



# Project on the History of Black Writing

**Biannual Report  
1998-2000  
University of Kansas  
Lawrence, KS**



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## Foreword

The present document is a two-year report from the Project on the History of Black Writing (HBW), 1998 – 2000. The purpose of the document is to present the ongoing history of the Project for funding agencies, university officials, advisory board members, faculty, graduate students and staff at the University of Kansas, and other interested parties.

### National Advisory Board

2000-2003

Kathleen Bethel – Northwestern University  
Elizabeth Brown-Guillory – University of Houston  
Susanne Dietzel – Loyola University, New Orleans  
Myriam Diaz Diocaretz – University of Maastricht  
Trudier Harris – University of North Carolina  
Joyce Hope Scott – Wheelock College  
Jerry W. Ward, Jr. – Tougaloo College  
Richard Yarborough – UCLA  
Jean Fagin Yellin – Pace University

## History of the Project on the History of Black Writing

The Project on the History of Black Writing, originally known as the Afro-American Novel Project, began in 1983 at the University of Mississippi, Oxford. Organized to compile a comprehensive bibliographic history of largely neglected and out-of-print novels published by African-American writers, the Project's initial objective was to create a study guide for both teachers and students to facilitate the use of African-American texts in the classroom for traditional, comparative, and inter-disciplinary study. *The Afro-American Novel: A Guide for Teachers and Students*, appeared in 1986, and was later revised and expanded with a two-year grant from the Ford Foundation. The Guide included a bibliography of novels published between 1853 and 1980, compiled by the Project. The significant number of titles listed between the Reconstruction and Urban Migration periods (1865-1910) did much to challenge assumptions that African-Americans throughout the nineteenth century left only oral records as a result of widespread illiteracy.

In 1989, the Project relocated to Northeastern University, Boston, Massachusetts. Funded by a three-year grant from the National Endowment for the Humanities, the Project also became affiliated with the W. E. B. DuBois Institute at Harvard University. Now known as The Project on the History of Black Writing (HBW), we continued to expand the Project's holdings to create a *Checklist of the Afro-American Novel, 1853-1990* (1990).

In 1996 HBW received a two-year grant from the Lemelson Foundation for Innovation and Invention in Higher Education, based at Hampshire College. Affiliating with the Smithsonian's Museum of American History and the association for the Study of Afro-American Life History, HBW spent two years developing a prototype for a CD-ROM. This CD-ROM, entitled *Neither Bond Nor Free: An Anthology of Rare African American Texts*, would make available the full text of works collected by the Project. Complementing the CD-ROM would be an on-line database, available to libraries and educators, that would make texts available electronically. An "archival" finding aid available via the World Wide Web would also be created to foster interest within the academic community and serve in conjunction with the Project's current webpage (<http://www.ukans.edu/~phbw>).

In 1998 the Project moved to the University of Kansas and, with a grant provided by the Microsoft Corporation, completed a project for *Africana Encarta*. Funding remains crucial to the survival of HBW. Currently, efforts are underway to secure support from corporate and federal agencies to advance the Project's technology focus and to expand Project's outreach programs, as well as to increase its holdings.

## The Collection

### Scope and Content

The principal component of HBW is its manuscript collection. There are photographic copies of 465 texts dating from 1861 to the present, and a growing archive of over sixty rare books, more than one hundred rare and out-of-print journals. In addition, the Project has collected bibliographic information for over 1,500 items of literature written by African-Americans to serve as the foundation for collection development. Bibliographic information acquired by the Project has been published and distributed a number of times, thus serving in conjunction with the texts as a means of providing a strong research base for the study of lesser known African American literature throughout the last two centuries.

Although the majority of the texts “in-hand” date from 1950 through 1970, a time span encompassing the Civil Rights and Black Power movements, significant acquisitions exist from other periods in African American history. Copies of texts in the Project’s collection of major importance include Albert Coleman’s *Rosy, the Octoroon* (1929), Lucretia Coleman’s *Poor Ben: A Story of Real Life* (1890), T. G. Steward’s *A Charleston Life Story* (1899), G. Langhorne Pryor’s *Neither Bond Nor Free* (1892), and (Kansas-born) filmmaker Oscar Micheaux’s novel *The Conquest* (1913).

### Organization

Despite the fact that no definitive literary timetable can be comfortably applied to history, a general scheme for African American Literature can be defined as:

<b>Slave Narratives/Civil War Literature</b>	pre-1865 (including 1865)
<b>Literature of Reconstruction and Rural Life</b>	1866 – 1885
<b>Literature of Urban Migration</b>	1886 – 1910
<b>Literature of Urban Life</b>	1911 – 1970

*(with sub-divisions for the fiction of the New Negro Renaissance, the Depression, the Civil Rights/Black Power movements, and Young Adult fiction)*

and

<b>Civil Rights Literature</b>	1971 – 2000
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*(with subdivisions for Post-Modern literature, Post-Colonial literature, and Young Adult fiction)*

This scheme provides the intellectual framework by which the manuscripts were organized, and serves as a means of interpreting the general trends of African American literature. Each series is accompanied by a description and a sub-series description when necessary. (See appendices for series descriptions.)

### **Current Holdings**

Currently, the project holdings are being kept in a university-provided facility located in the Military Science building at the University of Kansas. This facility, while functional, is not the ideal location to store archival material. One of our long-term concerns relates to the integrity of the facility as it relates to storing documents. The building's primary function is not document storage. Because of this there are issues with humidity and temperature fluctuations. Early in the process of relocating the documents to this location

it become evident that there was reason for concern. Within the first few weeks of moving into the facility the university provided us with an air quality meter. This meter records the temperature and the humidity in the room and is monitored and maintained by the facilities management group on campus.

Because of a lack of space at the University, moving to a more ideal spot is a slow process. The prime locations would be in one of the library facilities on campus. However, these buildings are currently at capacity. A potential long-term goal for the project would involve locating and setting up a permanent facility that would allow for the optimum storage safety of all of the documents in our care and for the ease of accessibility and comfort for potential visiting scholars.

There are over 1,300 items in the collection. These range from plays, essays, collections of short stories, literary criticism, and novels. The primary focus of the project had been on collecting novels and that is reflected in the number of novels that dominate the collection. At this time, the project is looking to expand its focus and bring more works and genres into the archives.

