A Richard Wright Bibliography Supplement

by

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A RICHARD WRIGHT BIBLIOGRAPHY: 1988

BY

Keneth Kinnamon

The year 1988 was extraordinarily productive for Wright studies. For sheer number of items (349), it exceeded any year since 1977. Four of these were books: two collections of essays, a biography, and a bibliography. Harold Bloom’s *Richard Wright’s Native Son* contains two important original essays as well as the customary reprinted material; C. James Trotman’s uneven *Richard Wright: Myths and Realities* collects papers from a 1985 symposium. Margaret Walker’s long awaited biography, *Richard Wright: Daemonic Genius*, is subjective and controversial. Keneth Kinnamon’s *A Richard Wright Bibliography: Fifty Years of Criticism and Commentary, 1933-1982* is useful.

As usual, *Native Son* is the favorite topic in 1988: Joseph Bodziock treats the gothic element, Susanne Bullock-Kimball strains in comparing the novel to classical myth, Alan France fashionably but implausibly claims that sexism is as important as racism, Barbara Johnson makes interesting observations on the ransom note but generalizes too broadly from scant evidence, and Willene Taylor reworks familiar material on the blindness motif. The strongest article on *Native Son* is clearly Joseph Skerrett’s excellent psychological study, written several years ago for a collection that never materialized.

The shorter fiction was well served this year. John Lowe is convincing on narrative strategies in *Uncle Tom’s Children*, as is Tracy Webb on water imagery. Robbie Jean Walker applies Barthes to "Fire and Cloud," Thomas Larson analyzes race and radicalism in "Bright and Morning Star," and Stephen Soitos relates "The Man Who Lived Underground" to the Orpheus myth. Among the other contributions on Wright’s fiction, Jane Davis is rather obvious on the theme of self-hatred; Yoshinobu Hakutani carefully relates Wright to American
naturalism; Linda Hamalian is quite good on epigraphs in *Laud Today* and *Savage Holiday*; Alison Rieke treats polemics in *Native Son*, *The Outsider*, and "The Man Who Lived Underground"; and Nagueyalti Warren predictably finds Wright's depiction of females unfavorable.

Turning to Wright's nonfiction, one thinks first of *Black Boy*. William L. Andrews takes a fresh approach by comparing it to autobiographies of three other Mississippians, Elizabeth J. Ciner emphasizes Wright's struggle with the paternal principle, Lucinda H. MacKethan is hardly original in relating *Black Boy* to *Narrative of the Life of Frederick Douglass*, and Marjorie Smelstor contrasts *Black Boy* and *American Hunger*. Writing on other works of nonfiction includes the novelist David Bradley's highly laudatory preface to a new edition of *12 Million Black Voices*, Elliott Butler-Evans's semiotic approach to "Blueprint for Negro Literature," Gerald Early's brilliant discussion of the three Joe Louis articles, and another solid contribution on *Black Power* by Jack B. Moore.

Wright had international interests other than Africa, of course, as Toru Kiuchi reminds us with his article on the Asian connection, while Robert Tener follows suit with a highly informative examination of Wright's interest in, and practice of, haiku.

With apologies to those inadequately praised or ignored altogether in this preface, I conclude by noting new dissertations on our author by Bruce Dick, Sybil Dunbar, and Virginia Whatley Smith. Wright scholarship thrives.

   Notes that W was on the Federal Writers' Project (p. 752).


   Contains two analytical paragraphs on "Between the World and Me."


   Mentions W briefly (p. 202).


   Seven study questions to accompany "The Ethics of Living Jim Crow."


   Mentions W briefly (p. 143).


   Reprint of 1978


   Two discussion questions and answers.


   Quotes from "Alas, Poor Richard" and applies James Baldwin's remarks on W to Baldwin himself.


   Compares BB, William Alexander Percy's *Lanterns on the Levee*, Willie Morris's *North Toward Home*, and Anne Moody's *Coming of Age in Mississippi*. All four autobiographers depict an effort to achieve personal coherence, but caste impedes them.


    Guy acknowledges the influence and importance of W (pp. 8-9).

