.
- Dallas Museum of Art. Black Art, Ancestral Legacy: The African Impulse in African-American Art. New York: Abrams, 1989.
- Davis, Arthur P. From the Dark Tower: Afro-American Writers 1900-1960. Washington, D.C.: Howard University press, 1974.
- DeJongh, James. Vicious Modernism: Black Harlem and the Literary Imagination. New York: Cambridge University Press, 1990.
- Douglas, Ann. Terrible Honesty: Mongrel Manhattan in the 1920's. New York: Farrar Straus and Giroux, 1995.
- Dover, Cedric. American Negro Art. New York: the New York Graphic Society Art Library, 1960, 1969.
- Dowd, Jerome. The Negro in American Life. New York, London: Century Company, 1926.
- Driskell, David C., David Lewis, and Deborah Ryan. Harlem Renaissance: Art of Black America. Intro. Mary S. Campbell. New York: Studio Museum in Harlem: Abrams, 1987.
- Driskell, David C. Two Centuries of Black American Art. New York: Alfred A. Knopf, 1976.
- . Hidden Heritage, Afro-American Art, 1800-1950. San Francisco: The Museum Association of America, 1985.
- Du Bois, W.E.B. The Souls of Black Folk. New York: Dodd, 1979.

- DuCille, Ann. The Coupling Convention: Sex, Text, and Tradition in Black Women's Fiction. New York: Oxford University Press, 1993.
- Eleazer, Robert B., ed. Singers in the Dawn: A Brief Anthology of American Negro Poetry. Atlanta: Conference on Education and Race Relations, 1935.
- Ellington, Duke. Music is My Mistress. Garden City, NY: Doubleday, 1973.
- Fabre, Michel. From Harlem to Paris: Black American Writers in France, 1840-1980. Urbana: University of Illinois Press, 1991.
- Faderman, Lillian. Odd Girls and Twilight Lovers: A History of Lesbian Life in Twentieth-Century America. New York: Penguin, 1992.
- Fauset, Jessie Redmon. Plum Bun. New York: Stokes, 1929.
- . There is Confusion. New York: Boni, 1924.
- Ferguson, Blanche E. Countee Cullen and the Negro Renaissance. New York: Dodd, Mead, 1966.
- Fine, Elsa Honig. The Afro-American Artist, A Search for Identity. New York: Hacker Art Books, 1973.
- Fleming, Robert E. James Weldon Johnson. Boston: Twayne, 1987.
- Floyd, Samuel A., ed. Black Music in the Harlem Renaissance: A Collection of Essays. New York: Greenwood Press, 1990.
- Fonvielle-Bontemps, Dr. Jacqueline. Forever Free, Art by African American Women 1862-1980. Normal, IL: Illinois State University, 1980.
- Ford, Charles Henri, and Parker Tyler. The Young and Evil. New York: Richard Kasak Books, 1988.
- Ford, Nick Aaron. The Contemporary Negro Novel: A Study in Race Relations. College Park, Maryland: McGrath, 1968.

- Franklin, V.P. Living Our Stories, Telling our Truths: Autobiography and the Making of the African-American Intellectual Tradition. New York: Oxford University Press, 1995.
- French, Roy L., ed. Recent Poetry From America, England, Ireland, and Canada. Boston, New York: D.C. Heath and Company, 1926.
- Garber, Eric. "A Spectacle in Color: The Lesbian and Gay Subculture of Jazz Age Harlem." Hidden from History: Reclaiming the Gay and Lesbian Past, ed. Martin Duberman, Martha Vicinus, and George Chauncey, Jr. New York: New American Library, 1989. 318-331.
- Garvey, Marcus. Philosophy and Opinions of Marcus Garvey. Edited by Amy Garvey. New York: Universal, 1923.
- Gates, Henry Louis, Jr. Figures in Black: Words, Signs and the "Racial" Self. New York: Oxford University Press, 1988.
- . The Signifying Monkey: A Theory of African-American Literary Criticism. New York: Oxford University Press, 1988.
- Gatewood, Willard B. Aristocrats of Color: The Black Elite 1880-1920. Bloomington: Indiana University Press, 1993.
- Gayle, Addison, Jr. The Way of the New World: The Black Novel in America. Garden City, New York: Anchor-Doubleday, 1975.
- Gibson, Donald B., ed. Modern Black Poets: A Collection of Critical Essays. Englewood Cliffs, New Jersey: Prentice Hall, 1973.
- Gilfoyle, Timothy J. City of Eros: New York City, Prostitution, and the Commercialization of Sex, 1790-1920. New York: W. W. Norton, 1992.
- Gloster, Hugh. Negro Voices in American Fiction. New York: Russell, 1965.