We have a website established and are always looking to keep up with internet culture and the accessibility it offers. It is possible that we could offer a link on the website to the catalog of all the materials we have. This would allow scholars all over the world to have access to the material stored in the archives. The documents could be scanned into the computer for scholars to download and they could be made available upon request. A



phase of this process was completed as a result of our affiliation with the *Encarta Africana* Project.

### **Margaret Walker Holdings**

In addition to our other duties, the project was fortunate enough to have access to some original documents written by the late Margaret Walker. The HBW staff has organized and catalogued the original documents and photographs, made copies for HBW and transported the originals to their permanent location at the Margaret Walker Alexander Research Center at Jackson State University in Mississippi.

### **Print and Video Resources**


In addition to the published materials, HBW has collected, over its sixteen-year history, an abundance of print and non-print materials. These resources include single-author and multi-author bibliographies; working papers on special topics; conference proceedings and monographs; personal papers, correspondence, and photographs of twentieth century writers; unsolicited manuscripts; and audio and video tapes. The personal papers of Vicki Garvin, political activist and personal friend of Paul Robeson, are housed in the collection.

## Database/Bibliographic Activities

The bibliographic database forms the foundation of the Project's efforts to catalog and make available for research over 1,070 texts written by African American writers. The first entries were added to the database in 1983 while the Project was located at University of Mississippi. Since its move to the University of Kansas we have added sixteen titles, and have assisted in the completion of the *Encarta Africana* Project, which relied on HBW staff and resources to provide full-text versions of all novels known to have been written by African Americans from 1853 to 1919.

Upon its arrival at the University of Kansas the Project underwent two significant changes. Our first job was to update the bibliographic database with the latest version of Pro-Cite, and to edit the database, eliminating repeated entries. Second, we compiled the Margaret Walker Bibliography. This occurred in two distinct stages. In the first, an abbreviated bibliography was prepared to accompany the premier of the Margaret Walker documentary film, which was shown at the 1999 College Language Association Conference in Fayetteville, North Carolina. This bibliography, containing forty-six entries, was given to each of the attendees at the conference. This bibliography was also published in the February 3, 2000, issue of *The Black Scholar*.

The second stage of the development of the bibliography built significantly and substantially on the initial work. In concert with Mrs. Bernice Bell, retired librarian and friend to Professor Walker, and Project Director Professor Maryemma Graham, a



selected bibliography of over 400 entries was prepared for inclusion in the upcoming volume of critical essays on Margaret Walker's work, *Fields Watered With Blood*.

Concurrent with this work, Project staff completed a seventy-two item bibliography of texts written by African American authors between 1853 and 1919. By Spring 1999, one full year after the Project's move to the KU, all the files and hard copy versions of the HBW archives arrived. For the remainder of the semester Project staff set-up and catalogued these items in the Project's Military Science storage area.

## Project Structure

### **Staff**

The Project is directed by Professor Maryemma Graham, Professor of English. The Project currently employs three student workers, whose job descriptions are provided below. Staff meetings are held weekly at a regularly scheduled time throughout the academic year and four times in the summer.

### **Office Manager                      Robert A. Harris**

This position, first held by Doretha Williams, is responsible for the everyday operation of the Project office. The Office Manager monitors the workload and timelines for each of the tasks assigned by the Project Director. This person is responsible for organizing the weekly staff meetings and reports to the Director the progress of the various Project tasks.

While hiring concerns are the primary responsibility of the Director, the Office Manager arranges the daily schedules to insure that there is someone in the office during office hours. Quite often, the Office Manager is the liaison between the Project and members of the University community. She/he is the initial point of contact for those calling or visiting the office. This is also a research position, carrying with it all the responsibilities attendant to Project tasks.

During the first year of the Project at the University of Kansas Doretha Williams assumed the duties as outlined above, and provided lead support for the Spring Oral History and

Traditions Workshop. Ms. Williams coordinated the Project effort with staff members at the Hall Center for the Humanities, the Office of the Chancellor, the Indigenous Nations Program, the College of Liberal Arts and Sciences, and the Department of English. As Project liaison she also managed the logistics of the luncheon buffet, and the collection of materials for the workshop information binder. Ms. Williams supervised the document collection phase of the *Encarta Africana* project, and was instrumental in the archival work completed upon receipt of the Project files from Northeastern University.

**Research Assistant (2)      Stephanie Bingman, Genevieve Barba**

In the past the Research Assistant's job has been varied. These individuals mine the information for bibliographies, confirm information that is used by a variety of sources (in publications, for the website, for outside sources). They are also the "lead organizers" for the Projects HBW undertakes. Research Assistants were key in the organization and planning of the Spring 2000 workshop on oral history and traditions. When the *Encarta Africana* project was begun, Research Assistants spent countless hours locating, securing, and copying the texts. These individuals submit reports during the weekly staff meetings.

**Computer Assistant      Robert A. Harris**

This position is primarily responsible for HBW's extensive bibliographic database. In the past, the Computer Assistant has provided bibliographies for distribution at conferences, has prepared an extensive bibliography for publication, and has maintained the database so that further additions will be accessible.

**Website Coordinator      Yasmeen Coleman**

While she was a student, Ms. Coleman developed the HBW website. She currently assists HBW staff in the periodic reviews of the material on the website. This position is crucial to the HBW's efforts to reach a wider audience. The website (page examples follow) was first operational in Spring 2000.

## Funding

HBW was provided seed money from the Kansas Endowment through the office of the Provost and Chancellor. Grants from the Vice-Chancellor's Subvention Fund and the Fund of Interdisciplinary Scholars provided support for project activities in 1998-1999 and 1999-2000, respectively. Te Oral History Workshop expects to receive funding for its March 2000-2001 event. ✓

Efforts to secure outside funding did not begin initially as staff was fully engaged in transferring the project from Boston and organizing for the new location. In year two, as HBW recognized the importance of forming strategic relationships, we have prepared grant proposals in conjunction with other campus units, like the Langston Hughes Center. ✓

A permanent source of funding is needed to cover the administrative costs and salary for one half-time manager, two graduate research assistants, and an undergraduate work study student. The project director does not receive salary compensation.

