

# **THE BLACK PANTHERS SPEAK**

*Edited by* **Philip S. Foner**

**J. B. LIPPINCOTT COMPANY**

*Philadelphia/New York*

have contributed to the Huey P. Newton Defense Fund, helped the Black Panther Party to grow, made constant personal sacrifices and endured serious danger to see their commitment bear fruit? Or are these people onlookers of a liberation struggle being waged for their benefit who just generally dislike white people and don't like the way it looks in court? Are these people black lawyers and their friends who want to cash in on the prestige associated with this historic case? Whose benefit are they concerned with, Huey P. Newton's or black lawyers?

—*The Black Panther*, November 23, 1967

## Revolutionary Art/Black Liberation

Besides fighting the enemy, the Black Panther Party is doing propaganda among the masses of black people—

The form of propaganda I'm about to refer to is called art, such as painting, sketching, etc.—

### Art as Revolution

The Black Panther Party calls it revolutionary art—this kind of art enlightens the party to continue its vigorous attack against the enemy, as well as educate the masses of black people—we do this by showing them through pictures—"The Correct Handling of the Revolution."

### Bridges Blown Up

We, the Black Panther artists, draw deadly pictures of the enemy—pictures that show him at his death door or dead—his bridges are blown up in our pictures—his institutions destroyed—and in the end he is lifeless—

We try to create an atmosphere for the vast majority of black people—who aren't readers but activists—through their observation of our work, they feel they have the right to destroy the enemy.

To give you an example of where revolutionary art began—we must focus on a particular people, our brothers, the Vietnamese. In the beginning stages of their struggle against U.S. Imperialism—so as to determine the destiny of their own community—they had no modern technical equipment, such as, tanks, automatic weapons or semi-automatic weapons, etc.

In these days of struggle for Black Liberation, here in America,—we have no modern technical equipment compared to that of our

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**"REVOLUTION IN OUR LIFETIME"**

oppressor—going back to Vietnam, as time progressed, the Vietnamese people have the same kind of technical equipment as the U.S. imperialists which also is made by the same manufacturer—

### **One Bullet, 40 Pigs**

So, here is where we began to create our revolutionary art—we draw pictures of our brothers with stoner guns with one bullet going through forty pigs taking out their intestines along the way—another brother comes along, rips off their technical equipment; brothers in tanks guarding the black house and the black community—also launching rockets on U.S. military bases—Minister of Justice H. Rap Brown burning America down; he knows she plans to never come around; Prime Minister of Colonized Afro-America Stokely Carmichael with handgrenade in hand pointed at the Statue of Liberty; preaching we must have undying love for our people; LeRoi Jones asking, "Who will survive America?" "Black people will survive America"—taking what they want—Minister of Defense Huey P. Newton defending the black community—two pigs down two less to go.

### **Standard Oil Molotovs**

We draw pictures that show Standard Oil in milk bottles launched at Rockefeller with the wicks made of cloth from I Magnin and J Magnin—pictures of Chinese fire works in gunpowder form aimed at the heart of the enemy—Bank of America—pictures of pigs hanging by their tongues wrapped with barbed wire connected to your local power plant.

This is revolutionary art—pigs lying in alley ways of the colony dead with their eyes gouged out—autopsy showing cause of death: "They fail to see that majority rules." Pictures we draw show them choking to death from their inhuman ways—these are the kinds of pictures revolutionary artists draw—

The Viet Cong stabbing him in his brain—black people taking the hearts of the enemy and hanging the hearts on the wall (put one more notch on our knife) skin them alive and make rugs out of them—

We must draw pictures of Southern cracker Wallace with cancer of the mouth that he got from his dead witch's uterus—

Pictures that show black people kicking down prison gates—sniping bombers shooting down helicopters police mayors governors senators assemblymen congressmen firemen newsmen businessmen Americans—

"We shall conquer  
without a doubt"—

revolutionary artist—Emory

—*The Black Panther*, May 18, 1968