

HARVARD UNIVERSITY

DEPARTMENT OF AFRO-AMERICAN STUDIES

Barker Center • 12 Quincy Street • Cambridge, Massachusetts 02138-3879

Henry Louis Gates, Jr., Chair
W.E.B. Du Bois Professor of the Humanities

Tel. 617.496.5468
Fax. 617.495.9490
E-Mail jkendall@fas.harvard.edu

DECLARATION OF HENRY LOUIS GATES, JR.

1. My name is Henry Louis Gates, Jr. and I am Chair of the Department of Afro-American Studies at Harvard University. I have written several books and articles dealing with political and social misperceptions of African Americans that have been created by novels and movies, including *Gone With The Wind*. I have also written a major, award-winning book about the nature and practice of parody in the African American tradition entitled *The Signifying Monkey*. I am qualified to express opinions about the inaccuracies of those perceptions and the need, as a matter of free political speech, for the public to hear a different voice and perspective. A more complete description of my professional credentials is contained in the curriculum vitae attached as Exhibit "A" to this Declaration.

2. Scholars have long established that parody is at the heart of African American expression, because it is a creative mechanism for the exercise of political speech, sentiment, and commentary on the part of people who feel themselves oppressed or maligned and wish to protest that condition of oppression or misrepresentation. The African American tradition abounds with examples of parody, and The Wind Done Gone is only the most recent instance of a long and humorous tradition.

3. Perhaps it would be useful to define what we mean by "parody." A parody is a work, belonging to a long literary tradition, which imitates another work and in doing so comments on that work, usually in order to ridicule it or to suggest its limitations.

4. African Americans have used parody since slavery to "fight back" against their masters. The dance called "the cake walk" was one of the earliest examples in which black slaves imitated and mocked the dancing practices and dress of white slaveholders and created their own dance out of this parody of the original. The result

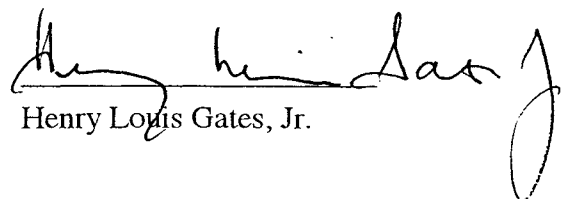
was so hilarious that it became a national craze at the turn-of-the-century. The familiar Brer Rabbit tales are a more subtle form of parody, in which the vulnerable but wily small rabbit outwits and outfoxes the larger stronger Brer Bear and Brer Fox. Parody, then, is as old in the black tradition as that tradition is itself.

5. The only thing surprising about the writing of *The Wind Done Gone* is that it was not written long before this. *Gone With The Wind* – especially in its book form – is widely regarded in the black community as one of the most racist depictions of slavery and black slaves in American literature. A partial, and certainly not exhaustive, list of racially offensive references in *Gone With the Wind* is attached hereto as Exhibit B.

6. I distinctly remember when I first saw the film. I was 17 years old, and was astonished as I sat in a movie theater in Keyser, West Virginia, to see the white patrons weep loudly at the death of the “Old South.” If you are a black person, as I am, the death of the “old South” meant the liberation of one’s ancestors! It is an occasion for celebration. And the embarrassing depictions of characters such as Mammy and the character played by Butterfly McQueen (“I don’t know nuthin’ about birthin’ no babies, Miss Scarlett.”) have taken decades for black authors to overcome. I laughed until I wept when I read *The Wind Done Gone*.

7. *The Wind Done Gone* is a classic parody, in a long line of literary creations that extend back to the ancient Greeks. As the definition of parody cited above indicates, parody in literature can only be effective when a previously published work is revised, imitated, riffed or “signified” upon. Parody does not exist without an extensive evocation of the original. *The Wind Done Gone* does this quite effectively, with carefully selected references to *Gone With the Wind*, and indeed at times it does so brilliantly. It constitutes both an original work of art and a moving act of political commentary, deconstructing as it does a text that many scholars believe to be racist. At last the slaves at Tara have found their voices, and I say “Amen!”

8. The foregoing statements are based upon my first hand familiarity with the novel and the movie *Gone With the Wind* and the novel *The Wind Done Gone*; are true and correct; and are submitted under penalty of perjury.


Henry Louis Gates, Jr.

1/3/2001

HENRY LOUIS GATES, JR.

- ADDRESS:** Department of Afro-American Studies
Harvard University
Barker Center
12 Quincy Street
Cambridge, MA 02138
- TELEPHONE:** 617-496-5468
- EDUCATION:** Yale University, New Haven, Connecticut, 1969-1973
B.A., Scholar of the House in History, 1973,
Summa Cum Laude
Clare College, The University of Cambridge,
Cambridge, England, 1973-1979
M.A., English Language and Literature, 1974
Ph.D., English Language and Literature, 1979
- EMPLOYMENT:** W.E.B. Du Bois Professor of the Humanities, Professor of
English, Chair, Afro-American Studies, Director, W.E.B. Du Bois
Institute for Afro-American Research, Harvard University, 1991
John Spencer Bassett Professor of English and
Literature, Duke University, 1990 - 1990
W.E.B. Du Bois Professor of Literature, Cornell
University, 1988 - 1990
Professor of English, Comparative Literature, and
Africana Studies, Cornell University, January
1985 - 1988
Associate Professor of English and Afro-American
Studies, Yale University, July 1984 - June 1985
Assistant Professor of English and Afro-American
Studies, Yale University, July 1979 - July 1984
Lecturer in English and Afro-American Studies,
Director of Undergraduate Studies, Yale
University, July 1976 - June 1979
- PRIZES/AWARDS:** Teachers College Medal for Distinguished Service, Columbia University,
2000
Outstanding Literary Work, Non-fiction, The 31st NAACP Image Awards,
2000, Wonders of the African World
Honorary Council Member, City of Baton Rouge, Parish of East Baton
Rouge, 2000, Wonders of the African World
Multiculturalism Award, Fairleigh Dickinson University, 1999
American Academy of Arts & Letters, 1999
National Humanities Medal, 1998
"Hero Among Us" -- Boston Celtics, 1998
The Pass Award, 1997
Time Magazine, "25 Most Influential Americans"
National Magazine Award (Finalist 2 categories), 1997
Roger Joseph Prize 1997
1997 New England Award for Editorial Excellence
Distinguished Editorial Achievement, Critical Inquiry, 1996
The Richard Ellman Lectures, Emory University, 1996:

Tikkun National Ethics Award, 1996
 Distinguished Editorial Achievement, Critical Inquiry, 1996
 1995 Humanities Award, West Virginia Humanities Council
 Golden Plate Achievement Award, 1995
 W.D. Weatherford Award, 1995
 1995 Humanities Award, West Virginia Humanities Council
 West Virginian of the Year, 1995
 Lillian Smith Book Award, 1994
 Chicago Tribune Heartland Award, 1994
 Norman Rabb Award, American Jewish Committee, 1994
 "Best New Journal in the Social Sciences and the
Transition Magazine, 1993
 George Polk Award for Social Commentary, 1993
 African American Students Faculty Award, 1993
 Golden Plate Achievement Award, 1993
 Potomac State College Alumni Award, 1991
 American Book Award, 1989
 Anisfield-Wolf Book Award for Race Relations, 1989
 Candle Award, Morehouse College, 1989
 (Honorable Mention), John Hope Franklin Prize,
 American Studies Association, 1988
 Zora Neale Hurston Society Award for Cultural
 Scholarship, 1986
 Yale Afro-American Cultural Center
 Faculty Prize, 1983

For Encarta Africana:

Outstanding Contribution to Publishing, 2000, Black Caucus Of the American Library Association
 Notable Computer Software for Children - American Library Association for Encarta Africana
 2000
 BESSIE Award - High School/Secondary, Social Studies
 Communication Arts 1999 Interactive Design Annual Award of Excellence
 1999 Bologna New Media Prize
 National Parenting Center Seal of Approval
 PC Magazine's Top 100
 Family PC's Top Rated Products
 Oppenheim Toy Portfolio Platinum Computer Awards
 Media & Methods Awards Portfolio
 Children's Software Revue Bologna New Media Award -- "Best Geography
 Technology & Learning Top Software Award
 The 2000 Book Report & Library Talk - "Gold Master Award"
 The National Parenting Center Seal of Approval
 The Parents' Choice Awards-Gold Award

**ACADEMIC
HONORS:**

Clarendon Lecturer, Oxford University, 1992
Richard Wright Lecturer, Center for the Study of
Black Literature and Culture, University of
Pennsylvania, 1990
Virginia Commonwealth Professor, 1987
(Visiting Professor)
Princeton University Council of the Humanities
Lectureship, Spring 1985
Scholar of the House, 1972-1973
Phi Beta Kappa, 1972 (junior year)
Yale Five-Year B.A.: Africa (1970-71)

