A Richard Wright Bibliography Supplement

by

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The most important event in Wright studies in 1991 was undoubtedly the publication of the two volumes of the Library of American edition, *Early Works* and *Later Works*, featuring texts of his fiction and autobiography through *The Outsider* more faithful to the author's intentions than earlier editions. The extensive textual and explanatory notes as well as the detailed chronology put us all in debt to Arnold Rampersad and Mark Richardson. Early reviewers such as Charles Johnson, Alfred Kazin, and Walter Mosley used the occasion to emphasize Wright's status as a major literary figure.

In 1990 four books on our author appeared. Only one came out in 1991--Robert Butler's *Native Son: The Emergence of a New Black Hero*, the best extended treatment of Wright's best novel. Other work on *Native Son* includes Toru Kiuchi's comparison of the 1951 and 1986 film versions and Maxine Montgomery's treatment of the novel as a jeremiad against racial injustice. Noteworthy articles on other fictional works are Sandra Adell's exploration of the philosophical dimensions of *The Outsider* and B. Eugene McCarthy's study of historical models in *Uncle Tom's Children*.

As was the case in 1990, we can glean new opinions and sometimes facts concerning Wright by consulting works on other authors such as Mark Busby on Ellison, Clive Bush on Stein, James Campbell on Baldwin, James Cox on Faulkner, David Dudley on Douglass and others, Gayl Jones on Alice Walker and others, Kalu Ogbaa on Baldwin and Ellison, and Arnold Rampersad on Twain. Finally, mention must be made of yet another indispensable contribution by Michel Fabre, his chapter on Wright's exile in *From Harlem to Paris*. 
   Review of Bettina Drew's biography of Nelson Algren mentioning briefly W and NS.

   Comments on and questions W's realism (pp. 1109, 1114).
   Reprinted: 1996

   Map of the state with sketches of W and fifteen other writers.

   Includes a biographical sketch of W, who is represented in the anthology by "Almos' a Man" and an excerpt from BB.

   List of towns and writers associated with them, including W under Natchez.

   Compares briefly W and Peter Abrahams.

   Mentions W briefly (p. 225).

   Argues that the origins of Cross Damon's characterization lie in the Kierkegaardian ideas first articulated in "How 'Bigger' Was Born." Bigger's fear and dread have white racism as a reference, but Cross's are ontological and primal. Achieving a nihilistic freedom, Cross "dies unredemptive and pleading his innocence in face of the horror of the nothingness he encountered as an absolutely free man" (p. 392). In addition to Kierkegaard, W was influenced by Heidegger, Nietzsche, Jaspers, Husserl, and literary modernism in developing such a vision of the human condition.

   Abstracts articles by Carolyn Camp and Lynda Hungerford.

    Comments on history and myth in Southern culture. Born in Natchez, Wright was influenced by the racism of the South and by such Southern writers as Twain, Poe, Mencken, and Faulkner. Mentions briefly UTC, NS, BB, TMBV, and LD.

Reviews scholarship on BB (p. 202) and mentions W elsewhere (pp. 196, 209).

Promotional flyer with quotations by Henry Louis Gates, Jr., Roger Rosenblatt, and Charles Johnson.

Publisher's advertisement of several books, including The Signet Classic Book of Southern Short Stories, to which W is listed as a contributor.

Reprint of 1991

Publisher's advertisement for the Library of America edition.
Includes a photograph of W and a blurb by Henry Louis Gates, Jr.

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

Contains an entry on Black and White: Stories of American Life mentioning W briefly (p. 91).

Publisher's advertisement including notices of Paul Oliver's Blues Fell This Morning (foreword by W) and New Essays on Native Son, edited by Kenneth Kinnamon.

Consists of seven articles governing the Richard Wright Circle. "The object of this society shall be to stimulate and promote interest in the work and ideas of Richard Wright and to facilitate scholarship and criticism on Wright's works."

Mentions that Henry Louis Gates, Jr., "recently delivered the First Annual Richard Wright Lectures" at the University of Pennsylvania.

Lists Joyce Ann Joyce and her Richard Wright's Art of Tragedy.

