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The Richard Wright Newsletter

A Richard Wright Bibliography Supplement

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A RICHARD WRIGHT BIBLIOGRAPHY: 1983

by

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The Fall 1992 issue of The Richard Wright Newsletter included a supplement containing addenda to A Richard Wright Bibliography: Fifty Years of Criticism and Commentary, 1933-1982. This annotated list of 368 items was limited to the time span covered by the original work.

The following list is the first installment of a projected updating of A Richard Wright Bibliography. A similar compilation for 1984 should be ready for the Fall 1993 issue, to be followed in 1994 by lists for 1985 and 1986, and so on. At this rate, by the year 2001 I will have carried the bibliography through the year 2000.

The arrangement and form of entries here is the same as that followed in A Richard Wright Bibliography and "Addenda to A Richard Wright Bibliography." Item 37 is borrowed from "The Critical Reception of James Baldwin in Japan: An Annotated Bibliography" by Yoshinobu Hakutani and Toru Kiuchi (Black American Literature Forum, 1991). Users of my bibliographical compilations are requested to bear in mind that I am eager to have brought to my attention items that have been inadvertently (or ignorantly) omitted.

1983

1. Adolph, Robert. "Marginality and After: The Making of Modern American Literature." The Canadian Review of American Studies, 14 (Winter), 481-487.

Mentions W briefly (p. 483).

2. Alexander, Margaret Walker and John Griffin Jones. "Margaret Walker Alexander," in Mississippi Writers Talking. Vol. 2. Ed. John Griffin Jones. Jackson: University Press of

Mississippi, pp. 120-146.

Interview dated 13 March 1982 including discussion of Alexander's relation to Wright and his characteristics as a writer.

3. Angelou, Maya and Claudia Tate. "Maya Angelou," in Tate's Black Women Writers at Work. New York: Continuum, pp. 1-11.

In this interview Angelou mentions W briefly (pp. 2, 5). Reprinted: 1989

4. Anon. "Kilson, Martin. Politics and Identity Among Black Intellectuals." American History and Life, 20A, 152.

Abstract of the article.

5. Anon. "New Scholarly Books." The Chronicle of Higher Education (6 July), p. 19.

Includes a notice of Allison Davis's Leadership, Love, and Aggression, which contains a "psychobiography" of W.

6. Baker, Houston A., Jr. "To Move Without Moving: An Analysis of Creativity and Commerce in Ralph Ellison's Trueblood Episode." PMLA, 98 (October), 828-845.

Begins with a quotation from "Richard Wright's Blues."

Reprinted:

7. Bambara, Toni Cade and Claudia Tate. "Toni Cade Bambara," in Tate's Black Women Writers at Work. New York: Continuum, pp. 12-38.

In this interview Bambara mentions W briefly (p. 20).

8. Baraka, Imamu Amiri. "A Reply to Saunders Redding's 'The Black Revolution in American Studies'," in Sources for American Studies. Ed. Jefferson B. Kellogg and Robert H. Walker. Westport, Conn.: Greenwood, pp. 15-24.

Reprint of 1979.34.

9. Barnett, Ursula A. A Vision of Order: A Study of Black South African Literature in English (1914-1980). London: Sinclair Brown, pp. 119, 143.

Notes the influence of W on Peter Abrahams and the role of UTC in Ezekiel Mphahlele's novel The Wanderers.

10. Barrax, Gerald W. "The Head and Heart of Melvin Dixon." Callaloo, 6 (Spring-Summer), 135-144.

Review of Melvin Dixon's Change of Territory commenting on his poems on W.

11. Berry, Faith. Langston Hughes: Before and Beyond Harlem. Westport, Conn.: Lawrence Hill, pp. 229, 245, 246, 252-253, 285, 292, 300, 302-303, 322, 352, 356.

Brief mentions of W in relation to Hughes.

12. Blount, Marcellus. "A Woman Speaks." Callaloo, 6 (Spring-Summer), 118-122.

Mentions NS briefly.

13. Brignano, Russell C. "Critical Essays on Richard Wright. Ed. with Intro., Yoshinobu Hakutani." MELUS, 10 (Winter), 83-86.

Favorable review commenting on the individual essays.

14. Brooks, A. Russell. "The CLA Journal as a Mirror of Changing Ethnic and Academic Perspectives." CLA Journal, 26 (March), 265-276.

Mentions W briefly.

