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The Textual City: Walking, Reading, and Understanding the City in Literature

Andrew J. Schmitz

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THE TEXTUAL CITY: WALKING, READING, AND
UNDERSTANDING THE CITY IN LITERATURE

A Dissertation

Submitted to the School of Graduate Studies and Research

in Partial Fulfillment of the

Requirements for the Degree

Doctor of Philosophy

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May 2019

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The Textual City explores how urban walking literature helped develop and shape what Henri Lefebvre calls the urban phenomenon. I shall examine this development through a chronological body of key transhistorical texts that range across a transatlantic triangle, from London, Paris, and New York reflecting the overlapping evolution of both the urban phenomenon and urban literature that depicts this evolution. My project originates at the intersection of place, urban, and literary studies. I focus on walking texts whose experiential and phenomenological traits provide the matrix for a practice of everyday life which links walking and reading as imperative in the development of space. This investigation will also shed light on the constant development of Modernism and focuses on the city as a laboratory of this evolution, how it is manifested in text, and how these texts contribute to our understanding of the world we live in.

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To the two greatest women in my life, I dedicate this project.

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INTRODUCTION

MAPPING OUT A PLAN

In *Invisible Cities*, Italo Calvino recounts the travels of Marco Polo as described to the mighty Kublai Kahn. Each chapter is the tale of a different city and each section of chapters are book-ended with philosophical discussions between the explorer and the emperor on the nature of knowledge and existence. In reality, as it is revealed throughout the course of the text, Polo is describing only one city: Venice. In one scene, it is explained that "*The Great Kahn owns an atlas whose drawings depict the terrestrial globe all at once and continent by continent*" and confronts the explorer as having attempted to dupe him (136). Polo's response to the emperor reveals the very nature of urbanization:

It is known that names of places change as many times as there are foreign languages; and that every place can be reached from other places, by the most various roads and routes, by those who ride, or drive, or row, or fly (137, authors emphasis).

While our representations of place, that is, maps and atlases and demographic studies, appear to define space a particular, the urban phenomenon renders these places as similar. There does exist a thing that is called New York, a thing called London, a thing called Paris; but they are all similar in the functions they serve and the ways in which people dwell within them. Polo states this idea in another way:

Traveling, you realize that differences are lost: each city takes to resembling all cities, places exchange their form, order, distances, a shapeless dust cloud invades the continents. Your atlas preserves the differences intact: that assortment of qualities which are like the letters in a name (137, authors emphasis).

Plainly said, cities are not all that different. It is their representations that take singular form while the city as lived space, as practice, can be understood as a unitary language, one that changes little across space and only improves over time.

Though he feels somehow tricked by the explorer, Kahn understands, as does the reader, that while the city—the thing—can be represented as a separate, individual object of study, the phenomenon of the urban is one that is never finished becoming; the urban is a process that evolves from shapelessness to form, devolving and revolving continuously due to the introduction of new variables, shrinking and lengthening distances, development and decay, and most importantly through its use by the people who live within the thing, augmenting the phenomenon and changing its form. This is how Polo is able to describe Venice in 60 different ways over the course of 165 pages, because through the practice of experience, differences are lost and sameness is made legible.

Walking through the cities Polo describes is similar to the act of reading them on the page. Each chapter bears the name of different city but in the act of reading these cities they share certain similarities. Stylistically, Calvino is present in the words he places on the page as well as in the tone of both Polo and Kahn; structurally, each chapter differs in length as well as in the actual page number printed in the margin, as well as the extra blank spaces left when the specific text has concluded, but the presentation of information appears to follow a pattern of introduction, identification of a particular difference, and its description, as well as the regimented form of the pages' typographical layout. More simply put: while we can see that books bear different titles and spring from the minds of different authors, they share certain similarities that designate them all as books. Artistic differences are to cities as formal sameness is to the urban. It takes experience to differentiate the two as well as appreciate this interplay and

that is why Polo identifies the difference between *travelers* and those representations from the atlas.

Walking as Reading

Experience is a practice of knowing, and for Polo the act of walking is a phenomenological means by which to gain experience. The notion that "walking is simply the most efficient way of getting from A to B" has its roots in practicality, especially if one lives in a large city as "walking is often infinitely preferable to using public transportation. When you walk you're your own boss" (Nicholson, 13). Control over ones surroundings, who they travel with, the rate at which they travel, are all important considerations to make. This system of distinction has evolved over time with advances in individual and mass transit, as well as changes to the physical make up of cities—expansion, redistricting, pockets of crime, etc.—makes walking more choice than necessity leading walkers and walking to become "increasingly segmented, circumscribed, and limited" though simultaneously walking has been seen "as an assertion of individual lifestyle and social philosophy" (Amato, 2). No matter the reasons, however, people have persisted in walking and this material fact merits further investigation. Why, in light of technological, sociological, and criminological developments do people walk when they could step into their car, or hail a cab, or hop on a train? In the age of telecommuting, why leave the house at all?

I argue it is because walking dwells within our genes. Evolution may have aided in our species' ability to conceptualize and actualize means of conveyance that keep us from going on foot, our social and cultural evolution took us from trees to caves to huts to villages then town and finally cities, but there is something in us that keeps us walking in cities the way our distant ancestors did on the plains and savannas. Why, after all of this evolution do we maintain this

practice? It is because it is in our nature and we have developed environments which allow us to hold on to this part of our identity. "[U]rban walking seems in many ways more like primordial hunting and gathering than walking in the country" writes Rebecca Solnit, "In the city, the biological spectrum has been nearly reduced to the human and a few scavenger species, but the range of activities remains wide [...] The urbanite is on the lookout for particulars, for opportunities, individuals, and supplies, and the changes are abrupt" (Solnit, 174). We may have traded flint knives for flip flops, spears for Stacey Adams, but our walking through the streets resembles the same phenomenon of walking through the tall grass. The act itself is part of our make up and no distance from natural or bucolic surroundings can remove this aspect from our species.

The term that best-describes this notion that we are all pedestrians at heart, is *flâneurie*, and this art of aimless walking, it has been argued, is best suited to urban environments for "the *flâneur* understands the city as few of its inhabitants do, for he has memorised it with his feet. Every corner, alleyway and stairway has the ability to plunge him into *rêverie*" (Lauren Elkin,³). *Rêverie* indicates the joy attached to learning, of being confronted with the new and unexpected, to be awash in the novel and to add these experiences to our growing understanding of a new phenomenon. As we are inherently tied to the physical act of walking, we are similarly tied to the phenomenon of experiential learning. When we walk the streets of the city, be they new to us or ones we have travelled down before, our feet map our environment and this "helps you piece a city together, connecting up neighbourhoods that might otherwise have remained discrete entities, different planets bound to each other, sustained yet remote" (ibid 21). From our feet we memorize routes, absorb every crack and rut, encounter new faces and pass through fearful alleyways. We need not be new to a city to experience this reverie of the novel as each time we

set foot on the ground the street takes on new meaning, informed by previous interactions that, in turn, augment our current circumstances. Walking as a *flâneur* does allows us to experience our environment anew while relying simultaneously on past experiences in this and every other street to color temper our reactions and leave us open whatever may come our way.

Pedagogy of the Pedestrian

The strength of this bond to walking has manifest itself into other daily practices as well. If we are to define "literacy" as "the skills and practices needed to gain knowledge, evaluate and interpret that knowledge, and apply knowledge to accomplish particular goals," then walking functions as a legitimate means of instruction (Donehower et al 4). Perambulation as a practice offers the actor a means by which to gain knowledge as they are physically reading their surroundings and must evaluate them and apply this knowledge in order to achieve the goal of arriving at their destination. In effect this sort of "'reading' refers to the ability to gather and process knowledge from a variety of 'texts'" which shall, in turn, supply them with the additional knowledge that will inform their next foray into the city (ibid 4). Literacy, then, is a phenomenological practice.

Wolfgang Iser talks of reading in ways that are reminiscent of walking. Each sentence "opens up a particular horizon, which is modifies, if not completely changed, by succeeding sentences" (283). The act of reading, much like the act of walking, offers the practitioner the opportunity to learn from their past experiences, understand that which they have encountered, and add these observations to a store of information which can and will be recalled when next they encounter a new situation. This is why Iser notes:

It is a common enough experience for a person to say that on a second reading he noticed things he had missed when he read the book for the first time, but this is scarcely

surprising in view of the fact that the second time he is looking at the text through a different perspective. The time-sequence that he realized on his first reading cannot possibly be repeated on a second reading and this unrepeatability is bound to result in modifications of his reading experience. This is not to say that the second reading is 'truer' than the first—they are, quite simply, different: the reader established the virtual dimension of the text by realizing a new time-sequence. Thus even on repeated viewing a text allows and, indeed, induces innovative reading (286)

Every sentence is a step and each successive step augments, refines, and elaborates upon the previous step. His understanding of reading as a phenomenological practice transforms the static practice of reading into a kinetic, experiential practice: every sentence, every *word*, a step toward understanding, every page a street upon which we move toward our destination.

This reading process, Iser notes, weaves together anticipation and retrospection, building on the unknown by relying on the already known, informing future understandings through the past (287). In so doing, the link between reading and urban walking is made stronger through their reliance upon hermeneutics. Knowing is predicated on what has occurred and what will occur, though these patterns can never be fully comprehended:

Even while the reader is seeking a consistent pattern in the text, he is also uncovering other impulses which cannot be immediately integrated or will even resist final integration. Thus the semantic possibilities of the text will always remain far richer than any configurative meaning formed while reading (290).

Again, the notion of understanding a literary text resembles that of walking through the urban text in that both practices appear to follow a pattern which can be, in an instant, disrupted. As our eyes pass over the page we believe we are safely building understanding until a turn of phrase or

a new concept interrupts our progress much as a walker can be interrupted by a shift in traffic, an accident on the sidewalk, or an unexpected downpour.

Phenomenologically, reading and walking operate in a similar fashion but their ties extend further. Reading as a practice that helps us to produce worlds:

The literary text activates our own faculties, enabling us to recreate the world it presents.

The product of this creative activity is what we might call the virtual dimension of the text, which endows it with its reality. This virtual dimension is not the text itself, nor is it the imagination of the reader: it is the coming together of text and imagination" (Iser, 284).

Reading is linked to walking and both practices are world-building phenomena (Nicholson, 27).

The reader, much like Marco Polo above, recount cities they have encountered through their walks. It is not the text, then, that creates a world, but the practitioner who encounters texts (physical cities as well as novels are texts) that constructs reality. The virtual nature of this act produces fragments, individual understandings of place based on their personal dispositions, the internal editing process of seeing and selective seeing, of moving through an environments, gathering traces that speak to us, the practitioner, and transforming these traces, step-by-step, into a world we can better understand and which can be combined with other practitioners' understandings, to render a holistic understanding of our world and our collective place within it. Reading and walking, similar practices, are a means to this very important end. This is why Iser notes:

The manner in which the reader experiences the text will reflect his own disposition, and in this respect the literary text acts as a kind of mirror; but at the same time, the reality which this process helps to create is one that will be *different* from his own (since,

normally, we tend to be bored by texts that present us with things we already know perfectly well ourselves) (286).

Novelty and experiencing novelty keeps the walker and reader in motion. Texts, be they cities or stories, reflect individual understandings as well as the collected understandings of societies throughout time and this practice of world-creation is inextricably linked to phenomenological knowledge production:

There are infinite versions of any one city. The city as a text to be read, the texts as a city to be traversed; this formulation has become so common as to be almost a cliché. Not only linguistic terms and figures of speech, but also forms of perception, experience, and communication are predicated on the 'body' and 'soul' of the city (Parsons 1).

The body, that is, the instrument for walking, is applied to the textual medium and in so doing knowledge is gathered and reality shaped. Reading through the body, then, is not a concept that can be easily disregarded as a linguistic trope.

the relationship is not just one of analogy—we are increasingly realizing the significance of the urban map as influential in the very structure of social and mental daily life. A city can be analyzed demographically, economically architecturally, as the result of an urban plan or a history of literary and visual representations. Its landscape can be fixed on the map, the body within it by statistics. Increasingly academic criticism is recognizing that cities have aggregate and multiplicitous identities, made up of their many selves, and geographical, sociological, literary, and art historical analysis are beginning to combine in an interdisciplinary approach to the urban landscape, its influence and human interaction with an within it (Parsons 1).

These many selves are produced through the act of reading, as Iser argues

reading removes the subject-object division that constitutes all perception, it follows that the reader will be 'occupied' by the thoughts of the author, and these in their turn will cause the drawing of new 'boundaries.' Text and reader no longer confront each other as object and subject, but instead the 'division' takes place within the reader himself. In thinking the thoughts of another, his own individuality temporarily recedes into the background since it is supplanted by these alien thoughts, which now become the theme on which his attention is focused. As we read, there occurs an artificial division of our personality because we take as a theme for ourselves something that we are not [...] Thus, in reading there are these two levels—the alien 'me' and the real, virtual 'me'—which are never completely cut off from each other (298).

The city is a site of multiple identities much as the written text is a site for multiple consciousness. If reality is an image of personal experience and the identity of a city and its texts are understood in a similarly phenomenological fashion, walking and reading function together as a means of gathering information, informing our understandings, and allow the practitioner to anticipate and recall learned knowledge so as to address novelties and achieve their goal of arrival. Their destination is yet unknown, however their method by which they travel is the same and the worlds they create are limited only by the number and frequency of stories they encounter. This is the main thesis of the current project: to investigate how the act of walking depicted in literature aids in our collective understanding of our culture and how the literary text is transformed by and in turn transforms our physical reality.

The City as Modern Laboratory

It is said that the city is the fullest manifestation of the modern condition, but what exactly is a city and why should it bear our scrutiny in this project? In 1925, Ernest W. Burgess wrote of the city:

Nowhere else have the enormous changes which the machine industry has made in our social life registered themselves with such obviousness as in the cities (151).

His words directly address the growth of American cities in relation to older European ones and marks the advancement of the Industrial Age into the modern era. Cities are outstanding because they are the locus of mechanical innovation with regard to economic functions. Cities have thus evolved from a collection of people into a force which maintains society. In spite of the direct reference to social life, the human aspect of cities is missing from his pronouncement, an issue addressed by Lewis Mumford in his 1937 article "What Is A City?" by breaking down the metropolis into its physical and social attributes:

The city in its complete sense, then, is a geographic plexus, an economic organization, an institutional process, a theater of social action, and an aesthetic symbol of collective unity. The city fosters art and is art; the city creates the theater and is the theater. It is in the city, the city as theater, that man's more purposive activities are focused, and work out, through conflicting and cooperating personalities, events, groups, into more significant culminations (87).

Lingering in his more rounded definition are economic constraints on city spaces. Again, these are locations wherein business is conducted and which are established in place—permanence. While they may be developed, expanded, and altered over time, cities are geographically situated, but are in constant motion. The reason is due to the human component, those people

who live and work in the city are the ones who create the texture of the city. Their lives, according to Mumford, are presented theatrically because it is the everyday drama that forges a city, not the machinery with which they ply their trades. There is conflict in the city because it draws to it a variety of persons from the interiors and from abroad, activities are performed—life happens. What's more, metropolitan life is given to offering more than the sum of its component parts by bringing together these varying groups and allowing them to forge organic solidarities, to borrow from Durkheim, and develop a culture unique unto themselves. These sui generis creations manifest themselves in literary, artistic, and filmic texts, and the creation of these texts is something that Mumford sees as important, if not more so, than the strict economic functions of the city as noted by Burgess, since they are the reflections of reality which shape and are shaped by the Modernizing process.

