

DISPATCH

Sitting at Baldwin's Table

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Abstract

Last year, in the dispatch “There Is No Texting at James Baldwin’s Table,” I began to assess the ways in which audiences were engaging with Baldwin’s writing at several public discussions that I co-facilitated with NYC actor/comedian Grant Cooper. Based on the initial reaction to two five-part Baldwin conversations at a high school and middle school in Manhattan, I posited that a need for meaningful communion is drawing people to discuss the writer. As I wrote that article, I was busy scheduling seven new Baldwin discussions in communities across New Jersey and another five-part series in Manhattan. Having completed those sessions, I am pleased to report that Baldwin’s welcome table is indeed a powerful vehicle for engaging in impactful dialogue. This dispatch will demonstrate that discussing Baldwin not only opened an avenue for productive sharing but went further by inspiring people to ask how they could contribute to hastening positive social and personal transformation. Three questions will frame this analysis of putting the welcome table into practice: How many people want to sit at James Baldwin’s table? Can conversations about James Baldwin sustain more “welcome table moments”? Can these interactions create a sense of kinship that deepens personal interaction in the digital age?

Keywords: James Baldwin, African-American history, the welcome table, public discussion, public scholarship

Perhaps it is because I have been ruminating upon him, but I bumped into James Baldwin all over the place in 2018. From the varying arenas of art, sports, and literature, a few of these encounters stand out. A film adaptation of the novel *If Beale Street Could Talk* garnered several nominations and one win at the Oscars. A New Jersey company staged an opera grounded in Baldwin’s writing. Scholars Michael Eric Dyson and George Yancy draw upon Baldwin in their new books: *What Truth Sounds Like: Robert F. Kennedy, James Baldwin and Our Unfinished Conversation*

About Race in America and *Backlash: What Happens When We Talk Honestly About Racism in America?* The *New Yorker* magazine thoughtfully republished "Letter from A Region of My Mind." Activist and football player Eric Reid invoked Baldwin before playing his first NFL game with the Carolina Panthers in October. Reid, frustrated with the leader of the NFL Players Coalition who had, in his view, given up fighting for the players' right to protest, pointed out that "to be Black in America and to be relatively conscious is to be in a constant state of anger."¹ Baldwin, it seems, is still very present in our collective national consciousness.

In the fourth volume of *James Baldwin Review*, in the dispatch "There is No Texting at James Baldwin's Table," I began to assess the ways in which audiences were engaging with Baldwin's writing at several public discussions that I co-facilitated with NYC actor/comedian Grant Cooper. Based on the initial reaction to two five-part Baldwin conversations at a high school and middle school in Manhattan, I posited that a need for meaningful communion is drawing people to want to discuss the writer. I pondered if consciously recreating the environment of a "welcome table", such as the one over which Baldwin presided at his home in France, could be a vehicle for countering the fear-driven culture of present-day media and the superficiality of much of today's discourse. Could such a welcome table, I wondered, foster trust between individuals and initiate more substantial dialogue?² As I wrote that article, I was busy scheduling seven new Baldwin discussions in communities across New Jersey and another five-part series in Manhattan. Having completed those sessions, I am pleased to report that Baldwin's welcome table is indeed a powerful vehicle for engaging in impactful dialogue. Those conversations not only confirmed Baldwin's ability to nurture meaningful discourse but far exceeded my expectations. As my co-facilitator Grant likes to say, the most arduous aspect of the discussions was finding a way to close and leave. Once people started conversing in earnest, it was like a train had pulled out of the station and there was almost no stopping it. This dispatch will demonstrate that discussing Baldwin not only opened an avenue for productive sharing, but also went further by inspiring people to ask how they could contribute to hastening positive social change and personal transformation. Three questions from my first dispatch will frame this analysis of putting the welcome table into practice: How many people want to sit at James Baldwin's table? Can conversations about James Baldwin sustain more "welcome table moments"? Can these interactions create a sense of kinship that deepens personal interaction in the digital age?³