   Reprinted: 1989


    Lists forty-six items s.v. WRIGHT R, not all on W.


    Lists three primary and three secondary items concerning W in
the New York Public Library, supplementing the Dictionary Catalog of the Schomburg Collection of Negro Literature and History.

   Contains notices of paperback editions of the TMBV and EM (p. 52)

   The note on Craig Werner mentions W briefly.

   Mentions W briefly.

   Lists twelve items on W.

   Lists four items on W.

   Lists two items on W.

   Publisher's notice of Joyce A. Joyce's Richard Wright's Art of Tragedy with a blurb from Choice.

   Lists five items on W.


Publisher's announcement of a paperback edition.

Publisher's listing of paperback editions of AH, BB, Q, and UTC.

   Favorable notice claiming that "this excellent, flesh-and-blood portrait gets closer to the inner man than any previous volume."

   Contains an announcement of the paperback edition of TMBV.

   Contains a publisher's notice of the paperback edition of TMBV.

   Contains a publisher's notice of the paperback edition of TMBV.

   Publisher's notice.

   Lists fifty items, most of them not on W.
   Reprint of 1987.34.

   Mentions W briefly (p. 8).

   Discusses Morrison's "refigurations of Baldwin's discussion of Wright in 'Many Thousands Gone'..." (p. 58).


   Reprint of 1977

   Partial reprint of 1951.129.

   Poem with epigraph from TMBV.

   Mentions W briefly (p. 242).

   Sketches circumstances of W's death (p. 350).

   Comments on W's discussion of the "frog perspective" and quotes from WML (p. 7).

   Contains an entry on 1982.51.

   Reprint of 1980

   Mentions W's assistance to Présence Africaine and Alexandre Biyidi's unfavorable comparison of Camara Laye's L'Enfant noir to BB (see 1954.79), and quotes M. S. Eno Belinga's comparison of Peter Abrahams to W.


Two topics to accompany an excerpt from BB.

54. Boozer, William. "Faulkner in Venezuela." *Faulkner Newsletter*, 8 (October-December), 1, 2, 3-4. On a visit to Venezuela in April 1961 Faulkner was asked a question about W:

"His tragedy was his color... something his soul couldn't stand. As we all do, in *Black Boy* he wrote of the human being in the human dilemma.

"But he gradually lost the concept of the tragedy of the human being (by putting emphasis on) the human being in a social condition; in my opinion, that's when his work began to go down."


60. Bröck, Sabine. *Der entkolonisierte Körper: Die Protagonistin in der Afroamerikanischen weiblichen Erzähltradition der 30er bis 80er Jahre*. Frankfurt/Main: Campus Verlag, pp. 81-82.

Quotes from an article on W and Hurston by Günter Lenz.


Offers an interpretation of NS "from the mytho-metaphoric perception." Bigger is the Minotaur, Mr. Dalton "a modern Minos," Mary a sacrifice to the
beast, Bessie "the Ariadne-figure," and the police "the collective Theseus." NS persuades its readers "that Bigger is part of us."

Disputes Houston Baker's claim that "Wright is a product of black culture" (p. 109).

Lists one item on "Big Black Good Man" and three items on "The Man Who Was Almost a Man" (p. 246).

Comments on W's attitude toward the city (p. 58).

Comments on the journey motif in LD, mentioning also Bigger Thomas, Fred Daniels, and Cross Damon (p.67).

Discusses "Blueprint for Negro Literature" as semiotic background of the Black Aesthetic. Motivated by W's radical politics, the essay emphasized an oppositional cultural stance.

Comments briefly on "Blueprint for Negro Writing" (p. 113).

Mentions W briefly (pp. 191, 203).

Mentions W briefly and comments on a passage in NS (pp. 256-257).

Comments on Joyce Ann Joyce's Richard Wright's Art of Tragedy and six articles on W.

Mentions Michel Fabre's essay "Frantz Fanon and Richard Wright" (p. 426).

Asserts that "the struggle of the individual for self-possession, which is a struggle to be fully human and free, is the strongest unifying element in Wright's work" (p. 125). The struggle in *BB* is with the family, especially the paternal principle in all its manifestations.


