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# No Name In The Street James Baldwin

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Tell Me How Long the Train's Been Gone  
The Devil Finds Work  
Anthem  
Nobody Knows My Name  
The Chicken Salad Club  
Begin Again  
Exile and Creativity  
Nothing Personal  
When You Reach Me  
No Name in the Street  
James Baldwin: Collected Essays (LOA #98)  
Where the Streets Had a Name  
The Evidence of Things Not Seen  
The Omni-Americans  
I Am Not Your Negro  
The Street  
No Name in the Street  
James Baldwin  
The House on Mango Street  
Street with No Name  
James Baldwin  
One Day, when I was Lost  
Between the World and Me  
Gumbo Ya Ya  
The Price of the Ticket  
The Address Book  
Just Above My Head

The Fire Next Time  
If Beale Street Could Talk (Movie Tie-In)  
No Name  
The Fire Is Upon Us  
The Secret Garden  
Native Sons  
The Cross of Redemption  
Going to Meet the Man  
Democracy in Black  
Another Country  
The Road  
Street Without a Name  
Code of the Street: Decency, Violence, and the  
Moral Life of the Inner City

No  
Name  
In The  
Street  
James  
Baldwin

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## **DOMINIK DILLON**

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Tell Me How  
Long the  
Train's Been  
Gone Beacon  
Press  
First published  
in 1963, James  
Baldwin's A  
Fire Next Time  
stabbed at the  
heart of

America's so-called  
"Negro problem";  
. As remarkable for  
its masterful prose as it is  
for its uncompromising  
account of black  
experience in the United  
States, it is considered to  
this day one of the most  
articulate and influential  
expressions of 1960s race  
relations. The book consists  
of two essays, "My  
Dungeon Shook"; Letter to my  
Nephew on the One  
Hundredth Anniversary of  
Emancipation,

rdquo; and  
ldquo;Down At  
The Cross  
mdash; Letter  
from a Region  
of My  
Mind.rdquo; It  
weaves  
thematic  
threads of  
love, faith,  
and family  
into a candid  
assault on the  
hypocrisy of  
the so-say  
ldquo;land of  
the  
freerdquo;;  
insisting on  
the inequality  
implicit to  
American  
society.  
ldquo;You  
were born  
where you  
were born and  
faced the  
future that  
you  
facedrdquo;;

Baldwin writes  
to his nephew,  
ldquo;because  
you were  
black and for  
no other  
reason.rdquo;  
His profound  
sense of  
injustice is  
matched by a  
robust belief  
in  
ldquo;monum  
ental  
dignityrdquo;;  
in patience,  
empathy, and  
the possibility  
of  
transforming  
America into  
ldquo;what  
America must  
become.rdquo;  
;  
The Devil  
Finds Work  
Princeton  
University  
Press  
James

Baldwin's  
critique of  
American  
society at the  
height of the  
civil rights  
movement  
brings his  
prescient  
thoughts on  
social  
isolation, race,  
and police  
brutality to a  
new  
generation of  
readers.  
Available for  
the first time  
in a stand-  
alone edition,  
Nothing  
Personal is  
Baldwin's  
deep probe  
into the  
American  
condition.  
Considering  
the Black  
Lives Matter  
protests in the

summer of 2020—which were met with tear gas and rubber bullets the same year white supremacists entered the US Capitol with little resistance, openly toting flags of the Confederacy—Baldwin’s documentation of his own troubled times cuts to the core of where we find ourselves today. Baldwin’s thoughts move through an interconnected range of questions, from

America’s fixation on eternal youth, to its refusal to recognize the past, its addiction to consumerism, and the lovelessness that fuels it in its cities and popular culture. He recounts his own encounter with police in a scene disturbingly similar to those we see today documented with ever increasing immediacy. This edition also includes a new foreword from interdisciplinary

scholar Imani Perry and an afterword from noted Baldwin scholar Eddie S. Glaude Jr. Both explore and situate the essay within the broader context of Baldwin’s work, the Movement for Black Lives, the COVID-19 pandemic, and the presidency of Donald Trump. *Nothing Personal* is both a eulogy and a declaration of will. In bringing this work into the twenty-first

century, readers new and old will take away fundamental and recurring truths about life in the US. It is both a call to action, and an appeal to love and to life.