**HONORARY
DEGREES:**

Community College of Philadelphia, 2000
City College of San Francisco, 2000
University of St. Thomas, Minnesota, 1999
Hamilton College, 1999
Potomac State, 1999
Fairleigh Dickinson, 1999
Toronto University, 1998
Pace University, 1998
Long Island University, 1997
North Central College, 1997
Lawrence University, 1997
University of Palacky, Czech Republic, 1996
Nazareth College, Rochester, New York, 1996
Haverford College, Haverford, Pennsylvania, 1996
School of the Visual Arts, New York City, 1996
Emory University, 1995
Colby College, 1995
Bethany College, 1995
Purchase College, 1995
New York University, 1995
Macalester College, 1995
Bates College, 1995
George Washington University, 1993
University of Massachusetts Boston, 1993
Williams College, 1993
Bryant College, Rhode Island, 1992
Harvard University, 1991
University of Bridgeport, 1991 (declined)
University of New Hampshire, 1991
University of West Virginia, 1990
University of Rochester, 1990
Pratt Institute, 1990
Dartmouth College, 1989

FELLOWSHIPS:

Bellagio Conference Center, 1992
 Woodrow Wilson National Fellow, 1988-89, 1989-90
 Mellon Fellow, National Humanities Center,
 Research Triangle, 1989, 1989-90
 Center for Advanced Behavioral Studies, Stanford
 (1988) Declined
 Associate Fellow, W.E.B. Du Bois Institute, Harvard
 University, 1987-1988, 1988-1989
 MacArthur Prize Fellow, 1981-1986
 Whitney Humanities Center, 1983-1985
 Rockefeller Foundation Fellowship for Minority
 Scholars, 1980-1981
 Ford Foundation National Fellowship, 1976-1977
 Mellon Fellowship, University of Cambridge,
 1973-1975
 Phelps Fellowship to work and travel in Africa, 1970-1971

**RESEARCH
GRANTS:**

Harvard Guide to African American History
 Working Group Black Jewish Relations
 Image of the Black in Western Art
 Black Periodical Fiction Project, NEH, 1982-1984,
 1986-88, 1988-1990, 1990-1992, 1992-; Ford Foundation, 1984-1986;
 Rockefeller Foundation, 1990
 Menil Foundation Grant, Image of the Black
 Project, 1981-1983

**PROFESSIONAL
ASSOCIATIONS:**

Council on Foreign Relations
 American Antiquarian Society
 Union of Writers of the African Peoples
 Association for Documentary Editing
 African Roundtable
 African Literature Association
 Afro-American Academy
 American Studies Association
 Association for the Study of Afro-American Life
 and History (Life)
 Caribbean Studies Association
 College Language Association (Life)
 Modern Language Association
 The Stone Trust
 Zora Neale Hurston Society
 Cambridge Scientific Club
 American Civil Liberties Union National Advisory Council
 TransAfrica Forum Scholars Council

German American Studies Association
 National Coalition Against Censorship
 Saturday Club
 New England Historic Genealogical Society
 American Philosophical Society
 National Trust for Historic Preservation

COMMITTEES:

Potomac State College, Board of Advisors
 Pulitzer Prize Committee
 National Advisor Council, American Civil Liberties Union
 Advisory Board, of the Frederick D. Patterson
 Research Institute
 The National Commission on Civic Renewal
 Fred M. Hechinger Institute on Media and Education
 Advisory Board, National Endowment for Democracy
 The College Board's National Task Force on Minority High Achievement
 Advisory Board, Prometheus
 Advisory Board, Facing History and Ourselves
 National Endowment for Democracy
 Nieman Foundation Advisory Committee
 The National Commission on Civic Renewal
 Humanities Quad Planning Committee
 Search Committee with Sociology
 Search Committee with History
 Search Committee with English
 Search Committee with Kennedy School
 Co-Founder, Oak Bluffs Institute
 American Repertory Theatre, Board of Directors
 Advisory Committee, Native American Program
 Advisory Committee, Literary and Cultural Studies
 Lincoln Center Theatre, Board of Directors
 Whitney Museum, Board of Directors
 Museum of Fine Arts, Board of Directors
 Cultural Diversity Committee
 Lexington Public Schools, 1992-
 Humanities Center Committee, (1991-
 Amistad Membership Committee (1990-
 Commission on Preservation and Access, (1989-
 American Studies Association, Nominating
 Committee, (1989-1992)
 Schomburg Commission for the Preservation of Black
 Culture (1987-
 Chairman, Harvard University Overseers' Committee
 to Visit the Department of Afro-American Studies, (1986-1990)
 Selection Committee, Ritz Paris Hemingway Prize
 (1986-1989)
 Visiting Committee, Afro-American Studies, Amherst
 College (1986)
 Selection Committee, Anisfield-Wolf Book Award (1992-
 Advisory Committee, PBS Adult Learning Series
 Advisory Committee, McCarter Theatre Center for
 the Performing Arts

Advisory Committee, Black Community Crusade for Children
 Advisory Board, *MLQ: A Journal of Literary History*
 Advisory Committee, The Humanities Circle
 Advisory Committee, Human Rights Program, Harvard Law School
 Center for the Humanities Committee
 Scholars Council, TransAfrica Forum
 Executive Committee, Cambridge Theatre Company
 Nominating Committees for Senior Search
 Committee on Instruction
 MacArthur Foundation National Conversation
 Scholar's Committee
 American Civil Liberties Union, Medal of Selection
 Committee
 Selection Committee, Andrew W. Mellon Fellowship in
 Humanities Studies
 Advisory Committee, The Humanities Circle
 Steering Committee, Action Council in the Balkans
 Judge, The 1994 Pen/Spielvogel Prize
 Nominator, Capote Literary Criticism Prize
 Advisory Board, Consortium for Academic Partnership
 Advisory Board, The Gilder Lehrman Institute
 of American History
 Advisory Board, Rabbi Marc H. Tanenbaum Foundation, Inc.
 Advisory Board, Toni Morrison Society
 Honorary Committee, of The House That Peace Built

EDITORIAL AND ADVISORY POSITIONS:

Co-Editor, Transition Magazine
 Editor, Black Periodical Literature Project
 Series Editor, The Zora Neale Hurston Library
 (Harper Collins)
 Advisory Editor, "Perspectives on the Black World"
 (G. K. Hall)
 Advisory Editor, "Contributions to African and
 Afro-American Studies" (Greenwood Press)
 Advisory Editor, "Critical Studies in Black Life
 and Culture" (Garland Press)
 Advisory Editor, Middle-Atlantic Writers
Association Review
 Advisory Editor, A Dictionary of Cultural and
Critical Theory, 1990-
 Associate Editor, Journal of American Folklore
 General Editor, The Norton Anthology of Afro-
American Literature
 Board of Editors, Critical Inquiry
 Board of Editors, The American Quarterly (retired)
 Board of Editors, Studies in American Fiction
 Board of Editors, Black American Literature Forum
 Board of Editors, PMLA
 Board of Editors, A/E
 Board of Editors, Cultural Critique
 Board of Editors, ANQ

Board of Editors, Zora Neale Hurston Forum
 Board of Editors, UMI Research Press Series,
 "Challenging the Literary Canon"
 Board of Editors, LIT
 Board of Editors, GRIQ'
 Board of Editors, Yale Journal of Law & Liberation
 Board of Editors, Research in African Literatures
 Board of Editors, Stanford Humanities Review
 Board of Editors, Oklahoma Project for Discourse
 and Theory
 Board of Editors, American Literature
 Board of Editors, Contention
 Consulting Editorial Board, Journal of Urban and
 Cultural Studies
 Book Review Editor, Black American Literature
 Forum
 Advisory Board, Black Writers: A Selection of Sketches
 from Contemporary Authors.
 Advisory Board, Modern Language Quarterly
 Advisory Board, LIT: Literature in Transition
 Advisory Board, Writers Nights, Lincoln Center
 Advisory Board, New Museum of Contemporary Arts
 Advisory Board, African Labour History
 Advisory Board, Center for the Study of Black
 Literature and Culture
 Advisory Board, Proceedings of the American
 Antiquarian Society
 Advisory Board, Diacritics
 Advisory Board, The Everyman Library
 International Honorary Advisory Board, University
 of Colorado at Boulder
 National Advisory Board of the Media Alternatives
 Advisory Board, Blackboard Entertainment
 Advisory Board, The Strand
 Advisory Board, Rivista internazionale di studi nordamericani
 Editorial Board, Journal of Narrative and Life History
 Editorial Board, Ethnic and Racial Studies
 Advisory Board, Passages
 Fred M. Hechinger Institute on Media and Education

BOARDS OF DIRECTORS:

