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**Black Dandies: A Trip from Slaves to  
Selves**

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And Civilization

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## *Dedication*

*We dedicate that work to our lovely parents  
for their endless support.*

*To our brothers, and sisters.*

*To our close friends who encouraged us.*

## *Acknowledgments*

*Prof. Senouci Meberbeche Faiza, Has been the ideal supervisor. Her sage advice, insightful criticism, and patient encouragement aided the writing of this thesis ,Thank you. We would also thank Dr. Daoudi Frid who gave us the idea for that nice topic, and for his kindness. Thanks to Dr. Wassila Mouro and the members of the jury for their time to read our dissertation and for their efforts.*

## **Abstract**

Starting from around 1500 's, millions of the African slaves crossed the ocean; they were sold out to Europeans in order to work for them. The white societies made laws to execute the freedom of black people, for that the slaves were obliged to find an inoffensive ways to reclaim their rights as humans by using music, dance, and clothes. Some early signs of black dandyism started in England mainly in the theater to make the community aware of the conditions that black people were living in. The black dandy movement crossed the Atlantic to the New land America, gradually it became a main component of the American national identity. This work is a study of the historical ethnography of the black dandies in the English society, first to illuminate the development of the black dandies movement and culture, also it seeks to disclose the reasons behind their rebel in that fancy way, by using the art of tailoring as the significance of the African American culture . The research will explain how the black dandies were using fashion as a cultural and a political weapon to declare identity and existence. It will conclude by making a bridge between the modern black dandies' performance, style and attitude and their ancestors, particularly the pop king Michael Jackson, since we strongly believe that we should properly understand the past so that we could analyze the present.

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## **List of Acronyms and Abbreviations**

KKK: Ku Klux Klan

UK: United Kingdom

US: United States

W. E. B. : William Edward Burghardt



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# *General Introduction*

## General Introduction

The wheel of time witnessed many changes between the past and today, but nothing came by coincidence, each action has an equal reaction. We can apply that on the modern black dandies with their stylish appearance. Actually, behind that sophisticated look and colorful suits, we will find a story to tell if we will dig deep into the history of black people, dandyism originate in Europe due to the Victorian Era which raised the extravagantly dressed gentleman, who cares about their overall public image. Dandies were using fashion to have a place among white people in society; they were self-made middle-class men.

The slave's trade gave birth to a new race in Europe and America 'black African people'. Those new coming people in a white society were obliged to stay almost naked or at the best situations to dress according to the owner's personal taste, just to remove their humanity, identity, and masculinity. However, it is expectable for any race to not accept that humiliation for that black people rebelled but elegantly. The black dandy cleverly manipulated clothing and attitude to find a place in society.

The research work will discuss the following questions:

- How did black dandyism originate and develops in the white societies, mainly in Britain and America?
- What were the tools that the dandies used to rebel?
- How was modern black dandyism portrayed on the stage of art?

The main aim of this work is to provide the readers with information that we did not know as students. We felt totally ignorant about that subject when we first heard about it from one of our teachers, also to show the dark history of slavery which affected all the sides of the slave's life even the side that we thought that it was not affected 'clothing', which holds many personal meanings of identity. Under all the oppression the slaves were so creative to find an elegant side and they let the light went through it to start looking for a new life full of beauty.

The research paper is divided into two chapters in order to answer the previous questions:

In the first chapter, we are going to deal with the origins of black dandyism starting from its early signs in some theatrical works in England , and then we will talk about the first dandy figures that were known at that time as a Mungo. In addition, the chapter will look at the black dandies in America by using some figures like Zeep Coon and Jim Crow who were struggling to make an identity for them .

In the second chapter, we will explain how black dandyism emerged from a cultural movement to a political one in the Harlem Renaissance .Also, we will discuss the portrayal of black dandyism in post-blackness arts. Mainly in literature, photography, and Yinka Shonibare works, after that, we will build a link between the past and present using Michael Jackson as a modern performer of the minstrel show performance and fashion style.

*Chapter One:*  
*The Black Dandies Struggle For*  
*Representation*

## **Chapter 1: The Black Dandies Struggle for Representation**

### **1.1. Introduction**

African people were brought to England as slaves and servants; they held nothing with them except their memories of the African Diaspora. The slaves had to obey the laws and behave the way the master wanted from them, sometimes they were treated as ‘pets’ at other times as slaves, or as luxury items and entertainers, Actually the British community was still wondering what category should give to those new coming people, of course, the suspicion was not about considering them as humans.

The African slaves were very limited for making personal choices in their lives. They had to dress in a very specific way according to the master’s or the owner’s taste and the claims were not allowed, even if we see some of them dressed in fancy clothes but they were still not free, only a reflection of others and that what we tried to explain in the second title in chapter one, after highlighting some concepts to the reader in the first title . Black figures started to appear in the theater like Mungo Macaroni and others as an early representers of the black dandy character, they made the theater an escape or a release to find self-representation, that representation moved from Britain and crossed the ocean to the new land America where some new black faces like Long Blue Tale and Jim Crow used fashion and personal style as a way to rebel the social and racial standards , or at least to awake their identity as humans and as African citizens in America ,that will lead us to the third title in chapter one and another period which is The Harlem Renaissance period , since the periods before it raised only the cultural awareness of the community toward black people’s situation .

The Harlem Renaissance era emphasized on the political representation and the demand for equality. Black dandies were the founders of the Harlem period, they were the

intellectuals of their time like Du Bois who used fashion as a tool to show equality, elegance, and behavior to be regarded in the same category to the white people.

## **1.2. Definitions**

### **1.2.1 .The Definition of ‘Dandy’:**

‘The dandy’ is the man who pays attention to his physical appearance and concern with looking fashionable and stylish. Many dictionaries mention the word ‘Fop’ as a synonym to the term ‘dandy’, but the fact is that the words came into the English language in different periods of time with slightly different meanings. The word ‘Fop’ which first recorded in 1440 was used to describe someone who is obsessed with his look and clothes, adopted foreign fashion especially the French one. In contrast, from at least 1780's ‘the dandy’ is the person who studies everything to dress elegantly and fashionably. The word does not have a definite origin, but it is associated with ‘dandipart’ which is an English coin of the sixteenth century. We can say that anyone can be made to be a fop, but dandies must close the vocation, commit a study of fashion that defines them within a trend. Fops and dandies are related to each other; though the dandy represents himself through fashion also dandyism is regarded as a cultural movement since when first the word appeared it represented the elegant men from the middle class in Britain who aimed to achieve equality<sup>1</sup>.

Ike Ude who is a Nigerian American dandy, a writer, and a photographer, explains in *Post Colonial Flaneur* (2011) that the dandy is more than a stylish person. His clothes are a reflection of his individual identity and his look made as a relief from the traditional boundaries using intelligence and luxury to go beyond the standard situation of class, race, and gender which was put by traditions and society. Another view from several intellectuals who think that the dandy does not need any sympathy but he must make his own recognition

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<sup>1</sup> Geri Walton ,*The term Dandy* ,Geri Walton : Unique histories from the 18 and 19 centuries ,<https://www.geriewalton.com/the-term-dandy/>,( date of Access 13.03.2018).

and merit by having a fortune, style, and the good behavior in order to have a place for himself in his society. He will not wait for anyone to give him identification and acceptance<sup>2</sup>.

Dandyism is a result of the exploration of the New World, the exploration of places and people. During the Victorian Era, Europeans and Africans began to pay more attention to self-representation and self-fashioning. So dandies are not only snappy dressers but they are the symbol of self-representation, and a reflection of radical changes in social, economic and political conditions. A dandy is a figure who exists in space between masculine and feminine, homosexual and heterosexual.

### **1.2.2. The definition of ‘Black dandy’:**

Black dandy is a complicated figure that can fulfill normative categories of identity at different times; it became a strategy of survival of transcendence. We can describe it as high style rebels, black men with a penchant for color and vintage have gained popular attention a recent years influencing mainstream fashion. Black dandies are refining what it means to be a black, masculine and fashionable those black men who adopt the dandy are not adopting ‘feminine clothes’, instead they are creating a draper view that makes a reminder of the African Diaspora.

Black men always used fashion to rebel, notably in the two past centuries in the west to show their humanity, masculinity, and self-representation, when education, social class, and style were related only to the white men. We cannot say that every black man who dressed elegantly is a dandy, but it is a combination between specific elements, it is a gentleman who links the European classical fashion to the African Diaspora, it is a kind of cultural weapon to resist and protest and an escape from the social norms and classification to

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<sup>2</sup> Monica L. Miller, *Slaves to Fashion: Black Dandyism and the Styling of Black Diasporic Identity* (Durham, NC: Duke University Press, 2009) p 343.

show equality and freedom<sup>3</sup>.

The self-fashioning of black dandies of modern days is somehow different from the one in the past. Previously the style was more classic and conservative, looked like the European white's style, but now we can see the African Diaspora clearly in their fashion using African prints, flamboyant colors which mix with classic lines and modern pieces designed in Europe. It is a celebration of different cultures melting into one.

### **1.2.3 .The definition of 'The blackface':**

Blackface minstrelsy is a form of stage entertainment, in which white men blackened their faces and perform the same behavior, dance, and songs of blacks. It is the most popular form of entertainment on the age of slavery and provided the imperial countries like England with descriptive national identities. There is no certain origin of the blackface, but it started with the slave trade around 1600, in the famous play *Othello* (1604), and the character of Mungo in *the Padlock* (1768). The blackface performance started in America around 1820 and quickly spread to the world. The early performers used burnt cork or shoe polish to blacken their faces and red lipstick around their mouths' like today's clowns, unusually dressed a formal wear; swallowtail coat and a hat.<sup>4</sup>

The first blackface performers in the US were Jim Crow, zip coon, and William Henry lane<sup>5</sup>. The white audience in the 19th century did not accept a black performer without using the blackface makeup, but the talent of lane led him to be famous and gain acceptance to perform without makeup. Performers aimed to deal with several themes like racism, class, and

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<sup>3</sup> Charlie Ferguson ,It's not just clothes that Make the black Dandy,<https://www.thedailybeast.com/its-not-just-clothes-that-maketh-the-black-dandy>,(date of access 14 March 2018).