*Anthem* Dial James Baldwin was beginning to be recognized as the most brilliant black writer of his generation when his first book of essays, *Notes of a Native Son*, established his reputation in 1955. No one was more pleased by the

book's reception than Baldwin's high school friend Sol Stein. A rising New York editor, novelist, and playwright, Stein had suggested that Baldwin do the book and coaxed his old friend through the long and sometimes agonizing process of putting the volume together and seeing it into print. Now, in this fascinating new book, Sol Stein documents the story of his intense

creative partnership with Baldwin through newly uncovered letters, photos, inscriptions, and an illuminating memoir of the friendship that resulted in one of the classics of American literature. Included in this book are the two works they created together—the story “Dark Runner” and the play *Equal in Paris*, both published here for the first time. Though a world of difference

separated them—Baldwin was black and gay, living in self-imposed exile in Europe; Stein was Jewish and married, with a growing family to support—the two men shared the same fundamental passion. Nothing mattered more to either of them than telling and writing the truth, which was not always welcome. As Stein wrote Baldwin in a long, heartfelt letter, “You are the only

friend with whom I feel comfortable about all three: heart, head, and writing.” In this extraordinary book, Stein unfolds how that shared passion played out in the months surrounding the creation and publication of Baldwin’s *Notes of a Native Son*, in which Baldwin’s main themes are illuminated. A literary event published to honor the eightieth anniversary of

James Baldwin’s birth, *Native Sons* is a celebration of one of the most fruitful and influential friendships in American letters.  
[Nobody Knows My Name](#)  
 University Press of Kentucky  
 WITH A NEW INTRODUCTION FROM NEW YORK TIMES BEST-SELLING AUTHOR TAYARI JONES  
 “How can a novel’s social criticism be so unflinching and clear, yet its plot moves like a house on fire? I am tempted to

describe Petry as a magician for the many ways that *The Street* amazes, but this description cheapens her talent . . . Petry is a gifted artist.” — Tayari Jones, from the Introduction

*The Street* follows the spirited Lutie Johnson, a newly single mother whose efforts to claim a share of the American Dream for herself and her young son meet frustration at every turn in

1940s Harlem. Opening a fresh perspective on the realities and challenges of black, female, working-class life, *The Street* became the first novel by an African American woman to sell more than a million copies. *The Chicken Salad Club* Vintage "Chronology. Notes. *Begin Again* One World Nathaniel's great-grandfather, who is 100 years old, loves to tell stories from his past but

seeks someone to join him with a new batch of stories. *Exile and Creativity* Vintage Rediscover the “most important book on black-white relationships” in America in a special 50th anniversary edition introduced by Henry Louis Gates, Jr. (Walker Percy) “The United States is in actuality not a nation of black people and white people. It is a nation of multicolored people . . .

Any fool can see that the white people are not really white, and that black people are not black. They are all interrelated one way or another.” These words, written by Albert Murray at the height of the Black Power movement, cut against the grain of their moment, and announced the arrival of a major new force in American letters. In his 1970 classic *The Omni-Americans*,

Murray took aim at protest writers and social scientists who accentuated the “pathology” of race in American life. Against narratives of marginalization and victimhood, Murray argued that black art and culture, particularly jazz and blues, stand at the very headwaters of the American mainstream, and that much of what is best in American art embodies the “blues-hero tradition”—a

heritage of grace, wit, and inspired improvisation in the face of adversity. *Reviewing The Omni-Americans* in 1970, Walker Percy called it “the most important book on black-white relationships . . . indeed on American culture . . . published in this generation.” As Henry Louis Gates, Jr. makes clear in his introduction, Murray’s singular poetic voice, impassioned argumentation



, and pluralistic vision have only become more urgently needed today. Nothing Personal Henry Holt and Company NEW YORK TIMES BESTSELLER • “A powerful study of how to bear witness in a moment when America is being called to do the same.”—Time James Baldwin grew disillusioned by the failure of the civil rights movement to force America to confront its lies about

race. What can we learn from his struggle in our own moment? Named one of the best books of the year by Time, The Washington Post, and the Chicago Tribune • Winner of the Stowe Prize • Shortlisted for the Goddard Riverside Stephan Russo Book Prize for Social Justice “Not everything is lost. Responsibility cannot be lost, it can only be abdicated. If one refuses abdication, one begins again.”—Jame

s Baldwin Begin Again is one of the great books on James Baldwin and a powerful reckoning with America’s ongoing failure to confront the lies it tells itself about race. Just as in Baldwin’s “after times,” argues Eddie S. Glaude Jr., when white Americans met the civil rights movement’s call for truth and justice with blind rage and the murders of movement leaders, so in our moment

were the Obama presidency and the birth of Black Lives Matter answered with the ascendance of Trump and the violent resurgence of white nationalism. In these brilliant and stirring pages, Glaude finds hope and guidance in Baldwin as he mixes biography—drawn partially from newly uncovered Baldwin interviews—with history, memoir, and poignant analysis of our current

moment to reveal the painful cycle of Black resistance and white retrenchment. As Glaude bears witness to the difficult truth of racism’s continued grip on the national soul, *Begin Again* is a searing exploration of the tangled web of race, trauma, and memory, and a powerful interrogation of what we must ask of ourselves in order to call forth a new America. *When You Reach Me*

