

Index

- abolitionist movement, images of black
 - dependency in, 33
- advertising, African American stereotypes
 - in, 59–60
- “Advice” (Bennett), 96–98
- aesthetics
 - of African Americans, 78
 - in Bennett’s poetry, 96–98
 - of black writers, 8–9
 - Du Bois’s discussion of, 65–66
 - Ellison’s education in, 183–187
 - in Tolson’s poetry, 149–155
- African American literary history, vision in, 1–3
- African American museums
 - evolution of, 152–153
 - Tolson’s interest in, 151–152
- African American progress, Du Bois and
 - Washington’s discussion of, 55–58
- Agassiz, Louis, 124, 239n.13
- Alexander Spotswood Payne and his Brother, John Robert Dandridge Payne with their Nurse*, 29–34
- ambition, eroticism of, in Grimké’s
 - poetry, 93–96
- American Dream, Du Bois and, 55–58, 63–64
- American exceptionalism, writing of Du Bois
 - and Washington and, 55–58
- American flag, black artists’ depictions of, 209
- American Museum of Natural History, 124–126, 145–147
- American Penal System...Pan African Concentration Camps and Death Houses* (Chandler), 209
- Amerika* (Kafka), 191
- Angelou, Maya, 90–91
- The Angelus* (Millet), 74–77
- antebellum era, art in, 43
- anthropological research
 - African American stereotypes in, 60–61
 - in Hurston’s fiction, 120–122
 - race and science in, 122–128
 - in *Their Eyes Were Watching God* (Hurstons), 137–141
- Appeal* (Walker), 23–25
- art museum
 - black visual artists and, 159–160
 - black writers and, 16
 - in *Harlem Gallery*, 157–161
 - history of, 151–152
 - Tolson’s modernist perspective and, 148–179
 - Tolson’s poetry and, 149–155
- Art of Poetry* (Horace), 27
- “The Art of Romare Bearden” (Ellison), 184–185
- Askew, Thomas E., 61
- Auden, W. H., 210–211
- Aunt Jemima and the Pillsbury Doughboy* (Donaldson), 209
- Aunt Jemima figure, 59–60
- authentication, of early African American
 - literature, 4–7
- authority
 - African American reclamation of, 2–3
 - Wheatley’s visualization of, 27–29
- Bader, Barbara, 69
- Baker, Houston Jr., 132–133
- Baker, Josephine, 101
- Baker, Robert, 23
- Balkun, Mary, 28–29
- Ball, James Presley, 45, 228n.53
- The Banjo Lesson* (Tanner), 59–60
- Bannerman, Helen, 69
- Barnum, P. T., 151–152
- Barthé, Richmond, 101, 183, 246–247n.13
- Barthes, Roland, 188–189
- “Bathesda of Sinners Run” (Owens), 109–112
- Battey, Cornelius Marrion, 61
- Bearden, Romare, 148, 184–185, 198–199
- Beat poets, 172–173
- Bebop music, 159–160, 172–173, 245n.43
- Beckham, Sue, 121
- Bedou, Arthur P., 61

Belo, Jane, 128
 Bennett, Gwendolyn, 17–18, 82, 85–86, 96–98
 Black Madonna images by, 102–104
 in Paris, 235n.11
 transfiguring portraits of women in poetry
 of, 99–105
 Bennett, Tony, 181, 191
 Bérubé, Michael, 160
 Bieze, Michael, 57–58, 68–69, 78–79
 Billingsley, Jennifer, 35–36
 Binet, Alfred, 130–131
The Birth of a Nation (film), 69
 black artists
 Hideho Heights as example of, 172–177
 in Tolson's *Harlem Gallery*, 168–171
 Black Arts movement, 158, 160, 209
 African American literature prior to, 7
Black Bourgeoisie (Frazier), 169–171
 black dependency, visual images of, 33
 black identity
 Du Bois vision of, 62–66
 modern black art and, 157–161
 in *Three Days Before the Shooting* (Ellison),
 205–213
 visual instruction and, 19–20
 Washington's redefinition of, 69–70
 black intellectuals and writers, publishing
 activities of, 157–161
 “black looks,” hooks’ concept of, 10–11
 Black Madonna images
 in Fauset’s work, 113–116
 in Larsen’s work, 105–109
 New Negro poets and, 101, 102–104
 in Owens’s work, 110–112
 black monstrosity, colonial images of, 3
 black music, in antebellum era, 44
 blackness
 antebellum era images of, 44
 Douglass’s images of, 47–51
 readers’ misreading of, 5–6
 Wheatley’s references to, 27–29
 Black Power movement, 152–153, 158
 black servitude, colonial paintings
 depicting, 29–34
 black spectatorship, 232
Black World, 158
 Blair, Sara, 10–11
 “Blowing Bubbles” (Stavney), 99–100
 Boas, Franz, 18, 122
 at American Museum of Natural History,
 145–147
 ethnographic research by, 132
 exhibits by, 239n.19
 Hurston’s collaboration with, 124–126
 on science and race, 122–128, 238–239n.12
 Bobbsey Twins children’s series, 69

