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**THE HARLEM RENAISSANCE:
A SELECTIVE GUIDE TO MATERIALS
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INTRODUCTION

The rich surge in African American arts and letters that took place in 1920s was not limited to Harlem, nor even to New York City. However, the intensity of the movement in that city, and the sheer number of black writers, musicians, and scholars who lived and worked in Harlem has ensured that it is forever linked with the era.

Today most historians recognise 1917 as the year in which the Harlem Renaissance began. Three events occurred that help to justify this choice. First was the publication of two poems by Claude McKay in *Seven Arts*, the first work by a black writer to appear under a white imprimatur since Paul Lawrence Dunbar's dialect pieces twenty years before. Second was the opening on Broadway of three plays about black life by a white writer, Ridgely Torrence. These plays were remarkable not only because they were performed by black artists but because they contained none of the usual racial stereotypes. Finally, on 28 July Harlem experienced its first Silent Parade when some ten to fifteen thousand African Americans marched down Fifth Avenue to protest against continued racial inequities. Eighteen years later, in the grip of the Great Depression, the first race riot erupted in Harlem and it is this year, 1935, that is generally regarded as marking the end of the Renaissance.

To understand the Harlem Renaissance it is necessary to appreciate both the changes that occurred within the African American community and the cultural shifts that took place in American society as a whole during the 1920s. For blacks the years during and after World War I were ones of increased militancy and racial pride: Marcus Garvey was vigorously promoting his 'Back to Africa' movement; A. Philip Randolph was struggling to organise black workers; and a national campaign was actively promoting federal antilynching legislation. Although white society did not take these political movements particularly seriously, it did give considerable recognition to the large number of black writers, musicians and scholars who were emerging simultaneously. The majority of these figures, including Countee Cullen, James Weldon Johnson, Langston Hughes, Zora Neale Hurston, Wallace Thurman, Jean Toomer and Jessie Fauset lived in Harlem, and Hughes described the area as a 'great magnet for the Negro intellectual, pulling him from everywhere.' Yet Harlem was a magnet not only for blacks, but also for whites eager to experience for themselves the glamour and escapism that its night-clubs seemed to promise. In many ways Harlem became a national symbol of the Jazz Age, a complete antithesis of Main Street and everything that the artists and cultural critics of the 1920s rejected.

Many observers, black and white, hoped that this outburst of literary and artistic talent would help to ensure greater acceptance of blacks by American society. Indeed some of the writers and musicians themselves shared James Weldon Johnson's belief that 'nothing can go farther to destroy race prejudice than the recognition of the Negro as a creator and contributor to American civilization.' In retrospect, however, it appears that acceptance of 'the New Negro' was far from widespread, and some critics have argued that it was limited to those individuals who also enthusiastically embraced the New Psychology, New Humanism, New Poetry and New Morality of the era. Not only was the interest limited but it was also short-lived. As the Great Depression took hold of the nation, so Harlem's clubs and theatres closed, its literary magazines folded and even its best writers were hardpressed to find an audience.

Almost as suddenly as it had blossomed, Harlem declined into an urban ghetto neglected by outsiders and offering little to its residents. For over thirty years its Renaissance seems to have been all but forgotten. Then, in 1967, the New York Public Library published *The Negro in New York*, a series of manuscripts prepared by the Federal Writers Project and housed in the Schomburg Collection of the Harlem branch of the Library. The interest in this publication was enormous, and the wealth of information contained in the collection has ensured that it is still being mined by students and scholars today.

The Harlem Renaissance is well documented at the British Library, and this bibliographical guide to this material is an updated version of one first published by the Library's Eccles Centre in 1997. This guide is divided into two parts. The first part lists works by the poets, playwrights, novelists, musicians, actors, and others who created the Renaissance, as well as works written about them. The second part lists general works of use to students of the Renaissance. In both parts the entries are based upon the Library's catalogue entries and the shelf-marks are given at the end of each entry.

Jean Petrovic

PARTICIPANTS IN THE HARLEM RENAISSANCE

***AFRO-AMERICAN FOLKSONGS* (book), 1925**

KREHBIEL, Henry Edward. Afro-American folksongs: a study in racial and national music. New York; London: G.Schirmer, [1913]. 7898.b.18

***AMBER SATYR* (novel), 1932**

FLANNAGAN, Roy. Amber satyr. Garden City, N.Y.: Doubleday, Doran & Co., 1932. A.N.1268.