This is all just a sociological way of stating the same thing Shakespeare did in *Coriolanus* when Sicinius asks: "What is the city but the people?" to which the citizens respond: "True, the people are the city" (3.1, ln 198-99). Cities are social hubs. The texture of a city is more than the paved streets and stone and steel of buildings, though these elements are important. What cities are is a conglomeration of images, of ideas and practices which come together to form the thing that is a city. Gary Bridge and Sophie Watson note this distinction in "City Imaginaries" which expands the ideas of Mumford several decades later:

Cities are not simply material or lived spaces—they are also spaces of the imagination and spaces of representation. How cities are envisioned has effects. [...] Cities are represented in literary, art, and film texts, and these too have their effects. The public imaginary about cities is itself in part constituted by media representations as much as by lived practices (7).

Moving beyond a simple economic expression, the metropolis is a site where dreams can come true as well as where nightmares are born. They are filled with conflict and cooperation. They are material spaces, spaces of everyday use, but they represent something more—a site of possibility. How we as individuals and we as a society view the city compounds our understandings of them and is the impetus for such a prolific outpouring of texts which deal with the metropolis as subject. In turn, these texts share in the shaping of our understanding of these spaces, and the cycle perpetuates itself. Amin and Thrift use London as an example of this textual cycle:

The place called London, for example, has been fashioned and refashioned through commentaries, recollections, memories and erasures, and in a variety of media—monumental, official and vernacular, newspapers and magazines, guides and maps, photographs, films, newsreels, and novels, street-level conversations and tales [...] But somehow the fragments do come together into an enduring picture of London as a busy gateway to the world, a cosmopolis that is also homely (2).

Media represents a large portion of how space is transformed, but personal histories and memory have their place in the process as well. What occurs, then, is the re-assembly of the various fragmentary representations of the city which, taken together, form the enduring picture of London. At its core, what Amin and Thrift articulate is an understanding of the city on a humanistic plane, not divorced from its economic roots, but rather embraces the people who make this place their home.

As the above examples show, the city is a multivalent place, developed through its use by its inhabitants. When taken all together, the study of the city is an exercise in Place Theory. As the modern age has developed, so, too, has society's feeling of disconnection from place. This is

a common feeling for anyone who has spent a significant amount of time in an urban environment, the feeling of anomie and alienation can become taxing. As such, Place Theory is an attempt to reorient ourselves around the understanding of place, how it is developed, operates, and where the individual fits within it. On a larger, societal scale, critics like Henri Lefebvre, Tim Cresswell, David Harvey, and Edward Soja have endeavored to reveal the structures of power surrounding the creation of place which, I will add, are readily seen in the laboratory of the city. But on the smaller scale, philosophers and geographers like Yi-Fu Tuan, David Seamon, and Alan Pred understand place as something experienced. It is the motion in and through space that renders place and it is from this phenomenological position that I approach the texts under scrutiny in this project. Since the city is the outstanding manifestation of modern evolution and technology, it cries out to be used as the object of inquiry in the current project. Since it is also a site of embodied practice and mental image-making, I must select texts which allow the reader and the character to encounter the environment both figuratively and literally. Walking texts are a means to this end as they illustrate both the Modernizing process as well as mirror the reading process which, in turn, reflects reality in the built environment from several perspectives and, thus, presenting a whole which is greater than the sum of its parts. Several of these texts can be viewed as "foundational" in the sense that they "accrued power and significance over time until they became source codes for entire cultures, telling people where they came from and how they should live their lives" and function to create "a world shaped by literature. It is a world in which we expect religions to be based on books and nations to be founded on texts, a world in which we routinely converse with voices from the past and imagine that we might address readers of the future" (Puchner xvii, xxi). As such, the vast majority of texts covered in this project come from a monolithic position of privilege, that is, white males. In

the case of Addison, Steele, and Poe, they have received a position of significance within the Western Canon and are not representative of the multiplicity of voices who live in and haunt the urban environment. I am speaking of persons of color and women in particular. While Teju Cole figures significantly into this project, I am aware of this rather stilted perspective and offer the following meager defense: books, much like cities, have their limits. The number of pages and the amount of time I have devoted to this project is benefited only by my familiarity to certain texts and the pragmatism of my selections serves only to illustrate my entry into the conversation. These texts are foundational in that they are, on the whole, recognizable as seminal and are easily recognized by the casual reader. Those that have received less academic scrutiny are similarly stilted in terms of their representation, however offer the reader the opportunity to understand urban walking in a way that easily fits within the parameters of the current project. The introduction of other voices, a more rounded and representational chorus of texts, I full intend to discuss, but that conversation will not occur here.

The Current Project

I have used the term Modern several times above and rightfully so. The process of Modernization is on-going, transformative, violent as well as solidifying. I am aware that there is an era that is called Modern, and I am aware that there are periods called Postmodern, Post-Postmodern, Liquid Modernity, Anti-Modern. This project takes no particular stance in the long-running debate over this particular periodization; what is important in this case, however, is how to trace a 300-year-long development of modernization which is in constant motion, is never finished, and will always unsettle previous notions and help define future ones.

I have situated my attentions transhistorically and transnationally because the project of modernization, which I localize in the following chapters specifically as an Urbanizing project,

knows no national or temporal boundaries. The texts I have selected tackle issues of urbanization and modernization as many others have, only they feature the practice of walking as a heuristic for knowledge-building and also illustrate the evolution of reading as an evolving practice and depict this act in ways that are reminiscent to walking. Much like Calvino's *Polo*, there is a variety of cities under scrutiny, though they all share the same characteristics, the same practices, the same ability to define and redefine reality. While the Paris of Poe and the London of Ned Ward are nothing like Teju Cole's or Alfred Kazin's Manhattan, they can be read as different and the same as the practice of walking and reading operate in these disparate cities in similar ways, and the process of urbanization, while localized to a specific city, can be understood across borders and across periods.

Structurally, I have constructed this project chronologically, as it allows the reader to trace the development of the urbanization process alongside the development of reading strategies, and the transition from Old World to New. I start with Ned Ward's *The London Spy* at the turn of the eighteenth century. Not much scholarly attention has been paid to Ward's periodical and, as such, is open to study. His gritty and chaotic depiction of the London maelstrom through the eyes of his rambling narrator present a metropolis as it is coming into being. The purpose of these essays, I will show, is to introduce the city to readers and establish navigational strategies, what I call Urban Hermeneutics, so readers new to the city or those who witness the rapid expansion and development of the city may be armed with tactics by which to better traverse their environment.

Chapter 2 focuses on the periodical project of Addison and Steele, whose foundational *Spectator* and *Tatler* are heavily read and anthologized. I add to the on-going discussion by honing-in on how London, now navigable due to Ward, is refined by these writers' structuring of

the city. Their work imposes class- and time-based forms upon the city, dictating how one should live and work. Their texts signal the transition out of the storm and bring order from chaos—an order which stands for years to come. Placing these two groups of text together illustrates the early development of the city and presents the evolution of reading the city text, much in the same way one learns the alphabet in order to read. Ward offers readers a rudimentary understanding of urban literacy and Addison and Steele take it one step further through refinement.

Chapter 3 is the longest and by far the most important as it exists as a transition from early development, from simply reading and syntax, to interpretation and analysis. Whereas the eighteenth century periodicalists instructed on how to read, my investigation into Poe's "The Man of the Crowd" and the subsequent Dupin cycle illustrate a more-developed reader and urban practitioner, one who is well-versed in urban hermeneutics and uses this information as a way of interpreting their surroundings as opposed to simply noting their legibility. The detective tale is quintessentially urban and embraces all of the trappings of urbanization. What this chapter shows, however, is how these texts, and the genre they pioneer, demonstrates the shift from reading to understanding. Figuring out the meaning behind all of the traces of urban life has supplanted the simple need of getting from point A to point B. What this chapter on Poe produces, then, is an understanding of the reader/walker and their ability to make sense, to solve, the mystery of the metropolitan structure in which they have been raised.

The final section is comprised of two sections: Chapter 4 focuses on the mid-twentieth-century author Alfred Kazin, whose *A Walker in the City* demonstrates a move away from collective understanding and presents an individualistic, impressionistic, and magical understanding of the city of New York. The walker encounters his environment and implements

urban magicality as a new heuristic in order to cope with the world of an immigrant in the city. This magical way of thinking and reading New York has, over the span of 60 years, devolved into a more rudimentary way of reading as understood in Chapter 5 which deals with the final text in this project, Teju Cole's *Open City*. All of the development in reading and navigating within the urban milieu reverted to basic understandings, simple and superficial readings, and offers indictment without articulation. Composed of all the elements from previous chapters, the section on Cole's novel illustrates the cyclical nature of modern, urban existence. We seem to forget what the past has offered us and condemn the past for its myopia only to discover, sometime hence, that we are all doing the same thing over and over again. The governing concept in this chapter, a term used through out the project, is *practice*. Walking and reading are practices. Chapter five illustrates the true meaning of the word, showing it as a way of getting better as opposed to having mastery over a skill.

Walking the urban environment is essential to these chapters as it is through walking that encounters occur, that experiences are had. Contact in context is essential to the understanding of any system, and the modernizing and urbanizing systems of the last three centuries are no different. As Italo Calvino illustrates that one city can be many cities, this project presents the many in order to better understand the singular: the city—our world as it exists today is an urban one, transcending borders, breaking down the concept of time. This is the thesis of my project, but the reason the current study is important can best be summarized in the following passage from James Frey's Los Angeles novel, *Bright Shiny Morning*:

Years of walking and I haven't seen it all. Year after year I have yet to step foot on every street on every road every boulevard and avenue, every highway freeway expressway interchange, every beach, every bluff, every path through hills untamed, every trail

through mountains without a house on them, every dead stream in every empty desert,
every scrub-filled field fighting to live for a decade or more I have walked and I have yet
to see it, know it, hear it and feel it there's room for more (506).

Centuries of reading and we have yet to read it all. Walking, for years on end, we have yet to
fully understand our world and the reflections of our world artists have committed to the page.
The reason is due to the fact that every step we take, every word we read, the imagined spaces of
the world change. Likewise, every step we take in every city, street, road, town square and
country village, alters the physical reality of that place and so the physical reality of the world as
a whole. We walk for years without every understanding this one simple fact.

This project is simply another step along this same journey.

CHAPTER I

THE URBAN HERMENEUTICS OF *THE LONDON SPY*

According to Marshall Berman: "to be modern is to find ourselves in an environment that promises us adventure power, joy, growth, transformation of ourselves and the world—and, at the same time, that threatens to destroy everything we have, everything we know" (15).

Modernism, then, is the melting of tradition with an eye to recreating our vary reality. At the turn of the eighteenth century, after the Great Plague and the Great Fire, reality seemed to be poised for transformation. The structures of power under Cromwell were gone. It was a time of adventure and misadventure. It was joyful and filled with promise, at least in the eyes of those who came after.

This era, the Augustan Age, was one of transition, of flux. It was a time when reality as one knew it was in flux. The writing of the time can be read as fluid, ever-changing, developing and redeveloping, threatening to destroy all that the reader knew. Threats of change and stability mingled, and the rapid expansion of time and space with respect to developments in quotidian artifacts like newspapers and commuting schedules, combined to create an dream-like environment of structure and change. It is fitting, then, that Max Byrd's seminal work, *London Transformed*, endeavors to frame a contemporary reader's image of eighteenth-century London, "because its greatest writers found in it a timeless moral image. Pope, Swift, Johnson, Reynolds, Burke" the group known as the Augustan Humanists, too, perceived of London as something like a dream:

Their dream, inherited from the classical world, was of an ordered community gathered into the form of a beautiful city like Rome or Athens: an image of harmony and transcendence to be placed against the equally classical form of a city of vice, like the

Babylon of Revelation, and also against the chafing daily realities of life in London (Byrd, 3-4).

The Augustan Humanists were concerned with a city on par with the celestial cities of antiquity and while they did include elements from the lower and working classes and the crime and filth among which they lived, these features served as a component of moral reform aimed, for the most part, at persons of a higher socio-economic status, or at elevating people from the lower classes to the higher through moral instruction. Their works were attempts to "strengthen the social order, to dampen the divisions which had led to the civil war¹." Writing in a style that drew an "analogy between Restoration England and the Rome of Virgil and Horace and Livy" as a means to "return to sanity after the civil war," Augustans made attempts to prescribe corrections to activities that did not conform to the social structure being constructed by an elite group of landed aristocrats and the upwardly-mobile gentry, and are evidenced throughout the Augustan Canon². There is an idealized London, a city on a hill; but the reality of London at the turn of the eighteenth century is anything but shimmering. While the purpose of Byrd's text is to trace the stages of London's development, noting that as the city "grows larger and larger, more and more unmanageable," he notes how these authors record the growing paradox of the "increasing effort to humanize the city" by "imagining it as a human body, as human language, as human art" and argues that these notable writers present "the struggle of human beings to control the energies that bring them together, to civilize themselves" (Byrd, 4, 7). This is true when solely taking the Augustan Humanists into account; but there were other authors of this era whose work literally inscribed a democratized human body and human language into the city at this critical moment when London was becoming a modern, urban environment. Authors like Ned Ward do more to humanize London; though his vision is far from a dream, his text is a line

of demarcation signifying the end of the early era and start to create not a modern London, but a pseudo-Post Modern one.

If we would read Berman's statement to the end of his first paragraph, we would see that transition is articulated by violent and chaotic imagery. Modernity, he writes, is

pours us all into a maelstrom of perpetual disintegration and renewal, of struggle and contradiction, of ambiguity and anguish (15).

The process is difficult but pools all people together and places them within the storm. It does not deal with specific social strata or members of one class or another. It is not concerned with moral instruction or social reform, only the disintegration of reality so that it may reform.

Composed of fragments, individual stories, individual understandings, not homogeneous narratives or *Grand Histoire*. The maelstrom, for Berman, is a modernizing force; but how could such a violent and indifferent force comply with an over-arching temporal theme like Modernity? It seems, in its subjectivity and fragmentation, a Post Modern force, a mingling and disorienting force. It is not Byrd's Dream, but David Harvey's nightmare. By this I am alluding to Harvey's articulation of the differences between Modernism and Postmodernism wherein certain formal and descriptive definitions are placed in dialectic opposition. To gain a better understanding of this era, we must stumble forth, beyond Byrd's Augustan Humanists, into the maelstrom, the environment inhabited by Ned Ward. His *The London Spy* acts as an example of the Postmodern nature of the age, in direct conflict with certain scholarly ideas about Modernization, specifically as it pertains to orienting and understanding ones place in space. The following dialectical relationships (Moderns vs. Postmodern), culled from Harvey's list, will guide our reading of Ward, focusing in on how his text(s) offer a more human and therefore more rounded understanding of such an important transitional period in English Letters: Purpose

vs. Play; Semantics vs. Rhetoric; Master Code vs. Idiolect; and Determinicity vs. Indeterminicity.

The following examination follows these dialectics to illustrate the importance of reading Ward's periodical in light of the maturity of the urban environment and focuses on the gaining of urban hermeneutics as a signifier of the influence the written text has on the evolution of the urban text.