- Graham, Lawrence Otis. Our Kind of People: Inside America's Black Upper Class. New York: HarperCollins, 1999.
- Green, Elizabeth Lay. The Negro in Contemporary American Literature: An Outline for Individual and Group Study. College Park, Maryland: McGrath Publishing Company, 1928.
- Green, J. Lee. Time's Unfading Garden: Anne Spencer's Life and Poetry. Baton Rouge: Louisiana State University Press, 1977.
- Greenberg, Cheryl. "Or Does It Explode?": Black Harlem in the Great Depression. New York: Oxford University Press, 1991.
- Grudin, Eva Ungar. Stitching Memories; African-American Story Quilts. Williamstown, MA: The Presidents and Trustees of Williams College, 1900.
- Gubar, Susan. Racechanges: White Skin, Black Face in American Culture. Oxford: Oxford University Press, 1997.
- Hamalian, Leo, and James V. Hatch. The Roots of African American Drama: An Anthology of Early Plays, 1858-1938. Detroit: Wayne State University Press, 1991.
- Harper, Frances E. W. Iola Leroy, or Shadows Uplifted. New York: Beacon Press, 1999.
- Harris, Middleton A., with the assistance of Morris Levitt, Roger Furman and Ernest Smith. The Black Book. New York: Random House, 1974.
- Harris, Trudier, ed. and fwd., and Thadious M. Davis, ed. Afro-American Writers Before the Harlem Renaissance. Detroit: Gale, 1986.
- . Afro-American Writers from the Harlem Renaissance to 1940. Detroit: Gale, 1987.
- Harrison, Daphne Dural. Black Pearls: Blues Queens of the 1920s. Princeton, NJ: Rutgers University Press, 1988.

- Harrison, Paul Carter. The Drama of Nommo. New York: Grove, 1972.
- Hartigan, Linda Roscoe. Sharing Traditions, Five Black Artists in 19th Century America.
Washington, DC: the Smithsonian Institution Press, 1985.
- Haskins, James. Black Theatre in America. New York: Crowell, 1982.
- Hatch, James V., and Ted Shine, eds. Black Theatre U.S.A.: Plays by African Americans
1847 to Today. New York: Free Press, 1996.
- Hatch, James V., ed. and intro., and Leo Hamalian, ed. Lost Plays of the Harlem
Renaissance: 1920-1940. Detroit: Wayne State University Press, 1996.
- Hatcher, Harlan. Creating the Modern American Novel. New York: Farrar and Rinehart,
1935.
- Hayden, Robert. Preface to The New Negro. Edited by Alain Locke. New York:
Atheneum, 1969.
- Hemenway, Robert E. Zora Neale Hurston: A Literary Biography. Urbana: University of
Illinois Press, 1977.
- Herskovits, Melville J. The American Negro: A Study in Racial Crossing. New York:
A.A. Knopf, 1928.
- Hill, Abram. "Dark Dame of Fortune." The Writer's Project of the WPA. October 11,
1939.
- Holloway, Karla. The Character of the Word: The Texts of Zora Neale Hurston.
Westport, Connecticut: Greenwood Press, 1987.
- Honey, Maureen, ed. Shadowed Dreams: Women's Poetry of the Harlem Renaissance.
New Brunswick, New Jersey: Rutgers University Press, 1989.
- Howard, Lillie P. Zora Neale Hurston. Boston: Twayne Press, 1980.
- Huggins, Nathan. Harlem Renaissance. New York: Oxford University Press, 1971.

