

MG  
936

JAMES BALDWIN PAPERS

The New York Public Library  
Schomburg Center for Research in Black Culture  
515 Malcolm X Boulevard  
New York, New York 10037

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## DESCRIPTIVE SUMMARY

<b>Creator:</b>	James Baldwin & The Estate of James Baldwin
<b>Title:</b>	James Baldwin Papers
<b>Call Number:</b>	SC MG 936
<b>Extent:</b>	30.4 linear feet. 77 boxes (44 letter abs, 18 legal abs, ½ legal abs, 1 flat box, 2 oversized files)
<b>Abstract:</b>	Papers of James Baldwin including writings, correspondence by Baldwin, business records, printed records, photographs and audio materials
<b>Language:</b>	Materials in English, French, German

## ADMINISTRATIVE INFORMATION

### Restrictions on Access

Collection is open for research. Special restrictions apply. Selected correspondence, including letters with David Baldwin, is closed for a period of twenty (20) years. See series scope notes for further details of specific materials covered by these restrictions.

### Terms Governing Use and Reproduction

No personal photography is permitted. Photocopies are available for all open materials, excepting unpublished works.

### Separated Material

Photographs have been transferred to the Photographs and Prints Division, and the audio materials have been transferred to the Moving Image and Recorded Sound Division.

### Related Materials in This Repository

The James Baldwin Collection, 1924-1987, SC MG 72

The James Baldwin Letters and Manuscripts, ca. 1950-1986, SC MG 278

James Baldwin "Five Years" Poetry Manuscript, SC MG 934

### Source

Purchase, 2017

### Funding

The James Baldwin Archive was acquired through the generosity of the Ford Foundation, Katharine J. Rayner, James and Morag Anderson, the John S. and James L. Knight Foundation, and New York Life. Support for processing has been provided by the Arcus Foundation.

### Citation

James Baldwin Papers, Manuscripts, Archives and Rare Books Division, Schomburg Center for Research in Black Culture, The New York Public Library.

Processed by the Manuscripts, Archives and Rare Books Division, Schomburg Center for Research in Black Culture

## CHRONOLOGY

1924: James Arthur Baldwin was born to Emma Berdis Jones on August 2nd at Harlem Hospital in New York City. His biological father is unknown

1927: Baldwin's mother married Reverend David Baldwin. Together they had eight biological children (four girls and four boys, James was the eldest)

1930's: Baldwin began developing a talent for writing at the age of 8. His first work in print appeared when he was only 12 years old in a church newspaper, a short story about the Spanish Revolution

1938: Started preaching at Fireside Pentecostal Assembly, his father's church

1942: Graduated from DeWitt Clinton High School. Edited *The Magpie* where he interviewed poet Countee Cullen. Left the ministry. Worked as an elevator boy, a waiter, office worker, file clerk, and a semi-skilled laborer in Defense industries

1943: Reverend Baldwin passed away the same day his youngest daughter is born

1945: First book review published in *The Nation*, on Maxim Gorki. Won a Eugene Saxton Memorial Trust Fellowship to write the novel which became *Go Tell It On the Mountain*

1948: Published first short story "Previous Condition," in *Commentary*. Awarded a Rosenwald Foundation Fellowship to publish a book of photographs with Theodore Palatowski on storefront churches in Harlem<sup>1</sup>. Made the first of many trips to France (this time for a four-year stay)

1949: Published his first essay, "Everybody's Protest Novel," in *Partisan Review*

1952: Finished *Go Tell It On The Mountain*, his first novel, in Paris and in Loèche-les-Bains, Switzerland

1953: *Go Tell It On The Mountain* is published by Knopf

1954: Awarded a Guggenheim Fellowship. *Giovanni's Room*, his second novel, was rejected by Knopf because of its homosexual themes. Finished first draft of *The Amen Corner*

1955: *Notes of A Native Son*, his first collection of essays, is published by Beacon Press. *The Amen Corner*, Baldwin's first play, is produced at Howard University, directed by Owen Dodson

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<sup>1</sup> Tentative name for the project "Unto the Dying Lamb."

1956: Published *Giovanni's Room* with Dial Press. Wins awards from the National Institute of Arts and Letters and the Partisan Review Fellowship

1957: Studied with filmmaker Elia Kazan as a playwright-in-training. Traveled to the South for the first time and subsequently publishes his observations in *Harper's* and *Partisan Review*

1958: Turkish actor Engin Cezzar and the Actor's Studio produced dramatic adaptation of *Giovanni's Room*. Cezzar plays titular character

1959: Awarded a Ford Foundation grant. Returned to Paris

1961: *Nobody Knows My Name* is published by Dial Press. Worked on *Another Country* in William Styron's guest cottage. Traveled for first time to Istanbul, where he completed *Another Country*

1962: *Another Country* is published by Dial Press. Won Brotherhood Award by the National Conference of Christians and Jews. Made first trip to Africa

1963: *The Fire Next Time* is published first by the New Yorker, then by Dial and is credited as the first essay in history to spend over forty weeks in the top five of the New York Times' Bestseller List

Along with Lorraine Hansberry, Dr. Kenneth Clarke, Harry Belafonte, Lena Horne and others, met with Attorney General Robert F. Kennedy on May 25th to discuss U.S. race relations.

Facilitated a civil rights demonstration in Paris, August 19th. Participated in March on Washington for Jobs and Freedom, August 28th. Made second trip to Africa. Awarded the George Polk Memorial Award

1964: Finished *Blues For Mr. Charlie* in Istanbul. The play is published by Dial Press and produced in the Anta Theater by the Actors Studio under the direction of Burgess Meredith. Production awarded the Foreign Drama Critics Award and an honorary doctorate from the University of British Columbia. Elected to the National Institute of Arts and Letters.

*Nothing Personal*, a collaborative work with photographer Richard Avedon, is published by Atheneum

1965: *Going To Meet the Man*, his first and only collection of short stories, is published by Dial Press.

Debated William F. Buckley Jr. before 1,200 students at Cambridge University and received a two-minute standing ovation.

*The Amen Corner* opened on Broadway at the Ethel Barrymore Theatre on April 5th. Made first trip to Israel with European production of *The Amen Corner*

1966: Finished *Tell Me How Long the Train's Been Gone* in Rumeli Hisari, Turkey

1968: *The Amen Corner* is published by Doubleday. *Tell Me How Long The Train's Been Gone* is published by Dial Press.

Contracted to write screenplay of *The Autobiography of Malcolm X* for Columbia Pictures.

Worked closely with Martin Luther King, Jr., to raise funds for the Southern Christian Leadership Conference. King assassinated, April 4th.

Relinquished the Malcolm X screenplay assignment and moved to St. Paul de Vence, France

1969: "Black Anti-Semitism and Jewish Racism" essay published by Barron

1970: Directed "Fortune and Men's Eyes," a play written by John Herbert, in Istanbul.

1971: *A Rap On Race*, a dialogue between Baldwin and Margaret Mead, an anthropologist, is published by Lippincott

"An Open Letter to My Sister, Miss Angela Davis" is published in the *New York Times* Review of Books

1972: *No Name in The Street* is published by Dial Press. First screenplay, *One Day When I Was Lost: A Scenario Based On 'The Autobiography of Malcolm X'* is published by Joseph (London), and Dial Press (New York)

1973: *A Dialogue*, a conversation with black poet/activist Nikki Giovanni, is published by Lippincott.

Collaborated with Ray Charles performed at the Newport Jazz Festival

1974: *If Beale Street Could Talk* is published by Dial Press. Selected by the American Library Association for their Best Young Adult Book List

1976: *The Devil Finds Work* is published by Dial Press. His first and only children's book, *Little Man, Little Man: A Story of Childhood* (with Yoran Cazac) is also published by Dial. Awarded honorary degrees from Morehouse College

1979: *Just Above My Head*, Baldwin's last novel, is published by Dial Press.

Traveled to Russia to participate in a symposium featuring noteworthy American and Soviet writers. Conducted lecture series and writing workshop at the University of California, Berkeley

1982: Awarded honorary degree by City University of New York

1983: Accepted Professorship of Literature and Afro-American Studies at the Five College Network in Amherst, Massachusetts (Amherst, Smith, Mount Holyoke, Hampshire and the University of Massachusetts)

1984: "Go the Way Your Blood Beats," an interview with Baldwin, is published in *The Village Voice* by Richard Goldstein

1985: *The Price of the Ticket: Collected Nonfiction, 1948-1985* is published by Marek/St. Martins.

*The Evidence of Things Not Seen*, an essay on the Atlanta Child Murders, is published by Holt.

*Jimmy's Blues: Selected Poems*, Baldwin's first book of poetry, is published by St. Martin's Press.

*Go Tell It On the Mountain*, a television adaptation, is broadcast on Public Broadcasting System

1986: Awarded La Légion D'Honneur by President François Mitterand. Traveled to Russia with group of established writers, to meet Mikhail Gorbachev and discuss world peace

1987: Succumbed to stomach cancer in St. Paul de Vence, France, at the age of 63. Celebrated by thousands at a funeral service in New York's Cathedral of St. John the Divine.

**JAMES BALDWIN (1924-1987). PAPERS (ca. 1943 - 1992). 77 boxes, 30.4 linear feet.**

### SCOPE AND CONTENT

The James Baldwin Papers document Baldwin's career as an African American writer, intellectual, and activist in the United States and abroad. Dating to 1938, this archive of writings and related documents is indispensable to understanding the significance of Baldwin's career as a writer and an engaged public man of letters. The archive will enable researchers to trace the textual evolution of virtually all of Baldwin's writings. Each of his novels, essays, screen treatments (including the treatment for an unproduced film about Malcolm X) and dramatic adaptations of his novels are present in the form of detailed manuscript notes, heavily reworked manuscript drafts or significant manuscript fragments, and typescript drafts with his often copious manuscript annotations and emendations. The archive contains draft manuscripts and typescripts of his poetry and his important reviews. In addition, there are also personal papers and business records produced by Baldwin and his estate.

