

By the same author  
*The Militant Black Writer in Africa  
and the United States (with Mercer Cook)*

Understanding  
the New  
Black Poetry

*Black Speech and Black Music  
as Poetic References*

By Stephen Henderson

*An Institute of the Black World Book*

*William Morrow & Company, Inc.*  
New York 1973

73/0767



Copyright © 1972 by Stephen Henderson

All rights reserved. No part of this book may be reproduced or utilized in any form or by any means, electronic or mechanical, including photocopying, recording or by any information storage and retrieval system, without permission in writing from the Publisher. Inquiries should be addressed to William Morrow and Company, Inc., 105 Madison Ave., New York, N.Y. 10016.

Printed in the United States of America.

Henderson, Stephen Evangelist, comp.  
Understanding the new Black poetry.

Includes bibliographical references.  
I. American poetry—Negro authors. I. Title.  
PS591.N4H37 811'.008 79-170234  
ISBN 0-688-00139-4  
ISBN 0-688-05139-1 (pbk.)

Grateful acknowledgment is made to:

Samuel Allen for permission to reprint "In My Father's House: A Reverie," "Ivory Tusks," "To Satch" by Samuel Allen from *Ivory Tusks and Other Poems* by Samuel Allen. Kriya Press, 1968.

Lebert Bethune for permission to reprint "A Juju of My Own," "Black Fire," "The Nature of . . ." from *A Juju of My Own* by Lebert Bethune.

Black World for permission to reprint "To a Negro Preacher" by James A. Emanuel, Copyright © September, 1965, by *Negro Digest*; "A Tribute to Duke" by Sarah Webster Fabio, Copyright © January, 1971, by *Black World*; "For All Things Black and Beautiful" by Conrad Kent Rivers, Copyright © September, 1967, by *Negro Digest*.

The Bobbs-Merrill Company for permission to reprint: "Prettyditty," "A Poem for Black Hearts," "SOS," "Black Art," "Three Movements and a Coda," and "I Am Speaking of Future Good-ness and Social Philosophy" by LeRoi Jones (Imamu Amiri Baraka) from *Black Magic Poetry 1961-1967* by LeRoi Jones, Copyright © 1969 by LeRoi Jones.

Sharon Bourke for permission to print "People of Gleaming Cities, and of Lion's and the Leopard's Brood," "I Know She Will Pray for Me," "Sopranosound, Memory of John," and "I Remember That Day."

Paul Bremem Ltd. for permission to reprint: "In Defense of Black Poets," "Watts," "Underground," by Conrad Kent Rivers from *The Still Voice of Harlem*, Volume 5 in the Heritage series, 1968; "A Mourning Letter from Paris," by Conrad Kent Rivers from *The Wright Poems*, Volume 18 in the Heritage series, 1972.

Broadside Press for permission to reprint: "This is an African Worm" and "Passive Resistance" by Margaret Danner from *Poem Counterpoem* by Margaret Danner and Dudley Randall; "For Malcolm, U.S.A.," "Emmett Till," "Freedom Rider: Washout" by James Emanuel from *The Treehouse and Other Poems* by James A. Emanuel, Copyright © 1968 by James Emanuel; "My Blackness Is the Beauty of This Land," "Breath In My Nostrils" by Lance Jeffers from *My Blackness Is the Beauty of This Land* by Lance Jeffers, Copyright © 1970 by Lance Jeffers; "The Idea of Ancestry," "Hard Rock Returns to Prison from the Hospital for the Criminal Insane," "To Dinah Washington," "For Langston Hughes," "On Universalism" by Etheridge Knight from *Poems from Prison* by Etheridge Knight, Copyright © 1968 by Etheridge Knight; "My Name is Afrika," "Origins (for melba)" by W. Keorapetse Kgositsile from *Spirits Unchained* by Keorapetse Kgositsile, Copyright © 1969 by Keorapetse Kgositsile; "The Wall" by Don L. Lee from *Black Pride* by Don L. Lee, Copyright © 1968 by Don L. Yee; "Don't Cry, Scream" by Don L. Lee from *Don't Cry, Scream*, Copyright © 1969 by Don L. Lee; "Move Un-noticed to Be Noticed: A Nationhood Poem" by Don L. Lee from *We Walk The Way of The New World* by Don L. Lee, Copyright © 1970 by Don L. Lee; "Black Poet, White Critic" by Dudley Randall from *Cities Burning* by Dudley Randall, Copyright © 1968 by Dudley Randall; "Ballad of Birmingham" by Dudley Randall from *Poem Counterpoem* by Margaret Danner and Dudley Randall; "Poem at Thirty,"

