Preface
Acknowledgments
Introduction: Talking Books

THE VERNACULAR TRADITION, PART 2

Introduction

GOSPEL
The Little Light of Mine
Down by the Riverside
Freedom in the Air
Take My Hand, Precious Lord
Peace Be Still
Stand by Me

SONGS OF SOCIAL CHANGE
Oh, Freedom
Ain’t Gonna Let Nobody Turn Me ‘Round
Abel Meeropol: Strange Fruit
We Shall Overcome
Langston Hughes: Backlash Blues
Nina Simone: Four Women

JAZZ
Duke Ellington: It Don’t Mean a Thing (If It Ain’t Got That Swing)
Andy Razaf: (What Did I Do to Be So) Black and Blue
King Pleasure: Parker’s Mood

RHYTHM AND BLUES
Sam Cooke: A Change Is Gonna Come
Smokey Robinson et al.: The Tracks of My Tears
Marvin Gaye et al.: Dancin’ in the Street
Otis Redding: Respect
Marvin Gaye: What’s Goin’ On?
Stevie Wonder: Living for the City
Curtis Mayfield: We’re a Winner

HIP HOP
Gil Scott-Heron: The Revolution Will Not Be Televised
Grandmaster Flash & the Furious Five: The Message
Public Enemy: Don’t Believe the Hype
Queen Latifah: The Evil That Men Do
Eric B. & Rakim: I Ain’t No Joke
Biggie Smalls (The Notorious B.I.G.): Things Done Changed
Nas: N.Y. State of Mind
* Jay-Z: Song Cry
* Jean Grae: Don’t Rush Me

SERMONS AND PRAYERS

GOD
James Weldon Johnson: Listen Lord, a Prayer
C. L. Franklin: The Eagle Stirreth Her Nest
Howard Thurman: O God, I Need Thee
G. I. Townsel: The Way Out Is to Pray Out
Martin Luther King Jr.
I Have a Dream
I’ve Been to the Mountaintop
Malcolm X: The Ballot or the Bullet
Bert Williams: Elder Eatmore’s Sermon on Generosity

REALISM, NATURALISM, MODERNISM, 1940-1960

Introduction

MELVIN B. TOLSON (1900?–1966)
Dark Symphony
The Birth of John Henry
Satchmo

DOROTHY WEST (1907–1998)
The Living Is Easy
Part One
Chapter 1 [Cleo]

RICHARD WRIGHT (1908–1960)
Blueprint for Negro Writing
The Ethics of Living Jim Crow, an Autobiographical Sketch
Black Boy
Chapter XIII [Booklist]
Chapter XVI [Chicago]
★ Tradition and Industrialization: The Plight of the Tragic Elite in Africa

CHESTER B. HIMES (1909–1984)
★ Cotton Gonna Kill Me Yet

ANN PETRY (1911–1997)
The Street
Chapter I [The Apartment]
★ ALICE CHILDRESS
★ Trouble in Mind

ROBERT HAYDEN (1913–1982)
The Diver
Homage to the Empress of the Blues
Middle Passage
Those Winter Sundays
O Daedalus, Fly Away Home
Runagate Runagate
Frederick Douglass
A Ballad of Remembrance
Mourning Poem for the Queen of Sunday
Soledad

El-Hajj Malik El-Shabazz
A Letter from Phillis Wheatley

RALPH ELLISON (1914–1994)
Richard Wright’s Blues
Invisible Man
Prologue
Chapter 1 [Battle Royal]
Epilogue
Change the Joke and Slip the Yoke
The World and the Jug
Remembering Richard Wright

MARGARET WALKER (1915–1998)
For My People
Poppa Chicken
For Malcolm X
Prophets for a New Day

GWENDOLYN BROOKS (1917–2000)
kitchenette building
the mother
a song in the front yard
Sadie and Maud
the vacant lot
the preacher: ruminates behind the sermon
The Sundays of Satin-Legs Smith
The Rites for Cousin Vit
The Children of the Poor
The Lovers of the Poor
We Real Cool
The Chicago Defender Sends a Man to Little Rock
Malcolm X
Riot
★ A Bronzeville Mother Loiters in Mississippi.
Meanwhile, a Mississippi Mother Burns Bacon
★ Maud Martha

JAMES BALDWIN (1924–1987)
Everybody’s Protest Novel
Notes of a Native Son
Sonny’s Blues
★ Princes and Powers
Going to Meet the Man

BOB KAUFMAN (1925–1986)
Jail Poems

LORRAINE HANSBERRY (1930–1965)
★ A Raisin in the Sun

* NEW AUTHOR OR SELECTION  ★ COMPLETE LONGER WORK
THE BLACK ARTS ERA, 1960–1975

Introduction

MARI EVANS

★ Vive Noir!

