JAMES BALDWIN
THE AUTHOR OF ANOTHER COUNTRY

If Beale Street Could Talk
A NOVEL
• TYPE
PUNCH
MATRIX
James Baldwin: The George Bixby Collection
Preface

For more than forty years George Bixby was a bookseller. He co-founded Double Image Books in the mid 1960s before the partnership was dissolved and he struck out on his own (as Ampersand Books) around 1970. As a dealer, Bixby specialized in modern firsts, fine press, and limited editions; by the late 1990s (when his bookselling activities apparently dropped off considerably), he had issued nearly 100 catalogues. In addition, a significant portion of his business came from providing newly-published titles from important authors to institutions around the country, including the Lilly Library and NYU.

Bixby was also a publisher. His Albondocani Press issued almost forty beautiful limited edition chapbooks (as well as a series of annual holiday cards) between 1968 and 1990 from such authors as Tennessee Williams, Joyce Carol Oates, Reynolds Price, Denise Levertov, Saul Bellow, William Styron, Flannery O’Connor, and Edward Gorey — whom he published more than any other author (nine titles and at least as many cards). Bixby’s books were elegant: sometimes bound in striking wallpaper or colorful marbled wrappers, and almost all letterpress by Carol Sturm’s Nadja Press. Bixby befriended many of the authors he published, perhaps especially Katherine Anne Porter and Gorey.

For many years Bixby was also a Contributing Editor at the magazine AMERICAN BOOK COLLECTOR (ABC), penning numerous articles and serving as the general editor for their long-running series of bibliographic checklists. He wrote the chapter on contemporary fine press for the short-lived ANNUAL REPORT OF THE AMERICAN RARE, ANTIQUARIAN AND OUT-OF-PRINT BOOK TRADE (1979), alongside such prominent names as Peter Stern, Ken Rendell, and John Fleming. Bixby also wrote his own fiction, occasionally publishing his short stories.

And he was a collector. At the time of his death at the age of 89 in August of 2023, Bixby’s Greenwich Village apartment (where he’d lived for more than 50 years) was filled with collections, not only books (perhaps upwards of 20,000 volumes), but DVDs (several thousand), Disney memorabilia (hundreds of items), and art (dozens of pieces) — much of it by his beloved husband, the painter Robert Dunn.

But what I think Bixby was most, in his heart, was a bibliographer. He published one proper bibliography during his life: the still-standard reference on the poet Thom Gunn, co-authored with J.W.C. Hagstrom (Bertram Rota, 1979). But he also compiled numerous checklists for ABC, many based on his own collections. He was frequently thanked in the acknowledgments of bibliographies by others. Throughout the books in his collection were correspondence with publishers inquiring about print runs, as well as notes on points and states scratched in his hand. Some of these seemed like simple jottings to himself. Others, however, were more involved; drafts of half-completed author checklists were scattered about the apartment.

But perhaps the great unfinished project of Bixby’s life was his bibliography of James Baldwin.
Bixby with Robert Wilson of the Phoenix Bookshop in an undated photo.
The path to this catalogue began in June of last year when I sat with George on his porch one beautiful sunny afternoon to discuss the future of his collection. I was introduced to George through my colleague Will Baker, and that afternoon we were joined by him, as well as George’s friend John Cavaliere, who had been close to George’s husband Robert. Robert had died just months before, and George himself had been released from the hospital only days earlier — a development that had even surprised his doctors. John had taken it upon himself to look after George.

Ostensibly I was there to discuss purchasing what George referred to as his “old stock.” But there were two problems. The first was that for better or worse George’s “old stock” largely consisted of books that had fared poorly in the internet age. What I was able to examine appeared to be the various leftovers of the once-hot modern firsts market of the 1980s and ’90s. The second was more practical: it was difficult to discern exactly what I was purchasing. The line between bookseller, publisher, writer, and bibliographer appeared to be a porous one for George (as it is for many dealers), and it was clear George often kept many of the best books from his professional purchases for himself. I would be examining a shelf only to be told that while most of what I was looking at was available, a few of the better titles were not. Disentangling the “stock” from the “collection” would be a monumental task, made even more difficult by the sheer volume of material in his small apartment.

This was complicated still further by the fact that time appeared to be of the essence. As George detailed his maladies that afternoon, it became increasingly clear he was dying — even if he refused to admit it. Though this reality seemed obvious to me, I found it hard to blame George for his denial. He did not seem like a dying man. He was sharp, funny, engaged, and despite his illness, a vigorous presence.

But George had no will or estate plan, and there were no contingencies for his books. John was hoping in part that we might begin to get George to seriously consider the future of his collection. However, George was entirely resistant, unwilling to part with anything other than one small, ill-defined portion of the much larger whole.

“It’s my life’s work!” he shouted.

We left that day without any agreement. But I liked George enormously, as I do most idiosyncratic and cantankerous booksellers. At John’s urging, I wrote George a letter, encouraging him to act before “some more acute situation” arose. Weeks went by.

Then the situation became acute. George was back in the hospital, about to enter hospice. John reached out: George wanted to die at home. But that was impossible if the books remained. There were just too many. They were piled three or four deep in places, five feet high in others. There was no place to fit a hospital bed, let alone space for a nurse or health aid to work.

Within days I was in NY, sorting through George’s library (and two nearby storage units). Several of us (myself, Will, and another colleague, Brenden Chisam), spent the better part of a week in the apartment, moving piles, opening towers of boxes, climbing in and out of alcoves awkwardly fashioned from bookshelves. We made lists, took pictures. Partners were arranged (our colleagues at Between the Covers), logistics configured. An offer and contract drafted.

John was on the train, paperwork in hand, to discuss the sale with George in person when he got the call. George had died.

vii.
George had spoken with John only hours before, giving him a list of belongings to retrieve from his apartment — including a pen. To the very end, George seemed to believe he had more time. But he succeeded in what I suspect is what he wanted all along: he didn’t have to live without his books.

Despite pleas from friends, however, George still had died without a will. So it took many weeks for the legal mechanisms to be put in place (due in no small part to the heroic efforts of George’s long-time friend, the Gorey collector Andrew Alpern) that would allow us to purchase George’s books and papers. It took me and the BTC crew — six or seven each day, plus two cargo vans and several cars — more than five days to pull all the printed matter out of George's apartment, some 800-plus boxes in all.

George's life's work.

I had originally thought that a rather hyperbolic description. However, I soon began to appreciate that George was in many ways not exaggerating. Though he lacked both the wherewithal and scope (and space), George collected in much the same style as a Carter Burden or Toby Holtzman (to pick only two major collectors to whom George regularly sold). George did not approach his collecting biographically, thematically, or emotionally, so much as he did bibliographically. Which is to say: George was a completist. Reviewing his library, it was clear there was rarely an offprint, alternate cover, or foreign edition of one of “his authors” (who included Gertrude Stein, Updike, Porter, Welty, among many others) he could resist. This kind of collecting has fallen out of favor over the last twenty years or so (perhaps not coincidentally around the same time George stopped dealing), decimated by the ubiquitous availability online of so many books formerly considered “rare.” Much of George’s collection, however, extended well into these so-called “B” and “C” items.

None, however, was as comprehensive as his collection of James Baldwin.

At first glance, George’s intense focus on Baldwin seemed something of an outlier. There were few other Black writers in his library, and none assembled in any depth. And Baldwin had little connection, either stylistically or biographically, to many of the other authors George prized.

The connection, however, appeared to have less to do with the rest of the collection and more, I thought, with George himself. He and Baldwin were rough contemporaries. Both were gay men who came of age before Stonewall. And each left their home to live in a kind of exile: Baldwin spending much of his life in France to escape the racism he experienced in the U.S.; George to New York, where he could live more openly and honestly than in his native small-town Pennsylvania. For the better part of five decades, George labored at what his papers made clear he hoped to be a proper bibliography of Baldwin.