Bond, Horace Mann, 158–159
 Bone, Martyn, 240
Booker T. Washington and the Art of Self-Representation (Bieze), 57–58
 Bradley, Adam, 206
 Breughel, Pieter, 210–211
 Brigham, C. C., 130–131
 British explorers, visual trope of, 3, 23–25
 British neoclassicism, Wheatley’s familiarity
 with, 26–27
 Broadside Press, 158
 Brody, David, 9–10
The Brooks (slave ship image), 33
The Brown Madonna (Reiss), 99–105
 Bryan, Jackson Lee, 90
 “The Burden of Black Women” (Du Bois), 95
 Byles, Mather, 38–41

 Callahan, John, 206
 camera obscura, 230n.71
 Cameron, Duncan, 151–152
Cane (Toomer), 244n.24
 Cantor, Milton, 24
 Carby, Hazel, 126–127, 132–133, 240n.26
 Caribbean writers and artists, aesthetics of, 8
 Carretta, Vincent, 33–34
 Carrington, Joyce, 101–102
 Carroll, Anne, 10–11
 Chandler, Dana Jr., 209
 Chaney, Michael, 10–11
 “The Chick with One Hen” (Hurston), 141–142
 children’s books, African American stereotypes
 in, 69
Chinook Texts (Boas), 132
 Christianity, vision in Wheatley’s poetry
 of, 34–41
 Ciardi, John, 159
 citizenship, post-bellum barriers for African
 Americans to, 55–58
 Civil Rights movement, 152–153
The Clansman (Dixon), 69
 Clark Atlanta University, 152–153
 Clarke, Deborah, 137
 colonial America
 British neoclassicism and, 26–27
 education levels for women in, 33–34
 paintings of African Americans during, 29–34
 visual trope of, 3
Colored American Magazine, 77
 Committee for Affecting the Abolition of the
 Slave Trade, 33
 Constitution of the United States, Three-fifths
 Compromise and, 42–43
 conversion narrative, Wheatley’s use of, 25–26
 Copley, John Singleton, 29–34, 226n.20
 Cortor, Eldzier, 201

Index

267

- counterarchive, Du Bois's photography exhibit as, 61–62
- countervisuality, Mirzoeff's concept of, 245
- Covarrubias, Miguel, 127–128
- Cream of Wheat man, 59–60
- Crisis* magazine
- Children's edition of, 99–100
 - literary dinners by, 83
- cultural context
- African American marriage and, 128–131
 - Hurston's study of, 127–128
 - in *Moses, Man of the Mountain* (Hurston), 141–145
 - in *Their Eyes Were Watching God* (Hurston), 137–141
- Dabakis, Melissa, 9–10, 67, 233n.39
- daguerreotypes
- of African Americans, 17
 - antebellum era images of slavery and, 44–47
- "Dark Symphony" (Tolson), 156–157
- Darwinism, African American stereotypes and, 68–69
- David* (Michelangelo), 90–91
- da Vinci, Leonardo, 94–95
- The Death of General Warren at the Battle of Bunker Hill* (Trumbull), 29–34
- De Kooning, Willem, 172–173
- democracy, Ellison's discussion of African Americans and, 219–220
- DeVeaux, Scott, 159–160
- The Dial*, 68–69
- Discourses on Art* (Reynolds), 93
- Dixon, Thomas, 69
- Donaldson, Jeff, 209
- double-consciousness, Du Bois emphasis on, 62–66
- Douglas, Aaron, 101, 152–153, 156
- Douglass, Frederick, 10–11
- daguerreotype technology and, 44–47
 - in Ellison's *Invisible Man*, 192
 - slave narrative of, 41–47
 - on slavery, 17, 47–51, 229n.60
- Dove, Rita, 85, 161
- "Drenched in Light" (Hurston), 120, 128–131
- Dryden, John, 26–27
- Du Bois, W. E. B., 2–3, 55
- on black education and labor, 55–58
 - education of black workers and, 17
 - poetry of, 95
 - turn-of-the century visual archive and, 58–62
 - vision of America, 81
 - Washington criticized by, 73, 232–233n.27
- Du Cille, Ann, 240n.29
- Dust Tracks on a Road* (Hurston), 120
- Dvinge, Anne, 220
- Eakins, Thomas, 59–60, 113–114
- Earl, Ralph, 29–34
- Ebony* magazine, 188
- economic opportunities for African Americans, commitment of Washington and Du Bois to, 55–58
- education
- of African Americans, 17
 - of black women poets, 85–86
 - of colonial era women, 33–34
 - Du Bois's discussion of, 62–66
 - in HBCUs, 150
 - post-bellum images of African Americans and, 55–58
 - rhetoric of, 229n.62
 - in Tolson's *Harlem Gallery*, 167–171
 - in visual aesthetics, Ellison on, 183–187
 - Washington's images of black labor and, 66–72
- Edwards, Erica, 242n.55
- ekphrasis
- British neoclassicism and, 26–27
 - in Dove's *Museum*, 161
 - in Ellison's writing, 207
 - Grimké's poetry as, 93–96
 - Harlem Renaissance poetry as, 84–86
 - transfiguring portraits of women through, 99–105
 - Wheatley's poetry and, 27–29
- Eliot, T. S., 153–154
- Elliot, Michael, 126, 132–133, 239n.16
- Ellison, Ralph, 168, 180–213
- Bearden and, 184–185
 - education in visual aesthetics and, 183–187
 - on gender, race, and objectification, 193–196
 - Harlem images in writing of, 196–201
 - on Hurston, 142–143
 - legacy of, 2–3, 5–6
 - Marxism and, 181–182
 - metaphorical framing in work of, 193–194, 248n.36
 - on museum culture, 15–16
 - museum culture discussed by, 19
 - shattered pictures in writing of, 201–205
 - Tolson and, 178–179
 - visual prowess in writing of, 214–221
 - white criticism of, 4–7
- Emery, Mary Lou, 8
- Enlightenment
- African American writing and influence of, 24
 - Wheatley's awareness of, 26–27
- Equiano, Olaudah, 12–14
- Erkkila, Betsy, 27–28, 227n.31

