

## Quicksand And Passing Nella Larsen

The Complete and Unabridged Fiction of Nella Larsen Approaches to Teaching the Novels of Nella Larsen The Nella Larsen Collection; Quicksand, Passing, Freedom, the Wrong Man, Sanctuary Quicksand A Ruined Girl Invisible Darkness Women of the Harlem Renaissance Hurricanes of the Gulf of Mexico Passing Novels in the Harlem Renaissance Quicksand The Essential Margaret Fuller Black Culture and the Harlem Renaissance Quicksand Perspectives of Black Popular Culture Passing Novels in the Harlem Renaissance Nella Larsen On Racial Icons Passing The African Diaspora and the Study of Religion Racism in Nella Larsen's "Quicksand" Quicksand ; And, Passing Nella Larsen - African-American Artist of the Harlem Renaissance The Quest for a Black Female Identity in Nella Larsen's "Quicksand" The Complete Fiction of Nella Larsen Nigger Heaven Passing Recovering the Black Female Body The Portable Harlem Renaissance Reader Black Deutschland The Representation of Identity in Nella Larsen's Passing and Quicksand Passing, Quicksand, and Other Stories Quicksand Tales Second-class Citizen An Intimation of Things Distant Blackballed: The Black Vote and US Democracy A Companion to the Harlem Renaissance Two or Three Things I Know for Sure The Harlem Renaissance in Black and White In Search of Nella Larsen Quicksand

### The Complete and Unabridged Fiction of Nella Larsen

A Companion to the Harlem Renaissance presents a comprehensive collection of original essays that address the literature and culture of the Harlem Renaissance from the end of World War I to the middle of the 1930s. Represents the most comprehensive coverage of themes and unique new perspectives on the Harlem Renaissance available Features original contributions from both emerging scholars of the Harlem Renaissance and established academic "stars" in the field Offers a variety of interdisciplinary features, such as this section on visual and expressive arts, that emphasize the collaborative nature of the era Includes "Spotlight Readings" featuring lesser-known figures of the Harlem Renaissance and newly discovered or undervalued writings by canonical figures

### Approaches to Teaching the Novels of Nella Larsen

Seminar paper from the year 2008 in the subject English Language and Literature Studies - Literature, grade: 1,3, University of Bamberg, language: English, abstract: ..". the feeling of smallness which had hedged her [Helga] in, first during her sorry unchildlike childhood among hostile white folk in Chicago, and later during her uncomfortable sojourn among snobbish black folk in Naxos." This quotation demonstrates the complexity of racial issues Nella Larsen deals with in Quicksand. Both, interracial ("hostile white folk") and intraracial ("snobbish black folk") constructions of racism are considered within the text.

The heroine, Helga Crane, moves to several places throughout the novel and in all of these locations she has to face stereotypes which restrain and oppress her. Helga is forced to fight "against imposed definitions of blackness and womanhood" which are inflicted on her by an oppressive white and black society. Consequently, when discussing the topic racism in Quicksand, one must keep in mind the importance of the mutual influence and the coaction between race and gender.

### **The Nella Larsen Collection; Quicksand, Passing, Freedom, the Wrong Man, Sanctuary**

Quicksand (1928) is the first novel to give a voice to the sexual desires of a black woman. Helga Crane, the book's protagonist, is trapped in the conflict between an active and a passive sexual behaviour, between sexual fulfilment and middle-class respectability. Conflicts of race and sex even a religious conversion cannot resolve. Passing, written a year later, is overtly about black people who 'pass' for white, but in a veiled way it also is the desire of one woman for another - a new and daring theme for the writing of the time. The eroticism and sexuality that Nella Larsen was only able to whisper has in recent times been spoken loud and clear by Gayl Jones, Alice Walker, Ntozake Shange and many other black women writers who recognize Nella Larsen as a pioneer and inspiration.