[v]



"To Blk/Record/Buyers," "To Chuck" by Sonia Sanchez from *Homecoming* by Sonia Sanchez, Copyright © 1969 by Sonia Sanchez; "A/Coltrane/Poem" by Sonia Sanchez from *We A BaddDD People* by Sonia Sanchez, Copyright © 1970 by Sonia Sanchez; "Ballard of the Hoppy-Toad," "For Malcolm X," "Micah," and "The Ballad of the Free" by Margaret Walker from *Prophets for A New Day* by Margaret Walker, Copyright © 1970 by Margaret Walker. Sterling A. Brown for permission to reprint: "Cabaret," "Maumee Ruth," "Ma Rainey," "Slim Greer," "Slim in Hell," "Children's Children."

Reginald Butler for permission to print "Something to Think About and Dig Jazz."

Karl Carter for permission to print "Heroes" and "Roots."

City Lights Books for permission to reprint "Letter to the Chronicle" and "O-Jazz-O" by Bob Kaufman from *Golden Sardine* by Bob Kaufman, Copyright © 1967 by Bob Kaufman.

Continental Press for permission to reprint "Number Five Cooper Square" by Percy Johnston from *Concerto for Girl and Convertible* by Percy Johnston, Copyright © 1960.

Corinth Books for permission to reprint "Death as History" by Jay Wright from *The Homecoming Singer* by Jay Wright, Copyright © 1972 by Jay Wright.

Walter Dancy for permission to print "Chinese River Prophet Song," "The Metamorphical Egress," and "This the Poet as I See."

Margaret Danner for permission to reprint "Garnishing the Aviary" and "The Slave and the Iron Lace," by Margaret Danner from *To Flower and Other Poems* by Margaret Danner, Copyright © 1963; and to print "My Birthright, Too" by Margaret Danner.

Frank Marshall Davis for permission to reprint "Jazz Band" and "Roosevelt Smith" by Frank Marshall Davis from *A Black Man's Verse* by Frank Marshall Davis.

The Dial Press for permission to reprint "Rap's Poem" from *Die Nigger Die!* by H. Rap Brown, Copyright © 1969 by Lynne Brown.

Loretta Dumas for permission to reprint "Genesis on an Endless Mosaic," "I Laugh Talk Joke," and "Keep the Faith Blues" by Henry Dumas from *Poetry for My People* by Henry Dumas, Southern Illinois University Press.

E. P. Dutton & Co. for permission to reprint "Elvin Jones Gretsck Freak" and "Pentecostal Sunday/A Song of Power" by David Henderson from *De Mayor of Harlem* by David Henderson, Copyright © 1970, 1969, 1967, 1965 by David Henderson.

Mari Evans for permission to reprint "Vive Noir!", "Black Jam for Dr. Negro," "To Mother and Steve," "Speak the Truth to the People" by Mari Evans from *I Am A Black Woman* by Mari Evans, William Morrow & Company, 1970.

*Ex Umbra* Magazine for permission to reprint untitled poem ("You Walk Like Bells") by Gregor Hannibal; untitled poem ("To smell the stink of rotting/brownstones") by Pamela Woodruff Hill; "I Am a Man" by Ted Hunt; untitled poem ("So/I've found me/at last") and untitled poem ("I/take/my war machine") by Daphne Diane Page from *Ex Umbra* Magazine, North Carolina Central University.

Sarah Webster Fabio for permission to reprint "Evil Is No Black Thing" by Sarah Webster Fabio from *A Mirror: A Soul* by Sarah Webster Fabio, Julian Richardson Associates.

Farrar, Straus & Giroux, Inc., for permission to reprint "Black Mother Praying," and Countee Cullen" by Owen Dodson from *Powerful Long Ladder* by Owen Dodson, Copyright © 1946 by Owen Dodson.