GARLAND ANDERSON (playwright), c1886-1939

ANDERSON, Garland. Uncommon sense: the law of life in action. London: L. N. Fowler & Co., [1933.]. 8403.l.15; New York: Eldorado Field; San Francisco: T. Anderson, [1933]. 8412.df.36.

MARIAN ANDERSON (singer), 1902-1993

ANDERSON, Marian. My Lord, what a morning: an autobiography. Wisconsin; London: University of Wisconsin Press, c1992. YC.1993.a.3776.

ALBUS, Harry J. The deep river girl: the life of Marian Anderson in story form. Grand Rapids: WMB Eerdsman, 1949. YA.2003.a.26430.

KEILLER, Allan. Marian Anderson: a singer's journey. Document Supply m00/27465.

McKISSACK, Patricia and Frederick McKissack. Marian Anderson: a great singer. Hillside, NJ: Enslow, [1991]. YK.1993.a.8033.

SIMS, Janet L. Marian Anderson: an annotated bibliography and discography. Westport, CT: Greenwood Press, 1981. HUS 783.1092.AND.

STOKES, Anson Phelps. Art and the color line: an appeal made May 31, 1939, to the President General and other officers of the Daughters of the American Revolution to modify their rules so as to permit distinguished negro artists such as Miss Marian Anderson to be heard in Constitution Hall. Washington, 1939. 20034.bb.12.

VEHENAN, Kost. Marian Anderson: a portrait. New York: McGraw Hill, [1941]. 10888.h.11; New York: Greenwood Press, 1970. Document Supply 77/17423.

LOUIS ARMSTRONG (trumpeter, singer, composer), 1900-1971

ARMSTRONG, Louis. Louis Armstrong: a self-portrait. New York: Eakins Press, 1965. W65/1366; New York: Eakins Press, [1971]. W55/3497.

----- Satchmo: my life in New Orleans. New York: Prentice-Hall, [1954].
10892.aa.9; London: Peter Davies, 1955. 10892.aa.16

----- Swing that music. London: Longmans, Green & Co., printed in U.S.A.,
1937. 7900.d.27

ANDERSON, Gene H. The original Hot Five recordings of Louis Armstrong. Edited
by Michael J. Budds. Hilldale, NY: Pendragon Press, c2007. HUS 789.50092 ARM.

BEISSENHIRTZ, Alexander J. Affirmation and resistance: the politics of the jazz life
in the self-narratives of Louis Armstrong, Art Pepper and Oscar Peterson. Kiel:
Ludwig, 2012. YD.2012.a.5593.

BERGREEN, Lawrence. Louis Armstrong: an extravagant life. London:
HarperCollins, 1998. YC.2003.a.21101.

BERRETT, Joshua. Louis Armstrong & Paul Whiteman: two kings of jazz. New
Haven, CT: Yale University Press, 2005. YC.2006.a.6087.

----- The Louis Armstrong companion: eight decades of commentary. New York:
Schirmer Books, 1999. YC.2003.a.14745.

BOUJUT, Michel. Louis Armstrong. New York: Rizzoli, 1998. LB.31.b.27537.

BROOKS, Edward. Influence and assimilation in Louis Armstrong's cornet and
trumpet work. Lewiston, NY: Edwin Mellen, 2000. Document Supply 8490.650600
vol 70.

----- The young Louis Armstrong on records: a critical survey of the early
recordings, 1923-1928. Lanham, MD: Scarecrow, 2002. Document Supply
8490.791000 no 39 & HUS 789.50092 ARM.

BROTHERS, Thomas. Louis Armstrong, in his own words: selected writings.
Oxford: Oxford University Press, 1999. YC.2001.a.9774.

----- Louis Armstrong: master of modernism. New York: W W Norton, [2014].
YK.2014.a.10669.

----- Louis Armstrong's New Orleans. New York: W W Norton, 2006.
YC.2006.a.16439.

BROWER, Stephen. Satchmo: the wonderful world and art of Louis Armstrong. New
York; Abrams, 2009. LC.31.a.7298.