- , ed. Voices from the Harlem Renaissance. New York: Oxford University Press, 1976.
- Hughes, Langston. The Big Sea. New York: Hill and Wang, 1963.
- . The Collected Poems. New York: Knopf, 1999.
- . "The Negro Artist and the Racial Mountain," *Nation*, Vol. CXXII (June 16-23, 1926).
- Hughes, Langston and John Henrik Clarke, eds. Harlem a Community in Transition. New York: Citadel Press, 1964.
- Hughes, Langston, and Milton Meltzer. Black Magic: A Pictorial History of the Negro in American Entertainment. Englewood Cliffs, NJ: Prentice-Hall, 1967, 1971.
- Hull, Gloria. Color, Sex, and Poetry: Three Women Writers of the Harlem Renaissance. Bloomington: Indiana University Press, 1987.
- Hurston, Zora Neale. Dust Tracks on the Road. New York: Arno Press and NYT, 1969.
- . Their Eyes Were Watching God. Chicago: University of Florida Press, 1978.
- Hutchinson, George. The Harlem Renaissance in Black and White. Cambridge, Massachusetts: Belknap Press of Harvard University Press, 1995.
- Igoe, Lynn M. 250 Years of Afro-American Art, an Annotated Bibliography. New York: R.R. Bowker Company, 1981.
- Ikonné, Chidi. From Du Bois to Van Vechten: The Early New Negro Literature, 1903-1926. Westport, Connecticut: Greenwood Press, 1981.
- Inge, M. Thomas, Maurice Duke, and Jackson R. Bryer, eds. Black American Writers: Bibliographical Essays, I: The Beginnings Through the Harlem Renaissance and Langston Hughes. New York: St. Martin's, 1978.
- Isaacs, Edith J. R. The Negro in the American Theatre. New York: Theatre Arts, 1947.

- Jackman, Harold. Letters to Countee Cullen. Countee Cullen Papers, Amistad Research Center, Tulane University.
- Jackson, Blyden. The Waiting Years: Essays on American Negro Literature. Baton Rouge: Louisiana State University Press, 1976.
- Jackson, Blyden, and Louis D. Rubin, Jr. Black Poetry in America: Two Essays in Historical Interpretation. Baton Rouge: Louisiana State University Press, 1974.
- Johnson, Abby A., and Ronald M. Johnson. Propaganda and Aesthetics: The Literary Politics of African-American Magazines in the Twentieth Century. Amherst: University of Massachusetts Press, 1991.
- Johnson, James Weldon. Along This Way. New York: Viking Press, 1961.
- . The Autobiography of an Ex-Coloured Man. New York: Knopf, 1927.
- . Black Manhattan. New York: Knopf, 1930. (DeCapo Press, 1991 Reprint)
- . The Book of American Negro Poetry. New York: Harcourt, Brace and Company, 1922.
- Jones, Gayl. Liberating Voices: Oral Tradition in African American Literature. Cambridge, Massachusetts: Harvard University Press, 1991.
- Kaplan, Carla. ed. Zora Neale Hurston: A Life in Letters. New York: Doubleday, 2002.
- Kellner, Bruce. Carl Van Vechten and the Irreverent Decades. Norman, Oklahoma: The University of Oklahoma Press, 1968.
- , ed. The Harlem Renaissance: A Historical Dictionary for the Era. New York: Methuen, 1987.
- , ed. Letters of Carl Van Vechten. New Haven: Yale University Press, 1997.
- Knopf, Marcy, ed. The Sleeper Wakes: Harlem Renaissance Stories by Women. New Brunswick, New Jersey: Rutgers University Press, 1993.