Betty Gates for permission to print "Mamma Settles the Dropout Problem."

Nikki Giovanni for permission to reprint "Reflections on April 4, 1968" and "Revolutionary Music" from *Black Judgement* by Nikki Giovanni, Broadside Press, 1968.

Oswald Govan for permission to reprint "The Lynching."

[vi]

Flora Graham for permission to reprint "April 5th," "Poem for Eric Dolphy," "Soul," "... We Ain't Got No Time" by Donald L. Graham (Dante) from *Soul Motion II* by Donald L. Graham.

Harper & Row, Publishers, Inc., for permission to reprint "The Preacher: Ruminates Behind the Sermon," "The Sundays of Satin-Legs Smith," "I Love Those Little Booths at Benvenuti's," and "We Real Cool" by Gwendolyn Brooks from *The World of Gwendolyn Brooks* by Gwendolyn Brooks, Copyright © 1945, 1949, 1959 by Gwendolyn Brooks Blakely; "Yet Do I Marvel," "Heritage" by Countee Cullen from *On These I Stand* by Countee Cullen, Copyright © 1925 by Harper & Row, Publishers, Inc., renewed 1953 by Ida M. Cullen.

Hill & Wang for permission to reprint "S.C. Threw S.C. Into the Railroad Yard," "Santa Claws," "Jazz Must Be a Woman," and "The Nice Colored Man" by Ted Joans from *Black Pow-Wow* by Ted Joans.

Lance Jeffers for permission to print "I Spread These Flaps and Fly."

Jihad Publications for permission to reprint "Study Peace" by Imamu Amiri Baraka from *Spirit Reach* by Imamu Amiri Baraka, Copyright © 1972.

Jupiter Hammon Press for permission to reprint "Psalm for Sonny Rollins" by Walter De Legall from *Burning Spear*, Copyright © 1963; "Apology to Leopold Sedar Senghor," "Round 'Bout Midnight, Opus 17" by Percy Johnston from *Burning Spear*, Copyright © 1963; "Cranes of Wrath and Other Tragedies" by Nathan A. Richards from *Dasein: The Quarterly Review*, 7&8, Copyright © 1968; "Flamenco Sketches" by Le Roy Stone from *Burning Spear*, Copyright © 1963.

Etheridge Knight for permission to reprint "Dark Prophecy: I Sing of Shine."

Alfred A. Knopf, Inc., for permission to reprint "When Sue Wears Red," "The Negro Speaks of Rivers," "Mother to Son" by Langston Hughes from *Selected Poems* by Langston Hughes, Copyright © 1926 by Alfred A. Knopf, Inc., renewed 1954 by Langston Hughes; "Song for a Banjo Dance" by Langston Hughes from *The Weary Blues* by Langston Hughes, Copyright © 1926 by Alfred A. Knopf, Inc., renewed 1954 by Langston Hughes.

Ladele X (Leslie Powell) for permission to print "O-o-oo-ld Miss Liza."

Liveright, Publishers for permission to reprint "Song of the Son" and "Georgia Dusk" by Jean Toomer from *Cane* by Jean Toomer, Copyright © R 1951 by Jean Toomer.

Audre Lorde for permission to reprint "Naturally," "Coal," "Father Son and Holy Ghost" by Audre Lorde from *The First Cities* by Audre Lorde, The Poets Press, 1968.

Leo J. Mason for permission to print "It Was a Hot Day."

Larry Neal for permission to reprint "Don't Say Goodbye to the Pork-Pie Hat," "Kuntu," "Morning Raga for Malcolm" by Larry Neal from *Black Boogaloo* by Larry Neal.

New Directions Publishing Corporation for permission to reprint "I Have Folded My Sorrows," "Walking Parker Home," "Blues Note" by Bob Kaufman from *Solitudes Crowded With Loneliness* by Bob Kaufman, Copyright © 1965 by Bob Kaufman.

Harold Ober Associates Incorporated for permission to reprint "Laughters," "Jazzonia," by Langston Hughes from *The Weary Blues* by Langston Hughes, Copyright © 1926 by Alfred A. Knopf, Inc.

October House, Inc., for permission to reprint "Witch Doctor," "Mourning Poem for the Queen of Sunday," "The Ballad of Nat Turner," "Runagate Runagate," "Frederick Douglass" by Robert Hayden from *Selected Poems*, Copyright © 1966 by Robert Hayden.