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### **PERSONAL PAPERS (1938-1987, 4.2 lin. ft.)**

This series is divided into eight subseries consisting of materials collected primarily by Baldwin and his estate. **Biographical Files (.8 lin. ft.)** includes a copy of *The Douglass Pilot* (1938), a school literary journal edited by Baldwin when he was 13 or 14 years old, featuring four articles written by him. Additional early writings include an untitled essay about his life and a bibliography of his works. The



file also contains stenographer's minutes for a 1954 case against Baldwin and four others for disorderly conduct. Other items of note include a transcription of "Take This Hammer," a 1963 documentary film featuring Baldwin which was produced by NET and KQED-TV in San Francisco, as well as tributes to Baldwin, among them a program for "Evensong and a Celebration Honoring James Baldwin (1974). Lastly, a small group of research materials, artwork and works by others including a play script for *To Be Young, Gifted and Black: Lorraine Hansberry in Her Own Words*, edited by Hansberry's former husband, Robert Nemiroff complete this section.

Correspondence (1.6 lin. ft.) consists of incoming and outgoing letters (some of Baldwin's letters are unsigned and undated), and telegrams from friends, family, business associates and admirers. Significant correspondents include friends, colleagues and collaborators Alex Haley, filmmaker Elia Kazan, and Toni Morrison. There are also letters received from Maya Angelou, Lorraine Hansberry, Marlon Brando, Owen Dodson, Jean Blackwell Hutson, Harold Jackman, Coretta Scott King, Jacqueline Onassis, Bobby Seale, Nina Simone and William Styron, although Baldwin's responses are not included. Other correspondents include Henry Louis Gates, Jr., Louise Meriwether, Robert Nemiroff, and publisher Sol Stein.

Special restrictions apply: correspondence with David Baldwin, Beauford Delaney, Lucien Happersberger, and Mary Painter is restricted for 20 years (until 2036).

The Interviews (.4 lin. ft.) files contain several substantive and unique documents that illuminate Baldwin's thoughts on a variety of /various topics including race, history and literature. The interviews are comprised primarily of transcriptions with edits and copies of published versions. Although this series includes interviews featured in *James Baldwin: A Legacy* (1989) and *James Baldwin: The Last Interview and Other Conversations* (2014), it appears that several/many of the interviews have not been collected in any published volume. Among the most significant interviews are "Revolutionary Hope: A Conversation between James Baldwin and Audre Lorde," published in *Essence Magazine* (1984?) and "Is There a Case for Segregation," a segment for the NBC television show, *The Open Mind*, in 1962.

The Organizations and Projects (.4 lin. ft.) files provides a snapshot of Baldwin's activities and interests, although his activism is recorded throughout the collection (see **WRITINGS** series, particularly nonfiction work such as *The Fire Next Time*, *The Evidence of Things Not Seen*, among others.) Among these files is a file of correspondence, flyers and other materials related to the appeal and conviction of six Harlem youth, known as the Harlem Six, for the murder of Margit Sugar (1966). Baldwin's file for the Student Nonviolent Coordinating Committee (SNCC) (1961-1967) is comprised of letters, copies of Student Voice newsletters and information about a benefit held in 1967 where Baldwin raised funds for the Harlem Six and civil rights work in Dorchester County, South Carolina. Groups he sponsored such as National Committee for a Sane Nuclear Policy, Inc. (SANE) (1961-1964) and the Student Nonviolent Coordinating Committee (1961-1967) are filed here. The Recommendations File (.1 lin. ft.) include letters supporting candidates for The Black Scholar's annual W.E.B. DuBois Essay Awards, the National Endowment for the Humanities, and John Simon Guggenheim Foundation, among others.

The Travel File (.1 lin. ft.) documents some of his travel for speaking engagements/ appearances and is comprised of a small number of itineraries, receipts for air travel, accommodations and car rental and other expenses. (Evidence of Baldwin's other travels is represented across the collection, most prominently in the **BUSINESS RECORDS** series.) The **Fan Mail File** (.4 lin. ft.) includes letters from

admirers of Baldwin's across the world. The **Awards File (.8 lin. ft.)** contains files for honorary degrees, awards and citations Baldwin amassed during his lifetime and posthumously.

**WRITINGS, 1938 - ca. 1992 (16.8 lin. ft.)**

The largest and most substantive series, **WRITINGS** is divided into the following eight categories: **Novels, Plays, Nonfiction and Essays, Short Stories, Poetry, Screenplays, Collaborative Works, and Other Writings**. Materials within each subseries are arranged by order of composition moving from handwritten manuscripts, multiple drafts or notes to annotated typescripts and galleys. Baldwin seldom dated his handwritten or typed scripts, so files have been placed intellectually within the subseries. Published and unpublished works include, but not all, of the following formats: handwritten drafts, typed scripts, galleys, correspondence, reviews and other related materials. Early in his writing career, Baldwin often composed on orange Rhodia notebooks and letter and legal yellow pads.

**Special restrictions apply:** material relating to "Remember This House," the basis for the feature documentary, *I am Not Your Negro*, directed by Raul Peck, is closed for 10 years (2026).

Each of Baldwin's six **Novels (6 lin. ft.)** are represented here in order of publication: *Go Tell It On the Mountain*, *Giovanni's Room*, *Another Country*, *Tell Me How Long The Train's Been Gone*, *If Beale Street Could Talk*, and *Just Above My Head*.

The subseries begins with the *Go Tell it On the Mountain* (1953) file, which contains a sixteen-page outline of the novel (1950) and several handwritten and typed manuscripts with annotated notes and fragments. The first proof for the novel with marked corrections and with questions (1952) is listed here. The *Giovanni's Room* (1956) files feature the author's original manuscript for the novel (1956), as well as several typescripts with author and editor's corrections and edits and annotations, fragments, and play scripts (1964 and 1982), a stage layout, and several iterations of the adapted screenplay.

*Another Country* (1962). File includes Baldwin's plan for the novel, the original publisher's manuscript, early draft typescripts (some incomplete), several with author edits, as well as a galley. Several rewrites, additions, inserts, notes, contracts, a screen treatment, a screenplay, correspondence with Claude Jauvert, and Baldwin's response to reviews from *The New York Times* and *Time Magazine* augment this file.

*Tell Me How Long the Train's Been Gone* (1968). There are files of two incomplete handwritten manuscripts, incomplete typescripts with edits, handwritten notes, and the galley for the book.

The *If Beale Street Could Talk* file (1974) includes two handwritten manuscripts, a typescript, a tentative casting list for a film project and notes. There are also letters from the Dial Press and Universal Pictures, the latter requesting a copy of the novel (1970-1975).

The file for Baldwin's last novel, *Just Above My Head* (1979) encompasses several handwritten partial manuscripts on yellow pads, numerous original and photocopies of typescripts with annotations and notes. "Act One" of play script with edits based on the novel, sheet music and scores, and a copy of a contract for a French edition of the novel are filed here.

Lastly, there are two typescripts and other material for an unfinished novel, “No Papers for Mohamet.”

**Plays (.8 lin. ft.)** Baldwin oversaw the production of two of his original plays, *The Amen Corner* and *Blues for Mister Charlie*. A dramatization of *Giovanni’s Room*, the play script and related materials are filed in **Novels**.

The majority of the *The Amen Corner* files contain play scripts with typed and handwritten edits, a cast list and notes (ca. 1964). Notably, one play script is inscribed by the members of the Actors Studio cast (1964). A French translation of the *Amen* (1982) by Belgian-born French novelist and essayist, Marguerite Yourcenar is also filed here. Correlative materials include a flyer, a program, playbill, a press release for a European Festival Tour in 1965, and a book jacket for the published play.

*Blues for Mister Charlie*. Files include a manuscript on a yellow notepad and loose sheets of paper, a handwritten manuscript and typescripts with notes and rewrites, a galley, screen treatments and background research. Additionally, there are production notes, opening night telegrams, a sketch of a set design, letters from the Actors Studio, contracts, letters discussing the possibility of *Mister Charlie* as a film, and fan mail.

An unfinished work, *The Welcome Table* (ca. 1970s) focuses on Josephine Baker’s home and her proclivity for inviting people of all cultures into her family. These files include original and photocopied handwritten and typed play scripts and a sketch for a set design.

Included in the third subseries, **Nonfiction and Essays (3.2 lin. ft.)** are drafts of Baldwin’s published and unpublished nonfiction. Seven collections, *Notes of a Native Son* (1955), *Nobody Knows My Name* (1961), *The Fire Next Time* (1953), *No Name in the Street* (1972), *The Devil Finds Work* (1976), *The Evidence of Things Not Seen* (1985) and *The Price of the Ticket* (1985) are represented in handwritten drafts, typescripts, and sometimes published versions. Of special note is a revised typescript and correction for the essay “Notes of a Native Son,” a signed carbon copy of “Nobody Knows My Name,” “Faulkner and Desegregation” with clippings, an original typescript copy of “Down at the Crossroads,” returned from *The New Yorker*, and a handwritten draft of *No Name in the Street*.

Some previously published and unpublished essays collected posthumously in *The Library of America’s Baldwin: Collected Essays* and *The Cross of Redemption: Uncollected Writings* (2010) may be found in the alphabetized file at the end of the subseries. The Alpha file includes the essays “Every Good-Bye Ain’t Gone,” “In Defense of Stokely Carmichael,” and “Patty Hearst.”

**Short Stories. (1 lin. ft.)** This section contains draft materials for Baldwin’s only short story collection, *Going to Meet the Man*, published in 1965. The file contains manuscripts, typescripts, and notes for the stories “Come Out the Wilderness,” “The Outing,” “Previous Condition,” “Sonny’s Blues,” and “This Morning, This Evening, So Soon.”

**Poetry. (.6 lin. ft.)** Baldwin began writing poetry in high school and published one volume of verse his during his lifetime, *Jimmy’s Blues* (1983). Posthumously, two collections, *Gypsy & Other Poems* (1989) and an edited edition of *Jimmy’s Blues*, with an introduction by poet Nikki

Finney, was published in 2014. The first edition of *Jimmy's Blues* is represented by a galley, a photocopied version of the work, and iterations of several poems that appeared in the work. Other poems in the papers are filed alphabetically.

**Screenplays. (2 lin. ft.)**

Baldwin's unproduced screen works include *The Inheritance* (also titled "In the Cross, a Trembling Soul: The Inheritance"). The file includes edited drafts, a bound copy of screenplay, a note on a potential casting for the production and handwritten notes. Another screenplay, *The Swordfish* (also called "The Sacrifice" with the working title "Holding On") was based on a novel by Osmen Naomi Gurmen. The file contains manuscripts, typescripts, and notes. Lastly, this section includes proposals, manuscripts, galleys, correspondence, notes and related items for *One Day When I Was Lost*, based on *The Autobiography of Malcolm X*.

