

Langston Hughes Papers

February 1, 2002 marks the 100th birthday of Langston Hughes. To commemorate the centennial of his birth, Arnold Rampersad has contributed new Afterwords to both volumes of his highly-praised biography of this most extraordinary and prolific American writer. The second volume in this masterful biography finds Hughes rooting himself in Harlem, receiving stimulation from his rich cultural surroundings. Here he rethought his view of art and radicalism, and cultivated relationships with younger, more militant writers such as Richard Wright, Ralph Ellison, James Baldwin, and Amiri Bakara. Rampersad’s Afterword to volume two looks further into his influence and how it expanded beyond the literary as a result of his love of jazz and blues, his opera and musical theater collaborations, and his participation in radio and television. In addition, Rempersad explores the controversial matter of Hughes’s sexuality and the possibility that, despite a lack of clear evidence, Hughes was homosexual. Exhaustively researched in archival collections throughout the country, especially in the Langston Hughes papers at Yale University’s Beinecke Library, and featuring fifty illustrations per volume, this anniversary edition will offer a new generation of readers entrance to the life and mind of one of the twentieth century’s greatest artists. February 1, 2002 marks the 100th birthday of Langston Hughes. To commemorate the centennial of his birth, Arnold Rampersad has contributed new Afterwords to both volumes of his highly-praised biography of this most extraordinary and prolific American writer. In young adulthood Hughes possessed a nomadic but dedicated spirit that led him from Mexico to Africa and the Soviet Union to Japan, and countless other stops around the globe. Associating with political activists, patrons, and fellow artists, and drawing inspiration from both Walt Whitman and the vibrant Afro-American culture, Hughes soon became the most original and revered of black poets. In the first volumes Afterword, Rampersad looks back at the significant early works Hughes produced, the genres he explored, and offers a new perspective on Hughess lasting literary influence. Exhaustively researched in archival collections throughout the country, especially in the Langston Hughes papers at Yale Universitys Beinecke Library, and featuring fifty illustrations per volume, this anniversary edition will offer a new generation of readers entrance to the life and mind of one of the twentieth centurys greatest artists.

Poet, playwright, novelist, and public figure, Langston Hughes is regarded as a cultural hero who made his mark during the Harlem Renaissance. A prolific author, Hughes focused his writing on discrimination in and disillusionment with American society. His most noted works include the novel Not Without Laughter, the poem “The Negro Speaks of Rivers,” and the essay The Negro Artist and the Racial Mountain, to name just a few. Langston Hughes, New Edition features compelling critical essays that create a well-rounded portrait of this great American writer. An introductory essay by Harold Bloom and a chronology tracing the major events in Hughes’s life add further depth to this newly updated study tool.

Wrapped in Rainbows

A Negro Looks at Soviet Central Asia

The Life of Langston Hughes: Volume I: 1902-1941, I, Too, Sing America

Langston Hughes National Poetry Project Papers

Harlem Rent Party Invitations

Traces the career of the influential African-American writer, citing the historical backdrop of her life and work while considering her relationships with and influences on top literary, intellectual, and artistic figures.

Presents nearly two hundred of the author’s poems, including works celebrating African American music and life, denunciations of Jim Crow and racism, and verses about Africa and the Spanish Civil War.

This biography examines the life of Langston Hughes. The book includes biographies of other historical people and a family tree.

The Collected Works of Langston Hughes

Finding Langston

The Life of Zora Neale Hurston

Weekly Weather and Crop Bulletin

Sail Away

This is a transnational history of the activist and intellectual network that connected the Black freedom struggle in the United States to liberation movements across the globe in the aftermath of World War II. John Munro charts the emergence of an anticolonial front within the postwar Black liberation movement comprising organisations such as the National Association for the Advancement of Colored People, the Council on African Affairs and the American Society for African Culture and leading figures such as W. E. B. Du Bois, Claudia Jones, Alphaeus Hunton, George Padmore, Richard Wright, Esther Cooper Jackson, Jack O'Dell and C. L. R. James. Drawing on a diverse array of personal papers, organisational records, novels, newspapers and scholarly literatures, the book follows the fortunes of this political formation, recasting the Cold War in light of decolonisation and racial capitalism and the postwar history of the United States in light of global developments.

Here, for the first time, is a complete collection of Langston Hughes's poetry - 860 poems that sound the heartbeat of black life in America during five turbulent decades, from the 1920s through the 1960s.