HBW is especially interested in promoting research at the national, state, local and community level, in an effort to recover works by African American authors. This offers an attraction for African American and other students who are majoring in the Humanities. The project, however, has historically done outreach work including summer institutes, workshops, and presentations. While HBW was located at Northeastern University, funding for a two-year summer institute on African American literature was provided by MEH (1993-1994). Plans for a KU institute for teachers and scholars is now underway. A grant application is expected to be submitted to NEH in March, 2001. ✓

Other sources of private funding currently being investigated include the ✓  
Rockefeller Foundation, the Ford Foundation, and the Annenberg Foundation. ✓



## Location and Facilities

HBW currently occupies space in two campus buildings. The Project office is located at 1090 Wescoe Hall, and the bulk of the archival materials are located in Bay D–Military Science. This arrangement presents several challenges. First, the Military Science space is sufficient as a storage area, but offers too little space to allow for the significant and prolonged periods of time staff members must be there to conduct their research. The space barely accommodates the archival materials, and there is no room for a desk or table—items essential to the research task. Nor is there adequate lighting in this area. Second, there are climate-control concerns that threaten to reduce the ample archive to a moldy mess. Over the past year Bay D has been monitored for its humidity level in an effort to determine if these levels were too high to safely maintain the archive. The resulting data indicates significant swings in temperature and humidity, with the most serious swings occurring during the winter months. These conditions are not conducive to the proper storage and maintenance of the archival material. They are not even close. In an effort to correct what will certainly be a damaging environment, the HBW Director and staff have met with the University of Kansas maintenance department and the preservation library staff to ascertain if changes can be made to the physical space to accommodate our needs. While several options were discussed, none has yet been implemented.

In our best-case scenario, all of the project’s materials would be in one area, one office suite containing several rooms. This would make retrieval more efficient, and would

offer a better climate in which to preserve the archives. It is understood that space is at a premium, but the Project will lobby for such space as it becomes available.

## Projected Activities

### **Website Completion/Brochure**

In an effort to reach out to the wider community the internet affords, HBW has developed a webpage (URL – <http://ukans.edu/~phbw/>). We believe this vehicle will enable us to make our archives and other information available to the widest possible community. Likewise, it affords those outside the University of Kansas community a means of direct contact. Our plan is to make the bibliographic database accessible online, as well as a complete listing of all our archived texts. In some instances, we may be able to provide full texts.

We are also currently completing work on an informational brochure. This informational piece has several possible uses. Though we see its primary value as a handout at conferences and as a mailer to those who express an interest in our work, it could plausibly be used in conjunction with other recruitment materials the English department or the Division of Graduate Study currently use.

### **Cambridge University Press: History of the African American Novel**


HBW was recently (Spring 2000) contacted by Cambridge Press to ascertain its capacity to provide a Cambridge History of the African American Novel. While Professor Graham would direct this effort, HBW staff would offer significant support. This is expected to be a two-year effort and will require additional funding. The contract negotiations are supposed to be completed by January 2001.



### **HBW Poetry Project**

HBW has completed an archive that is currently available of the African American Novel. The next area of focus will be poetry. In the coming year HBW staff will assemble a poetry bibliography and will plan a conference/festival where we will offer sessions on the different areas of poetry (the creative process, writing workshops, readings). This conference is planned to appeal to the university community, and to poets and artists from across the country. It fits nicely with the upcoming Langston Hughes Centennial Celebration (see below) and would offer a focused, peripheral activity for those desiring it.

### **Langston Hughes Centennial Celebration**



HBW will be working in conjunction with the Langston Hughes Center to plan a centennial celebration for one of Lawrence's most highly acclaimed artists. The Langston Hughes Centennial Celebration will bring noted Hughes scholars from around the country to the University of Kansas for a series of lectures and conference sessions devoted to a scholarly presentation of Hughes' life and work. In addition to these sessions, there will be presentations of creative writing and readings of Hughes' poetry, a facet alluded to earlier as the HBW Poetry Project. As a result of this endeavor the Langston Hughes Center will receive national recognition for its value to scholars researching Hughes' life and work. Additional recognition will be given the Spencer Research Library for its extensive collection of Hughes manuscripts.

## **Biography Project**

Professor Maryemma Graham is in the midst of writing a biography on Dr. Margaret Walker Alexander. Her work on this text coincides with HBW's involvement with *Fields Watered With Blood*, a book of criticism on Dr. Walker's oeuvre that is currently in production at the University of Georgia Press. In addition to the biographical work currently underway on Margaret Walker, HBW has several additional biographical dossiers in its archives. The most recent addition is a collection of notes and follow-up interview questions for Vicki Garvin, an early twentieth-century activist, writer, and lecturer from Chicago. Though no projects for these biographical dossiers have been planned, they constitute a growing segment of the HBW archive and may well form a later segment of the Project's research effort.

## **Spring Advisory Board Meeting**

The planning and implementation of the Spring 2001 meeting of our advisory board is one of the most urgent projects of the current year. Though we have spoken to several of the board members by phone and contacted others through e-mail, it is important that they visit the current site to meet, discuss the upcoming plans of the Project, and offer their input. In the 1999-2000 academic year two board members (Professors Jerry W. Ward, Jr. and Susanne Dietzel) were able to visit campus. During these visits they were able to tour the Project offices, and meet with staff members. While they were here they also delivered lectures to several classes.

We see the Spring meeting as an important step toward solidifying our presence at the University of Kansas. The meeting will not only cement the two-year plan we have developed, but it will also offer staff members an opportunity to revise these plans with the expertise the board members bring to the table.

