

Jean Toomer Cane

The introduction to this revised edition provides biographical information on Jean Toomer and collects a wealth of autobiographic writing including 30 of Toomer's personal letters.

This eBook version of *Cane* presents the full text of this literary classic.

Everyone's favourite troublemaker is still up to mischief! William's natural desire to do the right thing leads him into serious trouble, as usual, and when blackmail and kidnapping are involved, it's no surprise. Even when he turns over a new leaf, the consequences are dire. But it's his new neighbour, Violet Elizabeth Bott, who really causes chaos – and no one will believe that it's not William's fault . . . Richmal Crompton's *Still William* is a collection of fourteen brilliant Just William stories with an introduction by Sir Tony Robinson, appealing contemporary cover art by Chris Judge, along with the original inside illustrations by Thomas Henry. There is only one William. This tousle-headed, snub-nosed, hearty, lovable imp of mischief has been harassing his unfortunate family and delighting his hundreds of thousands of admirers since 1922.

Enjoy more of William's adventures in *William the Conqueror* and *William in Trouble*.

The most comprehensive guide on the market to the key authors and works of the African American literary movement.

The Harlem Renaissance in Black and White

What We Lose

Cane

Race, Repression, and Revolution

Reading Jean Toomer's 'Cane'

A heart-warming new story of friendship, love and duty in wartime by the author of *The Air Raid Girls* and *Wedding Bells for the Land Girls* - perfect for fans of Nancy Revell and Donna Douglas. Spring, 1942. Air raid girls Connie, Lizzie and Pamela are on full alert as the seaside town of Kelthorpe continues to suffer damage in the Yorkshire Blitz. While war rages on, Lizzie is deep into preparations for her wedding with fiance Bill, but Pamela faces new complications in her romance with Fred. When Connie then receives a marriage proposal from Tom, it seems like the two sisters are about to get their happy endings - and the girls now have a double wedding to plan! But organising a wedding during wartime rationing isn't easy. And when a major attack rocks the town, the air raid girls are faced with a challenge greater than any they've experienced before. Will they be able to keep their fighting spirit, and find their happy endings?

Jean Toomer's "*Cane*" was advertised as "a book about Negroes by a Negro," despite his request not to promote the book along such racial lines. Nella Larsen switched the title of her second novel from "Nig" to "Passing," because an editor felt the original title "might be too inflammatory." In order to publish his first novel as a Book-of-the-Month Club main selection Richard Wright deleted a scene in "*Native Son*" depicting Bigger Thomas masturbating. Toni Morrison changed the last word of "*Beloved*" at her editor's request and switched the title of "*Paradise*" from "War" to allay her publisher's marketing concerns. Although many editors place demands on their authors, these examples invite special scholarly attention given the power imbalance between white editors and publishers and African American authors.

"*Black Writers, White Publishers: Marketplace Politics in Twentieth-Century African American Literature*" examines the complex negotiations behind the production of African American literature. In chapters on Larsen's "Passing," Ishmael Reed's "Mumbo Jumbo," Gwendolyn Brooks's "Children Coming Home," Morrison's "Oprah's Book Club" selections, and Ralph Ellison's "Juneteenth," John K. Young presents the first book-length application of editorial theory to African American literature. Focusing on the manuscripts, drafts, book covers, colophons, and advertisements that trace book production, Young expands upon the concept of socialized authorship and demonstrates how the study of publishing history and practice and African American literary criticism enrich each other. John K. Young is an associate professor of English at Marshall University. His work has appeared in journals such as "College English," "African American Review," and "Critique."