Ned Ward: Denizen of the Maelstrom

Theophilus Cibber writes that Ned Ward was a "[a] man of low extraction," who never "received any regular education", notes he was an "imitator" and that "he is most distinguished by his *London Spy*, a celebrated work in prose" (Cibber, 293). His twentieth-century biographer Howard William Troyer re-historicizes the author and rehabilitates the contemporary view of Ward. He is counted among the lineage of "literary innovators who from the days of Elizabethan England onward began to depend for their livelihood less and less upon patronage and more and more upon the originality and profligacy of their pens," a very modern endeavor, indeed (Troyer, 6-7). His earlier work, *A Trip to Jamaica*, according to Troyer, was an "instantaneous" success and provided Ward with a "method and style" with which he could capture the attention his readers and established for him a literary following³. Readers "became partisans and adherents, and by their response assured the writer a continued opportunity and a steady livelihood from his pen," and through this "constant interchange between author and reader, out of the sensitivity of one to the personality of the other, that the influence for good which periodical literature wielded in the opening decades of the eighteenth century was to come"⁴. Ward was establishing a format within the maelstrom, wherein he was able to reach a heterogeneous readership and influence their thoughts and perceptions by presenting fragments of the city composed of fragments of individual, petit histoire, mixed together to produce a text that collapsed the real world with the paper world.

There remains, also, Cibber's attack of Ward's intellectual background in comparison to his contemporaries:

For something well over a decade Ward was certainly among the leaders of the new movement. Even in his own day, however, his talent was occasionally eclipsed by that of a number of his fellows and contemporaries. Defoe was a more prolific journalist [...] Tom Brown [...] was a better scholar, facile in translation and adaptation. John Dunton was a greater innovator, and indefatigable worker [...] Thomas D'Urfey was a more facile satirist in verse (Troyer, 8).

Ward may have some educational inadequacies, but views in this vein serve as evidence of an elitism common among the Augustans who greatly influenced English Letters at this time. What his contemporaries possessed were establishment skills, viewed from a traditional, hierarchical position of taste. Ward, on the other hand, was able to tap into the actual pulse of the city, a place both adventurous and coming into the know. He was a leader, according to Cibber, because his works were common and popular, though no less didactic in their ability to instruct its readers. While his contemporaries focused on academic and moral advancement, Ward was focusing on defining and navigating the maelstrom.

The London Spy (TLS) was a viable and successful project, spanning eighteen months and published into "second, third, and collected folio editions between 1699 and 1702⁵" (Hyland, xxvii). The strength of Ward's success with this periodical allowed him to continue to publish his writing and became his calling card for subsequent works⁶. From the position of material success the question of Ward's education becomes immaterial. Troyer describes the author as not familiar with the ancients. He was probably less well read in foreign languages or even the older literature of England. He could not therefore be primarily an imitator or given to the

adaptation of other men's ideas. Limited in his capacities and talent, he turned to the only available source of material—his own contemporary world. He could write down only what he could observe and hear—the city of London and its environs, the activities and behavior of the men and women who walked the city streets or loitered in its taverns and coffee-houses (Troyer, 8).

His lack of education is an armor against accusations of imitation and points out a significant component to his writing, that being the necessity to cull his surroundings within the maelstrom for inspiration which, in turn, precipitated his position as an outsider from the literary establishment and rendered him a true urban author. Having no real connection to, or background in the ancients precludes his being lumped in with the Augustan elite of his day; rather his focus was on what he could readily observe and as such his writing takes on an urban aesthetic rather than a classical / ideological one which became a success unto itself. "No writing in the period reflects more vividly," Troyer points out, "the struggles of an independent talent or portrays more effectively the picturesque qualities of the contemporary and local world" (Troyer, 8). Ward did not inherit the classical dream Max Byrd refers to above; rather, his source material provided another dream, one that kept him from observing "the conventions of polite expression" which Paul Hyland believes informs our present-day approach to his periodical since "we, no less than the Augustans, have preconceptions about what constitutes 'fine' writing" and to view his work as "deviant or low" is to accept a "universal standard" of literariness put forth by an elite few⁷ (Hyland, xxiv). More simply put, Ward's stature and popularity, along with its subject matter and fragmented structure illustrate moves toward the resistance of Grand Histoire, toward a concern with play versus purpose, rhetoric verses semantics: a truly Postmodern text for a Postmodern environment.

Urban Aesthetics and Revising Literary Critique

If a true understanding of literature and the world that produced it is the aim of modern literary criticism, an urban literary aesthetic is something to which we should pay attention as the Urban is becoming the de facto way of life. To understand this term, and the environs upon which it is applied, this aesthetic must be defined and investigated.

Urban, as defined by Henri Lefebvre, is "the place where people walk around, find themselves standing before and inside piles of objects, experience the intertwining of the threads of their activities until they become unrecognizable, entangle situations in such a way that they engender unexpected situations" (*Urban Revolution*, 36). An urban aesthetic would embrace this tangle of individual threads. It would embrace public spaces like the street and the people who walk and collide upon these paths. An urban aesthetic is, then, the literary depiction of the this mingling together of disparate people and their movements; as the city is a maelstrom, in constant motion, so too are the people in motion. But a text in the realm of the urban aesthetic must do more than feature mobile characters in a cityscape, and to critically read works such as these, the text and critic must conform to certain criteria.

Gary Roberts presents a well-wrought plan for the investigation into urban poetry that I would like to broaden here by applying it to reading urban prose. He notes that we must approach the poetic city "not just as they are surveyed, but also, and more importantly, as they are produced and used as part of what David Harvey has called the 'built environment'" (Roberts, 36). The connection is readily seen, as the built environment for Harvey brings with it a slew of economic factors, and text in this era is becoming a commodity itself, one which, like the city, is similarly constructed and used. He notes that the way the city is used is imperative to the readers' response to it⁸. Roberts then uses Henri Lefebvre's concepts on the production of space and

points out how "social space is what permits fresh actions to occur, while suggesting others and prohibiting yet others," pointing out a key of urban aesthetics—the coming together of people who, through their mobility or *social practice*, maintain and ensure future social and economic practices (Roberts, 41)⁹.

Additionally, Roberts prescribes three tactical moves for organizing the performance of an urban poem:

- (1) the use of spatial and temporal adverbs such as 'here' and 'now,' which situate the urban speaker in a narrative that is parallel to his walking;
- (2) the use of a rich idiomatic vocabulary for the wide range of walking styles; and
- (3) the use of proper names for local places, especially street names, which situate the speaker in or in relation to socially significant locations (Roberts, 49).

Ward makes these three moves throughout *TLS*; but more is needed to differentiate an urban aesthetic in prose from poetry. Prose lends itself to extended narration where poetry, confined by various structures, e.g. meter, rhyme, does not. This extended, descriptive narration provides pause, "necessary in opening up textual and imaginative territories" and clarifying the "undifferentiated space" with value-laden and personalized place which adds texture to the urban environment allowing the author to develop ideas, characters, and place with a greater depth than they would in the poetic form (Wall, 391; Tuan, 6). Cynthia Wall goes further, noting that such detail "not only describes but also *creates* space at the same time that narrative 'creates' motion" and that this detail "becomes part of the 'modern' sense of space as abstract, shifting, fluid—itsself a source and form of motion"(Wall, 381). Narrators ability to collapse time and space while establishing immediacy for their characters force the reader to see four things:

it piles up visual or aural detail for cumulative experiential power; it is directional: it situates the character in relation to geographic space; it is structural: it supplies architectural or more generally spatial contours and tokens that restrict or enable action; it is spotlighted: with a hierarchy of its own, it sorts out the essential visual details of a character's immediate consciousness or situation as preparation for action. It is not strictly setting *per se*; it is [...] a *setting for* (Wall, 395).

Expanding the usable space of the page enables free-ranging prose to move across the entirety of a sheet of paper, unrestricted by poetic structures, where specific descriptive narration is allowed to occur creating a place in which characters are free to move about, as though in a city, and prepare the way from others to move through as well.

Simile is the final linguistic marker with which we can identify and critique urban prose. While not solely used in prose, these figures of speech lend themselves to an urban vocabulary due to the immediacy of the word encounters and connections they establish for the reader. If we work within Kevin Lynch's grammar of urban development, similes consist of nodes and landmarks which are connected by the paths: *like* and *as* are the paths drawn between two words or phrases with larger socio-literary importance. Individually these nodes or landmarks mean little, but when rapidly connected by these pathways, a deeper meaning is constructed. This leads me to the other connection the simile has with the city: movement. Similes move the reader from one object or abstraction to another in a limited space. Cities, likewise, are limited in space, and similes are built environments which precipitate movement and produce reality or meaning. As language itself is devoid of true meaning and signifiers contain substance if and only if the community has agreed on its meaning, is always already referential, assuming an "essential dimension in the tradition that this discourse itself establishes" has occurred¹⁰. Simply put,

references rely upon a certain communal agreement being constructed which I graft onto my view of the city: The urban environment is a built environment which, to an outsider, may appear confusing or strange. Referencing a certain street or a specific building may do nothing to orient an out-of-towner, nor would describing this tradesperson or that servant; similes allow for mobile meaning making while relying on a specific discourse community (e.g. Londoners, in this case), or a more generalized community (city dwellers as a whole) in order for a clear meaning to be made. Similes also operate in a spatial and temporal sense: "spatial because the process extends through space, which it modifies; temporal because it develops over time" (*Urban Revolution*, 19). Similes, through their construction, their referential nature, and their spatial-temporal momentum, are a significant component to a truly urban prose aesthetic.

In the era Ward was writing *TLS*, people were flocking to London. The influx of people, the immediacy of needs and desires packed into a limited site, quickened the pace of the people of the city greatly. "The urban space of the street," Lefebvre writes, "is a place for talk, given over as much to the exchange of words and signs as it is to the exchange of things. A place where speech becomes writing," and the rural environment simply cannot keep in step with this shift (*Urban Revolution*, 19). This is also the moment Lefebvre signals as the shift from rural to industrial and the adoption of the city "as a second nature of stone and metal" (*Urban Revolution*, 25). Meanings are being swept up in the maelstrom, compiled at a rapid rate and certain comparisons are become antiquated, hence the need of a language, or aspects of language that most resemble the built environment of the city.

The final aspect in situating *TLS* as a seminal text in a modern urban aesthetic is its use of waking. Joseph Amato writes that while "walking remained of the common [...] mode of locomotion for everyday life," over the course of the eighteenth century "walking became a

vehicle for social identity and display" as the upper-classes were able to afford wheeled conveyances, leaving the street to the lower-rungs of society (Amato, 100). As walking was viewed as *common*, it is fitting that much of *TLS* takes place on foot and several encounters are generated by this practice. The primary site of walking is the city street, and several places are visited along these walks and more encounters arise; several significant civic and religious spaces are explored, and several geographic or topological sites are followed. To trace all of the sites and to understand their socio-political relevance in light of historical documents is not the focus of this work, and as such, I will be overlooking the inaccuracies of the Spy's ramble through the city and ignoring the way in which his narrative jumps several months after the sixth installment; rather, I elect to focus on how this text creates *texture* of this maelstrom of a metropolis by cognitively mapping the city through highlighting the more-unseemly aspects of a new London and its inhabitants.

Establishing The Urban as Locale

To view a text as urban, it must be situated within the confines of the city. While not a novel practice¹¹, the opening lines of Book I tell the reader that the eponymous narrator has suffered "a tedious confinement" in a country hut and developed an "itching inclination [...] to visit London" (*TLS*, 11). There is already an indication that the country is too slow, too boring, cloistering, with an almost carceral feel. He goes further to verbally assault his learning and the authors who have comprised his study:

I tired with seven years' search after knowledge, and began to reckon with myself for my time and examine what a Solomon my diligent enquiry into the uncertain guesses of our forefathers has made me. But I soon fell upon the opinion of Socrates, and found myself as much the wiser as if [...] I had spent my hours at a distaff¹² [...] I resolved to be no

longer a sumpter-horse¹³, or like a tinker's ass to carry a budget for my ancestors stuffed full of their frenzied notions and the musty conceits of a parcel of dreaming prophets, fabulous poets and old doting philosophers, but shifted them off one by one (*TLS*, 11). His seven years of study in a bucolic environment were bearing no fruit. His language conjures images of restlessness and restriction: education in a rural setting, then, was inadequate. He needs the excitement and adventure of the maelstrom. He shows through the use of simile how his time would have been better spent spinning yarn; and his invocation of pack animals illustrates both his rural roots as well as his dismay at carrying the load of these "musty conceits", these antiquated ideals foisted upon him by social conventions and traditional high literature which Byrd notes were the ideals of the age.

(with a fig for St Augustine and his doctrines, a fart for Virgil and his elegance, and a turd for Descartes and his philosophy), till by this means I had eased my brains of those troublesome crotchets which had raised me to the excellence of being half fool and half madman in studying the weighty difference betwixt upside-down and topsy-turvy, or to be more knowing in some such nicely than the rest of my neighbours¹⁴

He casts off classical authors noting they are "troublesome crotchets", an obvious indictment of their stodgy ideas. He coarsely condemns Virgil and his elegance further illustrating the notion that his work will not conform to neat, classical tropes but, rather, shall embrace a messy and meaner sensibility. The resolution to venture to London, to apply his education, to experience life and to grow as an individual, evidences the Spy's willingness to cut ties with the slow-paced country life he has known in favor of a less static environment where he is able to employ his leaning in deeper and more meaningful ways. In the country his studies allow him only the ability to be "more knowing in some such nicety than the rest of [his] neighbours", but in

London, the scene implies, he will grow away from the collective and utilize his knowledge in diffuse and varied ways.

While not novel, Ward's frame is the initial tearing-down of Augustan literary values, the break with traditional literary conceits by moving focus from the solid and into the maelstrom through the appropriation of easily understood trope molded into the authors purposes through the use of less-recognized and less-elevated language. This is a quintessential Postmodernist move: tearing down tradition through the use of low-brow culture and resisting grand narratives through the introduction of a *petit histoire*, in this case, the Spy's own story of how he moved to London. This is similar to Fredric Jameson's statement that the drive of "modernism to innovate is not some vision of the future or the new, but rather the deep conviction that certain forms and expressions, procedures and techniques, can no longer be used, are worn-out, or stigmatized by their associations with a past that has become conventionality or kitsch, and must be creatively avoided¹⁵" (5). Rather than remain complacent in both his physical surroundings and in the education he was receiving, he decided to throw off the burden of his "ancestors," filled with "frenzied notions and the musty conceits" of "dreaming prophets, fabulous poets and old doting philosophers" (*TLS*, 11). What follows this brief introduction is a text which focuses not on antique tropes but the common person, in a common, urban language, in a new genre: the periodic essay. The form and format of *The London Spy* epitomizes the conviction that the old ways are worn-out, that a new text which "explored the representations of the common world to common people, drawing upon his and their observations, experiences and activities to express a view of life that both shaped and undermined the most elevated of Augustan visions" was needed" (Hyland, xix). The modern city, thus described, is the perfect subject for such a modern literature.

This is not to insinuate that Ned Ward's work was the only thing to transform the literary and physical environment of London. The Great Fire of 1666 and The Rebuilding of London Act¹⁶ that same year made possible the construction of a new London and the periodicalist took this opportunity to use the reconstruction of the city as a tool for his literary reconstruction project.. One of the major building projects was that of St. Paul's Cathedral. Designed by Christopher Wren, the projectors sought to salvage some of the original structure but instead demolished the entire edifice and started anew in the 1670s and was not officially opened until 1711¹⁷. This immense landmark took so long to complete, and construction had taken place before the eyes of the street, it is natural the Spy and his companion would stumble by the construction of the church during their jaunts.