## Appendix One

### HBW Personnel Lists

(1999-2000)

Graham, Maryemma – Project Director

Coleman, Yasmeen – Undergraduate Staff and Website Developer

Harris, Robert – Computer Assistant

Shackleford, Scott- Computer Consultant

Williams, Doretha – Office Manager and Research Assistant

(2000-2001)

Graham, Maryemma – Project Director

Barba, Genevieve – Undergraduate Staff and Oral History Workshop Coordinator

Bingman, Stephanie – Research Assistant

Harris, Robert – Office Manager and Research Assistant

### Office Schedules

(Spring 2000)

<u>Monday</u>	<u>Tuesday</u>	<u>Wednesday</u>	<u>Thursday</u>	<u>Friday</u>
DW 9-3	9-12		9-12	9-3
YC 11:30-2:15	12:30-2	11:30-2:15	12:30-2	
RH 2-4		2-4		2-4

(Fall 2000)

<u>Monday</u>	<u>Tuesday</u>	<u>Wednesday</u>	<u>Thursday</u>	<u>Friday</u>
RH 9-3	9-1	9-3	9-1	9-3
GB	9-11:30		9-11:30	
SB		12-2		12-2

## Article from *HBW News* (no longer published)

### “How To ‘Discover’ a Black Author”

*The following article, written by Barbara Hunt while she was a member of the HBW staff at the University of Mississippi, is reprinted from the Spring 1992 edition of HBW News.*

When the Afro-American Novel Project began in 1983, its purpose was (and is) to record all extended works of fiction written by Americans of African descent. What is recorded? Just author, title, place of publication, publisher and date. Now I know you're saying that's easy, right? And simple. Wrong. Did you ever stop to think that books don't usually identify the author's race? That's really hard to find out, even with pictures. Or did you ever try to define the term “novel”? How long is a novel? What is the magic number? Who has the best answer? Those are just a few of the questions that are built into a project such as this.

Many realize the importance of an accurate record of the literary contributions of Blacks: scholars, the writers themselves, librarians, and the general public. Because of that recognition and interest, a method was refined to ferret out additional information on authors through what is called nontraditional research. Such research does not confine itself to libraries or bookstores or any other usual avenues of information. This road leads instead to many places that have become accepted sources of nurture in the Black community: barber shops; beauty parlors; Black radio; community organizations such as the Elks and Eastern Star; sororities and fraternities; nightclubs; and, of course, the school and church. It has been well documented by scholars that such organizations are the major sources of information in the Black community.

Why have Blacks historically sought nontraditional sources for gathering or disseminating information? That answer is not exactly clear. Maybe it has something to do with the forbidding atmosphere that seeps through the walls in some libraries, and flaunts itself in tall flights of stone steps and heavy doors; maybe it also has something to do with the frowning “holier than thou” attitudes that most librarians fight, but which some still practice. And finally maybe Blacks remember, as I do, when some library doors were shut to Americans of African ancestry despite a rich African literary heritage. I fantasize that captive Africans somehow remembered inventing mathematics, or building the great library at Alexandria, recording the oldest language, or attending the great universities of Africa. That is only a fantasy. But such a fantasy has some basis in fact. Melville Herskovits, Sterling Stuckey, and others point to the survivalisms on African-American life today. The existence of those survivalisms gives potent testimony to the fact that there was and there is cultural remembrance. Now that all library doors have opened, apparently African-Americans have not rushed to fill the reluctantly relinquished seats.

With those realizations in mind, I began applying the methodology that responds to the preferences of the Black community. With a focus on the nearest Black population (that of Oxford, MS), plans were made cooperatively with Black community leaders and all others who expressed interest. Further meetings, with an enlarged group called “Friends of the Afro-American Novel Project.”

Experiences with the Oxford community largely affirmed previous project conclusions that many Black authors are not known outside their immediate community.



But with research and interaction with community informants, it is possible to “recover” rather than “discover” missing pieces of the racial patchwork of American literary heritage. One may learn of the first Black woman novelist (Harriet E. Wilson, *Our Nig*, 1859); or reconstruct the writings of a Kentucky author for the Schomburg Library of Nineteenth Century Black Women Writers (Effie Waller Smith); or help a twentieth century Black woman novelist in South Carolina recover a copyright (Annie Greene Nelson). “Discovery” may move in many directions.

*Barbara Hunt, Ph.D. served as CO-Project Director and Coordinator of Research for the Afro-American Novel Project, the University of Mississippi, 1989-1991.*

## Appendix Two

### Bibliographic Database Sample (Pages 24A-24D)

### Reference Packing List

1. Adams, Clayton. *Ethiopia, The Land of Promise*. New York, NY: Cosmopolitan Press; 1917. Photocopy submitted.
2. Blackson, Lorenzo Dow. *Rise and Progress of the Kingdoms of Light and Darkness: or, The Reign of The Kings Alpha And Abadon*. Philadelphia, PA: J. Nicholas; 1867. Photocopy submitted.
3. Chesnutt, Charles Waddell. *The Colonel's Dream*. New York, NY: Doubleday; 1905; reprinted 1968. Photocopy submitted.
4. ---. *House Behind the Cedars*. Boston, MA: Houghton, Mifflin and Company; 1900; reprinted 1988. Photocopy submitted.
5. ---. *The Marrow of Tradition*. Boston, MA: Houghton Mifflin; 1901; 1969 (University of Michigan). Photocopy submitted.
6. Coleman, Lucretia H. Newman. *Poor Ben: A Story of Real Life*. Nashville, TN: Publishing House of the AME Sunday School Union; 1890. Photocopy submitted.
7. Corrothers, James. *The Black Cat Club*. 1902; reprinted 1972. Photocopy submitted.
8. Cotter, Joseph. *Negro Tales*. 1912; reprinted 1969. Photocopy submitted.
9. Delany, Martin R. *Blake; Or, The Huts Of America*. Boston, MA: Beacon Press; 1859; 1970. Photocopy submitted.
10. Detter, Thomas. *Nellie Brown; Or, The Jealous Wife*. San Francisco, CA: Cuddy & Hughes, Printer; 1871. Photocopy submitted.
11. Downing, Henry F. *The American Calvaryman; A Liberian Romance*. New York, NY: Neale Publishing Company; 1917; reprinted 1969. Photocopy submitted.
12. Dreer, Herman. *The Immediate Jewel of His Soul; A Romance*. St. Louis, MO: St. Louis Argus Pub. Co.; 1919; reprinted 1975. Photocopy submitted.
13. DuBois, W. E. B. *The Quest of the Silver Fleece*. Chicago, IL: A. C. McClurg & Co.; 1911; Reprinted 1972. Photocopy submitted.
14. Dunbar, Paul Laurence. *The Fanatics*. New York, NY: Mead, Dodd and Co.; 1901; reprinted 1969. Photocopy submitted.
15. ---. *The Love of Landry*. New York, NY: Dodd, Mead; 1900. Photocopy submitted.
16. ---. *The Sport of the Gods*. New York, NY: Dodd, Mead and Co.; 1902; 1981 (Dodd, Mead). Photocopy submitted.
17. ---. *The Uncalled*. New York, NY: Dodd, Mead and Company; 1898. Photocopy submitted.
18. Fleming, Sarah Lee Brown. *Hope's Highway*. New York, NY: Neale Pub. Co.; 1918; reprinted 1973. Photocopy submitted.
19. Franklin, James Thomas. *Crimson Altars, or a Minister's Sin*. Memphis, TN: Great South Press; 1895. Photocopy submitted.