<sup>4</sup> Eric Lott,*Love and Theft :Blackface Minstrelsy and the American working class*( New York Oxford University press,2013).p46.

<sup>5</sup> The real name of Master Juba is William Henry lane (1825), he was born as a free black man. His name linked to the minstrel show since he was too famous in that domain due the remarkable energy and creativity in creating new steps and moves for the performance.

gender also populating the black culture and introduce it to the world, in fact, the blackface minstrel shows gave birth to silent movies and race movies which deals with black people affairs and made for the black audience. Also, many modern Hollywood films were influenced by it like ‘*Tropic Thunder*’ (2008) and many other works<sup>6</sup>.

#### **1.2.4. The Definition of ‘The Harlem Renaissance (1918-1937)’:**

It is the most influential movement in the African American history; which affected different domains, theater, music, literature, and visual arts. The movement that started mainly in New York City and changed the cultural and political norms of black people also revealed the proud of the African identity, heritage, and culture. The main aim of the movement was to break down the Color Line and treated the issue of race between blacks and whites and gave visibility to blacks in the entire world at the same time built the African American culture. The African American intellectuals thought to found their own identity using literature, theater, fashion, painting, and music since they were regarded as primitives and followers of the white race.<sup>7</sup>

Art was an intelligent tool used by black people to defend their rights. The traditional jazz was a symbol of the South and the way, in which poor black people expressed them. Also, fashion appeared clearly at the Harlem Renaissance since the intellectuals used clothing to create a dramatic scene on the streets of New York. The works of some figures like Langston Hughes and W .E. B Du Bois created a new narrative foundation that gave the blacks a voice to reclaim at the same time established the African American culture of nowadays.

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<sup>6</sup> The black face .the blackface .com ,<http://black-face.com/> (date of access 15 March 2018).

<sup>7</sup> Hutchinson George, Harlem Renaissance:American Literature And Art, Britannica.com <https://www.britannica.com/event/Harlem-Renaissance-American-literature-and-art>(date of access 15 March 2018).

### 1.2.5. The Definition of ‘the Color Line’:

The color line is not an easy concept to define, the simplest definition is the social and economic barriers, the separation between people according to their race and skin color, we can also call it the color bar. The origin of the phrase ‘color line’ is unknown. In 1881 Fredric Douglas(1818-1895)<sup>8</sup> published an article called ‘*The color line*’ in the *North American Review* but the concept became popular only when W.E.B Du Bois(1868-1963) wrote it in *The souls of black folk* in 1903, He argues that the problem of the twentieth century is the problem of the color line. People of color were identified due to their skin color and physical features especially slaves who were obliged to follow the slave’s system, dandies and intellectuals claimed and protested for equality with white people to break down the color line in a time when power and authority were given only to white people. The use of that concept in The Harlem Renaissance started as a chance for new life since black people were not regarded as citizens and denied to have rights like the right to own a property, a home, or the right to have access to education<sup>9</sup>.

### 1.2.6. The Definition of ‘Post Blackness’:

Post-blackness is a philosophical movement in the late 20<sup>th</sup> century; it deals with the issue of race in the African American life. That period is well known of black artists who used their works to convey social and race problems of black people in America mainly and people of color in the world generally. The term was coined by Thelma Golden (1990), the chief curator of the studio museum in Harlem, New York City. She related that term to black people art, Toué Neblett, the American journalist and writer, also used that word in his book

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<sup>8</sup> Fredric Douglas(1818-1895), a writer, the leader of anti slavery movement , and the first African American who holds a high U.S government rank .  
Fredrick Douglass Biography, The Biography.com website ,  
<https://www.biography.com/people/Fredrick-douglass-9278324>,(Accessed 15 March 2018).

<sup>9</sup> Richard T. Schaefer ,*Encyclopedia of Race, Ethnicity and Society*,  
volume1(Usa,Sage,2008)p522-523.

*who's afraid of post-blackness? What it means to be black now* (2001) in order to describe the black identity in the 21<sup>st</sup> century. He claimed that racism still exists in America but he confirms the existence of black people within a new recognition<sup>10</sup>.

The term was used to describe the political changes in America and in the world concerning black people, at the same time to determine the blacks are free to perform their blackness the way they want and people have to accept them. Barack Obama<sup>11</sup> (August 4, 1961) and Oprah Winfrey (January 29, 1954)<sup>12</sup> are remarkable examples of post-blackness since blackness is an important part of them but it does not dominate their personality, they switch between different ways of their culture, due to these changes they gained the trust of European Americans and the world in general<sup>13</sup>.

### **1.3. Origins and History of Dandyism:**

The origins of black dandyism started in Europe and England then moved to America.

#### **1.3.1. In England**

Black people had been in England since 1555, they were represented in literary and theoretical works like Othello (1604) and Mungo (1768), who were early models of self-fashioning. Years before, the black figure was portrayed using masks called "The Masque of Blackness", especially in Royal countries, they thought that blacks were dehumanized; the

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<sup>10</sup> Hibbert Daniel, *Post Blackness*, dhibbert.com  
<http://www.dhibbert.com/good-mourning-america-1/2017/1/22/post-blackness> (date of access 3-05-2018)

<sup>11</sup> Barack Hussein Obama (August 04, 1961), the 44th president of the United States (2009) and re-elected in 2012, The first African American to hold the office.  
Barack Obama, The Famous People, <https://www.thefamouspeople.com/profiles/barack-hussien-obama-ii-790.php> (date of access 3 May 2018).

<sup>12</sup> Oprah Winfrey (January 29, 1954), An American celebrity, a television personality and an actress, the founder of the Oprah Magazines (2000). And also an American Television personality, Actress, and Entrepreneur.  
Oprah Winfrey, Britannica.com, <http://www.britanica.com/biography/Oprah-Winfrey>, (date of access 5 May 2018).

<sup>13</sup> Hibbert Daniel, *Post Blackness*, dhibbert.com  
<http://www.dhibbert.com/good-mourning-america-1/2017/1/22/post-blackness> (date of access 03 March-2018)

masks showed the superiority of the white race and the imperial view over other races being inferior. It celebrates the power of the British Empire and merchants.<sup>14</sup>

Black boys were kept at houses as pets and as luxury items to signify wealth. They were considered as a tool of entertainment, black servants wore clothes according to the owner's desire and personal perception, a little attention gave to how this practice could affect the black person identity and representation; the trend to own luxury slaves began in the Southern European Court, then moved to the English Royalty, but in the eighteenth century England was a place where black luxury slaves were found and many wealthy persons came to London in order to demand one of them. On August 11, 1659, *Mercurius Politicus Newspaper* first used a written significant of black people as pets<sup>15</sup>:

A Negro boy, about nine years of age in a grey suit, his hair cut close to his head, was lost on Tuesday last, August 9<sup>th</sup>, at night, in St. Nicholas Lane, London. If anyone can give notice to him to Mr. Thomas Barker, at the sugar loaf, in that lane, they shall be well rewarded for their pains<sup>16</sup>.

Fashion played an important role in the transformation of those boys into items, which symbolized the high social status of the English owner. The black slave, dressed in an expensive outfit, you may find them wore a blue suit with silk, gold lines and metal buttons, a red waistcoat and a hat with silver and gold. Dogs and blacks wore a silver padlock written in it the name and the dress of their owner, the black boy phenomenon was a prestige at that time, this letter was sent to Richard Steel's and Joseph Addison's, *Tatler Magazine* in 1710:

Sir, - I am a black-moor boy, and have, by my lady's order, been christened by the chaplain. The good man has gone further with me and told me a great deal of good news; as that I'm as good as my lady herself, as I'm Christian, and many other things; but, for all this, the parrot that came over with me from our country is as much esteemed by her as I'm. Besides this, the shocked dog has a collar that cost almost as

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<sup>14</sup> Kim f.Hall, *Things of Darkness Economics of Race and Gender in Early Modern England* (London, Cornell University Press, Ithaca and London, 1995), p 128.

<sup>15</sup>Florin Shyllon, *Black People in Britain, 1555-1833*, (London, Published for the Institute of Race Relations, London, by Oxford University Press, 1977) pp. 10-7.

<sup>16</sup> Ibid

much as mine. I desire to know whether now I'm a Christian, I'm obliged to dress like a Turk and wear a turban. I'm sir, your most humble obedient servant, Pompey.<sup>17</sup>

The letter was written by the boy to discuss whether the clothes fit his identity as a black Christian slave. The importance of the uniform is clearly related to the duties and servitude of the slave according to the letter, at that time the location of the servant, whether in the kitchen or in the front door, determined what he dressed. In a painting by Edward Matthew Ward from 1845 (see figure 01), described a boy in the waiting room of his master, dressed in a bright red velvet livery trimmed with gold braid and white furs, accessorized with a matching turban with feather and red hose. That boy held a guitar to entertain the audience in the room, both the master and the servant used white powder for faces.<sup>18</sup>

**Figure01- Dr.Johnson in the Ante Room of Lord Chesterfield, waiting for an audience, 1748.Tate Gallery, London / Art Resource, N.Y.**



Ward Edward Matthew (1816 -1879), Monica I, miller, *Slaves to fashion: Black Dandyism and the styling of diasporic identity* (Durham and London, Duke University Press, 2009), p54.

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<sup>17</sup> : Tatler Magazine 245, November 2, 1710, in Fayer, *Staying Power*, 473

<sup>18</sup> : Monica I.Miller , *Slaves to Fashion : Black Dandyism and the styling of black diasporic identity*,( Durham and London. Duke University press, 2009) , p53.