15. Bryant, Earle V. "Sexual Initiation and Survival in Richard Wright's The Long Dream." The Southern Quarterly, 21 (Spring), 57-66.

Analyzes the relation between sex and race in LD. The taboo on sexual contact between black men and white women stimulates Fishbelly's attraction to whiteness and jeopardizes his survival.

16. Butler, Robert J. "The Quest for Pure Motion in Richard Wright's Black Boy." MELUS, 10 (Fall), 5-17.

Places W in the open road tradition of both American literature and the blues. In Black Boy the quest for nonteleological movement is developed by repeated contrasts between images of shifting stasis

and images of a motion that promises possibility. W's commitment to energizing movement "helps to account for his triumph as a man and an artist" (p. 8).

17. Coleman, James W. and Joanne Veal Gabbin. "The Legacy of George E. Kent." Black American Literature Forum, 17 (Winter), 143-147.

Includes consideration of Kent's W criticism.

18. Coles, Robert A. "Richard Wright's The Outsider: A Novel in Transition." Modern Language Studies, 13 (Summer), 53-61.

Disputes critical disparagement of Q and W's exile. Granville Hicks's review of the novel is sound, but Coles gives even greater emphasis to the theme of alienation. W's use of "nonfiction technique," i.e., philosophical monologues of Cross Damon and Ely Houston, looks forward to his nonfiction books on the Third World.

19. Conner, Tim. "Wright, Richard (Nathaniel) 1908-1960," in Contemporary Authors: A Bio-Bibliographical Guide. Vol. 108. Ed. Hal May. Detroit: Gale, pp. 530-535.

Biographical-critical sketch with copious quotations from reviewers and other critics.

20. Crunden, Robert M. "Ralph Ellison's New World Symphony." Indian Journal of American Studies, 13 (January), 45-54.

Quotes from "Richard Wright's Blues" and distinguishes Ellison's artistic goals from W's (pp. 50-51).

21. Davis, Allison. "Mightier Than the Sword: Richard Wright, Creator of Native Son," in his Leadership, Love, and Aggression. New York: Harcourt Brace Jovanovich, pp. 153-

180, 248-249.

Psychological interpretation of W's personality and its reflection in his work. The basic formative influence was "his sadistic maternal family" (p. 156). Beaten by his mother and rejected by his father, W developed a self-hatred which he projected on blacks generally. His anger and distrust--and consequent guilt feelings--generate his fictional protagonists.

22. Dixon, Melvin. Change of Territory. Lexington, Kentucky: Callaloo Poetry Series, pp. [1, 3].

Dedication is to "Richard" and others. Epigraph is from BB.

23. _____. "Climbing Montmartre," in his Change of Territory. Lexington: Callaloo Poetry Series, University of Kentucky, pp. 24-25.

Poem mentioning W briefly. Reprinted: 1992

24. _____. "Kin of Crossroads," in his Change of Territory. Lexington, Kentucky: Callaloo Poetry Series, p. 17.

Reprint of 1976.57.

25. _____. "Richard, Richard: American Fuel," in his Change of Territory. Lexington: Callaloo Poetry Series, University of Kentucky, p. 19.

Poem on W's last days, death, and cremation. Reprinted: 1992

26. _____. "Richard, Richard: An American Hunger," in his Change of Territory. Lexington: Callaloo Poetry Series, University of Kentucky, pp. 20-21.

Poem about examining W's papers in Paris in 1975 with Michel Fabre and Ellen Wright. Reprinted: 1992