University of Pittsburgh Press for permission to reprint "For A Black Poet," "The Dozens" by Gerald W. Barrax from *Another Kind of Rain* by Gerald W. Barrax, Copyright © 1970 by the University of Pittsburgh Press; "Dear John, Dear Coltrane" and "To James Brown" by Michael Harper

[vii]

from *Dear John, Dear Coltrane* by Michael S. Harper, Copyright © 1970 by the University of Pittsburgh Press.

Eugene Redmond for permission to reprint "Parapoetics," "Wind Goddess: Sound of Sculpture" and "Definition of Nature" by Eugene Redmond from *Sentry of the Four Golden Pillars* by Eugene Redmond.

Judy Simmons for permission to print "Poem for Larry Ridley" and "The Answer."

A. B. Spellman for permission to reprint "Did John's Music Kill Him?" "in orangeburg my brothers did/the african twist," "The Joel Blues" by A. B. Spellman.

Third World Press for permission to reprint "Identity (For Don L. Lee)," "Upon Being Black One Friday Night in July" by Johari Amini from *Images in Black*; "The Prophet's Warning or Shoot to Kill," "Wednesday Night Prayer Meeting or Rappin' to My Boy," "Presidential Press Parley" by Ebon (Thomas Dooley) from *Revolution* by Ebon (Thomas Dooley); "5 Winos," "Me, In Kulu Se & Karma," "The Last M. F." by Carolyn Rodgers from *Songs of a Blackbird* by Carolyn Rodgers; "Poems for Malcolm" by Carolyn Rodgers from *2 Love Raps*.

Askia Muhammad Touré (Roland Snellings) for permission to reprint "Extension."

Twayne Publishers, Inc., for permission to reprint "Harlem Shadows," "North and South," "Baptism," and "If We Must Die" by Claude McKay from *Selected Poems of Claude McKay*, Copyright © 1953 by Bookman Associates; "Lambda" by Melvin B. Tolson from *Harlem Gallery* by Melvin B. Tolson, Copyright © 1965 by Twayne Publishers, Inc.

The Viking Press, Inc., for permission to reprint "The Judgment Day" by James Weldon Johnson from *God's Trombones* by James Weldon Johnson, Copyright © 1927 by The Viking Press, Inc., 1955 by Grace Nail Johnson.

Lillie Kate Walker for permission to print "Sectional Touchstone."  
Jay Wright for permission to reprint "A Plea for the Politic Man" by Jay Wright from *Death As History* by Jay Wright.

Yale University Press for permission to reprint "For My People" by Margaret Walker from *For My People* by Margaret Walker, Copyright © 1942 by Yale University Press.

*To Jeanne, my wife,  
Who knows the reasons why,  
And to our children*

*Steve Jr.*

*Tim*

*Philip*

*Alvin Malcolm*



## PREFACE

In this anthology certain glaring omissions are evident from the beginning. This, of course, is deliberate, but implies no slighting of those works. What it does imply is a certain embarrassment of riches, especially for the poetry of the sixties.

Another peculiarity of my selection which warrants explanation is the inclusion of material which many people would include in a separate category, if at all. I refer now to what can be called "folk poetry" and "street poetry." I also include several poems from important student publications such as *Dasein* and *Burning Spear*, by the "Howard Poets" of the fifties and from *Ex Umbra*, of North Carolina Central University in Durham. In the street poetry I have included some "traditional" pieces as well as modifications of the tradition by such volatile poets as Reginald Butler and H. Rap Brown.

In fact, it is this oral tradition, both rural and urban, which forms an infrastructure for the anthology. In Section I, the work of James Weldon Johnson and Paul Laurence Dunbar is placed in the context of the folk sermon and the spiritual. The intense poetic vision often found in these compositions has been commented on before. It should also be noted that the tradition is far from dead, that it flourishes, in fact, in the gospel song and in the sermons of innumerable Black preachers and orators ranging from Martin Luther King, Jr., Malcolm X, Rev. C. L. Franklin, and Minister Louis Farrakhan, to the preacher who is known only in his immediate community. Paralleling this tradition is the deliberate appropriation of preaching techniques in the communication of artists as diverse as James Brown and the Last Poets. An extension of this is the emergence over the past few years of the "rap" as an authentic Black literary

form. In addition, I have included a few "seculars" from Talley's *Negro Folk Rhymes* to suggest in particular some of the cultural roots of the Dunbar selections.