81. Cleveland, Jim. "World Interest in Southern Culture." *The Southern Register*, 6 (Summer). In an photograph accompanying this article, *NS* and *BB* are among books being sent to Bulgarian universities.


84. Coles, Robert A. "Richard Wright's Synthesis." *CLA Journal*, 31 (June), 375-393. Examines W's early work (especially *NS* and the poetry) and career as an effort to synthesize literary forms, to unite art and social science, and to merge the black and white dispossessed in order to effect social change.


Contains a descriptive review of Margaret Walker's Richard Wright: Daemonic Genius, which "is sure to arouse controversy."

Quotes briefly from "Blueprint for Negro Writing."

Reprint of 1974.54.

Examines "self-hatred and rejection of one's identity as a consequence of being successfully inferiorized" (p. 77) in LT, NS, and LD. W exemplifies Du Boisian double consciousness.

Comments on Ellison's early friendship with W (p. 40); discusses W's life, autobiography, NS, and "The Man Who Lived Underground" as sources for Invisible Man (pp. 47-48); and mentions W elsewhere.

Abstracts a 1988 Florida State University dissertation defending the expatriate works, especially the nonfiction and LD.

Mentions W briefly (p. 56).

Review with critical comments on Smith's treatment of W. Mentions briefly NS and BB.

Comments on W's rejection of communism.

Notes that W used the Schomburg Collection in the forties (p. 244) and that it now contains manuscripts by W (p. 247).


Mentions W as a member of the New York Writers' Project.

99. Douglas, Robert L. "Religious Orthodoxy and Skepticism in Richard Wright's Uncle Tom's Children and
Reprint of 1987.87.

100. Doyle, Mary Ellen, SCN. "Ernest Gaines' Materials: Place, People, Author." *MELUS,* 15 (Fall), 75-93.
Mentions W briefly (pp. 87, 90).

Records the opinion of C. L. R. James that W was more political and radical than Robeson, quotes from Robeson's foreword to the English edition of UTC, notes that Robeson served with W on the board of the Negro Playwrights Company, mentions "King Joe," quotes a letter from Waldo Frank praising W, states that Robeson and Van Vechten liked UTC but that Robeson liked and Van Vechten disliked NS, and mentions W's political disapproval of Robeson in 1949.

102. Dunbar, Sybil J. "William Faulkner and Richard Wright: Two perspectives of the South, the female as focal point." *Dissertation Abstracts International* 49 (August), 253A.
Abstracts a 1987 University of Kentucky dissertation finding many similarities between Faulkner and W, especially in their treatment of women.

103. Duval, Elaine I. "Reasserting and Raising Our History, An Interview with Amiri Baraka." *Obsidian II,* 3 (Spring), 1-19.
The interviewer mentions W briefly (p.3).

104. Eagles, Brenda M. "Recent Manuscript Accessions at Mississippi College and University Libraries."

Journal of Mississippi History, 50 (February), 29-35.
Notes the gift by Ellen and Julia Wright to the University of Mississippi of W's letter accepting the Spingarn Medal.

Discusses W's three articles on Joe Louis, as well as W's interest in popular culture as shown in NS, BB, BP, CC, LT, and AH (pp. 109, 111-113).

Reprint of 1945.890.

Mentions briefly BB and UTC.

Review noting that W is included in this anthology-history.

Partial reprint of 1978.93.

Favorable review mentioning the treatment of W.


116. Ferris, William. "Director's Column." The Southern Register, 6 (Spring), 2. Notes that Michel Fabre taught a graduate seminar on W at the University of Mississippi in the fall semester, 1987.


120. Fraden, Rena. "The Cloudy History of Big White Fog: The Federal Theatre Project, 1938." American Studies, 29 (Spring), 5-27. Includes comments on W and the Southside Writer's Club (pp. 11, 26) and mentions W and NS elsewhere.