**Collaborative Works (.2 lin. ft.)** The file contains information about Baldwin's only children's book, *Little Man Little Man: A Story of Childhood* (with Yoran Cazac) (1976) and includes a photocopy of the published book.

**The Other Writings Files. (1.2 lin. ft.)** This section includes Notes, Lectures and Speeches, Reviews and other works. The Notes Files features a typescript recalling Baldwin's meeting with Martin Luther King, Jr., and notes on Birmingham, Alabama. Also filed here are ideas for a novel, "Any Boot-Legger," ideas for a speech, "Bring Me a Minstrel," and a short story, "The Outer Life."

Throughout his life, Baldwin was in-demand as a speaker, nationally and internationally (see **Invitations to Speak** in the **BUSINESS RECORDS** series for more detailed information.) The Lectures and Speeches section includes handwritten notes for a speech at Harvard entitled "The Cultural Implications of the Negro Revolt," and a 9-page transcription of an untitled speech on civil rights.

Among the handful of Reviews is a response to Nelson Algren's review, "*Is [A] Raisin in the Sun a Lemon in the Dark*," published in *Tone* magazine in 1961. An 8-page edited typescript for the review, "On Catfish Row," Baldwin's assessment of George Gershwin's 1934 film, *Porgy and Bess*, which first appeared in nonfiction collection *The Price of the Ticket*, initially titled "On the American Performer" is also filed here. Lastly, Baldwin's take on Andre Gide's *Madeleine*, published under title, "The Male Prison," first appeared in the magazine *New Leader* (1954) and reprinted in the collection *Nobody Knows My Name* (1961).

The remainder of this subseries includes proposals, librettos, teleplays and other miscellaneous writings in handwritten drafts, typescripts, and letters. There are copies of a four-page proposal for "Unto the Dying Lamb," a project described by Baldwin "that would document, in photographs and in prose, the influence and awaiting entrapment of storefront churches in Harlem for the African Americans who frequented them." According to Biographer David Leeming, this project was never completed for lack of a publisher (Leeming 55).

The final series, **BUSINESS RECORDS (1940s-ca.1992, 8.6 lin. ft.)** remarkable for its depth and expansiveness, records Baldwin's career as a writer and public speaker spanning over four

decades. Along with the **WRITINGS** series, this series provides a complex look at Baldwin's relationships with publishers, literary agents, lawyers, and other business associates. The files include contracts, correspondence, proposals, royalty statements, telegrams, carbons of Baldwin's letters, and other records.

With few exceptions, this series has been kept primarily as it was organized by the Baldwin Estate. Some of these files were possibly maintained by Baldwin's representatives, his sister and secretary Gloria Smart, author David Leeming, secretary Bernard Hassell, and literary agent Robert P. Mills.

**Invitations to Speak. (1.4 lin. ft.)** The subseries features hundreds of letters and telegrams requesting Baldwin to speak from various high schools, colleges and universities, arts councils, libraries, civil rights organizations, religious institutions, and book clubs, to name a few. The letters are often dated and annotated (e.g., "replied," "out of town," "cancelled," etc.) and sometimes include a carbon copy of Baldwin or his representative's responses. These records at best illuminate the author's busy writing, traveling and speaking schedule. In one note to David, Baldwin's brother, an unnamed secretary writes: here are the two lectures Jimmy consented to do. There are about 30 or 40 that we turned down..." (1963). A sample of requests includes letters from the American Civil Liberties Union, Dartmouth College, Frederick Douglass Junior High School, Harlem Youth Opportunities Unlimited (HARYOU), Howard University, Mensa, The Poetry Center, Temple Beth Emeth of Flatbush, and the University of Washington.

**Agents and Agencies. (1.2 lin. ft.)** The agents and agencies are filed alphabetically and include short and long term representation. Included in this series are files for Edward Action (1980s), Rodlphe Ankaoua (1970s), Beldock, Levine & Hoffman (1980s), Eugene C. Braun-Munk, Bruna and Zoons (1970s), Conference Speakers International, Inc., (1980s), Cohen & Meyohas (1970s), Enterprise Unlimited (1970s), Robert Lantz (1965-1970s), Ruth Liepman (1970s), Michael Joseph Ltd (1964-1966), Robert Mills Ltd (1967-1971), and the William Morris Agency (1948-1970s). It is not known whether these files constitute a comprehensive record of Baldwin's business associates, but cover the late 1940s until his death in the 1980s. There is also considerable overlap within the subseries, as there is correspondence involving two or more parties related to a specific publication, lecture or project.

The bulk of the **Publishers Files (1 lin. ft.)** concern Dial Press and include contracts, publicity materials, flyers, clippings and original letters and carbons of Baldwin's letters to publisher's representative Donna Schrader for the publications *Go Tell It On the Mountain*, *Tell Me How Long the Train's Been Gone*, as well as a guest book for a party at Small's Paradise in 1962 to celebrate the publication of *Another Country*.

Other publishers include Doubleday, Knopf, Inc., Lippincott, McGraw-Hill (a photocopy of a signed contract for "Remember This House," also known as "Death Come Creeping in My Room"), Open Gate Books, and magazines and journals such as *Daedalus*, *Harper's*, *The Nation*, *Preuves* and *Saturday Review*. The files contain correspondence, contracts, clippings, fan mail, and other items. The **Lawyers Files (.2 lin. ft.)** for the firms Ramseur & Witofsky, and Shanks, Davis & Remer, include letters, fee schedules and other related items.

**Invitations to Speak. (1.4 lin. ft.)** The file contains requests for speaking engagements, and responses from Baldwin's literary agents and secretaries. The bulk of the letters dated 1963, the year he published *The Fire Next Time* and participated in the March on Washington for Jobs and Freedom. There are letters from Brandeis University, Dartmouth, Congress of Racial Equality, Columbia University, New York University, among for hundreds of others, filed in this section.

A separate file for **Contracts (.2 lin. ft.)**, maintained by the Estate, includes original but mostly photocopies of contracts for publishers, appearances, an unsigned photocopy of an option for the screen rights to *Giovanni's Room*, some correspondence, and clippings. Similarly, the **Permissions Files (.2 lin. ft.)** includes contracts for the use of his works for anthologies, textbooks, and documentaries. Notably, there is a 1982 letter from Oxford University Press thanking Baldwin for granting permission to convert *The Fire Next Time* into computer-readable form.

The very last section, **Business Correspondence (1.2 lin. ft.)** is organized chronologically (1955-1989) and includes inquiries for projects such as "Bessie" by Michael Wilcox, The NAACP, Herbert Kline Productions, and a file of letters concerning dramatic productions for *Giovanni's Room*, *Blues for Mister Charlie*, and *The Amen Corner*.

### **Provenance**

Purchase, Estate of James Baldwin, 2017  
SCM 17-3, MG 936

Processed by Steven G. Fullwood, Jhanaya Belle, Tiana Taliep, Alexandra Mitchell and Miranda Mims, April 2017.

**PERSONAL**

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**Biography**

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- 3 Bibliography (See Box 75)
- 4 Early Personal Essay with Note by Gidske  
Anderson
- 5 Disorderly Conduct Case, 1954
- 6 Address Change
- 7 Apartment Information
- 8 *The Douglass Pilot* - Baldwin Editor-In-  
Chief feat. Articles by Baldwin, June  
1938
- 9 Honorary Degree Letters, 1963
- 10 *Time Magazine* - Cover May 17, 1963
- 11 1964 Appointment Book
- 12 "Evensong and a Celebration Honoring James  
Baldwin" March 17, 1974 at The  
Cathedral Church of St. John The Divine
- 13 "Remaking The Past to Make the Future" -  
Program For 60<sup>th</sup> Anniversary of the  
Founding of The Schomburg Center, 1986
- 14 Honorary Degree, University of British  
Columbia, 1963
- 15 Rental Case, 1963
- 16 Requests- Personal 1964
- 17 Thorsen, Karen Maysles Films 1987
- 18 Financial Receipts, 1984

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- 1 On Baldwin  
"A Book in Our Time, James Baldwin:  
Black and White or What It Means to Be  
an American" - Article, August 6,  
1963, 21 pages (in German)
- 2 General (see Box 77)
- 3 "Take This Hammer," Documentary KQED-TV,  
Channel 9 Transcription, 42 pages, 1  
page of Errata
- 4-5 Tributes
- 6 Art Work  
Works by Others
- 7 *To Be Young, Gifted, and Black* - Play  
Script, Adapted by Robert Nemiroff
- 8 General
- 9 Research, General

Container List

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	7	Bradley, W.A. (Mrs.)
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	10	Campbell, James, 1982
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	15	Fuller, Hoyt
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	17	Giovanni, Nikki - "Poem of Angela Yvonne Davis," Autographed by Giovanni, 1970
	18	Gresham Handy, Jewell
	19	Haley, Alex 1967, 1976 Letter From Baldwin to Haley
	20	Hansberry, Lorraine
	21	Harding, Vincent
	22	Hogan, Edwin B.
	23	Horne, Lena, Letter to Lena Horne, re: "Hallelujah Chorus"
	24	Hutson, Jean Blackwell
	25	Inge, Bill
	26	Jackman, Harold
	27	Jordan, Jack
	28	Kazan, Elia, 1964, 1967, with Baldwin Letters to Kazan
	29	King, Coretta Scott
	30	Kitt, Eartha (from Baldwin)
		Liebman, Joe - Letters From Baldwin
	31	to Liebman on "Jonas," A Play by J.B. includes Play Script, 17 pages, 1967
	32	Long, Richard A., 1975, 1987
	33	Loomis, Robert