A lyrical "groundbreaking work" of the Harlem Renaissance, praised by writers from Langston Hughes to Maya Angelou and Alice Walker (*The Washington Post*). "It would be good to hear their songs . . . reapers of the sweet-stalked cane, cutters of the corn . . . even though their throats cracked, and the strangeness of their voices deafened me." —"Harvest Song," Jean Toomer Published in 1923, Jean Toomer's *Cane* has long been recognized as a pioneering work in African American literature. Employing a modernist, nontraditional structure of thematically linked prose vignettes, poems, and dialogue presented in evocative, often mournful lyrical tones, Toomer created a unique impressionistic mosaic of the inner lives of African Americans in the early twentieth century, encompassing the rural South and the urban North.

Deeply felt and beautifully expressed, Toomer's masterpiece continues to resonate almost a century after it was written. This ebook has been professionally proofread to ensure accuracy and readability on all devices.

"Unusually valuable for the history of modernism. This fascinating correspondence will create further interest in Toomer, Frank, and the mixed-race environment of the 1920s."---Linda Wagner-Martin, author of *Telling Women's Lives: The New Biography* --

"*Cane*", Jean Toomer and the Harlem Renaissance

The Art of the Affair

There is Confusion

Beauty in Jean Toomer's 'Cane'

A Jean Toomer Reader

Cane is a 1923 novel by noted Harlem Renaissance author Jean Toomer. The novel is structured as a series of vignettes revolving around the origins and experiences of African Americans in the United States. The vignettes alternate in structure between narrative prose, poetry, and play-like passages of dialogue. As a result, the novel has been classified as a composite novel or as a short story cycle. Though some characters and situations recur between vignettes, the vignettes are mostly freestanding, tied to the other vignettes thematically and contextually more than through specific plot details. The ambitious, nontraditional structure of the novel - and its later influence on future generations of writers - have helped *Cane* gain status as

a classic of modernism. Several of the vignettes have been excerpted or anthologized in literary collections; the poetic passage "Harvest Song" has been included in multiple Norton poetry anthologies. The poem opens with the line: "I am a reaper whose muscles set at sundown.

This edition of *Cane*, includes Jean Toomer's previously hard-to-find essay, *The Crock of Problems*, in which the author discusses race in America and his own diverse ethnic heritage, and an extensive biographical note.

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.

Cane one of the major works of the Harlem Renaissance and Jean Toomer's imagist masterpiece, is now a part of the canon in Afro-American literature. Teaching Jean Toomer's 1923 *Cane* is a unique literary tool that explores the brilliance and far-sighted vision of Toomer, allowing *Cane* to be taught holistically as a discovery process, using the blues motif and the poetic essay. This book's text and figures ground a discussion of *Cane*'s enigmatic and figurative language, connecting the Harlem Renaissance to the Negritude Movement and to later Afro-centric literary movements. This book also reviews P.B.S.

Pinchback's legacy as a non-Negro, able to pass easily in white society, the influence of Ouspensky, H. L. Mencken's critical work, *The Paris Brotherhood*, and « *Saccharum officinarum*-G. » Like the lunar arcs dividing *Cane*, the book works as an instructional map. The pictures from the first complete production also tell a remarkable story.

Cane (Warbler Classics)