- Kramer, Victor A., ed. The Harlem Renaissance Re-Examined: A Revised and Expanded Edition. Troy, New York: The Whitson Publishing Company, 1997.
- Kreymborg, Alfred. Our Singing Strength: An Outline of American Poetry 1620-1930. New York: Cowen-McCann, 1929.
- Lawrenson, Helen. Stranger at the Party. New York: Random House, 1972.
- Lewis, David Levering. The Portable Harlem Renaissance Reader. New York: Viking, 1994.
- . W. E. B. Dubois: The Fight for Equality and the American Century, 1919-1963. New York: Henry Holt, 2000.
- . When Harlem Was in Vogue. New York: Knopf, 1981.
- Lind, Earl. Autobiography of an Androgyne. New York: The Medico-Legal Journal, 1918.
- . The Female Impersonators. New York: The Medico-Legal Journal, 1922.
- Littlejohn, David. Black on White: A Critical Survey of Writing by American Negroes. New York: Grossman, 1996.
- Locke, Alain, ed. The New Negro: An Interpretation. New York: Albert and Charles Boni, 1925.
- . "Harlem," Survey Graphic, (March 1925): 630.
- . The Negro In Art. New York: Hacker Art Books, 1969. Washington, D.C.: Associates in Negro Folk Education, 1940.
- Logan, Rayford W. and Michael R. Winston. Dictionary of American Negro Biography. New York: W.W. Norton & Company, 1982.
- Marks, Carole, and Diana Edkins. The Power of pride: Stylemakers and Rulebreakers of the Harlem Renaissance. New York: Crown, 1999.

- Martin, Tony. African Fundamentalism: A Literary and Cultural Anthology of Garvey's Harlem Renaissance. Dover, Massachusetts: Majority Press, 1991.
- . Literary Garveyism: Garvey, Black Arts, and the Harlem Renaissance. Dover, Massachusetts: Majority Press, 1983.
- Mathews, Marcia M. Henry Ossawa Tanner. Chicago: University of Chicago Press, 1969.
- Maynard, Aubre de L. Surgeons to the Poor: The Harlem Hospital Story. New York: Appleton-Century Crofts, 1978.
- McGhee, Reginald. The World of James Van der Zee. Dobbs Ferry, NY: Morgan and Morgan, 1973.
- McKay, Claude. A Long Way Way from Home. New York: Harcourt, B & W, 1970.
- . Harlem: Negro Metropolis. New York: 1940. New York: Harcourt Brace, 1968.
- . Home to Harlem. New York: Harper, 1928.
- Miller, R. Baxter, ed. Black American Poets Between Worlds, 1940-1960. Knoxville: University of Tennessee Press, 1986.
- Mitchell, Angelyn, ed. Within the Circle: AN Anthology of African American Literary Criticism from the Harlem Renaissance to the Present. Durham, North Carolina: Duke University Press, 1994.
- Mitchell, Donald G. Reveries of a Bachelor. New York: R. F. Fenno and Company, 1906.
- Morand, Paul. New York. New York: Holt and Company, 1930.
- Mullen, Edward J. Langston Hughes in the Hispanic World and Haiti. Hamden, Connecticut: Archon Books, 1977.
- Nearing, Scott. Black America. New York: Vanguard Press, 1929.

- Nelson, Cary. Repression and Recovery: Modern American Poetry and the Politics of Cultural Memory, 1910-1945. Madison, Wisconsin: University of Wisconsin Press, 1989.
- Newson, Adele S. Zora Neale Hurston: A Reference Guide. Boston: G.K. Hall, 1987.
- Niles, Blair. Strange Brother. London: GMP, 1991.
- Oliver, Paul. Blues Fell This Morning: Meaning in the Blues. London: Cambridge University Press, 1990.
- Opportunity, 1923-1949.
- Osofsky, Gilbert. Harlem: The Making of a Ghetto. Negro New York, 1890-1930. Chicago: Ivan R. Dee, 1996.
- Ottley, Roi, and William J. Weatherby, eds. The Negro in New York: An Informal Social History, 1626-1940. New York: Oceana, 1967; Praeger, 1969.
- Perry, Margaret. A Bio-Bibliography of Countee Cullen, 1903-1946. Westport, Connecticut: Greenwood Press, 1971.
- . The Harlem Renaissance: An Annotated Bibliography and Commentary. New York: Garland, 1982.
- . Silence to the Drums: A Survey of the Literature of the Harlem Renaissance. Westport, Connecticut: Greenwood, 1976.
- Porter, James A. Modern Negro Art. New York: Arno, 1969.
- Powers, Peter. "‘The Singing Man Who Must Be Reckoned With’: Private Desire and Public Responsibility in the Poetry of Countee Cullen." African American Review 34.4 (Winter 2000): 661-678.
- Rampersand, Arnold. The Life of Langston Hughes, Vol. I: 1902-1941: I Too, Sing America. New York: Oxford University Press, 1986.