Container List

<u>Box</u>	<u>Folder</u>	
3b	1	McMillan, Terry, 1986
	2	Meeropol, Abel, Letter From Baldwin to Meeropol, Clippings, 1974, 1975
	3	Meriwether, Louise, 1969
	4	Miles, Bill
	5	Morrison, Toni, Letters From Baldwin to Morrison, 1973, 1975
	6	Nemiroff, Robert 1968, 1972, 1987
	7	Norse, Harold 1966
	8	Onassis, Jacqueline
	9	Pakay, Sedat
	10	Phillips, Caryl
	11	Powell, Curtis
	12	Rockefeller, Nelson
	13	Seale, Bobby
	14	Simone, Nina
	15	Sontag, Susan - Letter from Baldwin to Sontag, September 22 [?]
	16	Stein, Sol 1955, 1956, 1957, 1958, 1960
	17	Steptoe, Lamont B. 1986
	18	Styron, William
	19	Weatherby, William (Bill)
	20	Telegrams, 1963, 1964
4	1	A-E
	2	F-J
	3	K-M
	4	N-S
	5	T-Z
	6	Unknown
	7-8	Undated Carbons of Baldwin's
5		<b>Interviews</b>
	1	Arthur Crossman - Transcript (2 copies), 1986
	2	Barron, Richard - Typescript (Photocopy) 82 pages, October 23, 1963
	3	"The Black Muslims in America" - Transcript, 38 pages <i>The Open Mind</i> , NBC Television, April 23, 1961
4	Bondy, Francois "Baldwin/Bondy," Edits, 19 Pages, Letter, 1963	

Container List

<u>Box</u>	<u>Folder</u>	
5	5	Campbell, James "A View From the Torture Chamber," 1984
	6	Canadian Broadcasting Company - Transcription, September 20, 1979 ( <i>Just Above My Head</i> )
	7	Childs, Charlie
	8	Die Leit Raddatz "Roots" Review and Interview, 1977, 1978, 1977
	9	Hampshire Reports Winter 1984
	10	"'I Didn't Have You Know a Metal...' A Conversation: Gary Sheinfeld and James Baldwin," 2 copies, 1986
	11	"Is There a Case for Segregation?" - Transcription, 43 pages, <i>The Open Mind</i> , NBC Television, October 14, 1962
	12	IKOR/CVK Television - Transcription, 8 pages, February 17, 1972
	13	James Baldwin on Langston Hughes Transcription, 29 pages, New York Center for Visual History Interview, February 14, 1986
	14	<i>Mademoiselle</i> - Proof, Copy, 25 pages
	15	Paris Review - Typescript, 1982, 23 pages (See Box 77)
	16	"Revolutionary Hope: A Conversation Between James Baldwin and Audre Lorde, 35 pages
	17	Schulberg, Tom "Budd," "An American Dialogue Between Budd Schulberg and James Baldwin," Photocopy, 27 pages
	18	Turkel, Studs - Contract, 1962 (see Box 75)
	19	Miscellaneous, A-Z (See Also Box 77)
6		<b>Organizations and Projects</b>
	1	Americans For Children's Relief Reports, Letters, Notes, Clippings 1969, 1970
	2	Conference of Negro-African Writers Typescript (Not Baldwin) 60 pages, Clippings
	3	Harlem Six Letters, Note, Character Group For A Pledge of Conscience, 1966

Container List

<u>Box</u>	<u>Folder</u>	
6	4	National Committee For a Sane Nuclear Policy, Inc. (Sane) 1961-1964
	5	Student Nonviolent Coordinating Committee, 1961-1967
	6-8	"Youth, Non-Violence and Social Change," November 1963
7	1-2	<b>Recommendations 1961-1965</b>
	3	<b>Travel, 1968, 1969, 1985</b>
8		<b>Fan Mail</b>
	1	1964-1965
	2	1966
	3	1967
	4	1968-1969
	5	1980s
9		<b>Awards</b>
		Honorary Degrees
	1	Morehouse College, 1976
	2	Atlanta University, 1980
	3	Bowling Green State University, 1980
	4	Wayne State University, 1982
	5	State University of New York, 1985
		Howard University, 2000 (See Box 77)
	6	Awards and Certificates, 1964, 1967-1968, 1971, 1978, 1981, 1986 (See Box 77)
	7	Proclamations, 1978, 1985, 1986, 1988, 2000
10		Plaques (Also See Box 77)
	1	Alumnus of the Year, Frederick Douglass J.H.S., 1963
	2	Honorary member Black Cultural Arts Council, University of Notre Dame, 1979
	3	Distinguished Service Award, Mu Lambda Chapter Alpha Phi Alpha Fraternity, Inc., 1979
	4	Paul Leroy Robeson Freedom Award, William S. Thompson International Law Society, 1980

Container List

<u>Box</u>	<u>Folder</u>	
10	5	The Medgar Evers Achievement Award, The Mississippi Homecoming Committee, 1981
11	1	Key to the City, Compton, California, 1985
	2	Black Filmmakers Hall of Fame, Paul Robeson Award Theatre Arts, 1985
	3	Writers Guild of America African American Pioneer Award, 45 <sup>th</sup> Annual Writers Guild Awards, California, 1993
	4	NYS Writers Hall of Fame, Empire State Book Festival, 2010
<b>WRITINGS</b>		
<b>Novels</b>		
12		<i>Go Tell It on the Mountain</i>
	1	Original Manuscript, Notes typed, Handwritten Notes, n.d.
	2	Outline for a Novel (1950, Photocopy), 16 pages; for "I, John", 3 pages Sketch of Woman's Face, n.d.
		Typescripts
	3	1953 Notes "Later Mountain," 262 pages
	4	Edit Pages 43-117 (125?, Unidentified)
	5	"Gabriel's Prayers," pages 113-180
	6	"Congo Square," pages 126-222
	7	"I, John" - Present Outline, "Congo Square," 42 pages
	8	Pages 223-254
	9	Pages 255-267
	10	With Corrections, Letters to Phil, 5 pages, n.d.
	11	3 pages (Photocopy)
	12	Criticism About the Book, Author Unknown
	13	Manuscript, 5 pages, n.d. (see Box 73)
13	1	Proofs, 1953
	2	Commentary Journal, March 1950
	3	Teleplay by Leslie Lee, and Note, Parts One & Two, 49 pages, 52 pages

Container List

<u>Box</u>	<u>Folder</u>	
14		<i>Giovanni's Room</i>
	1	Original (Publisher's) Manuscript The Dial Press, Edits, Front Matter, 275 Pages, 1956
		Typescripts
	2	191 pages, 1964
	3	Edited, 76 Pages
	4	Draft, Edits, 32 Pages, 1954
	5	"Part One," 11 Pages
		Play Scripts
	6	"Work Copy," 75 pages, 1964
	7	"Work Copy," Edits, 86 pages
	8	Draft, Scenario, Edits, 170 Pages
15	1	Scenario Draft, Signed by Baldwin(Photocopy), 175 pages, September 4, 1982 (Fragile)
	2	Scenario Draft, Typed (Photocopy) Handwritten Notes, Signed by Baldwin September 4, 1982, 170 pages
	3	Mixed Pages, Some Paginated, 3 Pages Handwritten, 142 pages total
	4	Stage Layout, Directions 37 pages
	5	Scenario by Klaus Naseband, 169 Pages
	6	"Work Copy" - Handwritten Note, 77 pages
	7	Photocopy, Duplicate pages, 176 Pages
16		Screenplays (Photocopies)
	1	pages 1-130
	2	pages 131-236
	3	237 pages
	4	pages 1-110, and Letter, n.d.
	5	pages 111-236
17	1	Notes for Scenario, Edits, 39 pages, and Photocopy, 4 pages of Text
	2	Scenario Draft Carbon Copy, 170 pages
	3	Galleys Fragment, 4 pages
	4	Fragments, Handwritten, Typed, Pages, 138 pages

Container List

<u>Box</u>	<u>Folder</u>	
17	5	<i>Giovanni's Room</i> Agreement, Calliope Records, 12 pages, 1963
18	1	<i>Another Country</i> Early Draft, Edits, 18 pages
	2	"The Long Farewell," Plan for a Novel, 9 pages Typescripts Original, Edits
	3	14 pages
	4	65 pages On Tissue Paper
	5	Pages 1-200
	6	Pages 201-400
	7	Pages 401-595
	8	Photocopy of Original, Edits, pgs. 10-252, Incomplete
	9	Edited, 206 pages
19		Publisher's Original Manuscript,
	1	pgs. 1-200
	2	pgs. 201-400
	3	pgs. 401-595
	4	Manuscript, Edits, 188 pages
	5	Pre-Publishing Manuscript Version, 199 pages Typescripts
	6	17 pages
	7	"Deep Sea Diver," excerpt from <i>Another Country</i> , 17 pages
20	1	"Rewrite, Beginning Last Par. page 463," 9 pages Loose Pages
	2	pgs. 169A-B
	3	p. 134a p.143a Inserts
	4	3 pages
	5	3 pages, 53a-53b
	6	14 pages
	7	Fragment, 4 pages
	8	Typed Notes, 8 pages

Container List

<u>Box</u>	<u>Folder</u>	
20		<i>Another Country</i>
		Typescripts
	9	3 pages
	10	"Book Three," pgs. 525a-g, 9 pages
	11	Edits, 6 pages
	12	Edits, (pgs. 40-47) 8 pages
	13	Edits, (In Red) 3 pages
	14	Edits, 21 pages
	15	6 pages
	16	Edits, 22 pages
	17	"One," Edits, 21 pages
	18	Drafts, Edits, 25 pages (Fragile)
	19	Missing Copy (Inserts), 4 pages
	20	Letter to Jim Silberman, 1961
	21	Handwritten Notes, 9 pages
	22	Typescript "Book Two" pgs. 180-206
	23	Rewrites pgs. 255-265, 285 (A-E), 352, 382, 479
	24	Fragment, Edits, pgs. 131-151
	25	Fragment, 2 pages (Duplicate)
	26	Correspondence With Claude Jauvert, Scenario in French, Typewritten, 9 pages; Notes, 18 pages, 1975, n.d.
	27	Screen Treatment, 13 pages, 6 pages of Notes
	28	Baldwin's Response to <i>New York Times</i> and <i>Time</i> reviews
	29	Screenplay Adaptation by Deborah A.H. French, 1984
	30	Gallimard, France - Contract, 1962
21	1	Galley Manuscript Setting Copy
	2	Contract, 1963, Photocopy, Memorandum, 1963
	3	Contract June 1962
	4	Fragments, Handwritten and Typed, 116 Pages
		<i>Tell Me How Long The Train's Been Gone</i>
22	1	Manuscript Parts of "Train," "The Last and Evil Days," 60 pages
	2	Manuscript, 43 pages