COLLIER, James Lincoln. Louis Armstrong: a biography. London: Joseph, 1984, c1983. X.431/12357

GIDDENS, Gary. Satchmo: the genius of Louis Armstrong. New York: Da Capo Press, 2001. YD.2015.a.208.

GOFFIN, Robert. Horn of plenty: the story of Louis Armstrong. Translated from the French by James F. Bezou. New York: Da Capo Press, 1977. YM.1991.b.354

HARKER, Brian. Louis Armstrong's hot five and hot seven recordings. New York: Oxford University Press, 2011. YC.2011.a.7497.

JONES, Max and John Chilton. Louis: the Louis Armstrong story, 1900-1971. London: Studio Vista, [1971]. X.431/1086; St Albans: Mayflower, 1975. X.439/5066

----- Leonard Feather. Salute to Satchmo. London: IPC Specialist and Professional Press, [1970]. X.439/1883

McCARTHY, Albert John. Louis Armstong. London: Cassell, 1960. 7902.n.2/5

MECKNA, Michael. Satchmo: the Louis Armstrong encyclopedia. Westport, CT: Greenwood Press, 2008.

MILLER, Marc H., ed. Louis Armstrong: a cultural legacy. Seattle, WA: Queens Museum of Art, c1994. Document Supply 99/29461.

NOLLEN, Scott Allen. Louis Armstrong: the life, music and screen career. Jefferson, NC: McFarland, 2004. YC.2006.b.962.

PANASSIE, Hugues. Louis Armstrong. Paris: 1947. 7903.i.36

PINFOLD, Mike. Louis Armstrong: his life & times. London: Omnibus Press, c1987. YM.1988.b.512; Tunbridge Wells: Spellmount, 1987. YM.1988.b.114

RICCARDI, Ricky. What a wonderful world: the magic of Louis Armstrong's later years. New York: Pantheon, 2011. YK.2012.a.31686.

SEARLE, Chris. Forward Groove: jazz and the real world from Louis Armstrong to Gilad Atzmon. London: Northway, 2008. YC.2009.a.17529.

STEIN, Daniel. Music is my life: Louis Armstrong, autobiography, and American jazz. Ann Arbor: University of Michigan Press, 2012. YC.2012.a.13221.

STRATEMANN, Klaus. Louis Armstrong on the screen. Copenhagen: Jazz Media Aps, c1996. HUS 789.50092 ARM.

STRICKLIN, David. Louis Armstrong: the soundtrack of the American experience. Chicago: Ivan R. Dee, c2010. YD.2010.a.11276.

TEACHOUT, Terry. Pops: the wonderful world of Louis Armstrong. London: JR, 2009. YC.2010.a.16820.

WESTERBERG, Hans. Boy from New Orleans: Louis "Satchmo" Armstrong on records, films, radio and television. Copenhagen: Jazzmedia, c1981. X.431/12567 & Document Supply 85/01200-01.

WILLEMS, Jos. All of me: the complete discography of Louis Armstrong. Landham, MD: Scarecrow Press, 2006. YC.2008.b.983 & HUS 789.50092 ARM.

GEORGE BAKER, FATHER DIVINE (cult leader), 1880-1965

BURNHAM, Kenneth E. God comes to America: Father Devine and the peace mission movement. Boston: Lambeth Press, [1979]. Document Supply 79/11872

HARRIS, Sara. The incredible Father Divine. London: W.H. Allen, 1954. 4987.dd.24

HOSHOR, John. God in a Rolls Royce: the rise of Father Divine, madman, menace, or messiah. New York: Hillman-Curl, 1936. Mic.A.17028

WATTS, Jill. God, Harlem U.S.A.: the Father Divine story. Berkeley; Oxford: University of California Press, c1992. YC.1992.b.5653

HARRIS, Sara. The incredible Father Divine. London: W. H. Allen, 1954. 4987.dd.24

JOSEPHINE BAKER (singer, dancer), 1906-1975

BAKER, Josephine and Jo Bouillon. Josephine. Translated from the French by Mariana Fitzpatrick. London: W.H. Allen, 1978. X.981/21143

ABRAHAM, John Kirby. In search of Josephin Baker. London: Minerva, 2001. YK.2001.a.14237

CARAVANTES, Peggy. The many faces of Josephine Baker: Chicago: Chicago Review Press, [2015]. YK.2015.a.3090.