This catalogue is admittedly not that bibliography. George’s collection, though extensive, is not complete. There are none of Baldwin’s juvenile appearances, for example. The foreign editions are not comprehensive. A handful of notable “A” items (such as the UK first of NOTHING PERSONAL and the broadside “An Open Letter To My Sister, Angela Davis”) are lacking. Periodical appearances have been overlooked (especially Baldwin’s later ones). And these are just the items we know about. We were tempted at times to fill obvious holes. But we ultimately decided, with only one or two exceptions, to keep the collection as George had built it. So while our numbering gestures toward bibliographic convention, this catalogue should only be considered a temporary substitute until a more thorough Baldwin bibliography comes along.
In a recent issue, The New Republic ran an ad soliciting subscriptions to your magazine. In the copy for this ad you state: "Together with such well-known writers as James Baldwin, John A. Williams, and William Melvin Kelley, talented newcomers speak out in the pages of Negro Digest."

I am engaged in bibliographic research on the writings of James Baldwin, with the eventual view of compiling a bibliography of all this author's published work. I am naturally interested, therefore, in learning what by Mr. Baldwin has appeared in your magazine (and this includes letters to the editors). Could you provide me with a listing of all issues of Negro Digest in which Baldwin appears, for any appearance by Baldwin at Negro Digest and at back issues are available.
Bixby’s Baldwin card catalogue.
That an author as important as Baldwin could still lack a proper bibliography of his published output strikes me as indicative of many of the challenges facing bibliographic studies, where fewer and fewer people can undertake such a project as anything other than an avocation. And while scholars and professors are increasingly incorporating material culture into their work and curriculum — bolstered in part by programs such as Rare Book School — the overall lack of institutional incentives for traditional bibliographic work continues to point to the importance of collectors (and booksellers) such as George.

In addition, the collection reveals the ongoing utility and importance of the completist’s methodology, even while as a manner of collecting it remains unfashionable. The following pages demonstrate, for example, how integral magazine writing was to Baldwin’s career (section C), the arc of his foreign reception (section A), and the values and causes that were important to him (section B). One can even trace the rise of his career and the younger writers he supported (section D). This is collecting as scholarship, as storytelling. And as such it remains vital.

It feels appropriate that this catalogue appears during the centenary of Baldwin’s birth. In the more than three decades since his death, Baldwin’s reputation and stature have only grown. He is increasingly recognized not only for the beauty and strength of his prose, but the prescience and pertinence of his thinking on race, class, and sexuality — which continue to resonate as forcefully today as they did in earlier decades. The success and popularity of the 2016 documentary I AM NOT YOUR NEGRO speaks to this enduring legacy — as does this collection. It is, we hope, a testament to Baldwin’s career.

And to George’s.

Brian Cassidy
February, 2024
Some notes on scope, formatting, etc.

Only works published and written by Baldwin during his lifetime are included, with one or two exceptions; secondary material (i.e. material about Baldwin) is generally excluded — except for the final section (D). Interviews with Baldwin are found in their respective book (B) and periodical (C) contributions sections.

All first editions are first printings and follow standard publisher practices unless otherwise noted.

We have made every effort to order items by priority of appearance, but at times our choices reflect our best educated approximation. For periodicals, items dated more broadly (i.e. by year or season) precede items dated more specifically (i.e. by month or day).

Measurements are leaf size, height x width in inches rounded to the nearest quarter inch. Images are only approximately to scale respective to each other.

Preferred citation

The cataloguing for this project is entirely ours (and hence any mistakes remain the same). This book would not exist, however, without Bixby’s and Baldwin’s decades of work. Therefore, our preferred citation for those wishing to do so would foreground those efforts, such as “The George Bixby Collection of James Baldwin [item number],” “Bixby-Baldwin Collection [item number],” or similar.

Terms

Additional images of available items are viewable on our website (www.typepunchmatrix.com). All items are original (meaning not facsimiles or reproductions) and are guaranteed as described. Prices in US dollars. All material subject to prior sale. Purchases are returnable for any reason within 30 days, with notification and prompt shipment. Payment by check, money order, or wire; Visa, Amex, MasterCard, Discover, and PayPal also accepted. Domestic ground shipping is free for all orders; surface international shipping free for most orders over $500. Sales tax added to applicable purchases. Reciprocal courtesies to the trade.

Final note

In honor of George Bixby and James Baldwin, a portion of the proceeds from this catalogue will be donated to the Schomburg Center at NYPL, where Baldwin’s papers reside, as well as The LGBT Community Center National History Archive in NYC.
A

Books and Foreign Editions

(Item A1.m)
“It was his hatred and his intelligence that he cherished, the one feeding the other.”
GO TELL IT ON THE MOUNTAIN (1953)

“I became a writer by tearing that book up for ten years.”
(James Baldwin)

In writing this book, Baldwin did more than draw from his own experiences growing up in 1930s Harlem as an illegitimate child with a religiously domineering stepfather: he wrote and re-wrote the work for ten years as a way to come to terms with that painful relationship. In the novel, as in Baldwin’s own life, the hero’s path to acceptance lies not in obedience and acceptance but in the intellectual liberation achieved through books and education. One of TIME’s “Best English-Language Novels from 1923 to 2005,” and an American classic.
Advance review copy of the first edition — with the original jacket design that was replaced for the release of the hardcover first edition. New York: Alfred A. Knopf, 1953. 8” x 5.5”. Original color pictorial wrappers (rear wrapper blank). One of 500 copies (see Publishers Weekly, March 7, 1953, page 38, and letter enclosed in item A1.b, right). Wrapper spine and margins somewhat toned, light edgewear. Near fine.

First edition. New York: Alfred A. Knopf, 1953. 8” x 5.5”. Original orange-tan cloth, gilt-lettered spine and front board. In original unclipped ($3.50) color pictorial dust jacket with drawing by John O’Hara Cosgrave II. Blue topstain, fore-edge machine deckle. [10], 303, [1] pages. Laid in is a typed signed 1963 letter on Knopf letterhead from Fran Field of the production department to George Bixby detailing the publication history of MOUNTAIN, noting the first printing was 5000 and the second 1000, each bound in different colored cloths. (Ahearn notes both tan and green, no priority). Jacket light edgewear, tiny tape repair to verso, touches of rubbing to rear panel. Book with toning to epigraph and facing page from (removed) clipping, sliver of toning to front fly leaf, else near fine. Very good plus or better in like jacket.

$12,500. $11,000.


$35. $60.
Uncorrected galleys for the 1963 Dial Press reissue, published in conjunction with the 1963 reissue of NOTES FROM A NATIVE SON (see A2.d) — both appearing to mark the publication of THE FIRE NEXT TIME. New York: The Dial Press, 1963. 12” x 7”. Original screw-post bound paper wrappers with printed label, “UNCORRECTED GALLEYS” stamped in ink to front wrapper, ink annotation “Publication Date: November 1963” to label, all as issued. [4], 253, [1] pages. A few spots to wrappers, a couple snags to front wrapper bottom corner. Text block clean with light edgewear and a closed tear to final leaf. Very good.


$1500. $50.


Signed limited Franklin Library edition. Franklin Center, Pennsylvania: The Franklin Library, 1979. 8” x 5”. Original full gilt-stamped leather, raised bands. All edges gilt, red silk ribbon marker, watered silk endpapers. Illustrated by Silverman with full-page plates. [18], 232 pages. Signed by Baldwin to early blank, as issued. With 24-page pamphlet issued by The Franklin Library. Fine.
“Any writer, I suppose, feels that the world into which he was born is nothing less than a conspiracy against the cultivation of his talent [...] it is only because the world looks on his talent with such frightening indifference that the artist is compelled to make his talent important.”
NOTES OF A NATIVE SON (1955)

Baldwin’s spectacular first essay collection, a classic not only in each individual part, but as a unified whole. Autobiographical in the tradition of Thoreau and Frederick Douglass, technically brilliant after the model of Henry James, NOTES OF A NATIVE SON “can be said to constitute a James Baldwin Manifesto, an overture to the story he was to tell during the rest of his life” (Leeming).

Langston Hughes had more reservations about NOTES than most (reflecting if not the literary feud Baldwin had with Richard Wright, at least a certain wariness the two maintained for the duration of their relationship), claiming in THE NEW YORK TIMES that Baldwin was not quite the equal of a Shakespeare, a Beethoven, or a Rembrandt — not quite, not yet. What he was, Hughes did acknowledge, was an essayist who “use[d] words as the sea uses waves [...] James Baldwin writes down to nobody. He is trying very hard to write up to himself.