In Section II, the oral tradition is represented chiefly by the blues and the ballad, two forms which were especially appealing to the writers of the Harlem Renaissance and the period immediately following. Langston Hughes and Sterling Brown can thus be better appreciated in the "Soul-Field," so to speak, of these compositions; and it is important to note how the frankness and raciness of their language ring true to their sources of inspiration. There are other folk forms, to be sure, that are not represented, and other influences upon the poets themselves, but it seems to me that these two forms are the crucial ones, and that the critical view of life represented is that of the blues and the universal Black energy of jazz, both problematic from the beginning to the larger American society.

The other poets in this section relate authentically to this tradition as well, though not so obviously or so directly; and in many ways they explore areas of Black sensibility which Hughes and Brown first set down as formal literature.

In Section III, the longest in the book, all of the influences which were suggested in the first two groups are present here also. However, there is a distinct difference in tone and purpose which must be recognized. That difference comes from the streets of the Black Community, and in all probability, dates from the Black northern migrations of pre-World War I days. Sterling Brown and Langston Hughes are certainly conscious of it, but literary conventions forbade their full exploration of it. Still at times they are quite direct. There is the question of drugs, for instance, which Brown makes explicit in "Maumee Ruth," where her son, unaware of her death, is "Hiding in city holes, / Sniffing the 'snow.' . . ." But the chief difference between poetry of the Harlem Renaissance and the Black poetry of the sixties comes in the full exploration and appropriation of the street experience and the formulation of an aesthetic

and an ideology based in part upon it. This is no mere literary gesture, as some would have us believe; and for that reason I have included Rap Brown's poem. Its relationship to "Stack O'Lee" and "Shine and the Titanic," should be obvious, at least to Black people. It also should be obvious that for the first time in this nation's history the Black man was putting his oppressors in the *political dozens*, and that, true to form, the oppressor "put stuff in the game." At any rate, to speak about these poems, the crucial difference here is the emergence of the new Black Consciousness and the Black Arts Movements.

Finally, these selections are arranged roughly in the order of their "emergence" or publication, and not always according to the poet's age. Thus, this is a kind of "thesis" anthology, one designed to argue, if you please, a certain point of view. The validity of this argument, I leave to the reader, to judge, not in the isolation of this particular work, but in the context of wider, more conventional selections.

S.E.H.

The author is especially indebted to *The Institute of the Black World*, an independent research center in Atlanta, Georgia, for its aid and comfort while he worked there as a Senior Research Fellow, and to The American Council of Learned Societies for a grant that enabled him to complete the research for this book.

## CONTENTS

<i>Preface</i>		<i>xi</i>
<i>Introduction: The Forms of Things Unknown</i>		<i>1</i>
<i>Section I: Pre-Harlem Renaissance and Soul-Field</i>		<i>71</i>
GEORGIA SEA ISLANDS	I Heard the Angels Singin'	78
	My God Is a Rock in a Weary Land	79
JAMES WELDON JOHNSON	The Judgment Day	81
GEORGIA SEA ISLANDS	Sangaree	85
FOLK RHYMES	Did You Feed My Cow?	87
	Peep Squirrel	88
	Bedbug	88
	Walk, Talk, Chicken with Your Head Pecked	89
	Wild Negro Bill	89
	Fattening Frogs for Snakes	90
PAUL LAURENCE DUNBAR	Scamp	91
	In the Morning	92
	When Malindy Sings	94
	The Poet	96
<i>Section II: The Harlem Renaissance and Afterward, Soul-Field</i>		<i>97</i>