Managing Director, Harvard Square Netcasting
 Fletcher Foundation Advisory Board
 Director, Educational Netcasting Foundation
 Managing Director, Africana.com
 Board of Trustees, Judge Baker Children's Center
 Board of Directors, Afropaedia LLC
 Board of Directors, Denham Management Ltd.
 Board of Directors, Pulitzer Prize Board (1997-)
 Board of Directors, Perseus Book Group
 Board of Trustees, Bates College
 Board of Directors, Library of America
 Board of Trustees, Lawrence University

Board of Directors, Concord Academy
 Board of Directors, Brookings Institute
 Board of Directors, European Institute for
 Literary and Cultural Studies
 Board of Editors, Prometheus,
 Board of Directors, Museum of Afro-American
 History, African Meeting House
 Consultant, The James Weldon Johnson Papers
 Board of Directors, African-American Newspapers and
 Periodicals: A National Bibliography and Union List
 Board of Directors, Studio Museum in Harlem
 Board of Directors, Phillips Brooks House Association
 Board of Directors, Museum of Afro-American History
 Board of Directors, Lincoln Center Theater Project
 Board of Directors, Studio Museum
 Advisory Board, National Coalition Against Censorship
 Board of Directors, Rabbi Tanenbaum Foundation
 Executive Board, Pen American Center
 Board of Directors, Whitney Museum
 Board of Trustees, Core Knowledge Foundation
 Board of Trustees, Djerassi Resident Artists Program
 Board of Directors, The Amistad Research Center
 Honorary Director, Harlem Educational Activities Fund, Inc.
 Advisory Board, The National Duke Ellington Awards
 Advisory Board, Montgomery College Humanities Institute

BIOGRAPHICAL LISTINGS:

Who's Who in America
Who's Who in the World
Who's Who in Black America
Who's Who in The East
Who's Who in Technology and Research
Dictionary of Literary Biography (Modern American
 Literary Critics), Vol. 67
Black Writers
Contemporary Authors

PUBLICATIONS

BOOKS:

Figures in Black: Words, Signs, and the Racial Self (Oxford University Press, 1987).
The Signifying Monkey: Towards A Theory of Afro-American Literary Criticism (Oxford
 University Press, 1988).
Loose Canons: Notes on the Culture Wars (Oxford University Press, 1992)

Colored People: A Memoir: New York: (Alfred A. Knopf Inc, 1994)

The Future of The Race (Knopf, 1996), with Cornel West

Thirteen Ways of Looking at a Black Man (Random House, 1997)

German Edition of Colored People, 1998

Wonders of the African World (New York: Knopf, 1999)

Africana: The Encyclopedia of the African American Experience (Perseus, 1999)

The African-American Century (with Cornel West), New York: The (Free Press, 2000)

Little Known Black History Facts (McDonald's Corporation, Oak Brook, Illinois, 2000)

EDITED BOOKS:

Black is the Color of the Cosmos: Charles T. Davis's Essays on Black Literature and Culture, 1942-1981 (Garland Press, 1982).

Our Nig; or Sketches from the Life of a Free Black. In a Two Story White House. North, Showing that Slavery's Shadows Fall Even There. By Harriet Wilson (Random House, 1983).

Black Literature and Literary Theory (Methuen, 1984).

The Slave's Narrative: Texts and Contexts, with Charles T. Davis (Oxford University Press, 1985).

"Race." Writing and Difference (University of Chicago, 1986).

Wole Soyinka: A Bibliography, with J. Gibbs and K. Katrak (Greenwood Press, 1986).

The Classic Slave Narratives (New American Library, 1987).

In the House of Osugbo: Critical Essays on Wole Soyinka (Oxford University Press, 1988).

Series Editor, The Oxford-Schomburg Library of Nineteenth-Century Black Women Writers (Oxford University Press, 1988), 30 volumes.

The Souls of Black Folk by W. E. B. DuBois (New York: Bantam Books, 1989), Introduction, pp. 7-29.

The Autobiography of an Ex-Coloured Man, by James Weldon Johnson (New York: Vintage, 1989).

Three Classic African American Novels (Vintage Books, 1990).

Their Eyes Were Watching God, introduction by Mary Helen Washington (New York: Harper and Row, 1990).

Jonah's Gourd Vine, introduction by Rita Dove (New York: Harper and Row, 1990).

Tell My Horse, introduction by Ishmael Reed (New York: Harper and Row, 1990).

Mules and Men, introduction by Arnold Rampersad (New York: Harper and Row, 1990).

Voodoo Gods of Haiti, introduction by Ishmael Reed (Harper and Row, 1990).

Reading Black. Reading Feminist. (New American Library, 1990).

Mulebone: A Comedy of Negro Life, edited with George Bass (New York: Harper Collins Publishers, 1991).

The Schomburg Library of Nineteenth-Century Black Women Writers (Oxford University Press, 1991), 10 Volume Supplement.

Critical Perspectives Past and Present, co-edited with K.A. Appiah. Volumes on Toni Morrison, Richard Wright, Gloria Naylor, Langston Hughes, Zora Neale Hurston, and Alice Walker. New York: Amistad Publishers, 1993.

Voices of Triumph: Leadership (Alexandria: Time-Life Books, 1993), p. 1.

Voices of Triumph: Perseverance (Alexandria: Time Life Books, 1993), p. 1.

Voices of Triumph: Creative Fire (Alexandria: Time-Life Books, 1994), p. 1.

Frederick Douglass: Autobiographies, annotated by Henry Louis Gates, Jr. (New York: Library of America, 1994).

Richard Wright: Critical Perspectives Past and Present, ed. by Henry Louis Gates, Jr. and K. Anthony Appiah, (New York: Amistad, 1993).

Zora Neale Hurston: Critical and Perspectives Past and Present, ed. by Henry Louis Gates, Jr. and K. Anthony Appiah, (New York: Amistad Press, 1993).

Toni Morrison: Critical Perspectives Past and Present, ed. by Henry Louis Gates, Jr. and K. Anthony Appiah, (New York: Amistad Press, 1993).

Gloria Naylor: Critical Perspectives Past and Present, ed. by Henry Louis Gates, Jr. and K. Anthony Appiah, (New York: Amistad Press, 1993).

Alice Walker: Critical Perspectives Past and Present, ed. by Henry Louis Gates, Jr. and K. Anthony Appiah, (New York: Amistad Press, 1993).

Langston Hughes: Critical Perspectives Past and Present, ed. by Henry Louis Gates, Jr. and K. Anthony Appiah, (New York: Amistad Press, 1993).

The Complete Stories of Zora Neale Hurston, (Harper Collins, 1995).

Identities (University of Chicago, 1996), with Anthony Appiah

African-American Women Writers, 1910-1940, Henry Louis Gates, Jr. General Editor: 10 Volumes

African American Women Writers, 1910-1940:

a) Alice Moore Dunbar-Nelson, The Dunbar Speaker and Entertainer

b) Jennifer Burton, ed., The Prize Plays and Other One-Acts

The Norton Anthology of African American Literature (New York: W.W. Norton, 1996)

Narrative of the Life of Frederick Douglass (New York: Laurel Books, 1997). 150th Anniversary Edition

The Dictionary of Global Culture (New York: Alfred A. Knopf, 1997)

Josephine Baker and La Revue Nègre (with Karen Dalton), (New York: Abrams, 1998).

Pioneers of Black Atlantic: Five Slave Narratives from the Enlightenment, 1772-1815 (edited with William L. Andrews), (Washington D.C.: Civitas Books, 1998)

W.E.B. Du Bois, The Souls of Black Folk, A Norton Reader (W. W. Norton, New York, 1999) edited with Terri Hume Oliver

The Civitas Anthology of American Slave Narratives from the Enlightenment, 1772-1815 (Civitas, 1998)

Africana: An Encyclopedia of the African and African American Experience (New York: Perseus, 1999)

EDITED SPECIAL NUMBERS OF JOURNALS:

"Black Textual Strategies: Theory," Black American Literature Forum (Winter 1981).

"Black Textual Strategies: Practice," Black American Literature Forum (Spring 1982).

"Race, Writing, and Difference," Critical Inquiry (Fall 1985, Fall 1986).

"On Wole Soyinka," (Part I) Black American Literature Forum (Fall 1988).

"On Wole Soyinka," (Part II) Black American Literature Forum (Winter 1988).

"African and African-American Literature," PMLA Special Issue (January, 1990).

"Identities," Critical Inquiry, with K. Anthony Appiah, (Summer, 1992)

FORTHCOMING BOOKS:

Race and Reason: Black Letters in the Enlightenment (Oxford University Press).

"Mask in Black Poetry," Mews (Cambridge), April 1975, pp. 2-6.

ESSAYS:

"Of Negroes Old and New: The Harlem Renaissance," Transition, No. 46, pp. 44-67.

"Black London: Extra-Territorial," Antioch Review, Spring 1976, pp. 301-317.

"Portraits in Black," Harper's Magazine, June 1976, pp. 16-25.

"They Think You're An Airplane, But You're Really A Bird," in The Book of Hurdles, ed., Herbert Sacks (Athenacum, 1978), pp. 193-212.

