



Acknowledgments

Dandies are, famously, men of parts; like fops, their precursors, they are “the offspring of more than one Man’s labour, for certainly no less than a Dancing, and Fencing-Master, with a Taylor, Milliner, Perfumer, Peruque-Maker and a French *valet-de-chambre*” (*Love’s Last Shift*, III.i). This black dandy book is no exception, and as its author I owe a debt to the many who facilitated its debut.

This book would not have been written had I not been encouraged, as a sophomore at Dartmouth College, to consider a career (now a life) as an academic. The support I received from the Mellon Minority Undergraduate Fellowship (now the Mellon-Mays Undergraduate Fellowship) in college, graduate school, and as a professor was and is absolutely essential to my personal and professional well-being. There are too many individuals involved with the program, mentors and fellows, to thank; instead, I’d like to acknowledge the program as a whole and the vision that it seeks to realize.

As a dissertation at Harvard University, this project was shepherded to completion by Henry Louis Gates Jr., Barbara Johnson, and Larry Buell, a formidable and ceaselessly encouraging triumvirate. My fellow students were my earliest and kindest critics, and the best of friends. I’d like to thank in particular Aviva Briefel, Sianne Ngai, Rebecca Walkowitz, Amanda Claybaugh, Martin Puchner, Christian Porter, Gabrielle Starr, Beth Ford, and Catherine Toal. Henry Turner also belongs in this group. The Woodrow Wilson National Fellowship Foundation and the Mellon Foundation provided fellowship support.

In more recent years, while at Barnard College, I have benefited enormously from an Andrew W. Mellon Post-Doctoral Fellowship, a year as a Fellow-in-Residence at the Schomburg Center for Research in Black Culture at the New York Public Library, and an Andrew W. Mellon Career Enhancement Fellowship. At Barnard my colleagues have been patient and

endlessly supportive. I have been fortunate enough to benefit from the collective wisdom of Kim Hall, Quandra Prettyman, Margaret Vandenburg, Jim Basker, Ross Hamilton, Jennie Kassanoff, Lisa Gordis, Caryl Phillips, Lisa Tiersten, and Elizabeth Hutchinson as readers or listeners to various parts of this manuscript. I have also relied on the Barnard Center for Research on Women, directed by Janet Jakobsen, as a challenging and friendly venue in which to present this work and to discuss its implications. Barnard College internal grants have also enabled me to take a research trip to the British Library in London and to hire three detail-oriented research assistants, including Svati Miriam Lelyveld. At the Schomburg, I had the good fortune to have Colin Palmer leading the Fellows' seminar and Peter Hobbs as my research assistant. Special thanks also go to my cohort of Fellows and the dedicated folks who run the Division of Photographs and Prints.

Since living in New York, I have been involved with a number of seminars and writing and reading groups that have been inspirational, set deadlines for me, and made me a better writer, teacher, and citizen of the world. At Columbia University my colleague and friend Rachel Adams introduced me to two important groups, the New York Americanist Group and Columbia's University Seminar in American Studies. I would like to thank the University Seminars Office for its help in publication. The ideas presented here benefited from discussions in the American Studies University seminar. The Sister Scholars, especially Farah Griffin, are also due recognition for initiating a group that read, wrote, ate, and schemed in equal measure. I'd also like to thank MMUF Fellow Candice Jenkins, who read every chapter of this book, for her patience and keen editorial eye.

I also want to thank my editor at Duke University Press, Courtney Berger, for her wise counsel and for her ability to furnish me with two readers whose advice and suggestions transformed this project at a crucial point.

Special thanks also go to the artists whose work I discuss in chapter 5: Isaac Julien, Lyle Ashton Harris, Iké Udé, and Yinka Shonibare, MBE, who all generously agreed to have their captivating artwork included in this book.

Friends who have supported me over many years include Debbie Peikes, Heeten Kalan, Jenny Dahlstein, Roop Roy, Randall Quan, Subitha Subramaniam, Patricia Mengech, Rob Miotke, Russ Porter, and Pernilla Bard.

To my parents, Glenn Miller and Justine Perry Miller, I owe a debt I

cannot repay. The capaciousness of this book is a result of their encouragement to dream big in all areas of my life. They have never set limits on me or my ideas and never hindered my sense of possibility. For this gift, I am eternally grateful. It is my hope that with this book, as with everything else, I can make them proud.

To my son, Langston Wennerlind, thank you for your big, beautiful smile and outrageous sense of humor. And to my husband, Carl Wennerlind, I remember that I promised to make you laugh, to make you think, and to make you happy. I hope that the completion of this book in some ways fulfills these promises. I dedicate this book to you with all of my love.

SLAVES TO FASHION