While the book is now considered among Baldwin’s best, it was not a success when published. Baldwin would later remember: “It was remaindered.”
First edition. Boston: Beacon Press, (1955). 8.25" x 5.5". Publisher’s original red cloth, with spine lettered and publisher’s device to front cover in black. Original unclipped ($2.75) color photographic dust jacket with portrait of Baldwin by Paula Horn — first issue, with sample quote and chapter list to rear panel. x, 175, [1] pages. Includes: typed signed letter from V. Foster of the Beacon Press editorial department (undated, but in Beacon manila envelope postmarked 1963) describing the printing history of the hardcover and paperback editions, noting that the hardcover had only one printing of 3500, “of which 1500 were bound.” Some minor unobtrusive staining to margins of a few early pages. Jacket has faint diagonal crease to front panel; folded somewhat off center. Else clean and sound. Very good plus in near fine jacket.

$2500.

First edition. Boston: Beacon Press, (1955). 8.25" x 5.5". Publisher’s original red cloth, with spine lettered and publisher’s device to front cover in black. Original unclipped ($2.75) color photographic dust jacket with portrait of Baldwin by Paula Horn — second issue, with four review blurbs to rear panel. x, 175, [1] pages. One of 1500 copies. Book with slightly toned spine, tiny dot to bottom edge. Jacket with trace edgewear, some toning to spine and rear panel. Near fine in near fine jacket.

$2000.
First paperback edition. Boston: Beacon Press, (1957). 8” x 5.25”. Original photographic wrappers with portrait of Baldwin by Paula Horn, BP39, cover price $1.25. x, 175, [1] pages. One of 7500 copies. (Note: subsequent printings are stated.) Publisher’s leaf for the Beacon Contemporary Affairs Series tipped onto front fly leaf. Light toning to spine, some soil to wrappers and edges, tiny closed tear to fore-edge of front wrapper. Very good.

A2.e


$1500.

A2.f


$600.


$60.  $100.
“People who believe that they are strong-willed and the masters of their destiny can only continue to believe this by becoming specialists in self-deception. Their decisions are not really decisions at all — a real decision makes one humble, one knows that it is at the mercy of more things than can be named — but elaborate systems of evasion, of illusion, designed to make themselves and the world appear to be what they and the world are not.”
GIOVANNI’S ROOM (1956)

GIOVANNI’S ROOM is one of the great twentieth century studies of masculinity and sexual identity. A landmark of gay literature, in his creation of an expatriate American whose desires are weighted with ambivalence, shame, and anger, Baldwin proves himself a worthy successor to Henry James. A story of love and and fear that first revealed Baldwin’s full capacities as “the greatest American prose stylist of his generation” (Tóibín), the novel, Baldwin said in a 1980 interview, tells “what happens if you are so afraid that you finally cannot love anybody. That’s what the book is about.”

Baldwin had trouble finding a publisher for the book, however. Both Knopf and Beacon, his previous publishers, rejected it, as did several other New York houses — all concerned with the novel’s explicitly gay themes. Undeterred, Baldwin took GIOVANNI’S ROOM to his UK publisher, Michael Joseph: “I took it over to England and my publisher there, Michael Joseph, said if his lawyers passed it, he’d love to publish it. And there were no problems. None at all! [...] Never talk to me about the courage of American publishers.” Eventually the book was placed with Dial, marking the beginning of Baldwin’s long association with the press.


$5500.  $85.

Baldwin’s second essay collection followed six “rather sad and aimless” years after his classic NOTES OF A NATIVE SON. The included pieces record Baldwin’s decision to return from Europe to America “because I was afraid to”; his first visit to the segregated American South, which “had always frightened me”; and his critical assessments of Andre Gide, Richard Wright, William Faulkner, and Norman Mailer, acute enough to make at least the latter two frightened of him. Alfred Kazin described the book as a “spiritual autobiography”; the Chicago Tribune called it “a bright and alive book, full of grief, love and anger” (Weatherby).
“But to try and find out what Americans mean is almost impossible because there are so many things they do not want to face.”

Uncorrected long galleys of the first edition. New York: The Dial Press, 1961. 18” x 6.25”. Original screw-post, top-edge bound printed thick paper wrappers with red cloth to top section of front wrapper, printed label with price ("$4.50") and publication date ("June 26, 1961"), stamped “UNCORRECTED GALLEYS” as issued. 241 proof pages across approximately 120 galleys leaves. Central creasing from fold across wrappers and text block. Light toning to margins, a couple spots and creases to wrappers. Very good.

$5000.

$750.


$50.
A4.d


A4.e

SCHWARZ UND WEIß [Black and White].
First edition thus, a selection of essays from
NOTES OF A NATIVE SON and NOBODY
KNOWS MY NAME in German. (Hamburg):
Rowohlt, (1963). 8” x 5”. Original black-
and-white pictorial wrappers with design by
Werner Rebhuhn. Photographic frontispiece
of Baldwin by Mottke Weissman. Publisher’s
somewhat toned, with dampstain to rear
cover top corner, affecting top and fore-
edge (but not interior text). Light shelfwear.
Some toning to leaves. Very good.

Uncorrected proof copy of the first UK
8.5” x 5.5”. Original pale peach printed
wrappers; date of publication (24 Feb 1964)
stamp and price (“15/—”) manuscript in
blue ink to front cover. 196 pages. Spine and
rear wrapper top and fore-edge toned. Very
good plus.

$85. $600.

$350.


$85.
“The trouble with a secret life is that it is very frequently a secret from the person who lives it and not at all a secret from the people he encounters.”

ANOTHER COUNTRY (1962)

Baldwin’s 1962 novel was written over the course of more than a decade, during the author’s stays in Greenwich Village, in William Styron’s Connecticut guest house, in Paris, and finally in Istanbul: a writing process so long and so spread out over the globe because “I couldn’t find the peace of mind — the space free of other people — to write anywhere in America” (Weatherby). The result, banned for obscenity in New Orleans and panned by a petulant Norman Mailer as “abominably written” except for the sex, was also a bestseller second only to Golding’s LORD OF THE FLIES — selling more than two-million copies in paperback. NATIONAL REVIEW, of all places, called it “brilliantly written.” The author himself told a friend his new novel “makes GIOVANNI seem conservative — almost square.”
First edition, review copy. New York: The Dial Press, 1962. 8.25” x 5.5”. Original black cloth, white-lettered spine and front board. In original unclipped ($5.95) color typographic dust jacket with design by Paul Bacon, photo of Baldwin by Roy Hyrkin to rear flap. Red endpapers. [8], 436 pages. One of 25,000 copies (see Publishers Weekly, May 7, 1962, page 46). Publisher’s publicity photo, with portrait of Baldwin by Hyrkin and publication date (“June 25, 1962”) in margin, laid in. Jacket with some toning to spine and panel margins; small ink notation (“449”) to front flap. Top edge a trifle dusty. Fine in very good plus jacket.


Taiwanese pirated edition, photo-offset from the Dial second printing. n.p.: n.p, [circa 1963?]. 7.25” x 5”. Original black cloth, gilt-lettered spine. In original unclipped ($5.95) color typographic dust jacket matching the design of the Dial printing by Paul Bacon. [8], 436 pages. Ink owner name to front fly leaf; small ink number to rear fly leaf. Jacket with foxing and toning, some edgewear and short closed tear to front joint. Book firm. Near fine in very good jacket.


Inscribed first Turkish edition, translated by Tanju Kurtarel, of the book Baldwin completed while living in Istanbul. Signed and dated there in the year of publication. Baldwin first began living abroad in the 1940s, primarily in Paris, but he also spent long periods of time in Istanbul. “Istanbul was a liminal space of healing for Baldwin, a writing haven that he saw as having saved his life” (Oloomi). Among the books Baldwin worked on while living there were BLUES FOR MISTER CHARLIE, THE FIRE NEXT TIME, NO NAME IN THE STREET, and this one, ANOTHER COUNTRY (Leeming 195). A few months after this book was inscribed, Baldwin was interviewed in Istanbul by the filmmaker Sedat Pakay for what would become the now-famous short documentary JAMES BALDWIN: FROM ANOTHER PLACE.

$300.