121. France, Alan W. "Misogyny and Appropriation in Wright's Native Son." Modern Fiction Studies, 34 (Autumn), 413-423. In this feminist and poststructuralist reading of the novel the repressed absence, sexism, is a theme as important as the authorial theme of racism. Bigger engages in "the struggle to appropriate (and thus dehumanize) women by reducing them ... to property, valuable only to the extent they serve as objects of phallocentric status conflicts" (p. 414). To support
this thesis, France examines the killing of the rat, the "symbolic rape-slaying of Gus, the partially effected rape and the murder of Mary Dalton, and the overt rape-killing of Bessie Mears" (p. 416).


125. Gallup, Donald. Pigeons on the Granite: Memories of a Yale Librarian. New Haven, Conn.: The Beinecke Rare Book & Manuscript Library, Yale University, p. 79. Quotes from a letter dated 11 May 1946 from Gertrude Stein mentioning that W arrived in Paris "yesterday."


130. Govan, Sandra Y. "Black Women as Cultural Conservators: Biographers and Builders of Our Cultural Heritage." The Langston Hughes Review, 7 (Fall), 1-14.


Mentions briefly UTC (p. 90) and NS (p. 91).

Lists two items on W.

Mixed notice of the new edition of *EM* with a foreword by David Bradley.

Mentions briefly BB (p. 277).

After an exposition of conflicting views of literary naturalism, Hakutani posits the tensions between individual will and social determinism as characteristic of the best American versions. NS is analyzed as a success in this regard, LT as a failure.

Reprint of 1979.120.

138. ____, "Richard Wright, 'The Library Card,'" in their *A Writer's Reader.* Fifth edition. Glenview,
Ill.: Scott, Foresman, p. 481.
Reprint of 1979.121.

Notes some correspondences between works by Henry Dumas and "Between the World and Me" and NS (p. 259).

140. Hamalian, Linda. "Other Voices, Other Looms: Richard Wright's Use of Epigraphs in Two Novels." *Obsidian II,* 3 (Winter), 72-88.
On the premise that epigraphs are an author's interpretive clues to the reader, Hamalian relates the epigraphs of LT (Van Wyck Brooks, Waldo Frank, and T. S. Eliot) and their contexts in the original source to the novels, after which she does the same with the epigraphs in *SH* (Oscar Wilde, Job, Exodus, Sandor Ferenczi, Freud, Nietzsche, Theodore Reik, Goethe, Euripides, Corinthians, and Christopher Marlowe).

Mentions W briefly (p. 98).

Quotes and comments on a passage from *TMBV*.

The editor of a special issue on
modern black fiction comments on Tracy Webb's essay on W.


155. Huggins, Nathan Irvin. "'Here to Stay.'" The Nation, 247 (10 October), 316-320.
Review of the first volume of Arnold Rampersad's biography of Langston Hughes, mentioning Hughes's envy of W's success and his distaste for NS.
Reprinted: 1995

Mentions W and "Blueprint for Negro Writing."
Reprinted: 1995

Reprint of 1956.205.

Reprints an excerpt from BB and appends an excerpt by Ellison from 1961.143.

Mentions W briefly (p. 158) and notes that Smith met W in Europe.

Reprint of 1978

Favorable notice with some reservations: "an arguable reading of a central text."

Comments briefly on Boris Max in NS (p. 142).

Comments on Harap's treatment of NS and BB (p. 142).

In a letter dated 9 March 1944 Cowley discusses sin and retribution, rather than crime and punishment, in Dostoevsky, NS, and Arthur Koestler's Darkness at Noon.

Analyzes Bigger's ransom note in relation to W's effort to combine Marxist vision with black experience as prescribed in "Blueprint for Negro Writing" (the red and the black).
Comparing the scene of the ransom note in NS, in which Bessie infers that Mary has been killed, to the scene in BB in which W reads his story of the death of an Indian maiden to a black woman, Johnson argues that "the figure of the black woman as reader in his work is
fundamental" (p. 123).


167. Jones, Carolyn M., and Julia M. Hardy. "From Colonialism to Community: Religion and Culture in Charles H. Long's Significations." Callaloo, 11 (Summer), 582-596. Long comments briefly on W.


