Dear Editors Faye Halpern and Michael Clarke:

Thank you for your patience as I revised my article in response to the readers’ reports that I received earlier this year. Attached in MS Word and as a PDF file, please find "'From a Distant Witness': Black Atlantic Temporalities in William Demby's *Beetlecreek* (1950) and George Lamming's *In the Castle of My Skin* (1953)."

In light of the readers' comments, I decided to rework the article substantially: from a close reading of George Lamming's *In the Castle of My Skin* (1953) and nonfiction writings, to a comparative reading of *In the Castle of My Skin* (1953) and fellow black expatriate author William Demby's *Beetlecreek* (1950). The revised article considers these authors' respective exilic, cosmopolitan positions in London and Rome and their mutual choice in the post-WWII period to write debut, coming-of-age novels set in the 1930s with existential undertones—Demby's novel is set in a small, segregated town in the US South and Lamming's in a small colonial village in the Caribbean.

The essay argues for reading the authors' novels beyond national borders and as part of a larger body of black Atlantic literature exploring racialized regimes in the Global South. In keeping with the readers’ reports, I included more recent scholarship on Lamming and his relation to modernism, and I elaborated on the difficulty of Lamming’s novel. I also now cite at length each author’s own words, espoused at the turn of the 21st century, about their first novelistic projects and their socio-political, cosmopolitan underpinnings. Another major change is my conclusion, which now includes material about Lamming's and Demby's respective meetings in Paris with Richard Wright in 1956, just a few years before Wright’s death, which I read as a poignant node in black literary history.

Thank you for your consideration of my revised article.