Another painting portrayed Lady Mary Churchill duchess of Montagu in 1720 with her servant boy dressed in an elegant three-piece suit and looked at the face of his lady. The lady looked too white and pure compared to him, he looks like a part of the painting background that would be removed and no one will pay attention to him. Mary Churchill is the main character in that painting symbolizing that black boy had no identity also they do not look to their own. Also the fancy clothes the slave wore reflected the wealth of the Masters only (see figure 02). In fact, this painting tells a fact about another kind of slaves, somehow different from the ones we used to read about as servants who worked in the property of their owners. In the English society clothes used to determine the social status of the master and their slaves<sup>19</sup>.

**Figure 2-Landy Mary Churchill with Negro**



Lady Mary Churchill with the negro page, Attributed to Enoch Seeman.  
Boughton House, Audit Room, By kindly Permission of the Duke of Buccleuch and Queensberry, KT.  
Monica l, miller, *Slaves to fashion: Black Dandyism and the styling of black diasporic identity* (Durham and London, Duke University Press, 2009) p 51.

Black boys were dressed elegantly and went to public places with their ladies, but when they got older (18 or 19), they were sent away to the American colonies in order to work on

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<sup>19</sup> M.Miller, op,cit.,51.

the plantations since they were regarded as a sexual threat. Those boys were used to live the luxury life and they were highly educated, but at the same time, they were still slaves who had a life without freedom, which was a contradiction between luxury and labor. Another fact that the majority of the black slaves and servants in Britain lived separately from other black people, that separation gave birth to a diasporic identity of the African heritage and culture in an English country. England was still not sure to make black people citizens and welcome them or not, many free slaves were living in the streets in poverty, others worked in a circus as craft man and some traveled to America. That situation pushed the blacks to think about their own identity and to have a voice, and a character. Famous figures like Mungo Macaroni and Julius Soubise had to make themselves visual using fashion and luxury also gestures and culture in order to build a new identity for them within the group.

Julius Soubise (1754 – 25 August 1798), arrived from Jamaica to England in 1764, he was the son of a black slave and a white free man. The Duchess Queen bury gave him his name Julius Soubise and treated him as an adopted son. The lady started to think about the future of Soubise, so he became a student of the famous fencing and riding Master Domenica Angelo and he was so skilled that he was hired as one of the chefs in his school. Soubise never suffered at school or at home. He was always treated well and regarded as an attractive and handsome boy compared to other black boys, in addition to his nice body; he played the violin and other musical pieces and sang many songs in a comic operable style. He also performed in the Opera and the theater. Soubise transformed himself from a black in fop clothing to a fop who was black, that change was not smooth in a period of slavery, the public remarked that change in his fashion and also in his behavior.<sup>20</sup>

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<sup>20</sup> : Edward Scobie ,*Black Britannia : A history of blacks in Britain*,( Chicago, Johnson publishing House, 1972),P191.

Soubise had his own style and taste of fashion and interests in his own room. Also, he had habits. Actually, he was a member of some fashion clubs in London like the Macaroni's Club. He was a man of fashion. Soubise dressed in white silk breeches; a tight coat and vest with a white neckcloth, white silk stocking, and diamond buckled red-heeled shoes. He spent his time with the Duchess and the ladies in fancy places and showed his visibility in society; he mixed between the luxury life of the whites and the existence of being a black.<sup>21</sup>

The reader may see the life of Soubise attractive and luxury, but the reality that he existed as a black slave, although he was a companion of wealthy families especially ladies and more specifically, lady Kitty the Duchess of Queensbury. He was not allowed to have a romantic relationship with white women. He also could not look to his own desire, simply because he has to do what other people desired and expected from him, Sabine muscularity was regarded as a threat and he feminized. That situation of sexuality had to be ignored not only in the case of luxury slaves like Soubise but all kinds of slaves whatever they worked in the field, houses..., the social standard in England evaluated the behavior of the slaves to the discipline of their sexuality. However, in 1777, Soubise was forced to exile and sailed in Calcutta, then he was killed at the age of forty-four in India, after having twenty-one years from his life in luxury, rumors said that he has married an Indian woman and has a child from her.

Soubise must be remembered as a man who represented a social phenomenon which affected both whites and blacks. He had a place within high fashion white people in places like coffee houses where other slaves were sailed; he used drama, performance, and theater as a place to response social problems like race, sexuality and social classes. The presence of the fop within society signifies this visuality and existence. Soubise was known as a "fop among, fops" also "Mungo Macaroni" or macaroni, which were a group of foppish men who created

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<sup>21</sup>E.Scobie, op ,cit.,192 .

an image of identity and characterization; yet, the boundaries that the Macaronis erases were linked to self-fashioning, identity, freedom and the desire to have recognition within their society in an imperial culture. The self-fashioning of the macaroni was an emergence of the self-stylization, which led to the recognition of black community in the social-political life in England .Mr. Dibdin was another black man who represented Mungo Macaroni's character as a servant in the comic opera *The padlock* by Isaac Bickerstaffe<sup>22</sup>, Mungo started performing at London Royal theater on October 3<sup>rd</sup>, 1768; here is one of the songs Mungo used to perform<sup>23</sup> :

Dear heart what a terrible life I'm led!

A dog has a better, that's sheltered and fed :

Night and day is de name,

My pain is dere game :

I wish to de lord me was dead.

What 're to be done,

Poor black man must run ;

Mungo here , mungo dere ,

Mungo everywhere ;

A bove and below ,

Sirrah come, sirrah go;

Do so, and do so.

Oh! Oh

Me wish to de lord me was dead<sup>24</sup>

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<sup>22</sup> Isaac Bickerstaffe , Britanica.com,<https://www.brittanica.com/biography/Isaac-Bickerstaffe>,(date of access 7 May 2018).

<sup>23</sup> Willaim T Leonard, *Masquerde in Black* (U.S, Scarecrow press ,1986 ),P.24 .

<sup>24</sup> Isaac Bickerstaff ,Henry Fielding, *The Padlock :a Comic Opera ,in Two acts*, (London,

(Sung by the slave Mungo in the padlock 1768)

Mungo dressed a red and white silk suit and used a sassy back talk with an unusual accent to the British audience. His costume was more attractive than his way of talking although both of his comic blackface appearance and extravagant speech made a clear effect that led him to make success in a spectacular society, he became one of the most popular faces; so popular was the character Mungo in *The padlock*, that the *Oxford English Dictionary* records it a “Negro Slave” as a representative of his type and race especially by 1769, in 1770 Mungo also meant a person of position, a “swell”. The appearance of Mungo on the stage of theater made people think about black slaves in England in term of society and fashion. He reflected a story and the emergence of first black dandies, the way they were used fashion, dress, gestures to declare their presence as free slaves in a political, social and cultural position in a period of imperialism and revolution.<sup>25</sup>

In *The Padlock*, the comic part was Mungo’s role by using his black body and fancy dress but he was not that naïve slave, we can see his visible voice in his song. Mungo spoke about a quarter of the line in the play, whereas, black characters used to speak less than ten lines in the 18<sup>th</sup>-century theater. The last words of Mungo in the song clearly reflected his demand for recognition and freedom, by the end he did not enjoy his freedom as a kind of punishment. Actually, *The padlock* defended the political and social rights of black slaves, since in the case of Mungo he was not regarded as a man or a male, neither a full human for his master and that was the case to all black people who were suffering.

The glittering clothes used by Mungo can be regarded as ridiculous or appropriate, or even as a cover to the dehumanization and emasculation he suffered. Fashion was a key

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National library of Netherlands, 1825), p03.

<sup>25</sup>Monica I. Miller, *Slaves to fashion: Black dandyism and the styling of black diasporic identity*, (Durland London, Duke University press, 2009), p30.

element in the eighteenth-century character's identity, the audience of that era perceived other's identity according to their visual appearances, audible speech, and dress. Speech or dialects were related to black slaves and servants, only the costumes were not part of the slave's story. The theater of the eighteenth century was the mirror of society it reflected, although the situation was conservative in some way, it was a release too many topics like the national identity of the Britons in a time of imperialism and the appearance of a new ethnography of the black slaves. In the case of Mungo, the play dealt with the inferiority of other races to the British one, he demanded moderation and civility by using his saucy attitude and outrageous dress.

The old saying "clothes make the man" can be applied with the character Mungo. His costume consisted of two-piece silk suits, pants of knee breeches, a short and collared jacket in red or pink and white stripes. Mungo's suit was unfit for the likes of the slaves, but it was used to elicit an ironic comic effect or to make a new fashion trend. His costume was the easiest way to attract the audience's attention by using the bright colors and the glittering stripes. Mungo's dress was not a Turkish or Middle East one, but more Spanish like a caftan to declare hybridity as an African slave in Europe. The costume is a silent element in the Opera, but at the same time, it was so important in the political and cultural context. The character of Mungo took a journey between subjectivity and exteriority, between Africa, America, and Europe, also the Atlantic trip that the slaves went through. All that gave birth to the black dandy diasporic identity which rose to deal with Britishness, blackness, gender and sexuality<sup>26</sup>. (See figure 3)

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<sup>26</sup> Ibid,31.

**Figure03: A Mungo Macaroni**



A mungo Macaroni, Reproduced by permission of the British Museum in Miles Ogborn, Spaces Of Modernity: London's Geographies, 1680-1780(New York, Guilford press, 1998)p136 .

The success of *the padlock* was exported to the American colonies in 1769 and had great success more than it was in England. Major American colonial cities opened an Opera in New York and Philadelphia than in Charleston Richmond, Washington, Baltimore, Newport, and Boston. The *padlock's* main hero 'Mungo' made a profound effect on the American theater. He discussed the subject of the black slaves in America by the self-representation, he was considered a black dandy who performed wearing a tuxedo and peers to attract the audience to see him. Mungo's journey as a black man in his exceptional trip that led him to England where he learned to dress, then moved to America when he became a famous form of entertainment. That situation reflected the slaves' trade and the creation of the African Diaspora.