20. Fullilove, Maggie. *Who Was Responsible?* Cincinnati, OH: Abingdon Press; 1919; reprinted 1996. Photocopy submitted.
21. Gilmore, F. Grant. *"The Problem," A Military Novel.* Rochester, NY: Press of Henry Conolly; 1915; reprinted 1969. Photocopy Submitted.
22. Griggs, Sutton Elbert. *Imperium in Imperio.* Cincinnati, OH: Editor Publishing Co.; 1899; reprinted 1969. Photocopy submitted.
23. ---. *Overshadowed.* Nashville, TN: Orion PUB. Co.; 1901; reprinted 1973. Photocopy submitted.
24. ---. *Pointing the Way.* Nashville, TN: Orion Publishing Company; 1908; reprinted 1974. Photocopy submitted.
25. ---. *Unfettered, a Novel.* Nashville, TN: Orion; 1902; reprinted 1971. Photocopy submitted.
26. Harper, Frances Ellen Watkins. *Iola Leroy; or, Shadows Up-lifted.* Philadelphia, PA: Garrigues Bros.; 1892; reprinted 1971. Photocopy submitted.
27. Hopkins, Pauline E. *Contending Forces: A Romance Illustrative of Negro Life North And South.* Boston, MA: Colored Cooperative Publishing Company; 1900; reprinted 1971. Photocopy submitted.
28. Johnson, Amelia. *Clarence and Corinne.* Philadelphia: American baptist Publication Society; 1890; reprinted 1988. Photocopy submitted.
29. Johnson, Amelia E. *The Hazeley Family.* Philadelphia, PA: American Baptist Publishing Society; 1894; reprinted 1988. Photocopy submitted.
30. Johnson, Edward Augustus. *Light Ahead For The Negro.* New York, NY: Grafton Press; 1904; reprinted 1975. Photocopy submitted.
31. Johnson, Henry T. *Key To The Problem Or Tale Of A Sable City.* Philadelphia, PA: A.M.E. Book Concern; 1904. Photocopy submitted.
32. Johnson, James Weldon. *The Autobiography of an Ex-Colored Man.* Boston, MA: Sherman, French & Company; 1912; 1927. Photocopy submitted.
33. Jones, J. McHenry. *Hearts of Gold.* Wheeling, WV: Daily Intelligencer Steam Job Press; 1896; reprinted 1969. Photocopy submitted.
34. Jones, Yorke. *The Climbers, A Story of Sunkissed Sweethearts.* Chicago, IL: Glad Tidings Pub. Co.; 1912. Photocopy submitted.
35. Kelley, Emma Dunham. *Megda.* Boston, MA: James H. Earle; 1891; reprinted 1988. Photocopy submitted.
36. Micheaux, Oscar. *Conquest: The Story Of A Negro Pioneer.* Lincoln, NB: The Woodruff Press; 1913. Photocopy submitted.
37. ---. *The Forged Note.* Lincoln, NB: Western Book Supply Company; 1915. Photocopy submitted.
38. ---. *The Homesteader.* Sioux City, Iowa: Western Book Supply Co.; 1917; reprinted 1969. Photocopy submitted.
39. Nash, Theodore Edward Delafayette. *Love And Vengeance or Little Viola's Victory.* Portsmouth, VA: T. E. D. Nash; 1903. Photocopy submitted.

40. Pryor, George Langhorn. *Neither Bond Nor Free*. New York, NY: J. S. Ogilvie Publishing Company; 1902. Photocopy submitted.
41. Rogers, Joel. *From "Superman" to Man*. 1917; 1968 (Helga Rogers). Photocopy Submitted.
42. Steward, Theophilus Gould. *A Charleston Love Story or Hortense Vancross*. New York, NY: F. Tennyson Neely; 1899. Photocopy submitted.
43. Walker, Thomas Hamilton B. *J. Johnson; Or, "The Unknown Man"; An Answer to Mr. Thom. Dixon's "Sins of the Fathers"*. De Land, FL: E.O. Painter Printing Co.; 1915. Photocopy submitted.
44. Walker, Thomas Hamilton Beb. *Bebbly, or The Victorious Preacher*. Gainesville, Fla: Pepper Publishing and Printing Co.; 1910. Photocopy submitted.
45. Waring, Robert L. *As We See It*. Washington, DC: Press of C. F. Sudwarth; 1910. Photocopy submitted.
46. Webb, Frank J. *The Garies And Their Friends*. London, England: G. Routledge; 1857; reprinted 1969. Photocopy submitted.
47. Wilson, Harriet E. *Our Nig*. Boston, MA: G. O. Rand & Avery; 1859; reprinted 1983. Photocopy submitted.
48. Young, James L. *Helen Duval*. SanFrancisco, CA: The Bancroft Company; 1891. Photocopy submitted.