Library of America  
James Baldwin  
Over twenty-two months in 1979 and 1981 nearly two dozen children were unspeakably murdered in Atlanta despite national attention and outcry; they were all Black. James Baldwin investigated these murders, the Black administration in Atlanta, and Wayne Williams, the Black man tried for the crimes. Because there was only evidence to

<p>convict Williams for the murders of two men, the children's cases were closed, offering no justice to the families or the country. Baldwin's incisive analysis implicates the failures of integration as the guilt party, arguing, "There could be no more devastating proof of this assault than the slaughter of the children." As Stacey Abrams writes in her foreword, "The humanity of</p>	<p>black children, of black men and women, of black lives, has ever been a conundrum for America. Forty years on, Baldwin's writing reminds us that we have never resolved the core query: Do black lives matter? Unequivocally, the moral answer is yes, but James Baldwin refuses such rhetorical comfort." In this, his last book, by excavating American race relations Baldwin exposes the</p>	<p>hard-to-face ingrained issues and demands that we all reckon with them. <i>No Name in the Street</i> Vintage About this Edition This 2021-2022 Digital Student Edition of Ayn Rand's Anthem was created for teachers and students receiving free novels from the Ayn Rand Institute, and includes a historic Q&amp;A with Ayn Rand that cannot be found in any other edition of Anthem. In this Q&amp;A from</p>
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1979, Rand responds to questions about Anthem sent to her by a high school classroom. About Anthem Anthem is Ayn Rand's "hymn to man's ego." It is the story of one man's rebellion against a totalitarian, collectivist society. Equality 7-2521 is a young man who yearns to understand "the Science of Things." But he lives in a bleak, dystopian future where independent thought is a crime and

where science and technology have regressed to primitive levels. All expressions of individualism have been suppressed in the world of Anthem; personal possessions are nonexistent, individual preferences are condemned as sinful and romantic love is forbidden. Obedience to the collective is so deeply ingrained that the very word "I" has been erased from the language.

In pursuit of his quest for knowledge, Equality 7-2521 struggles to answer the questions that burn within him — questions that ultimately lead him to uncover the mystery behind his society's downfall and to find the key to a future of freedom and progress. Anthem anticipates the theme of Rand's first best seller, *The Fountainhead*, which she stated as "individualism

versus  
collectivism,  
not in politics,  
but in man's  
soul."

*James*

*Baldwin:*

*Collected*

*Essays (LOA*

*#98) Vintage*

A major work  
of American  
literature from  
a major  
American  
writer that  
powerfully  
portrays the  
anguish of  
being Black in  
a society that  
at times  
seems poised  
on the brink of  
total racial  
war. "Baldwin  
is one of the  
few genuinely  
indispensable  
American  
writers."

—Saturday

Review At the  
height of his  
theatrical  
career, the  
actor Leo  
Proudhammer  
is nearly felled  
by a heart  
attack. As he  
hovers  
between life  
and death,  
Baldwin shows  
the choices  
that have  
made him  
enviably  
famous and  
terrifyingly  
vulnerable.  
For between  
Leo's  
childhood on  
the streets of  
Harlem and  
his arrival into  
the  
intoxicating  
world of the  
theater lies a  
wilderness of  
desire and

loss, shame  
and rage. An  
adored older  
brother  
vanishes into  
prison. There  
are love  
affairs with a  
white woman  
and a younger  
black man,  
each of whom  
will make  
irresistible  
claims on  
Leo's loyalty.  
Tell Me How  
Long the  
Train's Been  
Gone is  
overpowering  
in its vitality  
and  
extravagant in  
the intensity  
of its feeling.  
**Where the  
Streets Had  
a Name**  
Vintage Books  
From one of  
the most

brilliant and provocative literary figures of the past century—a collection of essays, articles, reviews, and interviews that have never before been gathered in a single volume. “An absorbing portrait of Baldwin’s time—and of him.” —New York Review of Books James Baldwin was an American literary master, renowned for his fierce engagement with issues haunting our common

history. In *The Cross of Redemption* we have Baldwin discoursing on, among other subjects, the possibility of an African-American president and what it might mean; the hypocrisy of American religious fundamentalism; the black church in America; the trials and tribulations of black nationalism; anti-Semitism; the blues and boxing; Russian literary masters; and the role of the

writer in our society. Prophetic and bracing, *The Cross of Redemption* is a welcome and important addition to the works of a cosmopolitan and canonical American writer who still has much to teach us about race, democracy, and personal and national identity. As Michael Ondaatje has remarked, “If van Gogh was our nineteenth-century artist-saint, Baldwin [was] our twentieth-century one.”