### **1.3.2. In America:**

Black dandyism in America created the African American identity which is now a main part from the American common identity. Many black characters used fashion and dress to determine the transformation in society, that of the nouveau rich (a French word that was used to describe new rich people), clothes and behavior were main standards to gain chances like jobs. The black dandy debated some themes like race, masculinity, style, sexuality, and

identity. The matter of dressing across black people is a symbol of personal conscious and authority of free blacks. Black dandy was not only a question of personal style and clothes but it was a deep reflection of the transformation that the slaves went through into free citizens, from slavery to freedom<sup>27</sup>.

African Americans celebrated some festivals like the Pinkster festival which is a Dutch holiday originated in Holland and came to America with Dutch travelers. The Pinkster festival which was associated to spring and the season of flowers was also an occasion for multicultural meetings, masters, slaves, and Native Americans, blacks and whites free people. All the participants had to dress a uniform which was an imitation to the whites it was a negotiation on the blacks' participation in markets and other forms of entertainment that involved competition between all races. By 1800 black people used to choose a black king for the Pinkster festival day.<sup>28</sup>

Another festival was the Negro's Election Day in the mid-eighteenth century which was a celebration using costumes and an election of a governor, in a symbolic position and not a real one in the political ground. In that day the slave men and women even free blacks dressed in fancy clothes and played music, the governor wore a military dress. As a matter of fact, the slaves imitated their white master's elections. The Negro's Election Day was an opportunity to express the self and the culture of Africans, although the Negro's king had no political authority but, he was the most respected person in the community. He must dress in a spectacular uniform that will satisfy his audience (see figure 4). The king was described by the historian James Eights in *The Pinkster festivities in Albany* as graphics and unique, with

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<sup>27</sup> Michael Borgstrom, *Minority Reports : Identity and Social Knowledge in Nineteenth-Century American Literature*( New York ,Palgrave Macmillan,2010)page,143.

<sup>28</sup> : Evic Lott, *Love and Theft: Black face Minstrelsy and the American working class*,( Oxford, Oxford University Press, 2013), p43.

scarlet and wide flops almost reaching to his heels, golden lace, and broad tracing, the clothes were yellow and bright blue, and the hat was decorated with a lace of gold.<sup>29</sup>

**Figure 4- A Negro Governor (1899)**



H.P Arms, “An Election Prade Of a Negro Governor”, Connecticut Magazine, June 1899.Courtesy, American Antiquarian Society, In ( 1, Miller, 2009,p86 )

When the African slaves came to America they were almost naked and the European and American fashion imposed on them, but they did not abandon the clothes from their original countries in Africa. Some historians described the first coming slaves in lack of clothes, that was a symbol of barbarity, other historians emphasized that they were well dressed especially their king whom used some items in order to distinguish him as a powerful authority. The travel journal of William High Grove (1732) recorded a science in Virginia in which clothing communicated a great deal about status. William claimed that some had beads around their necks, arms and waists, and a rag or a piece of leather<sup>30</sup> .

The description of William High Grove reflected a lot of things about the origins of black dandyism. The pieces of jewelry and other accessories held within them the power of

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<sup>29</sup> Laurent Dubois, *The Banjo: American’s African Instrument* (U.S.A, Harvard university press, 2016), p37.

<sup>30</sup> Miller , page03.

memory from former lives in Africa, it is small objects like beads and ribbons represented individuality and identity. In Virginia, 1769, a mulatto slave named Joe escaped on a horse with a bundle of clothes and other things, a blue overcoat and a vest with metal buttons, and a silver lace hat, summer vests, white shirts and a smoking. Joe went to London and lived as a freeman, from Joe's story we see that fashion and dress were important to symbolize individuality and liberty<sup>31</sup>.

Historians argued that there was an exchange between white European clothes and Africans. In which the whites gave them fancy clothes like silk shirts and shoes, jackets..., and the Africans gave them textiles. However, the coming of the Africans to America led to the creation of new clothing and style which combined between the European dress and the African items. It is not only a combination of clothes but a mixture of cultures, for example at the Negro's Election Day, we can see the power of the clothes, they used fashion to indicate the African diasporic identity, also they used accessories with the European dress to make a space between seeming and being.<sup>32</sup>

The slaves were used for holidays, occasions and Sundays for expressing their love for clothes and to signify personal and group identity. The master gave his slaves basic clothes, house slaves had fewer choices than others in field. During the American Revolution (1775-1783), slaves had to make the clothes for the community since the importation of products slowed, at least at that period they could control what they dressed, they loved dressing and we can see that when they got their salaries, they spent their money on buying clothes in order to use it for Sundays and holidays, also they stole clothes whenever they had a chance, the following article indicates that :

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<sup>31</sup> Ibid.

<sup>32</sup> : Monica L Miller, *Slaves to fashion: Black dandyism and the styling of black diasporic identity*. (Durham and London, duke university press, 2009), p90, print.

RAN away from the subscriber , living in Fredrick –town Maryland , on the first instant , a negro man named NED BARNES , a likely sensible fellow , a shoemaker , about 35 years of age , about 5 feet 6 or 8 inches high ;he carried with him a good deal of valuable clothing, among which are a new light blue cloth coat and waistcoat, a pair of leather breeches, a pair of boots, a pair of neat shoes with silver buckles ...the above reward will be paid to any person bringing home<sup>33</sup>

Clothes for slaves were related to freedom, a well-dressed slave can have many opportunities. The importance of the dress was not only a black people interest, but white people also they recognized the relationship between identity and style, for that they created many laws to stop self-presentation using fashion. Male slaves were punished by the white masters by making them wore female's clothes as a tool of gender and sexual humiliation, black men were denied the right to wear pants and dress only one piece clothes like shirts in the deep south of America especially in summer and not all of the slaves received pants and full pieces of clothes in winter. All that in order to make them recognize that there were no gender differences between male slaves and females.<sup>34</sup>Dress at that time determined blackness or whiteness, femininity, and masculinity. Clothes for them were a weapon in the social class struggle. The slaves' trade ended around 1830 and the black public opinion arise, and black dandies like Zip Coon came to stage.

The end of the slave trade and slavery encouraged blacks to use fancy dress and the self-fashioning to display the new status with new clothes. They took every possible occasion to show the black's style, while before they were able to do that only once a week on weekends. The abolition of slavery made the slaves free and able to have a fortune, which

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<sup>33</sup> Runaway Slave Advertisement, Baltimore Maryland Gazette Collection MSA SC 2313, (Maryland, July 2, 1781), <http://teaching.msa.maryland.gov/000001/000000/000101/html/t101.html>, (date of access April 20,2018).

<sup>34</sup> light Merritt Keri ,Men Without Pants : Masculinity and the Enslaved , aaihs.org, <https://www.aaihs.org/men-without-pants-masculinity-and-the-enslaved/>,(date of access April 21,2018).

they expressed through dress and that raised the black dandies in the American society, especially through the minstrel in the theater. The best known black dandies were Dixon's Zip Coon and long tail blue who expressed their freedom using songs in public realm<sup>35</sup>.

Long Tail Blue or Dixon was born to a poor family in Richmond Virginia, probably in 1801. A circus manager noticed Dixon's potential as a vocalist at the age of 15; he worked with the travelling circuses as errand boy, then he became known for his performances of the blackface song "My long Tail Blue"(1827), that song reminded for a long time, more than a decade. Dixon represented the blackface entertainment for over a century. The narrator of the song described his blue jacket with a long tail as a mark of responsibility and class, dandy blue performed with an escaped black slave called Jim Crow. Crow is an escaped black slave who was found courting a white girl named Sue, blue came and arrested since Crow sneaked away, after that Blue realized from jail due to his blue jacket. So, in the song, he advised the audience to go and buy a blue jacket, in order to have the authority and gain the ladies hearts also to rise up in the social anarchy, to have equality with white men and be an equal citizen.<sup>36</sup>

Long tail Blue, expressed a new attitude using clothes, a high pitting pantaloons, lacy jabot, silk hat, baubles dangling from his waistband, and a walking cane. In addition, if there was a thing he could not go out without it, it was his blue coat with long swishing tails, a symbol of potential animalism in both physiognomy and sexuality (see figure theater 5).<sup>37</sup>

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<sup>35</sup> Richard T. Schaefer, *Encyclopedia of Race, Ethnicity and Society, volume I* (USA, Sage, 2008) p06.

<sup>36</sup> : Martin E. Segal, *Twisting the dandy: the transformation of black face dandy in early American*, The journal of American Drama and theater (JADT), New York, 2015. [//jadtjournal.org](http://jadtjournal.org). pdf

<sup>37</sup> : Nathan, Hans, *Dan Emmett and the Rise of early Negro minstrelsy* (Norman, University of Oklahoma press, 1962) p57.

**Figure 05- long Blue Tail**



My long Tail Blue (New York: Atwill's, c.1827). The character of a dandy, Blue, with horned top hat, shifty eyes. Image courtesy of John Hay Library, Brown University.

In Martin E. Segal, *Twisting the dandy: the transformation of blackface dandy in early American theater*, *The Journal of American Drama and theater (JADT)*, New York, 2015.

[//jadtjournal.org](http://jadtjournal.org). pdf

Rice, the so-called Jim Crow was born around 1808 in New York. He started acting in plays by mid-1820, in 1828 he attracted the audience by his minor roles at the park theater in New York city by playing comic songs. In 1830 Rice adopted catchy songs and quirky dance, which he possibly learned from black performers at Catherine Market long time ago. Then Jim Crow started performing his popular songs, which contained themes like racism, the songs of Jim Crow invited the American society and audience to look for the subject of slavery and freedom, also the violence against black dandies . Jim Crow is one of the earliest characters that dealt with the black dandies subject :

I met a Philadelphia nigger

Dress'd quite nice and clean

[L Homon, *Jump Jim Crow*, 98]

Kase it dar misfortune

And dey'd spend a beny dollar,

If day only could be  
Gentleman ab color  
It almost break my hea To see dem envy me,  
An from my soul wish dem,  
Full as black as we<sup>38</sup>

[L Homon, Jump Jim Crow, 99]

In Philadelphia, black people established schools, churches and newspapers as African free societies. They used literature and music for self-improvement, black dandies dressed fine fabric, sometimes flamboyantly which derived fashion to another level, they took their extravagance look to the streets and public spaces and made it a runway for them like the fifth avenue in New York, white people also used clothes to define social class struggle, fashion united blacks, and whites to demand their rights. Blacks practiced different forms of dandyism formally with social conventions, and independently. The black style was related to African American history, a link between African American traditions and the white power in the colonial period.