27. Donlan, Dan. "Getting Dialogue for Stories from Real Life, Not Schlock." English Journal, 72 (December), 16-18.
Quotes a passage from "The Man Who Saw the Flood."
28. Eastman, John. Who Lived Where: A Biographical Guide to Homes and Museums. New York: Bonanza Books, pp. 77, 125, 355, 506.
Lists and comments on residences of W in Brooklyn, Manhattan, Mississippi, and Memphis.
29. Ellis, Grace W. "UnSouthern Times." Southern Exposure, 11 (January/February), 65-67.
Notes that a microfiche program for high schools by a subsidiary of The New York Times does not include W among "50 Great American Writers."
30. Ellison, Mary. "Black Perceptions and Real Images: Indian and Black Literary Links." Phylon, 44 (First Quarter), 44-55.
Comments briefly on Bigger Thomas as a trickster figure.
31. Evans, Veichal J. "Chester Himes on Miscegenation." Western Journal of Black Studies, 7 (Summer), 74-77.
Mentions briefly Bigger Thomas and Mary Dalton (p. 76).
32. Fabre, Michel. "Craig H. WERNER. -- Paradoxical Resolutions: American Fiction Since James Joyce." Revue française d'études américaines, 16 (February), 177.
Review mentioning W.
33. Faulkner, Howard. "Richard Wright," in Critical Survey of Long Fiction. Vol. 7. Ed. Frank N. Magill. Englewood Cliffs, N.J.: Salem Press, pp. 2974-2984.
After commenting on the short fiction and autobiographical writing, Faulkner assesses W's achievement, sketches his life, and analyzes his novels. A brief bibliography concludes the essay. "In his best work, Wright gives American literature its strongest statement of the existential theme of alienated man defining himself" (p. 2975).
34. Frank, Joseph. "Ralph Ellison and a Literary 'Ancestor': Dostoevski." The New Criterion, 2 (September), 11-21.
Comments briefly on Ellison's relation to W (p. 11).
Reprinted:
35. Gates, Henry Louis, Jr. "The 'Blackness of Blackness': A Critique of the Sign and the Signifying Monkey." Critical Inquiry, 9 (June), 685-723.
Discusses Ellison's relation to W: "Ellison in his fiction signifies upon Wright by parodying Wright's literary structures through repetition and difference" (p. 696), especially in NS, BB, and "The Man Who Lived Underground."
Reprinted: 1984 1987
36. Giovanni, Nikki and Claudia Tate. "Nikki Giovanni," in Tate's Black Women Writers at Work. New York: Continuum, pp. 60-78.
In this interview Giovanni comments briefly on W's expatriation (pp. 74-75).
37. Hamamoto, Takeo. "Ellison and Baldwin," in America Bungako no Shin Tenkai Go no Shosetsu [The New Development of American Literature: Post-World War II Fiction]. Kyoto: Yamaguchi Shoten, pp. 192-202.
Ellison and Baldwin were both influenced by their mentor W but later outgrew his influence. Surveys Baldwin's career, beginning with his meeting with W and ending with the publication

- of Just Above. Considers Go Tell It representative of Baldwin's work. [Y. H. and T. K.]
38. Harper, Michael S. "Don't They Speak Jazz." MELUS, 10 (Spring), 3-6.
Mentions reading W as a youth in Brooklyn.
39. Hellenbrand, Harold. "Bigger Thomas Reconsidered: 'Native Son,' Film and 'King Kong.'" Journal of American Culture, 6, 84-95.
Treats the general influence of film and photography on W and the specific influences of King Kong on NS. Although Hellenbrand does not know that W actually saw the film, it summarized many racial issues also reflected in the novel. "Mythically and sociologically, the movie and the novel tell the same story. The movie, though, tells it largely from the white point of view; and the novel largely from the black" (p. 92).
40. Holman, C. Hugh. "No More Monoliths, Please: Continuities in the Multi-Souths," in Southern Literature in Transition: Heritage and Promise. Memphis: Memphis State University Press, pp. xiii-xxiv.
Mentions W briefly (p. xxiii).
41. Hovet, Grace Ann and Barbara Lounsberry. "Flying as Symbol and Legend in Toni Morrison's The Bluest Eye, Sula, and Song of Solomon." CLA Journal, 27 (December), 119-140.
Mentions briefly Bigger's desire to fly in NS (p. 120).
42. Hughes, Langston, Milton Meltzer, and C. Eric Lincoln. A Pictorial History of Blackamericans. Fifth edition. New York: Crown, pp. 281, 286, 352.
Reprint of 1958.161 plus an additional brief mention of W.
43. Hunter, Kristin and Claudia Tate. "Kristin Hunter," in Tate's Black Women Writers at Work. New York: Continuum, pp. 79-88.
In this interview Hunter mentions W briefly (p. 87).
44. Hyatt, Marshall. The Afro-American Cinematic Experience: An Annotated Bibliography and Filmography. Wilmington, Delaware: Scholarly Resources, pp. 37, 117.
Lists Thomas Cripps's article on the film NS and two reviews.
45. Kellogg, Jefferson B. "Redding and Baraka: Two Contrasting Views on Afro-American Studies," in Sources for American Studies. Ed. Jefferson B. Kellogg and Robert H. Walker. Westport, Conn.: Greenwood, pp. 3-7.
Mentions briefly Fabre's work on W.
46. _____ and Robert H. Walker. "General Bibliography and Author Index," in their Sources for American Studies. Westport, Conn.: Greenwood, pp. 561-766.
Lists AH, BB, UTC, and "Blueprint for Negro Literature" (p. 764).
47. Kiernan, Robert F. American Writing Since 1945: A Critical Survey. New York: Frederick Ungar, p. 46.
Mentions briefly BB.
48. Lamming, George. "Introduction to the Schocken Edition," in his In the Castle of My Skin. New York: Schocken Books, pp. ix-xx.
Quotes from W's introduction to the first American edition of this novel.
49. Laryea, Doris L. "A Black Poet's Vision: An Interview with Lance Jeffers." CLA Journal, 26 (June), 422-433.
Jeffers acknowledges W as one of his favorites: "I profoundly