A portion of Book V is dedicated to the stonecutters and carpenters working on the church. The first thing that the Spy noticed was that these laborers were working very little, to which his urbane companion noted: "this is work carried on at a national charge, and ought not to be hastened on in a hurry, for the greatest reputation it will gain when it's finished will be that it was so many years in building" (*TLS*, 82). The structure is more than simply a church, but a symbol of England itself, and the amount of time in its construction is, as the companion insists, a reflection of its grandeur. Inactive workmen aside, there is much of the building that is up for criticism, as the next paragraph bares out: "I observed of this inabruptable pile were the pillars that sustained the covering of the porch. 'I cannot but conceive,' said I, 'that legs of such vast strength and magnitude are much too big for the weight of so small a body it supports'" (*TLS*, 83). The first finished part of the church is a massive entryway, held up by enormous pillars. The exterior, in all of its magnitude, appears to be too big for the church itself. One way to read this observation is that Ward is critiquing the grandeur of traditional literature—architecture

representing literary texts. Focusing on the pillars indicates a commentary on the static nature of the structure, one that is unmoving which could be interpreted as the unmoving nature of traditional literature; however, while the structure is vast in size and scope, it was destroyed and torn down decades before the Spy and his companion's journey illustrating an affinity toward the pulling down of tradition. The first persons encountered were workmen at rest but the completion of portions of the church illustrate their ability to have performed and completed work, and this inclusion is of utmost importance as common men are the first people to benefit from the landmark's renovation. If one were to view this structure as literary text, the modern incarnation is large, static, and announcing itself from the outset, giving little evidence of the immensity that it contains within. It should be pointed out, too, that construction of this sacred symbol of national pride is conducted by the labor of common men whose lively-hoods are linked to their labor much as an author's is linked to their pen.

To further illustrate this point, the unnamed companion explained the reasoning behind the giant pillars to the narrator in an anecdote about a simple carpenter who built an enormous stool so he could smoke his pipe. Much like simile, the anecdote is a way in which to communicate meaning so the companion embraces the inadequacy of language to convey meaning and uses narrative to impart understanding while placing a pause in the action to highlight these observations. The anecdote starts with a passer-by who noticed a "pygmy of a man" sitting on a large stool (*TLS*, 83). When asked why he constructed such a large stool for so small a person, the companion related the carpenter's reply: "he liked it himself, and cared not whether anybody else did or not; adding, he intended it to serve the children's children of his grandchildren" (*TLS*, 83). Let us replace carpenter with author, and the anecdote is clear. The creator did *not* focus on whether others enjoyed or cared for his creation; his primary concern

was that he himself enjoyed it, and that it would stand the test of time and survive to the time of his great-great-grandchildren. There is the matter of a passer-by, too, adding physical movement to the act of observation which plays into the notion of the urban aesthetic mentioned above and effectively produces movement in both the physical realm as well as through time. Through the observation of the church exterior and the anecdote within the text, Ward announces that his work is not necessarily for the consumption of all who encounter it, but is to the liking of some and will endure through the ages. Casual readers, much like the passer-by, will not always see the practicality of such an artifact, though this is immaterial seeing as the object brings joy to some or, at the very least, to he who created it and those of generations yet to come.

The next paragraph reveals how poorly the church was represented on the street. "[W]e entered the body of the church, the spaciousness of which we could not discern for the largeness of the pillars," prompting the companion to ask the Spy if he liked the interior which precipitated the following response:

'I must needs answer you as a gentleman did another, who was a great admirer of a very gay lady, and asked his companion whether he did not think her a woman of extraordinary beauty. He answered, truly, he could not tell, she might be so for aught he knew, for he could see but very little of her face for patches. 'Pooh, pooh,' says the other, 'you must not quarrel at that, she designs them as ornament.' To which his friend replied, since she has made them so large, fewer might have served her turn, or if she must wear so many, she might have cut 'em less. And so I think by the pillars (*TLS*, 83).

The reader is again presented with a narrative resembling an extended simile, only this time more contemporary, urbane language is used. A *patch*, according to Hyland's Glossary, is a small piece of black silk or court-plaster worn to adorn the face or hide blemishes. A gay lady is a

party-girl, the sort of woman the Spy encounters throughout the taverns and public houses of London over the course of his ramble. Likening the interior of the church including its immense columns, to a gay lady works in two ways: first, the comparison is to a character type not often found in the more-elevated literature preceding Ward, and if referenced, she is not here elevated into using classical tropes; second, using cosmetics as the simile of choice grounds the comparison in the everyday world with which his readers are familiar. Ward ostensibly democratizes literature, bringing it to the people while still making his point that the architectural flourishes of the church are gaudy. Furthermore, the allusion to one man thinking the gay lady an "extraordinary beauty" points back to the anecdote of the carpenter and his stool. Neither lady or stool need to appeal to the tastes of all that encounter them, only that their beauty is seen in the eyes of their beholder. And while the Spy intimates that he does not fully appreciate the aesthetic choices made by the architect of the cathedral, it matters not as the critique comes on the heels of two intriguing narratives of beauty being in the eye of the beholder.

The pair make their way into the choir area and the Spy relates, through snide hyperbole, the ostentation he observes:

the choir, which was adorned with all those graceful ornaments that could anyways add a becoming beauty and venerable decency to so magnificent a structure, which indeed, considered abstractedly from the whole, is so elegant, awful, and well-composed a part, that nothing but the glorious presence of Omnipotence can be worthy of so much art, grandeur and industry as shines there to the honour of God and the fame of human excellence (*TLS*, 85).

Considering the choir abstractly from the whole is interesting in that it illustrates the ability to take a work and critique it as a separate entity, as not *necessarily* part of the larger work. In this

case, the choir is so well-adorned that only God would be worthy of dwelling within it. This attack, leveled at conventional authorship, sustained through patronage, is aimed specifically for the taste of a higher class. Much like the choir area, the ornamentation of classically-influenced Augustan literature is directed toward a select few whose privilege and social position, not unlike God, affords them the ability to comprehend such a work. Through the voice of his rural narrator, Ward is criticizing such ostentation. That he is unsuccessful in this endeavor is evidenced by the fact that the choir area is completed and part of the larger structure of the cathedral; but this material reality need not complicate the matter: there is room, the Spy seems to say, for the florid choir area and the grand columns, as well as the lower style as well. It is a matter of taste or preference. Leveling criticism, as the Spy does, is where the matter should stand. The two must be allowed to coexist within the current structure.

Again, extending this metaphor to the literary arts, one can see Ward's argument for the legitimizing of a deviant form of literary production¹⁸. Structurally the periodical form does this by its fragmentation, brevity, and content. One can take it as an individual essay or as a body of work; the two are not mutually exclusive. The foundation is set and the structure is in place—all that is needed is the various forms of art to fill this space and provide it with meaning. Ward's periodical is performing such a task, in content and form, by using the landmark of St. Paul's Cathedral as a symbol of both the renovation and growth of London as well as the restructuring of its literature. He is, in effect, linking the growth of the city and its physical spaces with the development of an urban prose aesthetic whose structure and language are in and of the city.

Constructing Place Through the Mirror of Literature

How is it that Ward's periodical, in form and content, was able to revise both the literary and physical city of London. To answer this question, we must invite the expertise from another

discipline entirely. In his article "Language and the Making of Place: A Narrative-Descriptive Approach", place theorist Yi-Fu Tuan notes that people

can see farmers chopping downward in putting up fences and agency workers raising the roof beams. What you did not see here are the discussions and commands crucial to the process of making anything [...] This talk is an integral part of the process of construction, critical, especially at the initial planning stages but not expendable at any stage (Tuan, 684).

The physical process of building is important but building something—a cathedral, maybe, or a city—requires a great deal of discussion and planning, a major aspect of this process is talk and writing. Drawing up plans, writing for permits, correspondences, creating and following building codes, all of these activities predate the actual phase of construction when hammer meets nail and continue through the building stage. Tuan points out that "speech is a component of the total force that transforms nature into human place," highlighting the fact "that although speech alone cannot materially transform nature, it can direct attention, organize insignificant entities into significant component wholes, and in so doing, make things formerly overlooked – and hence invisible and non-existent – visible and real" (685). This is, in fact, what Ward's *Spy* does, not only in his description of St. Paul's, but through his walk around London. He is literally making visible those places and the people contained in them which were, under the authorship of previous generations, generally overlooked, or, in many cases, looked past.

As Ward's text makes visible and real that which was previously invisible, it functions as a mirror. Henri Lefebvre wrote that within a blind field, the spaces not yet made solid, spaces of flux and transition, the "eye doesn't see; it needs a mirror," and I argue that literature, much like Tuan's argument for the functions of talking and writing, act as a mirror (*Urban Revolution*, 29).

An overt example of this idea comes from Italo Calvino's Postmodern novel, *Invisible Cities*, wherein several different cities are described to the reader in myriad ways, only to be revealed as aspects of the same city: Venice. One such city, Valdrada, is described in the following way:

the traveler, arriving, sees two cities: one erected above the lake, and the other reflected, upside down. Nothing exists or happens in the one Valdrada that the other Valdrada does not repeat, because the city was so constructed that its every point would be reflected in its mirror, and the Valdrada down in the water contains not only all the flutings and juttings of the facades that rise above the lake, but also the rooms' interiors with ceilings and floors, the perspective of the halls, the mirrors of the wardrobes (53).

This imaginary city, a version of Venice, is a mirror, and through reflection, all that is on the surface is repeated, but that which was once unseen, the interiors of rooms (which can be read literally, as their physical structures, as well as representations of private spaces or inner thoughts), are made visible. Literature functions as a means of revelation, of filling in voids and clarifying omissions. Reflections also perform another task:

At times the mirror increases a thing's value, at times denies it. Not everything that seems valuable above the mirror maintains its force when mirrored. The twin cities are not equal, because nothing that exists or happens in Valdrada is symmetrical: every face and gesture is answered, from the mirror, by a face and gesture inverted, point by point. The two Valdrada live for each other, their eyes interlocked; but there is no love between them (54).

Value is increased through the act of reflection and if literature acts as a mirror, it, too, can increase value in things, people, places long thought of as lacking substance and value. Much like Ward's treatment by the establishment of letters and his equal reaction to it, there is no love

between the two; only both exist simultaneously. These fragment of reality, these reflections, create a more-rounded understanding of the city itself and thus the importance of Ward's text in the development of the city and the urban process. The following examples from *The London Spy* illustrate this idea and depict how a city can spring forth from the maelstrom.

The majority of action in Book I takes place in a coffeehouse and a tavern. These heterogeneous spaces offer the reader an introduction to a multiplicity of professions. There are of the proprietors of both establishments, a cook, a Barnumesque antiquary, a bookseller, a doctor, a pimp and some of his "tools" or sex-workers, as well as several men and women whose professions are never made clear though are thought to be of the luxury class based on their clothing (*TLS*, 16). Professions referenced though not seen performed in this section include a liveryman, highwaymen, cadators (grifters), soldiers, parsons, traders and merchants (explicitly referenced during the ramble from coffeehouse to tavern when the Spy and his friend pass the East India Company building on page 21), and a Tom-turd man. Such a motley crew as this comprise the "other half" of London, those not focused on by the elevated authors prior to Ward and reflect a more representative London. Stories which feature disparate persons adds breadth, depth, and immediacy to the text and presents an embodied city in ways the Augustan Humanists were not able. This great city of London "may be seen as a construction of words as well as stone", imbuing a physical space with the people who inhabit it and thus give it meaning (Tuan, 686). Without these words, the city would be, for all intents and purposes, a mere pile of stone and brick; but including the stories of the other half creates a sense of place.

To best understand my meaning we must view things at street-level. As Alison O'Byrne posits, "[w]alking nevertheless continues to propel the narrative" of *TLS*, citing that "being tired, hungry, or thirsty from the act of walking often serves as a reason to stop off in a particular

tavern or coffee-house where the company becomes the topic of discussion" (O'Byrne, 53). This walking takes place in the streets where all manner of interactions occur. But why should we focus our attention on these arteries as opposed to the places which they lead? Streets compose the character of the city. According to Kevin Lynch streets are *paths*, "channels along which the observer customarily" moves and which are "the predominant" element in people's image of the city as most people "observe the city while moving through it, and along these paths the other environmental elements are arranged and related" (Lynch, 47). They can be read as abstraction: "the very word *street*," Rebecca Solnit reflects, "has a rough, dirty magic to it [...]. *The street* means life in the heady currents of the urban river in which everyone and everything can mingle. It is exactly this social mobility, this lack of compartments and distinctions, that gives the street its danger and its magic, the danger and magic of water in which everything runs together" (176). And while Solnit does note that some interpret the streets as "the space left over between buildings," this perception lacks the experiential aspect of being in the streets and ignores the fact that the streets themselves were intentionally designed: "In great cities, spaces as well as places are designed and built: walking, witnessing, being in public, are as much part of the design and purpose as is being inside to eat, sleep, make shoes or love or music" : (Solnit, 175, 176). This coincides with the ideas of Yi-Fu Tuan, that the act of planning requires the implementation of another act: language. Streets are sites where language intersects with action and it is at this juncture that the city comes into actuality. If authors wanted to truly depict the city of London, they would need to bring into discussion all members of the civic community, excluding none, silencing no voices, joining the noisome mob with the florid and ornamental higher classes. It would be impossible to accurately depict London from the top of St. Paul's cathedral because:

the ordinary practitioners of the city live "down below," below the thresholds at which visibility begins. They walk – an elementary form of this experience of the city; they [...] follow the thicks and thins of an urban "text" they write without being able to read it. These practitioners make use of spaces that cannot be seen [...] The networks of these moving, intersecting writings compose a manifold story that has neither author nor spectator, shaped out of fragments of trajectories and alterations of spaces: in relation to representations, it remains daily and indefinitely other (De Certeau, 93).

The ordinary practitioners reveal De Certeau's purpose: He does not refer to the wealthy or refined but brings to the fore the ordinary as they are the ones who truly *use* the city. They intimately interact with a city like London on a daily basis. These ordinary walkers, much like the characters of Ward's text, cannot see the stories they read and leave the act of making visible their lives to the author who compiles their fragmented stories and assembles them into the mirror of the text. Every story is individual, creating a fragmented narrative of the city, but connecting these stories through the practice of "aimless" wandering, Ward's *Spy* encounters these tales and composes a manifold story, creating a whole from the sum of many parts. It is as if he were connecting the individual houses and buildings to construct a unified whole that is the city of London. *The London Spy* is the streets themselves.

Take for example the following scene from Book II ¹⁹:

The next scene the night presented to our imperfect view was a *very young crew* of *diminutive vagabonds*, who **marched along** in **rank** and **file** like a little **army** of *Prester John's countrymen* ²⁰, as if **advancing** in order to **attack** a bird's nest. This *little gang of tatterdemalions* my friend was almost as great a stranger to as myself, and for our satisfaction, to be better informed, we **saluted** them after this manner: 'Pray what are you

for a *congregation of ragged sprites*, and whither are you **marching**?' 'We , masters,' replied one of *the pert frontiers*, 'we are the City Black-Guard **marching** to our *winter quarters*, the *glasshouse in the Minories*²¹ (TLS,37).

The above includes a great many examples of language in the urban aesthetic. The bolded words highlight active words attached to motion (and more on these specific words below); italicized words are specific details inserted into the text which add both to the rich vocabulary of the text as well as a certain place-specific narration which locates the action; solid underlines show the use of spatial and temporal verbs and adverbs; the broken underline shows the use of simile. All of these tools work together in this scene and insist upon a specifically urban environment being described replete with movement and moving language which ties people to place and allows them to move from place to place. With this framework in place, we may now delve deeper into the specifics of the scene itself.