eroticism

of black women, 101

in Grimké's poetry, 93–96

An Essay on Man (Pope), 26–27

Essay on Criticism (Pope), 26–27

Eversley, Shelly, 193–194

exhibition books of Hurston, 131–133

exhibition spaces, Ellison's interest in, 188

factories, visual depictions of, 72–73, 233n.39

Farnsworth, Robert, 159, 178–179

Fauset, Jessie, 17–18, 82, 83, 85–86, 109–112

feminization, Douglass's experience with, 49

Fine Clothes for the Jew (Hughes), 149

Fisk University, 152–153

Flag for the Moon, Die Nigger (Ringgold), 209

Flash magazine, 188

The Flight of Lot and His Family from Sodom
(Veronese), 164–167

Foley, Barbara, 246n.3

folk culture

in Ellison's writing, 202

Hurston's study of, 127–128, 131–133, 145–147

Foot, Henry, 38–39

Ford, Harry, 249–250n.60

Ford, Nick, 242n.56

forum museum model

early American museums and, 151–152

at HBCU institutions, 152–153

Tolson's advocacy for, 157–161, 172–177

Foster, Francis Smith, 44–47

Foster, Kathleen, 59–60

Frank, Robert, 172–173

Franke, Astrid, 27–28

Franklin Library, 204–205

Frazier, E. Franklin, 171

French, Daniel Chester, 67

A Gallery of Harlem Portraits (Tolson), 19, 148,

151–152, 175

black modernist vision in, 155–157

black painting and, 169–171

Ganter, Granville, 229n.62

Gates, Henry Louis Jr., 1–3

gender

in Ellison's work, 193–196

female African American artists and, 17–18

in Hurston's fiction, 120–122

images of African American women

and, 33–34

Jacobs's revision of black womanhood

and, 51–54

genre paintings

of African Americans, 17

antebellum era images of blacks in, 43

Gentleman with Negro Attendant (Earl), 29–34

Index

George Washington (Trumbull), 29–34

*George Washington holding the Declaration of
Independence and the Treaty of Alliance with
France* (Le Mire), 214–216