Container List

<u>Box</u>	<u>Folder</u>	
23		<i>Tell Me How Long The Train's Been Gone</i>
	1	Notes on <i>Train</i> , 5 pages
	2	"These Last Evil Days," Carbon Copy, 19 pages Typescripts
	3	Pages 90-254
	4	Fragments, 1-20; 308-336, Edits
	5	Edited pages, 373-386 Galley (Photocopy)
	6	Pages 1-130
	7	Pages 131-345
24		<i>If Beale Street Could Talk</i>
	1	Orange Pad, Work Notes <i>Beale Street</i> and "Hallelujah Chorus" - Manuscript, 54 pages
	2	Dial Press Specimen pages - Typescript, 36 pages ; Carbon Copy, 18 pages, and Handwritten Notes
	3	Notes-Scenario, 2 pages Typescripts
	4	Carbon Copy, Out of Order, Tentative Casting List, ca. 106 pages
	5	Carbon Copy, Out of Order, ca. 128 pages
	6	Partial (Setting) with Corrections
	7	Photocopy, Edits, 139 pages
	8	Correspondence, 1970, 1973-1975, and Note, n.d.
25		<i>Just Above My Head</i>
		Manuscripts
	1	Book Two, "Twelve Gates to the City,"
	2	Handwritten, 36 pages
	3	Handwritten, 83 pages
	4	Handwritten Orange Pad
	5	Handwritten, 21 ½ pages
	6	Handwritten, 23 pages
	7	Draft, 25 pages; Typed pages, 8 pages Incomplete
	8	Handwritten, 22 pages



Container List

<u>Box</u>	<u>Folder</u>	
26		<i>Just Above My Head</i>
	1	Notes, 7 pages Yellow Pads
	2	8 pages
	3	12 pages (loose)
	4	12 pages
	5	19 pages
	6	28 pages
	7	29 ½ pages
	8	44 pages
	9	46 pages
	10	49 pages
	11	56 pages
	12	61 pages
		Typescripts
	13	"Book Three: The Gospel Singer," Edits, Pgs. 185-298 Photocopies
	14	pgs. 65-170
	15	pgs. 171-400
	16	pgs. 401-499
	17	pgs. 500-590
27	1	pgs. 1-150
	2	pgs. 151-300
	3	pgs. 301-450
	4	pgs. 451-588
	5	(Blue) pgs. 1-184, Orange Cover
	6	"Book Four: Step-Child" Incomplete Blue
28	1	Pgs. 316-399 Loose pages, Incomplete; Manuscript, 1 page,
	2	Edited, Incomplete
	3	Photocopy, Incomplete
	4	"Book One : Have Mercy" - Photocopy
	5	Jimmy's Journal" Excerpts, Handwritten Manuscripts, 19 pages; Notes, 5 pages
	6	Incomplete - Loose Pages, Edited
	7	Loose Typed pages, Notes About Go <i>Tell it On the Mountain</i> , 9 pages

Container List

<u>Box</u>	<u>Folder</u>	
28		<i>Just Above My Head</i>
	8	Draft, Edits, pgs. 203-208; 222-228
	9	Sheet Music
	10	Play Script, Act I (Photocopy)
	11	Scores pgs 1-58
	12	pgs 59-122
	13	Contract, 1975
	14	Handwritten Notes, 4 items
		"No Papers For Mohamet"
	15	Manuscripts, Assorted, 75 pages Typescripts
	16	Photocopies, 22 pages, 8 pages, 21 pages (2 copies), 3 pages, 7 pages
	17	10 pages
	18	Mohamet: St. Paul, 1 page
29		<b>Plays</b>
		<i>The Amen Corner</i>
	1	Introduction (Baldwin), 6 pages Play Scripts
	2	"A Hiding Place" - Typescript (2 Copies), n.d.
	3	Handwritten Notes From Producer, European Tour (Fragile)
	4	Edited, 36 pages
	5	103 pages
	6	With Handwritten Notes, 6 pages, October 21, 1964
	7	With Handwritten Pages With Edits
	8	"New" Typed, 100+ pages
	9-11	Rewrites Notes, Casting (Howard) etc.
	12	Photocopy, 33 pages
	13	Typed, 46 pages Handwritten Notes, Edits and Letter to Sydney (Photocopy), February 5 [?]
	14	Typed, 9 pages (2 copies), and Set Directions, 18 pages
30	1	Autographed by Cast at Ethel Barrymore Theatre, 85 pages
	2	Photocopy, Annotated, 27 pages
	3	Photocopy, 33 pages

Container List

<u>Box</u>	<u>Folder</u>	
30		<i>The Amen Corner</i>
	4	Introduction Typed, (Photocopy), 66 pages
	5	Various Parts of the Script, Incomplete (Photocopies), 109 pages
	6	Typed (Photocopy), 52 pages French Translation by Marguerite Yourcenar
	7	Handwritten Notes and Typescript, 105 pages; 16 pages and 19 pages, and Letters, 1980, 1982
	8	Script, 91 pages, Notes, 9 pages
	9	NET - Correspondence, 1970,
	20	Letter to "The Amen Corner Company," Barrymore Theatre, Script Record Form
	21	Flyer University of the District of Columbia March 15, 16, 22, 23 [?]
		<i>The Amen Corner</i>
	22	Program Reflections Unlimited, San Francisco
	23	Play script Typed (Photocopy) Press Releases
	24	Playbill, Ethel Barrymore Theatre, April 1965
	25	Playbill, Nederlander Theatre Reviews, 1983 (Fragile)
	26	Book Jacket
31		<i>Blues For Mister Charlie</i>
		Play Scripts
	1	Handwritten, 50 pages
	2	Handwritten, Typed, Dedicated to Medgar Evers, 58 pages
	3	Typescript, Edits, 108 pages; Photocopies, 2 pages; Handwritten, 7 pages
	4	Various Notes on Play, Scraps of Paper, Some Manuscript pages, 29 pages
	5	Typescript "Rough Copy" Some Carbon Copies, 109 pages

Container List

<u>Box</u>	<u>Folder</u>	
31		<i>Blues For Mister Charlie</i>
	6	David Baldwin's Copy With Cuts, Inserts, 134 pages
	7	Clean Copy #1 - Photocopy, 91 pages
	8	Clean Copy #2 - Photocopy, 91 page
	9	"Author's Copy" With Rewrites, Edits, #18, 206 pages
10	Typescript Carbon Copy, pgs. 103-142 Act 3, 41 pages	
32	1	New Pages, 65
	2	Handwritten, Yellow Pad Loose Pages, 14 pages & 28 pages; 1 Carbon Copy Typescript, Act 3, Incomplete, ca. 150 pages
	3	'Obsolete', 100 pages
	4	Galley
	5	French Translation, 172 pages
		Screen Treatments
	6	25 pages Typed, 3 pages Handwritten, Cast and Character Notes, 29 Notes
	7	Melissa Productions, 1965
	8	Contracts, Correspondence, 1965, 1966, 1977, 1980, 1987, 1990
9	Production Notes	
33	1	Handwritten Notes
	2	The Actors Studio Theatre - Correspondence, Notes, Clippings 1963, 1964
	3	Contributors to <i>Blues</i>
	4	Opening Night Telegrams
	5	Avedon, Richard, Letter, April 21, 1964
	6	Correspondence - Various
	7	The Actors Studio Theatre - Contract Correspondence 1964, 1965
	8	Correspondence About <i>Blues</i> as a Film; Jack Jordan, David O. Selznick, Melissa Productions
	9	Tricycle Theatre, 1989
	10	Productions, ANTA Theatre, Amistad World Theatre, Aldwych Theatre, Volks Theater

Container List

<u>Box</u>	<u>Folder</u>	
33		<i>Blues For Mister Charlie</i>
	11	Fan Mail
	12	Notes for Play, Typed 5 pages, 3 copies
	13	"Concerning Blues" Notes, Typed, 2 pages
34	1	Corrections, 1962?
	2	Notes, 1964, n.d.
	3	Notes, Handwritten, Flyer, 28 pages
	4	Notes, Handwritten, Typed, Flyer, 29 pages
	5	Handwritten, 61 items (See Box 75)
	6	Background materials, 361 pages
35		<i>The Welcome Table</i>
		Manuscripts
	1	23 pages Yellow Pad
	2	Loose pages, Some Typed
		Play Scripts
	3	68 pages
	4	72 pages (Photocopy)
	5	98 pages (Photocopy) - 2 Copies
	6	72 pages, Photocopy, 2 copies; Stage Sketch, Casting, etc.
	7	Incomplete
	8	Incomplete
	9	Stage Sketch 6 pages
		Other Plays
		"Jonas/Our Fathers" - Outline, Typescripts, Letter (See Box 73)
	10	"Sweet Bird of Youth" Handwritten, Typed Script, Notes (Baldwin's?)
	11	"Rehearsal" - Manuscript, 11 pages; Notes, 3 pages
	12	"Tomorrow Brought Us Rain" Act I, Second Half Typescript (Photocopy), 43 pages
36		<b>Non-Fiction</b>
		Collections
		<i>Notes of a Native Son</i>
	1	Revised Typescript, 8 pages; Typescript (Photocopy), 5 pages

Container List

<u>Box</u>	<u>Folder</u>	
36		<i>Notes of a Native Son</i>
	2	Outline, Typescript, 13 pages; Typescript, Edits, 27 pages Photocopy of Essay; Questions For Students, 4 pages (See Box 73)
	3	Corrections, Outline for Book
	4	<i>Notes of a Native Son</i> Revisited - Handwritten, 10 pages; Typescript - 5 pages
	5	"Everybody's Protest Novel," 12 pages
	6	The Bobbs-Merrill Reprint Series, 2 copies
	7	"A Stranger Here" Later "Equal in Paris," - Typescript, Edits, 29 pages
		<i>Notes of a Native Son</i>
	8	"L'Entranger Au Village" French Translation "Stranger in the Village" Two Different Versions - Typescript, 15 pages; Typescript, 11 pages
		<i>Nobody Knows My Name</i>
	9	"The Discovery of What it Means to be an American" - Typescripts (Photocopies), Edits, 1958
	10	"All Up and Down That Street" ("Fifth Avenue Uptown") - Carbon Copy, Signed, 14 pages
	11	"Nobody Knows My Name" Typescripts- Version A, 17 pages; Version B, 15 pages
	12	"Introduction to <i>Nobody Knows My Name</i> " - Typescript, 3 pages, 1961
	13	"A Fly in the Buttermilk" - Harper's, 15 pages, April 1958
	14	"Faulkner and Desegregation" - Typescripts (2 copies), Edits, 12 pages, 13 pages, Clippings, 1956
	15	"Alas, Poor Richard," published in <i>The Reporter</i> , 1961
		<i>The Fire Next Time</i>
	16	"A Letter to my Nephew," <i>Progressive</i> , December 1962