175. Kinnamon, Keneth, with the help of Joseph Benson, Michel Fabre, and Craig Werner. A Richard Wright Bibliography: Fifty Years of Criticism and Commentary, 1933-1982. Westport, Conn.: Greenwood Press, xiv + 983 pp. "This book is a bibliography of 13,117 annotated items published from 1933 to 1982 pertaining to Richard Wright." Items are included from more than fifty countries and in many languages. "The arrangement of entries is chronological by year. Within each year items are numbered and alphabetized by author." The format is double column with small but readable type. The uncommonly full index (209 pp.) uses asterisks to indicate items of special importance.


Traces W's expanding knowledge of Asia from LT and *Daily Worker*
journalism through *Q* and *CC* to
the haiku he wrote at the end of
his life.

179. Kreyling, Michael. "Southern Literature: Consensus and
Dissensus." *American Literature*, 60
(March), 83-95.
Mentions W briefly.

180. Larson, Thomas. "A Political Vision of Afro-American Culture:
Richard Wright's 'Bright and Morning
Star,'" in *Richard Wright: Myths and
Realities*. Ed. C. James Trotman. New
York: Garland, pp. 147-159.
Analyses the relation between
race and radicalism in W's story.
He wishes to show the Party how
it must recognize, respect, and
use black cultural patterns. The
story's success "directs us
within Afro-American life to the
place where the different paths
of its religious-centered
culture, its conditioned
deviation to whites, and its need
for a working-class political
vision can meet" (p. 158).

Mind: Fictions of a Black
Metropolis," in *The American City:
Literary and Cultural Perspectives*.
Ed. Graham Clarke. London: Vision,
pp. 62-85.
Mentions W, *NS*, and protest
fiction (p. 72).

182. Leitch, Vincent B. *American
Literary Criticism from the Thirties
to the Eighties*. New York: Columbia
University Press, pp. 3, 340, 344,
349, 363.
Mentions W briefly, mainly in a
chapter entitled "Black
Aesthetics."

183. Lenz, Günter H. "Symbolic
Space, Communal Rituals, and the
Surreality of the Urban Ghetto:
Harlem in Black Literature from the
1920s to the 1960s." *Gallaloo*, 11
(Spring), 309-345.
Mentions briefly W and *NS* (pp.
332, 333).

184. Lester, Julius. "Some Tickets
Are Better: The Mixed Achievement of
James Baldwin," in *Critical Essays
on James Baldwin*. Ed. Fred L.
Standley and Nancy V. Burt. Boston:
G. K. Hall, pp. 244-250.

185. [Levitt, Morton P.]. "Regional,
National, and Ethnic Literatures."*
Journal of Modern Literature*, 15
(Fall/Winter), 192-211.
Lists two articles treating W
(pp. 207, 208).

186. . . "Richard Wright."
*Journal of Modern Literature*, 15
(Fall/Winter), 425-426.
Lists seven items on W.

187. Lewis, Felice F. "Literary
Censorship in America," in *American
Literary Almanac from 1608 to the
Mentions briefly *BB* (p. 230).

188. Littlefield, Daniel, Houston A.
Baker, Jr., Henry Louis Gates, Jr.,
and Gloria Naylor. "The Afro-
American Writer and the South," in
*The "Southern Review" and Modern
Literature: 1935-1985*. Ed. Lewis P.
Simpson, James Olney, and Jo
Gulledge. Baton Rouge: Louisiana
State University Press, pp. 131-151.
The point of departure of this
wide-ranging discussion is the
last paragraph of "How 'Bigger'
Was Born." The consensus is that
the South means more than
"horror" to black writers.
   Mentions W briefly (p. 45).

   Lists nine items on W and cross-references to twenty-two other items dealing partially with W.

   Finds three interrelated strategies in the 1940 UTC: "the re-historicizing, through fiction, of the black experience... the use of biblical narrative patterns in the service of Communism... a narrative structure that dramatizes and interrelates theses [sic] two systems, Wright's compelling appropriation of the structures of torture." Thus W uses folk material to enhance his art and advocate his political ideology.

   Mentions briefly NS (p. 98).

   Mentions Tamara Denisova's treatment of W in her book on existentialism in American literature.

   Argues that "Wright used the model of the slave narratives [especially Narrative of the Life of Frederick Douglass] in shaping his version of quest for a voice with which to announce and confirm his struggle for freedom" (p. 124).