CHENG, Anne Anlin. Second skin: Josephine Baker and the modern surface. New York: Oxford University Press, 2011. YK.2011.a.8683

GATES, Henry Louis, Jr. and Anthony Barthelemy, eds. "An interview with Josephine Baker and James Baldwin," *The Southern Review* 21:3 (Summer 1985): 594-602. PP.6327

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GUTERL, Matthew Pratt. Josephine Baker and the Rainbow Tribe. Cambridge, MA: The Belknap Press of Harvard, University Press, 2014. YK.2014.a.11812

HAMMOND, Bryan. Josephine Baker. London: Cape, 1988. YC.1989.b.771

HANEY, Lynn. Naked at the feast: a biography of Josephine Baker. New York: Dodd Mead, 1981. Document Supply 81/17772

MARTIN, Wendy. "Remembering the jungle: Josephine Baker and modernist parody," in Elazar Barkan, ed. Prehistories of the future: the primitivist project and the culture of modernism. Stanford: Stanford University Press, 1995, pp.10-25.
Document 96/15011

PAPICH, Stephen. Remembering Josephine. Indianapolis: Bobbs-Merrill, [1976].
X.431/11402

ROSE, Phyllis. Jazz Cleopatra: Josephine Baker in her time. London: Chatto & Windus, 1990, c1989. YC.1990.b.6099; Vintage (Random Century Group), 1991.
YK.1992.a.5766

SCHROEDER, Alan. Josephine Baker: Entertainer. New York: Chelsea House, 2006.
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***BIRTHRIGHT* (novel), 1922**

Thomas S. Stribling. Birthright. New York: Century Co., 1922. NN.7704; London: W. Collins Sons & Co., [1925]. 12708.d.21

EUBIE BLAKE (pianist, composer), 1883-1983

CARTER, Lawrence T. Eubie Blake: keys of memory. Detroit: Balamp Publishing, 1979. YD.2004.a.7097

KIMBALL, Robert and William Bolcom. Reminiscing with Sissle and Blake. New York: Viking Press, 1973. X.435/261

ROSE, Al. Eubie Blake. New York: Schirmer, 1979. Document Supply 79/32196;
HUS 789.30092 BLA

WALDO, Terry. This is ragtime. New York: Da Capo Press, 1984. Document Supply 85/22894

ARNA BONTEMPS (writer, librarian), 1902-1973

BONTEMPS, Arna Wendell. 100 years of negro freedom. New York: Dodd, Mead, 1961. Document Supply W46/7594

----- ed. American Negro poetry. New York: Hill & Wang, 1964. X.909/6367;
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----- and Jack Conroy. Anyplace but here. Columbia, MO: University of Missouri Press, 1966. YC.1998.a.91

----- and Langston Hughes. Arna Bontemps and Langston Hughes letters, 1925-1967. Arna Bontemps: New York: Dodd, Mead, 1980. X.950/11473

----- Black thunder. New York: Macmillan, 1936. YD.2004.a.4779

----- and Langston Hughes, eds. The Book of Negro Folklore. New York: Dodd, Mead & Co., 1959. X.809/2006

----- Chariot in the sky: story of the Jubilee Singers. Illustrations by Cyrus Leroy Baldridge. Philadelphia; Toronto: John C. Winston Co., [1951]. W.P.13266/10

----- Drums at dusk. New York: The Macmillan Company, 1939. Mic.A.16016; London: G. G. Harrap & Co., 1940. NN.31150

----- Free at last: the life of Frederick Douglass. New York: Dodd, Mead, 1971. Document Supply A71/1718

----- The Harlem Renaissance remembered: essays. New York: Dodd, Mead, [1972]. Document Supply 72/14116

----- God sends Sunday. New York: AMS Press, 1972. YA.1990.a.20863

----- Golden slippers: an anthology of Negro poetry for young readers. Illustrations by H. B. Sharon. New York & London: Harper & Bros., [1941]. 11689.c.10

----- The Old South: 'a summer tragedy' and other stories of the thirties.