African-American Novels  
1853 - 1919

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4. Bruce, John Edward. *The Awakening of Hezekiah Jones*. Hopkinsville, KY: Phil H. Brown; 1916. Schomburg.
5. Burgess, Marie Louise. *Ave Maria, a Tale*. Boston, MA: Press of the Monthly Rev.; 1895. University of Connecticut.
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9. Fulton, David B. *Hanover, or the Persecution of the Lowly*. Philadelphia, PA: M.C.L. Hill; 1901. Cornell University; Schomburg.
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## Appendix Three

### HBW Holdings

#### Series Descriptions

##### **Series I**

Slavery, Pre-1865 (including 1865)

Fiction

.02 cubic feet

This series, arranged alphabetically by author at the folder level, includes fiction written before 1866 (pre-emancipation)

##### **Series II**

Reconstruction and Rural Life, 1866-1885

Fiction

.02 cubic feet

This series, arranged alphabetically by author at the folder level, includes fiction written between 1866 and 1885. This period is generally associated with the struggle for economic equity, including the right to own property and the right to vote. At this time, agriculture remained the primary source of income for African-Americans, though this income was miniscule: Blacks continued to work the land for white landowners.

##### **Series III**

Urban Migration, 1886-1910

Fiction

.30 cubic feet

This series, arranged alphabetically by author at the folder level, includes fiction written between 1886-1910. This period is characterized by the widespread movement of African-Americans from the South to urban city centers such as New York, Chicago, and Philadelphia. Within these years, the Supreme Court ruled favorably for the “separate but equal” doctrine of 1896, placing more restrictions upon the already degraded rights of Blacks, thus forcing African-Americans north where more opportunities were [perceived to exist.

**Series IV**

Urban Life, 1911-1970

Fiction

11.25 cubic feet

This series, arranged alphabetically by author at the folder level, includes fiction written between 1911-1970. It is divided into three subseries representing the major literary movements in African-American literature during this time span:

*Urban Migration/Harlem Renaissance, 1911-1930*

*Depression/Social Protest, 1931-1949*

*Civil Rights/Black Power, 1950-1970*

**Series V**

Post Civil Rights Literature, 1971-2000

3.69 cubic feet

This series, arranged alphabetically by author at the folder level, includes fiction written between 1971 and the present. This collection is intended to introduce the researcher to contemporary, popular pieces of African-American literature no longer found in print, as well as to the major authors.

**The following series have been included to indicate the expanding interest of HBW. Because the Project began with a primarily interested in fiction, these series are skeletal in nature. Over the last two years there has been a concerted effort to expand these holdings, which over time, may provide further opportunities for inquiry and research.**

**Series VI**

Short Story (from 1865-2000)

.03 cubic feet

This series is divided into five subseries:

Pre-1865 (including 1865)

1866-1885

1886-1910

1911-1970

1971-2000



**Series VII**

Biography/Autobiography/Memoir  
Cubic feet

This series is divided into five subseries:

Pre-1865 (including 1865)  
1866-1885  
1886-1910  
1911-1970  
1971-2000

**Series VIII**

Critical Essay  
.15 cubic feet

This series is divided into five subseries:

Pre-1865 (including 1865)  
1866-1885  
1886-1910  
1911-1970  
1971-2000

**Series IX**

Poetry  
.01 cubic feet

This series is divided into five subseries:

Pre-1865 (including 1865)  
1866-1885  
1886-1910  
1911-1970  
1971-2000

## Appendix Four

**CLA Film Premier Leaflet and Margaret Walker Bibliography (Pages 28A, 28B)**

# CLA FILM PREMIER

## For My People: The Life and Writing of Margaret Walker

Director/Producer: Judith McCray



### Performance and Reading Tributes by:

Val Gray Ward, Actor

Founder/Director Kuumba Theater

Mari Evans

Writer, Educator

Place: Versailles, Holiday Inn-Bordeaux

Time: Thursday 8:30-10:30pm

\* Margaret Walker's books will be sold at this session \*

Works by Margaret Walker

1. Walker, Margaret. The Daemonic Genius of Richard Wright: A Portrait of the Man: A Critical Look at His Work. New York: Warner, 1989.
2. ---. For Farish Street. Jackson: Jackson Arts Alliance, 1986.
3. ---. For My People. New York: Arno Press, 1968.
4. ---. How I Wrote Jubilee. Chicago: Third World Press, 1972.
5. ---. How I Wrote Jubilee and Other Essays on Life and Literature. Ed. Maryemma Graham. New York: Feminist Press, 1990.
6. ---. Jubilee. Boston: Houghton Mifflin, 1966. New York: Bantam, 1967.
7. ---. October Journey. Detroit: Broadside Press, 1973.
8. ---. On Being Female, Black and Free: Essays by Margaret Walker, 1932-1992. Ed. Maryemma Graham. Knoxville: University of Tennessee Press, 1997.
9. ---. A Poetic Equation: Conversations Between Nikki Giovanni and Margaret Walker. Washington, D.C.: Howard University Press, 1974.
10. ---. Prophets for a New Day. Detroit: Broadside Press, 1970.
11. ---. This Is My Century: New and Collected Poems. Athens: University of Georgia Press, 1989.

\* Margaret Walker's work appears in more than 40 anthologies of American and African-American literature.

## Interviews

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2. Book Break: Interviews With Illinois Authors. Sony Corporation, 1989.
3. Interview With John Grisham, Shelby Foote, and Margaret Walker. 12/25/94.
4. Bonetti, Kay. The Missouri Review vol. 15. no. 1 (1992): 112-31.
5. Campbell, Ruth. Postscripts. August 4, 1983.
6. Carmichael, Jacqueline M. "Margaret Walker's Reflections and Celebrations: An Interview." Trumpeting a Fiery Sound: History and Folklore in Margaret Walker's Jubilee. Athens: University of Georgia Press, 1998:103-132 .
7. Egejuru, Phaniel and Robert Elliot Fox. Callaloo: A Black South Journal of Arts and Letters vol. 6 (1979): 29-35.
8. Freibert, Lucy M. Frontiers: A Journal of Women Studies vol. 9. no. 3 (1987): 50-56.
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12. Greirson, Patricia. "An Interview With Dr. Margaret Alexander Walker on Tennessee Williams." Mississippi Quarterly vol. 48. no. 4 (1995): 587-88.
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15. Rose, Charlie. "Night Watch". CBS, (1993, 1994?).
16. Rowell, Charles A. "An Interview With Margaret Walker." Black World vol. 25. no. 2 (1975): 4-17.
17. Simanga, Michael. Black Nation vol. 2. no. 1 (1982): 11-14.
18. Tate, Claudia, ed. Black Women Writers at Work. New York: Continuum, 1983.
19. Ward, Jerry W.Jr. Mississippi Quarterly vol. 41 (1988): 515-27.