Announces the result of Ellen Wright's suit against Margaret Walker for use of unpublished material in her biography of W.

23. Anon. "'Doing the (W)right Thing!' 50th Anniversary of Richard Wright's Classic Novel Native Son Celebrated at Symposium at Northeastern University." The Richard Wright Newsletter, 1 (Spring), 1.
Speakers included Joyce Scott, James Nagel, Hope Davis, Joyce Ann Joyce, Mae G. Henderson,


27. Anon. "General Announcements, Inquiries, Etc." The Richard Wright Newsletter, 1 (Spring), 2-3. Announces that James A. Miller is seeking contributors to his proposed volume on teaching NS.


39. Anon. "Michel Fabre." Richard Wright: Books and Writers. The Southern Register (Winter), p. 13. Favorable review. "It serves as the key to understanding the development, the philosophies, and the aesthetics" of W, "and it provides accurate information for the study of intertextuality in his works."


51. Anon. "Recent Publications." The Richard Wright Newsletter, 1 (Fall), 3. Lists ten books and fifteen articles on or by W.


57. Anon. "Special Book Offer for Course Adoption . . . The LeRoi Jones/Amiri Baraka Reader." New York: Thunder's Mouth Press. Publisher's flyer quoting Arnold Rampersad that Baraka "stands with Wheatley, Douglass, Dunbar, Hughes, Hurston, Wright and Ellison as one of the eight figures...who have significantly affected the course of African-American literary culture."


65. Anon. "Upcoming Conferences." The Richard Wright Newsletter, 1 (Spring), 2. Announces conference on "African Americans and Europe" to be held


Arkansas Gazette (29 August), p. 3A. Mentions NS as one of the books in American schools challenged by would-be censors.


Phillips recalls reading W at Oxford (p.581) and acknowledges W's influence: "he was a man who really made me feel like I wanted to write after reading Native Son" (p.591). BB is "a work of great, consummate genius" (p.591).


90. Blair, Linda. "Developing Student Voices with Multicultural Literature." English Journal, 80 (December), 24-28. Mentions and comments on BB (pp. 24, 26).

91. Blau, Eleanor. "After 51 Years,
Favorable prepublication review of the Library of America edition of W, with explanation of restored cuts in NS, BB, LT, and Q. Includes comments by Arnold Rampersad and Hanna M. Bercovitch.
Reprinted: 1991

Mentions briefly BB (pp. 112) and compares it to Anne Moody's Coming of Age in Mississippi (p. 119).

Study notes to a reprint of 1985.

Reprint of 1988

Headnote to a reprint of 1985.

Reprint of 1988

States that Carlos Bulosan modeled his America Is in the Heart after "Wright's fictionally explored protest vision" (p. 130).

States that W was a frequent visitor to the Myrdal household in New York as work was beginning on An American Dilemma.

Favorable review summarizing the argument of each of the twenty-one essays and extracts in the collection.

Review mentioning W briefly.

Mentions briefly Bigger and NS (p. 148n).

Contains a paragraph commenting on NS as a "counterpoint text" to Fitzgerald's novel (p. 53).

104. [Budd, Louis]. "Brief Mention." American Literature, 63 (March), 172-185.

Includes a favorable notice of Michel Fabre's Richard Wright: Books & Writers (p.183).


The entry for W cites eight sources.


Lists one item on "Big Black Good Man" and four items on "The Man Who Was Almost a Man."


Discuss the W-Ellison relationship, both personal and literary, quoting from some of Ellison's early letters. Invisible Man is deeply indebted to "The Man Who Lived Underground," but Ellison has a "distinctly different vision" (p.92). Also discusses Ellison's treatment of W in his essays.


Examines the W-Stein relationship, analyzing W's review of Wars I Have Seen and paraphrasing extensively from W's letters to her. Bush concludes that the relation was "a fruitful one and helped make a bridge between two people of very different ideological convictions, but with a clear common cause of describing the new world of twentieth-century society" (p. 408).