The Fire
Next
Time
THE FIRE NEXT TIME (1963)

A modern classic that powerfully addresses the stark social inequalities driven by racism, including “the essay that catapulted [Baldwin] to national prominence” (Finkelman, 121), THE FIRE NEXT TIME is “a prime example” (Finkelman, 21) of Baldwin’s skillful prose enhanced with personal experience and reflection. His talent for exposing the origins and effects of racism helped to bolster the Civil Rights movement; THE FIRE NEXT TIME in particular “helped shape public perceptions and opinion about the moral good” of the movement (Forde, 575).


$750.


$250.
A6.g


$125.

A6.h


$100.


$125. $100.

First mass market Danish edition, translated by Gudrun Vergmann. (København) [Copenhagen]: Steen Hasselbalchs Forlag, 1964. 7” x 4.5”. Original color photographic wrappers. All edges stained yellow. Publisher’s ads at rear. 116, [4] pages. Trace edgewear to wrappers, some toning, a few stray marks. Leaves toned. Very good plus.


$150.  $125.

You know, and I know, that the country is celebrating one hundred years of freedom one hundred years too soon. We cannot be free until they are free.”
BLUES FOR MISTER CHARLIE (1964)

Baldwin’s second play was dedicated to the memory of Medgar Evers and partially based on the 1955 murder of Emmett Till. The latter subject was suggested to him as a theatrical subject by Elia Kazan, and Kazan took credit for it early and often (“I gave him the idea for that play—‘Do a play on the Till case’”). In consequence of Baldwin’s refusal to give over his play to Kazan’s direction (under an all-white board of Lincoln Center), or to revise his play to be more sympathetic to lynching supporters, some critics complained about the “flagrantly anti-white” characterization (Frank Corsaro) and use of the word “motherfucker” (Cheryl Crawford). Many reviews seethed, typified by Robert Brustein, who in THE NEW REPUBLIC wrote against the “uncontrolled, hysterical, self-indulgent” nature of Baldwin’s “ugly rage,” calling the play an “inflammatory broadside of race hatred” that committed the (still) unforgivable sin of making white audiences feel “guilt.” The backlash was such that Amiri Baraka later declared, “After this play Jimmy was demoted to the margins of US literature by the living dead.”

$1500.


$200.
“When [Evers] died, something entered into me which I cannot describe, but it was then that I resolved that nothing under heaven would prevent me from getting this play done.”


$3500.


Mr. George Bixby
269 Greene Street
New York, N.Y. 10003

January 12, 1965

Dear Mr. Bixby:

In answer to your letter of January 6 in regard to the different editions of James Baldwin's *Going to Meet the Man*, it would seem that the two copies you purchased were both from the book club edition. All of our own printings of this title were bound in black vellum. Several thousand flat sheets of the first printing (September 1965) were purchased by the Mid-Century Book Club, which then bound their copies in yellow cloth.

Yours sincerely,

DH/mw

Donald Hutt
Baldwin’s first and only short story collection included eight stories, six of them previously published in periodicals ranging from COMMENTARY to MADEMOISELLE, between 1948 and 1965. The titular story was first published in the October 1965 issue of the ambitious but short-lived jet-set style magazine STATUS (preceding the book’s publication by a month, though listed as a reprint from it in David Leeming’s bibliography). Contemporary critical reactions were mixed: in Baldwin’s characterization, “The ones some called the best the others thought were the worst. The general opinion seems to be I was a nice sweet cat with talent when I was twenty but now I’m bitter and it’s had a terrible effect on my work” (Weatherby).

The collection was the first of Baldwin’s books to be edited by E.L. Doctorow, replacing Christopher Lehmann-Haupt at Dial Press; Doctorow later recalled Baldwin’s graciousness towards his then-young and wary editor and his ability “not to make you question but to make you see.”
A8.a

Rare uncorrected proof copy. New York: The Dial Press, 1965. 11" x 5.5". Original plastic comb-bound blue printed wrappers. [2], 163, [1] pages. Ink annotation of publication date and price ("$4.95") to front wrapper. This proof lists the expected publication date as October 22, 1965; however, trade firsts have a review slip stating a November 5, 1965 publication date. Sections of toning to wrappers, comb partially perished. Interior clean. Very good.

$2500.

A8.b

First edition, review copy. New York: The Dial Press, 1965. 8.25" x 5.5". Original black cloth, spine stamped in yellow and red, front board stamped in red. In original unclipped ($4.95) color typographic dust jacket, photo of Baldwin by Martha Holmes to rear panel. Yellow topstain, fore-edge machine deckle, red endpapers. 249, [1], [2] pages. Publisher’s review slip with price ("$4.95") and publication date ("November 5, 1965") laid in. Jacket with a bit of fading to spine, some rubbing, short crease to rear flap. Book with faint soil to boards. Near fine in near fine jacket.

$350.


$250.


$600.

$2500.
NOTHING PERSONAL (1964)

“I thought what he’d written was a miracle” — Avedon

James Baldwin and Richard Avedon first met as teenage classmates at DeWitt Clinton high school in the Bronx, where they both worked on the school literary magazine. By the time they reunited in the '60s for a magazine photo shoot, Avedon had become the lead photographer for first HARPER’S BAZAAR and then VOGUE, while Baldwin had ascended to the height of literary fame on the strength of his essays and early novels, both of them artists who were not only successful, but fashionable — in short, stars.

In NOTHING PERSONAL, Avedon’s subjects range from Allen Ginsberg, Marilyn Monroe, and Malcolm X to a dimpled, sneering George Wallace not far from a group of sober-faced student organizers and the hard stare of 106-year-old William Casby, a man born into slavery. Between and beside these images is Baldwin’s four-part essay on the myths, contradictions, and alienations of American society: a classic collaboration on the “unadmitted sorrow” of the American situation that reads as a “surprisingly bitter, existential work” (Parr & Badger) suffused with “something sexually menacing and aggressive” (Als). Baldwin and Avedon, two native New Yorkers and born outsiders, shared a way of seeing “the exceptional in the real. Not the ‘sublime’ or transcendent, but the brutality, theatre, innocence, and confusion that made up their racist, sexist, sexy, and impossible city of love and lovelessness” (Als).

A “criminally underrated” novel (Weekes), TELL ME is the story of Black actor Leo Proudhammer, his brilliant career shadowed by the condescension, alienation, and physical threats visited on him by a white America that will tolerate him only so far as he entertains, and which exacts heavy penalties for his efforts to live as a free man and artist.

The book draws heavily on Baldwin’s own experiences with the Actors Studio during the production of BLUES FOR MISTER CHARLIE, and hides none of its author’s bitterness and pain. “TELL ME HOW LONG THE TRAIN’S BEEN GONE is a masterpiece by one of the best living writers in America. Which is not to say, naturally, that it will comfort or cheer you much” (Thompson).
Tell Me How Long the Train’s Been Gone
a novel by James BALDWIN


$2000.
First edition, review copy with publisher's slip laid in. New York: The Dial Press, 1968. 8.25” x 5.5”. Original cream cloth, brown-lettered spine. In original unclipped ($5.95) color typographic dust jacket with design by Paul Bacon Studio, photo of Baldwin by Sedat Pakay on rear panel. [8], 484, [2] pages. One of 50,000 copies (see Publishers Weekly, April 1, 1968, page 33). Publisher's printed review slip, with price (“$5.95”) and publication date (“June 3, 1968” with “3” crossed out and replaced with “6” in black ink), laid in. Jacket with toning to spine and front panel top- and fore-edge margins, one short closed tear to front panel. Slight bumping to spine foot of jacket and book. Book with light toning to spine. Near fine in very good plus jacket.


Inscribed first French edition, this copy to Pierre Desgraupes, a pioneering television personality who was one of the creators and presenters of the first French TV show dedicated to literature, LECTURES POUR TOUS. Baldwin appeared on the show in 1971, the year after this book’s publication, interviewed by Desgraupes’s colleague Pierre Dumayet. Translated by Jean Autret. [Paris]: Gallimard, (1970). 8” x 5.5”. Original wrappers printed in black and red with central device, French folds. 447, [7] pages. Inscribed by Baldwin in black ink to first leaf: “À M. Pierre Desgraupes. / Sincèrement. / James Baldwin.” Publisher's review perforation (“SP”) to rear wrapper and last few leaves. Light soil to spine, shallow shelfwear. Leaves toned. Near fine.