"Preface to Blackness: Text and Pretext," Afro-American Literature: The Reconstruction of Instruction, eds., Stepto and Fisher (Modern Language Association, 1979), pp. 44-71.

"Dis and Dat: Dialect and the Descent," in The Reconstruction of Instruction, eds., Stepto and Fisher (Modern Language Association, 1979), pp. 88-121.

"Binary Oppositions in The Narrative of the Life of Frederick Douglass, in The Reconstruction of Instruction, eds., Stepto and Fisher (Modern Language Association, 1979), pp. 212-233.

"Being, the Will, and the Semantics of Death: Wole Soyinka's Death and the King's Horseman," Harvard Educational Review (February 1981), pp. 163-173.

"Sterling Brown's Poetry," Black American Literature Forum (Spring 1981), pp. 39-42.

(Revised and expanded version of "Songs of a Racial Self," The New York Times Book Review, January 11, 1981).

"Criticism in de Jungle," Black American Literature Forum (Winter 1981), pp. 123-127.

"Phillis Wheatley and the African Muse," in Critical Essays on Phillis Wheatley, ed., William H. Robinson (G. K. Hall, 1982), pp. 215-234.

"Charles T. Davis and the Critical Imperative in Afro-American Literature," in Black is the Color of the Cosmos: Essays on Afro-American Literature and Culture, 1942-1981, Charles T. Davis, edited by Henry Louis Gates, Jr. (Garland Press, 1982), pp. xi-xxxv.

"A Poet in Peril," The New York Times (September 1982), Op-Ed Page.

"Parallel Discursive Universes: Fictions of the Self in Harriet E. Wilson's Our Nig," in The Language of Blackness.

"Introduction," Our Nig (Random House, 1983), pp. xi, lix.

"On 'The Blackness of Blackness': A Critique of the Sign and the Signifying Monkey," Critical Inquiry (June 1983), pp. 685-723.

"Criticism in the Jungle," in Black Literature and Literary Theory (Methuen, 1984), pp. 1-27.

- "Race, Writing, and Difference," Mississippi College of Law Review (Spring 1984), pp. 287-97.
- "The Language of Slavery," in The Slave's Narrative: Texts and Contexts, eds., Davis and Gates (Oxford University Press, 1985), pp. xi-xxxiv.
- "Writing 'Race' and the Difference It Makes," Critical Inquiry (September 1985), pp. 1-21.
- "A Myth of Origins: Esu Elegba and the Signifying Monkey," Art Papers (November 1985), pp. 31-34.
- "James Gronniosaw and the Trope of the Talking Book," Southern Review (Spring 1986), pp. 252-73.
- "What's Love Got To Do With It?: Criticism, Integrity, and the Black Idiom," New Literary History, Vol. 18 (1986-87), pp. 345-62.
- "Talkin' That Talk," Critical Inquiry (Autumn 1986), pp.203-210.
- "Ishmael Reed," Dictionary of Literary Biography, Vol. 33, pp. 219-32.
- "Introduction," The Classic Slave Narratives (New York: Methuen, 1987).
- "Wole Soyinka," in Nobel Prize Winners, ed., Tyler Wasson (H. W. Wilson Company 1987).
- "A Geography of Perception," The New Theater Review, Vol. 1, No. 2 (Summer 1987).
- "The Black Person in Art: How Should s/he be Portrayed?" (edited), Black American Literature Forum, Vol. 21, Nos. 1-2 (Spring-Summer 1987), pp. 3-24.
- "The Black Person in Art: How Should she be Portrayed?" Part Two, Black American Literature Forum, Vol. 21, No. 3, (Fall 1987), pp. 318-332.
- "Introduction," The Classic Slave Narratives (New American Library, 1987), pp. ix-xviii.
- "A Black and Idiomatic Free Indirect Discourse," in Zora Neale Hurston's Their Eyes Were Harold Bloom (Chelsea House, 1987), pp. 73-87.
- "In Her Own Write," Series Introduction, The Oxford-Schomburg Library of Nineteenth-Century Black Women Writers (Oxford University Press, 1988), 30 Volumes.
- "... and bid him sing': J. Saunders Redding and the Criticism of Afro-American Literature," Introduction To Make A Poet Black (Cornell University Press, 1988), pp. vi-xxviii.
- "The Voice in the Text," in Millenarianism and Messianism in English Literature and Thought, 1650-1800, edited by Richard Popkin (E. J. Brill, 1988), pp. 193-210.
- "Talking Black," Village Voice Literary Supplement, No. 69 (November, 1988), pp. 20-22.
- "James Gronniosaw and the Trope of the Talking Book," in James Olney, ed., Studies in Autobiography (Oxford, 1988), pp. 51-73.
- "Significant Others," Contemporary Literature (Vol. 29, No. 4, Winter 1988), pp. 606-624.

"The Trope of the New Negro and the Reconstruction of the Image of the Black," Representations (Fall 1988), pp. 129-156.

"On the Rhetoric of Racism in the Profession," in Literature, Language, and Politics, ed. by Betty Jean Craige (University of Georgia, 1988).

"Binary Oppositions in Chapter One of Frederick Douglass's Narrative," in Frederick Douglass's Narrative, ed. by Harold Bloom (Chelsea House, 1988), pp. 59-77.

"Introduction: On Wole Soyinka," Black American Literature Forum (Vol. 22, No. 3, Fall 1988), pp. 421-424. "Jay Saunders Redding, 1906-1988: A Eulogy," Black American Literature Forum (Vol. 22, No. 4, Winter 1988), pp. 805-809.

"Computer Applications at the Black Periodical Literature Project," (with Anthony Appiah and Cynthia D. Bond), pp. 31-37, Literary Research: A Journal of Scholarly Method and Technique (Vol. 13, No. 1, Winter 1988).

"Authority, (White) Power, and the (Black) Critic; or, It's All Greek to Me," Cultural Critique, No. 7, pp. 19-47. Revised version in Critical Projections, Ralph Cohen ed. (Routledge, 1989).

"Color Me Zora: Alice Walker's (Re) Writing of the Speakerly Text," in Intertextuality and Contemporary American Fiction, Patrick O'Donnell and Robert Con Davis, eds. (Baltimore: The Johns Hopkins University Press, 1989), pp. 144-170.

"Whose Canon Is It, Anyway?" The New York Times Book Review, February 26, 1989, p. 1.

"Introduction," The Autobiography of an Ex-Coloured Man (New York: Vintage, 1989), pp. v-xxiii.

"What's In A Name?" Dissent (Fall, 1989), pp. 487-496.

"Academe Must Give Black Studies Programs Their Due," The Chronicle of Higher Education, September 20, 1989, p. A-56.

"TV's Black World Turns--But Stays Unreal," The New York Times, Sunday, November 12, 1989, Section 2, pp. 1, 40.

"Canon-Formation, Literary History, and the Afro-American Tradition: From the Seen to the Told," in Afro-American Literary Study in the 1990's, edited by Houston A. Baker, Jr. and Patricia Redmond (Chicago: University of Chicago Press, 1989), pp. 14-39.

"Narration and Cultural Memory in the African-American Tradition," in Talk That Talk: An Anthology of African-American Storytelling, edited by Linda Goss and Marian E. Barnes (New York: Simon & Schuster, 1989), pp. 15-21.

"On the Rhetoric of Racism in the Profession," ALA Bulletin (Vol. 15, No. 1) Winter 1989, pp. 11-21.

"The Master's Pieces: On Canon Formation and the African American Tradition," South Atlantic Quarterly (Winter, 1990), pp. 89-113.

"The Master's Pieces," in Reconstructing American Literary and Historical Studies, Gunter Lenz, Hartmut Keil, Sabine Brock-Sallah, eds. (Frankfurt: Campus/Verlag, 1990), pp. 169-92.

"Critical Remarks," in Anatomy of Racism, edited by David Theo Goldberg (Minneapolis: University of Minnesota Press, 1990), pp. 319-329.

"The Face and Voice of Blackness," in Facing History: The Black Image in American Art 1710-1940, edited by Guy C. McElroy (Washington: Bedford Arts and the Corcoran Gallery of Art, 1990), pp. xxix-xix.

"Talking Black," in The State of the Language, edited by Christopher Ricks and Leonard Michaels (Berkeley: University of California, 1990), pp. 42-51.

"Zora Neale Hurston," in The Zora Neale Hurston Library (New York: Harper and Row, 1990), 4 Volumes, pp. 207-217.

"Tell Me, Sir,... What Is 'Black' Literature?" PMLA (January 1990), pp. 11-22.

"Oracular Wisdom," Village Voice Literary Supplement (February, 1990), p. 10.

"Censorship and Justice: On Rushdie and Soyinka," Research in African Literature (Spring, 1990), pp. 137-139.