### **Quicksand**

Gathers three stories and two novels by Larsen, an influential writer of the Harlem Renaissance, and briefly describes her background

### **A Ruined Girl**

The Nella Larsen Collection is comprised of five Nella Larsen fiction including; Quicksand, Passing, Freedom, The Wrong Man, and Sanctuary. Quicksand, Larsen's first novel, tells the story of Helga Crane who is the lovely and refined daughter of a Danish mother and a West Indian black father who abandons Helga and her mother soon after Helga is born. Unable to feel comfortable with any of her white-skinned relatives, Helga travels America, visits Denmark searching for people she feels at home with. In Passing Clare and Irene are childhood friends who lose touch when Clare's father dies and she moves in with two white aunts. By hiding that Clare was part-black, they allowed her to 'pass' as a white woman and marry a white racist. Irene lives in Harlem, commits herself to racial uplift, and marries a black doctor. Passing centers on the meeting of these childhood friends later in life, and the unfolding of events as each woman is fascinated and seduced by the other's daring lifestyle. Freedom, The Wrong Man, and Sanctuary are three stories about love, loss, mistaken identity, and death. Nellallitea 'Nella' Larsen was an American novelist of the Harlem Renaissance. Though her literary output was scant, what

she wrote earned her recognition by her contemporaries and by present-day critics.

## **Invisible Darkness**

## **Women of the Harlem Renaissance**

Great middle greats fiction.

## **Hurricanes of the Gulf of Mexico**

A woman of many gifts, Margaret Fuller (1810–50) is most aptly remembered as America's first true feminist. Her 1845 work, *Woman in the Nineteenth Century*, is regarded as the United States' first feminist publication, a groundbreaking book that helped reshape gender roles for women as well as men. Fuller was one of the few female members of the Transcendentalist movement, and in her brief yet fruitful life, she was an author, editor, literary and social critic, journalist, poet, and revolutionary. This collection reflects the broad scope of Fuller's interests. Ranging from her early poetry to her reviews and essays, selections include the travelogue *Summer on the Lakes*, her contributions to the literary journal *The Dial*, and her unpublished journals.

## **Passing Novels in the Harlem Renaissance**

"Wall's writing is lively and exuberant. She passes her enthusiasm for these writers' works on to the reader. She captures the mood of the times and follows through with the writers' evolution -- sometimes to success, other times to isolation. *Women of the Harlem Renaissance* is a rare blend of thorough academic research with writing that anyone can appreciate." -- Jason Zappe, *Copley News Service* "By connecting the women to one another, to the cultural movement in which they worked, and to other early 20th-century women writers, Wall deftly defines their place in American literature. Her biographical and literary analysis surpasses others by following up on diverse careers that often ended far past the end of the movement. Highly recommended" -- *Library Journal* "Wall offers a wealth of information and insight on their work, lives and interaction with other writers strong critiques" -- *Publishers Weekly* The lives and works of women artists in the Harlem Renaissance -- Jessie Redmon Fauset, Nella Larsen, Zora Neale Hurston, Bessie Smith, and others. Their achievements reflect the struggle of a generation of literary women to depict the lives of Black people, especially Black women, honestly and artfully.

## Quicksand

While blacks have made perhaps their most obvious and substantial contributions to Western popular culture through music and dance, they have developed a rich popular culture in a number of other areas, including the visual arts, mass media, health practices, recreation, and literature. Glimpsed through any medium, black popular culture is the DNA that runs throughout the various kinds of black—and American—artistic achievement and shared experience, helping to identify, explain, and retain Africanisms and the essential blackness that emanate from the everyday lives of black people.

## The Essential Margaret Fuller

What meaning does the American public attach to images of key black political, social, and cultural figures? Considering photography's role as a means of documenting historical progress, what is the representational currency of these images? How do racial icons "signify"? Nicole R. Fleetwood's answers to these questions will change the way you think about the next photograph that you see depicting a racial event, black celebrity, or public figure. In *On Racial Icons*, Fleetwood focuses a sustained look on photography in documenting black public life, exploring the ways in which iconic images function as celebrations of national and racial progress at times or as a gauge of collective racial wounds in moments of crisis. Offering an overview of photography's ability to capture shifting race relations, Fleetwood spotlights in each chapter a different set of iconic images in key sectors of public life. She considers flash points of racialized violence in photographs of Trayvon Martin and Emmett Till; the political, aesthetic, and cultural shifts marked by the rise of pop stars such as Diana Ross; and the power and precarity of such black sports icons as Serena Williams and LeBron James; and she does not miss Barack Obama and his family along the way. *On Racial Icons* is an eye-opener in every sense of the phrase. Images from the book. (<http://rutgerspress.rutgers.edu/pages/Fleetwood.aspx>)