After a chronology of W's life and chapters on the cultural background, importance, and critical reception of NS, Butler provides an intensive, original reading of the novel (pp. 27-118) with chapters on setting, structure, characterization, point of view, tone, and theme. A selected, annotated bibliography is also included. Butler's reading argues that Bigger moves from victimization by a hostile racist environment through a psychological process of increasing self-understanding to the status of a black existential hero, master of his consciousness if not his circumstances. In NS W "achieved the originality, depth, and resonance of a genuine masterwork" (p.118).


Mentions W briefly (p. 810).

111. Cain, William E. "The Ethics of Criticism: Does Literature Do Any
Good?" College English, 53 (April), 467-476.
Includes a comparison of John Stuart Mill and W on the impact of their reading (p. 469).


relating W to racial history and commenting on BB, AH, UTC, NS, and Q, followed by a passage from the opening scene of NS (pp. 113-116). Elsewhere the authors comment on Q and "The Man Who Lived Underground", and mention W in various contexts.


130. Cox, James M. "Beneath My Father's Name." The Sewanee Review, 99 (Summer), 412-433. Discusses Faulkner, mainly Light in August, and W, mainly NS, as Southern writers. Notes W's relation to Dreiser, Poe, and Dostoevsky as well as Faulkner. In the reiterated phrase "I'm all right" in the final scene of NS, Cox believes, W is implying that he is Bigger's father and that Bigger is all Wright (p. 424). Reprinted: 1991


135. Crowley, John W. "Unmastering All We Survey." ADE Bulletin, No. 100 (Winter), pp. 31-34. Mentions teaching NS in relation to Light in August and The Street.


145. Dawley, Alan. Struggles for Justice: Social Responsibility and
Comments briefly on "Down by the Riverside" and mentions BB.

146. DeParie, Jason. "Poor Need a Dickens to Tell Their Story." Little Rock Arkansas Gazette (15 September), p. 1c.
Mentions W briefly.

Mentions briefly "The Man Who Lived Underground" and comments on NS.

Quotes James Monaco comparing the film Sweet Sweetback's Baadassss Song to NS.

Dickstein and Flynn mention W briefly (pp. 218, 225).

Discusses the W-Baldwin relationship in the context of intraracial intellectual politics.

Chapter 4, "Runaway Son: Richard Wright," is a substantial treatment of BB and AH, emphasizing the themes of fear and alienation. Here and elsewhere Dudley makes numerous comparisons of W to Douglass, Washington, Du Bois, Baldwin, Cleaver, and Malcolm X. The general thesis of intergenerational conflict draws on Freud and Harold Bloom.

Review mentioning W briefly.

Lists a dissertation on W, Chinua Achebe, and George Lamming by Khaliquzzaman M. Elias.

Mentions W briefly (p. 53).

Mentions W briefly (p. xvii).

156. Elliott, Joan C. "Race and Ethnicity in the Curriculum." New Directions, 18 (Spring), 16-17.
Mentions W briefly.

157. Erickson, Stephanie, and

The W entry mentions briefly NS, BB, UTC, Q, SH, LD, and EM (p. 820).


Favorable review mentioning the parallel Jackson draws between W and the attorney Charles Houston.


Chapter 12, "Richard Wright, An Intellectual in Exile," treats his first trip to France and his subsequent residence there. Among matters treated are his initial response, his relations with French intellectuals and with the negritude group, his involvement with RDR and anticolonial politics, and his continuing interest in American racial affairs. Numerous brief references to W relate to a variety of contexts.


Review mentioning the work's treatment of TMBW.


Mentions W briefly (pp. 45, 56).


Review mentioning briefly W's response to "Everybody's Protest Novel."


Mentions W briefly.


Includes comment on the W-Elison relation and discussion of that between W ("the documentary social realist") and Baldwin ("the modern subjective formalist").


Quotes W on Leadbelly (pp. 611, 622).


Mentions briefly NS.


Notes W's "bitterly ironic response to the 'New South'" (p. 33).

Reprinted: 1993
   Mentions briefly W as poet in a review of Cary Nelson's

   Mentions briefly BB (p. 108).

   Mentions briefly Jordan's essay on W and Hurston (p. 252).

   Mentions W briefly (p.11).

   Flyer announcing a lecture by Sergei Chakovsky of the Gorky Institute of World Literature delivered on 19 April.