Still William

By Jean Toomer Hardcover Book Novel

Marketplace Politics in Twentieth-century African American Literature

Authoritative Text, Contexts, Criticism

A National Book Foundation 5 Under 35 Honoree NBCC John Leonard First Book Prize Finalist Aspen Words Literary Prize Finalist Named a Best Book of the Year by Vogue, NPR, Elle, Esquire, BuzzFeed, San Francisco Chronicle, Cosmopolitan, The Huffington Post, The A.V. Club, The Root, Harper's Bazaar, Paste, Bustle, Kirkus Reviews, Electric Literature, LitHub, New York Post, Los Angeles Review of Books, and Bust "The debut novel of the year." —Vogue "Like so many stories of the black diaspora, *What We Lose* is an examination of haunting." —Doreen St. Félix, *The New Yorker* "Raw and ravishing, this novel pulses with vulnerability and shimmering anger." —Nicole Dennis-Benn, *O, the Oprah Magazine* "Stunning. . . Powerfully moving and beautifully wrought, *What We Lose* reflects on family, love, loss, race, womanhood, and the places we feel home." —Buzzfeed "Remember this name: Zinzi Clemmons. Long may she thrill us with exquisite works like *What We Lose*. . . The book is a remarkable journey." —Essence From an author of rare, haunting power, a stunning novel about a young African-American woman coming of age—a deeply felt meditation on race, sex, family, and country Raised in Pennsylvania, Thandi views the world of her mother's childhood in Johannesburg as both impossibly distant and ever present. She is an outsider wherever she goes, caught between being black and white, American and not. She tries to connect these dislocated pieces of her life, and as her mother succumbs to cancer, Thandi searches for an anchor—someone, or something, to love. In arresting and unsettling prose, we watch Thandi's life unfold, from losing her mother and learning to live without the person who has most profoundly shaped her existence, to her own encounters with romance and unexpected motherhood. Through exquisite and emotional vignettes, Clemmons creates a stunning portrayal of what it means to choose to live, after loss. An elegiac distillation, at once intellectual and visceral, of a young woman's understanding of absence and identity that spans continents and decades, *What We Lose* heralds the arrival of a virtuosic new voice in fiction.

In *Jean Toomer and the Terrors of American History*, Charles Scruggs and Lee VanDemarr examine original sources to show how the cultural wars of the 1920s influenced the shaping of Toomer's writing and subsequent efforts to escape the racial definitions of American society.

Seminar paper from the year 2003 in the subject English Language and Literature Studies - Literature, grade: A (1), Southern Connecticut State University (English Department), course: The Harlem Renaissance, language: English, abstract: Jean Toomer is one of the leading figures in the Harlem Renaissance. His major contribution to literature is *Cane*, a novel comprised of poetry and prose. *Cane*'s structure is of three parts. The first third of the book is devoted to the black experience in the Southern farmland. The characters inhabiting this portion of the book are faced with an inability to succeed. The second part of *Cane* is more urban oriented and concerned with Northern life. The writing style throughout is much the same as the initial section with poetry interspersed with stories. The concluding third of the novel is a prose piece entitled "Kabnis" and can be regarded as a synthesis of the earlier sections. *Cane* is therefore designed as a circle. Aesthetically, it goes from simple forms to complex ones and then back to simple forms. Regionally, it goes from the South up into the North, and back into the South again. The emphasis of *Cane* is on characters as well as on setting. The sections entitled "Karintha," "Becky," "Carma," "Fern," "Esther," "Rhoert," "Avey," and "Bona and Paul" illustrate psychological realism and truths about human nature. The reader is drawn into the characters' lives, and learns by sharing their everyday trials and feelings. Their characterizations become indistinguishably merged with the landscape that surrounds them. Characteristically, beauty functions as a deceptive tool in *Cane*. Flowers, women, and the word, all of which generally represent beauty, are reduced to emblems lacking dimension in Toomer's text. Meaning is flawed and violated. The reader is intentionally deceived by the forms of beauty and left with absence instead of significance. By means of linking beautiful images with violent, explosive, and disturbing thematic openings, Toomer confuses his readers' sense of meaning. In *Cane*, Toomer moves the reader with deeply beautiful and intricate language by exploring many different kinds of beauty, such as the abstract qualities of aestheticism, the intimacy of nature's beauty and the immediacy of human beauty. However, though Toomer begins many of his pictures with seemingly beautiful imagery or qualifies a female character in his writing by her beauty, the breakdown of the aesthetic within his work is widespread. Although beauty seems to be in proportion with reality it is rather distorted. It gives way to nightmarish images and relationships. [...]