MALCOLM X (EL-HAJJ MALIK EL-SHABAZZ) (1925–1965)
The Autobiography of Malcolm X
From Chapter One. Nightmare
From Chapter Four. Laura.
From Chapter Six. Detroit Red
From Chapter Eleven. Saved
From Chapter Nineteen. 1965

JOHN ALFRED WILLIAMS (b. 1925)
The Man Who Cried I Am
3 [Picture of the Writer]

MARTIN LUTHER KING JR. (1929–1968)
Letter from Birmingham Jail

RAYMOND PATTERSON (1930?–2001)
★ Twenty-six Ways of Looking at a Blackman

ETHERIDGE KNIGHT (1931–1985)
The Idea of Ancestry
Hard Rock Returns to Prison from the Hospital
Ilu, the Talking Drum

ADRIENNE KENNEDY (b. 1931)
★ Funnyhouse of a Negro

CALVIN HERNTON (1932–2001)
★ Jitterbugging in the Streets

AUDRE LORDE (1934–1992)
★ New York City 1970
Power
Poetry Is Not a Luxury
125th and Abomey
Walking Our Boundaries
Zami: A New Spelling of My Name
Epilogue
Inheritance—His

HENRY DUMAS (1935–1968)
Black Star Line
Will the Circle Be Unbroken?
The Zebra Goes Wild Where the Sidewalk Ends

AMIRI BARAKA (b. 1934)
Preface to a Twenty Volume Suicide Note
Notes for a Speech
A Poem for Willie Best

MICHAEL S. HARPER (b. 1938)
Dear John, Dear Coltrane
★ Trays: A Portfolio
★ History as Apple Tree
Psychophotos of Hampton

TONI CADE BAMBARA (1939–1995)
★ Gorilla, My Love
From The Salt Eaters

HAKI R. MADHUBUTI (b. 1942)
Introduction [to Think Black]
★ Two Poems
★ Gwendolyn Brooks
★ Don't Cry, Scream
★ Move Un-Noticed to Be Noticed: A Nationhood Poem
★ Killing Memory

DAVID HENDERSON (b. 1942)
★ Keep On Pushing (Harlem Riots/Summer/1964)

NIKKI GIOVANNI (b. 1943)
★ Revolutionary Music
★ All I Gotta Do
★ Ego Tripping

JAMES ALAN McPHERSON (b. 1943)
★ Problems of Art

CAROLYN M. RODGERS (b. 1945)
★ Poem for Some Black Women
★ U Name This One
★ I Have Been Hungry

AMOS MOR (b. 1949)
★ Poem to the Hip Generation

THE CONTEMPORARY PERIOD

Introduction

ALBERT MURRAY (1916–2013)
Train Whistle Guitar
[History Lessons]

MAYA ANGELOU (b. 1928)
Still I Rise
My Arkansas
I Know Why the Caged Bird Sings
Chapter 15 [Mrs. Flowers]
Chapter 16 [“Mam”]

★ BLACK DADA NIHILISMUS
★ Dutchman
The Revolutionary Theatre
★ Prologue to The Slave
A Poem for Black Hearts
★ Ka ‘Ba
★ Slave Ship
Black Art
★ It’s Nation Time
Wailers

SONIA SANCHEZ (b. 1934)
homecoming
Summer Words of a Sistuh Addict
★ Blk/Rhetoric
★ Sister Son/ji
★ A/Coltrane/Poem
★ TCB
★ A Poem for My Brother

ED BULLINS (b. 1935)
★ Clara’s Ole Man

ELDRIDGE CLEAVER (1935–1998)
Soul on Ice
Convalescence

B. SPELLMAN (b. 1935)
Did John’s Music Kill Him?

JUNE JORDAN (1936–2002)
In Memoriam: Martin Luther King, Jr.
★ Gettin Down to Get Over
★ The Talking Back of Miss Valentine Jones: Poem # 1
★ Poem about Police Violence
★ Poem for South African Women
Poem about My Rights

JAYNE CORTEZ (b. 1936)
How Long Has Trane Been Gone

LARRY NEAL (1937–1981)
★ Harlem Gallery: From the Inside
★ Don’t Say Goodbye to the Porkpie Hat
★ Malcolm X—An Autobiography
The Black Arts Movement
★ Some Reflections on the Black Aesthetic
★ Uncle Rufus Raps on the SquareCircle