Georgia Negro Exhibit (Du Bois), 57–58, 72

Gilded Age, African American status in, 55–58

"The Gilded Six-Bits" (Hurston), 128–131, 136,
139, 140–141

Ginsberg, Allen, 172–173

Glass, Carter, 235n.15

Gold, David, 150

Goldsby, Jacqueline, 10–11

The Good Darcy (statue), 88–89, 90–91

Gordon (slave image), 50

Goya, Francisco, 162–164, 169

Goyal, Yogita, 63

Grandison, Kendrick, 78–79

Grant, Ulysses S., 78–79

"Grapes: Still-Life" (Spencer), 91–93

Great Migration, Harlem Renaissance

and, 81–84

Green, Nancy, 60–61

Greene, J. Lee, 90–91

Griffiths, G. W., 69

Grimké, Angelina, 17–18, 82, 85–86, 93–96

transfiguring portraits of women in poetry
of, 99–105

Grimstead, David, 27–28

Gronniosaw, James, 12–14

Guggenheim Fellowships, 145–147

Guimond, James, 73

The Gulf Stream (Homer), 59–60

Hall, Stanley, 130–131

Hammons, David, 209

Hampton Album (Johnston), 73

Hampton University, 66, 70–71, 152–153

"Harlem" (Tolson), 156

Harlem Gallery (Tolson), 19, 148, 151–152

black modernist perspective and, 156–157

education in, 167–171

publishing of modern black art in, 157–161

reflection on paintings in, 161–167

Harlem images, in Ellison's *Invisible Man*,
196–201

Harlem Renaissance, 7

black modernist vision and, 156

ekphrastic poetry in, 84–86

evolution of, 81–84

intertext texts of, 10–11

plastic arts in, 81–116

polemical art objects in Spencer's work
during, 86–93

Tolson's poetry and, 149–155

women writers of, 12–14, 17–18

Harper, Frances Ellen Watkins, 84

- Harper's Weekly*, 50, 60–61
 Harris, Joel Chandler, 69
 Harris, Michael D., 60–61
 Harrison, Les, 15, 151–152
 Hartman, Saidiya, 49
 Hawthorne, Nathaniel, 228
 Hayden, Robert, 85, 178–179
 Haymarket Affair of 1886, 66
 Heffernan, James, 17–18
 Hemingway, Ernest, 248n.36
Henry IV (Shakespeare), 175
 Herskovits, Melville, 123, 135
 “Hidden Name and Complex Fate” (Ellison), 180–181
 Hideho Heights, in Tolson's *Harlem Gallery*, 168, 172–177
 historically black colleges and universities (HBCUs)
 African American museums and, 152–153, 157–161
 art education in, 150
 Holland, W. W., 77
 Hollander, John, 85
 Holloway, Karla, 137
 Homer, Wheatley's references to, 35–36
 Homer, Winslow, 43, 59–60
 hooks, bell, 10–11
 Hopkins, Pauline, 84
 Horace, 27
 “How It Feels to Be Colored Me” (Hurst), 120
 Howard University
 Bennett at, 96–98
 museum collection at, 152–153
 Howe, Irving, 1, 4–7
 Hubbard, Dolan, 137
 Hughes, Langston, 149, 183
 Hume, David, 8
 Huntingdon, Countess of, 27–28, 36
 Hurston, Zora Neale, 10–11
 on African American culture in marriage, 128–131
 anthropological research by, 18, 120–122, 240n.37
 Ellison and, 247n.27
 exhibition books of, 131–133
 fiction of, natural history in context of, 119–147
 film work by, 128
 on intellectual capacity, 127–128
 on museum culture, 15–16
 illustrated texts, black writers' interest in, 10–11
 immorality
 Du Bois's discussion of, 58–62
 white Western views of blackness linked to, 23–25, 33
Incidents in the Life of a Slave Girl (Jacobs), 24, 41–47
 revision of black womanhood in, 51–54
The Indignant Generation: A Narrative History of African American Writers and Critics, 1934–1960 (Jackson), 6–7
 industrial education, Washington's philosophy of, 69–70, 72–73, 233n.39
Injustice Case (Hammons), 209
 intellectual capacity
 African American physical appearance linked to deficiencies in, 23–25
 Hurst's discussion of, 127–128
The Interesting Narrative of the Life of Olaudah Equiano, or Gustavus Vassa, the African (Equiano), 12–14
Invisible Man (Ellison), 4–7, 168
 early drafts of, 199–202, 249n.54
 gender, race, and objectification in, 193–196
 Harlem images in, 196–201
 museum culture and, 19
 museum in, 181
 packaging of, 187, 247n.26
 shattered pictures in, 201–205
 traditional portraiture *vs.* modern complexity in, 187–193
 visual aesthetic in, 183–184, 187
 IQ tests, 130–131
 Jackman, Harold, 102–104, 235n.11
 Jackson, Chuck, 132–133
 Jackson, Lawrence, 6–7
 Jacobs, Harriet
 revision of black womanhood by, 51–54
 slave narrative of, 41–47
 on slavery, 17, 24
 Jacobs, Karen, 126–127, 132–133
 James, Henry, 104–105, 187–188, 241n.46, 247n.27
 Jay, Martin, 6
 jazz music, 149–155, 172–173, 245n.43
 in Ellison's writing, 212–213
 Jefferson, Thomas, 23–25
Jim Crow (song), 44
 “John Redding Goes to Sea” (Hurst), 128–131
 Johnson, Grace, 87
 Johnson, James Weldon, 87
 Johnston, Frances Benjamin, 72–79
Jonah's Gourd Vine (Hurst), 18, 126–127
 critical assessment of, 133–137, 240n.36, 242n.56
 as exhibition book, 132
 Jones, Edward P., 7

Jordan, Winthrop, 27
The Journal of American Folklore, 145–147
The Journal of Negro History, 145–147

Kafka, Franz, 188–189
 Kant, Immanuel, 8–9
Kathlamet Texts (Boas), 132
 Keats, John, 164–167
 Keck, Charles, 190
 Kendrick, Robert, 28–29
 Kerouac, Jack, 172–173
 Kline, Franze, 172–173
 knowledge, vision linked to, 9, 25
The Known World (Jones), 7
 Krieger, Murray, 85
 Krimmel, John Lewis, 43–44, 48
 Kuhn, Justus Engelhardt, 29–34
 Ku Klux Klan, 69

labor
 black female artists and discussion of, 17–18
 Du Bois's discussion of, 58–62
 Du Bois vision of, 62–66
 post-Civil War images of African Americans
 and, 55–58
 racist extremism concerning, 68–69
 Washington's pictorial depiction of, 66–72

Lacey, Barbara, 32–33
 Lamm, Kimberly, 199
 Lamothe, Daphne, 126, 132–133, 138
Landscape with the Fall of Icarus (Brueghel),
 210–211
 “Landscape with the Fall of Icarus” (Williams),
 210–211

Langston University, 153–154
Laocoön and His Sons (sculpture), 74–77, 78–79
 “Laoköon Revisited” (Krieger), 85
 Larsen, Nella, 17–18, 81, 82, 105–109
 Laugart, John, 168–171
 Lee, Lisa Yun, 229n.60
 Le Mire, Noël, 214–216
 Leonard, Keith, 156–157
The Leopard's Spots, 69
Les Demoiselles D'Avignon (Picasso), 105
 Lessing, Gotthold, 74–77
Libretto for the Republic of Liberia (Tolson),
 153–154, 158–159
Life magazine, 204–205
 “Lifting the Veil of Ignorance” (Keck), 190
 Lincoln, Abraham, 74–77
 in Ellison's writing, 209–210
 Lion, Jules, 61
Lippincott's, 68–69
 Locke, Alain, 82, 83, 84, 97–98, 99–105, 141–142,
 247n.27

Loizeaux, Elizabeth, 84–86, 161
London Daily Courant, 38–39
 Lorde, Audre, 156
 Lotus Press, 158
 “Louisiana, Land of Perpetual Romance,”
 88–89, 90
 Lowe, John, 240n.36
 lynchings, visual images of, 57, 231n.4