#### **1.4. Conclusion**

Black dandies were so brave and smart; they used fashion, dress and behaviour to show that they are equal to white people or at least to be regarded as fully humans. At the early years of slavery they were living in oppression but they dare to show their identity, to be proud of their skin color and the heritage of the African Diaspora. The struggle for having a voice was not easy, it took them a long time and a hard work to transfer the black dandies representation from theater to streets and changed their demands a from a cultural to a

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<sup>38</sup> Martin E. Segal, Martin, *Twisting the dandy: the transformation of black face dandy in early American theater*, *The journal of American Drama and theater* (JADT), New York, 2015. //jadtjournal.org.pdf.

political ones .All those achievement may not look that big , but in reality it was so affective for a race which was forbidden one day from wearing proper clothes as any normal human . That Also paved the way for post blackness era and raised a global awareness concerning that situation, also gave birth to famous black dandies like Michael Jackson and others who were inspired by him.

*Chapter Two:*  
*The Evolution and Achievements of the*  
*Black Dandies*

## 2.1. Chapter 2: The Evolution and Achievements of the Black Dandies

### 2.2. Introduction

The black dandies moved from theatre and caricature series into journals and literary works which dealt with the black's life from slavery to freedom. Black artists tried to explore the power of black dandyism and their personal identity. Clothes and behaviour were main objects for the black dandy, which manipulated the liberties and the positions of slaves to make them independent. Black dandies were represented in several artistic works in Post Blackness Era, especially by black artists who used art to show the world the real face of black people. We are going to speak about the works of those artists starting by photography and films, then in literature and in Yinka Shonibare works, after that we will deal with performance in the minstrel shows and the one used by Michael Jackson, the link between them is that, gestures, dance and performance used by Michael Jackson are the same used by the minstrel performers like Jim Crow and others which make Jackson a perfect representer of black dandies in modern period, not only through his movements but also through his fashion style .

### 2.3. Dandyism in the Harlem Renaissance:

Modernism<sup>39</sup> and the Harlem Renaissance revealed the cultural conditions of people like the African Americans, those who did not live in luxury conditions. For Houston Baker<sup>40</sup>,

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<sup>39</sup> Modernism (late 19 th Century to the mid 20 th century), it is a broad movement in art which implies the radical cultural changes between the past and the search for modern forms of expressions, modernism affected many domains like literature, music, architecture.

Kuiper Kathleen ,

*Modernism* ,Britannica,<https://www.britannica.com/art/Modernism-art>(accessed March 20,2018).

<sup>40</sup> Houston Alfred Baker ,Jr ,( was born March 22 ,1943), an American scholar , a writer of several books like *Modernism and the Harlem Renaissance and Ideology* ,he proposed new standards on society which based on the African American culture .

the sound of Afro-American modernism emerged when black artists learned the “mastery of form” and the “deformation of mastery”, the former beginning with black-authored confrontation with the representational strategies of blackface minstrelsy, the latter turned to indigenous art forms, particularly the blues, as a basis for an authentic black modern identity, Baker looked to modernism in terms of the achievements in the economic mobility of the black people. He changed his view from a cultural one to a political<sup>41</sup>.

Black dandies manifested that era for the sake of establishing a black modern identity, they used their performative body and dressed to be effective to reach certain demands. For Baker dandyism in the early twentieth century is only a kind of performance, it is a modern way to rebel and to demand freedom, self-representation, and characterization. Another definition and explanation for the dandy that he is a figure who practices and self-act, a creation and presentation, he is neither spirit nor flesh, not a male or a female, nature or artifice, he is a contradiction and oppositions<sup>42</sup>.

The dandy style broke down the race and gender boundaries. There was a change for male or female, blacks and whites to explore identity in the cultural limits and go beyond it. Also, there was a fear of women, loss of identity and everything new. Dandies have used the streets as a space of power and not as a place of fear; they used haute couture and the attractive dress and gestures to make radical changes concerning culture, identity, gender and social class, not only for blacks but for whites middle class too.<sup>43</sup>

Black dandies in the Harlem period raised a modern consciousness as a modernist maker. The black dandy was a symbol of community struggle in the Harlem era for new

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Houston A. Baker, Jr, Britannica, <https://www.britannica.com/biography/Houston-A-Baker-Jr> (Accessed March 20, 2018).

<sup>41</sup> Dorothea Fischer-Hornung, *Embodying Liberation: The Black Body in American Dance*, (London, IIT Verlag Munster, 2001), p 54.

<sup>42</sup> Ibid

<sup>43</sup> : Baker Houston, A. *Modernism and the Harlem Renaissance*, (U.S.A, University of Chicago Press, 1989), p 4.7.8.

political and cultural regard ;the term “New Negro” was created by African American to design with it the stages and periods that the black people went through, from the first time they went to America and recognized as slaves to the nineteenth century progress until the new form of blacks as intellectuals in the Harlem of 1920. That term “New Negro” may we read it as a dare, a reveal of old Negroes and a hope for the new ones to make an optimistic look for the future.

African American aimed to be visible in society and the world, for the first time they showed themselves as a group and an ethnicity. They fashioned themselves to be regarded socially and culturally, a remarkable representation of the African Diaspora was seen in the Harlem streets due to the open of modern apartments for black people. For the first time, shops, restaurants, churches, nightclubs and all the social institutions influenced by the black culture that led to influence the city of New York. African American people came from Alabama, Georgia, Florida, and other cities to be part of the group outlook and the Harlem Renaissance. People did not care about your background, educational level or even your sequel preference since the Harlem Renaissance was a new opportunity and a chance to make a new image for them and others.

Through the history of African American, civil rights and demands denied and they had a representation only in show, theater, and print, using the black face but the Harlem period go beyond that and gave birth to new strategies to demand rights. That period questioned the place of dandies and dandyism within the American society. The Silent Protests parade(1917), which celebrated the return of soldiers from France in World War One, in a clear sign of the emergence of the self-fashioning and the Harlem new style. W.E.B Du Bois and his colleagues organized the silent protests parade to show the resistance at the same time the riots of the black community in a political form, that manifestation was regarded as “the First Massive Negro Protests’’. The defining style might seem incidental at the Harlem

Renaissance, but it is a result of understanding the necessity of style as a bit of power, for African Americans.<sup>44</sup>

The African Americans protestors protested in silence holding placards in the fifth avenue, men dressed in black, women and children in white. The placards had the black and white color, it seems like an image from the theater, silently took a place and visibility used to convey the message of democracy; the black dandies used visibility as the main tool to reflect culture as a form of politics. That look of black people is hard to forget and means a lot to Americans<sup>45</sup> (see figure 06).

**Figure06 - The silent protest parade, July 28, 1917.**



Dandies walked in the Fifth Avenue, New York City, on that summer, without saying a word. [https://m.huffpost.com/us/entry/us\\_597b301e4bda64e8789bff](https://m.huffpost.com/us/entry/us_597b301e4bda64e8789bff). (Date of access April 24, 2018)

In 1919, another theoretical silent parade took place by stylish African American in Manhattan. That revealed the consciousness of the previous parade in 1917, this time the parade is more serious with better uniforms and high elegance. The protest broke introducing listening to Jazz and singing as an image of modern Harlem Era's style which was related to

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<sup>44</sup> Ann Douglas, *Terrible Honesty*, (New York ,New York: Farrar strans and Gironk, 1920) p.326.

<sup>45</sup> Ibid,323 ,234,328.

the black conception of modernity and extravagance. In the Harlem period, a high self-experimentation marked, high society group, actors, entertainers, and celebrities dressed fancy clothes to the nines and joined the white society in places like Madison Square Garden. The Silent Parade is a new form of black public conscious that gave attention to politics and dress; it was strongly related to race, gender, and class. Negro dandies spread in every corner in New York as a group or individuals, the blacks' intellectuals, doctors, lawyers..., dressed flamboyantly, although the majority did not recognize themselves as dandies, we see them in that way since they used style to communicate and make reforms<sup>46</sup>.

The new look of African American in the Harlem period concerned with self and culture. Johnson<sup>47</sup> described the people as pleasure lovers. They liked to sing, dance and laugh, 'jazz' also gave a musical mood, what is special about the Harlem period is that African American felt free for the first time to act the way they want in public spaces, to express love and to authorize performance on biggest stages and even in print, they manifested the issue of race, class, and gender using an elegant self-representation. To be a dandy at that time meant that you have a jazz sensibility, love for art and life, to be creative and having elegance, also you have to be a dreamer and perform for the aim of self-representation<sup>48</sup>.

The revolutionary hero in the Harlem Renaissance period, the black dandy W.E.B<sup>49</sup> Du Bois (1868-1963).An American sociologist, historian, civil rights activist, Africanist author, and the first African American to earn a doctorate, one of the founders of the National Association for the Advancement of Colored People (1909). He has a collection of works like

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<sup>46</sup> David I .Lewis, *When Harlem was in Vogue*, (New York, Penguin Books, 1997), p 3-5.

<sup>47</sup> James Weldon Johnson (June 17, 1871-June26, 1938),a poet, novelist , lawyer and song writer, he wrote famous books like *The Autobiography of an Ex Colored Man* and *God's trombones*.

<sup>48</sup> Johnson James Weldon, *Black Manhattan*, ( New York ,Peruses Books group, 1930), p41.