Container List

<u>Box</u>	<u>Folder</u>	
36		<i>The Fire Next Time</i>
	17	"My Dungeon Shook: Letter to My Nephew 100th Anniversary...Emancipation" - Typescript (See Box 74)
	18	"Down at the Cross" - "Early Draft," 30 Pages; "Next Early Draft," 54 pages
	19	"Down at the Cross" - Original Typescript Returned by The New Yorker 81 pages; Letter, 1963
	20	<i>No Name in the Street</i> "No Name in the Street," 2 pages
37		<i>The Devil Finds Work</i>
	1	Manuscript - Draft, 40 pages
	2	Typescripts, Notes, Some Handwritten, 30+ pages
	3	Partial, 120 pages; Corrections, 8 pages; Letter to Richard
	4	Copy Editor's Notes, Publicity, Author Schedule, Notes, Letter From Donna Schrader, 1976
	5	Uncorrected Galleys, 1976
	6	Galley - Photocopy
	7	Notes, 7 pages
	8	<i>New York Times</i> , Reviews, Clippings, Ad, 1976
38		<i>The Evidence of Things Not Seen</i>
		Yellow Pads
	1	8 pages
	2	36 pages
	3	Handwritten Notes, Typed Notes 52+ pages
	4	Legal Pad Notes, 22 pages
	5	Handwritten Manuscripts, Typed Scripts, Yellow Pad Notes, 136 pages
		Typescripts, Edited
	6	Loose pages, 84 pages,
	7	14 pages
	8	113 pages (Photocopy)

Container List

<u>Box</u>	<u>Folder</u>		
38		Typescripts, Edited	
	9	"To Whom it May Concern," (Photocopy), Loose pages, Folders, 109 pages	
	10	113 pages (Photocopy), Letter to Fran, 1985, 6 pages; 4 Loose pages	
	11	109 pages (Photocopy)	
	12	65 pages (Photocopy)	
39	1	Proofs, Holt (photocopy)	
	2	Correction Notes, Letter, Preface, 1985	
	3	Holt Setting Manuscript, 123 pages	
	4	Contract, 1985	
	5	Information on Child Murders - Letter To Editor (photocopy)	
	6	Harper & Row Publishers, Inc. vs. James Baldwin, 1984, 1985 <i>The Evidence of Things Not Seen</i>	
	7	Letter to Fran McCollough, 1985	
	8	Reviews (French)	
	9	<i>Playboy</i> Essay - Typescript, 7 pages	
	10-13	Clippings, Brochure from Atlanta	
	14	Notes - Typed and Handwritten	
	40	1	Atlanta Child Murders
		2	Research and Notes
	41		<i>Price of the Ticket</i>
1		"Here Be Dragons" - Manuscript Draft, 27 pages; Typescript, 13 pages; Typescript, Edited, 24 pages; Typescript, 27 pages (Photocopies)	
2		Tablet, 12 pages; Typescript, 17 pages; Notes, 9 pages; Open Letter to President Elect, Typed, 9 pages Typescript	
3		Handwritten, Typescripts, Notes - Miscellaneous	
	4	Contract, 1981	



Container List

<u>Box</u>	<u>Folder</u>	
42		Essays
	1	"African Art" in Perspectives: Angles on African Art - Photocopy, 1987
	2	"After Reading Mr. Broyard's Amazing Article..." 2 pages (2 copies), 1949-1950?
	3	"American Negro in Paris" - Manuscript, 11 pages Typescript, 3 pages
	4	"An American in Paris" Typescript, 10 pages Edits
	5	"American Negro Abroad," Carbon Copy, 3 Pages
	6	April 7, Istanbul, The Occasion of the Orphan Kemal Jubilee
	7	"Architectural Digest" Manuscript, 5 pages
	8	"Artists and Prisoners" (For Marc Crawford)
	9	"The Artist's Struggle For Integrity," "American Experience and the Novel," "Mass Culture and the Creative Artist"
	10	"Black as Night? Sin? Death or Hell? Concerning Black English" - Typescript, 8 pages
	11	"Black Panthers," 1970
	12	"Booker T. Washington, His Legend, and His Role" 9 pages, 1949, 2 Letters, 1949
	13	"Cesar" (Sculptor) 1970s
	14	"Color" - Typescript Esquire, 1962, 6 pages
	15	"Concerning Naples" - Manuscript, 5 pages; Typescript, 2 pages (See Box 74)
	16	"Creative Dilemma" Saturday Review (Copy), February 1964
	17	Daisy Miller (Untitled) 12 pages 1949-1950(?)

Container List

<u>Box</u>	<u>Folder</u>	
42		Essays
	18	"The Dangerous Road Before Martin Luther King, Jr." Also Known as "Young Martin, and the Elders" - Typescript, 31 pages; Setting Copy, 36 pages
		"Dark Days"
	19	Manuscript, 24 pages
	20	Manuscript, 5 pages; Typescript, 10 pages
	21	"An Essay on Education in America," - Photocopy
	22	"The Dead Boy" also known as "Words of a Native Son" - Typescript, 10 pages, <i>Playboy</i> , 1964
		"The Deathbed Conversation"
	23	Typed, Notes, 14 pages
	24	Handwritten Draft, 8 pages; Typescript, 4 pages (See Box 74)
	25	Essay for <i>The Observer</i>
	26	"Every Good-bye Ain't Gone" Typescript, 10 pages, Photocopy, 10 pages <i>New York Magazine</i> , 1977
	27	"The Fight" Floyd Patterson vs. Sonny Liston - Typescript, 23 pages; Notes, Press Kit, Program, Clippings (See Box 74)
	28	"Five Most Important Books" (Uncle Tom's Cabin")
	29	Forward to the <i>New York Negro</i>
	30	"The Four Portfolios - Scurlock, Lewis, Carter and Van Lierop"
	31	<i>Freedomways</i> , Foreward, Correspondence 1976, 1977
	32	"Growing Up Negro," Galleys
	33	"A House Is Not a Home" Typescripts (Photocopies), 3 pages (2 copies)
	34	"The House of Bondage," Typescript, 2 Photocopies, 1980

Container List

<u>Box</u>	<u>Folder</u>	
43		Essays
	1	"If Black English Isn't a Language" - Manuscript, 14 pages
	2	"In Defense of Stokely Carmichael"
	3	"(In Search of) A Basis For Mutual Understanding and Racial Harmony"
	4	"In Search of a Majority" - Typescript, Edits, 7 pages (See Box 74)
	5	"In the Cross, A Trembling Soul" - Typescript, Edits 8 pages
	6	"Incest, Fear of" - Typescript, Edits, 3 pages (See Box 74)
	7	Intercepted Memo on Daniel (by Baldwin) 1975, 2 pages
	8	Introduction to "The Chasm" by Robert Campbell
	9	James Baldwin Speaks on the White Problem, <i>Frontier Magazine</i> , June 1963, Adapted From a Speech
	10	"Jerusalem" - Fire next time - Typescript, 1961, 3 pages 1961 (3 copies)
	11	"Letter From the South" Typescript, 19 pages
	12	"Letter to Bishop Tutu, 6 pgs (Box 74)
	13	"Letter to the Candidate"
	14	"Letter to the Prince of Peace," and "Second Open Letter to the Prince of Peace," n.d. (Richard Nixon)
	15	"A Letter to Prisoners" Typescript (3) Copy of Published Version - Clipping, 1982
	16	Letter to Promote Voter Education Project, 3 pages
	17	"Marlon" (Brando)
	18	"My Body to be Burned" - Typescript, 2 pages; Handwritten, 1 page
	19	"Negroes Are Anti-Semitic Because They are Anti-White" - Typescript, 11 pages
	20	"The Negro in Paris," "Encounter on the Seine" - Photocopy, 8 pages

Container List

<u>Box</u>	<u>Folder</u>	
43		Essays
	21	The New York Times Symposium (Uncorrected) August 15, 1963, 3 pages
	22	"Not 100 Years of Freedom" <i>Liberator</i> , 1963
	23	"Notes on Beauford Delaney," Typescript, 2 pages, 1 handwritten page (Incomplete)
	24	Notes on Harlem
	25	"Notes on a Journey" - 19 pages, 1961; Note, 1967
	26	Notes on the Wilwyck School for Boys, Carbon Copy, 3 pages
	27	Notes Reflections in Black and White, Carbon Copies 4 pages, 2 pages of Questions
	28	"Nothing Personal," 3 pages
	29	"The Novelist as Playwright" - Typescript, 2 pages; Letter, January 19(?)
	30	"Of the Sorrow Songs: The Cross of Redemption" <i>New Edinburgh Review</i> Autumn 1979
	31	On Artists, Manuscript, 7 pages (See Box 74)
	32	"On Being in Istanbul," 1966
	33	"On Being White" Possible Early Version of <i>The Price of the Ticket</i> - Manuscript, 9 pages (See Box 73)
	34	On Bobby Kennedy Meeting - Typescript, 6 pages
	35	On Freedomways
	36	On Hank Thompson - Manuscript, 3 pages, Clippings (See Box 74)
	37	"On Martin Luther King, Jr." Carbon Copy, 1978, 2 pages
	38	On Nelson Mandela, Nelson Mandela Freedom Foundation (See Box 74)
	39	On Patty Hearst, 1979
	40	On Roger Wilkins "A Man's Life" - Manuscript, 4 pages (See Box 74)
	41	On the Negro Problem - Manuscript, 5 pages, Notes (See Box 73)