The Black Guard youth, according to Tim Hitchcock, were orphaned or abandoned children who made a living through petty crime and who "slept rough" in the ashes of the glass manufacturing houses, specifically in the Minories (40). Furthermore, Hitchcock notes that "[in] many respects the Black Guard were imaginary: a product of the paranoia of London Life" (40). Ward utilizes this quasi-fictional group as a means of embodying the social conditions of London via a chance encounter on the streets thus adding a human element to his paper city.

One of Roberts's tactics was the inclusion of different varieties of walking which this scene offers: they do not walk, but march. Militaristic imagery renders an army of filthy children who advance, in formation, through the streets to their quarters. Note, too, that they are described as poised for an attack, though this fear is deescalated by noting that the attack would be on a birds nest, not the palace. Ward's use of irony, transforming this "gang of tatterdemalions" into

an army, purposefully engages with the literary construction of this group that Hitchcock refers to as well as to the rules of the urban aesthetic. Much like the Mohocks scare of 1711²², literary depictions of this group were meant to illicit fear and provide warning to those unfamiliar with the city. The Spy's companion who had, to this point, been a font of information on all things urban, was just as mystified by the encounter and could provide no immediate knowledge on the spectacle, illustrating the sheer size of the growing metropolis and emphasizing the honest practice of creating one's own city, that is, knowing a specific portion of the city, making it yours through repeated use, and usually not transgressing the boundaries of "your" city. This scene also offers an opportunity for Ward to combat the socially constructed view of these children by omitting prior knowledge of their existence and filling the textual void with a humorous.

These criminals tell the pair that if they "give us a penny or a halfpenny amongst us, and you shall hear any of us, if you please, say the Lord's Prayer backwards; swear the compass round; give a new curse to every step in the Monument; or call a whore as many proper names as a peer has titles" (*TLS*, 37). Their ability to say the Lord's Prayer backwards is especially interesting as they utilize an established form of religious practice as a means of making money to provide meager sustenance. Prayers are verbal manifestations of spiritual nourishment, according to established Church doctrine, and these children are appropriating their power as a means of nourishing their bodies while highlighting the hypocrisy of the establishment. When juxtaposed to their willingness to spout curses for money, the power of the Church is eliminated and reduced to a form of busking. Presenting these common ragamuffins this way, the author aggrandizes them to the point of ridiculousness. Thus disarmed, the reader is presented with a multidimensional social commentary which holds the mirror to the corruption of established systems of power.

Impressed by the Black Guard army, the Spy calls them "a parcel of hopeful sprouts," and "gave the poor wretches a penny" and the narration continues by stating: "and away they trooped with a thousand 'God Bless-ye's,' as ragged as old stocking mops, and, I'll warrant you, as hungry as so many catamountains; yet they seemed as merry as they were poor, and as contented as they were miserable" (*TLS*, 37). The militaristic language is toned-down and replaced by more natural indicators. Catamountains—literally a wild cat—refers to their feral state, surviving in an inhospitable environment. The Spy also depicts the lot as "hopeful sprouts." *Johnson's Dictionary* defines sprouts as wound coleworts (like cabbages), and the verb to sprout means to germinate, grow, and to shoot into ramifications, which apply to these children. They are young and fragile, subject to the elements as maturing vegetation is; but they are poised to grow. Ramification, as defined by Johnson, is the breaking up in to segment of branches, which could be read as the children creating a network around the city, spreading out; but rather than presented as something invasive, the "hopeful" sprouts are described as in need of care. They are wild but, with tending, they could put down roots and grow strong, though their treatment disallows this possibility. Breaking his silence, the Spy's companion concludes the scene with:

'They are poor wretches,' says my friend, 'that they are **dropped here** by gipsies and country beggars when they are so little they can give no account of parents or place of nativity, and the *parishes*, caring not to bring a charge upon themselves, suffer them to beg about in the daytime, and at night sleep at doors, and in holes and corners about the streets till they are so hardened in this sort of misery that they **seek** no other life till their riper years (for want of being bred to labour) puts them upon all sorts of villainy. Thus, through the neglect of churchwardens and constables, from beggary they **proceed** to theft, and from theft to the gallows' (*TLS*, 37).

The natural terminology continues, noting these children, like seeds, are dropped in the city which grow until they are ripe. Significantly, these seeds are sown by gypsies and country beggars—both itinerant, non-urban persons who have not, much like the Spy, put down roots—in hopes that their crop of children will fare better in the city. These children, the friend explains, are met with a cruel husbandry: officially the local church parishes disassociate with this growing army of children and, while not planting them in an orphanage or workhouse, their hypocrisy is revealed by their placing them in the nursery of the streets where they are forced to eke out a living begging on the streets and sheltering themselves in the wasted spaces of the city.

This population of children are viewed as wastes. They are neither wanted nor cared for and must adapt to their environment by appropriating the unused and wasted spaces of the city. They utilize the "holes" and "corners" which the middle- and upper-classes do not make use of. The Black Guard take a door, traditionally a barrier to a structure, and use it as a lean-to against the elements or as a source of a little warmth which escapes from the threshold—and would otherwise be wasted. Recall that this troop was en route to the Glasshouse. The scene takes place on a winter evening, the day's work complete, so their destination would have been empty—a waste of space—and the ashes into which the finished bottles were placed to cool provide plenty of warmth. The buildings providing both shelter and heat would have, until the Black Guard Youth appropriated it, gone to waste; and literarily speaking, by using this group of ragged and low children to illustrate the types of encounters one could encounter on the street, as well as relying upon the lore surrounding these children already in place, Ward is practicing a type of sustainable urban development himself by taking these wastes and making them a fixture in his text.

Finally, it is interesting that these wasted lives were allowed to live in such a manner by the Church. The institution that calls on its adherents to clothe the naked and shelter the poor did not practice its own tenants, the result, according to the companion, is these children mature only to commit "all sorts of villainies", something the church also preaches against. While the institution does not out-right condone the practice of theft, it provides the environment for these children to engage in such activities through lack of parish support, ostensibly condoning their activities through negligence; or, as the companion puts it: "for want of being bred." This leads the children to grow hardened and commit some offence resulting in their execution. Taking all of this into account, it makes narrative sense that one of their entertainments was to recite the Lord's Prayer backward. Ward illustrates how the Black Guard Youth are striking back at the establishment which placed them in such dire straits, appropriating a traditional prayer as a means of making money while simultaneously leveling a strategic satire at the institution which put them in this situation.

All of this leads me to read this situation as a waste of time on the part of the institution of the church. They spend their time preaching against the horrors of the city, against the sins of crime, pray for the souls of villains and the condemned, but when offered the chance to do something to prevent such activities, they do nothing. To use Byrd's language, it is the celestial city that make possible the city of vice, and Ward is playing with the twin purposes of Augustan Humanist literature: to condemn vice and instill morals. His text bares this conflict out and illustrates the waste of florid and ostentatious language—much like the anecdotes discussed above—as they participate in the creation of a generation of waste, in the lives of these children consigned to the jailor, as well as a lifetime of wasted energy speaking out against this same population. It is heartening, however, to see through Ward's narrative that these wastes, the

Black Guard Youth, have put to use the waste of commerce and affluence as a means of survival. And they are not the only ones to do so.

This concept of wastes and waste people is a significant element in establishing Ward's urban aesthetic and creating a new London as it embraces the homogeneous and transformative nature of the city. It places the city as a whole above the stature of its institutions, establishing a tone of in-placement for those people who are traditionally thought to be out-of-place. The depiction of the Rag Fair in Book XIV is an excellent example of this: "we came to a heathenish part of the Town, distinguished, as we found by enquiry, with the applicable title of Knock Verges, adjoining to a savoury place which in ridicule of fragrant fumes that arise from the must rotten rags and burnt old shoes, is called by the sweet name of Rosemary Lane"²³. The initial depiction is exact, including specific place names, verbs indicating action (motion as well as interaction), and vivid descriptions of sensory stimuli. This is an awful place, filled with terrible odors and refuse, but upon further inspection, the place represents an institution far above this distinction. Knock Verges is a part of the village of Earl Shilton in Leicestershire, characterized by a long, straight line where medieval bowmen practiced archery, a skill very much needed in the defense of the nation and in this context, reminiscent of the militaristic language used to depict the Black Guard Youth. Rosemary Lane is rife with significance: rosemary is a pungent perennial herb associated with Aphrodite in Greek mythology and the Virgin Mary in Catholicism; it was used during wedding ceremonies throughout the Middle Ages and, most importantly, associated with memory and commemoration²⁴.

While neither Ward nor the Spy named these places or situated the Rag Fair within them, it is interesting to note the significance of them. Taking a name from an area known as a place to hone ones skill in the task of civic defense adds a level of gravity to the site and places it within

the history of the nation. It conjures a sense of civic pride while simultaneously bringing the periphery—in this case, a province outside of the city—within the purview of the capital.

Rosemary originates in the Mediterranean area, having been brought to the island by the Roman army and having a street named after it may be simple convention, the symbolism of the plant is of great significance, as part of a marriage ceremony it represents new beginnings as well as keeps the past in our minds. That it is associated with un-Christian gods (mythology) and Catholicism (in light of England's history of anti-papist sentiment), it can be no wonder the Spy noted this was a "heathenish" part of town. But the symbolism of the plant is of interest as it literally represents everything that the Rag Fair is: pungent, a remembrance of things past, and a new beginning for the goods sold as well as for the people who rely on this commerce to make a living.

This event is "held every day from between *two and three of the clock in the afternoon* till night, where all the rag-pickers in *Town*, and such as **swap** earthenware for old apparel, also the *criers* of old satin, taffeta or velvet, have recourse to sell their commodities to *Cow Cross* merchants, *Long Lane* sharpers, and other brokers" (*TLS*, 252). Aside from these initial attempts at illustrating early signs of temporal regulation of the city, the fair is a staple of the town and allows for people to perform the following two acts: first, as participants in the economy of the city, making a living not through banking or speculation as so many newly-minted middle-class persons are at the Exchange, or through the importation of goods from the colonies as they do through the Customs House, or by providing food and drink to their neighbors; rather they are participating in a rather lowly form of commercial exchange which occurs more often in the city and, to be sure, is less dangerous than importation and less-likely to ruin a man's fortune than investing in a suspicious stock or partnering in a vessel to transport goods from overseas.

Second, these rag merchants are participating in the sustainability of their environment. Similar to the Black Guard Youth, the rag pickers are transforming the waste of the city into cash, effectively creating affluence from effluence, to take Sophie Gee's term²⁵. These merchants are similar to the Tom-Turd man noted in the first book as both capitalize on the leavings of the community. Without them, the city would be over-run with trash and filth (though some note that it already is) so their endeavors provide a much-needed service to the community while simultaneously allowing for a better circulation of wealth in the city by removing the blockage of higher prices for new goods.

The chief of their customers were *mumpers* and people as ragged as themselves, who came to **barter** scraps for patches. I **observed** it was a very current swap to change food for raiment, that is, such needful repairs as a *beggar's breeches* may want between the legs, or his coat at armpits or elbows. Some rags, I **observed**, were **parcelled** out for better purposes, and would not be **exposed** to any but ready-money customers. Many of their stocks were so very small that I found twopence or threepence was accounted amongst some the them considerable takings²⁶.

In a seemingly Postmodern turn, these merchants reclaim and provide a revaluation for old and low goods allowing for those with little money to patch their clothing or for tailors and clothes makers to create new items from cast-offs, saving them money in the long run, as evidenced by the items "parcelled out for better purposes." Of course, the customers are, along with the merchants, described in the basest of terms: they are "mumpers", defined as beggars, and look as "ragged"—the pun, I am sure, was intended. Furthermore, this scene illustrates the total enfranchisement of all parts of the city. Beggars are part of the system, on both sides of the ledger, as are "ready-money customers"—no one is left out. While some authors' attention is

divided among the middle- to upper-class merchants of the city (I am thinking of Defoe's periodical, *The Review*, as well as Addison and Steele's *Tatler* and *Spectator*, which I will address in the next chapter), those whose fortunes climb into the hundreds and thousands of pounds a year, Ward's Spy—who elects to observe this strata of society—spends time in his speculation on those who found "twopence or threepence" as "considerable takings." To echo the argument made earlier in this chapter, it is the common person who provides fodder for this text as it is the common man who provides much-needed services and participates in the economy at a rate rarely evidenced by the writing of the time. *Common* does not mean lack of engagement. While textual depictions of this rung of society have them relegated to wastes of space when juxtaposed to the more ornate, idealized middle- and upper-class citizen, Ward enfranchises the common person as they were. Characters like these keep the city running and provide a texture to the text and offers a more roundly reflects the physical places of London.

Texture of the literary city can refer to depictions as well as the introduction of characters or elements that produce action and interrupt stasis. There are the various trades intermixing at the gathering as well as the illegality of the fair which add to this texture. To the illegality of the fair, the Spy notes the "adjacent magistrates, we were **informed**, had **used** the utmost of their endeavours to **suppress** the meeting, but to no purpose, for *their numbers* bid all **defiance** to all **molestation**, and their **impudence** and *poverty* are such that they fear neither jail nor punishment" (*TLS*, 253). Despite the law, the Fair draws a large number of people, pointing to the economic viability of the event and again reinforces the ineffectiveness hierarchical institutions. "The women that **cry** 'Pancakes,' and the girls that **cry** 'Diddle, diddle, dumplings, ho,' were wonderful **busy amongst** 'em, and several little alehouses are already **crept** in amongst 'em to ease 'em of their pence **as fast as they can raise** 'em by the **sale** of their own

commodities" (*TLS*, 253). Note the substitution of the more casual "em" for "them". These are not the intellectual set who are represented by the well-spoken turn-of-phrase; these are simple, "country farmers" looking to purchase items to construct their scarecrows (*TLS*, 253). But these characters are not straw-men or hollow characters, they are early literary references to actual people who inhabit the city. While the Spy never shies away from taking jabs at their cleanliness or hygiene, this marks the start for the depiction and identification with common folk doing common things, pre-dating by nearly 100 years the depictions of common-folk made famous by William Wordsworth²⁷. The language aside, there is the depiction of women and girls walking through the crowds, selling baked goods, and the appearance of more-permanent establishment—the alehouses—further illustrate the evolving permanence and growing rootedness of the Fair.

With regard to the characters being more than hollow representations, Ward echos his treatment of the Black Guard Youth and presents the following depiction of the crowd:

I **saw** not one *melancholy or dejected countenance* amongst 'em, but all **showing** in their looks more *content and cheerfulness* than you shall find in an assembly of great and rich men on a public festival. From this we may **conjecture** that *poverty* is commonly **attended** with a *careless indifference* that **frees** the mind from **reflecting** on its *miseries*. For, undoubtedly, were these *despicable paupers* but to let the *unhappiness* of their circumstances once **affect** their thought and become the object of their consideration, it would have such a *melancholy* effect upon their spirits as **would be soon legible** in their looks, and **discernible even in their actions**, which would want that *vigour* and *vivacity* necessary to perform whatever they undertake (*TLS*, 254).

