

James Baldwin
Nobody Knows
My Name
More Notes of a
Native Son



MODERN
CLASSICS

PENGUIN MODERN CLASSICS

Nobody Knows My Name

Born in Harlem in 1924, James Baldwin was a novelist, essayist, playwright, poet, social critic, and the author of more than twenty books. His first novel, *Go Tell It on the Mountain*, appeared in 1953 to excellent reviews, and his essay collection *The Fire Next Time* was a bestseller that made him an influential figure in the civil rights movement. Baldwin spent many years in France, where he moved to escape the racism and homophobia of the United States. He died in 1987.

JAMES BALDWIN

Nobody Knows My Name

More Notes of a Native Son



PENGUIN BOOKS

PENGUIN CLASSICS

UK | USA | Canada | Ireland | Australia
India | New Zealand | South Africa

Penguin Books is part of the Penguin Random House group of companies
whose addresses can be found at global.penguinrandomhouse.com



Penguin
Random House
UK

First published in Great Britain by Michael Joseph 1964

First published in Penguin Classics 1991

Reissued in Penguin Classics 2022

001

Text copyright © James Baldwin, 1954, 1956, 1958, 1959, 1960, 1961

'The Black Boy Looks at the White Boy' © Esquire, Inc., 1961

Set in 10.45 / 14.25pt New Caledonia

Typeset by Jouve (UK), Milton Keynes

Printed and bound in Great Britain by Clays Ltd, Elcograf S.p.A.

The authorized representative in the EEA is Penguin Random House Ireland,
Morrison Chambers, 32 Nassau Street, Dublin D02 YH68

A CIP catalogue record for this book is available from the British Library

ISBN: 978-0-140-18447-1

www.greenpenguin.co.uk



Penguin Random House is committed to a sustainable future for our business, our readers and our planet. This book is made from Forest Stewardship Council® certified paper.

**FOR
MY BROTHERS,
GEORGE,
WILMER AND
DAVID**

Acknowledgements

Acknowledgement is made to the following publications in whose pages these essays first appeared: *The New York Times Book Review* for 'The Discovery of What It Means to Be an American' (January 25, 1959); *Encounter* for 'Princes and Powers'; *Esquire* for 'Fifth Avenue, Uptown: a Letter from Harlem' (July 1960), reprinted by permission; *New York Times Magazine* for 'East River, Downtown: Postscript to a Letter from Harlem' (which appeared as 'A Negro Assays the Negro Mood,' March 12, 1961); *Harper's Magazine* for 'A Fly in Buttermilk' (which appeared as 'The Hard Kind of Courage,' October 1958); *Partisan Review* for 'Nobody Knows My Name: a Letter from the South' (Winter, 1959) and 'Faulkner and Desegregation' (Winter, 1956); Kalamazoo College for 'In Search of A Majority' delivered there as an address; *Esquire* for 'Notes For A Hypothetical Novel' (delivered as an address at the third annual Esquire Magazine symposium on the 'Role of the Writer in America' at San Francisco State College, October 22, 1960); *The New Leader* for 'The Male Prison' (which appeared as 'Gide as Husband and Homosexual,' December 13, 1954); *Esquire* for 'The Northern Protestant' (which appeared as 'The Precarious Vogue of Ingmar Bergman,' April 1960), reprinted

by permission; *The Reporter* for 'Eight Men' (which appeared as 'The Survival of Richard Wright,' March 16, 1961); *Le Preuve* for 'The Exile' (February 1961); and *Esquire* for 'The Black Boy Looks at The White Boy' (May 1961), reprinted by permission.

Contents

<i>Introduction</i>	xi
---------------------	----

PART ONE

Sitting in the House . . .

1. The Discovery of What It Means to Be an American	3
2. Princes and Powers	11
3. Fifth Avenue, Uptown: A Letter from Harlem	47
4. East River, Downtown: Postscript to a Letter from Harlem	61
5. A Fly in Buttermilk	71
6. Nobody Knows My Name: A Letter from the South	83
7. Faulkner and Desegregation	99
8. In Search of a Majority: An Address	107

PART TWO

. . . With Everything on My Mind

9. Notes for a Hypothetical Novel: An Address	119
10. The Male Prison	131
11. The Northern Protestant	139

12. Alas, Poor Richard	155
i Eight Men	155
ii The Exile	162
iii Alas, Poor Richard	170
13. The Black Boy Looks at the White Boy	183

Introduction

These essays were written over six years, in various places and in many states of mind. These years seemed, on the whole, rather sad and aimless to me. My life in Europe was ending, not because I had decided that it should, but because it became clearer and clearer – as I dealt with the streets, the climate, and the temperament of Paris, fled to Spain and Corsica and Scandinavia – that something had ended for me. I rather think now, to tell the sober truth, that it was merely my youth, first youth, anyway, that was ending and I hated to see it go. In the context of my life, the end of my youth was signalled by the reluctant realisation that I had, indeed, become a writer; so far, so good: now I would have to go the distance.