Container List

<u>Box</u>	<u>Folder</u>	
43		Essays
	42	On the Imprisonment of Haitians - Typescript, 3 pages*
	43	On "The Corn is Green," Bette Davis, September 30, 1974
	44	"On the Negro Actor"
	45	On the Writing of "Go Tell it on the Mountain," 1976 Typed, 3 pages, Letter
	46	On Wine, Typescript, Handwritten Notes,
	47	"One Potato" or "Manifest Destiny" or "Meanwhile Home on the Range" - Typescripts (3 Versions)
	48	"Open Letter to My Sister, Miss Angela Davis, in care of the Silent Majority," - Manuscript, 10 pages, Photocopies (2), <i>Black Creation</i> , April 1917
	49	"Open Letter to the Born Again: Concerning Andrew Young"
	50	"Our Children: The Harlem 6," - Typescript and Handwritten Notes
44	1	Paris, 1958 - Several Typescripts, Some Handwritten pages
	2	"The Price of the Ticket," <i>Esquire</i> , 1985
	3	"Private Letter [To Bobby]"
	4	Prologue to the Novel "Crying Holy," 1947
	5	"Race, Hate, Sex, and Colour," A Conversation - Proofs, <i>Encounter Journal</i> (See Box 74)
	6	"A Report From Occupied Territory" <i>The Nation</i> , July 11, 1966
	7	"Roots, and the Reichstag Fire and the Promised Land"
	8	"Shout for Joy" Typescript (Photocopy), 5 pages
	9	"Show Me the Way" Draft <i>Essence Magazine</i> Unpublished, 45 pages, Loose Pages
	10	"Shout for Joy"

Container List

<u>Box</u>	<u>Folder</u>	
44		Essays
	11	"Some Notes on the Novel" - Typescript, 7 pages (See Box 73)
	12	"Spring 1949," April (?), 7 pages
	13	Statement of Mr. James Baldwin on the F.B.I., June 9, 1963, 5 pages,
	14	Statement on Birmingham Typescript, Original, 2 Photocopies, Notes September 16, 1963
	15	Statement on Lord Russell's War Crime Tribunal - Manuscript, 6½ pages; Typescript, 4 pages (See Box 74)
	16	"Tale of Two Cities" - Manuscript, Legal Pad, 20 pages, Notes (See Box 74)
	17	"To Whom It May Concern" (On Language) Typescripts, One Original, 6 Copies
	18	"Tomorrow Brought Us Rain" (Concerning Black American Education) - Typescript, 30 pages
	19	"Toward: A New Language"
	20	"The Uses of Blues," "The Crime, Image of the Negro in the U.S. Literature", "Words of a Native Son" - Stanford University Monterey Peninsula University, April 4, 1962
	21	"Walking Disorderly" - Manuscript, 14 pages; Typescript, Edits, 12 pages (See Box 74)
	22	"We Are Everywhere" - Introduction to Michael Raeburn's Book, 1 page
	23	"The White Man's Guilt: Unnamable Objects: Unspeakable Crimes" - Photocopy, 7 pages (See Box 74)
	24	"Whoever So Will" (Discovery)
	25	"The World of Earl Hines" - Manuscript, 6 pages (See Box 74)
	26	A-E
	27	F-M
	28	N-S

Container List

<u>Box</u>	<u>Folder</u>	
45		<b>Short Stories</b>
		<i>Going to Meet the Man</i>
	1	"Come Out the Wilderness," <i>Negro Digest</i> , September 1961
	2	"Come Out the Wilderness" - Typescript "The Man Child" Typescripts
	3	Photocopy, 26 pages
	4	Version B, "This Copy is Now Obsolete" Note
	5	"Previous Conditions- A Story" - <i>Commentary</i> , October 1948 - 2 Photocopies
	6	"Previous Condition" in <i>Commentary</i> October 1948, original journal
	7	"The Rockpile" - Typescripts, Edits, 2 Copies
	8	Typescripts, Early Versions and Fragments, Edits, Includes "Sonny's Blues"
		"This Morning, This Evening"
	9-10	Original Title "Nobody Knows the Way I Feel This Morning," 2 Versions, Edited Drafts, Photocopy; Draft With Edits
	11	Typescript, Edits 52 pages
	12	Screenplay by Harry Brown
	13	Screenplay Adaptation "Sonny's Blues" by Desmond Kelly
	14	Contract, Correspondence, 1963, 1964 (See Box 75)
46	1	Handwritten, 12 pages; Typescripts, Original, Edits, 16 pages; Other Drafts, Fragment, Photocopies
	2	"The Outing" - Photocopy, 2 copies
47		General
		"One"
		Typescripts
	1	Edits, 11 pages
	2	Edits, 26 pages

**Container List**

<b><u>Box</u></b>	<b><u>Folder</u></b>	
47		General
		"The Only Pretty Ring Time"
		Typescripts
	3	Outline Edits 8 pages, 1948
	4	Plan Edits 18 pages, 1954
	5	Typed Notes, Parts of an Essay on Richard Wright on Verso, 16 pages
	6	"Peace on Earth," <i>Maggie</i> , Clinton High School - Photocopy
		"So Long at the Fair"
		Typescripts
	7	Draft, 8 pages, 1948
	8	Carbon Copy, 45 pages
		"These Last and Evil Days" ("Dead Sea Apple?")
	9	Typescript, Part Missing, 19 pages
	10	Typescript, 25 pages
	11	"Two" - Typescript, pages 30-53, 23 pages
	12	"What Little I Had" Book I - Typescript Edits, 13 pages, Handwritten Note, 1 page
48-49		<b>Poetry</b>
		<i>Jimmy's Blues</i>
	1	Typescript, 11 pages
	2	Galleys
	3	Photocopy of book
	4	Early Poems 1940s-1950s
	5	A-F
	6	G-L
	7	M-Q
	8	R-T
	9	U-Z
	10	Untitled
50		<b>Screenplays</b>
		<i>The Inheritance</i>
	1	Screenplay Writing Pad Manuscript, 75 pages
	2	Two Drafts, Edits



Container List

<u>Box</u>	<u>Folder</u>	
50		<b>Screenplays</b>
	3	Typescript Edits, Note Handwritten, 1972 St. Paul de Vence
	4	"Copy 3", 128 pages
	5	Bound Copy, 139 pages
	6	Photocopy
	7	Casting Note Manuscript, 1 page
51		<i>The Swordfish</i>
	1	Legal Pads, 37 pages, 11 pages, Plot and Character Outline, 13 pages
	2-3	Manuscripts with Edits Screenplay, Edits Carbon Copy, 152 pages, 3 pages of Notes by Engin, 1981
	4	
52		<i>One Day When I Was Lost</i>
		Yellow Pads
	1	2 pages
	2	7 pages, 4 pages
	3	30 pages
	4	43 pages
	5	44 pages
	6	46 pages, #1
	7	46 pages, #2
	8	49 pages
	9	52 pages
	10	67 pages
		Notebook
	11	11 pages
	12	109 pages
53		Screenplays
	1	Out of Order, 81 pages
	2	In Red Ink, 164 pages
	3	Photocopy, Edits, pages 3-162, note
	4	Photocopy, 16 pages
	5-6	Photocopy, 164 pages; Notes, 2 pages
	7	Photocopy, 146 pages
	8	Photocopy, Edits, pages 162-190
	9	Loose pages, pgs. 114, 212

Container List

<u>Box</u>	<u>Folder</u>	
54		Screenplays
	1	Typescript Out of Order, Original & Typescript, Carbon Copies With Edits.
	2	Setting Manuscript, 164 pages; Partial First Proof, Some Front Matter Galleys
	3-4	First Proof, 1972
	5	#5, 1972
	6	Edits
	7	Potential Cast List
	8	Letter From Sherwin Bash to Marvin Worth, April 29, 1968
	9	Legal File, 1967, 1968, 1972 (See Box 75)
	10	"Malcolm X" by James Baldwin and Arnold Perl - Typescript, 17 pages; Photocopy, 56 pages, Note
55		<b>Collaborative Works</b>
		<i>Little Man Little Man</i>
		Manuscripts
	1	Draft, Edits 31 pages
	2	5 pages
		Typescripts
	3	6 pages
	4	Edits 21 pages
	5	Photocopy, 20 pages
	6	Photocopy, 21 pages
	7	Josepia, Michael Letter, 1975
	8	Photocopy of Book, 75 pages
	9	Publisher's Jacket, Proofs, Publicity Card
	10	Notes
	11	Layout of book (See Oversized Files)
56		<b>Other Works</b>
		Notes
		"Any Boot-Legger" - Notes For a Novel
	1	Typescript, Edits 8 pages, Sketch, 7 pages Manuscript, 6 pages
	2	Notes (See Box 75)

Container List

<u>Box</u>	<u>Folder</u>
56	<b>Other Works</b>
	Notes
	"Book One: What Little I Had" for a Novel (?)
3	Typescript, 13 pages
4	Typescript, Photocopy, 13 pages; Manuscript, 11 pages; Typescript, Draft, 3 pages (See Box 73)
5	"Bring Me a Minstrel" - Notes For a Speech, 3 pages
6	Cambridge Debate, "The American Dream," 3 pages, 1965 (see Box 73)
7	Costas Gravas on Soledad Brothers, and Partial Letter
8	"Dark Runner" Notes For Revised Treatment Typescripts (Photocopies), 16 pages (2 copies), Notes (Photocopies), 3 pages (2 copies)
9	"A Fable For Our Children" 7 pages
10	"For An Essay on the G.I." Handwritten, 7 pages
11	For "Les Evade's" Handwritten, Typed (Incomplete)
12	For a Long Short Story "The Outer Life" Handwritten, 5 Notecards, 1 page
13	For Project "Letter to My Younger Brother"
14	Handwritten Note "Letter to Bobby Kennedy," 2 pages
15	"I Heard it Through the Grapevine" Possible Television Project Notes and Clippings (See Box 73)
16	Le Retour to Arriere, 1 page (See Box 73)
17	"Letter From a Citizen of Carthage" Handwritten, 3 pages
18	"The Monkey Time" - Notes For Warren Beatty Film (See Box 73)
19	Notes For a Hypothetical Novel - Manuscript, 3 pages; Typescript, 10 pages
20	Notes For "Pentacost" (Working Title) Typed, 7 pages, Handwritten, 5 pages