"Establishing the Identity of the Author of Our Nig," in Wild Women in the Whirlwind, edited by Joanne M. Braxton and Andrée N. McLaughlin (New Brunswick: Rutgers, 1990), pp. 48-70.

"The Master's Pieces: On Canon Formation and the Afro-American Tradition," in Conversations: Contemporary Critical Theory and the Teaching of Literature, edited by Charles Moran and Elizabeth F. Penfield (Urbana: National Council of Teachers of English, 1990), pp. 55-76.

"2 Live Crew, Decoded," The New York Times, June 19, 1990,

"The Case of 2 Live Crew Tells Much About the American Psyche, Letter, The New York Times, Sunday, July 15, 1990, Section Four, p. 18.

"Statistical Stigmata," in Deconstruction and the Possibility of Justice, Cardozo Law Review, Vol. 11, Nos. 5-6 (July/August, 1990), pp. 1275-1291.

"Blackness Without Blood," in Culture in an Age of Money: The Legacy of the 1980's in America, ed. by Nicolaus Mills (Chicago: Ivan R. Dee, 1990), pp. 109-130.

"From Wheatley to Douglass: The Politics of Displacement," in Frederick Douglass: New Literary and Historical Essays, ed. by Eric J. Sundquist (New York: Cambridge University Press, 1990), pp. 47-66.

"Foreword," Joe Appiah: The Autobiography of an African Patriot (New York: Praeger Books, 1990), pp. ix-xx.

"Whose Canon Is It Anyway?" in Democracy, edited by Brian Wallis (Seattle: Bay Press, 1990), pp. 69-77.

"A Giant Step," The New York Times Magazine, December 9, 1990, pp. 34-36.

- "A Bad Case of Academic Autism," The New York Times, Section 4, The Week in Review, December 9, 1990, p. 5.
- "Why the 'Mule Bone' Debate Goes On," The New York Times, Arts and Leisure, Sunday, February 10, 1991, pp. 5, 8.
- "'New Jack City' Violence," Entertainment Weekly, March 29, 1991, p. 10.
- "Harriet E. Adams Wilson," Dictionary of Literary Biography, in press.
- "Whose Culture Is It, Anyway?" New York Times, May 4, 1991, p.15.
- "Critical Fanonism," Critical Inquiry (Spring, 1991), pp. 457-471.
- "'Jungle Fever' Charts Black Middle-Class Angst," The New York Times, June 23, 1991, Section 2, p. 20.
- "On Patriotism," (Symposium), The Nation, July 15/22, 1991, p.91.
- "What Should We Teach About the Slave Trade?" New York Newsday, August 16, 1991, p. 58.
- "Delusions of Grandeur," Sports Illustrated, August 19, 1991, p. 78.
- "Beware Of the New Pharaohs," Newsweek, September 23, 1991, p. 47.
- "The Debate Has Been Miscast From The Beginning," The Boston Globe Magazine, October 13, 1991. pp. 26, 36-38.
- "Multiculturalist," Voice Literary Supplement, (October 1991), pp. 18-19.
- "Multicultural Madness," Tikkun (November/December, 1991), pp. 55-58.
- "'Authenticity,' or the Lesson of Little Tree," New York Times Book Review, November 24, 1991, pp. 1, 26-30.
- "Must Buppieshood Cost Homebody His Soul?," New York Times, March 1, 1992, pp. 11-13.
- "The Fire Last Time," The New Republic (June 1, 1992), pp. 37-44.
- Black Demagogues and Pseudo-Scholars," The New York Times Op Ed (July 20, 1992), p. A15.
- "Afro-American Studies in the Twenty-First Century," The Black Scholar (Summer, 1992), pp. 3-11.
- "Pluralism and its Discontents," Contention: Debates in Society, Culture, and Science (Fall, 1992), pp. 69-79.
- "The Uses of Anti-Semitism," Culturefront (Fall 1992), pp. 39-42.
- "The Welcome Table," in English Inside and Out: The Places of Literary Criticism, edited by Susan Gubar and Jonathan Kamholtz (New York: Routledge, 1992), pp. 47-61.

"African American Criticism," in Redrawing the Boundaries: The Transformation of English and American pp. 303-320.

Literary Studies, edited by Stephen Greenblatt and Giles Gunn (New York: Modern Language Association, 1992), pp. 303-320.

"Two Nations . . . Both Black," Forbes Magazine September 14, 1992, pp. 132-140.

"Memoirs of an Anti-Scmite," The Village Voice (October 20, 1992), pp. 68-69.

"Pluralism and Its Discontents," Profession 92 pp. 35-38.

"Hybridity Happens," VLS (October, 1992), pp. 26-29.

"On Transforming the American Mind," Social Education (October 1992), pp. 328-331.

"Sour Grapes," Religion and Values in Public Life (Fall, 1992), pp. 1-2.

"A Fragmented Man: George Schuyler and the Claims of Race," New York Times Book Review September 20, 1992, pp. 31, 42-43.

"Introduction," in Voices in Black and White: Writings on Race in America from Harper's Magazine (New York: Franklin Square Press, 1992), pp. vii-xvi.

"A Pretty Good Society," Time Magazine (November 16, 1992), pp. 84-86.

"The Debate Has Been Miscast from the Start," in Current Issues and Enduring Questions, Sylvia Barnet and Hugo Bedau, eds. (Boston Bedford Books, 1992), pp. 473-477.

"A Weaving of Identities," New York Times Op-Ed, April 14, 1993, p. A21.

"Blacklash?" The New Yorker, May 17, 1993, pp. 42-44.

"Blood and Irony," The Economist, September 11, 1993, pp. 33-38.

"Looking for Modernism," in Black American Cinema, edited by Manthia Diawara (New York: Routledge, 1993), pp. 200-207.

"New Negroes, Migration, and Cultural Exchange," in Jacob Lawrence: The Migration Series (Washington, D.C.: Rappahannock/Phillips, 1993), pp. 17-21.

"Cultural Equity?" in The Humanities in the Schools, edited by Stanley Katz (New York: ACLS Occasional Paper, No. 20, 1993) pp. 11-27

"The Life and Works of Juan Latino," in The Poetry of Juan Latino (forthcoming).

"The Same Difference: Reading Jean Toomer, 1922-1982," in Critical Essays on Jean Toomer, ed., H. L. Gates, Jr. (Howard University Press, in press).

"A Pretty Good Society" in Time (November 16, 1992), pp. 84-86.

"Die gastliche Tafel: Mit James Baldwin und Josephine Baker," Merkur (vol. 48, no. 8) August, 1994, pp. 655-669.

- "Beyond the Culture Wars: Identities in Dialogue," Profession 93, MLA, pp. 6-12.
- "Trivium Pursuits," ADE Bulletin 107, (Spring 1994), pp. 10-13.
- "Truth or Consequences: Putting Limits on Limits," in: The Limits of Expression in American Intellectual Life, ACLS Occasional Paper, No. 22, pp. 15-29.
- "Canon Formation, Literary History, and the Afro-American Tradition: From the Seen to the Told," in: Falling into Theory: Conflicting Views on Reading Literature, ed. by David H. Richter (Bedford Books of St. Martin's Press, Boston, 1994), pp. 173-181.
- "The Black Man's Burden," in: Fear of a Queer Planet: Queer Politics and Social Theory, ed. by Michael Warner (University of Minnesota Press, Minneapolis, London, 1993), pp. 230-239.
- "A Response: Multiculturalism and its Discontents," The Black Scholar (vol. 24, No. 1) Winter 1994, pp. 16-17.
- "Let Them Talk," The New Republic (September 20-27, 1993), pp. 37-49.
- "Race as the Trope of the World," in: Social Theory: the Multicultural and Classic Readings, ed. by Charles Lervert (Westview Press, Boulder, Colorado and Oxford, United Kingdom, 1993), pp. 590-597.
- "Races, Religions and Nations," The Economist (September 11, 1993), pp. 37-42.
- "Delusions of Grandeur," in Improve Your Paragraphs, (Glencoe Macmillan/McGraw-Hill, New York, 1994), pp. 550-553.
- "Shaping the Future," Richard Newman, Humanities (vol. 15 No. 3 May/June 1994), pp. 18-20.
- "African American Criticism," in: Redrawing the Boundaries: The Transformation of English and American Literary Studies, ed. by Stephen Greenblatt and Giles Gunn, (MLA: New York, 1992), pp.
- "A Liberalism of Heart and Spine," New York Times, March 27, 1994, Op-Ed Page.
- "Foreword," Voices of Triumph: Leadership (Alexandria: Time-Life Books, 1993), p. 1.
- "Foreword," Voices of Triumph: Perseverance (Alexandria: Time Life Books, 1993), p. 1.
- "Foreword," Voices of Triumph: Creative Fire (Alexandria: Time-Life Books, 1994), p. 1.
- "Said as Music Critic," Raritan (New Brunswick, New Jersey), pp. 108-116.
- "Niggers with Latitude," The New Yorker (March 21, 1994), pp. 143-148.
- "Nathan McCall's Makes Me Wanna Holler," The New Yorker (March 7, 1994), pp. 94-99.