   Mentions W briefly.

   Mentions W briefly (p. 325).

   Mentions W briefly in a chapter on Ellison.

   Comments on W's high reputation among the black aesthetic critics (pp. 100-101).

   Mentions briefly Bigger Thomas (p. 1).
Mentions W briefly (p. 171).

201. Mason, Theodore O., Jr. "Between the Populist and the Scientist: Ideology and Power in Recent Afro-American Literary Criticism or, 'The Dozens as Scholarship.'" Callaloo, 11 (Summer), 606-615.
Mentions briefly W's underground man (p. 613).

Examines Baldwin's relationships to his father David, W, and black Americans in light of his ten-year exile in Europe and return. [Y.H. and T.K.]

Reprint of 1961


Lists BB at $100, NS at $450, NS at $150, TMBV at $100, and UTC at $600.

Lists NS at $175 and UTC at $250.

Lists Bright and Morning Star at $100 and UTC at $150.

Lists TMBV at $100 and NS at $145.

Includes comparison of The Street and NS, contrasting Lutie Johnson to Bigger.

Mentions briefly NS (p. 4) and W (p. 8).

Includes comparison of The Street and NS, contrasting Lutie Johnson to Bigger.

Mentions briefly W, NS, and BB (pp. 726-729).

Comments on the question of W's influence on Ellison, mentioning NS, BB, and "The Man Who Lived
   Mentions W briefly (pp. 62, 69).

   Mentions W briefly (p. 528).

   Mentions briefly UTC and NS but does not report on the FBI's dossier on W.

   Mentions W briefly (p. 29).

   Mentions W briefly.

   Reports on 1971 interviews in Ghana with James Moxon, a white former Englishman who was Ghana's Director of Information Services and made most of W's arrangements for travel in the country; Hannah Kudjoe, Propaganda Secretary for the Convention People's Party, whom W interviewed; and Kofi Boako, Nkrumah's political secretary, whom W also interviewed. Their recollections vary in several ways from W's version of events in *BP*.

   Favorable review emphasizing Joyce's interpretation of Bigger Thomas as a tragic hero of dignity and stature. Disagrees with Joyce's belittling view of Boris Max, but generally praises her ability to display W's genius "in a new and bright light" (p. 99).


   Quotes from an essay on W by Jerry Ward, Jr. (p. 43) and mentions elsewhere NS (p. 46).


   Mentions W briefly.
Nakajima summarizes Baldwin's literary career and considers his relationship with W. [Y.H. and T.K.]

Mentions NS as a "classic" (pp. 26, 30).

Comments on and quotes from "Man of All Work."

Review mentioning W briefly.

Review mentioning W and BB.

Mentions W's "Whitmanesque catalogues and broadsides of protest," such as "I Have Seen Black Hands," "We of the Street [sic]," "I am a Red Slogan," and "Child of the Dead and Forgotten Gods."

Reports that NS over many years has elicited a stronger response from his university students than any other book he teaches. The reason is the confrontation of the students' sense of fairness and civic responsibility with "the horror of Negro life in the United States."


Notes W's influence on Guy, who considers him and Dreiser "two of America's great writers."

Choice, 26 (November), 489.
Mentions W briefly.

States that in an interview David Baldwin recalled the "benignly discourteous" treatment given by W to James Baldwin (p. 139). O'Neal also notes W's unhappy experience with religion (p. 143).

especially in SH; and discusses Allison Davis's psychological study of W in Leadership, Love, and Aggression.

Mentions briefly W and NS (pp. 95, 98).

Reprint of 1986.147.

Reprint of 1987

255. _____, "Soyinka Among the Monoculturalists." Black American Literature Forum, 22 (Winter), 705-709.
Mentions briefly NS (p. 708).

Mentions briefly SH (p. 60) and calls NS a "great work of art" (p. 74).

Examines the role of polemics in the narrative structure of NS, O, and "The Man Who Lived Underground." In these stories fear leads the protagonist to violence followed by concealment, then articulation, which involves white male collaborators. The final step, possible but never realized, is reintegration into society.

