Contents

Preface and Acknowledgments

vii

Introduction: Making Black Modern in the Medium of Illustration i
PART ONE An Overview of Harlem Renaissance illustrations and Their Reception
i Strategizing from Spaces Between: Aaron Douglas and the Art of Illustrating 17
2 From Racial Uplift to Vernacular Expression:Commercial and Little Magazine Illustrations 57
3 "Worth the Price of the Book": Dust Jacket and Book Illustrations 106
Critical Ambivalence: Illustration's Reception in Print 145
PURT TWO Critical Themes in Harlem Renaissance illustration
5 Remaking the Past, Making the Modern: Race, Gender, and the Modern Economy 173
6 Religion as "Power Site of Cultural Resistance" 207
7 Black and Tan: Racial and Sexual Crossings in <i>Ebony and Topaz</i> 246
"To Smile Satirically": On Wearing the Minstrel Mask 270

 $_{
m v}$ i CONTENTS

A Brief Conclusion: On Making Black Modern duringg the Renaissance and Beyond 300

Notes 305

Index 351