HUDDIE LEDBETTER (LEADBELLY)	Titanic	101
TRADITIONAL BALLAD	Stagolee	103
MISSISSIPPI JOHN HURT	Stack O'Lee Blues	106
RICH AMERSON	Black Woman	108
"BIG BILL" BROONZY	Hollerin' the Blues	110
"MA" RAINEY	Sweet Rough Man	111
LEWIS BLACK	Spanish Blues	112
EDDIE "SON" HOUSE	Dry Spell Blues	113
CLAUDE MCKAY	Harlem Shadows	115
	North and South	115
	Baptism	116
	If We Must Die	117
JEAN TOOMER	Song of the Son	118
	Georgia Dusk	119
COUNTEE CULLEN	Yet Do I Marvel	120
	Heritage	120
LANGSTON HUGHES	Laughs	125
	When Sue Wears Red	126
	Mother to Son	126
	Song for a Banjo Dance	127
	Jazzonia	128
	The Negro Speaks of Rivers	129
STERLING A. BROWN	Cabaret	130
	Maumee Ruth	133
	Ma Rainey	134
	Slim Greer	136
	Slim in Hell	138
	Children's Children	142
FRANK MARSHALL DAVIS	Jazz Band	144
	Roosevelt Smith	146
MELVIN B. TOLSON	Lambda (from <i>Harlem Gallery</i> )	148
ROBERT HAYDEN	Witch Doctor	151
	Mourning Poem for the Queen of Sunday	153

[xvi]

	The Ballad of Nat Turner	154
	Runagate Runagate	157
	Frederick Douglass	159
MARGARET WALKER	Ballad of the Hoppy-Toad	161
	For My People	163
	For Malcolm X	165
	Micah	166
	The Ballad of the Free	166
GWENDOLYN BROOKS	The Preacher: Ruminates Behind the Sermon	169
	The Sundays of Satin-Legs Smith	169
	I Love Those Little Booths at Benvenuti's	174
	We Real Cool	176
OWEN DODSON	Black Mother Praying	177
	Countee Cullen	180
	<i>Section III:</i>	
	<i>The New Black Consciousness, The Same Difference</i>	181
H. RAP BROWN	Rap's Poem	187
REGINALD BUTLER	Something to Think About and Dig Jazz	189
PERCY E. JOHNSTON	Number Five Cooper Square	191
	Apology to Leopold Sedar Senghor	191
	'Round 'Bout Midnight, Opus 17	192
LE ROY STONE	Flamenco Sketches	194
OSWALD GOVAN	The Lynching	196
LANCE JEFFERS	My Blackness Is the Beauty of This Land	198
	Black Soul of the Land	199

[xvii]



	How High the Moon	200
	Breath in My Nostrils	201
	I Spread These Flaps of Flesh and Fly	201
WALTER DE LEGALL	Psalm for Sonny Rollins	202
NATHAN A. RICHARDS	Cranes of Wrath and Other Tragedies	204
BOB KAUFMAN	Letter to the Chronicle	206
	I Have Folded My Sorrows	207
	O—Jazz—O	208
	Walking Parker Home	208
	Blues Note	209
IMAMU AMIRI BARAKA (LE ROI JONES)	Prettyditty	211
	A Poem for Black Hearts	211
	SOS	212
	Black Art	213
	Three Movements and a Coda	214
	I Am Speaking of Future Good-ness and Social Philosophy	216
	Study Peace	218
TED JOANS	S. C. Threw S. C. into the Railroad Yard	220
	Jazz Must Be a Woman	221
	Santa Claws	223
	The Nice Colored Man	223
	To Satch	226
SAMUEL ALLEN (PAUL VESEY)	In My Father's House: A Reverie	226
	Ivory Tusks	227
	Springtime, Ghetto, USA	228
MARGARET DANNER	Garnishing the Aviary	229
	The Slave and the Iron Lace	229
	This Is an African Worm	230

[ xviii ]

	Passive Resistance	231
	My Birthright, Too	231
DUDLEY RANDALL	Ballad of Birmingham	233
	Black Poet, White Critic	234
JAMES A. EMANUEL	For Malcolm, U.S.A.	235
	Emmett Till	235
	To a Negro Preacher	236
	Freedom Rider: Washout	237
MICHAEL HARPER	Dear John, Dear Coltrane	238
	To James Brown	240
SARAH WEBSTER FABIO	Evil Is No Black Thing	241
	Tribute to Duke	243
MARI EVANS	Vive Noir!	247
	Black Jam for Dr. Negro	250
	To Mother and Steve	251
	Speak the Truth to the People	253
CONRAD KENT RIVERS	In Defense of Black Poets	255
	Watts	256
	A Mourning Letter from Paris	256
	Underground	257
	For All Things Black and Beautiful	257
A. B. SPELLMAN	Did John's Music Kill Him?	261
	Untitled [in orangeburg my brothers did/the african twist]	262
	The Joel Blues	262
DAVID HENDERSON	Elvin Jones Gretsch Freak	264
	Pentecostal Sunday/A Song of Power	267
SONIA SANCHEZ	Poem at Thirty	271
	To Blk/Record/Buyers	272
	To CHUCK	273
	A/Coltrane/Poem	274