The first step in public programming is gathering an audience. We were pleased to be returning to the Success Academy High School of the Liberal Arts in Manhattan in January and February for another five-part discussion series. That spring, I also visited a meeting of the James Baldwin Seminar, taught by playwright Anthony Penino at Stevens Institute of Technology, and I incorporated Baldwin into the African American History class I taught at Stevens in the summer. Additionally, seven libraries and community centers in New Jersey scheduled Grant and me to visit between February and June through the New Jersey Council for the Humanities' Public Scholars Project.⁴ These events were all free and open to the public. They

took place in large urban areas—Trenton and Jersey City—as well as smaller, more rural towns including Rahway, Union, Willingboro, and Perth Amboy. East Orange, which is not far from the metropolis of Newark, is a smaller urban city with a majority African-American population. Setting off on our Baldwin discussions that winter, I was not sure what to expect in terms of audience demographics. Despite my belief that people were being drawn to Baldwin at this historical moment, I wondered how many people would invest the time to attend a public discussion of his work and to what extent these audiences would be diverse in terms of race, gender, and age.

Overall, the participants who heeded the call to discuss Baldwin formed energetic, thoughtful, and interested groups. The public sessions in New Jersey ranged from twelve to fifty participants (averaging around twenty to thirty) and contained mostly African-Americans and whites. While the classes at the schools addressed younger audiences, the average age range at the community meetings was thirties and above. This probably indicates that middle-aged people have more time and are more inclined to engage in social gathering in a community setting like a library. Importantly, families brought school-age children to several library events and a sprinkling of twenty-something participants were very interested in learning about Baldwin from the community elders. We noticed that women tended to join the public discussions in slightly larger numbers than men, and all but two of the employees who planned the Baldwin events were women. This illustrated the important role that women play as community organizers at the local level. Dinner was offered prior to the discussions at Success Academy and two of the library events provided plentiful snacks and beverages. The events where food was provided nurtured some of the most well-attended and animated discussions. This suggests that when the welcome table offers both physical and intellectual sustenance, participants feel warmly embraced and are especially willing to converse.

The audience at the discussion in Rahway illustrates well the tenor of the public events across New Jersey. The program was held on a Saturday afternoon that was gray and raw. A cold rain fell the entire day, and, upon arriving, we suspected that only a handful of people would trek out on such a day. Yet Grant and I were overwhelmed when twenty people came, then a few more trickled in as the discussion gained strength and, before it was over, we not only had about forty people, but the event had run over by more than a half hour. People, clutching cups of coffee and tea, continued to chat with one another in earnest after the discussion had formally closed. We witnessed this pattern repeat over the months that followed. People came out for Baldwin on frigid weeknights after working all day. They came out for Baldwin on the weekend when beautiful early spring weather could have beckoned them outdoors. High-school students stayed for Baldwin and increased their already lengthy days. In an age when there is a legion of entertainment options, both digital and face-to-face, I was consistently, but pleasantly, surprised by the extent to which people showed up for Baldwin events. Seeing people attend Baldwin discussions so reliably inspired me and it challenged me to want to fill their time, which was so generously given, with a meaningful program.

The five-part Baldwin discussion at the high school gave us the flexibility to experiment with numerous themes and continue conversations from week to week. We were familiar with the pedagogical parameters of this kind of setting from the five-part discussions we had done in the fall of 2016 and spring of 2017. However, the one-time events in the libraries had to be designed differently. We only had seventy-five to ninety minutes for these conversations. There was the additional complication that people came to the events with varying degrees of familiarity with Baldwin's work. This ranged from people who had interacted with Baldwin personally and had read, or taught, or preached on much of his writing, to people who had read none of his work and knew little of his life. As noted in the previous dispatch, our approach to Baldwin was rooted in creating a space for a selection of Baldwin's words to enter the participants' ears and hearts and for participants to listen to their internal reaction to Baldwin before listening to others share their responses to these excerpts.⁵ These sessions were not meant to be lectures on Baldwin's life or work; rather, Baldwin's writing was displayed to encourage the participants to interact with his ideas on a personal and communal level. One can read a biography of Baldwin to learn about his life or read his writing on one's own to see his perspective on any given issue. However, the purpose of these discussions was to foster a safe, comfortable environment where participants could share whatever Baldwin's words sparked inside of them. The act of witnessing Baldwin's written testimony and the act of bearing witness oneself would, we hoped, encourage a cleansing, perhaps even transformative, moment of engagement. That is what had attracted people from around the world to Baldwin's welcome table at his home in France and, we suspected, a similar space could be recreated and supported through Baldwin's writing.