respect him for depth and power of his rage" (p. 424).

50. Lee, A. Robert. "Richard Wright's Inside Narratives," in American Fictions: New Readings. Ed. Richard Gray. London: Vision, pp. 200-221.

After reviewing various oversimplified versions of W and his work, Lee examines most of the fiction to show that a mythic, hallucinatory dimension co-exists with naturalistic protest. "Big Boy Leaves Home," "The Man Who Lived Underground," NS, and LD are most successful in combining this "inside narrative" with a realistic story.
Reprinted: 1987

51. Lee, Brian. "Marcus Klein, Foreigners: The Making of American Literature 1900-1940." Journal of American Studies, 17 (April), 138-139.

Review mentioning W briefly.

52. Liston, Carolyn Olivia. "Black Positivism Through Character Growth and Development in the Short Stories of Richard Wright." Dissertation Abstracts International, 43 (January), 2349A.

Abstracts a 1982 University of Colorado dissertation. W "produces characters and a fictional short story world that are aesthetically complimentary to black life."

53. Mahle, Benjamin. "Why I Teach Black Boy." English Journal, 72 (December) 19-21.

A Minnesota ninth-grade teacher emphasizes the work's universal themes and its revelation of support by blacks of social oppression while minimizing its attack on racism.

54. Martin, Tony. Literary

Garveyism: Garvey, Black Arts and the Harlem Renaissance. Dover, Mass.: The Majority Press, p. 77.

Mentions briefly W's renunciation of Communist support.

55. McCluskey, John Jr. "Two Step-pin': Richard Wright's Encounter with Blue-Jazz." American Literature, 55 (October), 332-344.

Examines W's "commentary on and use of blues forms and allusions in selected poems, essays, and fiction" (p. 333). Although W recognizes the expressive power of such folk forms as blues and jazz, his fiction does not adequately utilize this tradition. His isolated, alienated protagonists are a powerful indictment of racism, but he does not achieve "the grand fusion--synthesizing verbal attack with a nourishing cultural tradition" (p. 344).

56. McWilliams, John P., Jr. "Innocent Criminal or Criminal Innocence: The Trial in American Fiction," in Law and American Literature: A Collection of Essays. New York: Knopf, pp. 45-124.

Discusses NS in the context of American legal history and in comparison to The Pioneers, Billy Budd, and An American Tragedy. Most similar to Dreiser's novel, NS differs in its portrayal of the liberating psychological effect of the act of killing on the protagonist.

57. Méral, Jean. Paris dans la littérature américaine. Paris: Editions du CNRS, pp. 273, 274, 285, 290-291.

Comments on "Island of Hallucination" and LD.
Translated: 1989

58. Miller, Eugene E. "Folkloric Aspects of Wright's 'The Man Who Killed a Shadow.'" CLA Journal, 27

(December), 210-223.

Claims that W "inadvertently and yet consciously" gave "folkloric characteristics" to the story. The librarian's screams are analogous to the screeches of an owl, in black folklore an old maid metamorphosed. Saul Saunders is himself a folk character. The story's structure follows closely the pattern described by Axel Olrik in his 1909 essay "Epic Traces of Folk Narrative." The story's haunting quality derives from its folkloric aspects.

59. Miller, Wayne Charles. "Editor's Column." MELUS, 10 (Fall), 1-3.

Praises Robert J. Butler's "The Quest for Pure Motion in Richard Wright's Black Boy," included in this issue of the journal.

60. Mootry, Maria K. "J. Saunders Redding: A Case Study of the Black Intellectual." The Western Journal of Black Studies, 7 (Summer), 62-67.

Mentions W several times.