Ward's description of the people of Rag Fair is rather more rounded out than stereotypical depictions of the destitute, though it remains a level of stereotyping occurs in this passage; no matter, the Spy moves toward a three-dimensional observation at this juncture. First, he established a binary relationship between the moneyed and the poor through simile. The people under surveillance are "more" jolly, more jovial than a group of rich people. He plays these two classes off one another, defining the former by relying on the readers understanding of the latter. An educated, literate consumer of the *TLS* may know little of the poor, other than their brief encounters on the street or from the one-sided depictions of them in literature of moral correction and civic activism. By establishing this binary and allowing this descriptive passage to act as a pause, Ward constructs an element of London by their not being the same as the other half, taking advantage of the pause to linguistically construct characters who can speak to his readers and allow them to develop their own mental images of the crowd. Second, the Spy creates a scenario to deduce the characteristics of the crowd based on descriptions working in conjunction with preconceived notions on the part of the reader. Poverty, it is believed, can be combated by a cheerful attitude, or, it may be thought, that the poor do not dwell on their station in life as it would cause such pain and distract them from of living their lives. This is a rather privileged observation, but we must remember the Spy is a sheltered man from the country, not versed in the grim realities of urban life. His observations are that of an outsider, unfamiliar with the actual characters of the Rag Fair, though his ability to derive a certain empathy with them as well as discern specific character traits illustrate his ability to render a more-fully developed character going beyond the two-dimensional. In a very real sense, these are *people* rather than *types*. The hovering over of the gazing narrator and the detailed description of the narration present more than a brief encounter by the introduction of the narrative pause which allows for deeper

inspection into a mass of real people who are similar to, but distinct from, other people who had to this point been depicted far more generously in literature.

The rounded people of Rag Fair perform a function with "vigour and vivacity", in order to complete their tasks, make a sale, purchase a cake, buy a rag patch. If they were unable, like so many people, to mask their feelings, it would show on their faces which, the Spy notes a few paragraphs earlier, as having "such a *dingy complexion* as if Dame Nature had **mixed** *kennel dirt* with her clay [...] or else, as if fresh water was as scarce in their neighbourhood as 'tis in *Antigua*" (TLS, 253). The use of simile collapses their dirty faces with foreignness, illustrating how far from the upper-echelons of London these people are though the specific urban term "kennel," or ditches running along the city street, overflowing with filth, firmly situates the people of Rag Fair within the urban environment. Interestingly, rather than allow this indicator of poor hygiene to comprise the character of the whole, the Spy notes these destitute people have an almost convivial nature about them, indifferent to their position in the social hierarchy of the city. This pause allows them to *see* these people as human beings, as worthy of the reader's attention. If the description free from issue? Most certainly not; but the factor of most import is that Ward focuses on them and renders them human in ways beyond Byrd's Humanists.

Learning to Walk The Streets: Aimless Play and Urban Hermeneutics

All of these human beings, however, seem to be adrift on the sea of the city. Poet and philosopher Gaston Bachelard said "We all know that the big city is a clamorous sea, and it has been said countless times that, in the heart of the night [...] one hears the ceaseless murmur of flood and tide" (28). This sentiment is readily seen in Ward's text as the Spy describes his urban journey in nautical terms: "At last an old weather-beaten Cerberus came to the stairhead with a candle, which to me was as welcome as a light in a dark night to a stumbling drunkard, *or*

moonshine (when near land) to a doubtful mariner" (TLS, 30); "We had not proceeded far towards our intended harbour" (34); "we determined to steer our course towards Bedlam" (53); "According to my friend's proposal, we steered our course towards the famous cathedral" (77); "Thus we swam down with the tide, till we came to the rope-dancer's booth, before we could find any bottom. There (praised be our stars) we once more got safe footing upon terra firma" (183); "Thither accordingly we steered our course" (209); "having prevailed with my friend to concur with my proposal, we determined to steer our course towards this stately magazine" (227); "From thence, like roving pirates who coveted no harbour, we sailed about, we cared not whither, till mere accident and our own motion, without shaping any course, brought us into a street which both my friend and myself were equally strangers to" (242); "being now quite out of our knowledge, we wandered about like a couple of runaway apprentices, having confined ourselves to no particular port, uncertainty being our course and mere accident our pilot" (245); "Accordingly I steered my course to the lawyers' garden of contemplation" (291, emphasis mine in all instances). This extended metaphor points to the vastness of the city as well as the ease by which anyone could lose their bearings and become lost. What is common throughout these examples, aside from the heavy use of simile and spatial-temporal verbs and adverbs, is that the initiated and uninitiated are alike in failing to understand and navigate the city as a whole and illustrates the fragmentation that can arise from being in a city.

All together, the above indicate that the Spy is aimlessly wandering, pitting chance above design. As a convention, this strategy of organically devising a plan for the periodical is both a benefit to, and problem with the text. In the case of the former, the Spy is free to investigate the city and this style mirrors an actual stroll through the city; in the latter, it provides no real focus and causes the text to seem rather fragmented. The rambles are, in fact, storm-tossed on a sea of

the city and a sea of the text. They are in need of a purpose, some sort of literary North Star if *The London Spy* is to have any real coherence; however, in keeping with the metaphor of the ocean, Ward's work reflects the maelstrom, his narrator an adventurer in search of new lands, entering uncharted waters and report his findings. The "New World" he is creating through the text may appear strange, dangerous, and vile, but it is new and thus must first be explored and *then* tamed. These nautical references establish the chaos and confusion of being within the transformative maelstrom, but the text acts as a means of pulling out of the storm through the use of a new style which departs from tradition, embraces all sides, and creates a new London

Some of the newness of the world Ward creates is linked to the new species of walking brought about by physical renovations of in the post-fire London, specifically street lights²⁸. Through this "great Solar -Light" Ward's Spy is able to ramble the streets even on the darkest night to become a *noctambulist*, a nightwalker "at the upper end of the social scale" who took on a "voluntary mode of pedestrianism, and for the most part a relatively social one" (Beaumont, 136). An example of noctambulation comes at the end of Book I, when, after an evening of carousing and observation in a tavern, the Spy and his companion

thought it high time to **take out leaves** [...] agreeing to **give** ourselves the pleasure of two or three hours' **ramble** in the *streets*, having **spent** the time at *the tavern* till about *ten o'clock* with mirth and satisfaction, we were now **desirous** of **prying** into the *dark intrigues* of the *Town*, to **experience** what pastime the night **accidents**, the **whims and frolics** of **staggering** *bravadoes* and **strolling** *strumpets*, **might afford** us (*TLS*, 27-8).

This evening at the tavern acted as a pause in order to communicate the types of people who frequent a tavern well into the evening and add this scene acts as a punctuation mark in the sentence being written on the streets²⁹. The reader given a loose structure as they are apprised of

the time and offered a plan for the rest of the night: to observe drunken braggarts and women of the night. The phrase "what the night accidents" intrigues me as it harkens back to the discussion of nautical language above and further reveals the form by which the author is constructing his narrative. Accident, much like play, bring to the Spy and his companion several incidents which occur by chance and they construct their evening—and in effect, the text—out of what *could be*. Like authors to a text, these characters establish that there is a possibility something will occur while simultaneously asserting that these events and persons are not necessarily essential to their night out. This use of choice words allows Ward to render a night that, in the words of Fredric Jameson, must not succeed, that its conditions of realization depend on a fundamental success in failing, at the same time that must not embody any kind of will or failure either, in the conventional psychology of the inferiority complex or in the willful self-crippling of the accident-prone or the writer's block" (5). It is not that author or narrator attempt to fail in their endeavors, but that there is the distinct possibility the text and evening, by framing the events of the night as an "accident," may fail to capture the readers' attention or educate them on the hermeneutics of noctambulation. As the nature of cities is much like a maelstrom, in constant flux, there can be no definitive, predetermined outcome when roaming the city streets late at night, and the language of the text bears this idea, allowing for the possibility of a failed excursion which, as Jameson notes, is a benchmark of a (post)modern text.

All this aside, the opening of the next chapter reveals much about night in the London streets which were "all **adorned** with *dazzling lights* whose *bright* reflections **so glittered** in my eyes that I could see nothing but themselves. Thus I **walked** *amazed*, like a wandering soul in its pilgrimage to Heaven when it passes through the spangled regions" (TLS, 29). Street lights Company dazzle the country native and give him the feeling of a wandering soul en route to the

hereafter. Again the language of aimlessness is conjured by using the word "wandering" and the image of the pilgrim—another species of walking³⁰. Wandering, to move without destination, takes shape in this passage, and the description of the Spy being disoriented by the lights illustrates the duality of his wandering (much like the discussion of the mariner above): the lights shine upon his path, illuminating his way; but these lights are blinding, ensuring that he cannot visually process the sights he will encounter on his jaunt.

Added to the description of the lights are other sensory stimuli:

My ears were so **serenaded** on every side with the *grave music* of *sundry passing-bells*, that **rattling** of *coaches*, and the *melancholy ditties* of 'Hot Baked Wardens and Pippins!' that had I had as many eyes as Argos and as many ears as Fame, they would have been all **confounded**, for nothing could I **see** but *light*, and nothing **hear** but *noise* (TLS, 29).

Immediately followed by:

We had not **walked** the *usual distance between a church and an alehouse*, when some *odoriferous civet-box* **perfumed** the air and **saluted** our nostrils with *so refreshing a nosegay* that I **thought** the whole city (*Edinburgh-like*) had been **overflowed** with an inundation of *irreverence*. By and by, **came thundering by** us a *rumbling engine* in the *dark*, which I **took** for a *deadmonger's wagon* **laden** with a *stinking corpse* (by reason of long keeping), **driving** post-haste to the next churchyard in order **to inter** it (TLS, 29).

These descriptions illustrate sense gluttony³¹ and the rattle of carriages, the stink of corpses and feces, the cries of vendors, and the permeation of lights through the darkened streets indicate a distinct and embodied sense of immediacy? People need to get where they are going, waste(s) need to be removed, pies need to be sold and streets need to be illuminated. The health of the city—in both literal and figurative terms—rely on these sounds and smells and sights. Ward

highlights that this sense gluttony occurs after the hour of 10 pm, a fact Ward included in the last lines of Book I as he transitioned into the scenes described above at the opening of Book II. By establishing this timeline he communicates the effect of sensory overload at night, thus illustrating to the reader the fact that the Metropolis is always on the move, transactions never cease, and most importantly, there are bodies in the immediately, at work to make a living while making life more comfortable.

The night economy is depicted in full swing in this passage. Let us take the stinking cart for example. The Spy's urbane friend revealed that it was not a cart carrying the dead, but "'twas a *gold-finders' caravan* **carrying** treasure to their *landbank* by the *saltpetre-houses*" (TLS, 29). Note the lexical and spatio-temporal specificity and urban detail in this passage. Note, too, these were Night-Men, referred to at times as Tom-Turd-Men, who, much like the rag-pickers of the Fair, "sifted the detritus of the streets, or disposed of it [...] in a desperate attempt to alchemize the city's shit into precious pennies" (Beaumont, 114). The stink is the waste from the nearly half million persons living in the city and these "gold-finders" were hauling night-soil, or feces, to a facility where this waste is made into gunpowder. Similar to the merchants at Rag Fair, their task provided much-needed waste removal and supplied materials for the defense of the nation while providing these men with a profession from which to earn a living, further alluding to Ward's destabilizing of traditional institutions through the focus on the less-permanent, less elevated modes of economy and their contributions to the growth and stability of city and country.

The criers were participating in another activity altogether, but one that fit within the continuum of the urban economy. Wardens and Pippins are pears and apples, respectively, being sold late in the evening, most likely to persons leaving a theatrical performance, a social gathering, or likely, as is the case with the Spy and his friend, to people leaving a tavern in need

of something to accompany the strong drink in their stomach. Their job will, allowing for simple biology to take effect, ensure the gold-finders have something to collect the following night. The reader, blinded and deafened as the Spy, is party to this aspect of the night economy because both are placed at ground-level, walking the bustling night streets, further confounding the traditional institutions of temporality (daylight the proper time for commerce) and economy (new goods, or imports from the colonies and continent). Finally, by employing the urban practice of walking as a feature of the text, Ward ensures his readers will experience every aspect of the street, acclimating their tastes and providing much-needed information to keep the uninitiated from harm.

No matter the authorial jockeying, the above depiction illustrates a very novel view of the city streets. There was a contemporary perception, as Sophie Gee states, that it "wasn't just effluence that clogged the city streets of London," but a "class of waste-*people* who fill the passageway like garbage" and cite how turn-of-the eighteenth century views tended to view lower-class persons, and beggars in particular, as blocking "the way of the men-of-business—implying that waste-matter, especially when it takes the form of leftover people, inhibits commercial prosperity" (Gee, 104-5). Ward's text clearly illustrates that this was not the case, and it could be posited that this view of "leftover people" could be a hold-over of the traditional era, a literary creation akin to the Black Guard Youth. While the dung cart is noisy it is in no way depicted as impeding ingress and egress, and more to the point, it participates in the economy of the city and insures its defense. In fact, Matthew Beaumont notes many trades are plied nocturnally: "Artisans and the poor, for their part, increasingly worked after dark. Bakers, brewers, shoemakers and tailors laboured to meet morning deadlines" (114). The night is rife with activity and filled not just with the criminal types—thought that did occur. This sense

gluttony is made possible by the cities tradesmen and the working poor and Ward highlights this cacophonous aspect of the maelstrom, much as he does with the Rag Fair, to show that those viewed as wastes are much more than impediments to trade, that they are human beings whose participation in the London economy ensures its viability.

Gee's view presents a civic power structure much like the literary one Ward works against. According to place theorist Tim Cresswell, "beliefs about dirt and pollution related power relations in society as they delineate, in an ideological fashion, what is out of place. Those who can define what is out of place are those with the most power in society" (39). Including waste(s) to his conceptualization, there is an elitist ideology at play which indicates a power structure defining what is and what is not in its rightful place. This can be seen in the contemporary views noted by Gee above, as the leftovers are in the way of economic advancement; but Ward combats this idea through his periodical and disrupts the ideology which espouses these beliefs. Cresswell goes on to note: "dirt and obscenity are linked by the importance of place in their very definition; they represent things out of order – in particular, out of place" (Cresswell, 40). While he specifically discusses graffiti, it is easy to extend his argument to another form of public art: his writing.

Just as dirt is supposed to represent not just a spoiling of the surface, but a problem that lies much deeper (in terms of hygiene, for instance), graffiti as dirt is seen as a permanent despoiling of whole sets of meanings – neighborliness, order, property, and so on.

Graffiti is a link to the dirty, animalistic, uncivilized, and profane (40).

Substitute *Ward's writing* for *graffiti*, and the argument stands compares to the critical view Ward's work, characterized by its celebration of the profane, its use of coarse and vulgar language, and its depiction of the dregs of society as these elements are also part of the

mechanism of the urban economy and environment, not obstacles as traditional Augustan sentiments defined them. The bodies of Ward's London represent something viewed as *out of place*, but when one delves into the text they are able to understand the thrust of Ward's modernizing project. No longer will the Tom-Turd-Man or the Rag-Pickers, the beggars or the pimps and sex workers remain *in their place* as the city is their de facto place. *TLS* bares this fact out and presents to the reader London as place, not an ideal. It is a place that better reflects the maelstrom of the metropolis where even the out-of place have found a place.

So what can be said of these fragmented stories, these urban practitioners following the thick and thins of the city streets, to use De Certeau's language? They dwell within a place that is both prosperous and onerous, that is sparkling new and filthy, that is light and dark. Much of the Spy's activity takes place in the light of day though some of the most memorable instances, like those above, take place at night; but why is this an important aspect of the text? Simply put, it is the dark which sheds light upon the city:

How much more mysterious and inviting is the street of an old town with its alternating rounds of darkness and light than are the brightly and evenly lit streets of today! The imagination and daydreaming or stimulated by dim light and shadow. [...] The human eye is most perfectly attuned for twilight rather than bright daylight (Pallasmaa, 46).