In America, the colour of my skin had stood between myself and me; in Europe, that barrier was down. Nothing is more desirable than to be released from an affliction, but nothing is more frightening than to be divested of a crutch. It turned out that the question of who I was was not solved because I had removed myself from the social forces which menaced me – anyway, these forces had become interior, and I had dragged them across the ocean with me. The question of who I was had at last become a personal question, and the answer was to be found in me.

I think that there is always something frightening about

this realisation. I know it frightened me – that was one of the reasons that I dawdled in the European haven for so long. And yet, I could not escape the knowledge, though God knows I tried, that if I was still in need of havens, my journey had been for nothing. Havens are high-priced. The price exacted of the haven-dweller is that he contrive to delude himself into believing that he has found a haven. It would seem, unless one looks more deeply at the phenomenon, that most people are able to delude themselves and get through their lives quite happily. But I still believe that the unexamined life is not worth living; and I know that self-delusion, in the service of no matter what small or lofty cause, is a price no writer can afford. His subject is himself and the world and it requires every ounce of stamina he can summon to attempt to look on himself and the world as they are.

What it came to for me was that I no longer needed to fear leaving Europe, no longer needed to hide myself from the high and dangerous winds of the world. The world was enormous and I could go anywhere in it I chose – including America: and I decided to return here because I was afraid to. But the question which confronted me, nibbled at me, in my stony Corsican exile was: Am I afraid of returning to America? Or am I afraid of journeying any further with myself? Once this question had presented itself it would not be appeased, it had to be answered.

‘Be careful what you set your heart upon,’ someone once said to me, ‘for it will surely be yours.’ Well, I had said that I was going to be a writer, God, Satan, and Mississippi notwithstanding, and that colour did not matter, and that I was going to be free. And, here I was, left with only myself to deal with. It was entirely up to me.

These essays are a very small part of a private logbook. The question of colour takes up much space in these pages, but the question of colour, especially in this country, operates to hide the graver questions of the self. That is precisely why what we like to call 'the Negro problem' is so tenacious in American life, and so dangerous. But my own experience proves to me that the connection between American whites and blacks is far deeper and more passionate than any of us like to think. And, even in icy Sweden, I found myself talking with a man whose endless questioning has given him himself, and who reminded me of black Baptist preachers. The questions which one asks oneself begin, at last, to illuminate the world, and become one's key to the experience of others. One can only face in others what one can face in oneself. On this confrontation depends the measure of our wisdom and compassion. This energy is all that one finds in the rubble of vanished civilisations, and the only hope for ours.

JAMES BALDWIN

PART ONE

Sitting in the House . . .

1. The Discovery of What It Means to Be an American

‘It is a complex fate to be an American,’ Henry James observed, and the principal discovery an American writer makes in Europe is just how complex this fate is. America’s history, her aspirations, her peculiar triumphs, her even more peculiar defeats, and her position in the world – yesterday and today – are all so profoundly and stubbornly unique that the very word ‘America’ remains a new, almost completely undefined and extremely controversial proper noun. No one in the world seems to know exactly what it describes, not even we motley millions who call ourselves Americans.

I left America because I doubted my ability to survive the fury of the colour problem here. (Sometimes I still do.) I wanted to prevent myself from becoming *merely* a Negro; or, even, merely a Negro writer. I wanted to find out in what way the *specialness* of my experience could be made to connect me with other people instead of dividing me from them. (I was as isolated from Negroes as I was from whites, which is what happens when a Negro begins, at bottom, to believe what white people say about him.)

In my necessity to find the terms on which my experience could be related to that of others, Negroes and whites, writers

and non-writers, I proved, to my astonishment, to be as American as any Texas G.I. And I found my experience was shared by every American writer I knew in Paris. Like me, they had been divorced from their origins, and it turned out to make very little difference that the origins of white Americans were European and mine were African – they were no more at home in Europe than I was.

The fact that I was the son of a slave and they were the sons of free men meant less, by the time we confronted each other on European soil, than the fact that we were both searching for our separate identities. When we had found these, we seemed to be saying, why, then, we would no longer need to cling to the shame and bitterness which had divided us so long.

It became terribly clear in Europe, as it never had been here, that we knew more about each other than any European ever could. And it also became clear that, no matter where our fathers had been born, or what they had endured, the fact that Europe had formed us both was part of our identity and part of our inheritance.