## Black Culture and the Harlem Renaissance

Born to a Danish seamstress and a black West Indian cook, Nella Larsen lived her life in the shadows of America's racial divide. Her writings about that life, briefly celebrated in her time, were lost to later generations--only to be rediscovered and hailed by many. In his search for Nella Larsen, George Hutchinson exposes the truths and half-truths surrounding her, as well as the complex reality they mask and mirror. His book is a cultural biography of the color line as it was lived by one person who truly embodied all of its ambiguities and complexities.

## Quicksand

Two novels of 1920s Harlem describe Helga Crane's search for freedom and personal expression, and Irene's friendship with Clare, who attempts to pass for white

### **Perspectives of Black Popular Culture**

### **Passing Novels in the Harlem Renaissance**

Nella Larsen's novels *Quicksand* and *Passing*, published at the height of the Harlem Renaissance, fell out of print and were thus little known for many years. Now widely available and taught, *Quicksand* and *Passing* challenge conventional "tragic mulatta" and "passing" narratives. In part 1, "Materials," of *Approaches to Teaching the Novels of Nella Larsen*, the editor surveys the canon of Larsen's writing, evaluates editions of her works, recommends secondary readings, and compiles a list of useful multimedia resources for teaching. The essays in part 2, "Approaches," aim to help students better understand attitudes toward women and race during the Harlem Renaissance, the novels' relations to other artistic movements, and legal debates over racial identities in the early twentieth century. In so doing, contributors demonstrate how new and seasoned instructors alike might use Larsen's novels to explore a wide range of topics--including Larsen's short stories and letters, the relation between her writings and her biography, and the novels' discussion of gender and sexuality.

### **Nella Larsen**

Jed--young, gay, black, out of rehab and out of prospects in his hometown of Chicago--flees to the city of his fantasies, a museum of modernism and decadence: Berlin. The paradise that tyranny created, the subsidized city isolated behind the Berlin Wall, is where he's chosen to become the figure that he so admires, the black American expatriate. Newly sober and nostalgic for the Weimar days of Isherwood and Auden, Jed arrives to chase boys and to escape from what it means to be a black male in America. But history, both personal and political, can't be avoided with time or distance. Whether it's the judgment of the cousin he grew up with and her husband's bourgeois German family, the lure of white wine in a down-and-out bar, a gang of racists looking for a brawl, or the ravaged visage of Rock Hudson flashing behind the face of every white boy he desperately longs for, the past never stays past even in faraway Berlin. In the age of Reagan and AIDS in a city on the verge of tearing down its walls, he clammers toward some semblance of adulthood amid the outcasts and expats, intellectuals and artists, queers and misfits. And, on occasion, the city keeps its Isherwood promises and the boy he kisses, incredibly, kisses him back. An intoxicating, provocative novel of appetite, identity, and self-construction, Darryl Pinckney's *Black Deutschland* tells the story of an outsider, trapped between a painful past and a tenebrous future, in Europe's brightest and darkest city.

## **On Racial Icons**

Here upper-class elites discuss art in well-appointed drawing rooms; rowdy and lascivious drunks spend long nights in jazz clubs and speakeasies; and politically conscious young intellectuals drink coffee and debate "the race problem" in walkup apartments. At the center of the story, two young people - a quiet, serious librarian and a volatile aspiring writer - struggle to love each other as their dreams are slowly suffocated by racism.