- . The Life of Langston Hughes, Vol. II: 1941-1967: I Dream a World. New York: Oxford University Press, 1988.
- Redding, J. Saunders. To Make a Poet Black. College Park, Maryland: McGrath, 1968.
- Rogers, J.A. World's Great Men of Color. Vols. I-III. New York: MacMillan, 1973.
- Rosenblatt, Roger. Black Fiction. Cambridge, Massachusetts: Harvard University Press, 1974.
- Roses, Lorraine Elena. Harlem Renaissance and Beyond: Literary Biographies of 100 Black Women Writers, 1900-1945. Boston: G. K. Hall, 1990.
- Roses, Lorraine Elena, and Ruth Elizabeth Randolph, eds. Harlem's Glory: Black Women Writing, 1900-1950. Cambridge, Massachusetts: Harvard University Press, 1996.
- Rush, Theresa Gunnels, Carol Fairbanks Myers, and Esther Spring Arata. Black American Writers Past and Present: A Biographical and Bibliographical Dictionary. 2 vols. Metuchen, New Jersey: Scarecrow, 1975.
- Sampson, Henry T. Blacks in Black Face. Metuchen, NJ: Scarecrow Press, 1980.
- Sante, Luc. Low Life. New York: Vintage, 1992.
- Schoener, Allon. Harlem on My Mind. New York: The New Press, 1995.
- Scruggs, Charles. The Sage in Harlem: H. L. Mencken and the Black Writers of the 1920's. Baltimore: Johns Hopkins University Press, 1984.
- Shaw, Arnold. The Jazz Age, Popular Music in the 1920's. New York: Oxford University Press, 1987.
- Singh, Amritjit. The Novels of the Harlem Renaissance: Twelve Black Writers, 1923-33. University Park: Pennsylvania State University Press, 1976.

- Singh, Amritjit, William S. Shriver, and Stanley Brodwin, eds. The Harlem Renaissance: Revaluations. New York: Garland, 1989.
- Sinnette, Elinor DesVerney. Arthur Alfonso Schomburg: Black Bibliophile and Collector, a Biography. Detroit: New York Public Library and Wayne State University Press, 1989.
- Smith-Rosenberg, Carroll. Disorderly Conduct: Visions of Gender in Victorian America. New York: Oxford University Press, 1986.
- Southern, Eileen. Biographical Dictionary of Afro-American and African Musicians. Westport, CT: Greenwood Press, 1982.
- Spencer, Jon Michael. The New Negroes and Their Music: The Success of the Harlem Renaissance. Knoxville: University of Tennessee Press, 1997.
- Starke, Catherine Juanita. Black Portraiture in American Fiction: Stock Characters, Archetypes, and Individuals. New York: Basic, 1971.
- Studio Museum in Harlem, The Harlem Renaissance, Art of Black America. New York: Harry N. Abrams, Inc., 1987.
- Sudhalter, Richard M. Lost Chords: White Musicians and Their Contribution to Jazz 1915-1943. New York: Oxford University Press, 1999.
- Sundquist, Eric J. To Wake Nations: Race in the Making of American Literature. Cambridge, Massachusetts: Harvard University Press, 1993.
- Survey Graphic, Vol. 6, No. 6 (March 1, 1925): 11.
- Thurman, Wallace. Infants of the Spring. Boston: Northeastern University Press, 1992.
- Tracy, Steven C. Langston Hughes and the Blues. Chicago: University of Illinois Press, 1988.