Comments on the play NS (p. 41).


Quotes from a letter of Hellman to W about PM.

Notes that Theodore Morrison invited W to lecture at the Bread Loaf Writers' Conference (p. 86). Also sketches W's education and early literary career (p. 152).


263. Rowell, Charles H. 
"'Inscription at the City of Brass': An Interview with Romare Bearden." Callaloo, 11 (Summer), 428-446.
Includes brief discussion of W and NS (p. 437).
Brief mentions of NS.

Mentions briefly "Bright and Morning Star" (p. 175).

Mentions an article on NS by Hiroyuki Koguchi (p. 478).

Notes W's early stimulus to Ellison's literary career, and discusses how Ellison's differed from W's kind of fiction (pp. 123, 134-135).

Mentions W briefly (p. 171).

Mentions W briefly.

Quotes James Baldwin and Michel Fabre on W (pp. 50, 57).

Notes W's use of Poe in NS.

Barksdale mentions W briefly (p. 405).

Mentions W in relation to communism and to Zora Neale Hurston.


Reprint of 1985

   Brief mentions of NS.

   Mentions briefly "Bright and Morning Star" (p. 175).

   Mentions an article on NS by Hiroyuki Koguchi (p. 478).

   Notes W's early stimulus to Ellison's literary career, and discusses how Ellison's differed from W's kind of fiction (pp. 123, 134-135).

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   Reprint of 1985


280. Smelstor, Marjorie. "Richard Wright's Beckoning Descent and Ascent," in Richard Wright: Myths and Realities. Ed. C. James Trotman. New York: Garland, pp. 89-109. Considers BB and AH, the first poetic and the second polemic. A complex autobiography, the total work "is blues and testimonial; it is Aristotelian and Longinian; it is product and process" (pp. 92-93). Smelstor considers such matters as structure, imagery, and narrative voice, as well as themes of education, self-creation, the journey, and purification through destruction.


286. **____.** "Fall 1988 Conferences." 
Reports a symposium on W at Jackson State University "led by scholars Jerry Ward, Eugene Redman [sic] and Gloria Gayles."

287. **____.** "People, Projects, Etc." 
Notes that Virginia Whatley Smith is working on W.

Interprets W's novella "as a synthesis of Eurocentric myth and Afro-American sensibilities" (p. 15). W weaves into the myth of Orpheus racial themes constituting an indictment of white American society.

Notes that W lived on Lynch Street in Jackson, uses a quotation from BB as an epigraph to the third chapter, and states that W was discussed in black schools in Jackson in the 1960s.

Reprint of 1981. 

Reprint of 1970.

Discusses Cleaver's essay on Baldwin and W (pp. 9, 10) and mentions W elsewhere (pp. 3, 14, 17).

Mentions W's residence in Paris, his editorship of New Challenge, NS, and BB.

Mentions W frequently, mainly in relation to canonical issues. Mentions also NS, UTC, and BB.

Reports on a paper by Virginia Whatley Smith comparing BB and Mark Mathabane's *Kaffir Boy*.

Mentions briefly NS and BB.

Mentions briefly W and BB to illustrate that writers are avid readers.


Notes that Dunbar's The Sport of the Gods "presages Richard Wright."


Notes that Taylor won Black World's Richard Wright Award for Literary Criticism (p. 353).

Comments on "Hearst Headline Blues" and "Between the World and Me" (p. 355).

300. Taylor, Willene P. "The Blindness Motif in Native Son." The Literary Griot, 1 (Fall), 59-74.

Examines blindness as a metaphor of racial relations in America. Also discusses "the motif of the forbidden fruit that brings a tragic vision of reality to the protagonist" (p. 59).


Discusses the circumstances of W's interest in the form during his last year, sketches the history and nature of haiku, and analyzes several of W's poems in the form. W's individualism and racial themes did not usually allow him "to attain the necessary austerity and selfless love of the ordinary" that characterizes the best haiku, but his 4000 haiku poems do illustrate his lifelong interest in the relation between human beings and nature.