## **Passing**

Keggie Carew has an unerring instinct for being in the wrong place at the wrong time, of putting her foot in it and making a hash of things. From the repercussions of a missing purse, to boiling a frog, or the holiday when the last thing you could possibly imagine happens, Keggie has been there. She also has an enviable talent for recycling awfulness and turning embarrassment into gold. In prose that will make you laugh, wince and curl your toes, Keggie Carew shares her most humiliating, awkward, uncomfortable, funny, true, terrible and all-too-relatable moments.

## **The African Diaspora and the Study of Religion**

This book focuses on the location of the religious heritage of Africa within the academic study of religion - including indigenous African religions, African Christianities, African/American forms of Islam, the religions of African Americans, Afro-Caribbean religions, and Afro-Brazilian religions.

## **Racism in Nella Larsen's "Quicksand"**

Nella Larsen was an important writer associated with the Harlem Renaissance. While she was not prolific her work was powerful and critically acclaimed. Collected here are both of her novels, *Passing* and *Quicksand*, as well as all three of her published short stories; "Freedom," "The Wrong Man," and "Sanctuary." *Quicksand*, was autobiographical in nature and examined a woman's need for sexual fulfillment balanced against respectability and acceptance amid a deeply religious society. The novel is deeply pessimistic and ends as the protagonist is sucked into a life that is at odds with all that she desired. *Passing* confronts the reality of racial passing. The novel focuses on two childhood friends Clare and Irene, both of whom are light skinned enough to pass as white, who have reconnected with one another after many years apart. Clare has chosen to pass while Irene has embraced her racial heritage and become an important member of her community. The Novel examines how people pass on many different levels and in many different ways. Some forms of passing are perfectly acceptable while others can lead to disaster.

## **Quicksand ; And, Passing**

Published in 1928, Nella Larsen's first novel "Quicksand" regards the story of Helga Crane, the lovely and refined mixed-race daughter of a Danish mother and a West Indian black father. The character is loosely based on Larsen's own experiences and deals with the character's struggle for racial and sexual identity, a theme common to Larsen's work. In Larsen's second novel, "Passing," published in 1929, the author revisits this struggle through the lives of two childhood friends, Clare Kendry and Irene Redfield, both of whom are of mixed African and European ancestry and are "passing" as whites. The novel picks up in the lives of the two as they later reunite in adulthood. An ambiguous relation develops between the two as they share a fascination for how each other's lives have transpired since they last knew each other. Larsen's work has been lauded for its exploration of race, gender, class, and sexuality amongst African Americans in early part of the 20th century. Now considered as a major figure of the Harlem Renaissance, Larsen's writing gives a firsthand insight into the struggle of African Americans during this era. Along with her two novels three of Larsen's short stories, "The Wrong Man," "Freedom," and "Sanctuary" are presented together here in this volume.

## **Nella Larsen - African-American Artist of the Harlem Renaissance**

This volume brings together the complete fiction of the author of Passing and Quicksand, one of the most gifted writers of the Harlem Renaissance. Throughout her short but brilliant literary career, Nella Larsen wrote piercing dramas about the black middle class that featured sensitive, spirited heroines struggling to find a place where they belonged. Passing, Larsen's best-known work, is a disturbing story about the unraveling lives of two childhood friends, one of whom turns her back on her past and marries a white bigot. Just as disquieting is the portrait in Quicksand of Helga Crane, half black and half white, who is unable to escape her loneliness no matter where and with whom she lives. Race and marriage offer few securities here or in the other stories in this compulsively readable collection, rich in psychological complexity and imbued with a sense of place that brings Harlem vibrantly to life.

## **The Quest for a Black Female Identity in Nella Larsen's "Quicksand"**

This book offers an insightful study of the significance of passing novels for the literary and intellectual debate of the Harlem Renaissance. Author Mar Gallego effectively uncovers the presence of a subversive component in five of these novels (by James Weldon Johnson, George Schuyler, Nella Larsen, and Jessie Fauset), turning them into useful tools to explore the passing phenomenon in all its richness and complexity. Her compelling study intends to contribute to the ongoing revision of the parameters conventionally employed to analyze passing novels by drawing attention to a great variety of textual strategies such as double consciousness, parody, and multiple generic covers. Examining the hybrid

nature of these texts, Gallego skillfully highlights their radical critique of the status quo and their celebration of a distinct African American identity. Well researched and stimulating to read, *Passing Novels in the Harlem Renaissance* is an impressive work of scholarship and interpretation.