$3000.

Baldwin’s first play (but not published until after BLUES FOR MISTER CHARLIE), conceived of as a companion work to GO TELL IT ON THE MOUNTAIN and composed against the advice of his doubtful agent, THE AMEN CORNER would wait more than ten years after its first student production by the Howard Players in 1954 to have a Broadway premiere in 1965 — a fact which “says a great deal more about the American theatre than it says about its author,” Baldwin wrote in his later introduction. And also: “I did not want to enter the theatre on the theatre’s terms, but on mine.” Autobiographical in part, THE AMEN CORNER reflects its author’s growing understanding of the “great burdens carried by my father” and the “stratagems [his mother] was forced to use to save her children from the destruction awaiting them just outside her door.”
THE AMEN CORNER

A New Play

by

James Baldwin

Original script for the 1965 Broadway production of Baldwin's first play, brought from the 1964 Los Angeles production to the Ethel Barrymore Theatre and starring Bea Richards and Frank Silvera. This script lists Sidney Bernstein as the contact on 24 West 8th Street. A Brooklyn-born producer, Bernstein was the "general manager of James Baldwin's 'The Amen Corner'" (THE NEW YORK TIMES) and was instrumental in the staging of a number of productions that showcased Black talent: his off-Broadway co-production of Jean Genet's THE BLACKS ran to 1408 performances, and he was planning a revival of the play adaptation of NATIVE SON when he died in 1966. (New York): n.p, [1965]. 11" x 8.5". Original black paper covers. Side-stapled mimeographed sheets. [3], 29, 26, 23 ff., printed rectos only. Covers detached but present. Light soil. Good.
Uncorrected galleys for the first edition.
New York: The Dial Press, 1967. 11” x 5.5”. Original black paper spine and rear wrapper, printed label to front paper wrapper with price ("$3.95") and publication date ("September 18, 1967"), "UNCORRECTED GALLEYS" stamped to front wrapper, all as issued. Irregular galley pagination 1-30. 3 April 1967 typed letter signed from publicity director at Dial, Donna Schrader, to Helen Yglesias at THE NATION, laid in. [According to the August 19, 1968 issue of PUBLISHER’S WEEKLY, publication of AMEN CORNER was delayed until October of 1968 so that TELL ME HOW LONG THE TRAIN’S BEEN GONE could appear first.] Light toning to wrappers and label. Near fine.


$750. $200.

RAP ON RACE (1971)

The seven-plus hour conversation between Mead and Baldwin transcribed in A RAP ON RACE took place over two days and several sessions in late August, 1970. Though characterized by Leeming as a “classic confrontation between a white, nonracist scientist looking for answers and a black rhetorician bent on revealing pain and a larger ‘truth’ than facts can provide,” Baldwin’s predictive rhetoric — giving the “doomed” white regime in South Africa “at most another twenty-five years,” for example — was often as accurate on the facts as it was emotionally true. For the most part, Mead and Baldwin agreed on premises and diverged on conclusions, their most illuminating exchanges sparked by the occasional irreconcilable difference. “[G]ood, dumb people don’t get very far,” Mead observed, and Baldwin countered, “The world is full of bright people who are entirely irrelevant, and most of them are wicked.”

First UK edition, review copy with publisher’s slip,. London: Michael Joseph, (1971). 8” x 5.5”. Original dark grey paper boards, silver-lettered spine. In original unclipped (£2.20 net) glossy color typographic dust jacket. [6], 256 pages. Publisher’s slip, with price ("£2.20") and publication date ("19th July 1971"), laid in. Jacket with shallow scratches to rear panel (barely visible). Leaves gently toned. Fine in near fine jacket.

$150.
NO NAME IN THE STREET (1972)

Baldwin’s personal, philosophical, and political memoir, NO NAME IN THE STREET details his childhood in Harlem to his life and work in the postwar ‘40s; the turn of the McCarthyite ‘50s into the turbulent ‘60s (“when many of my friends vanished into the hills, or into anarchies called communes, or into orgone boxes”); the years when Martin Luther King Jr., Malcolm X, Medgar Evers, and others he knew and loved died brutal deaths; and the decade, along with the mythic self-delusion of the American people, “who are at present among the most dishonorable and violent people in the world,” collapsed in on itself. By 1972, familiarity with Baldwin’s rhetorical style had bred contempt among many critics once happy to be enlightened, now furious to be reminded. This reaction itself, Mel Watkins observed, “may very well be a more serious indictment against ourselves, a palpable indication of our own moral degeneration. Only if an eloquent appeal for morality is irrelevant in the seventies, is James Baldwin anachronistic.”


First UK edition. London: Michael Joseph, (1972). 8.5" x 5.25". Original light blue paper boards, black-stamped spine label with silver lettering. In original unclipped (£2.00 net) glossy black typographic dust jacket with lettering in blue (title) and green (author); rear panel with photo of Baldwin by Mark Gerson. 168 pages. Jacket with light bumping to spine ends. Book with some spotting to top edge, sliver of toning to spine ends. Near fine in near fine jacket.

$750.  $250.

$2500.

ONE DAY, WHEN I WAS LOST (1972)

In 1967, two years after the murder of Malcolm X, producer Marvin Worth successfully negotiated the film rights to Alex Haley’s THE AUTOBIOGRAPHY OF MALCOLM X and hired James Baldwin to write the screenplay. A year later work was well underway, but tensions between author and Columbia Pictures executives were building to a point of mutual incomprehension and contempt from which there would be no return: in a 1968 CINEMA magazine interview, Baldwin flatly stated that though “the truth” would be hard for the “commercial interests” to face, “I will control this from the beginning — with the director to the end. It will be done my way or not at all.” In the end, it was not done at all. By 1969 Baldwin had departed the project in frustration, his determination to “tell people what they don’t want to hear” foiled by Columbia’s desire to sell people something softer. ONE DAY presents Baldwin’s own uncompromising, unfilmed scenario: full of startling and poetic imagery, untethered from strict literalism and chronology, complex and subtle, dauntingly long.

Two decades, several studios, and numerous screenwriters and directors later, Spike Lee finally brought the life of Malcolm X to the screen, using parts of a later Baldwin draft heavily revised and interfered with by studio-assigned collaborator Arnold Perl. Baldwin’s name was removed from the film credits at the request of his literary executor. Film critic Jonathan Rosenbaum wrote, “If Baldwin’s name were still on the picture, he’d undoubtedly be spinning in his grave.” Of his time in Hollywood, Baldwin himself wrote that he “would rather be horsewhipped, or incarcerated in the forthright bedlam of Bellevue, than repeat the adventure” — a very bad time, “but I learned something.”

Authorized xerox of author’s corrected typescript — used by the publisher in advance of uncorrected proof copies for the first US edition. [New York]: [The Dial Press], [1973]. 14” x 8.5”. Loose xeroxed sheets as issued. [4], 164 ff., printed rectos only. First and last leaves toned; last leaf with some edgewear and a 2” closed tear. Very good.


$500.  
$175.
JAMES BALDWIN
NIKKI GIOVANNI:
A Dialogue (1973)

A transcript of Baldwin’s famous and electric televised conversation with Giovanni, this was Baldwin’s second book-length public conversation with a famous woman across generational lines. The first was 1971’s A RAP ON RACE (see A12 above) — but where Margaret Mead was 20 years older and ready to be corrected on matters of race in America, Giovanni was 20 years younger, willing and able to challenge Baldwin’s insistence that “you have to understand the man’s point of view” and his warning to “be careful as a woman what you demand of a man.” Discussing the creative process and the responsibility of the artist, the two writers found much more common ground, connecting with mutual respect across the generation and gender gap. “[I] t’s awful,” Giovanni concluded, “we’re supposed to be arguing.”
A15.b

$250.