Analyzes Bigger Thomas as a Bad Nigger, making specific comparisons to the toast hero (pp. 71-75), discusses the use of folk rituals in LT (pp. 124-131), and shows "the bankruptcy of folklore" in LD (pp. 131-137). Thomas considers more briefly "Blueprint for Negro Writing," BP, Q, WML, UTC, BR, AH, and TMBV.


Uses W's introduction to Redding's No Day of Triumph as the point of departure. Lists Redding's essays on W.


Reprint of 1984 with a photograph of W added.

305. Traoré, Ousseynou B. "Like a Mask, Dancing." The Literary Griot, 1 (Fall), v-x.

Comments on the essays by Willene P. Taylor and Jane Davis in this issue.


Reprint of 1983
Mentions "the native son" as a trope (p. 369). Mentions W as a "literary father" of Dumas.

Reprint of 1979.266.

Reprint of 1986.171.

Asks the reader to compare tone in passages from Walker Percy, Jan Morris, and BB.

Introduction to a collection of papers from the Richard Wright Literary Symposium held in October 1985 at West Chester University. Trotman stresses W's contribution to expanded social awareness, even though his treatment of women characters is less than satisfactory.


Baldwin mentions W briefly as the first writer he ever met.

314. ______. "The Last Interview." Essence, 18 (March), 53, 114, 117, 119.
Interview with James Baldwin mentioning W briefly.


Mentions briefly the 1971 Wright Conference at the University of Iowa.

Quotes from W's "Foreword" to George Padmore's Pan-Africanism or Communism and mentions sale of W's novels at Richard Moore's Book Center in Harlem.

Disputing the notion that art and propaganda are irreconcilable, Walker analyzes Biblical imagery in the story using the model Barthes proposes in "An Introduction to the Structural Analysis of Narrative." Imagery of dust, fire, and cloud is used effectively to develop theme in "Fire and Cloud."

Lists three items on W.

Mentions briefly W and "The Man Who Lived Underground."

Reprinted: 1990

Mentions briefly Q.

Walker notes that W had "that Gothic imagination" (p. 517), claims that W took the idea for NS from her Goose Island (p. 522), and states that W was a Trotskyist (p. 526).

328. Warren, Kenneth W. "Possessing

Examines black women in W's work, finding that they are either non-feminine stereotypes or whorish sex objects. Warren treats NS, BB, O, LD, and "Long Black Song," but not "Bright and Morning Star." She quotes from various critics and provides a lengthy bibliography.


Mentions W briefly (p. 390).


Mentions W briefly (p. 24).


Reprint of 1972


Examines W's extensive water and thirst imagery in each of the five stories of the expanded version. For Big Boy and Mann water has negative connotations. Thirst is important in "Long Black Song." Water has more favorable connotations in the last two stories. For Sue in "Bright and Morning Star," crossing a swollen creek is tantamount to gaining control of her life.


Lists Keneth Kinnamon's A Richard Wright Bibliography and the reprint edition of TMBV.


Notes that Harold Kolb includes W among the eleven writers to be represented in all American literature surveys.


Mentions briefly W and NS.


Notes that Joyce anticipates later collections of short stories, such as UTC, "with the structural and thematic coherence usually associated with novels."


Includes reviews of Joyce A. Joyce's Richard Wright's Art of Tragedy and Michel Fabre's The World of Richard Wright. Mentions W elsewhere.

339. West, Cornel. "On Mark

Comments on and quotes from "Blueprint for Negro Writing" (p. 17).

Quotes W on "Melanctha" and notes that Hollywood wanted to make Bigger Thomas white.

Comments on and quotes from the library episode in BB (p. 369).

Comments on W's attitudes toward lynching and mentions his coverage of the Bandung Conference.

Reprint of 1977

Mentions W briefly (p. 576).

Mentions briefly W, NS, and Bigger Thomas.

Mentions W briefly (p. 58).

Mentions W's friendship with and influence on Himes. Includes two photographs of W, one with Ellen and Lionel Stander (p. 57) and the other alone (p. 61).

Petry states that she "had no contact with Richard Wright," but read and admired his fiction (pp. 79-80).

Mentions briefly W and BB.

Recounts the episode of Shorty the elevator operator in BB (pp. 1245-1246).