<sup>49</sup> William Edward Burghardt

*The Dark princess* (1928) and *Souls of black folk*(1903), Du Bois raised many questions about race, masculinity, gender, nation, and art. The style of Du Bois as a back dandy determined him as an intellectual, he wore a plaid suit or Victorian three-piece suit with a clock and chain and he used a cane (see figure 7), it reflected masculinity and self-authority. His book *the souls of black folks* shaped the African American culture especially in the political form, that literary work is one of the basics of the study of black culture. The dandyism of Du Bois started in 1890 when he was in senior year at Harvard College, he worked hard and struggled to have a place and to get recognition since some of his teachers were Darwinists, He defended for equality while he was regarded by them as “Three-fifths” of man, just because he is black skin<sup>50</sup>.

**Figure 07- Du Bois in Tophat**



W.E.B. Du Bois in a top hat, Paris Expositions, 1900. Department of Special Collection and University Archives, W.E.B Du Bois Library, University of Massachusetts, Amherst. In(L.Miller,P148) .

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<sup>50</sup> James Weldon Johnson ,Poets.org,  
<https://m.poets.org/poetsorg/poet/james-weldon-johnson> (accessed 18-04-2018)

Du Bois ideas were so idealistic; he imagined the nation as collaboration among men, white and black men. He insisted on using the word men because Negroes were regarded as a lady and not as a man, he defended for manhood especially in *Dark princess* novel; he made a link between art, beauty and the political recognition. The Harlem Renaissance or the Negro Renaissance, the development of art and literature was due to Du Bois and other black intellectuals, he succeeded to join art and politics together, he thought that the dandy should promote art, not for art sake but for the benefits of all, it is an ideology and culture. He also believed that there is a complicated relationship between seeming and being for the black dandy.<sup>51</sup>

That part of African American history performed on the streets, it is a practice of their claim to be recognized in public spaces. The well dressed people were on streets to give a special representation using their visible bodies, haute couture and high fashion clothes, in a combination of white people clothes and the African bright colours with varied patterns. They used clothes and style to express their individuality as an ethnic group, but dress did not assert only the existence of the group in the city but also a cultural potentiality. The black dandies within the new modern identity which demands education, social mobility finished what was called the color line.

### **2.3.2. The portray of Black dandyism in post Blackness**

In 2001, Thelma Golden the director of Studio Museum in Harlem used the term 'Post Black' to describe the emergence of a group of black artists titled "Freestyle". For her, it is an art which includes artists who are interested to make a complication of nations about blackness and interpret their culture, that new art talks about the freedom of individuals within

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<sup>51</sup> : Monica, L . Miller, *Slaves to fashion: Black dandyism and the styling of black diasporic identity*,( Duke university press, 2009), p147.

blackness, Golden argues that dandyism is part of that discussion since fashion is a language of self-representation and freestyle.<sup>52</sup>

We already explained the history of dandyism, in the eighteenth century England and the prestige slaves who tried to change their forced foppery to self-representation. In the nineteenth century, African Americans used dandyism to have a new perception of themselves as blacks in the American society. In the early twentieth century, those new people considered themselves as modern and urban. Dandyism was part of the deal to show the world the real concept about blacks and blackness beyond the Color Line. Black dandyism is a sign of modern blackness and freedom. In late of the twentieth century and early twenty-first centuries, post-blackness art arena became a space where black dandies challenge the notion of blackness.

### **2.3.1. Black Dandyism in photography and films**

Isaac Julien's, a black British filmmaker, used visuality in his films to light the truth about the African American identity in the past and present. He portrayed the beauty of the black people and made attention to black male looks in terms of fashion for dandies, he examined race, sexuality and the African Diasporic identity, Julien always believed that the image could be more powerful than the written texts. In his film *looking for Langston*(1989), we can see his contribution to the potential of post-black art. He makes a cultural recognition and gave a positive self-image.<sup>53</sup>

Photography also represents the history of African Americans and the black community; it is one of the major arts of the twentieth century. The history of photography is connected to the history of African Americans' representation starting from 1844 when black photographers portrayed a visual representation about the black face and provided an image of

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<sup>52</sup> Thelma Golden, *Free style exhibition catalogue* ,(New York, New York Studio Museum in Harlem, 2001), p14.

<sup>53</sup> : Houston A Baker, *Turning South again*,(Durham ,Duke university, 2001), p33.

the African American life, an image of beauty, pride, success, and dignity. In the late twentieth century, people were able to use photography for their own desire, to remember the events and memories. In the twentieth century, photography flourished due to its low costs and the change in print since they could print in newspaper and magazines, the black intellectuals and artists were seen in it. Van Der Zee<sup>54</sup> is one of the countless black photographers, who portrayed the image of the blacks' community and individuals.

James Van Der Zee's portrayal was always present, in the Harlem period and in post-blackness. He was the best one to show the elegance of the blacks. He was interested in artistic effects, the fashionable clothing, the dignified carriage and the Victorian designed homes. Julien made the photos alive in the screen, not as a representation of the black beauty but he gave meanings to it and made the audience think about it, he visualized the photos taken by Van Der Zee in the past and present as if he is revising the archive as he says. He gave a modern vision by forming between the elegance dandy character in Van Der Zee and the nude.<sup>55</sup>

Julien's *Looking for Langston* is regarded as a visual reference for the history of black aesthetics. He used the black dandy stylization and the act of looking to show power, black dandies portrayed not only fashion and elegance in his work but also showed how black people see themselves and how others see them. The use of dress, clothes, fabric, and self-regard is too important in Julien's film; dandies show the black consciousness through their look as a way to challenge. His film is a big picture of Fanon's *black skin, white Mask (1952)*; he makes a link between the Harlem and the struggle of African for liberation. We can say

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<sup>54</sup> James Van Der Zee ( June 29, 1886 -May 15, 1983 ) ,an American photographer who was creative mainly in the Harlem Renaissance .He took thousands of photographs in that period portraying black people , most of the photographs labeled with his signature and a date which make it an available documentation for all generations .

<sup>55</sup> Monica, L. Miller, *Slaves to fashion: Black dandyism and the styling of black Diasporic identity*, (Durham and London , Duke University, 2009), p239.

that method is called “doing theory to film”. We are dealing with analysis not in order to mention Fanon and other artists but in order to highlight how the African Diaspora and dandyism are used to explore the black identity that shows the shared history that is portrayed in different artistic works. Fanon visualizes dandyism in his look and highlights the look imposed by the colonial at the same time; he investigates masculinity, blackness and identity, all that is the character of the black dandy.

### **2.3.2. The portray of black dandies In Literature**

In Fanon’s work, there is a combat between the black skin and the white mask, which is the white people uniform and behaviour, the colonizer has no respect or present of the black’s personal fashion or consciousness, that turns him into a servant of the colonizers’ desire, “All this whiteness that burns me...I sit down at the fire and I became aware of my uniform, I had not seen it, it is indeed ugly. I stop there, for who can tell me what beauty is?”<sup>56</sup> The uniforms of the white man impose on the African character, as is he has no options especially in the French streets, Fanon’s expression in the novel like “oh my body, make me always a man who questions!”<sup>57</sup>, can design a space between skin, body, and custom.

The message in *Black Skin, White Masks*, is that Fanon wants from his readers to discover their own identity, especially black people or African ones, we can see that when he says “In the world in which I travel, I’m endlessly creating myself.”<sup>58</sup> he insists on what he called the new narcissus as a new way to see the post-colonial black identity. Black dandies and dandyism as markers of the rebel and signify anti- boundaries and race by using style and fashion in a modern freeway which reflects the African Diaspora and identity, and to express who really they are.

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<sup>56</sup> : Frantz Fanon, *Black skin - White Masks*,( U S ,Translated by Richard Philcox Grove press, 2008), p114.

<sup>57</sup> : *ibid*, 232.

<sup>58</sup> : *ibid*, 229.

*The Autobiography of An Ex-colored Man* (1912), by David Levering Lewis, discuss the life of new Negroes as dandies in the novel. The writer as a modernist in the Harlem period, the writer made a link between the life in the color line, the struggle of identity in society and dandyism as challengers for modernity and protagonists in the real work. At the beginning of the novel, a story of “ the ex-colored Man” childhood told to the readers, the boy is the son of a black woman and a white man, a regular visitor to their small house, with fancy dress and well accessorized with the golden watch. The father once in his visit gave his son a ten dollar gold piece with a hole in it, in order to wear it around his neck, that gesture highlights his early dandyism and makes a relationship between the son and his white father<sup>59</sup>.

The previous definition of the word “dandy” by the Oxford English Dictionary, about its origins, possibly came from the word “dandipart”. Which is a small coin, worth three halfpence, in England in the 16<sup>th</sup> century, it may have a connection to the story that the white father chooses a golden coin to embody his paternity also as a sign of master status. In the case of America, the coin has a relation to social differences and cultural, political fact of what called the color line.

### **2.3.3. The portray of dandyism In Yinka Shonibare artistic works**

Yinka Shonibare (1962), the British-Nigerian artist, claims that when people see an African origin artist, they think that he will protest about something. Shonibare will also protest but he admits that he will do it like a gentleman; he is one of the modern artists who used beauty in his artistic works to remind people about the importance of style. He protested to show identity. Thomas Carlyle claimed that dandies are “Poets of Cloth” and Shonibare dare to make that description true, he used clothes, fabric, and dandyism as a language, he narrates tales of beauty using his artistic works, in a contradiction way. His contradiction joins

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<sup>59</sup> María del Mar Gallego Durán, *Passing Novels in the Harlem Renaissance : Identity Politics and textual strategies* ,(London ,lit Verlag Munster,2003),p 15 .

gender, sexuality, class, colonialism, and imperialism, the conception of globalization and cultures<sup>60</sup>.