## Selected Criticism

1. Barksdale, Richard. "Margaret Walker: Folk Orature and Historical Prophecy." Black American Poets Between Worlds, 1940-1960. Ed. R. Baxter Miller. Knoxville: University of Tennessee Press, 1986.
2. Buckner, B. Dilla. "Folkloric Elements in Margaret Walker's Poetry." CLA Journal vol. 33 (1990).
3. Carby, Hazel. "The Historical Novel of Slavery." Slavery and the Literary Imagination. Eds. Deborah E. McDowell and Arnold Rampersad. Baltimore: Johns Hopkins, 1989.
4. Carmichael, Jacqueline M. Trumpeting a Fiery Sound: History and Floklore in Margaret Walker's Jubilee. Athens: University of Georgia Press, 1998.
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6. Davis, Arthur P. From the Dark Tower: Afro-American Writers 1900-1960. Washington, D.C.: Howard University Press, 1974.
7. Evans, Mari, ed. Black Women Writers (1950-1980) A Critical Evaluation. Garden City, NY: Anchor-Doubleday, 1984.
8. Gayle, Addison Jr. Black Expression: Essays by and About Black Americans Ion the Creative Arts. New York: Weybright & Talley, 1969.
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13. Traylor, Eleanor. "Bolder Measures Crashing Through: Margaret Walker's Poem of the Century." Callaloo: An Afro-American and African Journal of Arts and Letters vol. 10.No. 4 (1987).
14. Walker, Melissa. Down From the Mountaintop: Black Women's Novels in the Wake of the Civil Rights Movement, 1966-1989. New Haven: Yale University Press, 1991.
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Prepared by the Project on the History of Black Writing for the College Language Association conference.

- Robert A. Harris (4-14-99)

## Appendix Five

### Oral History and Traditions Workshop Final Report

## Spring Project—“Learning to Hear the Stories” A Workshop on Oral History and Traditions

The “Learning to Hear the Stories” workshop developed not only out of the rising impact of the oral history in research and scholarly works but the importance of oral traditions in the public and cultural settings. This gathering of both academic and community “historians” focused on:

- ❖ The influence of the oral tradition in our cultures;
- ❖ Oral history projects by faculty here at the University of Kansas, the region, and around the country;
- ❖ Initiating oral history projects in academic and community settings;
- ❖ Incorporating oral history in personal research;
- ❖ Building an oral history disciplinary focus

Our first endeavor was communicating with university departments in order to establish a budget, facilities, and administration support.

- ❖ Budget proposals with The Hall Center for Humanities
- ❖ Participating departments: English Department, Indigenous Nations Program, and the College of Liberal Arts
- ❖ Letters of support from various professors and encouragement from the University of Kansas Chancellor Robert Hemenway

After our director invited a diverse group of panelists to preside over the workshop, staff members communicated with the presenters about their part in the success of the event. Those involved were from a variety of backgrounds such as field archivists, museum directors, and university professors all with a common desire to enlighten the participants on oral history.

### Participants Biographies

Leonard Bruguier,— is Assistant Professor of History at the University of South Dakota and is currently the Director of the Institute of American Indian Studies and the South Dakota Oral History Center. An active member in the Native American community, he serves on The Great Sioux Nation, *Yankton* Sioux Tribal Tourism Committee, is a member of the *Oyate* Kin Cultural Society, *Yankton* Sioux Tribe, *Marty*, and an adviser for the *Sinte Gleska* University’s Graduate School in Rosebud, South Dakota. He is the author of *Remember Your Relatives, Yankton Sioux Images, 1865-1915*, (1989), *Conference on Reburials*, (1985) and co-author of *The Yankton Sioux*, (1988). His most recent articles include “Indigenous Peoples and the World Archaeological Congress Codes of Ethics” printed in *Public Archaeology Review* (Spring 1994), “The Pipestone Reservation: A History” published in *Couteau Heritage* (April 1989), and “Braided Lives-An Examination of Multicultural Writing” (1993) published by the South Dakota



Humanities Council. Dr. Bruguier is currently studying the impact of horses on northern plains Indians society, the Native American Church History in the Northern plains, the recovery of the *Nakota* language and the Constitutions of the *Ocheti Sakawin* prior to 1934.

Deborah Dandridge—is the Field Archivist with the Spencer Library at the University of Kansas. Her research in black clubwomen led to the publication of *Afro-American Clubwomen in Kansas: Achievements Against the Odds* founded in part by the Kansas Humanities Council and the Women's Studies Department of the University of Kansas.

Don Fixico--is the Director of the Indigenous Nations Studies Program and Professor of History at the University of Kansas. His research focuses include the American Indian and Federal Indian policy of the 19<sup>th</sup> and 20<sup>th</sup> centuries and the histories of the Seminoles and Muscogee Creek. Dr. Fixico served on the Native American Advisory Committee as member of the United Arts Council in Battle Creek, Michigan in 1990 and the Board of Directors for the American Indian Community School in Wisconsin in 1989 and he is currently a member of the National Council, American Society for Ethnohistory and the Western History Association. He is frequently interviewed on Native American community affairs. His most recent works include *Invasion of Indian Country in the Twentieth Century: American Capitalism and Tribal Natural Resources*, (1998), *Urban Indian*, (1991), and "Methodologies in Reconstructing American Indian History" printed in *Rethinking American Indian History*, (1997) a volume which he edited.

MaryEmma Graham—is Professor of English at the University of Kansas. She has directed numerous NEH institutes between 1985-1997 and is Founder/Director of the twelve year-old *Project on the History of Black Writing*, which moved to the University of Kansas in 1998. Her publications include *Teaching African American Literature: Theory and Practice*, (1998), *On Being Female, Black and Free: The Writings of Margaret Walker*, (1997) and *Conversations with Ralph Ellison*, (1995) She is completing *Fields Watered with Blood: Critical Essays on Margaret Walker*, and is scheduled for release in the fall.