Madonna of the Chair (Raphael), 74–77, 78–79
 “To Maecenas” (Wheatley), 34–41
 Major, Clarence, 85
 Malraux, André, 19, 180–181, 192–193, 246n.3
 Manet, Edouard, 101
 marriage
 African American culture in, 128–131
 in Hurston's fiction, 240n.29
 in Hurston's *Jonah's Gourd Vine*, 133–137
 Martinez, Katharine, 78
 Marxism, Ellison's interest in, 181–182, 199,
 246n.10, 246n.3
 Mason, Otis T., 124–126
 Masters, Lee, 155
 material culture, African American view of, 9–10
 McCracken, Elizabeth, 78–79
 McDougald, Elise, 102–104
 McHale, Brian, 245n.35, 245n.41
 Meltzer, Françoise, 17–18, 85, 188–189, 192
 Messianic artist, in African American fiction,
 109–112
 middle class African Americans, Du Bois's
 photographic depictions of, 58–62
 Millet, Jean-François, 74–77
The Mind of Primitive Man (Boas), 123
 minstrel shows, birth of, 44
 Mirzoeff, Nicholas, 2–3, 5
 Mister Starks, 168
 Mitchell, W. J. T., 5, 85
 on visibility, 6
 modernist perspective
 black vision of, 155–157
 in *Harlem Gallery*, 157–161
 in *Invisible Man* (Ellison), 187–193
 of Tolson, 148–179
 “A Mona Lisa” (Grimké), 93–96
The Mona Lisa (da Vinci), 94–95, 96
 Monk, Thelonious, 245n.43
 Moorhead, Scipio, 17, 27–29, 33–34, 216
 Wheatley's poem about, 39–41
 moral authority
 in Douglass's narrative, 47–51
 in slave narratives, 41–47
 Morgan, Jennifer, 3
Moses, Man of the Mountain (Hurston), 18,
 126–127

Index

271

- cultural maturity in, 141–145
 as exhibition book, 132
 racial purity in, 242n.55
- Moten, Frank, 49
- Motley, Archibald Jr., 101
- Mount, Sidney, 43
- Mules and Men* (Hurston), 127–128, 134–135, 141
 Boas's critique of, 145–147
- Mumbo Jumbo* (Reed), 7, 245n.35
- Murray, Albert, 193, 215
- "Musée des Beaux Arts" (Auden), 210–211
- Museum* (Dove), 161
- museum culture
 black literature and, 14–16
 Ellison on race and, 203–204
 in Ellison's work, 180–182, 187–193
 Harlem images in *Invisible Man* and, 196–201
 history of, 151–152
 in Hurston's fiction, 119–147
 Tolson's modernist perspective on, 148–179
- music
 black musicians, 159–160
 Ellison's interest in, 183–187
- Nadel, Martha, 10–11
- A Narrative of the Most Remarkable Particulars in the Life of James Albert Ukawsaw Gronniosaw, an African Prince, As related by himself* (Gronniosaw), 12–14
- The Narrative of the Life of Frederick Douglass, An American Slave, Written by Himself* (Douglass), 41–47
 images of slavery in, 47–51
- National Geographic* magazine, 60–61, 88–89, 90
- national identity, in Ellison's *Three Days Before the Shooting*, 205–213
- National Negro Business League, 55–58, 73
- National Socialism, Hurston's criticism of, 242n.55
- Native Son* (Wright), 180–181, 185–187
- natural history museums
 history of, 151–152
 Hurston's anthropological research and, 18
 Hurston's novels in context of, 119–147
 race ideology and, 16
 science and race in, 122–128, 238–239n.12
- Negress* (Eakins), 59–60
- The Negro Artisan* (DuBois), 55–58, 59
- Negro Boy Dancing* (Eakins), 59–60
- Negro Digest*, 158
- The Negro in Business* (DuBois), 55–58
- Nelson, Raymond, 160, 169–171
- A New Negro for a New Century* (Washington/Williams), 55–58, 102–104
- New Negro Movement, 7
- Harlem Renaissance and, 81–84
 Tolson's poetry and, 149–155
 women artists in, 17–18
- The New Negro* (Locke), 99–105
- The New York Independent*, 50
- "NIOBE in Distress for her Children slain by APOLLO, from Ovid's *Metamorphoses*, Book VI. and from a view of the Painting of Mr. Richard Wilson" (Wheatley), 27–29
- noblesse oblige* attitudes, Northern embrace of, 68–69
- Nott, Walter, 27–28
- objectification, frames of, in Ellison's work, 193–196
- objet d'art*, poetic contemplation of, 84–86
- ocularcentrism, in Western culture, 8–9
- "Ode on a Grecian Urn" (Keats), 84–86
- "Of the Coming of John" (Du Bois), 62
- Olympia* (Manet), 101
- "On being brought from AFRICA to AMERICA" (Wheatley), 37–38
- "On First Looking into Chapman's Homer" (Keats), 164–167
- "On National Characters" (Hume), 8
- Opportunity* magazine
 Bennett's cover for, 102–104
 literary dinners by, 83
- Osborn, Henry Fairfield, 130–131
- Otten, Thomas, 104–105
- Our World* magazine, 188
- Owens, Maude Irwin, 17–18, 82, 109–112
- Page, Thomas Nelson, 69
- painting(s)
 of African American slaves/servants, 29–34
 antebellum era images of blacks in, 43
 in Bennett's poetry, 96–98
 in Ellison's novel, 201–205
 in Fauset's work, 113–116
 in *Harlem Gallery* (Tolson), 161–167
 in James's fiction, 104–105
 in Larsen's work, 105–109
 in Spencer's poetry, 91–93
Three Days Before the Shooting (Ellison) and, 214–216
 Tuskegee reproductions of, 74–77
 as visual archive, 59–60
 in Wheatley's poetry, 38–39
- Paradise* (Tintoretto), 164–167
- Paris Exposition of 1900, DuBois's exhibition at, 55–58, 59–60
- Parker, Charlie, 245n.43
- Parks, Gordon, 204–205