We see an artistic work of Shonibare in figure 08, two mannequins the one on the left wears a three-piece suit and bow tie. He used a combination of colors, oranges, black, yellow and blue with Western-style which is the suit and the African fabric, the other mannequin wears an orange and pink jacket yellow and black pants. When we look at the two uniforms, we may ask ourselves, are the Europeans, Africans, or Victorians? What are they talking about? Actually, we cannot know, the only thing that we are sure about is that the clothes are well tailored, reflected beautifully and express extreme beauty. The works of Shonibare explore dandyism, dress, and fashioning and shapes what Africa meant to hi

**Figure08-“Affectionate Men”(1999)**



[http:// www.holesarte.com/sin-categoria / cgac-del-maniqui-en-el-escaparate-a-la-estrella-mediatica\\_90558 / attachment/ yinka-shonibare-affectionate-men-1999 /](http://www.holesarte.com/sin-categoria/cgac-del-maniqui-en-el-escaparate-a-la-estrella-mediatica_90558/attachment/yinka-shonibare-affectionate-men-1999/)

Another artistic work by Yinka Shonibare, called “Big Boy”, a Victorian men’s suit with a feminized bright coat, it is “boy, girl”, “Girl, Boy”. It is a look that shapes gender,

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<sup>60</sup> Celeste Bernier ,*Visualizing Slavery: Art Across the African Diaspora*,( U k, Oxford University Press , 2016)p,162.

sexuality, race, and power. He shows the African Diaspora and blackness. The mannequins are always headless without a skin color intentionally to not indicating race, Shonibare wants us through that status to forget about colonial ideology. He uses dandyism to indicate that new way of thinking<sup>61</sup>.

The black dandies were portrayed in literature, photography, films and modern art to convey a universal message about race and gender. Many black dandies appeared in the present, the most famous one is Michael Jackson who is a clear example of black dandyism, not only through his style but also by using performance as a key element for his believes about racism and the black people culture. Jackson inspired countless artists around the world who are still following his path.

## **2.4. Performance between the past and present**

### **2.4.1. In the past**

Black people in the North were represented by luxury dandies like Zeep Coon and Dandy Jim. The dandy performed using expressions and attracted women due to his charm appearance, on another hand, TD Rice in the role of Jim Crow, portrayed the image of the slaves in the South of America. In the show with Jim Crow, the slave was regarded as primitive. His art was simple and sometimes presided by insects, we can see that in the song '*Ole Virginny breaks down*' :

My mama was a wolf

My daddy was a tiger

I'm what you call

De Ole Virginny Nigger

Half fire half-smoke a little touch of thunder

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<sup>61</sup> James Cuno, *Notable acquisitions at the Art Institute of Chicago*, (Us, Yales University press, 2009), P42.

I'm what you call  
D' eight wonder<sup>62</sup>

Dance and movements were used more than songs and music in the blackface show. Performers at that time like Juba focused on dance steps, facial expressions, and moves, they worked hard to ameliorate the style of dance especially when they performed for a new audience in a new city; they tried to tell about the character through gestures more than the use of words. Hans Nathan explains the black dandy performance, "The Negro Minstrel was never more spontaneous and refreshingly direct than in his characteristic capers, steps, and gestures with utter disregard for the genteel traditions of the urban stage and the delight of the populace, he transformed to his art the loud gently of how social status"<sup>63</sup>

The performers used a collection of gestures and special way of using the body through movements. Every collection had a name in the minstrel show like 'Blacktion Spring', 'Jaybird Wings' and 'Pignon Wings', the dancer jump and kicked, fell dramatically, get up fast and repeats the move. Dancers movements include opposite arm raised overhead and cocked knee, some steps and acts were used by the slaves in church, that called 'Ceremonial Intervention'. There are 120 different steps one of the most used 'Single Shuffle', which performed by repeating the same move on the floor<sup>64</sup>.

A dance movement called 'The long J bow', practiced with gliding forward of the right leg on its heel and the foot will be at a sharp right angle to the floor, it will form a 'J'. We can

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<sup>62</sup> Nathan Hans, Emmet Dan, *The Rice of Early Negro Minstrelsy, Norman*, (U.S, university of Oklahoma press, 1962), p55.

<sup>63</sup> Ibid, p 70.

<sup>64</sup> Harriet J. Manning, *Michael Jackson and the blackface Mask*, ( U K ,Ashgate publishing Company ,2013)p27,28.

say protruding heel is an important element in the black dance; which is a combination with hand clapping and finger clicking. The minstrel blackface show was essential in popular culture for decades., that period were dominated by racist ideology and differences between whites and blacks. Actually, black people served the whites' needs even in theater and performance as caricatures and a tool for entertainment, at the same time, performance and theater was a place to speak about the slave's struggle in the society. Dandies showed a proud of their blackness and bodies<sup>65</sup>.

The same movements and steps that were used in the minstrel show a long time ago to declare the existence of black people within a white centered society are still alive in the present days. Numerous celebrities attempt to mimic the minstrel show footsteps but the exceptional one who charmed the world with his dance and unique style was 'Michael Jackson', who did not only imitate the former dance movements but he made the spirit of the black dandy alive.

#### **2.4.2. In the present:**

Michael Joseph Jackson (August 29, 1958 – June 25, 2009) was born Gary, Indiana, U.S.A. the best selling music artist, an American singer and a dancer, he had a career in the Jackson 5 with his brothers and sisters, he launched his solo album at the age of 13 years old, then he worked to become number one in the world of music industry, when he became famous people accused him of changing his skin color, so he agreed on a rare television interview with Oprah Winfrey, explained that he has a skin disease called vitiligo. Jackson's bestselling album *Thriller* (1982) made a wide success also did other albums like *Black or White* and his video *Ghost*. Michael Jackson treated a story or a concept in each work he did and that what we will explain.<sup>66</sup>

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<sup>65</sup> Ibid .

<sup>66</sup> *Michel Jackson style*, Michael Jackson : More Than A Musician ,

As soon as the song *Black or white* (1991) was released it made a huge success. It was regarded in twenty-seven countries, MTV and Black Entertainment Television; 500 Million viewers watched it and became the first video ever, although it was controversial. The message of the song insists on race, no matter if you are black or white, African, Asian, Native American or any other ethnicity, the video started with no musical introduction, the audience or the viewer follows the camera and the sounds of the music to an American house, where a white kid plays music. His angry father said to him ‘it is too late and too loud, you waiting your time with this garbage’<sup>67</sup>, the boy started his revenge, he blasts his father up through the roof into space and the lands in Africa, the main message started here<sup>68</sup>.

The father finds Michael Jackson dancing, singing and performing with a group of native Africans. Michael started performing in different places in the world with different races and the song plays an antiracism lyrics, he moved from the African land Balinese girls, Native American in the West , then he danced with an Indian girl in the middle of the way , after that he performed in Russia ,in the next scene we can see two babies one of them is white and the other is black sitting with each other on the top of the model planet earth, then we see Jackson sings ‘ I’aint scared of no sheets’<sup>69</sup>and the flames behind him with news and images of war and KKK rallies <sup>70</sup>.

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<http://micheljacksonmorethanamusician.weebly.com/fashion-icon.html>, (accessed 15-05-2018).

<sup>67</sup> Michael Jackson, *Black or White (official Version)*, <https://youtu.be/pTFE8cirkdQ> (date of access 12 Mai 2018)

<sup>68</sup> Ibid, p 31

<sup>69</sup> Michael Jackson, *Black or White (official Version)*,  
Michael Jackson, *Black or White (official Version)*, <https://youtu.be/pTFE8cirkdQ> (date of access 12 Mai 2018)

<sup>70</sup> Tamara Roberts, *Michael Jackson , kingdom: Music ,Race and The sound of Mainstream , journal of popular music studies*, (Berkeley, University of California, 2011), p19 -39,33.

The scene followed, Michael back to America and appeared with a group of children dressing in hip-hop style in the American street. The kids started singing then they sang with Michael those words 'I'm not gonna spend my life being a color'.<sup>71</sup> Jackson danced alone for the first time in the video after singing with the kids, he performed his dance and the camera took the audience to find him on the top of the Statue of Liberty , surrounded by the world's famous monuments , the Eiffel Tower , Taj Mahal , Big Ben and others . The song ended with the appearance of different races , changed from one to the other singing 'it black, it white, it's tough for you to get by '<sup>72</sup>.The final singing scene showed the director shouted to cut the video, then started talking to an African American woman, and the working team went to relax .That reveals the classic blackface minstrelsy, and the scene before it is a clear vision about race gender and equality between people<sup>73</sup>.

The video *Black or White* did not with the previous sciences as anyone will expect. A black panther appeared and left the first-floor studio, walked down to a street and transferred to Michael Jackson, wears a black shirt, a splint ankle cut pants and polished loafers. The mood is less cheery in the empty street with a rainy weather, the only light in the scene now came from the street lamp as a contradiction to vibrant colors in the previous sciences, a black or blue-white shadow and silence, only Michael dancing in the street in a truly spectacular dance. He used twitches, kicks, moves, gestures which have deep roots to the blackface minstrel show. Actually, Michael danced for four minutes in that ending scene and showed a great talent, they intently used the Black Panther. Michael interpreted the old way of thinking, what white people used to think about black people especially black men, who have been considered as half human and half animals. Jackson showed the audience what they expected

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<sup>71</sup> Michael Jackson, *Black or White (official Version)*, <https://youtu.be/pTFE8cirkdQ> (date of access 12 Mai 2018)

<sup>72</sup> ibid

<sup>73</sup> Harriet J. Manning, *Michael Jackson and the blackface Mask*, ( U K ,Ashgate publishing Company ,2013),p32.

from a black man, violent, criminal. He shouted and screamed and also shot atop the roof of an automobile as if he confirmed that blacks can be nasty and criminals. Jackson turned back to his original panther form; he turned his head only once and went like the slave's caricature of the minstrelsy. Michael Jackson did not show any moral conscience<sup>74</sup>.