   Mentions briefly BB (p.4).

174. _____ . "Ishmael Reed," in

   Comments on Reed's signifying on W's naturalism (pp. 363, 364, 371), mentioning BB and NS.

   Biographical caption to a photograph of W preceding "The Ethics of Living Jim Crow."

   Responds to Julia Wright's letter to the editor by attributing the belief that he was involved in W's death to "various Communist sympathizers." Emphasizes W's rejection of Communism and his adherence to Pan-Africanism.

   Notes the opposition of Marva Collins to BB.

   Mentions W briefly (p. 19).

   Review mentioning briefly NS.

Mentions Bigger's murders of two women in NS (p. 17).

  Mentions W briefly.

  Reviews activities pertaining to W during the past year and announces forthcoming activities.

  Mentions W briefly (p. 410).

  Quotes from LT, mentions W's membership in the Communist Party, and quotes from TMRV.

  Mentions W briefly (p. 301).

  Lists two primary and fifteen secondary items on W.

  Mentions briefly W and NS (pp. 33, 34, 35, 36).

188. Hakutani, Yoshinobu. "Two on Wright." The Mississippi Quarterly, 44 (Fall), 491-497.

  Contains 195 items, including 19 mentioning W.


  Review of the documentary film James Baldwin: The Price of the Ticket mentioning W.

Mentions W briefly (p. 658).


Mentions W briefly (pp. 23-24).


Includes an epigraph from NS and a brief mention of Bigger (p. 362).


Lists NS among the plays included in James V. Hatch and Ted Shine's Black Theater USA: Forty-Five Plays, 1847-1974.


Comments briefly on the play NS and on "Big Black Good Man."


Mentions briefly the play NS (p. 256).


Review praising the treatment of W.


Mentions W briefly (pp. x, xii).


Notes briefly that Grimke anticipates W in her depiction of violence (p. 21).


Partial reprint of 1972.97.


Mentions W briefly (p. xiv).


Mentions briefly W and BB.

206. _____, "Surveyors and


212. Hubbard, Dolan. "Society and Self in Alice Walker's In Love and Trouble." Obsidian II, 6 (Summer), 50-75. Quotes from W's "The Literature of the Negro in the United States" (p. 69) and mentions Kinnamon's article on W and Angelou (p. 72).


214. Hurd, Myles Raymond. "Between Blackness and Bitonality: Wright's 'Long Black Song.'" CLA Journal, 35 (September), 42-56. Analysis of the "complex double story" focusing on both Silas and Sarah. The former is both cuckold and chauvinist; the latter is both victim and villainess. It "exhibits problematic disharmonies between technique and theme."


Quotes from "I Tried to Be a Communist," BB, "Blueprint for Negro Writing," and NS; notes W's unfavorable response to Zora Neale Hurston; contrasts briefly the old man in Ellison's "Flying Home" to Bigger Thomas; makes a brief connection between W and Joyce; and discusses the intertextuality of Alice Walker's The Third Life of Grange Copeland and NS.


Mentions W briefly (p. 553) and comments on her Richard Wright's Art of Tragedy, adding that "the sublimity of NS lies in the inextricable relationship between Wright's perceptions of racial realities and his adroit skill at shaping his creative vision" (p. 559).


Reviews W's life and career, discussing or commenting on all the books. Emphasizes W's effort to give voice to "the inexpressibly human." His iconoclasm is the source of much of his literary power. Joyce also praises his creative diversity and his "ability to synthesize politics and art."


Bio-bibliographical headnote to an excerpt from BB and "Bright and Morning Star."


Favorable brief review emphasizing the collection's emphasis on social discourse.


Mentions W and quotes Baldwin on W (pp. 114, 116, 119, 124, 126).


Favorable review of the Library of American edition of W. "Richard Wright was a most extraordinary writer, with two masterpieces to his credit, the novel 'Native Son' (1940) and 'Black Boy' (1945), that are more overwhelming today now that they are judged by their literary power, than they were in a period when it was easy to accept them as 'news,' shocking and even
thrilling." Compares W to Dostoevsky, comments on W and Baldwin, and discusses NS.