Cane is a difficult book in many ways: it is apparently sui generis, a collage of various genres, from prose to theater; it is one of the first books to have been written by a black author in the twentieth century and it roots the notion of black literature in black culture, while at the same time claiming the right to be provocatively avant-garde and confusing in its use of ellipsis, ellision, broken syntax, and at times, surrealistic imagery. The purpose of this reading is to show that indeterminacy and obscurity of *Cane* are deliberate, and meaningful. Without punning facetiously on darkness, it seems clear that Toomer sought to create a difficult aesthetic to represent the black subject in American literature, in part to elevate the subject from the stereotyped and debasing representations which had been the general rule, and in part to mark out his own place in the American canon. The challenge of reading *Cane* is to accept that it is a work bursting, like Toomer himself, with unresolved contradictions, but that this tension is precisely the source of its seduction, and ambivalent sweetness.

A Novel

A Hunger for Wholeness

In Search of Nella Larsen

The Cambridge Companion to the Harlem Renaissance

The Air Raid Girls: Wartime Brides

Published in 1923, Jean Toomer's *Cane* was widely heralded as one of the first masterpieces of the Harlem Renaissance, and its author as "a bright morning star" of the movement. Toomer himself, however, was reluctant to embrace an explicitly racialized identity, preferring to define himself as simply an American writer. Inspired in part by Sherwood Anderson's short story cycle *Winesburg, Ohio*, Toomer conceived *Cane* as a mosaic of intricately connected vignettes, poems, stories, songs, and even play-like dialogues. Drawing on both modernist poetry and African-American spirituals, Toomer imbues each form with a lyrical and often experimental sensibility. The work is structured in three distinct but unnamed

parts. The first is set in rural Georgia and focuses on the lives of women and the men who desire them. The second part moves to the urban enclaves of the North in the years following the Great Migration. The third and final part returns to the rural South and explores the interactions between African-Americans from the North and those living in the South. Although sales languished in the later years of Toomer's life, the book was reissued after his death and rediscovered by a new generation of American writers. Alice Walker described *Cane* as one of the most important books in her own development as a writer: "I love it passionately, could not possibly exist without it." This book is part of the Standard Ebooks project, which produces free public domain ebooks.

Forty-six essays, including several first published in *College Language Association Journal* and in other publications that have been pioneers in Toomer research. Annotation copyrighted by Book News, Inc., Portland, OR

This volume is the only collected edition of poems by Jean Toomer, the enigmatic American writer, Gurdjieffian guru, and Quaker convert who is perhaps best known for his 1923 lyrical narrative *Cane*. The fifty-five poems here -- most of them previously unpublished -- chart a fascinating evolution of artistic consciousness. The book is divided into sections reflecting four distinct periods of creativity in Toomer's career. The Aesthetic period includes Imagist, Symbolist, and other experimental pieces, such as "Five Vignettes," while "Georgia Dusk" and the newly discovered poem "Tell Me" come from Toomer's Ancestral Consciousness period in the early 1920s. "The Blue Meridian" and other Objective Consciousness poems reveal the influence of idealist philosopher Georges Gurdjieff. Among the works of this period the editor presents a group of local color poems picturing the landscape of the American Southwest, including "Imprint for Rio Grande." "It Is Everywhere," another newly discovered poem, celebrates America and democratic idealism. The Quaker religious philosophy of Toomer's final years is demonstrated in such Christian Existential works as "They Are Not Missed" and "To Gurdjieff Dying." Robert Jones's clear and comprehensive introduction examines the major poems in this volume and serves as a guide through the stages of Toomer's evolution as an artist and thinker. The *Collected Poems of Jean Toomer* will prove essential to Toomer's admirers as well as to scholars and students of modern poetry, Afro-American literature, and American studies.