----- Personals. London: Paul Breman, 1963. YA.2003.a.41196

----- and Langston Hughes, eds. The poetry of the Negro, 1746-1949. Garden City, N.Y.: Doubleday & Co., 1951. 11689.cc.27; The poetry of the negro, 1746-1970. [s.l.] Doubleday, 1970. W51/3050

----- Popo and Fifina. New York; Oxford: Oxford University Press, c1993. YC.1995.a.1607

----- The story of the negro. New York: Alfred Knopf, 1948. Pub by: Ann Arbor: UMI, 1992. Mic.K.954

----- They seek a city. Ann Arbor: UMI, 1992. Mic.K.955

----- We have tomorrow. Boston: Houghton Mifflin, 1954. Mic.A.17264

----- Young Booker: Booker T Washington's early days. New York: Dodd, Mead, 1972. Document Supply 72/19715

CANADAY, Nicholas. "Arna Bontemps: the Louisiana heritage," Callaloo 4:1,3 (Feb, Oct 1981): 11-13, 163-69. Document Supply

FLEMING, Robert E. James Weldon Johnson and Arna Wendell Bontemps: a reference guide. Boston, Mass.: G.K. Hall, 1978. X:981/22029

JONES, Kirkland C. Renaissance man from Louisiana: a biography of Arna Wendell Bontemps. Westport; London: Greenwood Press, 1992. YC.1993.b.8273

NICHOLS, Charles H., ed. Arna Bontemps & Langston Hughes letters, 1925-1967. New York: Dodd, Mead, c1980. X.950/11473

REAGAN, Daniel. "Voices of silence: the representation of orality in Arna Bontemps' Black Thunder," Studies in American Fiction 19:1 (Spring 1991): 71-83. P.901/1269

BENJAMIN GRIFFITH BRAWLEY (critic, teacher) 1882-1939

BRAWLEY, Benjamin Griffith. Africa and the war. New York: Duffield & Co., 1918. 09083.bb.39

-----, ed. The best stories of Paul Laurence Dunbar. New York: Dodd, Mead & Co., 1938. 12720.d.12

----- The Chapel Hill series of Negro biographies. Chapel Hill: University of North Carolina Press, 1938-. W.P.12699

----- Doctor Dillard of the Jeanes fund. Ann Arbor: UMI, 1992. Mic.K.956

----- Early Negro American writers: selections with biographical and critical introductions. Chapel Hill: University of North Carolina Press, 1935. 12298.bbb.21

-----History of Morehouse College. Atlanta, Ga: Morehouse College, 1917. Mic.A.15228

----- A history of the English hymn. New York: Abingdon Press, [1932]. 2216.cc.15

----- Negro builders and heroes. Chapel Hill: University of North Carolina Press, 1937. 10887.e.17

----- The Negro genius: a new appraisal of the achievement of the American Negro in literature and the fine arts. New York: Dodd, Mead & Co., 1937. 11861.b.7

----- The Negro in literature and art in the United States. New York: Duffield & Co., 1918. 11825.c.32; New York: Duffield, 1929. Document Supply 326*3874*; New York: Duffield & Co., 1930. 11823.s.9

----- Paul Laurence Dunbar: poet of his people. Chapel Hill: University of North Carolina Press, 1936. 10887.b.27

----- The problem and their poems. Atlanta, Ga.: Atlanta Baptist College Print, c1905. Mic.A.16727

----- The seven sleepers of Ephesus: a lyrical legend. Atlanta: Foote & Davies, c1917. Mic.A.18134

----- A short history of the American Negro. New York: Macmillan Co., 1913. 1007.aaa.22; New York: Macmillan Co., 1931. 010007.e.35; New York: Macmillan Co., 1939. 10004.ppp.31

----- A short history of the English drama. London: G.G. Harrap & Co., [1922]. 011795.k.31; [s.l.]: Harrap, 1921. Document Supply W29/2890

----- A short history of the English hymn. New York: Abingdon Press, [1932]. 2216.cc.15

----- A social history of the American Negro, being a history of the Negro problem in the United States. Including a history and study of the Republic of Liberia. New York: Macmillan Co., 1921. 8176.g.16

----- Women of achievement. Chicago: Woman's American Baptist Home Mission Society, c1919. Mic.A.16004