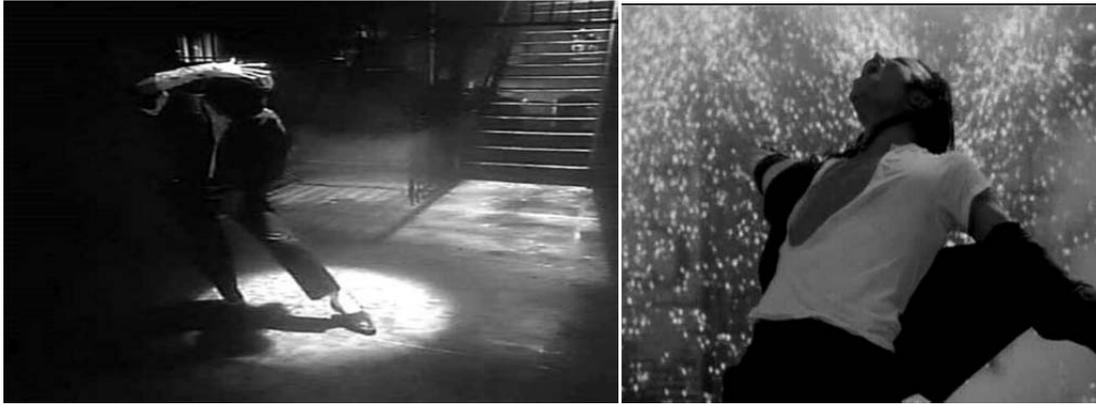
The king of pop used his body exactly like the traditional minstrel show. Those are natural movements of black people, the dance of nineteenth-century minstrel dance, wide knee and cocked knee steps that Jackson used in his dance. Jackson used rapid movements as the minstrel dancers did, he twinkled his foots until he loosed sight of them, also he created sounds by tapping on shoe and heel, hand claps, chest steps, finger clicks as if he celebrates the minstrel theater performance, without music or songs, only by looking powerful and we can see that in (figure 09) . When Jackson made a pose and put his right hand on hat under spotlight he dramatically collapsed, ripped his shirt and roar, this exaggeration is the same used in the classic minstrel show especially by Jim Crow. The emotional performance of Jackson and savage energy revealed the power of the black males that are used by his grandfathers years before. He freed himself from the overdetermined social structure of self and other<sup>75</sup>.

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<sup>74</sup> Ibid ,p33.

<sup>75</sup> ibid

**Figure09-Michael Jackson performing in his video *Black or White***



Harriet J. Manning, *Michael Jackson and the Blackface Mask* (U K , Ashgate Publishing Company, 2013)p37,49.

Although we clearly see that Michael Jackson is a genius in his performance by bringing out to us the old minstrel show, additionally he spoke about race and spread a noble message discussing the subject of race but the video got many critics. The media and parents attacked him for being instigating violence and inappropriate scenes for that he apologized to all the viewers if the video *Black or white* made any hurt. Also some people may critic the self-change that Michael did to transfer his skin colour, in fact, he always talked from an African American position and the video *black or white* really showed the blackness of Michael Jackson since he used that kind of classic performance of black people, of course in his own style, as if he wore the white mask for reasons, and race is clearly one of the them. Some they thought that it is a sellout and a negative black image, for many others this was a kind of revolution. So, through his minstrel show, we can see that blackness or race is a culture not only a skin colour<sup>76</sup>.

Michael Jackson's music video *Ghosts* (1997), tells the story of a small town mayor who attempts to dismiss a freaky maestro ( played by Michael Jackson). The mayor went to the maestro's house with town people, since they are concerned for their children, they

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<sup>76</sup> Harriet J. Manning, p35.

thought that they were playing with the unwelcome freak. The camera opened in the graveyard at night then the look moved toward the mayor and the group of people who came with him searching for the maestro and talking to each other; the house is big and fearful, surrounded by gates. That image may portray the black minstrel, when the gates were for a caged animal inside it, also to black people who were regarded as animals and put in cages. The black minstrel performers in the seventeenth century were associated with animals as we already explained.<sup>77</sup>

The scene now opens in a grand dance hall and Michael Jackson started to perform after his emergence from the shadows in a long hooded cloak. He appeared hiding his face behind a mask made from bone, the audience was staring at the maestro with facial expressions full of fear, suddenly, the maestro towered the mask and a smiling face appeared. Jackson intentionally wanted to set up the idea of the blackface mask through the character of the maestro he also showed the reality behind that mask. The maestro used performing exaggeration with the help of technology and special effects, he opened his mouth using his fingers, his eyeballs pop out then his lower jaw and lips became all mouth.

The video *Ghosts* puts on show the black minstrels remarkably in each scene from it. We already talked about the Negro's festivals in chapter one. The slaves were allowed by the white masters to have a holiday and were able to dress elegantly in a European style; dance, sing dramatically and using flour to have a white mask and act like their masters. A huge number of white people were against that since they thought that those festivals are a threat to them mainly because black people were allowed to drink alcohol and that would lead them to act in a violently. Many reflections of the minstrelsy are in Michael Jackson's video, the maestro and his accomplices have excess energy, they jump, run up walls, slap hands and many other actions, the town people remained chocked, having a combination of emotions,

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<sup>77</sup> Ibid,p 78 ,79

fear, and entertainment. The maestro performed using a white mask like the slaves did when they used flour masks.

## 2.5. Michael Jackson as a fashion icon

Michael Jackson is not only the king of pop but also the king of fashion, a fashion icon and a trendsetter. When he emerged in the pop scene in the 1970's, he used to wear tuxedo suits, pegged pants and black shoes, that paved the way for an elegant and sophisticated look. The style of Michael Jackson appeared when he released his albums *Off The Wall*(1979) and *Thriller*(1982), the leather jacket, the glittering gloves and the ankle socks became more popular and inspired people around the world. In the early 1970 's, Michael Jackson started his fashion trend using colourful, wide bell bottom pants and a fedora hat, he was not only a talented child in The Jackson Five but he succeeded to attract the attention of the audience since, he learnt at an early age that he should combine the good look to the musical performance<sup>78</sup> .

Michael Jackson had a royal personal style, a collection of Military jackets which reflected the power of masculine visibility with their broad shoulders. Those jackets are normally worn by male monarchs . Jackson was called 'the King of Pop', maybe he lived like a king , or people treated him as a king . Some of his jackets were not simple but more colorful and glitzy. Jackson had a famous picture with president Rigan , he dressed his Royal Jacket with a golden sash, ( see figure 10) . We can see through his look the issue of gender is clearly treated in Jackson's style , since his fashion walked between hyper-masculinity and femininity.<sup>79</sup>

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<sup>78</sup> Michel Jackson style, *Michael Jackson : More Than A Musician* , <http://micheljacksonmorethanamusician.weebly.com/fashion-icon.html> (accessed 15-05-2018 )

<sup>79</sup> Tove Hermanson ,*Who Inspired Michael Jackson?, Thread For Thought*, <http://www.threadfortthought.net/inspired-michael-jackson-fashion/> (accessed 15-05-2018

**Figure 10- Michael Jackson in his Military jacket**



Tove Hermanson, *Who Inspired Michael Jackson?*, *Thread For Thought*, <http://www.threadforthought.net/inspired-michael-jackson-fashion/> (accessed 15-05-2018)

He always dressed a white suit and white gloves; leather Jacket, and a matching fedora. Michael fashion inspired from women's clothes and made it available for men. For that, the media put out rumors that he is a homosexual, according to that every man who wears a pink shirt, or the zipper jacket of Michael Jackson is a homosexual, Despite the fact that he was married two beautiful women but the Yellow News Papers continued writing about him. The definition of fashion argues that when people invent a new style we called them innovative not homosexual<sup>80</sup>.

Michael Jackson crossed the gender line by using not only women clothes but their items too. He used lipstick, eyeliner, and Elizabeth Taylor's haircut. Many times he attracted the attention of the public by using an umbrella like the eastern beautiful ladies who used it to protect themselves from sunshine, there were similarities between The Geisha's red mouth and white skin and Michael Jackson look. Maybe he tried to treat the issue of race and gender

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<sup>80</sup> Shown Henning, *Michael Jackson: The book the media doesn't want you to read*, (U.S, Published by Author house, 2009), p 68.

and cross the boundaries, but the reality is that he had skin problems too, for that he had to protect his skin from the sun<sup>81</sup>.

## **2.6.Conclusion**

No one can neglect how modern art affected the lives of people, not only in America but it crossed all the boundaries whether it was political or cultural. Black dandies were clever enough to use it as a tool for their demands, they succeeded to take advantages from every beautiful thing, photographs, literature, and other creative modern ways, all helped to make the character of the black dandy clear for people who neglect what is the black dandy identity and demands. Michael Jackson is the father of the modern black dandyism, behind his fashion style and dance movement we can find the story of the black slaves as if he rebels by every movement.

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<sup>81</sup> Tove Hermanson ,*Who Inspired Michael Jackson?*, *Thread For Thought*,  
<http://www.threadfortthought.net/inspired-michael-jackson-fashion/> (accessed 17-05-2018 )

## *General Conclusion*

## General Conclusion

Through the ages, the art of tailoring was popular in Africa, colors, prints, and textures were used to convey a spiritual meaning. When African People came into contact with Europeans a new style and cultures came to the stage, historically, black men in Britain had used clothing to change their social situation, starting from the Victorian Era, gentlemen imitated people of higher –class by adopting luxury and attitude to be called ‘Dandies’. During the period of slavery, many black laws restricted the liberties of the slaves and free black people, some laws forbidden them from wearing appropriate clothes to dehumanize them.

The matter of Clothing became very important for black people to demand equality. Some black figures appeared in England like Julius soubise and the character Mungo, then the movement of black dandyism spread to America with Zeep Coon and Jim Crow mainly in the theater by using the Blackface Mask. In fact, black people were able to dress elegantly only on theater and circus using a mask, but that situation changed in the Harlem Renaissance, they used the streets as an open space to show the world their humanity and beauty, they were seeking to have a political recognition rather than only a cultural one.

The black dandies made a successful outcome, by realizing a governmental recognition at the Harlem Renaissance, after that they started portraying the African American culture in different forms of art. In Post Blackness, black people felt free to perform their personal African identity in public spaces as well as in the media. Michael Jackson , represented all the sides of black dandyism, starting from his fashion style which mixed between femininity ..and masculinity.

In order to get a broader outlook on this topic, future research ought to delve deeper into investigating other forms of black dandyism practiced by different modern dandies who

certainly added something to that subject.

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