This outstanding Haitian novel tells of Manuel's struggle to keep his little community from starvation during drought.

Simply Heavenly

Langston Hughes and the Chicago Defender

The WPA Papers

From the Langston Hughes Papers, Yale University Collection of American Literature, Beinecke Rare Book and Manuscript Library

An Anthology of Revolutionary Poetry

A Finalist for the 2019 Los Angeles Times Book Prize in Biography “A complete pleasure to read.” —Lisa Page, Washington Post
Novelist Zora Neale Hurston and poet Langston Hughes, two of America’s greatest writers, first met in New York City in 1925. Drawn to each other, they helped launch a radical journal, Fire!! Later, meeting by accident in Alabama, they became close as they traveled together—Hurston interviewing African Americans for folk stories, Hughes getting his first taste of the deep South. By illuminating their lives, work, competitiveness, and ambitions, Yuval Taylor savvily details how their friendship and literary collaborations dead-ended in acrimonious accusations.

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The Negro in Illinois was produced by a special division of the Illinois Writers’ Project, one of President Roosevelt’s Works Progress Administration programs. Headed by Harlem Renaissance poet Arna Bontemps and white proletarian writer Jack Conroy, The Negro in Illinois employed Richard Wright, Margaret Walker, Katherine Dunham, Fenton Johnson, Frank Yerby, Richard Durham, and other major black writers living in Chicago. The authors chronicled the African American experience in Illinois from the beginnings of slavery to the Great Migration.

Individual chapters discuss various aspects of public and domestic life, recreation, politics, religion, literature, and performing arts. After the project’s cancellation in 1942, most of the writings went unpublished for more than half a century—until now. Editor Brian Dolinar provides an informative introduction and epilogue which explain the origins of the project and place it in the context of the Black Chicago Renaissance.

Edited by Arnold Rampersad and David Roessel

Register of His Papers, 1921-1965

Geographic Imaginings of Race and Empire between the World Wars

The Bondwoman’s Narrative

Black Nativity

The Langston Hughes Papers contain letters, manuscripts, personal items, photographs, clippings, artworks, and objects that document the life of the well-known African-American poet. Currently, only a portion of these papers are available online.

Poetry in Progress is a microcosm of a diverse and creative group that comes together in DeSoto, Texas Civic Center the first Monday of each month. With fellow poets and poetry lovers they share with abandon the joy, sorrow, and many shapes and shades of their inner world. By reading this book you get to eavesdrop on them and hopefully find yourself within their lines.In an article written by Sydni Thomas in the November 2013 issue of Southwest Now magazine, a founding member of the group says, “I believe I bring both together. Our goal in creating this group was to build culture and community through poetry. . . . When people get into poetry it breaks down barriers.” Another member says, “What a joy it is to see all of the different cultures come together and read poetry. . . . I guarantee almost everyone in the group has brought a poem that was difficult to get through emotionally, we stand in and read those difficult poems for each other.”

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Romance in Marseille

Essays on Race, Politics, and Culture, 1942-62

Not Without Laughter

Volume II: 1914-1967, I Dream a World

Hughes, Langston, 1902-1967

Information provided on Langston Hughes, one of the most influential, prolific and popular writers to emerge from the Harlem Renaissance, a cultural movement that generated an unprecedented amount of African American art, literature and music. During his nearly five decades as a writer, Hughes gained international acclaim in nearly every genre of writing, including poetry, drama, the short story, the novel, history, prose, children’s literature and song lyrics.

A Coretta Scott King Author Honor Book Winner of the Scott O’Dell Award for Historical Fiction When eleven-year-old Langston’s father moves them from their home in Alabama to Chicago’s Bronzeville district, it feels like he’s giving up everything he loves. It’s 1946. Langston’s mother has just died, and now they’re leaving the rest of his family and friends. He misses everything-- Grandma’s Sunday suppers, the red dirt roads, and the magnolia trees his mother loved. In the city, the small apartment surrounded by noise and chaos. It doesn’t feel like a new start, or a better life. At home he’s lonely, his father always busy at work; at school he’s bullied for being a country boy. But Langston’s new home has one fantastic thing. Unlike the whites-only library in Alabama, the Chicago Public Library welcomes everyone. There, hiding out after school, Langston discovers another Langston--a poet whom he learns inspired his mother enough to name her only son after him. Lesa Cline-Ransome, author of the Coretta Scott King Honor picture book Before She Was Harriet, has crafted a lyrical debut novel about one boy’s experiences during the Great Migration. Includes an author’s note about the historical context and her research. Don’t miss the companion novel, Leaving Lymon, which centers on one of Langston’s classmates and explores grief, resilience, and the circumstances that can drive a boy to become a bully-- and offer a chance at redemption.