Container List

<u>Box</u>	<u>Folder</u>
56	<b>Other Works</b>
	Notes
21	Notes For "The Bargain" (Working Title) Handwritten, 7 pages
22	"On Birmingham" 4 pages
23	On Meeting With Martin Luther King, Jr. Typescript, 5 pages Notes, 11 pages
24	On Meeting With Mikhail Gorbachev, 10 pages of Notes, Handouts, Oct. 20, 1986
25	On Meredith (James), 7 pages
26	On the Actors Studio Re "Blues For Mister Charlie", 5 pages (See Box 73)
27	"Operation: Promise Land"
28	"Place De Carosel" 3 pages (See Box 74)
29	Proposition of Senegalese Writers, 1986 3 pages (See Box 37)
30	"Rehearsal" Rough Notes For A Play, 1 page
31	"Roger Wilkins: A Man's Life" - Several Drafts, Edits (See Box 75)
32	Scenario-Caza Film, Essay on Cazac (Published), Notes
33	Scenario "To Make My Bread"
34	"A Sometime Things" Fragment, 1 page
35	"Staggerlee" For a Novel Typed, 2 pages (2 copies)
36	"Struggling Upward, or Luke Larken's Luck" A Musical Handwritten, 4 pages Card
37-38	"Trip South: Journals, Essays "Free and Equal Blues," "Letters From the South" ( <i>Nobody Knows My Name</i> ) Letters (See Box 75)
39	"Victoria Lorraine St. John" Fragment of a Novel - Manuscript, 2 pages (See Box 73)
40	"Watching Mahomet (The Garden)," 2 pages
41	Miscellaneous Handwritten Notes (see Box 75)

Container List

<u>Box</u>	<u>Folder</u>	
57		Lectures and Speeches
	1	"The Negro Novel," 18 pages
	2	"The Cultural Implications of the Negro Revolt," Notes For Speech at Harvard
	3	Remarks On "The Movement" December 2, 1965
	4	Notes For Nashville Speech, Envelope
	5	Notes on Discovery of America 6 pages;
	6	Untitled, Carbon Copy, 9 pages
	7	Notes on Art & Sensibility, 6 pages "The Novel" - Draft, 19 pages
		<b>Reviews</b>
	8	"The Arrangement" by Elia Kazan (Not Proofread)
	9	"Bright and Morning Star" by Michael Thelwell - Manuscript, 14 pages Typescript, 9 pages 1986
	10	"Madeleine" by Andre Gide "The Male Prison" Typescript, Edits, 7 pages
	11	"Native Son" and "A Raisin in the Sun" Typescript, 6 pages, "Is Raisin in the Sun' A Lemon in the Dark?" by Nelson Algren - Typescript, 5 pages
	12	"Of the Sorrow Songs: The Cross of Redemption," A Review of "The Making of Jazz" by James Lincoln Collier
	13	"On Catfish Row" Porgy and Bess Typescript, Edits, 8 pages
	14	Production Observer's Report on "J.B." by Archibald McLeish Notes - Partial Play Script (See Box 75)
	15	Quote For <i>Sula</i> by Toni Morrison
	16	"Roots" by Alex Haley - Typescript, 5 pages; Notes, 4 pages
	17	"Selected Poems of Langston Hughes" Carbon Copy, 4 pages; Postcard From Hughes, March 29, 1959, Clippings
	18	<i>Soul On Ice</i> by Eldridge Cleaver - Manuscript, 11 ½ pages; Typescript, 8 pages, and Photocopy (See Box 73)

Container List

<u>Box</u>	<u>Folder</u>	
58		Other Writings
	1	<i>Commentary Magazine</i> - Letters, 1947-1956
	2	Encounter Journal, 1956-1961
	3	<i>Esquire Magazine</i> , 1958-1963
	4	<i>Esquire Magazine</i> , 1971-1977
	5	James Baldwin and Bobby Seale - Proposal Typescript, Signed by Seale, 6 pages
	6	Letter Concerning <i>Liberator Magazine</i> 1966
	7	<i>Mademoiselle Magazine</i> , 1960-1961,
	8	<i>The New Yorker</i>
	9	<i>The New York Times</i> , 1981?
	10	"The Hallelujah Chorus" - Newport Jazz Festival, New York, July 1 (?)
	11	"Nobody Knows Where I'm From" - Contract for Nonfiction Work About Africa, August 1961
	12	Notes For Television Special
	13	Questionnaire on Racism, <i>Le Nouvel Observateur</i> , March 29, 1983
	14	The Reporter 1949-1961
	15	Houghton Mifflin, Co. "The Chasm" J.B. Wrote Introduction, Letters 1973, 1974
	16	Libretto - "Down in Central Park" Script, Letters, Notes, c. 1958
	17	March on Washington, Paris Petition, 1963
	18	Treatment "Birmingham" Outline, Letters 1963, 1964
	19	Teleplays Scenario on "To Make My Bread" NBC Project - Typescript, Photocopy, 10 pages; Notes, 4 pages "Upon My Soul: The Tony Maynard Case"
	20	Maynard, Valerie - Letters
	21	Outline, Notes, Letters, 1968-1977
59		<b>BUSINESS RECORDS</b>
		<b>Agents and Agencies</b>
	1	Action, Edward J. Literary and Dramatic Management
	2	Action, Edward J.
	3	Ankaoua, Rodolphe

Container List

<u>Box</u>	<u>Folder</u>	
59		<b>BUSINESS RECORDS</b>
		<b>Agents and Agencies</b>
	4	Beldock, Levine, and Hoffman
	5	Braun-Munk, Eugene C., 1970s
	6	Bruna and Zoon
		Conference Speakers International, Inc.
	7	1983-1984
	8	1985-1986
	9	Cohen and Meyohas
	10-12	Enterprises Unlimited
60	1-8	Robert Lantz, Inc., 1960s-1970s, 1965, 1966, 1967, 1968, 1970-1972, 1973- 1974, 1976-1978
	9	Liepman, Ruth, 1971-1972
	10-11	Michael Joseph, LTD, 1960s-1970s
61	1	Robert P. Mills Literary Agency, 1970, 1978, 1980
	2-4	Santora & McKay (See Box 76)
		Shanks, Davis and Remer
	5	1967-1968
	6	1969-1971
	7	Solus Enterprises, Film Projects, 1970, 1971
	8	Wein, George French, Tria Newport Festival, "Ray Charles," 1972, 1973
		William Morris Agency
	9	1948-1952
	10	1955
	11	1956
	12	1957
	13	1958
	14	1959
	15	1960, 1961, 1963, 1967
	16	1970s
	17	General, 1960s, 1970s, 1980s

Container List

<u>Box</u>	<u>Folder</u>	
62		<b>Publishers</b>
		Dial Press
	1	Schrader, Donna - Correspondence, 1972-1988
	2	<i>The Amen Corner</i> - Correspondence, 1964-1967
	3	<i>Go Tell It on the Mountain</i> - Publicity, 1985
	4	<i>Tell Me How Long the Train's Been Gone</i> - Correspondence, 1967-1968
		Correspondence
	5	1948, 1956, 1961, 1963
	6	1964
	7	1965-1966
	8	1967, 1968, 1969
	9	1979-1985
63	1	Dakar Festival, A. Diop, 1966
	2	Publicity, 1979
	3	<i>Another Country</i> Party at Small's Paradise, Guest Book, 1962
	4-5	Clippings, 1992-1994
64	1	Daedalus, 1959, 1960
	2	Doubleday, Tim Seldes, 1963, 1964, 1984, 1985, 1987
	3	Harper's, 1955, 1956, 1958, 1960, 1961
	4	Knopf, Inc., 1955, 1960, 1963, 1964
	5	Lippincott, "Untitled Novel," "Soul"
	6	McGraw-Hill
	7	<i>The Nation</i> , 1947, 1949, 1956, 1958, 1964, 1967, 1969
	8	Open Gate Books, 1970s
	9	<i>Preuves</i> , 1955-1965
	10	<i>Saturday Review</i> , 1963, 1964
	11	General
		<b>Attorneys</b>
	12	Ramseur & Witofsky
	13	Shanks, Davis & Remer
	14	Tauban, Elliot



**Container List**

<b><u>Box</u></b>	<b><u>Folder</u></b>	
65		<b>Invitations to Speak</b>
	1	1962
	2-5	1963
	6	June-August 1963 (Answered)
66	1-2	1964
	3-4	1965
	5	1966
	6	1967
	7	1969-1970
		Television and Radio Appearances
	8	1968, 1971-1973
	9	1974-1977
67	1-2	1965
68	1	1971, 1972
	2	1975-1976
	3	1977
	4	1978, 1979
	5	1980
	6	1982, 1983, 1984
	7	1985
	8	1986
	9	1987, 1988
69		<b>Contracts and Permissions</b>
	1	Contracts - General, 1960s-1980s
	2-3	Permissions - General 1970s-1980s
70		<b>Correspondence</b>
	1	"Bessie": Project Wilcox, Michael A. 1987
	2	NAACP, 1961-1964
	3	Business Correspondence - Dramatic Productions, <i>Giovanni's Room</i> , <i>Blues For Mister Charlie</i> , <i>The Amen Corner</i> , 1958, 1963
	4	Herbert Kline Productions Worldview Productions, Inc. General
	5	1955

**Container List**

<b><u>Box</u></b>	<b><u>Folder</u></b>	
	6	1957
70		<b>Correspondence</b>
	7	1958
	8	1959
	9	1963
	10	1964
	11	1965
	12	Answered (Gloria Davis), 1964-1965
	13	1966-1967
	14	1968-1969
71	1	1970
	2	1971
	3	1972
	4	1973
	5	1974
	6	1975
	7	1976
	8	1977
	9	1978
	10	1979
72	1	1980, 1981, 1982, 1983
	2	1984
	3	1985
	4	1986
	5	1987, 1988, 1989
	6	Undated
73-77		Oversized Boxes
		Posters (See Oversized Files)

**MANUSCRIPTS, ARCHIVES AND RARE BOOKS DIVISION**

**SEPARATION RECORD**

The following items were removed from:

**Name of Collection/Papers** James Baldwin Papers

**Accession Number** SCM 17-3

**Call Number** MG 936

**Donor:** \_\_\_\_\_

**Gift** x **Purchase** Estate of James Baldwin

**Date received:** January 2017

**Date transferred:** February 2017

The item(s) listed below have been sent to the division indicated, either to be retained or disposed of there. Any items that should receive special disposition are clearly marked.

**The Moving Image and Recorded Sound (MIRS) Division:**

1 box of 25 reel-to-reels and 5 cassette tapes (original list attached. Also 5 additional cassettes from Box 8 ("Evidence of Things Not Seen") of original list.

**Schomburg Photographs and Prints (P&P) Division:**

One box of loose photographs and photo album

**Transferred by:** S. Fullwood

**Date:** February 2017