- Turner, Darwin T. In a Minor Chord: Three Afro-American Writers and Their Search for Identity. Carbondale: Southern Illinois University Press, 1971.
- Twagilimana, Aimable. Race and Gender in the Making of An African American Literary Tradition. New York: Garland Publishing, 1997.
- Tyler, Bruce M. From Harlem to Hollywood: The Struggle for Racial and Cultural Democracy, 1920-1943. New York: Garland, 1992.
- Van der Zee, James, Owen Dodson and Camille Billops. The Harlem Book of the Dead. Dobbs Ferry, NY: Morgan and Morgan, 1978.
- Van Vechten, Carl. Nigger Heaven. Urbana: University of Illinois Press, 2000.
- Vincent, Theodore G. Voices of a Black Nation: Political Journalism in the Harlem Renaissance. San Francisco: Ramparts Press, 1973.
- Waldron, Edward E. Walter White and the Harlem Renaissance. Port Washington, New York: Kennikat Press, 1978.
- Walker, A'Lelia. Letters to Carl Van Vechten. James Weldon Johnson Papers, Beinecke Rare Book and Manuscript Library, Yale University.
- Wall, Cheryl A. Women of the Harlem Renaissance. Bloomington: Indiana University Press, 1995.
- Washington, Mary H. Invented Lives: Narratives of Black Women, 1860-1960. Garden City, New York: Anchor Press, 1987.
- Waters, Ethel, with Charles Samuels. His Eye is on The Sparrow. Garden City, NY: 1951.
- Watson, Steven. The Harlem Renaissance: Hub of African-American Culture, 1920-1930. New York: Pantheon Books, 1995.

- Weekley, Carolyn and Graham Hayward. Joshua Johnson: Freeman and Early American Portrait Painter. Baltimore: Maryland Historical Society, 1987.
- Weinberg, Jonathan. "Boy Crazy: Carl Van Vechten's Queer Collection." The Yale Journal of Criticism 7.2 (1991): 25-49.
- Weixlmann, Joe, and Houston A. Baker, Jr., eds. Studies in Black American Literature. Greenwood, Florida: Penkeville, 1988.
- Weixlmann, Joe, and Chester J. Fontenot, eds. Belief vs. Theory in Black American Literary Criticism. Greenwood, Florida: Penkeville, 1986.
- Wheat, Ellen Harkins. Jacob Lawrence, American Painter. Seattle, Washington: Seattle Art Museum, 1986.
- Willis-Thomas, Deborah. Black Photographers, 1840-1940 : An Illustrated Bio-bibliography. New York: Garland Publications, 1985.
- Wintz, Carry C. Black Culture and the Harlem Renaissance. Houston: Rice University Press, 1988.
- Wintz, Cary D., ed. and intro. Analysis and Assessment, 1940-1979. New York: Garland, 1996.
- . ed. and intro. Analysis and Assessment, 1980-1994. New York: Garland, 1996.
- . Black Culture and the Harlem Renaissance. Houston, Texas: Rice University Press, 1988.
- . ed. Black Writers Interpret the Harlem Renaissance. New York: Garland, 1996.
- . ed. The Critics and the Harlem Renaissance. New York: Garland, 1996.
- . ed. The Emergence of the Harlem Renaissance. New York: Garland, 1996.
- . ed. The Politics and Aesthetics of "New Negro" Literature. New York: Garland, 1996.

---. ed. Remembering the Harlem Renaissance. New York: Garland, 1996.

Wirth, Thomas, ed. Gay Rebel of the Harlem Renaissance: Selections from the Work of Richard Bruce Nugent.

Woodson, Carter G. The Mis-Education of the Negro. Trenton, NJ: Africa World Press, 1990.

Woodson, Jon. To Make a New Race: Gurdjieff, Toomer, and the Harlem Renaissance. Jackson: University Press of Mississippi, 1999.

Wright, John S. A Stronger Soul Within a Finer Frame: Portraying African-Americans in the Black Renaissance. Minneapolis: University Art Museum, University of Minnesota, 1990.

Young, A.S. "Doc." Negro Firsts in Sports. Chicago: Johnson, 1963.

Young, James O. Black Writers of the Thirties. Baton Rouge: Louisiana State University Press, 1973.