Junior Library Guild selection! A CLA Notable Children’s Book in Language Arts A Kirkus Reviews Best Book of the Year, with 5 Starred Reviews A School Library Journal Best Book of 2018

Langston Hughes’s Not Without Laughter (1930) is drawn in part from the author’s own recollections of youth and early manhood. This stirring coming-of-age tale unfolds in 1930s rural Kansas. A poignant portrait of African-American family life in the early twentieth century, it follows the story of young Sandy Rogers as he grows from a boy to a man. We meet Sandy’s mother, Annjee, who works as a housekeeper for a wealthy white family; his strong-willed grandmother, Hager; Sandy’s father, who travels the country looking for work; Aunt Tempy, the social climber; and Aunt Harriet, the blues singer who has turned away from her faith. A fascinating chronicle of a family’s joys and hardships, “Not Without Laughter” is a vivid exploration of growing up and growing strong in a racially divided society. A rich and important work, it masterfully echoes the black American experience.

Selected Letters of Langston Hughes

The Sweet Flypaper of Life

The Life of Langston Hughes: Volume II: 1941-1967, I Dream a World

Poetry in Progress

The Black Pacific Narrative

Possibly the first novel written by a black woman slave, this work is both a historically important literary event and a gripping autobiographical story in its own right.

As the first black author in America to make his living exclusively by writing, Langston Hughes inspired a generation of writers and activists. One of the pioneers of jazz poetry, Hughes led the Harlem Renaissance, while Martin Luther King, Jr., invoked Hughes’s signature metaphor of dreaming in his speeches. In this new biography, W. Jason Miller illuminates Hughes’s status as an international literary figure through a compelling look at the relationship between his extraordinary life and his canonical works. Drawing on unpublished letters and manuscripts, Miller addresses Hughes’s often ignored contributions to the Civil Rights Movement of the 1960s, as well as his complex and well-guarded sexuality, and repositions him as a writer rather than merely the most beloved African American poet of the twentieth century.

A celebration of mermaids, wilderness of waves, and the creatures of the deep through poems by Langston Hughes and cut-paper collage illustrations by multiple Coretta Scott King Award-winner Ashley Bryan. The great African-American poet Langston Hughes penned poem after poem about the majesty of the sea, and the great African-American artist Ashley Bryan, who’s spent more than half his life on a small island, is as drawn to the sea as much as he draws the sea. Their talents combine in this windswept collection of illustrated poems—from “The Negro Speaks of Rivers” to “Seascape,” from “Sea Calm” to “Sea Charm”—that celebrates all things oceanic.

I dream a world

The Life of Langston Hughes

Langston Hughes Papers

The Anticolonial Front

Volume II: 1941-1967, I Dream a World

The sixteen volumes are published with the goal that Hughes pursued throughout his lifetime: making his books available to the people. Each volume will include a biographical and literary chronology by Arnold Rampersad, as well as an introduction by a Hughes scholar lume introductions will provide contextual and historical information on the particular work.

A collection of columns written by Langston Hughes between 1942 and 1962 for the “Chicago Defender,” offering his views on international race relations, Jim Crow, the South, white supremacy, imperialism and fascism, segregation in the armed forces, the Soviet Union and communism, and African-American art and culture.

A biography of the Harlem poet whose works gave voice to the joy and pain of the black experience in America.

A Documentary Volume

The Negro in Illinois

The Collected Poems of Langston Hughes

The African American Freedom Struggle and Global Decolonisation, 1945–1960

A Comedy with Music

A brief profile of African American poet Langston Hughes accompanies some of his better known poems for children.