"Blood Brothers," Transition 63, pp. 164-177.

"The Souls of Black Folk, by W.E.B. Du Bois," Alternatives to Afrocentrism, ed. by John J. Miller, (The Center for the American Community, Manhattan Institute, 1994), p.83.

"Bad Influence," New Yorker, (February 16, 1994), pp. 3-12.

"Black Studies: Myths or Realities?" Essence (February, 1994), p. 138.

"The Ethnics of Identity," Harvard College News, (July 1993), p. 1 and p. 9.

"All Cultures are Not Equal; Political Truth isn't always the mid-point," Current, (March 14, 1994), pp. 13-19.

"In the Kitchen," The New Yorker, (April 18, 1994), pp. 82-86.

"Memoir in Black and White," The Boston Globe Magazine, (June 19, 1994), pp. 12-32.

"War of Words: Critical Race Theory and the First Amendment," Speaking of Race, Speaking of Sex: Hate Speech, Civil Rights, and Civil Liberties (New York: New York University Press, 1994), pp. 17-59.

"Hosting The Bell Curve," The Boston Globe March 18, 1995, p.15.

"Introduction," The Complete Stories of Zora Neale Hurston (Harper Collins, 1995), pp. ix-xxiii.

"To 'Deprave and Corrupt,'" New York Law School Law Review (Vol. xxxviii, Nos. 1-4), pp. 401-442.

"Colored People," in Brotherman: The Odyssey of Black Men in America (New York: Ballantine Books, 1995), pp. 85-91.

"Heroes, Inc.," The New Yorker (January 16, 1995), pp. 6-8.

"Salman Rushdie's 'East, West,'" The New Yorker (January 23, 1995), pp. 91-94.

"On Writing," in Swing Low: Black Men Writing (New York: Carol Southern Books, 1995), pp. 98-113.

"A Dangerous Literacy: The Legacy of Frederick Douglass," The New York Times Book Review, May 28, 1995, pp. 3,16.

"Blackness Without Blood." Legacy of Dissent: Forty Years of Writing from Dissent Magazine. Ed. Nicolaus Mills. New York: Simon an Schuster, 1994. pp. 259-277.

"Downtown Chronicles: Sudden Def." The New Yorker June 19, 1995: pp. 34-42.

"Good-bye Columbus? Notes on the Culture of Criticism." The American Literary History Reader. Ed. Gordon Hunter. New York: Oxford University Press, 1995. pp. 245-261.

- "Wole Soyinka: Mythopoesis and Agon of Democracy." The Nobel Laureates of Literature: An Olympic Gathering. Athens, Georgia: The University of Georgia Press, 1995. pp. 187-194.
- "Foreword," Harlem On My Mind, Black Mind, 1900-1968, edited by Allon Schoener (New York: The New York Press, 1995), p.1.
- "Colin Powell and the Black Elite," The New Yorker September 25, 1995, pp.64-
- "Lifting the Veil," Inventing the Truth: The Art and Craft of Memoir edited by William Zinzer (Boston: Houghton Mifflin, 1995), pp. 141-159.
- "Thirteen Ways of Looking at a Black Man," The New Yorker October 27, 1995 pp. 56-66.
- "Sidney Poitier," Kennedy Center Honors, 1995, pp.
- "Out of Touch," Civilization (January/February 1995,) p. 20.
- "Kernel of Light," The New Republic, December 18, 1995, p.12.
- "You Must Remember This," The New Yorker, December 25, 1995 and January 1, 1996 pp. 141-142.
- "Hating Hillary," The New Yorker, February 26 & March 4, 1996
- "Albert Murrays; 'Dangerous Mind,'" The New Yorker , April 8, 1996 pp. 70-81.
- "The Charmer," The New Yorker, April 29, May 6, 1996 pp. 116-131.
- "The Church," in Come Sunday: Photographs by Thomas Roma (New York: Museum of Modern Art, 1996 pp. 7-12.
- "Joining the Black Overclass at Yale University," The Journal of Blacks in Higher Education No.11, pp. 95-101.
- "The African American Century," The New Yorker, April 29 and May 6, 1996, pp. 9-10.
- "After the Revolution," The New Yorker, April 29 and May 6, 1996, pp. 59-62.
- "The Jackie Robinson of American Education," The Journal of Blacks in Higher Education, No. 10, page 57.
- "Racism, Poverty, and the Talented Tenth," The Black Collegian, April 1996, p. 29.
- "The Blackness of Blackness," in Cornerstones: An Anthology of African American Literature edited by Melvin Donalson (New York: St. Martin's Press, 1996), pp. 880-913.
- "The Debate Has Been Miscast from the Start," in Current Issues and Enduring Questions: A Guide to Critical Thinking and Argument, with Readings, edited by Sylvan Barnet and Hugo Beday (Boston: Bedord Books, 1996), pp. 477-481.
- "White Like Me," The New Yorker, June 17, 1996, pp. 66-81.
- "Considerations on Fatherhood," in Faith of Our Fathers: African-American Men Reflect on Fatherhood, edited by Andre A. Willis (New York: Dutton, 1996), pp. 91-103.

- "Planet Rap," in Field Work: Sites in Literary and Cultural Studies, edited by Marjorie Garber, Rebecca L. Walkowitz and Paul Franklin (New York: Routledge, 1996), pp. 55-67.
- "The Hidden Belafonte" The New Yorker, August 26 & September 2, 1996 pp. 132-143.
- "Foreword," Black Profiles in Courage: A Legacy of African American Achievement, by Kareem Abdul-Jabbar (New York Morrow, 1996) pp. ix-xiii.
- "Great Zimbabwe to Kilimatinde," in More Great Railway Journeys (London: BBC Books, 1996), pp. 191-221.
- "The Living Room," Home (Vintage Books, New York 1996) pp. 48-57.
- CD-ROM: "Black Literature, 1827-1940," (Chadwyck-Healy, 1997)
- "Introduction," Narrative of the Life of Frederick Douglass (New York: Laurel Books, 1997), pp. ix-xxiv.
- "The Chitlin Circuit," The New Yorker, February 3, 1997
- "Black London," The New Yorker, April, May, 1997
- "Rhapsodies in Black Art of the Harlem Renaissance," Hayward Catalogue, 1997
- "Living Large," September 15, 1997, pp. 88-
- "The Naked Republic," The New Yorker, August, September, 1997
- "The Next President," The New Yorker, October 20, 1997
- "Harlem on Our Minds," Critical Inquiry, Vol. 24, No. 1 (Autumn, 1997), pp. 1-12.
- "Time Bandits," January 26, 1998, pp. 83-
- "The End of Loyalty," The New Yorker, March, 1998, pp. 34-44.
- "All the Way to Timbuctou," The New Republic, April 20, 1998, pp. 17-19.
- "A Call to Protect Academic Integrity from Politics," The New York Times, (April 4, 1998), pp. 17-19.
- "The Two Nations of Black America," The Brookings Review (Spring, 1998), pp.4-8.
- "Madam's Crusade," Time Magazine December 7, 1998, p. 165.
- "The White Negro," The New Yorker, May 18, 1998 pp. 62-66.
- "Las obras del Amo: Sobre la formación del canon y la tradición AfroAmericana," in El canon literario, edited by Enric Sullá (Madrid: Lecturas, 1998), pp. 161-187.
- "Net Worth," The New Yorker, June 1998, pp. 48-61.

"Josephine Baker and Paul Colin: African American Dance Seen Through Parisian Eyes," Critical Inquiry (Summer 1998) Vol. 24, No. 4 pp. 903-935.

"Postscript: Dorothy West," The New Yorker, September 7, 1998, pp. 82-85.

"An Overview of Sources on the Life and Work of Juan Lattino, the 'Ethiopian Humanist,'" Research in African Literature, date, pp. 14-51.

"Madam's Crusade," Time Magazine, p. 165

"Growing Out of the 1960's," American Legacy (Spring 1999), pp. 35-35

"The Last Sublime Riffs of a Literary Jazzman," Time Magazine June 29, 1999, pp. 66-67

"The Perception of Black Literature as a Necessary Road to Membership in the Human Community," The Journals of Blacks in Higher Education (Winter 1998/1999) pp. 108-109

"Rope Burn," The New Yorker

"The Last Sublime Riffs of a Literary Jazzman," Time June 28, 1999, pp. 66-68.

"One Internet, Two Nations," The New York Sunday Times, "Week in Review," p. C-15

"Sanctuary," The New York Times Book Review, November 14, 1999, p.14.

"Black to the Future," Education Week, January 12, 2000, p.72

"Africa Can Regain Its Glory," (with Anthony Appiah) Wall Street Journal January 28, 2000

ESSAYS AND REVIEW ESSAYS:

"Soul of a Black Woman," The New York Times Book Review (February 19, 1978), pp. 13, 30-31.