Comments on Faulkner's attitude toward W and quotes from "The Man Who Went to Chicago."


Mentions W briefly (p. 606).

228. Kennedy, Randall. "'Keep the Nigger Down!': The Age of Segregation in Mississippi." Reconstruction, 1, No. 3, 115-136.

Review of Neil McMillen's Dark Journey citing an incident in BB (p. 117).


Corrects an error on the dust jacket of the Library of America edition of W by showing that Hemingway did not have W in mind when he wrote that "writers are forged in injustice as a sword is forged."

230. _____, "Three Black Writers and the Anthologized Canon." American Literary Realism, 23 (Spring), 42-51.

Mentions briefly W (pp. 47, 48, 49) and "Between the World and Me" (p. 48).

231. _____, "Voice of a Native Son: The Poetics of Richard Wright. By Eugene E. Miller." American Literature, 63 (December), 762-764.

Unfavorable review taking issue with Miller's emphasis on the visionary W and complaining of lack of evidence, awkward writing, factual mistakes, and typographical errors.


Mentions briefly conversations with W in Paris.


Compares the 1951 and 1986 film versions of NS, reviews the critical response to the latter, and analyzes differences between it and the novel emphasizing producer Diane Silver's effort to reach whites and blacks who had not read the book and did not know each other.


Reprints 1969.150 (pp. 69-105), comments on W and Ellison (pp. 107-108), and mentions elsewhere NS, BB, Q, EM, and "The Man Who Lived Underground."


Mentions W briefly (p. 8).

236. Kramer, Victor A. Agee and Actuality: Artistic Vision in His
Mentions W briefly (p. 205).

Mentions "Big Boy Leaves Home," notes W's criticism of Zora Neale Hurston, and quotes Shirley Anne Williams on BB.

Review mentioning W briefly.

Mentions W briefly.

Mentions W briefly (p. 344), comments on "Bright and Morning Star" (p. 348), and mentions UTC and NS (p. 348).


Biographical sketch mentioning Baldwin's essays on W.

Notes the influence of NS on Aaron Henry and quotes from TMBV.

Quotes BB on the threat of white violence and the rebellion it provoked in some blacks (pp. 17, 18-19).

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

Mentions W briefly (p. 321).


Literary History and His Reception in Europe. Ed. Jakob Kollhofer. Frankfurt am Main: Peter Lang, pp. 57-78.
Mentions briefly W, NS, BB, and AH (p. 66).

Mentions briefly NS and Bigger Thomas (p. 87).

Notes that Lawrence Lipton was called "Jerusalem's Richard Wright" and compares his novel Brother, the Laugh Is Bitter to NS.

Analyzes the stories as W's effort to present black Southern history in order to "correct false views of received history... and offer a paradigm for understanding the future processes of history" (p. 730). The emerging structure is a Marxist dialectic showing "modes of achieving political and social, thus economic, power" (p. 741).

Quotes Arna Bontemps mentioning W (p. 207).

Mentions briefly W, UTC, NS, and BB.

"A close, critical reading of Black Boy (1945) shows the extent to which Richard Wright drew upon African-American folklore for the content and aesthetic style of his autobiographical narrative. But the close reading also discovers ways in which the folk traditions failed Wright, especially in the intercultural encounter. These instances of the failure of the folklore draw our attention to larger issues about the double bind as a structural instrument of cultural hegemony and about the limitation of folklore as a resource for resisting the double bind" (Mechling's summary).

Mentions W briefly (p. 1421).

Quotes Baldwin on W and notes their quarrel.


Mentions W, UTC, NS, and BB (pp. 762, 773, 774).


Mentions W briefly.


Bio-bibliographical headnote to two selections from BB.


Review mentioning W briefly.

262. _____. "Charles T. Davis: Trace of Southern History." The Mississippi Quarterly, 44 (Spring), 151-158.

Notes Davis's work on W (p. 155).


The epigraph is Blyden Jackson on W. Miller quotes several times from BB.


Mentions W briefly (p. 116).


Comments on critical distortion of viewing Petry solely in relation to W's naturalism (p. 351).