I had been in Paris a couple of years before any of this became clear to me. When it did, I, like many a writer before me upon the discovery that his props have all been knocked out from under him, suffered a species of breakdown and was carried off to the mountains of Switzerland. There, in that absolutely alabaster landscape, armed with two Bessie Smith records and a typewriter, I began to try to re-create the life that I had first known as a child and from which I had spent so many years in flight.

It was Bessie Smith, through her tone and her cadence, who helped me to dig back to the way I myself must have

spoken when I was a piccaninny, and to remember the things I had heard and seen and felt. I had buried them very deep. I had never listened to Bessie Smith in America (in the same way that, for years, I would not touch watermelon), but in Europe she helped to reconcile me to being a 'nigger'.

I do not think that I could have made this reconciliation here. Once I was able to accept my role – as distinguished, I must say, from my 'place' – in the extraordinary drama which is America, I was released from the illusion that I hated America.

The story of what can happen to an American Negro writer in Europe simply illustrates, in some relief, what can happen to any American writer there. It is not meant, of course, to imply that it happens to them all, for Europe can be very crippling, too; and, anyway, a writer, when he has made his first breakthrough, has simply won a crucial skirmish in a dangerous, unending and unpredictable battle. Still, the breakthrough is important, and the point is that an American writer, in order to achieve it, very often has to leave this country.

The American writer, in Europe, is released, first of all, from the necessity of apologising for himself. It is not until he *is* released from the habit of flexing his muscles and proving that he is just a 'regular guy' that he realises how crippling this habit has been. It is not necessary for him, there, to pretend to be something he is not, for the artist does not encounter in Europe the same suspicion he encounters here. Whatever the Europeans may actually think of artists, they have killed enough of them off by now to know that they are as real – and as persistent – as rain, snow, taxes or businessmen.

Of course, the reason for Europe's comparative clarity concerning the different functions of men in society is that

European society has always been divided into classes in a way that American society never has been. A European writer considers himself to be part of an old and honourable tradition – of intellectual activity, of letters – and his choice of a vocation does not cause him any uneasy wonder as to whether or not it will cost him all his friends. But this tradition does not exist in America.

On the contrary, we have a very deep-seated distrust of real intellectual effort (probably because we suspect that it will destroy, as I hope it does, the myth of America to which we cling so desperately). An American writer fights his way to one of the lowest rungs on the American social ladder by means of pure bull-headedness and an indescribable series of odd jobs. He probably *has* been a ‘regular fellow’ for much of his adult life, and it is not easy for him to step out of that luke-warm bath.

We must, however, consider a rather serious paradox: though American society is more mobile than Europe’s, it is easier to cut across social and occupational lines there than it is here. This has something to do, I think, with the problem of status in American life. Where everyone has status, it is also perfectly possible, after all, that no one has. It seems inevitable, in any case, that a man may become uneasy as to just what his status is.

But Europeans have lived with the idea of status for a long time. A man can be as proud of being a good waiter as of being a good actor, and, in neither case, feel threatened. And this means that the actor and the waiter can have a freer and more genuinely friendly relationship in Europe than they are likely to have here. The waiter does not feel, with obscure resentment, that the actor has ‘made it’, and the actor is not

tormented by the fear that he may find himself, tomorrow, once again a waiter.

This lack of what may roughly be called social paranoia causes the American writer in Europe to feel – almost certainly for the first time in his life – that he can reach out to everyone, that he is accessible to everyone and open to everything. This is an extraordinary feeling. He feels, so to speak, his own weight, his own value.

It is as though he suddenly came out of a dark tunnel and found himself beneath the open sky. And, in fact, in Paris, I began to see the sky for what seemed to be the first time. It was borne in on me – and it did not make me feel melancholy – that this sky had been there before I was born and would be there when I was dead. And it was up to me, therefore, to make of my brief opportunity the most that could be made.

I was born in New York, but have lived only in pockets of it. In Paris, I lived in all parts of the city – on the Right Bank and the Left, among the bourgeoisie and among *les misérables*, and knew all kinds of people, from pimps and prostitutes in Pigalle to Egyptian bankers in Neuilly. This may sound extremely unprincipled or even obscurely immoral: I found it healthy. I love to talk to people, all kinds of people, and almost everyone, as I hope we still know, loves a man who loves to listen.

This perpetual dealing with people very different from myself caused a shattering in me of preconceptions I scarcely knew I held. The writer is meeting in Europe people who are not American, whose sense of reality is entirely different from his own. They may love or hate or admire or fear or envy this country – they see it, in any case, from another point of view, and this forces the writer to reconsider many things he had