### **The Complete Fiction of Nella Larsen**

*Invisible Darkness* offers a striking interpretation of the tortured lives of the two major novelists of the Harlem Renaissance: Jean Toomer, author of *Cane* (1923), and Nella Larsen, author of *Quicksand* (1928) and *Passing* (1929). Charles R. Larson examines the common belief that both writers "disappeared" after the Harlem Renaissance and died in obscurity; he dispels the misconception that they vanished into the white world and lived unproductive and unrewarding lives. In clear, jargon-free language, Larson demonstrates the opposing views that both writers had about their work vis-à-vis the incipient black arts movement; he traces each writer's troubled childhood and describes the unresolved questions of race that haunted Toomer and Larsen all of their lives. Larson follows Toomer through the wreckage of his personal life as well as the troubled years of his increasingly quirky spiritual quest until his death in a nursing home in 1967. Using previously unpublished letters and documents, Larson establishes for the first time the details of Larsen's life, illustrating that virtually every published fact about her life is incorrect. With an innovative chronology that breaks the conventions of the traditional biographical form, Larson narrates what happened to both of these writers during their supposed years of withdrawal. He demonstrates that Nella Larsen never really gave up her fight for creative and personal fulfillment and that Jean Toomer's connection to the Harlem Renaissance--and the black world--is at best a dubious one. This strong revisionist interpretation of two major writers will have a major impact on African American literary studies.

### **Nigger Heaven**

*Bastard Out of Carolina*, nominated for the 1992 National Book Award for fiction, introduced Dorothy Allison as one of the most passionate and gifted writers of her generation. Now, in *Two or Three Things I Know for Sure*, she takes a probing look at her family's history to give us a lyrical, complex memoir that explores how the gossip of one generation can become legends for the next. Illustrated with photographs from the author's personal collection, *Two or Three Things I Know for Sure* tells the story of the Gibson women -- sisters, cousins, daughters, and aunts -- and the men who loved them, often abused them, and, nonetheless, shared their destinies. With luminous clarity, Allison explores how desire surprises and what power feels like to a young girl as she confronts abuse. As always, Dorothy Allison is provocative, confrontational, and brutally honest. *Two or Three Things I Know for Sure*, steeped in the hard-won wisdom of experience, expresses the strength of her unique vision with beauty and eloquence.

## Passing

Seminar paper from the year 2004 in the subject American Studies - Literature, grade: 1,0, Johannes Gutenberg University Mainz (Seminar für Englische Philologie), course: Jazz in America, 8 entries in the bibliography, language: English, abstract: Nella Larsen's Quicksand was published to critical acclaim in 1928 and is said to be one of the key texts of the Harlem Renaissance era. Larsen herself was of Danish-Caribbean ancestry and was highly interested in issues of racial identity, especially as they relate to being female. For that reason one should not be surprised that Quicksand focuses on the protagonist's struggles toward selfhood, her attempts to find her place in the world as a woman who is considered neither white nor black. The child of a Danish mother and a black West Indian father, a so-called "mulatto", Helga Crane finds herself outside of the black as well as the white world, fully comfortable in neither one nor the other. During her unhappy childhood she learns to regard her skin color with hatred and self-loathing, resulting in a deeply rooted sense of insecurity about her blackness and mixed heritage, which continues to be felt all her life. Internalized (white) stereotypes about black women's promiscuous, "primitive" and immoral sexuality lead Helga to fear and repress her sensuality and female desires. As she detests and completely denies these emotions she is incapable of developing an identity as a woman either. In this seminar paper I will argue that Nella Larsen's Quicksand is about Helga Crane's search for a black female identity which she will fail to find. Further, my aim is to demonstrate how intimately connected race and gender oppressions are, since imposed definitions of blackness and womanhood complicate Helga's search for her personal identity as a black woman. As Quicksand has a geographical symmetry to it, I will follow this pattern in my analysis. It starts out in the South in Naxos where Helga works as a teacher, then moves on to Chicago and Harlem, from there it shifts to Copenhagen, returns back to Harlem and finally ends in the deep South, in a tiny Alabama town, where Helga's search ends in tragedy.