Treats NS as a secular Jeremiad prefiguring a racial and class war unless American redeems itself from racial injustice. Only by moving outside the present social system can Bigger achieve identity through violence.

Reprinted in revised form: 1996


Favorable review of the Library of America edition of W. Assesses W's major place in American literature for his powerful exposure of a "morally culpable society."


Twelve study questions and writing topics to accompany an excerpt from BB.


Study aids for "The Psychological Reactions of Oppressed People."


Headnote to an excerpt from BB.

Reprinted: 1994

Mentions briefly W and "Between the World and Me." Quotes from 1977.293.

Contains entries, some annotated, for BB, TMBV, AH, LT, LD, NS, O, UTC, and WML.

Notes that this press has issued two books by W.

Mentions W briefly (p. 326).

Treats W, Baldwin, and Ellison. The section on W (pp. 163-170) treats style and, especially, characterization as well as the protest theme. Numerous comparisons of W with Baldwin and Ellison are made throughout the essay. Unlike the other two, W "tends to blame the problems of the black American almost entirely on the racist policies of whites" (p. 162).

Comments upon W at the Conference of Black Writers and Artists in Paris and notes that Senghor called BB "one of the major African autobiographies" (p. 697).

Mentions W briefly (p. 384).

Discusses Ellison's friendship with W and the story W asked him to write for New Challenge (p. 109).

Contains two paragraphs on the "rhetoric of game playing" in NS (pp. 315-316) and mentions W briefly elsewhere.

Mentions briefly Bessie and Bigger.

Describes and evaluates books by David Bakish, Robert Bone, Michel Fabre, Robert Felgar, Addison Gayle, Kenneth Kinnamon, Margaret Walker, Constance Webb, and John A. Williams.

283. Patterson, Tiffany R. L. "A History of Afro-American Literature. Volume I: The Long Beginning. 1746-
Review noting that Jackson calls the period from 1930 to 1960 the "Age of Richard Wright."


Reprint of 1985.139.


Mentions briefly Margaret Walker Alexander's address on W.

Lists a thesis by William Burton Roy, "Unity in Richard Wright's Uncle Tom's Children" (p. 154).

Notes W's use of dialect and child's perspective, his naturalism, and his treatment of moral inversion—all of which are anticipated by Twain. Mentions "Blueprint for Negro Writing," "Big Boy Leaves Home," "Almost a Man," UTC, "Voodoo of Hell's Half-Acre," LT, O, and NS.

Mentions briefly W and NS.

Discussion of the Library of America edition of W, explaining its textual decisions for LT, UTC, NS, BB, and O. This edition gives readers "the opportunity...to hear a great American writer speak with his own voice about matters that still resonate at the center of our lives." 
Reprinted: 1995

Biographical sketch.

Contains a paragraph on W's evaluation of Dunbar in WML (p. 93).
Partial reprint of 1960. 222.

Review mentioning W briefly.

Traces the history of Margaret Walker's biography of W and explains the legal decision permitting her to use unpublished materials.

Reprints an excerpt from BB with headnote, marginalia, and study questions.

Biographical sketch mentioning the W connection.

Favorable review noting W's interest in aesthetic matters as well as social message.

Mentions briefly W and NS.

301. Rigney, Barbara Hill. The Voices of Toni Morrison. Columbus: Ohio State University Press, p. 28.
Mentions briefly the theme of flight in NS.

Reports that reading W aroused in Clarence Thomas "feelings of anger and isolation [he] often had but suppressed." Includes a photograph of W.

Lists W's date of birth (p. 90) and death (p. 123).

Mentions W briefly.

Notes that Arthur Ashe's favorite childhood book was NS (p.84).


310. ______. "Let Me Be With Ole Jazzbo: An Interview with Sterling Brown." Callaloo, 14 (Fall), 795-815. Brown comments on W and folk culture: "he was a very talented novelist, but Dick was not an authority on certain aspects of folk culture. I don't think he felt jazz, and I don't think he felt the blues." (p. 796). Mentions W elsewhere (pp. 800, 804, 809, 810).


316. Sadoff, Dianne F. "Gender and African-American Narrative." American Quarterly, 43 (March), 119-127. Includes a review of Valerie Smith's Self-Discovery and Authority in Afro-American Narrative quoting from it on W's self-narrators (pp. 120-121).