Charles J. Haddix—is the Director of the Marr Sound Archives Universities Libraries at the University of Missouri-Kansas City. The archives include over 200,000 sound recordings. He is also the Producer of Jazz and Blues programming for KCUR-FM where his show features blues, soul, and R&B airs bi-weekly. He is currently writing a history of Kansas City jazz for Oxford University Press tentatively titled *From Rags to Bebop: Kansas City Jazz 1917-1942*. His most recently published "The Fiddler's Triumph" in *Down Beat* magazine (March 1999).

Kim Lacy Rogers—is Professor of History and American Studies at Dickinson College in Carlisle, Pennsylvania. She is the author of *Righteous Lives: Narratives of the New Orleans Civil Rights Movement*, 1993 and co-author with Eva M. McMahan of *Interactive oral History Interviewing*, 1994 and co-editor with Selma Leydesdorff and Graham Dawson of *Trama and Life Stories: International Perspectives*, 1999. Between 1995 and 1998, she co-directed with Jerry W. Ward Jr., the Delta Oral History Project, a

collaborative project of Dickinson and Tougaloo Colleges. Together they are co-authoring Delta Narratives: Memory, Testimony and Social Change. She directed the Community Studies Center at Dickinson College in 1997-1999 and is, with Jerry W. Ward Jr., 1999-2000 a fellow at the National Humanities Center.

Rowena Stewart— is the Executive Director of the 18th & Vine Authority, which manages and coordinates activities for the American Jazz Museum, Negro Leagues Baseball Museum, Visitors Center and the restoration of the Gem Theater. Former Director of the Motown Historical Museum from 1992-95, she oversaw the restoration and renovation of the Hitsville House, former home of Berry Gordy and Founder of Motown records. From 1985- 1992 Dr. Stewart served as the Executive Director of the Afro-American Historical and Cultural Museum where she headed an exhibition department that was responsible for creating four shows a year. As the founder and director of the Rhode Island Black Heritage Society , she used exhibits and presentations to circulate information on black culture through the state and nation. In addition to her other numerous achievements, Dr.. Stewart received the Alpha Kappa Alpha Community Service Award, the Franklin D. Roosevelt Award, and the Doctorate of Humanities Award at the University of Rhode Island.

James Stevens—is Professor of English at Haskell Indian Nations University. He has received several writing awards including the City of Santa Fe Writer's Award in 1994, the Kim Ann Arstark Memorial Prize in Poetry in 1993, and Creative Writing Award from the Institute of Indian Arts in 1991. This year he was nominated for the Pushcart Prize in Poetry. He compiled an anthology *Visit Teepee Town: Native Writings After the Detours*, (1999) and published a collection of poetry titled *Tonkinish*, 1994. He has articles published in *First Intensity Magazine*, *The Alembic*, *Lingo Magazine* and *Blue Mesa Review*. Mr. Stevens will be presenting "Writing in Two Worlds: An American Indian Creative Writing Program" at The Associated Writing Programs Conference, in Kansas City, Missouri in April 2000. Mr. Stephens completed the MFA at Brown University.

William Tuttle—is Professor of History and American Studies at the University of Kansas. He is a founding member of the KU branch of the Association for the Study of Afro-American Life and History. A Consultant for the Kansas Humanities Council Heritage Program and mentor for the University Scholars Program at the University of Kansas. Dr. Tuttle received the W.T. Kemper Fellowship for Teaching Excellence in 1998 and the Lawrence City Enhancement and Cultural Exchange Award in 1994. He is the author of "*Daddy's Gone to War*": *The Second World War in the Lives of America's Children*, (1993), *Race Riot: Chicago In the Red Summer of 1919*, (1996), and *Plain Folk: The Life Stories of Undistinguished Americans* with David M. Katzman, (1982).

Jerry W. Ward, Jr.—is currently a Fellow for the National Humanities Center in Research Triangle Park, North Carolina. He has held several editorial positions such as the Advisory Editor for the *OBSIDIAN*, 1974-86, and the *BALF*, 1991-92, has been a contributing editor for *Callaloo* 1976-84, and the *Jackson Advocate*, 1982-95. Now an advisory editor for the *African American Review*, *New Literary History* and *Drum Voices*

Revue and Editorial Board member for *Southern Cultures* and *The Mississippi Quarterly*, he has published numerous books and articles on African American literature including *Redefining American Literary History*, (1990), *Black Southern Voices*, (1992), and *Trouble the Water: 250 Years of African American Poetry*, (1997). His most recent articles include "To Shatter Innocence: Teaching African American Poetry" which appeared in *Teaching African American Literature: Theory and Practice*, "Jes Grew Seeking a Text" in *American Book Review*, (1997) and "A Writer for her People: An Interview with Dr. Margaret Walker Alexander" *The Mississippi Quarterly*. He is now completing Delta Narratives: Memory, Testimony and Social Change with Dr. Kim Lacy Rogers.

With such a task in front of us, staff members had to design a way to reach both academic and communal people with interest in oral histories.

- ❖ Created mailing list of Topeka, Kansas City and Lawrence, Kansas citizens and organizations such as book clubs, area churches and community centers, that might be interested in participating in the workshop.
- ❖ Designed invitations and posters outlining specifics of the conference
- ❖ Drafted media and press releases through the Hall Center for Humanities
- ❖ Setup registration site with Hall Center for Humanities

Next, staff members needed to create a souvenir booklet of some sort that not only commemorated the workshop but highlight its purpose and work of the panelists.

- ❖ Included biographies of panelists and moderators
- ❖ Contained copies of research and published works by the panelists
- ❖ Included bibliography of helpful books related to the field of oral history
- ❖ Enclosed an evaluation form to be completed by participants

With all the groundwork for the workshop complete, we prepared for the actual conference on March 6, 2000. The workshop schedule began with:

Opening Panel: The theory and Practice of Oral History and Oral Traditions

Reclaiming Traditions: Native American Oral History

How to get the Real Story I: Civil Rights and the South

How to get the Real Story II: Kansas and the Midwest

Wrap-up: Where do we go from here?

With an average of 200 attendants the workshop was a success. (add from cont. ed website: sample Q&A questions, evaluation responses)

Our follow-up process included tallying evaluations, receiving positive support from attendants, and initiating plans for a second workshop.