Approaching Baldwin from this perspective, we crafted a very simple pedagogical framework predicated on setting the welcome table and allowing people to spend most of the time interacting with themselves—internally—and with each other. We first introduced ourselves and opened a door to our lives transparently, as Baldwin does, to show that it was safe to do so in the space. Grant and I both shared about our personal engagement with Baldwin's work and how his writing had helped shape us intellectually. We offered a truncated introduction to Baldwin's life, and we also disseminated a more detailed account along with a reading list in a handout so that participants unfamiliar with Baldwin had a point of reference for further study. Many of the libraries prepared book displays which enabled curious readers to explore Baldwin's work. After introducing ourselves and our stories with Baldwin, we opened the floor for participants to share their memories of interacting with Baldwin or his work in ways that were important in their personal development. Sometimes this portion of the discussion alone extended for close to an hour. Participants came with a sincere willingness to share and everyone seemed to be edified by the process.

The rest of the session was organized around passages from Baldwin that illustrated significant themes that recur throughout his body of work. The themes that I chose were the past, trust, and love. The passages for these discussions came

from Baldwin's essay in the volume *Nothing Personal*.⁶ I selected this essay because the book in which it appeared had recently been reprinted and because the year it was written, 1964, was one of upheaval in several areas: war, political transition, nonviolent protest, gender equity, etc. His words felt especially current in the present era of police brutality, Black Lives Matter, the "MeToo" movement, political chaos, and so on. Baldwin's thoughts offered entry points into many arenas for conversation both personal—such as the need to reconcile with one's own past actions, trusting oneself, loving oneself—as well as collective—including the reconciliation needed to move on from America's racial history, can we trust each other, and how can we progress without loving each other. First, hearing one's own internal response to Baldwin's words about trust is crucial to instigate productive self-reflection. Then listening to others in the community relate their perspectives on the collective past, especially past suffering, is essential for group healing. Baldwin reminds us that "It is necessary, while in darkness, to know that there is a light somewhere, to know that in oneself, waiting to be found there is a light."⁷ By delving inside, we counter the cycle of manifesting a stranger "who is responsible for our confusion and pain" in order to finally "be at peace."⁸ There can be no forward progress without tending to the internal wounds of a nation where pain has been generated by centuries of injustice and violence. Listening to ourselves and each other can be an important first step to healing and healing leads to positive growth.

At our sessions, Grant would read a passage from Baldwin and we allowed participants to sit with his words silently for a few moments. We then started the conversation with a short personal reaction from one of us and opened the space for others to join. For the most part, people shared. And shared. Reining in the conversation was often the only problematic aspect of facilitation. There were a couple of instances where people who seemed to be emotionally disturbed entered the conversation and were slightly incoherent. The audience responded to them with compassion which was beautiful to witness. We believed that this strong participation illustrated a deep-rooted need for people to be heard, and many audience members spoke of a desire for acknowledgement, especially regarding discrimination and the personal pain that is a consequence of injustice. When time ran out, we asked if people wanted to stay and allowed sessions to go over time because the necessity for communion often seemed to outweigh the desire to depart. A few people who were expecting a lecture on Baldwin did not appreciate our framework; however, the positive responses far outweighed the critiques. The fact that people willingly stayed for an extra thirty minutes, or sometimes an hour, demonstrated the value of this kind of authentic social engagement and produced numerous "welcome table moments."

In the previous dispatch, I identified welcome table moments as "instances of bonding or mutual understanding that were fostered by Baldwin's words" and I wondered whether the discussions in 2018 would sustain more of these.⁹ A few memorable examples, regarding the themes of the past, trust, and love, will illustrate that recreating Baldwin's welcome table can often produce poignant moments of insight. At our first public library event, an older African-American gentleman proudly shared how he and his wife—who was with him—had attended James

Baldwin's funeral and how it had cemented the importance of his legacy in their minds. After sharing this compelling memory, to which everyone was listening intently, his face changed from being caught up fondly in his remembrance to being quite serious. He turned directly to me and requested that I explain myself, because nothing in his experience had prepared him to encounter a white woman who had been raised in the household of a Southern preacher to be engaging audiences about America's racial past. The collective history of racism and this man's personal past were intersecting. Events from his life had formed a specific representation of American Southerners in his mind and this was an important moment to confront those images. Grant and I both responded by pointing to Baldwin's idea that most people, especially white people in America, are "trapped within a history which they do not understand and until they understand it, they cannot be released from it."¹⁰ We emphasized that it was imperative for everyone to reconcile our shared history in order to move forward. At that point a middle-aged African-American woman agreed and shared that, as a preacher, she had used Baldwin's writing to underscore the need for collective acknowledgement of the past in her church. Failing to face the "very bitter truth" of history, in all its ugliness, leads, in Baldwin's words, to "spiritual disaster" for all of us.¹¹