As *TLS* is a text which relies on the acts of observation, it is an interesting thought that human vision, according to Juhani Pallasmaa, is more attuned to the dim or dark than to the light. While the text does note the wonders of street lights, and though London was considered the best-lit metropolis at the time, this was primarily in the more affluent and newly-renovated precincts of the town³². There were still several portions of the city that were "dark", and Pallasmaa's assertion that the older cities with their shadows that add texture to the physical space of the city

are inviting speaks to the allure that brought the Spy out of doors and that, again, allowed Ward to depict the conflicting identity of the modern urban environment. For it is "the shadow [that] gives shape and life to the object in light. It also provides the realm from which fantasies and dreams arise" (Pallasmaa, 47). This echoes Foucault's idea that it is "the landscape of shadow that had been termed, directly or indirectly, the unconscious" (326). While the hour of the day may reveal it to be light outside, Ward brings out the dark of the city as he depicts its lower quarters; he presents drunkards and Bailiffs and Lawyers in the same gruff surrounding in order to disrupt our preconceptions of them; he spends the night in jail and visits the courts and conveys a total lack of faith in these systems and shows the good in the prostitute or the fishwife while underscoring the bad in the Lord Mayor and the stock-jobber. He brings out the shadows as a means of adding to the city by shedding light on rampant corruption and hypocrisy that is lauded as success and achievement and waking the reader up from the dream that is London so they can understand it in their waking hours. Essentially, he is forcing the city to confront its unconscious self and wake up to the realities that enable the city to exist. Through his playful, aimless walks, he presents the reader with failed institutions and the failure of traditional thought.

Walking, and writing about walking, which is Roberts's second tactical move for an urban aesthetic, brought the unconscious to the fore and woke contemporary Londoners to the true condition of their city while allowing them to create their own networks and means of navigating these networks in the urban environment. Ward constantly reminds his readers the Spy is on foot and introduces various species of walking: "we stumbled along" (*TLS*, 30); "I had walked about" (*TLS*, 31); "we walked up the Hill" (*TLS*, 49); "we jostled through a parcel of busy citizens, who blundered along" (*TLS*, 75); "our loitering perambulation" (*TLS*, 81). The reason

for this is best articulated by Yi-Fu Tuan who claims the "human being, by his mere presence, imposes a schema on space. Most of the time he is not aware of it. He notes its absence when he is lost" (*Space and Place*, 36). We attempt to make sense and order our world around ourselves and to understand our place within this system. Tuan asserts:

when we use the terms 'man' and 'world,' we do not merely think of man as an object in the world, occupying a small part of its space, but also of a man as inhabiting the world, commanding and creating it. In fact the single term 'world' contains and conjoins man and his environment, for its etymological root 'wer' means man"(*Space and Place*, 34).

Simply put, human beings are part of the world, not just of it, and we participate in the direction of this creation. Part of inhabiting the world is to experience it. "Experience," Tuan writes, "is the overcoming of perils. The word 'experiment' shares a common root (per) with 'experiment,' 'expert,' and 'perilous.' To experience in the active sense requires that one venture forth into the unfamiliar and experiment with the elusive and the uncertain To become an expert one must date to confront the perils of the new" and does so through their sensory organs, through "kinesthesia, sight, and touch" (*Space and Place*, 9, 12). To be a part of the world and develop expertise, we must throw ourselves into the unknown and participate in it through our senses, one of which includes the sensation of moving through space. As Juhani Pallasma puts it, "our bodies and movements are in constant interaction with the environment; the world and the self inform and redefine each other constantly [...] There's no body separate from its domicile in space, and there is no space unrelated to the unconscious image of the perceiving self" (Pallasma, 40). Here we circle back to Foucault's notion of the unconscious and through the filter of Tuan and Pallasma we can see how the unconscious is informed by our surroundings and thus can be awakened by movement through space. Ward reminds the reader of this every time he inserts peripatetic verbs

into his sentences, rendering the physical text as a street itself (similar to the street as text noted in De Certeau) by which the reader can also experience the city and, with any luck, overcome the perils of the street and gain some expertise in the art of navigating the town.

An example of this idea comes when the Spy and his companion take their leave from a coffeehouse and stumble, quite literally, into a pair of constables. The two were summoned to halt, and, "like prudent ramblers, obeyed the voice of authority" after which they were questioned as to their business on the street (*TLS*, 38). The senior constable asks for the companions profession: "'A surgeon!' says our learned potentate in great derision, 'and why not a chirurgeon, I pray, sir? I could find in my heart to sent your to the Compter for presuming to corrupt the King's English before me, his representative.'"(*TLS*, 38). After this exchange the doctor "put his hand in his pocket and plucked out a shilling" which he gave to the constable whose entire tone changed: "'Well, gentlemen, you may pass; but pray go civilly home. Here, Colly, light the gentlemen down the hill, they may chance to stumble in the dark, and break their shins against the Monument.'", to which the pair replied "'Thank you, sir, kindly [...] for your civility, but we know the way very well, and shall need no watchmen. Your servant, sir, good night to you.'"(*TLS*, 38). This exchange demonstrates the connection between experience and urban hermeneutics remarkably³³. First, the pair knew well when to heed the calls of authority. They acted as "prudent ramblers" in that they knew when to stop rambling and adhere to the orders of the authorities. As they were out so late that the sex workers went home³⁴, experience dictates a chance of being stopped which indicates a knowledge of the law as well as how to interpret the signs of possible molestation by the hands of the night watch. Second, when asked their business, the urbane companion offered his profession and allowed the constable to pontificate on the response. Humorously, the preference for the archaic "chirurgeon" rather than

the more modern surgeon, and the watchman's disgust at the "corruption" of the language illustrates the hypocrisy of the old guard when confronted with the modern, especially as the exchange leads up to the companion paying a bribe. The urban companion was able to read the signs of a blustering windbag, gorging on his power and stodginess, threatening a punishment to gain a minor financial benefit. This is another example of Ward's condemnation of traditional civic and literary institutions and his mission "to seize upon or deflect from general culture, expectations and meanings already embedded in them" (Briggs, 80). The reader is offered a two-pronged lesson: how to maneuver the streets and how to identify hypocritical corruption.

Finally, the example of urban hermeneutics in this scene is found when they are given liberty to leave. They are offered the services of Colly, a watchman whose job was to carry a lamp to light the way through dark streets but refused, noting they "know the way very well". This is demonstrative of two brands of urban hermeneutics, the first being that one should know their way through the streets on their own and not rely on others. Stating "we" rather than "I" in reference to knowing the way lumps the Spy, a resident of the country, in with seasoned noctambulists like the surgeon and ensures the constable is aware of this fact. Knowing the way through the streets as the companion does ensures that both he and his friend would be safe from harm, being able to deflect the perils of the streets as well as the peril of surveillance, which segues to the second brand of urban hermeneutics—avoiding authority. We have already seen that the constables are corrupt, but to have them join in on your journey invites further investigation into your affairs as well as another slew of opportunities for extortion. A city dweller himself, the companion relies on his experience, pays every respect to the constabulary, knows when to keep his mouth shut, understands when to pay his bribe, and when to be on his

way. His choice in language reveals how ingrained urban hermeneutics are in his routine that his responses seem preternatural.

The above interaction brings to mind a passage from Juhani Pallasma:

I experience myself in the city, and the city exists through my embodied experience. The city and my body supplement and define each other. I dwell in the city and the city dwells in me (Pallasma, 40).

The surgeon is just such a person, being one with the city, and is able to comport himself within the strictures of urban society based on his interpretations of the scenes he encounters as they unfold. He is them and they are he. Like the flâneur, he is in the crowd as much as he observes it³⁵. These experiences comprise much of who he is—an urbanite, someone with the knowledge of the streets who is able to communicate this knowledge, ostensibly gained by his experiences in those streets, to both the Spy and the reader as well. Like the flâneur, he exists, also, as a literary conceit³⁶, the city mouse to the Spy's country mouse, which allows his information to trickle down into the Spy, and thus the readers', consciousness. And while there are those who are able to intellectualize the city in such a manner, there are other means of navigating the streets with far less savoir faire.

Owing to the fact that the metropolis is a maelstrom and is inherently chaotic, "the Metropolitan type of man – which, of course, exists in 1000 individual variants – develops an organ protecting him against the threatening currents and discrepancies of the his external environment which would uproot him. He reacts with his head instead of his heart," a practice Georg Simmel calls intellectuality, which is "seen to preserve subjective life against the overwhelming power of metropolitan life" (Simmel, para 2). The surgeon reacts with his head, ensuring that the interaction transpiring between the pair and the constables runs its course

smoothly. He does not overreact or lose his temper, nor does he fall into the trap of emotional response—fear of the computer, fear of the darkened pathways—he maintains his composure and allows his head to prevail. He has myriad walking species at his disposal and Ward's descriptions of him imbue the reader with a character upon whom they should model their own urban rambles. Conversely, there are other rambblers of whom the reader should be wary.

The peripatetic in Book III takes intellectuality to a whole new height and cuts an image of one not suited for pedestrianism:

we **saw** a *peripatetic* **walking, ruminating**, as I suppose, upon his entities, essences and occult qualities, or else upon the philosophers' stone, looking as if he very much wanted it. His **steps** he measured out with such *exactness* and *deliberation* that, I believe, had just such a number failed **by bringing** him to the *end* of the *cloister*, he would have **been in a real passion** with his legs (*TLS*, 52).

The subject under investigation is a fellow walker. His mind is focused on something other than walking, however. The thoughts in his mind are preoccupying him though they are not keeping him from walking. His gait is "measured" and performed with "such exactness and deliberation" that he is likely to maintain his balance, though, as the Spy notes, if he deviates from this exact path the man would be out of sorts³⁷:

During his **perambulation**, his eyes **were fixed** upon the *pavement*, from whence I **conjecture** he could **see** as far into a millstone as another. All the time we **observed** him he **took great care** to **follow** his nose, **fearing**, I suppose, if he **turned** his guide towards either shoulder he should **have lost** his way and **have wandered** upon some other stones, out of that direct line to which he **had confined** his **walk** (*TLS*, 52).

Again the reader is told of the exactness with which the walker performs this action, thoughts in his head and eyes fixed on the ground before him. He is confined; while familiar with his route, it plainly states if he finds himself off of this route, he would have been lost illustrating his confinement to a route activity or a specific mode of movement. Nor is he susceptible to the sensory stimuli provided by the city around him, least of all to two men staring at him, marking down his every movement and gesture.

His countenance was *mathematical*, having as many lines and angles in his face as you shall find in Euclid's *Elements*, and he looked as if he had fed upon nothing but Cursus Mathematicus for a fortnight. He seemed **to scorn** gloves as much as Diogenes did his dish, crossing his arms over his breast and warming his hands under his armpits. His lips **quaked** as if he'd has an ague in his mouth, which *tremulous motion*, **I conceived**, was **occasioned** by his soliloquies, to which we left him (*TLS*, 52).

First, the extensive use of simile must be noted. It is important to notice how simile does away with confusion rapidly and with great description. The distracted walker may be a type unfamiliar to those new to the urban milieu however the above similes render him with a brevity that mirrors movement and depicts him aptly. The peripatetic is mathematical in his approach to walking, in that when provided with the correct integers—his legs, that path—and absent of any variables, the sum of his efforts would result in his getting from point A to point B. While this is one way of perambulating, the last bit of information is important to note. Despite the weather (the first six books of *TLS* are set over the course of a few days in mid to late December), this specific walker did not ready himself against the elements and, having forgot or simply decided to not wear gloves, he is forced to warm his hand under his arms which, while it may do the trick, points to his not taking weather into account when he started out on his walk. This type of

oversight illustrates a lacking on his part, an inability to foresee or to have had prior experience with such a regular occurrence like the weather that would have an adverse effect on his walk. Lastly, the Spy notes that the man is muttering to himself. While not a danger in and of itself, it would cause others on the street to take pause or to label him as a threat, whether meaning to be or not. This muttering, too, may be taken as a slight by the constable from the section noted above, say; or by some street tough who, in this, the Gin Age³⁸, may drunkenly mistake his "soliloquies" as some sign of aggression or aspersion. Simply put, the peripatetic represents just how far intellectualizing can go. In the simplest of terms, Ward uses the peripatetic and his rote, mathematical steps, as a warning against design and signals a need for a more playful approach, one where chance is a factor so the reader does not shut themselves off to their surroundings. While this character may seem to be operating wholly from intellect, treating his walks as an equation and exuding an air of intellectual laboriousness, he is putting himself and those around him in danger by failing to recognize and utilize certain ambient stimuli while blocking other, non-essential stimuli out.

Walking and Writing: The Praxis of Everyday Practice

Episodes such as these create a body of experiences which place the reader in the world of London, allowing them to create it while the characters walk. According to Cynthia Wall London is at the centre of many literary works "not just as a setting or backdrop but as a shaping force—of plot, character, and narrative itself. Narrators describe the city, inhabit it, walk the city, write the city" and that the "movement of the city's outline seems to generate the movement of the syntax, the fluid line of the sentence mapping and matching the fluid line of London's fast-changing boundaries" (Wall, 102). Walking, in a literal and literary sense, mirrors the production of urban space while aiding in the reproduction of its space. Artistic products like *TLS* bring this

notion to the fore by presenting a narration that participates in the simultaneous description of place as well as the creation of place. While several literary works have romanticized the country, there were far fewer that treated the city in the same fashion. According to J. Paul Hunter, up to the year 1700 "only stage comedies were regularly set in London," ironic seeing as how many of Restoration writers—Dryden, Rochester, Wycherley, and Behn, to name a few—"thought of their literary careers as invested only" in the city (117, 114). Hunter recognizes the shift from country-centered writing to urban-centered writing occurring "right at the end of the century, when works like Ward's *The London Spy* [...] begin to appear with regularity" (Wall, 116-17). The development of the city coincides with the development of the literary world and authors like Ward seized upon the opportunity to grow along with it. He was walking the same streets as the people he featured in his text and chose to feature them, collecting their fragmented stories in the paper city of his text. Their steps are the markings on the page, compiled by Ward to present a text as real and lively as the narrow alleys and courts of the city. His language bears out how the movement of the city moves the syntax and grammar of the sentence. Learning how to walk through his text, then, illustrates the circular nature of them: they are derived from reality while also impacting the development of physical place.

Taking the grammar and syntactical metaphor one step further, while the urban walker is effecting change in their personal realities through their experiences of the city, the author, is training them in both artistic and formal ways. Wall argues "that London generates genres to tell itself" and one of these forms is the periodical which moulds "itself to the contours of London" (103). Iona Italia concurs, writing that "the periodical [did] not fit easily within" the traditional scheme of eighteenth-century literary model, mirroring the actual physical manifestation of the city: brief, individual, compartmentalized, fragmentary; simply put, the periodical form is a

literary mirror into which the city may see itself (3). The structure of *TLS* comports to these formal standards, originally appearing in "eighteen monthly parts"; with each issue "consisting of sixteen pages in folio half-sheet, published during or soon after the month on the title page of each issue" (Hyland, xxvii). There is an established regularity to the text in both size and publication, pointing to a regimentation of time via artifact, like a watch or a calendar, and like these artifacts is portable as well³⁹.