[ xix ]

NIKKI GIOVANNI	Reflections on April 4, 1968	279
	Revolutionary Music	280
AUDRE LORDE	Naturally	283
	Coal	284
	Father Son and Holy Ghost	285
JAY WRIGHT	Death as History	286
	A Plea for the Politic Man	289
LARRY NEAL	Don't Say Goodbye to the Pork-Pie Hat	290
	Kuntu	294
	Morning Raga for Malcolm	296
LEBERT BETHUNE	A Juju of My Own	297
	Black Fire	298
	The Nature of . . .	298
WALTER DANCY	Chinese River Prophet Song	300
	The Metaphorical Egress	301
	This the Poet as I See	302
ASKIA MUHAMMAD TOURÉ	Extension	304
W. KEORAPETSE	My Name Is Afrika	307
KGOSITSILE	Vector or Legacy	307
	Origins (for melba)	308
BETTY GATES	Mamma Settles the Drop- out Problem	309
KARL CARTER	Heroes	311
	Roots	312
LILLIE KATE WALKER BENITZ	Sectional Touchstone	313
DAPHNE DIANE PAGE	Untitled [So/I've found me/at last]	316
	Untitled [I take/my war machine]	316
GREGOR HANNIBAL	Untitled [You Walk Like Bells]	317

[xx]

PAMELA WOODRUFF HILL	Untitled [To smell the stink of rotting/brown- stones]	318
TED HUNT	I Am a Man!	319
DONALD L. GRAHAM (DANTE)	April 5th	320
	Poem for Eric Dolphy	321
	Soul	322
	. . . We Ain't Got No Time	323
	Untitled	324
ETHERIDGE KNIGHT	The Idea of Ancestry	326
	Hard Rock Returns to Prison from the Hospital for the Criminal Insane	327
	To Dinah Washington	329
	For Langston Hughes	329
	On Universalism	330
	Dark Prophecy: I Sing of Shine	330
DON L. LEE	Two Poems	332
	In the Interest of Black Salvation	332
	The Wall	334
	Don't Cry, Scream	336
	Move Un-Noticed to Be Noticed: A Nationhood Poem	340
CAROLYN RODGERS	5 Winos	344
	Me, In Kulu Se & Karma	345
	The Last M. F.	346
	Poems for Malcolm	347
EBON (THOMAS DOOLEY)	The Prophet's Warning or Shoot to Kill	349
	Wednesday Night Prayer Meeting or Rappin' to My Boy	350

[xxi]

	Presidential Press Parley	351
JOHARI AMINI	Identity	352
(JEWEL LATTIMORE)	Upon Being Black One	
	Friday Night in July	354
LADELE X	O-o-oo-ld Miss Liza	356
(LESLIE POWELL)		
GERALD W. BARRAX	For a Black Poet	358
	The Dozens	360
LEO J. MASON	It Was a Hot Day	362
JUDY SIMMONS	Poem for Larry Ridley	364
	The Answer	365
HENRY DUMAS	Genesis on an Endless	
	Mosaic	366
	I Laugh Talk Joke	369
	Keep the Faith Blues	370
EUGENE REDMOND	Parapoetics	371
	Wind Goddess: Sound of	
	Sculpture	372
	Definition of Nature	373
SHARON BOURKE	I Remember That Day	374
	People of Gleaming Cities,	
	and of Lion's and the	
	Leopard's Brood	374
	I Know She Will Pray for	
	Me	375
	Sopranosound, Memory of	
	John	376
	<i>Biographical Notes</i>	377

**UNDERSTANDING  
THE NEW BLACK POETRY**