Trust was a theme we visited during almost all the discussions and we saw participants become angry when trust was violated. For example, at the high school we dedicated one conversation to interactions with police and started the dialogue with Baldwin recounting being arrested on Broadway in New York City while trying to hail a taxi. He was with a white European friend and had been sightseeing for the day. Baldwin closed this episode by observing the difficulty of communicating with Americans—in this instance a policeman—and concluded, "We are afraid to reveal ourselves because we trust ourselves so little."¹² The students, most of whom were black and had grown up in New York, readily agreed with Baldwin and some relayed similar confrontations with police. One observant student brought the conversation into the immediate moment. He pointed out that during our discussion two white teachers had come into our room and taken food. Even though the discussion was explicitly open to all people at the school—faculty, students, parents—these teachers chose not to stay and participate. The student read this moment as a kind of betrayal: the teachers were taking food that was set aside for us, he pointed out, but the teachers did not want to discuss these issues that are important to us. There was a potent silence in the room. Then the conversation became very animated with students posing vital questions such as: Why aren't there more teachers here at the discussion, why aren't there more black teachers at our school, and can we trust the way these teachers convey history? We listened to the students and reassured them that their questions were valid; however, we could not fully address all of them within the scope of our discussion. We urged them to talk to their principal about their concerns and we made sure that the food for our future sessions was distributed in such a way that anyone not involved in the discussion could not eat at the welcome table. After that discussion closed, a student on the front row came over to me quickly. There was concern and urgency in his face. He asked how

he could know when someone could be trusted. I told him to listen to his gut feeling but later worried whether that answer had been adequate. One conclusion was clear: these students had used Baldwin's observations as a vehicle to critique their present circumstances. Welcome table moments, as this example showed, could sometimes be inspired by collective frustration or pain.

Many welcome table moments, shared with loving awareness, were focused on a specific memory. A middle-aged white woman recalled meeting Malcolm X as a young girl and, when he was assassinated shortly thereafter, realized how profound the moment had been. An African-American woman recounted how she had forthrightly shown up at a banquet in New York, to which she had not been invited, with the express intent of meeting Baldwin, only to run into him outside and end up chatting with him most of the evening. Anthony Penino, who created the Baldwin seminar at Stevens Institute, recollected how, as a young college student, he first "encountered" the writer. He saw a sizeable line of people waiting to pay their respects at Baldwin's funeral and stopped to talk with someone in the queue. The next day he picked up one of Baldwin's books at a library.

One man's reaction to the discussion on love stood out. At the public library in East Orange, the first man to arrive was a middle-aged African American who sat on the front row. He looked around, saw Grant and me, and then firmly crossed his arms over his chest and waited with a scowl on his face. I am not sure if something in the room sparked his suspicion or made him indignant. However, it is not uncommon for us to face dubious looks when Grant and I arrive at a venue. We are an unusual pair: a black male actor/comedian and an African American Studies scholar who is white and female. Sometimes African-American organizers give me sidelong glances and then assume that Grant is the professor, or white folks look at me incredulously when I disclose that I have a degree in African American Studies. Other times, white organizers are visibly uneasy talking with Grant and try to ignore him by only addressing me. There have also been times when Grant, who sports a long, nappy afro, is objectified by African Americans who are clearly uncomfortable with his appearance. Fortunately, Grant's ability to break through the awkwardness of latent racism and sexism through comedy is extremely effective. He tackles these elephants in the room head-on in our discussions and, by making people laugh at these encounters, chips away at the inherent ridiculousness of prejudice. We did not know the past of the man in East Orange that had motivated his reaction to us but presumed it would surface during the dialogue.

He waited, glowering, until the program commenced, and we fully expected him to react in anger at some point in the conversation. The discussion turned out to be very fruitful: numerous people shared heartfelt encounters with Baldwin's work, a young pair of African-American men expressed their interest in Baldwin and wanted to learn more, an elderly woman in traditional African clothing strongly endorsed the need for collective reconciliation with the past, and a lady with a teenage daughter was glad to have a Baldwin reading list to share. Very slowly, as the conversation unfolded, the man on the front row unclasped his arms. His face softened. He smiled slightly and joined the dialogue as we closed

talking about love. I do not know what had made him approach the event in a mask of anger but something in Baldwin's words about love transformed him visibly. The discussion left a discernible mark on his countenance and it was remarkable to witness that change take place.