- pastels, Reiss's work in, 156
 Pater, Walter, 96
 paternalism, African American labor and, 68–69
 Peale, Charles Willson, 16, 151–152
Perseus and the Head of Medusa (Canova), 74–77
 Phi Beta Kappa, 85–86
The Philadelphia Negro (DuBois), 55–58, 59
 photography
 antebellum era images of African Americans
 and, 44–47
 black photographers and, 61
 Du Bois's exhibition of, 55–62
 in Ellison's *Invisible Man*, 188–189, 196–202
 print media's use of, 68–69, 233n.32
 Washington's collections of, 55–58, 72
 “Photography for our Young People”
 (Holland), 77
 phenology, racial stereotyping of African
 Americans and, 62
 physiognomy, racial stereotyping of African
 Americans and, 62
 Picasso, Pablo, 105
 Picture Book trope
 African American literary history and,
 1–3, 7–11
 in Bennett's poetry, 96–98
 Douglass's slave narrative and, 47–51
 Du Bois's canonical works and, 55–58
 in Du Bois's work, 58–62
 in Ellison's *Invisible Man*, 203, 214–221
 in Grimké's poetry, 93–96
 in *Harlem Gallery*, 157–167
 Harlem Renaissance and, 81–84
 Jacobs's revision of black womanhood
 and, 51–54
 museum culture and, 14–16
 New Negro women poets and, 99–105
 as sight of instruction, 12–14
 in *Three Days Before the Shooting* (Ellison),
 214–221
 Tolson's perspective on, 19, 148
 Up from Slavery and, 55–58, 67–68
 in Wheatley's poetry, 25–34, 36–37
 “Pictures and Progress” (Douglass speech), 45
Pictures from Breughel and Other Poems
 (Williams), 210–211
 Pious, Robert Savion, 183
 plastic art
 Ellison's interest in, 183–187
 in Harlem Renaissance, 81–116
 in Spencer's poetry, 86–93
Plum Bun (Fauset)
 messianic artist in, 109–112
 political vision in, 113–116
Poems on Several Occasions (Byles), 38–39
Poems on Various Subjects, Religious and Moral
 (Wheatley), 12–14
 frontispiece portrait of Wheatley in,
 27–29, 33–34
 publication of, 24
 poetry
 black publishers of, 157–161
 of Black women writers, 81–84
 ekphrastic poetry in Harlem
 Renaissance, 84–86
 polemical art objects in Spencer's work, 86–93
 Tolson's modernist perspective in, 148–179
 polemical art objects, in Spencer's poetry, 86–93
 politics
 African American artists and, 157–161
 black writers' connection of art and, 8–9
 in Fauset's *Plum Bun*, 113–116
 Pollock, Jackson, 172–173
 Pope, Alexander, 26–27
 popular literature, African American stereotypes
 in, 69
Portrait of Henry Darnall III (Kuhn), 29–34
 portraiture
 black women artists' transfiguration through,
 99–105
 in Ellison's *Invisible Man*, 187–193, 194,
 196–201
 Potter, Edward Clark, 67
 pragmatism, DuBois's embrace of, 55–58
 pre-Abolition literature, emergence of, 17
 pre-integration era, black writers during, 6–7
 Presley, James, 61
 primitive culture, stereotypes of intellectual
 capacity in, 127–128, 130–131
 print media
 antebellum images of African Americans
 in, 43–44
 black publishing and, 157–161
 colonial depictions of African Americans
 in, 29–34
 racist stereotypes in, 68–69, 233n.32
 Progressive Era, African American status in,
 55–58, 78
 Protestant work ethic, Washington's embrace
 of, 55–58
 Psalm 22, in *Harlem Gallery* (Tolson), 168
 public museum, Ellison and concept of,
 180–181
 “Quatrains” (Bennett), 98
Quicksand (Larsen), 105–109
 race
 African American literary criticism in context
 of, 4–7

Index

273

- Ellison on museums and, 203–204
 in Ellison's work, 193–196
 Northern *vs.* Southern attitudes on, 68–69
 science and, 122–128
 Spencer's comments on, 87, 90–91
Rachel (Grimké), 93–96
 Raiford, Leigh, 57, 224n.16
 Raphael, 74–77
 Redding, J. Saunders, 150
 Reed, Ishmael, 7, 245n.35
 Reiss, Winold, 99–105, 156
 relativism, DuBois's embrace of, 55–58
 religion, in Wheatley's writing, 25–34, 36–37
The Renaissance (Pater), 96
Rendezvous with America (Tolson), 153–154, 156
 Renoir, Auguste, in Ellison's *Invisible Man*,
 195–196
 Reynolds, Sir Joshua, 93
 Rice, Thomas Dartmouth, 44, 48
 Richards, Phillip, 25–26
 Ringgold, Faith, 209
 Rivet, Paul, 238–239n.12
 Roach, John, 68–69
 Roffman, Karin, 15
 romanticism, in Du Bois's work, 62–66, 232n.23
 Romanticism, African American writing and
 influence of, 24
 Rony, Fatimah, 128
Room No. 5 (Cortor), 201
 Roosevelt, Eleanor, 87
 Roosevelt, Teddy, 72
 Rosenwald Fund, 145–147
 runaway slave advertisements, 33
 rural folk
 Du Bois's vision of, 62–66
 Hurston's study of, 127–128