## Recovering the Black Female Body

"Adah, a woman from the Ibo tribe, moves to England to live with her Nigerian student husband. She soon discovers that life for a young Nigerian woman living in London in the 1960s is grim. Rejected by British society and thwarted by her husband, who expects her to be subservient to him, she is forced to face up to life as a second-class citizen."--Back cover.

## The Portable Harlem Renaissance Reader

## Black Deutschland

Hypocrisy and prejudice compel a principled racially mixed teacher to desert a steady job and a socially prominent fiancée.

## **The Representation of Identity in Nella Larsen's Passing and Quicksand**

This book offers an insightful study of the significance of passing novels for the literary and intellectual debate of the Harlem Renaissance. Author Mar Gallego effectively uncovers the presence of a subversive component in five of these novels (by James Weldon Johnson, George Schuyler, Nella Larsen, and Jessie Fauset), turning them into useful tools to explore the passing phenomenon in all its richness and complexity. Her compelling study intends to contribute to the ongoing revision of the parameters conventionally employed to analyze passing novels by drawing attention to a great variety of textual strategies such as double consciousness, parody, and multiple generic covers. Examining the hybrid nature of these texts, Gallego skillfully highlights their radical critique of the status quo and their celebration of a distinct African American identity. Well researched and stimulating to read, *Passing Novels in the Harlem Renaissance* is an impressive work of scholarship and interpretat

## **Passing, Quicksand, and Other Stories**

Seminar paper from the year 2002 in the subject American Studies - Literature, grade: 1 (A), University of Frankfurt (Main) (Institute for England and American Studies), course: Harlem Renaissance, 17 entries in the bibliography, language: English, abstract: This seminar paper will sketch some of the elements of the cultural "Zeitgeist" that shaped and was reflected in Nella Larsen's writings. But it will concentrate on the novels that she left behind: *Quicksand* and *Passing*. An important topic Larsen is dealing with is race-identity. Larsen assimilates these themes in her two novels, not by representing the lower-class problem, but more by focusing on the life and problems of middle-class females. It is more the psychological than the sociological side she portrays. This paper demonstrates that race identity and race dualism reflects Larsen's own life story. First I will give an introduction on the Harlem Renaissance era. Then I will focus on Nella Larsen's life. I will examine her two novels *Quicksand* and *Passing* to find out how race identity and race dualism is assimilated in her novels.

## **Quicksand Tales**

Restless Classics presents the ninetieth anniversary edition of an undersung gem of the Harlem Renaissance: Nella Larsen's *Passing*, a captivating and prescient exploration of identity, sexuality, self-invention, class, and race set amidst the pealing boisterousness of the Jazz Age. When childhood friends Irene Redfield and Clare Kendry cross paths at a whites-only restaurant, it's been decades since they last met. Married to a bigoted white man who has no idea that she is African American, Clare has fully embraced her ability to "pass" as a white woman. Irene, also light-skinned and living in Harlem, is shocked by Clare's rejection of her heritage, though she too passes when it suits her needs. This encounter sparks an intense relationship between the two women who, as acclaimed critic and novelist Darryl Pinckney writes in his insightful