----- Your Negro neighbor. New York: Macmillan, 1918. Mic.A.17018

CYRIL V. BRIGGS (writer, editor, activist), 1888-1966

BRIGGS, Cyril V., ed. The Crusader. New York: Garland, 1987. YC.1989.b.89

HALLIE QUINN BROWN (educator), c1849-1949

Brown, Hallie Q., ed. Homespun heroines and other women of distinction. New York; Oxford: Oxford University Press, 1988, 1992 [printing]. H.92/1982

----- Tales my father told, and other stories. Wilberforce, OH: Homewood Cottage, 1925. YD.2009.a.3179

STERLING A. BROWN (writer, teacher), 1901-1989

BROWN, Sterling A. The last ride of wild Bill, eleven narrative poems. Detroit: Broadside Press, 1975. Document Supply 76/5043

-----, ed. The Negro caravan: writings by American Negroes. New York: Dryden Press, [1941]. 12299.c.3; New York: Arno Press, 1970. Document Supply 76/33385

----- The Negro in American fiction. (Reissued.) Port Washington, N.Y.: Kennikat Press, 1968. X.989/10637

----- Negro poetry and drama and the negro in American fiction. New York: Atheneum, 1978. Document Supply W47/2522

----- Southern Road. Ann Arbor: UMI, 1993. Mic.K.2401

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GABBIN, Joanne V. Sterling A Brown: building the black aesthetic tradition. Westport, CT: Greenwood Press, 1985. Document Supply 3458.150000 no 86

HARPER, Michael S. The collected poems of Sterling A. Brown. New York: Harper & Row, c1980. X.950/31921

NICHOLS, Charles H. "Sterling Brown, poet: his place in Afro-American literary history," in Ameritjit Singh, William S. Shiver and Stanley Brodwin, eds. The Harlem Renaissance: Revaluations. New York: Garland, 1989. YC.1991.a.1995

ROWELL, Charles H. "Let me be with ole' Jazzbo': an interview with Sterling A. Brown," Callaloo 14:4 (Fall 1991): 795-815. ZA.9.a.2897

----- "Sterling A. Brown and the Afro-American folk tradition," in Victor A. Kramer, ed. The Harlem Renaissance Re-examined. New York: AMS, 1987. YC.1988.b.8463

SANDERS, Mark A. A son's return: selected essays of Sterling A. Brown. Boston: Northeastern University Press, 1996. YC.1999.b.2053 & Document Supply 97/02717

STEPTO, Robert B. "Sterling A. Brown: outsider in the Harlem Renaissance," in Amritjit Singh, William S. Shiver and Stanley Brodwin, eds. The Harlem Renaissance: Revaluations. New York: Garland, 1989. YC.1991.a.1995

TIDWELL, John Edgar and Mark A. Sanders, eds. Sterling A. Brown's A negro looks South. New York: Oxford University Press, 2007.

TIDWELL, John Edgar and Steven C. Tracy, eds. After winter: the life and art of Sterling A. Brown. Oxford: Oxford University Press, 2009. YK.2009.a.25018

WRIGHT, John S. "Sterling Brown's folk odyssey," in Beverly R. Voloshin, ed. *American Literature, Culture and Ideology: Essays in Memories of Henry Nash Smith*. New York: Peter Lang, 1989. YA.1990.a.6625

----- "The New Negro poet and the Nachal Man: Sterling Brown's folk odyssey," *Black American Literature Forum* 23:1 (Spring 1989): 95-105. Document Supply

HARRY T. BURLEIGH (composer, arranger, singer), 1866-1949

COLUMBIA COLLEGE CHICAGO. *The legacy of Harry T. Burleigh*. 2004. Document Supply 2105.965600

SIMPSON, Anne Key. *Hard trials: the life and music of Harry T. Burleigh*. Metuchen: Scarecrow, 1990. YM.1991.a.293

SNYDER, Jean E. *Harry T. Burleigh: from the spiritual to the Harlem Renaissance*. Urbana: University of Illinois Press, 2016. Document Supply m16/10972

CAB CALLOWAY (singer, bandleader), 1907-1994

CALLOWAY, Cab and Bryant Rollins. *Of Minnie the Moocher & me*. New York: Crowell, c1976. X.950/30618

BAMBERGER, W.C. "The waxing and waning of Cab Calloway," *The Review of Contemporary Fiction* 4:2 (Summer 1984): 202-204. P.901/2087

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SHIPTON, Alyn. *Hi-de-ho: the life of Cab Calloway*. New York: Oxford University Press, 2010. YC.2010.a.15932