THE STORY: The New York Journal-American, called SIMPLY HEAVENLY ...a treat. This story by Langston Hughes, based on his novels about Jesse B. Semple, a Joe Doakes Harlemite, seems...to capture the color and the humor and poetry of these neighbors-to-

This is the first comprehensive selection from the correspondence of the iconic and beloved Langston Hughes. It offers a life in letters that showcases his many struggles as well as his memorable achievements. Arranged by decade and linked by expert commentary, the volume guides us through Hughes’s journey in all its aspects: personal, political, practical, and—above all—literary. His letters range from those written to family members, notably his father (who opposed Langston’s literary ambitions), and to friends, fellow artists, critics, and readers who sought him out by mail. These figures include personalities such as Carl Van Vechten, Blanche Knopf, Zora Neale Hurston, Arna Bontemps, Vachel Lindsay, Ezra Pound, Richard Wright, Kurt Weill, Carl Sandburg, Gwendolyn Brooks, James Baldwin, Martin Luther King, Jr., Alice Walker, Amiri Baraka, and Muhammad Ali. The letters tell the story of a determined poet precociously finding his mature voice; struggling to realize his literary goals in an environment generally hostile to blacks; reaching out bravely to the young and challenging them to aspire beyond the bonds of segregation; using his artistic prestige to serve the disenfranchised and the cause of social justice; irrepressibly laughing at the world despite its quirks and humiliations. Venturing bravely on what he called the “big sea” of life, Hughes made his way forward always aware that his only hope of self-fulfillment and a sense of personal integrity lay in diligently pursuing his literary vocation. Hughes’s voice in these pages, enhanced by photographs and quotations from his poetry, allows us to know him intimately and gives us an unusually rich picture of this generous, visionary, gratifyingly good man who was also a genius of modern American letters.

Zora and Langston: A Story of Friendship and Betrayal

Poems

Masters of the Dew

The Life of Langston Hughes: Volume II: 1914-1967, I Dream a World

Langston Hughes

This is a new release of the original 1929 edition.

The Black Pacific Narrative: Geographic Imaginings of Race and Empire between the World Wars chronicles the profound shift in geographic imaginings that occurred in African American culture as the United States evolved into a biocenic global power. The author examines the narrative of the Ôblack PacificÔ,the literary and cultural production of African American narratives in the face of America’s efforts to internationalize the Pacific and to institute a ÔPacific Community,Ô reflecting a vision of a hemispheric regional order initiated and led by the United States. The black Pacific was imagined in counterpoint to this regional order in the making, which would ultimately be challenged by the Pacific War. The principal subjects of study include such literary and cultural figures as James Weldon Johnson, George S. Schuyler, artists of the black Federal Theatre Project, Langston Hughes, W. E. B. Du Bois, and Walter White, all of whom afford significant points of entry to a critical understanding of the stakes of the black Pacific narrative. Adopting an approach that mixes the archival and the interpretive, the author seeks to recover the black Pacific produced by African American narratives, narratives that were significant enough in their time to warrant surveillance and suspicion, and hence are significant enough in our time to warrant scholarly attention and reappraisal. A compelling study that will appeal to a broad, international audience of students and scholars of American studies, African American studies, American literature, and imperialism and colonialism.

The pioneering novel of physical disability, transatlantic travel, and black international politics. A vital document of black modernism and one of the earliest overtly queer fictions in the African American tradition. Published for the first time. A Penguin Classic A New York Times Book Review Editors’ Choice/Staff Pick Vulture’s Ten Best Books of 2020 pick Buried in the archive for almost ninety years, Claude McKay’s Romance in Marseille traces the adventures of a rowdy troupe of dockworkers, prostitutes, and political organizers—collectively straight and queer, disabled and able-bodied, African, European, Caribbean, and American. Set largely in the culture-blending Vieux Port of Marseille at the height of the Jazz Age, the novel takes flight along with Lafala, an acutely disabled but abruptly wealthy West African sailor. While stowing away on a transatlantic freighter, Lafala is discovered and locked in a frigid closet. Badly frostbitten by the time the boat docks, the once-nimble dancer loses both of his lower legs, emerging from life-saving surgery as what he terms “an amputated man.” Thanks to an improbably successful lawsuit against the shipping line, however, Lafala scores big in the litigious United States. Feeling flush after his legal payout, Lafala doubles back to Marseille and resumes his trans-African affair with Ashima, a Moroccan courtesan. With its scenes of black bodies fighting for pleasure and liberty even when stolen, shipped, and sold for parts, McKay’s novel explores the heritage of slavery amid an unforgiving modern economy. This first-ever edition of Romance in Marseille includes an introduction by McKay scholars Gary Edward Holcomb and William J. Maxwell that places the novel within both the “stowaway era” of black cultural politics and McKay’s challenging career as a star and skeptic of the Harlem Renaissance.