Born to a white mother and an absent black father, and despised for her dark skin, Helga Crane has long had to fend for herself. As a young woman, Helga teaches at an all-black school in the South, but even here she feels different. Moving to Harlem and eventually to Denmark, she attempts to carve out a comfortable life and place for herself, but ends up back where she started, choosing emotional freedom that quickly translates into a narrow existence. *Quicksand*, Nella Larsen's powerful first novel, has intriguing autobiographical parallels and at the same time invokes the international dimension of African American culture of the 1920s. It also evocatively portrays the racial and gender restrictions that can mark a life. "Fine, thoughtful and courageous. It is, on the whole, the best piece of fiction that Negro America has produced since the heyday of [Charles] Chesnutt." (W. E. B. Du Bois)

Brother Mine

Selected Unpublished Writings

The *Collected Poems of Jean Toomer*

The Correspondence of Jean Toomer and Waldo Frank

Jean Toomer, "Cane"

There Is Confusion (1924) is a novel by Jessie Redmon Fauset. Published to resounding acclaim from such critics as Alain Locke and Montgomery Gregory, *There Is Confusion* was largely forgotten by the 1930s as the Great Depression and the Second World War shifted national attention away from the writers and artists whose vision defined the Harlem Renaissance. Rediscovered by scholars in the late twentieth century, *There Is Confusion* is seen as a feminist masterpiece on par with the best of Jane Austen and Edith Wharton. Set in Philadelphia and Harlem, Fauset's novel traces the lives of three African Americans from childhood to adulthood while situating their experience in the cultural shifts of the early twentieth century. Joanna Marshall is a dancer who longs for recognition. Maggie Ellersley is a beautiful girl who detests her working-class roots. Peter Bye is an ambitious student who hopes to become a surgeon. As they grow up together, their shared dreams are tarnished by romance and competition. As economic opportunity reshapes the African American community, the three friends must redefine their relationships and desires. Moving and plainspoken, *There Is Confusion* is a novel grounded in history that manages a delicate balance between the personal and the political without losing sight of the characters who live Fauset's vision. With a beautifully designed cover and professionally typeset manuscript, this edition of Jessie Redmon Fauset's *There Is Confusion* is a classic of African American literature reimagined for modern readers.

Jean Toomer achieved instant recognition as a critic and thinker in 1923 with the publication of his novel *Cane*, a harsh, eloquent vision of black American hardship and suffering. But because of his reclusive, introspective nature, Toomer's fame waned in later years, and today his other contributions to American thought and literature are all but forgotten. Now, this collection of unpublished writings restores a crucial dimension to our understanding of this important African American author. Thematically arranging letters, sketches, poems, autobiography, short stories, a play, and a children's story, Frederik Rusch offers insight into Toomer's mind and spirituality, his feelings on racial identity in America, and his attitudes toward and ideas about *Cane*. Rusch highlights

Toomer's reflections on America, its people, landscape, and politics, reveals his significance for the problems and issues of today, and helps us understand Toomer not only as writer, but also as social critic, prophet, mystic, and idealist. Exploring Toomer's attempts to find self-realization and transcend social and cultural definitions of race, this book offers a unique view of the United States through the life of one of its most significant and fascinating intellectuals.

The 1923 publication of *Cane* established Jean Toomer as a modernist master and one of the key literary figures of the emerging Harlem Renaissance. Though critics and biographers alike have praised his artistic experimentation and unflinching eyewitness portraits of Jim Crow violence, few seem to recognize how much Toomer's interest in class struggle, catalyzed by the Russian Revolution and the post-World War One radical upsurge, situate his masterwork in its immediate historical context. In *Jean Toomer: Race, Repression, and Revolution*, Barbara Foley explores Toomer's political and intellectual connections with socialism, the New Negro movement, and the project of Young America. Examining his rarely scrutinized early creative and journalistic writings, as well as unpublished versions of his autobiography, she recreates the complex and contradictory consciousness that produced *Cane*. Foley's discussion of political repression runs parallel with a portrait of repression on a personal level. Examining family secrets heretofore unexplored in Toomer scholarship, she traces their sporadic surfacing in *Cane*. Toomer's text, she argues, exhibits a political unconscious that is at once public and private.