E. SIMMS CAMPBELL (writer, cartoonist), 1906-1971

CAMPBELL, E. Simms. *More cuties in arms*. Philadelphia: David McKay Company, 1943. YD.2007.a.2370

BONTEMPS, Arna and Langston Hughes. *Popo and Fifina*. Illustrations by E. Simms Campbell. New York: Oxford University Press, 1993. YC.1995.a.1607

JOSEPH SEAMON COTTER, Sr. (educator, writer), 1861-1949

COTTER, Joseph Seamon. *Caleb, the degenerate, a play in four acts: a study of the types, customs and needs of the American Negro*. Louisville, KY: Bradley & Gilbert Co., 1903. Document Supply 74/39699

----- Negro tales. New York: Cosmopolitan Press, 1912. Mic.A.16009

JOSEPH SEAMON COTTER, Jr. (writer), 1895-1919

PAYNE, James Robert, ed. Joseph Seamon Cotter, Jr.: complete poems. Athens, Ga.; London: University of Georgia Press, 1990. YH.1990.b.433

THE COTTON CLUB (nightclub), 1918-1940

HASKINS, Jim. The Cotton Club. London: Robson, c1977. X.955/3126; London: Robson, 1985, X.955/3125

MIGUEL COVARRUBIAS (artist, illustrator, anthropologist), 1904-1957

COVARRUBIAS, Miguel. The eagle, the jaguar, and the serpent: Indian art of the Americas. [With plates]. New York: Alfred A. Knopf, 1954. X.415/148

----- Indian art of Mexico and Central America. [With plates]. New York: Alfred A. Knopf, 1957. 07806.kk.6

----- Island of Bali ... with an album of photographs by Rose Covarrubias. London: Cassel & Co., 1938. 10008.ppp.1; New York: Knopf, 1938. 10007.pp.21

----- Mexico south: the isthmus of Tehuantepec. Paintings and drawings by the author. London: Cassel & Co. [1947] 10482.l.20; [s.l.]: [s.n.], 1947. W.10/9403; London: KPI, 1986. YC.1987.b.504

----- Mezcala: ancient Mexican sculpture. New York: Andre Emmerich Gallery, [1956]. 7878.b.11

----- Negro drawings. New York; London: Alfred A. Knopf, 1927. 7859.pp.4

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CASO, Alfonso. The Aztecs: people of the sun. Illustrated by Miguel Covarrubias. Norman: University of Oklahoma Press, [1958]. W.P.14865/50

COX, Beverly J. and Denna Jones Anderson. Miguel Covarrubian Caricatures. Washington, DC: Smithsonian Institution Press, 1985. YV.1989.b.2510

GORDON, Taylor. Born to be. Illustrated by Miguel Covarrubias. Seattle: University of Washington Press, 1975. X.709/30772

HANDY, W.C., ed. Blues: an anthology. With pictures by Miguel Covarrubias. New York: Da Capo Press, 1990. YA.1992.b.1404

HEINZELMAN, KURT and PETER MEARS. The Covarrubian set: Nickolas Muray's collection of twentieth century Mexican art. Austin, TX: University of Texas Press, 2004. Document Supply fm05/1121

HURSTON, Zora Neale. Mules and men. Illustrated by Miguel Covarrubias. Philadelphia: J.B. Lippincott Co., 1935. 012403.h.12; New York: Perennial Library, 1990. YC.1994.a.261

HUSTON, John. Frankie and Johnny. Illustrated by Covarrubias. New York: Blos, 1968. A.71/7643

LINTON, RALPH and PAUL S. WINGERT. Arts of the South Seas. Color illustrations by Miguel Covarrubias. New York: Arno Press, 1972. Document Supply 77/8836

MARAN, Rene. Batoula. Illustrated by Miguel Covarrubias. New York: Limited Editions Club, 1932. C.105.c.17

RIDDELL, John, pseud [i.e. Corey Ford]. The John Riddell murder case. Illustrated by Miguel Covarrubias. London: C. Scribner's Sons, 1930. A.N.595

TANNENBAUM, Frank. Peace by revolution: Mexico after 1910. Drawings by Miguel Covarrubias. New York: Columbia University Press, 1933. 8180.bbb.27

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