 Sambo (minstrel figure), 44
 in advertising, 59–60
 Sánchez-Eppler, Benigno, 132–133, 240n.37
 Savage, Edward, 214–216
 school buildings, Washington's depictions
 of, 70–71
 Schuller, Hans, 90–91
 science, race and, 122–128, 238–239n.12
 sculpture
 of American labor, 67
 Ellison's interest in, 183–187
The Second of May (Goya), 162–164
 Sekula, Allan, 62
Sent for You Yesterday (Wideman), 7
Sepia magazine, 188
 “The Sévigné’s” (Spencer), 88–89
 sexuality
 of black women, stereotypes concerning, 101
 in Ellison's writing, 193–196
 in Grimké's poetry, 93–96
 in Larsen's work, 105–109
 New Negro poets' images of, 102–104
 Shaftesbury (Lord), 93
She Says Yes to Anyone (Goya), 168–171
 Shields, John, 27, 34–41
 Shockley, Evie, 87–88
 sights of instruction
 black identity and, 19–20
 Douglass's slave narrative as, 47–51
 Picture Book trope and, 12–14
 in *Their Eyes Were Watching God* (Hurston),
 137–141
 work of New Negro women and, 81–84
 signification, African American literary history
 and, 1–3
The Signifying Monkey: A Theory of African-
American Literary Criticism (Gates), 1–3
 silhouette, Douglas's work in, 156
 Slauter, Eric, 26
 slave narratives
 in antebellum era, 44–47
 emergence of, 17
 Jacobs's revision of black womanhood
 in, 51–54
 vision of national body in, 41–47
 slavery
 Douglass's images of, 47–51
 early colonial paintings of, 29–34
 Smibert, John, 38–41
 Smith, Shawn, 61–62
 social change, art and, 154–155
 Sollors, Werner, 142–143
The Souls of Black Folk, 17
 Picture Book trope and, 55–58
 rural folk in, 62–66
 as visual archive, 58–62
 Washington criticized in, 73
 sound studies, African American literary history
 and, 7–11
 spectatorship in Hurston's fiction, 120
 Spencer, Anne, 10–11, 17–18, 82, 86, 235n.15
 polemical art objects in work of, 86–93
 transfiguring portraits of women in poetry
 of, 99–105
 Spencer, Herbert, 130–131
 Spitzer, Leo, 17–18
Spoon River Anthology (Masters), 155
Spunk (Hurston), 241n.46
 Stauffer, John, 47
 Stavney, Anne, 99–100
 Stein, Gertrude, 105
 Steiner, Wendy, 85
 Stepto, Robert, 188

- still-life painting, Spencer's discussion of, 91–93
 Stoddard, Theodore Lothrop, 235n.15
 Stokes, Frederick, 69
The Story of Little Black Sambo (Bannerman), 69
The Story of My Life and Work (Washington), 55–58
 Stowe, Harriet Beecher, 90–91
A Study of American Intelligence (Brigham), 130–131
The Sun Also Rises (Hemingway), 248n.36
Survey Graphic, 83
The Symbolic Negro History Series (Douglas), 152–153
- Talking Book trope
 African American literary history and, 1–3, 12–14
 in Douglass's narrative, 47–51
 Washington's use of, 70
 Wheatley's poetry and, 37
 Tanner, Henry Ossawa, 59–60, 101
 "The Task of Negro Womanhood" (McDougald), 102–104
 Tate, Allen, 158–159
Teamster (sculpture), 67
Tell My Horse (Hurst), 137–141, 142
 temple museum model, 151–153, 154–155, 157–161
 "textual museum," 126
 Thaggert, Miriam, 10–11
Their Eyes Were Watching God (Hurst), 18
 critiques of, 126–127, 141–142
 desire to instruct in, 137–141
 as exhibition book, 132
 spectatorship in, 120
There is Confusion (Fauset), 83
The New Negro anthology, 83
The Third of May (Goya), 162–164
 Third World Press, 158
Three Days Before the Shooting (Ellison), 19
 folk culture in, 202
 manuscript and drafts of, 187
 multiple drafts of, 250n.67
 museum in, 181
 national identity in, 205–213
 Picture Book trope in, 214–216
 visual aesthetic in, 183–184
 Three-fifths Compromise, 42–43
Three Lives (Stein), 105
 Tillman, Benjamin R., 68–69
 Tintoretto, 164–167
 Tolson, Melvin, 2–3, 5–6
 art museums in writing by, 19
 on black modernist vision, 155–157
 Ellison and, 184–185, 247n.17
 illness of, 178–179
 modernist perspective of, 148–179
 on museum culture, 15–16
 publication of works by, 157–161
 on publishing of modern black art, 157–161
 "To Mr. Smibert on the Sight of his Pictures" (Byles), 38–39
 Toomer, Jean, 244n.24
 "To Pictorio, on the Sight of his Pictures" (Byles), 38–39
 "To S.M. a young African Painter, on seeing his Works" (Wheatley), 38–39
 "To the University of CAMBRIDGE, in NEW-ENGLAND" (Wheatley), 36–37
 Trachtenberg, Alan, 45, 228n.48
 Trethewey, Natasha, 85
 Trumbull, John, 29–34
Timshian Texts (Boas), 132
 Tuskegee Normal and Industrial Institute, 57–58
 African American labor and role of, 67
 Ellison's attendance at, 183
 industrial education philosophy of, 69–70
 Johnson's images of, 72–79
12 Million Black Voices, 201–202
- Umbra Workshop, 159–160
Uncle Jack, 90–91
Uncle Remus (Harris), 69
Uncle Tom's Cabin (Stowe), 90–91
Up from Slavery (Washington), 17
 black identity in, 69–70
 influence on Hurston, 133–134
 pictorial images of black labor and, 66–72
 Picture Book trope and, 55–58
 Uptown Writers Movement, 159–160
ut pictura poesis, 26–27
 Utrillo, Maurice, 162–164
- Van Vechten, Carl, 105
 verbal culture, African American literary history and, 7–11
 vernacular speech acts, African American literary history and, 1–3
 Veronese, Paolo, 164–167
 Victorian trade cards, 59–60
 Vidich, Arthur, 135
 vision
 in African American literature, 1–3, 5
 African American writers' celebration of, 25
 of black character in Wheatley's poetry, 34–41
 black modernist vision, 155–157
 in Douglass's slave narrative, 47–51
 Jacobs's revision of black womanhood and, 51–54, 230n.71
 of national body in slave narratives, 41–47

