



Smithsonian Institution

National Museum of African American History and Culture

The Literary Corner: Introduction to African American Poetry with Eugene Redmond—Part 2 (side b)

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WEBVTT

00:11:18.000 --> 00:11:30.000

<i>Eugene B. Redmond</i>: Gwendolyn Brooks still writing. You have a Jay Wrights still writing. You have a Mari Evans, a Julia Fields[?], a June Jordan, the "Things I do in the Dark" she was the title of her latest book still writing.

00:11:30.000 --> 00:11:49.000

You have younger writers like E Ethelbert Miller at Howard University. You have a Jodi Braxton, "Sometimes I Think of Maryland" is the name of her book. You have a fine young women poet named Elouise Loftin, "Jumbish" naming one of her works.

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We have literally developed the idea to the point the idea of a black writer to the point that little children are beginning to think more naturally about writing as a career about being a poet.

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When I was a child, black and poet didn't go together, they rarely went together and historically the words black and poet

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<i>Brooks B. Robinson</i>: Or black and writer

00:12:14.000 --> 00:12:23.000

<i>Eugene B. Redmond</i>: Or black and writer have not gone together, you know, have not been a comfortable thing. Now, they have always been there because black people have always gone and heard the poet in church,

00:12:23.000 --> 00:12:25.000

the poet in the blues hall,

00:12:25.000 --> 00:12:27.000

the poet in the barber shop,

00:12:27.000 --> 00:12:29.000

the poet in the beauty shop,

00:12:29.000 --> 00:12:31.000

the poet in the pool room,

00:12:31.000 --> 00:12:33.000

the poet on the corner,

00:12:33.000 --> 00:12:34.000

the poet in the corn field

00:12:34.000 --> 00:12:37.000

<i>Brooks B. Robinson</i>: The poets everywhere

00:12:37.000 --> 00:12:45.000

<i>Eugene B. Redmond</i>: The poet driving spikes, you know right driving cabs, but in the packing house, you know, slaughtering hogs, but we had to spell it out so that,

00:12:45.000 --> 00:12:50.000

they Griot-poet, oral historian all the same, they are all the same.

00:12:50.000 --> 00:12:56.000

[SILENCE]

00:12:56.000 --> 00:12:59.000

<i>Brooks B. Robinson</i>: I Can Never Unlove You

00:12:59.000 --> 00:13:02.000

To not want is to not exist

00:13:02.000 --> 00:13:04.000

It is to be de-minded

00:13:04.000 --> 00:13:06.000

It is to be disembodied

00:13:06.000 --> 00:13:09.000

Is to be dis-impersoned

00:13:09.000 --> 00:13:12.000

and float like an apparition

00:13:12.000 --> 00:13:14.000

Into the none where

00:13:14.000 --> 00:13:16.000

Into the grey whim of limbo

00:13:16.000 --> 00:13:20.000

And that is why I can never unlove you

00:13:20.000 --> 00:13:21.345

Why I can never disemantle



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