Jean Toomer, Artist: A Study of His Literary Life and Work, 1894-1936

Portrait of an Artist, 1923-1936

An Illustrated History of Love, Sex, and Artistic Influence

Cane (New Edition)

Jean Toomer, Artist

A Study of His Literary Life and Work, 1894-1936

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A vibrantly illustrated chain of entanglements (romantic and otherwise) between some of our best-loved writers and artists of the twentieth century--fascinating, scandalous, and surprising. Poet Robert Lowell died of a heart attack, clutching a portrait of his lover, Caroline Blackwood, painted by her ex-husband, Lucian Freud. Lowell was on his way to see his own ex-wife, Elizabeth Hardwick, who was a longtime friend of Mary McCarthy. McCarthy left the father of her child to marry Edmund Wilson, who had encouraged her writing, and had also brought critical attention to the fiction of Anaïs Nin . . . whom he later bedded. And so it goes, the long chain of love, affections, and artistic influences among writers, musicians, and artists that weaves its way through the *The Art of the Affair*--from Frida Kahlo to Colette to Hemingway to Dali; from Coco Chanel to Stravinsky to Miles Davis to Orson Welles. Scrupulously researched but playfully prurient, cleverly designed and colorfully illustrated, it's the perfect gift for your literary lover--and the perfect read for any good-natured gossip-monger.

Shortlisted for the Booker Prize Winner of the James Tait Black Memorial Prize for Fiction Caryl Phillips' ambitious and powerful novel spans two hundred and fifty years of the African diaspora. It tracks two brothers and a sister on their separate journeys through different epochs and continents: one as a missionary to Liberia in the 1830s, one a pioneer on a wagon trail to the American West later that century, and one a GI posted to a Yorkshire village in the Second World War. 'Epic and frequently astonishing' *The Times* 'Its resonance continues to deepen' *New York Times*

Jean Toomer's *Cane* (1923) is regarded by many as a seminal work in the history of African American writing. It is generally called a novel, but it could more accurately be described as a collection of short stories, poems and dramatic pieces whose stylistic indeterminacy is part of its unique appeal. The ambiguities and seeming oddities of Toomer's text make *Cane* a difficult work to understand, which is why this lucid, accessible guide is so valuable. Exploring some of the difficulties that both the writer and his work embody, Gerry Carlin offers an enthralling account of Toomer's eloquent and exquisite expression of the African American experience. The Author Dr Gerry Carlin is a Senior Lecturer in English at the University of Wolverhampton. He teaches, researches and has published in the areas of modernism, critical theory, and the literature and culture of the 1960s.

Black Writers, White Publishers

By Jean Toomer Book Novel

A Biography of the Color Line

Jean Toomer

Essentials

This is the perfect book of daily meditations for both the soul and the intellect, full of affirmation and wisdom for the times in which we live. This edition of 'Essentials' is the first trade edition of the book. Presented in a compact format, it is full of insight as relevant to today's confusing and contradictory lives as when it was first written. "Cane . . . exerted a powerful influence over the Harlem Renaissance"—The New York Times Cane is a collection of short stories, poems, and dramas, written by Harlem Renaissance author Jean Toomer in 1923. The stories focus around African-American culture in both the North and the South during times when racism and Jim Crow laws still abounded. Vignettes of the lives of various African-American characters tell what it was like to live both in the rural areas of Georgia and the urban streets of the northern cities. The book was heralded as an influential part of the Harlem Renaissance and, at the time, influenced artists of every background. Authors, dramatists, and even jazz musicians could find influence and inspiration in the pages of Cane's work. Both Zora Neale Hurston and Langston Hughes themselves visited Sparta, Georgia, after reading Toomer's work. Unfortunately, the white public did not react well to Cane, and the sales dropped. The book did not become revered as the classic work it is today until the Civil Rights Movement in the 1960s. Now you can read this new edition of what is considered one of the best works of the Harlem Renaissance.