"Frederick Douglass and the Language of the Self," The Yale Review (Summer 1981), pp. 592-611.

"A Negro Way of Saying," The New York Times Book Review (April 21, 1985), pp. 1, 43-45.

"The Power of Her Sex, The Power of Her Race," The New York Times Book Review (May 18, 1986), p.3.

"Reclaiming Their Tradition," The New York Times Book Review (October 4, 1987), pp. 3, 34-35.

"The Hungry Icon: Langston Hughes Rides a Blue Note," Village Voice Literary Supplement (July 1989), pp. 8-13.

"Remembrance of Things Pakistani," Village Voice Literary Supplement (December, 1989), pp. 37-38.

- "Murder, She Wrote," The Nation (July 2, 1990), pp. 27-29.
- "The Dame's Disciples: Iris Murdoch Leads the Pack," The Village Voice (July 17, 1990), pp. 73-75.
- "Contract Killer," The Nation (June 10, 1991), pp. 766-770
- "To 'Deprave and Corrupt,'" The Nation (June 29, 1992), pp. 898-903.
- "The Weaning of America," The New Yorker (April 19, 1993), pp. 113-117.
- "The Sword and the Savior," The New York Times Book Review, September 12, 1993, p.1, 34.
- "A Big Brother From Another Planet," The New York Times (Arts and Leisure) September 12, 1993, pp. 51, 64.
- "Let Them Talk," The New Republic, September 20 and 27, 1993, pp: 37-49.
- "Black Creativity: On the Cutting Edge," Time, (October 10, 1994), pp. 74-75.
- "The Black Leadership Myth," The New Yorker, (October 24, 1994), pp. 7-8.
- "Why Now?" The New Republic, (October 31, 1994), p.10.
- "Bill T. Jones: The Body Politic," (November 28, 1994), The New Yorker pp.112-126.
- "The Last Sublime Riffs of a Literary Jazzman," Time June 28, 1999, pp. 66-68.
- "One Internet, Two Nations," The New York Sunday Times," "Week in Review," p. C-15
- "Sanctuary," The New York Times Book Review, November 14, 1999, p.14.
- "The Last Sublime Riffs of a Literary Jazzman," Time Magazine, June 28, 1999, pp. 66-67
- "An Essay on Encarta Africana," The Black Collegian, October, 1999, pp. 140-175
- "One Internet, Two Nations," New York Sunday Times, Section 4, October 31, 1999, p. 15
- "Sanctuary," New York Times Book Review, November 14, 1999, p. 17

BOOK REVIEWS:

- "Psychology: Black and White," Race Today (London), October 1973.
- "Beulah Land," Time Out (London), March 22-28, 1974.
- "Sambos in the Sun?" (Review, Time on the Cross), The Spectator, December 24, 1974
- "The True American," Harper's Bookletter, June 22, 1976.
- "The Other Side of Blackness," Harper's Bookletter, June 22, 1976.
- "Seventh Heaven," The New York Times Book Review, November 6, 1976.

- "Ishmael Reed's Flight to Canada," Journal of Negro History (January 1978), pp. 78-81.
- "The Parody of Form: Ishmael Reed's Fictions," The Saturday Review (March 4, 1978), pp. 28-29.
- "The Original Source: Images of Africa in Black American Literature," The Times Literary Supplement (September 22, 1978), p. 1239.
- "On Afro-American Modernism," ADE Bulletin (May 1980), pp.34-36.
- "Chant of Saints," Black American Literature Forum (Fall 1980), pp. 126-128. (Expansion of "On Afro-American Modernism").
- "Myths of Oppression," The American Book Review (September 1980), p. 8.
- "The Aesthetics of Blackness," The Times Literary Supplement (October 24, 1980), p. 1209.
- "Songs of a Racial Self," The New York Times Book Review (January 11, 1981), pp. 11, 16.
- "Black Fiction," Black American Literature Forum (Spring 1981), pp. 36-39. (Expansion of "The Aesthetics of Blackness").
- "Call Him Ishmael--He's Still a Good Reed," Black Enterprise, April 1983.
- "More Than Just the Leaders of the Race," The New York Times Book Review, May 1, 1983.
- "The Art of the Slave Narrative," Black American Literature Forum (Fall 1983), pp. 131-134.
- "Incidents in the Life of a Slave Girl," The New York Times Book Review (November 22, 1987) p.12.
- "Invented Lives," The New York Times Book Review (October 4, 1987), p. 3.
- "Prophetic Fragments," Village Voice Literary Supplement, No.70 (December 1988), pp. 5-6.
- "Angela Davis," Village Voice Literary Supplement, No. 75 (June 1989), pp. 8-9.
- "Art and Ardor," The Nation (April 15, 1991), pp. 492-495.
- "Eros and Thanatos Both," American Book Review (July-August, 1990), p. 7.
- "Because It Is Bitter and Because It Is My Heart," The Nation (July 2, 1990) p. 27.
- "Shattering Family Myths," Newsday (January 27, 1991), Part II, pp. 21, 24.
- "Divided Loyalties in Black and White," Raleigh News and Observer (April 21, 1991), Section J, p.4.
- "City Of the Future," Washington Post Book World September 29, 1991, p. 7.
- "Putting on the Ritz," Village Voice Literary Supplement (November 1991), p. 5.
- "Between the Living and the Unborn," New York Times Book Review (June 28, 1992), pp. 3, 20.
- "Epstein's sprightly debut in fiction," The News & Observer (Raleigh, NC), (Feb. 23, 1992), p. 5G.

- "The Great Black Hope," The Washington Post Book World (February 23, 1992), p. 1, 9 .
- "Ordinary People," New York Newsday FanFare section (April 12, 1992), p. 33, 38.
- "Federal Bureau of Literary Criticism," New York Newsday FanFare section (April 26, 1992), p. 36.
- "Experience can be a poor substitute for imagination," The Boston Sunday Globe (July 19, 1992): p. B13.
- "Dishing Up the Dignity in Sorrow's Kitchen," The Washington Post Book World (August 9, 1992), p. 4.
- "Putney Swopc is Dead," New York Newsday, "Fanfare," November 8, 1992, pp. 36-38.
- "Class of '93's Bright Lights Look Impressive in Their First Novels," Boston Globe, April 25, 1993, p. B38.
- "The Politics of African American Scholarship," Black Issues Book Review (January, February, 1999), p.28

INTERVIEWS/PROFILES:

- "Ted Joans: Tri-Continental Poet," Transition, No. 48 (April/June 1975), pp. 4-12.
- "Wole Soyinka: An Interview," Black World, August 1975, pp.3-48.
- "Cuban Experience: Eldridge Cleaver on Ice," Transition, No.49, Vol. IX (vi), pp. 32-44.
- "Marx and Race in Cuba: Eldridge Cleaver," Yardbird Reader, Vol. V, September 1976.
- "James Baldwin and Josephine Baker: An Interview," The Southern Review (Summer 1985), pp.
- "Wole Soyinka: Africa, Writing, and Politics," The New York Times Book Review (June 23, 1985), p. 1.
- "Post-Mortem for a Death," The African Guardian, October 1,1987, pp. 29-30. (Soyinka Interview, Part I).
- "Post-Mortem for a Death," The African Guardian, October 8,1987, p. 33. (Soyinka Interview, Part II).
- "Broadway Is Obscene," The African Guardian, October 15, 1987,pp. 21-22. (Soyinka Interview, Part III).
- "A Fight Back," The African Guardian, October 22, 1987,pp. 28-29. (Soyinka Interview, Part IV).
- "This is Beyond Theatre Criticism," The African Guardian, October 29, 1987, pp. 21-22. (Soyinka Interview, Part V).
- "Postmortem for a Death..." Laura Jones and Henry LouisGates, Jr., Black American Literature Forum (Vol. 22, No. 4,Winter 1988/1989), pp. 787-803.
- "An Interview with Wole Soyinka," River Styx, 30, pp. 1-27.

"Final Cut: A Conversation with Spike Lee," Transition, 52 (1991), pp. 177-204.

"On the African-American in American Art and Literature," Harvard University Art Museums (Fall, 1992), pp. 1-2, 8-9, (with James Cuno)

"Generation X," Black Film Review (Vol. 7, No. 3), pp. 14-18.

"Spike Lee: The Do-the-Right-Thing Revolution," Interview Magazine (October 1994), pp. 156, -181.

"Farrakhan Speaks," Transition 70, pp. 140-168.

"Black Culture," At Random (Winter, 1997), with Geoff Shandler, pp. 38-41.

PUBLISHED DISCUSSIONS:

"Men Were Men, Men Were White," The New York Times, May 29, 1988, Section IV, p. 18.

"Do The Right Thing': Issues and Images," The New York Times, July 9, 1989, Section 2, pp. 1, 23.