One question remains: Can these exchanges create a sense of kinship that deepens personal interaction in the digital age? Much of today's conversing takes place behind screens or through formats that are concise, ephemeral and, ultimately, not very nourishing or sustaining in terms of fostering human relationships. However, at the Baldwin discussions there was a sense of bonding often generated during the conversations, particularly at the public libraries. The freedom to reveal personal histories and reactions to Baldwin's words supported a feeling of shared human experience. It was heartening that only once in our journey did a phone disrupt the discussion. Participants instinctively put away their devices to be attentive for the conversation which, in this era of ubiquitous electronics, felt like a triumph. There was also a pattern of deeply felt gratitude expressed toward Grant and me at the close of many of the sessions. Participants frequently shook our hands—or hugged us—and exchanged business cards as they thanked us profusely. One older lady banged her cane on the floor, when the discussion closed, motioning toward the director of the library as she called out: "Bring them back!" We could not imagine a greater compliment and are glad to be returning to three of the libraries in 2019. Perhaps most memorable was our departure from Perth Amboy where we had an absorbing discussion with a large audience. One of the organizers waited for us in her car to hasten our departure for the train station. We had already missed our intended train because the discussion ran for so long and she was happy to ensure we made the last train home. As we left her car, she grabbed each of us and, squeezing our hands, emphasized ardently, "We consider both of you to be our *friends*." It was an unforgettable moment. James Baldwin had entered the hearts of a community and established a heartfelt connection.

Additionally, the college-aged groups made an interesting point about Baldwin in the era of big data. They observed that reading Baldwin was an antidote to the mainly superficial writing online. They also found Baldwin's transparency helped them better understand some of the hostile racial comments fomented by social media. For example, Baldwin often laid bare some of the most difficult truths about history. Of America Baldwin summarized, "the country was settled by a desperate, divided, and rapacious horde of people who were determined to forget their pasts and determined to make money."¹³ Social media reinforces such truths by giving people a continual platform from which to reveal themselves. Several students noted that people whom they once respected had made inflammatory social media posts. They concluded that the current political climate, fueled by incendiary tweets, has opened the door for more people to be openly racist, sexist, and homophobic. Baldwin depicted the vapidness and destructiveness in American culture, and social media reinforces these unfortunate truths by illustrating his observations with painful accuracy.¹⁴ No part of American life seemed ever to be hidden from Baldwin's keen eye and now, thanks to the internet, very little is kept from

public sight. Through his prescience, Baldwin might have understood us better than we knew ourselves. Yet, with today's events—police confrontations, political corruption, mass shootings, to name a few—being continuously documented by cameras, texting, and tweeting, it is getting harder to maintain the myths we have perpetuated. Perhaps the naked clarity of social media will finally compel us to stop defending, as Baldwin labels it, “a morality that we know to be a lie.”¹⁵ Enabling more people, like these college students, to come to terms with the truths of American society might be one of Baldwin's most important posthumous legacies.

In conclusion, recreating Baldwin's welcome table holds promise. While these conversations are not going to immediately eliminate racism or any other social ill, they can help to fill what scholar Michael Eric Dyson described in 2018 as “the dire need of more talk . . . if we are to learn from our past in order to move forward in the present.”¹⁶ It might also be a step on the path to a serious dialogue about slavery reparations. In a recent interview, scholar Ta-Nehisi Coates supported the idea of creating a commission to explore how slavery reparations might be enacted, as proposed by Representatives in H.R. 40. He pointed out that a discussion with the community needs to take place. “Has there been much interaction with the community about how *they would like* to be paid back?” he asks.¹⁷ Establishing mutual trust through dialogue at Baldwin's welcome table might help foster the process of discussing a painful but important topic like reparations in a productive manner.