Index

275

- in Wheatley's writing, 25–34
- A Visit from the Old Mistress* (Homer), 59–60
- visual art
 - black audiences and, 159–160, 245n.42
 - ekphrastic poetry of Harlem Renaissance and, 85
 - Ellison's education in, 183–187, 205, 212–213
 - in Harlem Renaissance, 81–84
- visuality
 - of American labor, 67
 - defined, 6
 - Du Bois and Washington appeal to, 55–58
 - in Ellison's writing, 214–221
 - knowledge in context of, 9, 25
 - politics of, 8–9
- Visualizing American Empire* (Brody), 9–10
- Visualizing Labor in American Sculpture* (Dabakis), 9–10
- Walker, David, 23–25
- Wallace, Maurice, 193–194
- Warren, Kenneth, 6–7
- Washington, Augustus, 45, 61
- Washington, Booker T., 2–3, 10–11, 55
 - on black education and labor, 55–58
 - Du Bois criticized by, 73
 - education of black workers and, 17
 - in Ellison's work, 192–193
 - Keck statue of, 190
 - pictorial images of black labor and, 66–72
 - Williams's collaboration with, 104
- Washington, George, 74–77
- The Washington Family* (Savage), 214–216
- The Waste Land* (Eliot), 153–154
- Watson and the Shark* (Copley), 29–34, 226n.20
- The Weary Blues* (Hughes), 149
- Webster, Daniel, 78–79
- Wells, Ida B., 57
- Werner, Craig, 156–157
- Western culture
 - African American art and, 161
 - blackness as wickedness in, 23–25
 - Du Bois's appreciation of, 234n.51, 234n.52
 - ocularcentrism of, 8–9
 - Washington's advocacy for, 78, 234n.51
- “What White Publishers Won't Print” (Hurstun), 121–122
- Wheatley, Phillis, 2–3, 65–66
 - address to Cambridge students, 10–11, 37
 - aesthetics of, 86
 - classicism and works of, 224n.23
 - educational skills of, 33–34
 - objectification of work by, 5–6
 - Picture Book trope in writing of, 25–34
 - poetry of, 4–7, 12–14
 - Scipio portrait of, 27–29, 33–34, 216
 - visualization of black character in work of, 34–41
 - on written and visual art, 53–54
- white mentorship, black artists and, 149–155, 243n.5
- Wideman, John Edgar, 7
- Williams, Fannie Barrier, 102–104
- Williams, William Carlos, 210–211
- Willis, Deborah, 45, 57–58
- Wilson, Ivy, 8–9, 10–11, 43
- women
 - education in colonial era for, 33–34
 - ekphrastic poetry in Harlem Renaissance by, 84–86
 - in Ellison's writing, 193–196
 - female African American artists, 17–18
 - Harlem Renaissance and, 81–84
 - Jacobs's revision of black womanhood and, 51–54
 - transfiguring portraits of, in Harlem Renaissance poetry, 99–105
 - Washington's discussion of, 77
- Wood, Marcus, 43–44
- Woodcuttings, as populist art form, 156
- Woodruff, Hale, 152–153
- Wooldridge, Thomas, 1, 4–7
- Working with the Hands* (Washington), 55–58, 72–73, 77
- World Fairs and Expositions, black images in, 60–61
- World's Columbian Exposition (1893), 60–61, 67
- Wright, Richard, 142–143
 - Ellison and, 180–181, 185–187, 201–202, 204–205
- Yanni, Carla, 124
- “yellow journalism,” racist stereotypes in, 68–69