A15.c

$600.
“Time could not be bought. The only coin time accepted was life.”
With every year that passes since Barry Jenkins’s shimmering and triumphant 2018 film adaptation of Baldwin’s love story, the contemporary critical reaction to the novel — hostility to the very concept of a love story; contempt for the unmistakable stamp of human affections; disdain for the ineradicable stain of sentimentality on every page — becomes trickier to understand in context. Anatole Broyard, vibrating with contempt in THE NEW YORK TIMES, brought out the biggest gun of 1974 when he wrote that BEALE STREET “could make it equally well as a ‘gothic novel.’” (A measure of just how successful that genre’s rehabilitation has been can be taken from the fact that the word, like “romance,” no longer functions lethally as an unanswerable insult.) A deeper reading came from the unfailing Joyce Carol Oates, who likewise noted the novel’s “very traditional celebration of love,” but found nothing there to mock or denigrate: “IF BEALE STREET COULD TALK is a moving, painful story. It is so vividly human and so obviously based upon reality, that it strikes us as timeless—an art that has not the slightest need of esthetic tricks.” Indeed, this May 19, 1974 front-page NEW YORK TIMES BOOK REVIEW rave in no small part help drive BEALE STREET onto the bestseller lists.
A16.a


$3500.

A16.b


$2500.


A16.d

A16.e

$1200. $400.

THE DEVIL FINDS WORK (1976)

THE DEVIL FINDS WORK traces a captivating line from the author’s first wondering childhood glimpse of Joan Crawford’s straight shoulders through to his dispiriting season in Hollywood writing a doomed screenplay on the life of Malcolm X for an industry with little love for art and no use for honesty. THE DEVIL incorporates memoir, social commentary, media criticism, and the best critique yet written of THE EXORCIST, a film “not in the least concerned with damnation, an abyss far beyond the confines of its imagination, but with property, with safety, tax shelters, stocks and bonds, rising and falling markets, the continued invulnerability of a certain class of people, and the continued sanctification of a certain history,” in a conclusion which gathers strength as it goes, paragraph upon paragraph on the way to its final crushing words on Americans who “should certainly know more about evil than that; if they pretend otherwise, they are lying.”

Folded & gathered signatures, unsewn, of the first UK edition — used by the publisher as advance proof copy. London: Michael Joseph, (1976). 7.75” x 5”. Four unbound gatherings, labeled A-D. Publication price and date (“6 Sep 1976” and “£3 00”) stamped in red on half title (i.e. front “cover”). [6], 122 pages. Some toning to spines, light cover soil. Near fine.


$750. $150.

LITTLE MAN LITTLE MAN: A Story of Childhood (1976)

A collaboration with artist Yoran Cazak, a close friend whom Baldwin had first met in Paris years before through Beauford Delaney, Baldwin’s only children’s book held “great significance” for him, describing it as a “celebration of the self-esteem of black children,” with a main character based on his young nephew and its composition coinciding with the birth of children to his sisters Paula and Gloria (Leeming). “It’s a children’s book but it’s also not a children’s book,” Nicholas Boggs wrote of the 2018 reissue; rather, it is a book that “imagine[s] a different story of black childhood than any that came before or after it.”
JUST
ABOVE
MY
HEAD.
JUST ABOVE MY HEAD (1979)

Baldwin’s epic and ambitious final novel was an attempt to “face [his] own legends.” Built around the story of a Black musician’s life told by his brother and written from the author’s house in St-Paul-de-Vence, JUST ABOVE MY HEAD works toward a glimpse of a “utopian domestic space occupied by two black men in love” (Zaborowska): a much longed for, hard-won, and briefly held space for work and happiness.


$125.


$2000.


$250. $3500.

$75.

“It was beautiful to watch them; freedom is an extraordinary spectacle.”
Though Baldwin wrote poetry all his life, JIMMY’S BLUES was his first published collection. In her introduction to a later edition, Nikky Finney writes: “From the beginning of his life to the very end, I believe Baldwin saw himself more poet than anything else: The way he cared about language. The way he believed language should work.” His poems document the “wonderings of a curious heart devoted to exposing tyranny, love, and the perpetual historical lies of the Republic” (Finney).


$250. $125.


$125.  
$500.
Baldwin first began researching the Atlanta Child Murders of 1979-1981 on assignment from Walter Lowe, the first Black editor at PLAYBOY, where an earlier version of this essay was first published and won the magazine’s Best Nonfiction award for 1981. Sensitive to his burden of responsibility to victims, survivors, and the truth, Baldwin rejected the creative license employed by Truman Capote and his many lesser true-crime successors, explaining: “Tolstoy has every right to throw Anna Karenina under the train. […] But the life of a living human being, no one writes it. You cannot deal with another human being as though he were a fictional creation.” Rather, EVIDENCE is a deep examination of the still-unresolved crimes and investigation in the context of the many failures and spoiled promises of a post-Civil-Rights-era South, the broken relations between the police and the Black community of Atlanta, and the fatal corruption of city administrators and the American justice system.

THE PRICE OF THE TICKET collects all of Baldwin’s major nonfiction works, from his early book reviews and autobiographical essays beginning in the late 1940s through to “Here Be Dragons,” his 1985 essay for PLAYBOY on androgyny and sexual ambiguity, and the previously unpublished title essay. Also included are the full texts of the books THE FIRE NEXT TIME, NO NAME IN THE STREET, and THE DEVIL FINDS WORK. Described by the publisher, without overstatement, as both an “intellectual history of the twentieth-century American experience” and an “autobiography of the highest order.” The last book Baldwin published during his lifetime, it remains a fitting tribute.


$350.

Contributions to Books & Anthologies

(Item B4)

ESSAYS TODAY 2. Edited by Richard M. Ludwig. Anthology of influential recent essays, including an excerpt from Baldwin’s NOTES OF A NATIVE SON (1955). New York: Harcourt, Brace and Company, (1956). 8.5” x 5.5”. Original color typographic wrappers. vi, 182 pages. Ink owner name to front fly leaf; annotations and underlining in same hand to a number of essays and rear wrapper verso, with two additional small leaves with notes laid in. Some short splitting to wrappers around spine and joints (still firm), light edgewear, toning to spine and rear wrapper. Good plus. $50.


$65.


$150.


$200.

$50.


$150.


$100.
FIRST PERSON SINGULAR: Essays for the Sixties. Edited and with introduction by Herbert Gold. First edition, review copy with publisher’s slip, of this anthology of personal essays from the early ’60s — including two essays from James Baldwin’s NOBODY KNOWS MY NAME. New York: The Dial Press, 1963. 8” x 5.25”. Original blue cloth, white-lettered spine and front board. In original unclipped ($5.00) color typographic dust jacket with design by Chermayeff and Geismar. 254 pages. Publisher’s slip, with publication date (“June 28, 1963”) and price (“$5.00”), laid in. Jacket with gentle toning and edgewear. Book with sliver of toning to spine head, a tad dusty. Near fine in near fine jacket. $65.


SEEDS OF LIBERATION. Edited by Paul Goodman. First edition, review copy with publisher’s slip, of this collection of articles from LIBERATION, the famed “new left” magazine of the ’60s — including two contributions from James Baldwin. New York: George Braziller, (1964). 8.25” x 5.5”. Original green cloth, spine stamped in black and gilt. In original unclipped ($7.50) color pictorial dust jacket with art by Vera Williams. Fore-edge machine deckle. xviii, 551, [1] pages. Publisher’s press release and two review slips, with publication date (“March 8, 1965”) and price (“7.50”), laid in. Jacket with toning to spine, some edgewear. Book with touch of fraying to rear bottom corner, else fine. Near fine in very good plus jacket.

$65.

FREEDOM NOW!: The Civil Rights Struggle in America. Edited by Alan F. Westin. First edition, review copy with publisher’s slip, of this account of the substance and strategies of the unfolding Civil Rights movement, including James Baldwin’s “Color and American Civilization.” New York: Basic Books, Inc, (1964). 8.25” x 5.5”. Original black cloth, gilt-stamped spine. In original unclipped ($5.95) black-and-white pictorial dust jacket with design by Maxine Renée Clement, photos by Bob Adelman. xvi, 346 pages. Publisher’s slip, with publication date (“June 11, 1964”) and price (“$5.95”), laid in. Jacket with soil to spine, toning to spine and a bit to margins, a couple short closed tears. Book with some small bumps. Near fine in very good jacket.

$200.