ISHMAEL REED (b. 1938)
★ The Ghost in Birmingham
I am a cowboy in the boat of Ra
★ Beware: Do Not Read This Poem
Neo-HooDoo Manifesto
Mumbo Jumbo
Chapter I
From Chapter II
★ Epilogue

© 2008 by Norton & Company Inc. All rights reserved.
<table>
<thead>
<tr>
<th>Author</th>
<th>Year</th>
<th>Title</th>
<th>Notes</th>
</tr>
</thead>
<tbody>
<tr>
<td>PAULE MARSHALL (b. 1929)</td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>Reena</td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>To Da-Duh, in Memoriam</td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>The Making of a Writer: From the Poets in the Kitchen</td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>TONI MORRISON (b. 1931)</td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>★ Sula</td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>Rootedness: The Ancestor as Foundation</td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>The Site of Memory</td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>Unspeakable Things Unspoken: The Afro-American Presence in American Literature</td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>ERNEST J. GAINES (b. 1933)</td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>The Sky Is Gray</td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>LUCILLE CLIFTON (1936–2010)</td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>★ in the inner city</td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>★ good times</td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>malcolm</td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>homage to my hips</td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>★ what the mirror said</td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>★ [the light that came to lucille clifton]</td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>★ blessing the boats</td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>★ study the masters</td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>JOHN EDGAR WIDEMAN (b. 1941)</td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>★ Brothers and Keepers</td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>[Robby’s Version]</td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>Damballah</td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>SAMUEL R. DELANY (b. 1942)</td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>Atlantis: Model 1924</td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>SHERLEY ANNE WILLIAMS (1944–1999)</td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>★ The Peacock Poems: 1</td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>I Want Aretha to Set This to Music</td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>Tell Martha Not to Moan</td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>ALICE WALKER (b. 1944)</td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>Women</td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>Outcast</td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>“Good Night, Willie Lee, I’ll See You in the Morning”</td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>In Search of Our Mothers’ Gardens</td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>Everyday Use</td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>Advancing Luna—and Ida B. Wells</td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>AUGUST WILSON (1945–2005)</td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>★ Joe Turner’s Come and Gone</td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>OCTAVIA BUTLER (1947–2006)</td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>Bloodchild</td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>YUSEF KOMUNYAKAA (b. 1947)</td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>February in Sydney</td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>Facing It</td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>Sunday Afternoons</td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>Banking Potatoes</td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>Birds on a Powerline</td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>NATHANIEL MACKEY (b. 1947)</td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>Falso Brilhante</td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>Song of the Andoumboulou: 8</td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>Djbot Baghostus’s Run</td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>26.IX.81</td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>CHARLES JOHNSON (b. 1948)</td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>The Education of Mingo</td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>NTOZAKE SHANGE (b. 1948)</td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>From colored girls who have considered suicide/when the rainbow is enuf</td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>Nappy Edges</td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>Bocas: A Daughter’s Geography</td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>GAYL JONES (b. 1949)</td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>From Corregidora</td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>JAMAICA KINCAID (b. 1949)</td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>Annie John</td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>Chapter Two. The Circling Hand</td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>★ EDWARD P. JONES (b. 1950)</td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>★ The Girl Who Raised Pigeons</td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>GLORIA NAYLOR (b. 1950)</td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>The Women of Brewer Place</td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>The Two</td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>RITA DOVE (b. 1952)</td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>David Walker (1785–1830)</td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>Parsley</td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>Receiving the Stigmata</td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>Thomas and Beulah</td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>The Event</td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>Motherhood</td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>Daystar</td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>The Oriental Ballerina</td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>Pastoral</td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>★ American Smooth</td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>★ The Return of Lieutenant James Reese Europe</td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>★ Hattie McDaniel Arrives at the Coconut Grove</td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>WALTER MOSLEY (b. 1952)</td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>Equal Opportunity</td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>HARRYETTE MULLEN (b. 1953)</td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>Muse &amp; Drudge</td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>[Sapphire’s lyre styles]</td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>[country clothes hung on her all and sundry]</td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>[odds meeting on a bus]</td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>[why these blues come from us]</td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>[go on sister sing your song]</td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>[tomboy girl with cowboy boots]</td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>[sauce squandering sassy cook]</td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>[marry at a hotel, annul ‘em]</td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>[precious cargo up crooked alleys]</td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>[with all that rope they gave us]</td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>[the royal yellow sovereign]</td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>[tom-tom can’t catch]</td>
<td></td>
<td></td>
<td></td>
</tr>
</tbody>
</table>