61. O'Meally, Robert G. "'The Countless Possibilities of Music as a Way of Life.'" Callaloo, 6 (February), 153-155.

Review of Al Young's Snakes mentioning briefly BB.

62. Pannill, Linda. "'I Consulted Myself.'" Callaloo, 6 (Spring-Summer), 130-131.

Mentions W briefly.

63. Pollard, Leslie T. "The Grapes of Wrath and Native Son: Literary Criticism as Social Definition." Dissertation Abstracts International, 44 (October), 1136A.

Abstracts a 1983 University of Kansas dissertation. Analyzes the milieu and issues of the two novels, as well as the critical response to them from 1939 to 1941.

64. Pudaloff, Ross. "Celebrity as Identity: Richard Wright, Native Son and Mass Culture." Studies in American Fiction, 11 (Spring), 3-18.

Examines the influence of popular media on "Long Black Song," LT, and NS. Such fiction "describes worlds in which mass culture serves as the locus of personal identity" (p. 5). Image becomes more important than character, especially in the case of Bigger Thomas.

65. Rahming, Melvin B. "Complacency and Community: Psychocultural Patterns in the West Indian Novel." CLA Journal, 26 (March), 288-302.

Quotes briefly from W's introduction to George Lamming's In the Castle of My Skin (p. 293).

66. Ro, Sigmund. "'Desecrators' and 'Necromancers': Black American Writers and Critics in the Nineteen Sixties and the Third World Perspective." American Studies in Scandinavia, 15, 15-33.

Mentions briefly W and NS.

67. Robinson, Cedric. Black Marxism: The Making of the Black Radical Tradition. London: Zed Press, pp. 258, 260, 264, 416-440.

The chapter "Richard Wright and the Critique of Class Theory" is subdivided as follows: Marxist Theory and the Black Radical Intellectual, The Novel as Politics, Wright's Social Theory, Blacks as the Negation of Capitalism, and The Outsider as a Critique of Christianity and Marxism. Robinson concludes that although W had reservations about Marxism as a theory of society and as an ideology, "as a method of social analysis he found it compelling" (p. 434).

68. Rubin, Louis D., Jr.

"Scholarship in Southern Literature: Its History and Recent Developments." American Studies International, 21 (April), 3-34.

Mentions briefly W (p. 25) and NS (p. 27).

69. Samuels, Wilfred D. "Going Home: A Conversation with John Edgar Wideman." Callaloo, 6 (February), 40-59.

Wideman mentions reading W.

70. Sanders, Leslie. "Text and Contexts in Afro-American Criticism." Canadian Review of American Studies, 14 (Fall), 344-352.

Contains a review of Addison Gayle's Richard Wright: Ordeal of a Native Son. Valuable for its account of governmental harassment of W, Gayle's biography is too reluctant to engage ideological issues.

71. Seed, David. "Craig Hansen Werner, Paradoxical Resolutions: American Fiction Since James Joyce; Charles Clerc (ed.), Approaches to 'Gravity's Rainbow'." Journal of American Studies, 17 (December), 475-477.

Review mentioning briefly LT.

72. Sekora, John and Houston A. Baker, Jr. "Written-Off: Narratives, Master Texts, and Afro-American Writing from 1760 to 1945."

Komparatiscche Hefte 7, 39-52.

The first section shows how early African American autobiography was forced to conform to dominant white values. The second section is a poststructuralist treatment of BB showing how it broke from these restraints to achieve a liberated narrative. Sekora and Baker's trope for this process is the black hole.

Reprinted: 1984

73. Shange, Ntozake. "Take the A

Train," in her A Daughter's Geography. New York: St. Martin's Press, p. 18.

Poem containing the following line: "Bigger is not a black boy yearning for an airplane."

74. Shourie, Usha. "The Image of the Black Woman as Reflected in Black American Fiction." Indian Journal of American Studies, 13 (January), 184-188.

Includes consideration of Gladys in LD.

75. Singh, Amritjit. "Richard Wright's The Outsider: Existential Exemplar or Critique?" in Existentialism in American Literature. Ed. Ruby Chatterji. Atlantic Highlands, N.J.: Humanities, pp. 134-146.

Places Q in the context of W's intellectual development. Its origin is in his "attempt to resolve the dilemma of the individual versus society, the mind versus materialism" (p. 134). The influence of Sartre and the urgency of Third World politics are reflected in the novel. Q does not fulfill W's humanistic search because he cannot reconcile his allegiances to Western thought with his Third World sympathies.