"On Cultural Literacy," The New York Times, December 6, 1989, p. 26.

MISCELLANEOUS:

"Canon Confidential: A Sam Slade Capcr," The New York Times Book Review, March 25, 1990, pp. 1, 36-38.

INTERVIEWS WITH HENRY LOUIS GATES, JR.:

Emerge, (with Michele Wallace), November 1990, p. 76

Time Magazine, April 22, 1991, pp. 16, 18

Humanities Magazine, July/August 1991, pp. 4-10

"Interview with H. L. Gates, Jr.," Jerry Ward, New Literary History (Autumn, 1991). Vol 22, No. 4, pp 927-937.

"An Interview with Henry Louis Gates, Jr." with Charles Rowell. Callaloo, 14, 2 (1991): 444-463.

U.S. News and World Report, March 1992

"The Artful Voyeur," with Anna Deavere Smith and Diane Wood Middlebrook Transition 67, pp. 186-197.

"Affirmative Reaction," with Cornel West Transition 68, pp. 173-186.

"How Do We Solve Our Leadership Crisis?" (with Cornel West), Essence, June 1996, pp. 42-44.

"Henry Louis Gates, Jr.," The Burnside Reader (Winter 1196,) pp. 66-85.

Transition New Series

"Final Cut"(52) V1, N2 1991, Spike Lee

"Generation X" (56) V2, N2, 1992

"Blood Brothers" (63) V4, N1 1994, Albert and Allen Hughes

"Affirmative Reaction" (68) V5, N4 1995, Cornel West

"Farrakhan Speaks" (70) V6, N2 1996, Louis Farrakhan

The Progressive (January 1998) pp. 30-32

FILMS:

"From Great Zimbabwe to Kilimatinde," BBC/PBS, Great Rail Journeys, Narrator and Screenwriter. BBC/PBS (1996)

"The Two Nations of Black America," wrote script and hosted. Frontline, (WGBH-TV) February 11, 1998.

"Wonders of the African World," BBC/PBS, Narrator and Screenwriter. BBC/PBS Six-part series, in production (1998).

"Leaving Eldridge Cleaver," WGBH, 1999

"Wonders of the African World," PBS, October 25-27, 1999 (six-part series) (Shown as "Into Africa" on BBC-2 in the United Kingdom and South Africa, Summer, 1999)

CD-ROM

Encarta Africana (Microsoft, 1999)

Encarta Africana 2000 (Microsoft, 1999)

A SMALL SAMPLE OF PASSAGES FROM GONE WITH THE WIND

(page references are to the Scribner hardcover edition, ISBN 0-684-83068-X)

“Seeing the obdurate look on Scarlett’s face, Mammy picked up the tray and, with the bland guile of her race, changed her tactics.” – pg. 77.

“Scarlett stared at [Prissy] and had an impulse to shake her. Negroes were always so proud of being the bearers of evil tidings.” – pg. 353

“Prissy’s mouth fell open and her tongue wagged wordlessly.” – pg. 365.

“‘You black liar – what do you mean? You’ve been saying you knew everything about birthing babies. What is the truth? Tell me!’ She shook her until the kinky head rocked drunkenly.” – pg. 365.

“The room was an oven and Scarlett’s sweat-drenched clothes never dried but became wetter and stickier as the hours went by. Prissy was crouched in a corner, sweating too, and smelled so abominably. Scarlett would have sent her from the room had she not feared the girl would take to her heels if once out of sight.” – pg. 367.

“From the shadows, Scarlett glared at her, too tired to rail, too tired to upbraid, too tired to enumerate Prissy’s offenses – her boastful assumption of experience she didn’t possess, her fright, her blundering awkwardness, her utter inefficiency when the emergency was hot, the misplacing of the scissors, the spilling of the basin of water on the bed, the dropping of the new born baby. And now she bragged about how good she had been.

“And the Yankees wanted to free the negroes! Well, the Yankees were welcome to them.” – pg. 371.

“How stupid negroes were! They never thought of anything unless they were told. And the Yankees wanted to free them.” – pg. 409.

“Then Mammy was in the room, Mammy with shoulders dragged down by two heavy wooden buckets, her kind black face sad with the uncomprehending sadness of a monkey’s face.” -- pg. 415.

“The faint niggery smell which crept from the cabin increased her nausea and, without strength to combat it, she kept on retching miserably while the cabins and trees revolved swiftly around her.” -- pg. 427.

“Time and again, Ellen had said: ‘Be firm but be gentle with inferiors, especially darkies.’ But if she was gentle the darkies would sit in the kitchen all day, talking endlessly about the good old days when a house nigger wasn’t supposed to do a field hand’s work.” -- pg. 432.

“Negroes were provoking sometimes and stupid and lazy, but there was loyalty in them that money couldn’t buy, a feeling of oneness with their white folks which made them risk their lives to keep food on the table.” -- pg. 472.

“‘Always remember, dear,’ Ellen had said, ‘you are responsible for the moral as well as the physical welfare of the darkies God has intrusted to your care. You must realize that they are like children and must be guarded from themselves like children, and you must always set them a good example.’” -- pp. 472-73.

“At this question, Peter’s jaw suddenly dropped and guilt and consternation swept over his wrinkled black face. His protruding underlip retreated to normal as swiftly as a turtle withdraws its head beneath its shell.” -- pg. 505.

“‘You pious black ape! Brek it gen’ly!’” -- pg. 505.

“The negroes she passed turned insolent grins at her and laughed among themselves as she hurried by, slipping and sliding in the mud, stopping, panting to replace her slippers. How dared they laugh, the black apes! How dared they grin at her, Scarlett O’Hara of Tara! She’d like to have them all whipped until the blood ran down their backs. What devils the Yankees were to set them free, free to jeer at white people!” -- pg. 589.

“[Mammy’s] mottled wise old eyes saw deeply, saw clearly, with the directness of the savage and the child, undeterred by conscience when danger threatened her pet.” -- pg. 599.

“‘Free darkies are certainly worthless,’ Scarlett agreed, completely ignoring his hint that she should sell. ‘Mr. Johnson says he never knows when he comes to work in the

morning whether he'll have a full crew or not. You just can't depend on the darkies any more. They work a day or two and then lay off till they've spent their wages, and the whole crew is like as not to quit overnight. The more I see of emancipation the more criminal I think it is. It's just ruined the darkies. Thousand of them aren't working at all and the ones we can get to work at the mill are so lazy and shiftless they aren't worth having." -- pg. 639.

"Now she knew what Reconstruction meant, knew as well as if the house were ringed about by naked savages, squatting in breech clouts." -- pg. 648.

"Aided by the unscrupulous adventurers who operated the Freedmen's Bureau and urged on by a fervor of Northern hatred almost religious in its fanaticism, the former field hands found themselves suddenly elevated to the seats of the mighty. There they conducted themselves as creatures of small intelligence might naturally be expected to do. Like monkeys or small children turned loose among treasured objects whose value is beyond their comprehension, they ran wild -- either from perverse pleasure in destruction or simply because of their ignorance." -- pg. 654.

"Abandoned negro children ran like frightened animals about the town until kind-hearted white people took them into their kitchens to raise. Aged country darkies, deserted by their children, bewildered and panic stricken in the bustling town, sat on the curbs and cried to the ladies who passed: 'Mistis, please Ma'm, write mah old Marster down in Fayette County dat Ah's up hyah. He'll come tek dis ole nigger home agin. 'Fo' Gawd, Ah done got nuff of dis freedom!'" -- pg. 655.

"Here was the astonishing spectacle of half a nation attempting, at the point of bayonet, to force upon the other half the rule of negroes, many of them scarcely one generation out of the African jungles." -- pg. 656.

"Everyone said it was wrong to take advantage of the miseries and misfortunes of others.

"You didn't have any objection to working slaves!' Scarlett cried indignantly.

"Ah, but that was different. Slaves were neither miserable nor unfortunate. The negroes were far better off under slavery than they were now under freedom, and if she didn't believe it, just look about her!" -- pg. 759.

"Sam galloped over to the buggy, his eyes rolling with joy and his white teeth flashing, and clutched her outstretched hand with two black hands as big as hams. His watermelon-pink tongue lapped out, his whole body wiggled and his joyful contortions were as ludicrous as the gambolings of a mastiff." -- pg. 779.

“It was a big ragged white man and a squat black negro with shoulders and chest like a gorilla.” -- pg. 787.

“The negro was beside her, so close that she could smell the rank odor of him as he tried to drag her over the buggy side.” -- pg. 788.

“Every time she thought of that malignant black face peering at her from the shadows of the twilight forest road, she fell to trembling.” -- pg. 792.

“These negroes sat in the legislature where they spent most of their time eating goobers and easing their unaccustomed feet into and out of new shoes.” -- pg. 904.

“[Mammy’s] face was puckered in the sad bewilderment of an old ape but there was determination in her jaw.” – pg. 991.