THE WHITE PROBLEM IN AMERICA. By the Editors of Ebony. First edition in book form, review copy, of the August, 1965 special issue of EBONY that famously recast racism as a white problem — including Baldwin’s article “Unnameable Objects, Unspeakable Crimes” (first printed as “White Man’s Guilt”). Chicago: Johnson Publishing Company, Inc, 1966. 8.25” x 5.5”. Original white (top 2/3) and black (bottom 1/3) paper boards, spine and front board lettered in contrasting black and white. In original unclipped ($3.50) black-and-white pictorial dust jacket with design by Herbert Temple. x, 181, [1] pages. Publisher’s review slip, with publication date (“August 9th”), laid in. Jacket fairly toned, with some light rubbing and short closed tears; long clean slice (likely from box cutter) to front panel repaired with tape. Book with sliver of toning to edges, shallow indentation to front board matching jacket cut; interior clean. Very good in good jacket.

$250.
THE BEST SHORT STORIES BY NEGRO WRITERS. Edited and with introduction by Langston Hughes. First edition, review copy with publisher’s slip, of this anthology featuring multiple generations of heavy hitters, including James Baldwin’s short story “This Morning, This Evening, So Soon.” Boston: Little, Brown and Company, (1967). 8.25” x 5.5”. Original brown cloth, gilt-lettered spine, blind-stamped front board. In original unclipped ($7.95) color typographic dust jacket with design by Harsh/Finegold. Orange endpapers. xx, 508 pages. Publisher’s slip, with publication date (“February 20”) and price (“$7.95”), laid in. Jacket with short closed tear to front panel, somewhat soiled and tone spine. Book a trifle dusty. Fine in very good plus jacket.

$350.


$150.


$75.
B19


$250.

B20


$250.

B21


$75.

$350.


$350.


$50.

$75.


$150.

$200.
Contributions to Periodicals
DUBINSKY'S PLANTATION

SCOURGE OF APARTHEID

NOT 100 YEARS OF FREEDOM

James B.

THE NATION (July 19, 1947; Volume 165, Number 3). Includes Baldwin’s “Smaller Than Life,” a critical review of Shirley Graham’s biography of Frederick Douglas, one of Baldwin’s earliest published pieces. New York: (The Nation Associates), 1947. 11.5” x 8.5”. Original printed wrappers. 84 pages. Toning and considerable chipping to brittle pages. Good minus. $25.

COMMENTARY (February 1948; Volume 5, Number 2). Edited by Elliot E. Cohen. Includes Baldwin’s essay “The Harlem Ghetto: Winter 1948,” on contemporary mistrust and division between Black and Jewish communities in the US. New York: American Jewish Committee, 1948. 10” x 7”. Original yellow and white wrappers. Light soil and scuffing, a few tiny chips to wrappers. Faint staining to fore-edge. Very good plus. $100.


COMMENTARY (March 1950; Volume 9, Number 3). Edited by Elliot E. Cohen. Includes Baldwin’s short story “The Death of the Prophet,” his second work of published fiction and a thematic precursor to GO TELL IT ON THE MOUNTAIN. New York: American Jewish Committee, 1950. 10” x 7”. Original red and white wrappers. Moderate soil, scuffing, and a few stray pen markings to wrappers. Very good plus. $85.


COMMENTARY (January 1955; Volume 19, Number 1). Edited by Elliot E. Cohen. Includes Baldwin’s film review “Life Straight in De Eye,” on the “timorous and vulgar” treatment of sex and race in Otto Preminger’s CARMEN JONES. New York: American Jewish Committee, 1955. 10” x 7”. Original red and white wrappers. Moderate soil and edgewear, some creasing and a few small chips to wrappers. Very good plus. $35.


PARTISAN REVIEW (Summer, 1957; Volume XXIV, Number 3). Edited by William Phillips and Philip Rahv. Includes Baldwin’s classic and widely-anthologized story “Sonny’s Blues,” later collected in GOING TO MEET THE MAN. (New York): (Foundation for Cultural Projects), 1957. 9” x 6”. Original wrappers. Faint stamp and ink notation to front wrapper. Soil to wrappers, toned spine. Very good. $150.

MADEMOISELLE (March 1958; Volume 46, Number 5). Includes the first publication of Baldwin’s short story “Come Out the Wilderness,” later collected in GOING TO MEET THE MAN. New York: Street and Smith Publications, 1958. 11” x 8.5”. Original wrapper. 160 pages. Light edgewear, some chipping to spine. Very good. $85.

$75.


$75.


$50.


$50.


$100.


$60.


$25.


$150.


$60.
THE ATLANTIC (September 1960; Volume 206, Number 3). Includes the first publication of Baldwin’s short story “This Morning, This Evening, So Soon,” later collected in GOING TO MEET THE MAN. (Boston): (Atlantic Monthly Company), (1960). 11” x 8”. Original wrappers. 118 pages. Some soil and creasing to wrappers, light chipping to spine. Very good.

$45.


$65.


$30.


$100.


$150.


$35.


$100.


$80.


$100.


PLAYBOY (December, 1964; Volume 11, Number 12). Includes Baldwin's essay “Words of a Native Son” on the background and composition of his play BLUES FOR MISTER CHARLIE, later reprinted in the nonfiction collection THE PRICE OF THE TICKET. (Chicago): (HMH Publishing), (1964). 11” x 8.5”. Original saddle-stapled wrappers. 292 pages. Light edgewear and soil to wrappers, minor creasing, some chipping to spine. Very good plus. $55.


MCCALL’S (October 1966; Volume XCIV, Number 1). Includes Baldwin’s prose portrait of good friend and “beautiful cat” Marlon Brando, part of the magazine’s “Double Exposure” feature. Dayton, OH: McCall Corporation, 1966. 13.5” x 10.5”. Original wrappers. 206 pages. Light edgewear and soil to wrappers, with several tiny chips and closed tears. Very good plus. $50.


FREEDOMWAYS (Winter 1967; Volume 7, Number 1). Includes a letter by Baldwin, published under the heading “Anti-Semitism and Black Power” alongside a similar letter by Ossie Davis, both objecting to a bigoted article in the February 1966 issue of LIBERATOR. (New York): (Freedomways Associates), (1967). 9” x 6”. Original wrappers. 96 pages. Light edgewear, minor creasing. Very good plus. $45.

FREEDOMWAYS (Spring 1968; Volume 8, Number 2). Edited by John Henrik Clarke, Ester Jackson, et al.. Includes Baldwin’s “A Letter to Americans,” retitled from its first publication in THE GUARDIAN earlier that year as “In Defense of Stokely Carmichael.” (New York): (Freedomways Associates), (1968). 9” x 6”. Original wrappers. Wrappers gently toned, faint crease to top edge of front wrapper and most of text block. Very good. $50.
C91
CINEMA (Summer 1968; Volume 4, Number 2). Includes “I Can’t Blow This Gig,” an interview with Baldwin discussing his screenplay about the life of Malcolm X for Columbia Pictures, a project eventually abandoned due to frustrations with the studio. Beverly Hills: Spectator International, Inc, 1968. 12” x 9”. Original saddle-stapled wrappers. 60 pages. Light edgewear, minor creasing to wrappers. Fine. $30.

C92

C93

C94
ORPHEUS (Volume 2, Number 2). Includes Baldwin’s “Letter to America,” a defense of Stokely Carmichael originally published in PEACE NEWS after major newspapers declined to print it. Phoenix, AZ, [1969]. 10.5” x 8”. Original tan pictorial wrappers. 34 pages. Light edgewear and toning. Wrappers nearly cleanly detached from staples. Good plus. $100.

C95

C96
NICKEL REVIEW (February 27, 1970). Includes an interview with Baldwin, “We Are All the Viet Cong,” conducted by Karen Wald following Baldwin’s visit with Huey Newton, Black Panther Party minister of defense, then imprisoned in San Luis Obispo. (Syracuse, NY): (Nickel Review), (1970). 15” x 11.5”. Original newspaper wrappers. 28 pages. Light toning, minor foxing and chipping. Moderate closed tears (up to 3”) along fold creases. Very good. $75.