Jean Toomer's novel Cane has been hailed as the harbinger of the Harlem Renaissance and as a model for modernist writing, yet it eludes categorization and its author remains an enigmatic and controversial figure in American literature. The present collection of essays by European and American scholars gives a fresh perspective by using sources made available only in recent years, highlighting Toomer's bold experimentations, as well as his often ambiguous responses to the questions of his time. Some of the essays achieve this through close readings of the text, leading to new and challenging interpretations of Toomer's transcendence of genres and styles. Others show how the publication of Cane and his later writings placed Toomer at the heart of contemporary ideological and artistic debates: race and identity, the negro writer and the white literary world, primitivism and modernism.

"A breakthrough in prose and poetical writing. . . . This book should be on all readers' and writers' desks and in their minds."—Maya Angelou First published in 1923, Jean Toomer's Cane is an innovative literary work—part drama, part poetry, part fiction—powerfully evoking black life in the South. Rich in imagery, Toomer's impressionistic, sometimes surrealistic sketches of Southern rural and urban life are permeated by visions of smoke, sugarcane, dusk, and fire; the northern world is pictured as a harsher reality of asphalt streets. This iconic work of American literature is published with a new afterword by Rudolph Byrd of Emory University and Henry Louis Gates Jr. of Harvard University, who provide groundbreaking biographical information on Toomer, place his writing within the context of American modernism and the Harlem Renaissance, and examine his shifting claims about his own race and his pioneering critique of race as a scientific or biological concept.

Teaching Jean Toomer's 1923 Cane

The Lives of Jean Toomer

Nigger Heaven

Selected Essays and Literary Criticism

Jean Toomer and the Harlem Renaissance

A series of vignettes exploring African American life as it relates to social, political and family dynamics. For many, Cane is considered a literary masterpiece from visionary writer, Jean Toomer. He presents a diverse collection of tales with distinct and vibrant characters who populate a world that's all too familiar. HEADLINE: Jean Toomer delivers a vivid depiction of America in the early twentieth century that centers the Black experience, consisting of family, religion, romance and race. It's a detailed work of fiction that's closely rooted in reality. A collection of disparate stories illustrating the challenges and motivations of Black people in the United States. The author uses poetry and imagery to create a world that's recognizable but also unique. In "Seventh Street," the narrative follows the happenings of a historic neighborhood with links to World War I and Prohibition. There's also "Blood Burning Moon," which highlights a volatile love triangle that leads to tragic results. It's an insightful read that introduces outsiders to a different point of view. Jean Toomer's Cane is highly revered for its unique structure and compelling storytelling. It presents a brilliant contrast of rural and urban living, while acknowledging the racial disparities of both. This modern classic was crucial in establishing and cementing Toomer's literary legacy. With an eye-catching new cover, and professionally typeset manuscript, this edition of Cane is both modern and readable.

Jean Toomer (1894–1967) earned his place in American literary history with Cane (1923), a brilliant modernist collage of fiction, poetry, and drama about black life in rural Georgia and

the urban North. Although Toomer continued to write prodigiously, his work went largely unpublished as he turned away from an exploration of his African American roots he had employed so powerfully in *Cane*. Rudolph P. Byrd examines the central reason behind Toomer's literary decline: his enthusiasm for the theories of George Gurdjieff, a contemporary Russian psychologist, philosopher, and mystic. As Toomer's work degenerated into propaganda for Gurdjieff's theories on human development and spiritual reforms, publishers turned away. Yet, Byrd makes clear that the works Toomer wrote after 1923 do not represent the total break from his earlier concerns that critics have generally assumed. Examining both *Cane* and the body of writings Toomer produced after it, Byrd finds a distinct thematic unity in the Toomer canon—a consistent, optimistic faith in human possibility and wholeness.

"Negro life in Harlem." Cf. Hanna, A. *Mirror for the nation*

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.

A Critical Evaluation

Crossing the River

Jean Toomer and the Terrors of American History

A Study Guide for Jean Toomer's "Reapers"

Jean Toomer's Years with Gurdjieff