introduction, reflect Larsen's own experience of being "between black and white, and culturally at home nowhere." In a culture intent on setting boundaries, Clare and Irene refuse to adhere to expectations of gender, race, or class, culminating in a tragic clash of identities, as their relationship swings between emotional hostility and intense attraction. "Nella Larsen's *Passing* is one of those American classics that I've always meant to get around to. A new edition is out today from Restless Books, with a handsome cover (and interior illustrations, all by Maggie Lily) and an introduction by the novelist and critic Darryl Pinckney. If I'm going to tackle a classic, I like to have a teacher to help me along the way.... It's a remarkable book, and Maggie Lily's dark illustrations end up feeling very appropriate." —Rumaan Alam, *The New York Times Books Newsletter* Praise for *Passing* "Quicksand and *Passing* are novels I will never forget. They open up a whole world of experience and struggle that seemed to me, when I first read them years ago, absolutely absorbing, fascinating, and indispensable." —Alice Walker "Discovering Nella Larsen is like finding lost money with no name on it. One can enjoy it with delight and share it without guilt." —Maya Angelou "Nella Larsen didn't just eschew tribes — she never had one to begin with.... Unsparing on the madness of racial classification but frank, and very beautiful, on the lure of racial belonging." —Parul Sehgal, *The New York Times* "[*Passing*] is about changing definitions of concepts like race and gender, and the inextricable relationship between whiteness and blackness. It is a meditation on the uneasy dynamic between social obligation and personal freedom. It dramatizes the impossibility of self-invention in a society in which nuance and ambiguity are considered fatal threats to the social order." —Emily Bernard, *Electric Literature* "I have read and re-read *Passing* more than a dozen times. Each time I think I can hear Larsen's own voice more clearly: asking, demanding really, that each of us abandon the labels we've been assigned and celebrate the story that we are." —Heidi W. Durrow, NPR "*Passing* broke literary ground as the story of two racially and sexually ambiguous women written by another. Social boundaries can be permeated, but not without cost." —Natalie Cate, *The Guardian*, 1000 novels everyone must read

### **Second-class Citizen**

An incisive reflection on black electoral politics, disenfranchisement, and the lasting legacy of the civil rights movement—now with a brand-new essay on the Covid-19 pandemic, reparations, and the 2020 George Floyd protests. *Blackballed* is Darryl Pinckney's meditation on a century and a half of participation by blacks in US electoral politics. In this combination of memoir, historical narrative, and contemporary political and social analysis, he investigates the struggle for black voting rights from Reconstruction through the civil rights movement to Barack Obama's two presidential campaigns. Drawing on the work of scholars, the memoirs of civil rights workers, and the speeches and writings of black leaders like Martin Luther King and Stokely Carmichael, Andrew Young and John Lewis, Pinckney traces the disagreements among blacks about the best strategies for achieving equality in American society as well as the ways in which they gradually came to create the Democratic voting bloc that contributed to the election of the first black president. Interspersed through the narrative are Pinckney's own memories of growing up during the civil rights era and the reactions of his parents to the

changes taking place in American society. He concludes with an examination of ongoing efforts by Republicans to suppress the black vote, with particular attention to the Supreme Court's recent decision striking down part of the Voting Rights Act of 1965. Also included here is Pinckney's essay "What Black Means Now," on the history of the black middle class, stereotypes about blacks and crime, and contemporary debates about "post-blackness," as well as a new essay, "Buck Moon in Harlem," which reflects on Juneteenth and the ongoing fight for racial justice, and offers a glimpse of New York City amid the Covid-19 pandemic and the protests following the killing of George Floyd.

### **An Intimation of Things Distant**

Harlem symbolized the urbanization of black America in the 1920s and 1930s. Home to the largest concentration of African Americans who settled outside the South, it spawned the literary and artistic movement known as the Harlem Renaissance. Its writers were in the vanguard of an attempt to come to terms with black urbanization. They lived it and wrote about it. First published in 1988, *Black Culture and the Harlem Renaissance* examines the relationship between the community and its literature. Author Cary Wintz analyzes the movement's emergence within the framework of the black social and intellectual history of early twentieth-century America. He begins with Booker T. Washington, W. E. B. Du Bois, and others whose work broke barriers for the Renaissance writers to come. With an emphasis on social issues—like writers and politics, the role of black women, and the interplay between black writers and the white community—Wintz traces the rise and fall of the movement. Of special interest is material from the Knopf Collection and the papers of several Renaissance figures acquired by the Harry Ransom Humanities Research Center at the University of Texas at Austin. It reveals much of interest about the relationship between the publishing world, its writers, and their patrons—both black and white.