Reprinted: 1984

76. Smith, Valerie Ann. "'The Singer in One's Soul': Storytelling in the Fiction of James Weldon Johnson, Richard Wright, Ralph Ellison, and Toni Morrison." Dissertation Abstracts International, 43 (January), 2350A.

Abstracts a 1982 University of Virginia dissertation. Argues that "learning to tell his story convinces Bigger Thomas both of the coherence of his individual life and his connection to other people."

77. Stone, Albert E. "Autobiography in American Culture: Looking Back at the Seventies," in Sources for American Studies. Ed. Jefferson B. Kellogg and Robert H. Walker. Westport, Conn.: Greenwood, pp. 389-400.
Mentions W briefly, p. 392.
78. Tate, Claudia. "Introduction," in her Black Women Writers at Work. New York: Continuum, pp. xv-xx.
Mentions briefly Cross Damon's journey in Q.
79. Taylor, Walter. Faulkner's Search for a South. Urbana: University of Illinois Press, pp. 65-67, 70-71, 79-85, 213.
Extensive comparison of NS and Light in August. Includes discussion of Baldwin's view of NS.
80. Walker, Alice. "Beyond the Peacock: The Reconstruction of Flannery O'Connor," in her In Search of Our Mothers' Gardens. San Diego: Harcourt Brace Jovanovich, pp. 42-59.
Reprint of 1975.197a.
81. _____. "Breaking Chains and Encouraging Life," in her In Search of Our Mothers' Gardens: Womanist Prose. San Diego: Harcourt Brace Jovanovich, pp. 278-289.
Reprint of 1980
82. _____. "Choosing to Stay at Home: Ten Years After the March on Washington," in In Search of Our Mothers' Gardens. San Diego: Harcourt Brace Jovanovich, pp. 158-170.
Deplors W's lack of a choice to stay in or depart from Mississippi (p. 164).
83. _____. "From an Interview," in her In Search of Our Mothers' Gardens: Womanist Prose. San Diego: Harcourt Brace Jovanovich, pp. 244-272.
Partial reprint of 1973.289.
84. _____. "If the Present Looks Like the Past, What Does the Future Look Like?" in her In Search of Our Mothers' Gardens: Womanist Prose. San Diego: Harcourt Brace Jovanovich, pp. 290-312.
Reprint of 1982.138.
85. _____. "In Search of Our Mothers' Gardens," in her In Search of Our Mothers' Gardens: Womanist Prose. San Diego: Harcourt Brace Jovanovich, pp. 231-243.
Mentions W briefly (p. 239).
Reprint of 1974
86. _____. "The Unglamorous But Worthwhile Duties of the Black Revolutionary Artist, or the Black Writer Who Simply Works and Writes," in her In Search of Our Mothers' Gardens. San Diego: Harcourt Brace Jovanovich, pp. 130-138.
Mentions favorably BB, "The Ethics of Living Jim Crow," and Bigger Thomas (pp. 131, 137).
87. _____. "A Talk: Conversation 1972," in her In Search of Our Mothers' Gardens. San Diego: Harcourt Brace Jovanovich, pp. 33-41.
Reprint of 1972.203A.
88. Walker, Margaret and Claudia Tate. "Margaret Walker," in Tate's Black Women Writers at Work. New York: Continuum, pp. 188-204.
Interview containing much material on W (pp. 193-200), most of it in her biography of W. She emphasizes her qualifications and disparages Constance Webb and Michel Fabre.
89. Walker, Marshall. History of American Literature. Chicago: St. James Press, pp. 150-151, 164, 220.
Mentions briefly NS, BB, WML, and EM.

90. Walkiewicz, E.P. "1957-1968: Toward Diversity of Form," in The American Short Story: 1945-1980. Boston: Twayne, pp. 35-75.

Mentions EM and asserts that "Wright's fiction is marked by the use of broad symbolism and characterized by what is sometimes a heavy didacticism" (p. 56).

91. Weaver, Gordon. "Chronology," in his The American Short Story: 1945-1980. Boston: Twayne, pp. vii-ix.

Lists W's death and the publication of UTC.

92. Williams, Sherley Anne and Claudia Tate. "Sherley Anne Williams," in Tate's Black Women Writers at Work. New York: Continuum, pp. 205-213.

In this interview Williams mentions W briefly (p. 206).