Angelou." *The Hollins Critic*, 28 (October), 1-11.
Mentions briefly BB (p.2).

Mentions W briefly.

Review mentioning W briefly.

Mentions W briefly.

Comments on work on W by David Bradley, Jack B. Moore, Alan W. France, and Tracy Webb (pp. 640-641).

Comments on work on W by Edward D. Clark.

Comments on W's narrative mode and compares it to Hurston's story.

Letter to the editor noting that Mencken inspired W.

Lists Bigger Thomas.

Mentions W briefly.

Mentions briefly Bigger Thomas (p.180).

Quotes Gaines discovering W's influence (pp. 23, 113) and mentions W elsewhere.

Mentions W briefly.

pp. 219-233.
  Mentions W briefly (p. 230).

  Mentions W briefly (pp. 96, 97, 102).

333. Smith, Michelle. "Discovering the tomb of Victor Séjour...." Afram Newsletter, Nos. 33-34 (October), pp. 24-25.
  Mentions W briefly.

  Mentions W and his relation to Zora Neale Hurston, Ralph Ellison, and James Baldwin (pp. xiii, xiv).

  Mentions briefly Bigger Thomas (p. 8).

  Reprint of 1986


  Review mentioning W briefly.

  Notes intervention by persons other than W in BB and NS, citing relevant articles by Janice Thaddeus and Keneth Kinnamon.

  Uses BB to show how one can "read and exploit autobiographies as history" (p. 98) and mentions W elsewhere (pp. 95, 112, 120).

  Mentions W briefly.

  In an interview Arnold Rampersad explains deletion of sexual material from NS and political material from BB by the Book-of-the-Month Club.

  Mentions W briefly.

  Notes that BB is one of the few books by minority authors taught
in high schools.

Comments on W's evaluation of the manuscript of *A Street in Bronzeville* (p. 119).

Mentions W briefly (p. 22).

Mentions W briefly (p. 66).

Mentions W briefly.

349. Thomas, H. Nigel. "Alice Walker's Grange Copeland as a Trickster Figure." *Obsidian II*, 6 (Spring), 60-72.
Notes W's rejection of the trickster figure (p. 62) and briefly compares Walker's character and Bigger Thomas (p. 63).

Mentions briefly BB (p. 3).

Includes discussion of Baldwin's relation to W (pp. 2-3, 4, 7).


Mentions W briefly (pp. 489, 496, 497).

Review mentioning Kinnamon's essay on NS.


Uses "The Man Who Saw the Flood" in a writing exercise.

The bibliography lists W's review of *Their Eyes Were Watching God*.

Includes correspondence and interviews with Plump, who mentions W several times: "Wright was the author of existentialism for me" (p.19). Plump acknowledges W's profound influence on him.

358. ______. "Wright's Explicit Prose Restored." *The Richard Wright Newsletter*, 1 (Fall), 2.
Discusses the Library of America edition of W.

359. Washington, Mary Helen. "Acknowledgments," in her *Memory of
Lists books on W by Michel Fabre, Keneth Kinnamon, Eugene E. Miller, and Margaret Walker, as well as the second edition of Paul Oliver's Blues Fell This Morning with W's foreword.

Review mentioning W and NS.

Quotes from TMBV as an epigraph.

Comments briefly on W and BB (pp. xv, xviii).

Mentions briefly BB (p.148).

Compares W and Jack London for their visceral emotional power, but faults W for "apologizing for being a writer" by listing in BB works and authors he had read.

Mentions W briefly (p.125).

Mentions briefly W and NS (pp.xv, xxix).

Mentions W briefly (p. 413) and quotes him on Tolson (p. 420).

Mentions W briefly.

370. Wilson, Robert. "Treats for Lovers of Language and Literature." USA Today (9 December), p. 4D.
Includes a notice of the Library of America edition of W emphasizing editorial intervention in the works as first published.

Mentions the Library of America edition.

Excerpt from a letter endorsing the formation of the Richard Wright Circle and urging it to expand its activities outside the academy.