<p><i>The Evidence of Things Not Seen</i> Crown Paperback reprint. Originally published: 2019. <i>The Omni-Americans</i> Pan Australia 14 characters / 8-14 females or mixed cast 35 minutes Scenery: bare stage A play about Holy Week, dramatic and powerful in its simplicity. The events leading up to the Crucifixion are seen by a mother searching for her son. When she comes to the Cross, she asks</p>	<p>forgiveness, and we find she is not the mother of Jesus, as we had been led to believe, but the mother of Judas. The surprise is no mere theatrical trick, but the whole point of the play. "Are you not betrayers too?" she asks the players and the audience. The play is a tournament winner in Great Britain, a popular work in American church groups, and has been televised to</p>	<p>great acclaim. <u>I Am Not Your Negro</u> Vintage In a novel set in an indefinite, futuristic, post-apocalyptic world, a father and his young son make their way through the ruins of a devastated American landscape, struggling to survive and preserve the last remnants of their own humanity <u>The Street</u> Penguin UK James Baldwin's screenplay based on Alex Haley's now classic "The</p>
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Autobiography  
Of Malcolm X  
makes  
immediate  
and terrifyingly  
real the  
stunning  
events that  
gave birth to a  
forceful,  
determined  
man . . . and  
created the  
atmosphere of  
hate that  
ultimately  
murdered  
him.  
Juxtaposing  
eloquence and  
violence, the  
highest of  
human ideals  
with the  
basest of  
human  
violence, this  
rare  
screenplay  
recreates  
Malcolm X as  
a symbol for

his times . . .  
and as a flesh  
and blood  
black man  
who feels,  
loves, hates,  
and forgives  
through a life  
torn by pain,  
healed by  
faith, and  
finally ended  
by the bullets  
from a black  
brother's gun.  
**No Name in  
the Street** W.  
W. Norton &  
Company  
An essential  
compendium  
of James  
Baldwin's  
most powerful  
nonfiction  
work, calling  
on us "to end  
the racial  
nightmare,  
and achieve  
our country."  
Personal and

prophetic,  
these essays  
uncover what  
it means to  
live in a racist  
American  
society with  
insights that  
feel as fresh  
today as they  
did over the 4  
decades in  
which he  
composed  
them.  
Longtime  
Baldwin fans  
and especially  
those just  
discovering  
his genius will  
appreciate  
this essential  
collection of  
his great  
nonfiction  
writing,  
available for  
the first time  
in affordable  
paperback.  
Along with 46



additional pieces, it includes the full text of dozens of famous essays from such books as: • Notes of a Native Son • Nobody Knows My Name • The Fire Next Time • No Name in the Street • The Devil Finds Work This collection provides the perfect entrée into Baldwin's prescient commentary on race, sexuality, and identity in an unjust American society.

**James Baldwin**

**Baker's Plays**  
A stunning love story about a young Black woman whose life is torn apart when her lover is wrongly accused of a crime—"a moving, painful story, so vividly human and so obviously based on reality that it strikes us as timeless" (The New York Times Book Review). "One of the best books Baldwin has ever written—perhaps the best of all." —The Philadelphia Inquirer Told

through the eyes of Tish, a nineteen-year-old girl, in love with Fonny, a young sculptor who is the father of her child, Baldwin's story mixes the sweet and the sad. Tish and Fonny have pledged to get married, but Fonny is falsely accused of a terrible crime and imprisoned. Their families set out to clear his name, and as they face an uncertain future, the young lovers experience a

kaleidoscope of emotions—affection, despair, and hope. In a love story that evokes the blues, where passion and sadness are inevitably intertwined, Baldwin has created two characters so alive and profoundly realized that they are unforgettably ingrained in the American psyche. [The House on Mango Street](#) Skyhorse

After Rufus Scott, an embittered and unemployed black jazz-musician commits suicide, his sister Ida and old friend Vivaldo become lovers. Yet their feelings for each other are complicated by Rufus's friends, especially the homosexual actor Eric Jones who has been Vivaldo's lover. *Street with No Name* Library

of America Essays that range chronologically from the Renaissance to the 1990s, geographically from the Danube to the Andes, and historically from the Inquisition to the Holocaust, examine the complexities and tensions of exile, focusing particularly on whether exile tends to block, or to enhance, artistic creativity. 16 photos.

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