C97

C98
THE WEST INDIAN DIGEST (July, 1972; Vol. 2 No. 2). Original issue, with special spotlight on James Baldwin, including a brief biography and excerpt from NO NAME IN THE STREET. (Royston, England): The West Indian Digest, 1972. 7.25” x 4.75”. Original saddle-stapled color pictorial wrappers, cover price 12p, photo of Baldwin by John Paignton to front wrapper. Illustrated in black and white throughout. Text printed in black with some red, blue, and green. 64 pages. Near fine. $85.

C99
Announcing a

JAMES BALDWIN
WINDOW DISPLAY CONT

for DIAL, DELTA and DELL BOOKS

$1,000.00 in CASH PRIZE

for

BOOKSELLERS!

$75.


$60.


$150.

$750.

JAMES BALDWIN READING FROM GIOVANNI'S ROOM. By James Baldwin, directed by John Steffins. Original 33 1/3 LP of Baldwin reading a passage from GIOVANNI'S ROOM, the "first ever" recording released by Calliope Records. (Boston): (Calliope Records), (1963). Original 7" record in original paper liner and cardboard sleeve. CAL 11. Two Calliope promotional flyers loosely laid in. Fine in very good plus record sleeve.

$150.

Original Program for a May 1963 Lecture by James Baldwin. This lecture was given at the Second Baptist Church in Los Angeles — with contemporary notes on the lecture by an attendee. Baldwin delivered a version of his speech “The Free and the Brave” (“Anyone who was making it in England did not get on the Mayflower”) before 2,300 people at an event sponsored by the Congress for Racial Equality (CORE). The event was recorded and broadcast on KPFK. [Los Angeles]: CORE, n.d. [1963]. 8.5" x 5.5". Original mimeographed self-wrappers. Single lead folded to make four pages. Mild toning, shelfwear. Rear panel contains contemporary notes by an attendee about Baldwin’s lecture. Very good.

$750

$350.

Original Flyer for “Back Birmingham” Mass Rally. Promotional broadside for a May 14th, 1963 New York City rally in support of the Birmingham Campaign (during which Martin Luther King was arrested, leading to his “Letter From Birmingham Jail”). Speakers include Rev. Fred Shuttlesworth, Jackie Robinson, Redd Foxx, and others. James Baldwin is listed in the lower portion of the flyer as a member of the Emergency Committee to Support Birmingham. New York: Emergency Committee to Support Birmingham, 1963. 11” x 8.5”. Offset flyer printed recto only. Paper toned with some tearing and shipping. A little brittle. Good plus overall.

$250

Fundraising Letter For CORE. By James Baldwin. Letter by Baldwin requesting funds for the Congress of Racial Equality and detailing the case of Eric Weinberger, a CORE member arrested and abused while in detention. 11” x 8.5”. Original offset two-color flyer printed both recto and verso. Recto contains Baldwin letter, verso reproduction of an article from THE NEW YORK TIMES on tactics taught to civil rights demonstrators. Lacking original mailing envelope, but return envelope present. Folded in thirds, as issued. Else fine.

$350.
Dial Press Bookstore Window Display Context Display Collection. Rare complete set of promotional materials issued by Dial Press as a bookstore contest (for the best window display) run in conjunction with the appearance of Baldwin’s FIRE NEXT TIME and Dial’s reissue of his backlist. [New York]: Dial Press, [1964]. 22” x 26” overall unfolded. Includes four items: large tri-fold counter stand, with smaller matching shelf sign; large circular book-topper, and booklet of instructions, title list, order form, etc. All housed in original shipping box addressed to Robert Wilson of the Phoenix Bookshop. Also present is the March 2nd, 1964 issue of PUBLISHER’S WEEKLY announcing the context. Generally fine.

$2500.


$500.

THE PLAYGOER: The Amen Corner. Program for the premiere of Baldwin’s play at Frank Silvera’s Robertson Playhouse in Los Angeles, 11 years after its first and only previous production by students at Howard University, with corrections and cast salary calculations in an unknown contemporary hand. (Los Angeles): (The Playgoer Group), (1964). 9” x 6”.

Original saddle-stapled wrappers. 31 pages. Creasing and light soil/chipping. Pages 7-8 detached and laid in. Notes and corrections in ink and pencil to pages 9, 11, 15-17 (including a large “AMEN!!” across 16-17). Very good minus.

$300.
PLAYBILL (May 1964; Volume 2, Number 5). Program for the Broadway premiere of THE AMEN CORNER at the Ethel Barrymore Theatre, following a Los Angeles production at the Robertson Playhouse the previous year — including two promotional tickets to the play. New York: Playbill Incorporated, 1965. 9” x 6”. Original saddle-stapled wrappers. 52 pages. Light soil and edgewear to wrappers. Very good plus.

Small Collection of Ephemera From The Actor’s Studio Production of BLUES FOR MISTER CHARLIE. Group of four items relating to the Broadway production of Baldwin’s BLUES FOR MISTER CHARLIE, including a letter on Actor’s Studio letterhead announcing a delay in opening, as well as an original one-sheet ANTA Theatre playbill, original brochure with ticket order form, and small promotional postcard. This production, directed by Burgess Meredith and starring Rip Torn, struggled both at the box office and financially, in part because Baldwin insisted on a maximum ticket price of $4.80. New York: The Actor’s Studio, 1964. Near fine.

PLAYBILL (May 1965; Volume 1, Number 5). Program for the Broadway premiere of BLUES FOR MISTER CHARLIE, with original one-sheet ANTA Theatre playbill and original brochure with ticket order form laid in. New York: Playbill Incorporated, 1964. 9” x 6”. Original saddle-stapled wrappers. 56 pages. Original playbill and promotional brochure laid in. Light edgewear, minor soil to wrappers. Near fine.
AN URGENT MESSAGE FROM JAMES BALDWIN. Fundraising letter from Baldwin on behalf of SNCC’s efforts in Mississippi during Freedom Summer’s voter registration drive. New York: Student Nonviolent Coordinating Committee, 1964. 11” x 8.5” unfolded. Offset letter printed both recto and verso, with offset reproduction of NEWSWEEK article on civil rights efforts on Mississippi. Also includes return envelope and short update from Baldwin (“J.B.”) noting the murders of civil rights workers Michael Schwerner, James Chaney, and Andrew Goodman. All in original envelope with Baldwin return address. Near fine. $200.


Original Poster for David McKayle’s BLACK NEW WORLD. James Baldwin is listed as providing the “narrative material” for this dance performance by McKayle’s New Dance Production. An important confluence of this influential Black choreographer and Baldwin. New York: YM-YWHA, n.d. [circa 1967]. 14.5” x 8.5”. Original black-and-white promotional poster printed recto only. Original envelope present addressed to George Bixby. Poster folded for mailing, some toning. Near fine. $150.

$250.


$125.

PRESENTING AN EVENING WITH JAMES BALDWIN. Original program for a August 14th, 1967 benefit at the Village Theater on behalf of The Charter Group for a Pledge of Conscience and The Defense Fund for the Harlem Six featuring James Baldwin and others. New York: 1967. 8.5” x 5.5”. Offset printed on yellow cardstock. Very good plus.

$300.


Bibliography


-. “I Can’t Blow This Gig,” Cinema, Summer, 1968.


Harris et al., New Essays on Go Tell It on the Mountain. Cambridge University Press, 1996.


Tóibín, “The Unsparing Confessions of ‘Giovanni’s Room,’” The New Yorker.


Type Punch Matrix is a rare book firm founded by Rebecca Romney and Brian Cassidy.

Cataloguing by Brian Cassidy, Rebecca Romney, and Zoë Selengut.
Editing: Embry Clark.
Photography: Rebecca Romney.
Design: Brian Cassidy.

Our sincere thanks to Tom Congalton, Matt Histand, Ashley Wildes, Kellie Paullin, George Brophy, David Creech, and the entire team at Between the Covers. Thanks too to John Cavaliere, Will Baker, Andrew Alpern, and Brenden Chisam.

We strive to be inclusive and accurate in all of our cataloguing. If you encounter descriptions you feel misrepresent or omit important perspectives, or use language that could be improved, please email us.

Type Punch Matrix is an ABAA- and ILAB-member firm and upholds their Codes of Ethics.
"It's more than a notion."

upward mobility

- the despair of the father
  by the son

not the crime, but the denial
  which 'is the most injurious'.

It is only America in Europe where the Europeans understand

[Signature]

We were the 1st psychiatrists in this country