### **Blackballed: The Black Vote and US Democracy**

A collection of essays exploring black female self-representations across all media includes such authors as Toni Morrison, Alice Walker, and Lucille Clifton.

### **A Companion to the Harlem Renaissance**

Features essays, memoirs, poetry, and fiction from a select group of authors who wrote during the Harlem Renaissance of the 1920s

### **Two or Three Things I Know for Sure**

Helga Crane is the aloof and refined mixed-race daughter of a Danish white mother and a West Indian black father. Her mother died when she was fifteen years old, leaving her to be under the care of her relatives. Rejected by her European-American relatives and not raised with her West Indian father, Crane feels adrift and "without people." Over the course of the novel, she travels throughout the United States and Denmark, searching for people among whom she feels at home. In her travels she encounters many of the communities which Larsen knew. For example, Crane teaches at Naxos, a black Southern boarding school (based on Tuskegee Institute), where she becomes dissatisfied with its philosophy of sober racial uplift and accommodation to the mainstream white world. She criticizes a sermon by a white preacher, who advocates for Booker T. Washington-style racial segregation and warns black students that striving for social equality will lead them to become avaricious. Crane quits teaching and moves to Chicago. Her white maternal uncle, now married to a bigoted woman, shuns her. Crane moves to Harlem, New York, where she becomes the secretary to a refined, but often hypocritical, black middle-class woman who is obsessed with the "race problem." Taking her uncle's legacy, Crane visits her maternal aunt in Copenhagen, where she is treated as a highly desirable racial exotic. Missing black people, she returns to New York City. Close to a mental breakdown, Crane happens onto a store-front revival and has a charismatic religious experience. After marrying the preacher who converted her, she moves with him to the rural Deep South. There she is disillusioned by the people's adherence to religion. In each of her moves, Crane fails to find fulfillment. She is looking for more than how to integrate her mixed ancestry. She expresses complex feelings about what she and her friends consider genetic differences between races. The novel develops Crane's search for a marriage partner. As it opens, she has become engaged to marry a prominent Southern black man, whom she does not really love, but through whom she can become a part of the black elite. In Denmark she turns down the proposal of a famous white Danish artist, for whom she is the embodiment of an exoticized African ideal. By the final chapters, Crane has married a black Southern preacher whom she finds physically revolting. The novel's close is deeply pessimistic. Disillusioned with religion, her husband, and her life, Crane fantasizes about leaving her husband, but never does.

### **The Harlem Renaissance in Black and White**

### **In Search of Nella Larsen**

By restoring interracial dimensions left out of accounts of the Harlem Renaissance--or blamed for corrupting it--George Hutchinson transforms our understanding of black (and white) literary modernism, interracial literary relations, and twentieth-century cultural nationalism in the United States.

### **Quicksand**

Library of America presents one of the masterworks of the Harlem Renaissance, the tragic story of a young woman caught between worlds. *Quicksand* (1928) turns the techniques of literary naturalism on questions of race, gender, and class, with unforgettable results. Nella Larsen's immensely stylish debut novel tells the story of sensitive, proud, and beautiful Helga Crane, the daughter (like Larsen herself) of a black West Indian father and a white Danish mother. She has what some would consider a promising career in the South, teaching at "the finest school for Negroes anywhere in the country," and a respectable fiancé. But she refuses to settle for the loveless future she envisions, hemmed in by petty conformities and the realities of southern racism, black as well as white--and so she sets off in search a happier life, a journey recounted with great feeling and psychological precision in *Quicksand*. In Chicago, white in-laws disown Helga. Other relatives, in Copenhagen, fête her as a gorgeous exotic, and arrange a relationship with a famous Danish artist, but fail to see her as anything other than a marriageable commodity. Only in cosmopolitan New York, encountering what Larsen describes as "the continuously gorgeous panorama of Harlem," does she begin to sense that she may have found a place where she might belong. But hers is a fate full of ambivalence, in which even the faith and family to which she turns are forms of entrapment.

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