The most hopeful pattern in our public discussions on Baldwin was the question of what one can do to aid the progress of positive transformation. This question surfaced organically numerous times and was quite heartening because we had not predicted such an authentic entreaty. In response, we always encouraged people to use their talents for the betterment of the community in whatever manner they felt called to pursue. Preachers, teachers, activists, entrepreneurs, librarians, those in school, those retired all testified to having been inspired by Baldwin. He reminded us many times that he was a “witness to the truth.”¹⁸ Bearing witness is essential to creating a community founded on truth. It was uplifting to see the participants in the Baldwin discussions who bore witness disclose their urge to share a sense of purpose through positive action. Maybe this is how Martin Luther King's beloved community starts to take shape.¹⁹ Maybe the beloved community is not a single destination, but rather a process instigated in moments such as these when people are moved by the truth and undertake an endeavor that will help heal or reimagine some aspect of themselves or society. Baldwin once wrote, “I know that the world we live in now is not necessarily the best world we can make.”²⁰ It therefore seems only appropriate that conversing about Baldwin would inspire people to go help create a better world.

Notes

- 1 Barry Jenkins (dir.), *If Beale Street Could Talk* (Plan B Entertainment 2018). Trilogy Opera Company staged *Scott, Garner, Gray Says Jimmy Baldwin* at New Jersey Performing Arts Center in December 2018. Michael Eric Dyson, *What Truth Sounds Like: Robert F.*

- Kennedy, James Baldwin and Our Unfinished Conversation About Race in America* (New York, St. Martin's Press, 2018); George Yancy, *Backlash: What Happens When We Talk Honestly About Racism in America* (Lanham, MD, Rowman and Littlefield, 2018); James Baldwin, "Letter from A Region of My Mind," *The New Yorker*, 3 December 2018 (originally published 16 November 1962). Eric Reid quoted in Louisa Thomas, "Political Football," *The New Yorker*, 17 December 2018.
- 2 Lindsey R. Swindall, "There is No Texting at James Baldwin's Table," *James Baldwin Review*, 4 (2018), pp. 109–13, 105.
 - 3 *Ibid.*, p. 111.
 - 4 The Public Scholars Project is supported by the New Jersey Council for the Humanities and the National Endowment for the Humanities. Our program, "The Life and Writing of James Baldwin," is one of about fifty in a catalogue of programs available to non-profit organizations who apply for funding to host an event.
 - 5 Swindall, "There is No Texting at James Baldwin's Table," p. 109.
 - 6 The essay is available online by itself: James Baldwin, "Nothing Personal," *Contributions in Black Studies*, 6 (2008), pp. 49–60. Excerpts used: the past, p. 51; trust, p. 55; love pp. 58–9. For the full volume with Avedon's photos and Baldwin's essay, see Richard Avedon and James Baldwin, *Nothing Personal* (Cologne, Taschen, 2017).
 - 7 Baldwin, "Nothing Personal," p. 59.
 - 8 *Ibid.*, p. 54.
 - 9 Swindall, "There is No Texting at James Baldwin's Table," p. 109.
 - 10 James Baldwin, "A Letter to My Nephew," *The Progressive*, 1 December 1962, reprinted on 1 December 2014 at *The Progressive* online, <https://progressive.org/magazine/letter-nephew/> (accessed 17 June 2019). Also included in *The Fire Next Time*.
 - 11 Baldwin, "Nothing Personal," p. 50.
 - 12 *Ibid.*, p. 53.
 - 13 *Ibid.*, p. 50.
 - 14 *Ibid.*, pp. 49–50. Baldwin's insights about television can be related to today's social media.
 - 15 James Baldwin, "If Black English Isn't a Language, Then Tell Me What Is," in *Collected Essays*, ed. Toni Morrison (New York, Library of America, 1998), p. 782.
 - 16 Dyson, *What Truth Sounds Like*, p. 10.
 - 17 Eric Levitz, "Ta-Nehisi Coates Is An Optimist Now," *New York Magazine*, 17 March 2019.
 - 18 "James Baldwin: Reflections of a Maverick, Interview with Julius Lester," Quincy Troupe et al. (eds.), *James Baldwin: The Last Interview and Other Conversations* (New York, Melville House, 2014), pp. 38–52, 44.
 - 19 See, for example, Martin Luther King, Jr., "Nonviolence and Racial Justice," in *A Testament of Hope: The Essential Writings and Speeches of Martin Luther King, Jr.*, ed. James M. Washington (New York, Harper One, 2003), pp. 5–10.
 - 20 "James Baldwin: Reflections of a Maverick, Interview with Julius Lester," p. 45.

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Contributor's Biography

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