

Race in the American Literary Imagination, 1775 to 1965

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Making America, 1775-1865

Thomas Paine, "African Slavery in America" (1775)

Thomas Jefferson, *Notes on the State of Virginia* (1784; selections)

Herman Melville, "Benito Cereno" (1856)

-----, "Billy Budd" (1924)

Abraham Lincoln, *Second Inaugural* (1865)

Criticism

F.O. Matthiesien, *American Renaissance: Art and Expression in the Age of Emerson and Whitman* (1941; introduction, sections on Emerson and Melville)

Perry Miller, *Errand into the Wilderness* (1956)

Michael Rogin, *Subversive Genealogy: The Politics and Art of Herman Melville* (1983)

Toni Morrison, "Unspeakable Things Unspoken: The Afro-American Presence in American Literature," in ed., Angelyn Mitchell, *Within the Circle: An Anthology of African American Literary Criticism from the Harlem Renaissance to the Present* (1990)

-----, *Playing in the Dark: Whiteness and the Literary Imagination* (1992)

Eric Sundquist, *To Wake the Nations: Race in the Making of American Literature* (1993)

David Blight, *Race and Reunion: The Civil War in American Memory* (2001)

Making Americans, 1776-1865

David Walker, *David Walker's Appeal to the Colored Citizens of the World* (1829)

Frederick Douglass, *Narrative of the Life of Frederick Douglass* (1845)

William Wells Brown, *Clotel* (1853)

Harriet Beecher Stowe, *Uncle Tom's Cabin* (1853)

-----, *Key to Uncle Tom's Cabin* (1854; selections)

George Fitzhugh, *Cannibals All! or Slaves Without Masters* (1857)

Harriet Jacobs, *Incidents in the Life of a Slave Girl* (1861)

Criticism

Priscilla Wald, *Constituting Americans: Cultural Anxiety and Narrative Form* (1995)

Matthew Jacobson, *Whiteness of a Different Color: European Immigrants and the Alchemy of Race* (1996)

The Gilded Age

William Dean Howells, *The Rise of Silas Lapham* (1885)
Anna Julia Cooper, *A Voice From the South* (1892)
Frances E.W. Harper, *Iola Leroy, or Shadows Uplifted* (1893)
Mark Twain, *Pudd'nhead Wilson* (1894)
Charles Chesnutt, *The Marrow of Tradition* (1901)
Theodore Dreiser, "Nigger Jeff" in *The Best Short Stories of Theodore Dreiser* (1901)
Paul Laurence Dunbar, *The Sport of the Gods* (1902)
W.E.B. DuBois, *The Souls of Black Folk* (1915)

Films

Porter/Edison, *Uncle Tom's Cabin* (1903)
-----, *What Happened in the Tunnel* (1903)
-----, *The Watermelon Patch* (1905)
Edwin Spencer, *Laughing Gas* (1907)
D.W. Griffith, *His Trust & His Trust Fulfilled* (1911)
-----, *Birth of a Nation* (1915)
G.W. Bitzer (?), *A Natural Born Gambler* (1916)

Criticism

Maxwell Bloomfield, "Dixon's *The Leopard's Spots*: A Study in Popular Racism,"
American Quarterly 16 (1964): 387-401.
Michael Rogin, "The Sword Became a Flashing Vision: D.W. Griffith's *The Birth of a Nation*" in *Ronald Reagan, The Movie and Other Episodes in Political Demonology* (1987)
Susan Gillman, *Dark Twins: Imposture and Identity in Mark Twain's America* (1989)
Kenneth Warren, *Black and White Strangers: Race and American Literary Realism* (1993)
Daniel Bernardi, *The Birth of Whiteness: Race and the Emergence of U.S. Cinema* (1996; introduction, chapters by Bernardi, Clyde Taylor, Pearl Bowser and Louise Spence and Dan Streible)

The Harlem Renaissance

Jean Toomer, *Cane* (1923)
Alain Locke, *The New Negro* (1925; selections)
Jessie Fauset, *Plum Bun* (1928)
Nella Larsen, *Quicksand* (1929)
-----, *Passing* (1929)

Films

Oscar Micheaux, *Within Our Gates* (1920)
-----, *Scar of Shame* (1927)
Alan Crosland, *The Jazz Singer* (1927)

Criticism

- David Levering Lewis, *When Harlem was in Vogue* (1981)
Houston Baker, *Modernism and the Harlem Renaissance* (1989)
Henry Louis Gates, "The Trope of a New Negro and the Reconstruction of the Image of the Black," in *Representations* 24 (Fall 1988): 129-155
Ann Douglas, *Terrible Honesty: Mongrel Manhattan in the 1920s* (1995)
Ronald Green, *Straight Lick: The Cinema of Oscar Micheaux* (2000)
Anna Everett, "Cinephilia in the Black Renaissance," in *Returning the Gaze: A Genealogy of Black Film Criticism, 1909-1949* (2001)
Jane Gaines, *Fire and Desire: Mixed Race Movies in the Silent Era* (2001)

Canonical Works: Twentieth Century

- James Weldon Johnson, *Autobiography of an Ex-Colored Man* (1911)
William Faulkner, *Absalom, Absalom!* (1936)
Ernest Hemingway, *To Have and To Have Not* (1937)
Zora Neale Hurston, *Their Eyes Were Watching God* (1937)
Richard Wright, *Native Son* (1940)
Flannery O'Connor, *The Complete Stories* (1946; selections: "The Artificial Nigger," "A Late Encounter with the Enemy," "The Barber," "The Geranium," "Everything that Rises Must Converge")
James Baldwin, *Go Tell it on the Mountain* (1952)
Ralph Ellison, *Invisible Man* (1952)
-----, *Shadow and Act* (1964; selections)
Lorraine Hansberry, *Raisin in the Sun* (1958)

Films

- The Emperor Jones* (1933)
Imitation of Life (1934)
Show Boat (1936)
Gone with the Wind (1939)
Cabin in the Sky (1943)
Stormy Weather (1943)
Negro Soldier (1945)
Mildred Pierce (1945)
Gentleman's Agreement (1947)
Pinky (1949)
Lost Boundaries (1949)
Carmen Jones (1954)
West Side Story (1957)
The Defiant Ones (1958)
Raisin in the Sun (1961)

Criticism

David Bordwell, Janet Staiger and Kristin Thompson, *The Classical Hollywood Cinema: Film Style and Mode of Production to 1960* (1985; Parts I and III)

Hortense Spillers, "Mama's Baby, Papa's Maybe: An American Grammar Book," *Diacritics* 17.2 (1987): 65-81.

Henry Louis Gates, *The Signifying Monkey* (1988)

Michael North, *The Dialect of Modernism: Race Language and Twentieth Century Literature* (1988)

Jay Hoberman, *Vulgar Modernism: Writing on Movies and Other Media* (1991; chapters on Oscar Micheaux)

Ed Guerrero, *Framing Blackness* (1993)

Walter Benn Michaels, *Our America: Nativism, Modernism and Pluralism* (1995)

Intersections of Race, Gender and Popular Culture

Hazel Carby, *Reconstructing Womanhood: The Emergence of the Afro American Novelist* (1987)

Eric Lott, *Love and Theft: Blackface Minstrelsy and the American Working Class* (1995)

Valerie Smith, *Not Just Race, Not Just Gender* (1998)

Ronald Radano and Philip Bohlman, eds., *Music and the Racial Imagination* (2000; Introduction and "Hot Fantasies: American Modernism and the Idea of Black rhythm)

Linda Williams, *Playing the Race Card: Melodramas of Black and White from Uncle Tom to O.J. Simpson* (2001)