Apart from the super-structure of the text, there is its content. In the Preface, Ward's *Spy* remarks how prefaces "are now become so common" and only includes it "as a sow-gelder does his horn", that is, so that the reader may "guess at his business" which he states clearly as "to scourge vice and villainy without levelling characters at any person in particular" and performs this task taking "a complete survey of the most remarkable places, as well as the common vanities and follies of mankind (both day and night)" so that "Town gentlemen may see the view of the Town (without their experience), and learn the better to avoid those snares and practised subtleties which trepan many to their ruin" (*TLS*, 9-10). He is already insinuating that the reader is well-versed in the act of reading, but his language reveals a play on the changing linguistic face of the city. Robert Shoemaker notes there was at this time an "evolving language used to differentiate separate parts of the metropolis" and that "the 'City' (used specifically to refer to the separate legal jurisdiction of the City of London)" was in contrast to "the terms 'Court' and later 'Town' [which] were used to refer to the west end and Westminster" and point to a predilection by "the primarily elite authors who wrote about London at this time [who] imagined a city without the vast districts east of the Tower inhabited by sailors, dock workers, artisans, and labourers—clear proof that perceptions of the metropolis varied according to the point of view of the observer, particularly his or her social class" (Shoemaker, 146). By mentioning *Town*

gentlemen in the outset, and paying particular attention to note that they would not have been familiar with the areas his text would explore (though this statement is to be read as tongue-in-cheek) illustrates his engagement with the evolution in the language of London, its socio-economic power, and points out who the readership is perceived to be, that is, people who have a conception of their "own" city. All of this information is set to condition the reader that he will be instructed on urban hermeneutics. The content and the structure of the periodical creates a text which mirrors the physical city of London and all of its inhabitants. The language used is of-its-time, including the cant of various professions and social strata, and connects the people of London through the streets so they do not necessarily need to follow them, in effect, producing a cognitive map of City and Town.

We must return to Jameson's argument that modern literature has "the deep conviction that certain forms and expressions [...] no longer be used," and is a literature which "must not succeed, that its conditions of realization depend on a fundamental success in failing, at the same time that must not embody any kind of will or failure either" (Jameson, 5). Ward's language insinuates a typical literary conceit though what follows the preface disrupts this; his is a journey through the underbelly of the City and reveals the rank decay and rampant corruption in no uncertain terms while featuring a cavalcade of undesirable characters who a contemporary readership would have cut themselves off from. Through the course of his eighteen-month run the structure of his text changed as well. As noted earlier, the first six issues took place over the course of a few days and nights in December and include the descriptions of various haunts as well as the characters who frequent these places; but the following eight episodes shift in time and focus more on events taking place in and around the City; the final four books drastically change in format and is pointed to by the Spy's using the simile which likens the text to a "Town

Miss" in danger of losing her novelty, the author "thought fit to vary a little from our former method, in hopes to preserve the same liking to our design which we believe the world has hitherto had, from the encouragement it has given us to continue our undertaking (*TLS*, 263). Even when set within the maelstrom, the format is getting stale, and while the periodical was popular, the author changes his format to keep from solidifying into convention. The frequent changing of format hints at Ward's attention to his readers and an attempt to get his readers back. The specter of failure is present though the format of the periodical is not responsible for this failure in and of itself, but rather had the opportunity to fail as all texts do. What makes *TLS* purely urban is that it implements its loose form and changes with the movement of the people, allowing for yet another connection between text and city as both are constantly in the state of flux and must adapt to the tastes and uses of the people in order to stay viable. Ward has trained his readers to read both his text and the text of the city, providing urban hermeneutics and taking snap-shots of the city, but what he has also done is train his readers to absorb and intellectualize the physical, structural changes in London.

A Walk to Remember

The final installment of *TLS* brings my argument to fruition as it opens with and spends a great deal of time discussing the death of John Dryden. It has been my contention throughout this chapter that Ned Ward was attempting to establish a new literary school by overthrowing the past. His attention to the City and the common people who inhabit it, as well as the adoption of their common language evidences to me that he was attempting to usher in a new and modern literary sensibility, one that reflects all segments of society. His endeavor was successful in that he effectively popularized the periodical essay form, opening paths to later periodicalists like Addison and Steele, and Samuel Johnson; however the end of his run signals his failure to

maintain a text that could compare to these other writers whose installments range into the hundreds. In a sense, his failure was the gain of those periodical writers yet to come, alluding to Jameson's argument that a modern literature needs to embrace the success in failure. The abrupt ending to *The London Spy* shows us that his project failed; but in his last installment the death of Dryden is quite telling as to the hidden success of his text.

The occasion of his sickness was a lameness in one of his feet, springing from so trivial a cause as the flesh growing over one of his toe-nails which, being neglected, begot a soreness and brought an inflammation in his toe [...] he was forced to put himself into the hands of an able surgeon, who, foreseeing the danger of a mortification, advised him to part with the tow affected [...] This he refused to consent to, believing a cure might be effected by less means than the loss of a member, till at last his whole leg gangrened (TLS, 319-20) .

The resulting infection led to his death. Dryden was faced with a rather simple malady and left it to fester ultimately resulting in his death. The circumstances surrounding his death also point to another issue: maintenance. The body, as both a corporeal being as well as corpus of work, like "a material building, if not properly maintained, will soon fall apart. To exist, places must be kept in good repair. They may be improved upon through alterations and additions. Much the same of places created by language, oral and written. [...] What was a mere marker on the horizon can be transformed, by imaginative narration, into a vivid presence (Tuan, 690). Had Dryden maintained his body, both at the outset of his illness as well as through the recommendations of his physician, he could have circumvented his death by these means. His refusal came because he insisted that "he was an old man and had not long to liver by course of nature" (TLS, 320) . This admission points to a need to be done with the old and the worn out and

toward a modern literature. Neglecting his toe, Dryden is, in effect, allowing himself to die and make way for the modern.

Note, too, that this meant he could not walk.

We can read a parallel between the poet and London, not only because his *Annus Mirabilis* immortalized the city in the wake of the Great Fire of 1666, but because the two are linked through the developmental boom that followed. Dryden, a symbol of old London destroyed by fire. It was imperative that the ancient city be destroyed in order to make way for the modern city, perched on the imperial precipice. Urbanization was underway and London required a change of the (literary) guard. *The London Spy* is a reflection of this change. While some balked at the text, but Ward's periodical succeeded in holding a mirror up to the city and bringing into focus the chaos of the maelstrom. Without *The London Spy*, projects like *The Spectator* would not have made the significant literary impact they did.

Notes

¹ from Gary Day & Bridget Keegan (Ed.) *The Eighteenth-Century Literature Handbook*, p. 8; their glossary entry on the Augustan Age is rather helpful as well, noting the origin of the name and the famed literary achievements from the Roman era it derived from and situates the application of the title as follows: "Sometimes the term *Augustan* is applied to the late seventeenth and early eighteenth centuries in England, the period also called Neoclassical, and sometimes, more controversially, even to the entire eighteenth century. The work of writers belonging to this period is characterized by a striving for balance, harmony and refinement" p. 201

² from William C. Dowling's *The Epistolary Moment*, p. 53; on the construction of a normative society, see Maura A. Henry's "The Making of Elite Culture" in H.T. Dickinson (Ed.) *A Companion to Eighteenth-Century Britain*, p. 311-28; on the ideological implications of Augustan writing, see J.A. Downie's "Literature and Drama" in Dickinson, p. 329-43

³ *ibid*, 15, 29

⁴ *ibid.*, p. 7-8

⁵ Along with all of its initial success, there is also the matter of the collected octavo editions of *TLS*, the first of which was published in July, 1703; Three more editions were published in 1704, 1706, and 1709; A Fifth Edition was published in 1718; Hyland, xxvii.

⁶ Hyland cites John Dunton's praise of "Ingenious Ward (the Famous Author of the London Spies)...was truly born a Poet, not made, not form'd by Industry", p. xviii

⁷ In order to fully understand the gravity of Ward's modernizing project, it is imperative to understand Ward's position in the literary world, both contemporaneously and in today's Canon, in order to appreciate the steps he took in presenting a revision of the literary landscape. Beyond Cibber's critiques, Alexander Pope attacked Ward in *Peri Bathous* (1728), laying him at the level of the literary "frogs" of Grub-Street, and continued the rebuke in *The Dunciad* (1728-43), noting he was "fit only for provincial readers" and characterized him as "unworthy of serious literary regard" (from Peter Briggs's "Strategic Strategy in Ned Ward's London Writings," 76-7) Howard William Troyer's 1946 biography *Ned Ward of Grubstreet: A Study of Sub-Literary London in the Eighteenth Century* describes the author as more interested in the sale of his material and sought to divert and amuse rather than to reform and correct (qtd. in Briggs, 77). It is easy to see that Ward was viewed rather poorly, and while Troyer worked toward rehabilitating Ward's public view, the stigma remains. Literary sensibilities, much like the city itself, are always in flux. Peter Briggs notes that when encountering an author like Ned Ward, the "important step in reevaluating his works is to recognize not only the critical tastes and methods have changed considerably," and that "many of those changes have tended in Ward's direction" (Briggs, 78). By shifting focus away from the elevated, Ward ushered in the era where marketability to popular tastes was financially viable. Furthermore, as Arthur Weitzman asserts that to "the gloomy Tory satirists of the Scriblerus circle the existence of Grub-Street and popular politicizing was an affront to older, aristocratic ideals" (Weitzman, 477). Change is never easy though we are able to see with the benefit of hindsight, how important was Ward's "conviction that certain forms and expressions, procedures and techniques, can no longer be used [...] and must be creatively avoided" (Jameson, 5)

⁸ Roberts uses Swift's "A Description of the Morning" to illustrate how city dwellers are "tracing out the spaces of the built environment to prepare them for use, that is, for the production and consumption of urban goods and services" and that "their mundane activities of mopping, sweeping, and making deliveries" are preparations which

"open up, set in motion, make legible the urban world, and without such maintenance the built environment degrades into invisibility, pp. 40

⁹ Lefebvre provides three dialectically related concepts with which to see social space as procedural environments instead of as static objectivity: 1) spatial practice, embodying a close association between daily reality/daily routine and urban reality/the roots and networks which link up the place a set aside for work and private life; 2) representations of space, which are the official dominating constructions and definitions of space, such as maps, produced by those who identify what is lived and what is perceived with what is conceived; 3) representational spaces, which are directly lived through associated images and symbols in our space of inhabitants and users as well as those unofficial dominated spaces that the imagination seeks to change and appropriate—basically, artistic representations. From Lefebvre's *Production of Space*, p. 38-39, qtd. in Roberts, p. 41

¹⁰ from Ferdinand De Saussure's *Course in General Linguistics*, excerpted in *The Norton Anthology of Theory and Criticism*, Vincent B. Leitch (Ed), p 964-5; from Jacques Lacan's *The Agency of the Letter in the Unconscious*, excerpted in *The Norton Anthology of Theory and Criticism*, Vincent B. Leitch (Ed), p. 1291

¹¹ Ward's opening is hardly novel. Paul Hyland notes: "the idea of a narrator who had left the country due to 'an itching inclination in myself to visit London' after years of useless reading, was neither original nor reassuring"; Hyland, xiii

¹² a spindle

¹³ a pack animal

¹⁴ *ibid*, p. 11, emphasis and elaboration on terms mine, taken from the glossary found in Hyland's editions of Ward's text.

¹⁵ Jameson, p. 5; the quote is in reference to William Carlos Williams' *Patterson* and how this text exemplifies a move into modern poetry. I borrow the idea of moving away from tradition and into a literature that allows for the author to fail from Jameson

¹⁶ (19 Car. II. c. 8)

¹⁷ from James W.P. Campbell, *Building St Pauls*, p. 161

¹⁸ Deviant, in this context, refers to something different from what is considered normal, not in the sociological or psychological sense of something that transgress acceptable behavior.

¹⁹ *TLS*, p. 37; note all emphasis is mine and the various changes in font are to illustrate the specific language Ward uses in the urban aesthetic

²⁰ A king of Indian or Ethiopian descent referred to in the apocryphal Book of Thomas. This reference is directed at the soot-covered clothing and skin of these children who found shelter in the glass and salt petre manufacturing houses of London.

²¹ A parish and a street in London; the glass house referred to is "Goodman's Glass House, near Aldgate, where the ashes and the brand-new bottles that had been set aside to cool provided desperately needed heat for those who had no home in which to sleep at night", from Matthew Beaumont's *Night Walking: A Nocturnal History of London*, p. 152

²² The Mohocks are described by Richard Steele in *Spectator No. 324* as a "Set of Men [...] who have lately erected themselves into A Nocturnal Fraternity" the name of which is "borrowed from a Sort of Cannibals in India" (303). This group of young, drunken, upper class men have the "Outragious Ambition of doing all possible Hurt to their fellow creature," and are said to knock down, stab, and even "carbonado"—or roast—their targets. Upon the women, it is said that "certain Indecencies" or "Barbarities" are committed. This roving pack of thugs are truly terrifying; and yet the actual instances of Mohock attacks appear to be grossly exaggerated. In his *Journal to Stella*, Jonathan Swift discusses the interest in the Mohocks and believes that there is more to the story than the public is aware of: "Grubstreet papers about them fly like Lightning; and a list of near 80 put in several prisons; and all a lie" (536, n. 1). While there is some truth to the story of this gang of reprobates—arrests and trials have been substantiated—the fear among the people has been stoked by writers who are looking to cash in on the scare which makes the Mohock scare similar to the reports of the Black Guard Youth mentioned above and illustrates a literary means of both conditioning Londoners and creating a literary backdrop of London, reporting on the physical realities as well as paving a way for the influence of art to shape reality.

²³ *ibid*, p. 252

²⁴ In Shakespeare's *Hamlet*, when speaking to Laertes, Ophelia says, "There's rosemary, that's for remembrance; pray you, love, remember" (*Hamlet*, IV. v.175-6), found in the *Riverside Shakespeare*, Boston: Houghton Mifflin, 1974. pp. 1174; Physician and noted hack-writer, George Sewell wrote in his posthumously-published poem, "The Dying Man in His Garden" writes "All must be left when Death appears,/In spite of wishes, groans, and tears;/Nor one of

all thy plants that grow/But Rosemary will with thee go." from *Palgrave's Golden Treasury with Additional Poems*. Oxford: UP. 1921. p.166. Google Books.

²⁵ Sophie Gee notes "There is a paradox inherent in the literary representation of waste-matter: it enables the recuperation of matter that is ostensibly without value. So there is a tension in writing that deals in filthy remnants, as these text do: the attempt to discard or dismiss them is attended simultaneously by the competing desire for their recovery. Remnants exert an allure that belies their status as unwanted objects. The allure is generated by the fact that waste is simultaneously a kind of surplus. Unexpectedly, there is similarity between abundance and decay—a proximity between descriptions of effluence and affluence. For this reason waste has a perversely exhilarating power in narrative because the kind of over-supply that characterizes waste can be reconfigured in the literary text to select meaningful or valuable plenitude." in "The Sewers: Ordure, Effluence, and Excess in the Eighteenth Century." from Cynthia Wall ed. *A Concise Companion to the Restoration and Eighteenth Century*, p. 103.

²⁶ *TLS*, p. 254; for a reminder of the textual markings, please refer to p. 23

²⁷ In his *Preface to Lyrical Ballads*, Wordsworth states: " The principal object, then, proposed in these Poems was to choose incidents and situations from common life [...] Humble and rustic life was generally chosen, because, in that condition, the essential passions of the heart find a better soil in which they can attain their maturity, are less under restraint, and speak a plainer and more emphatic language [...] The language, too, of these men has been adopted [...] because such men hourly communicate with the best objects from which the best part of language is originally derived; and because, from their rank in society and the sameness and narrow circle of their intercourse, being less under the influence of social vanity, they convey their feelings and notions in simple and unelaborated expressions. Accordingly, such a language, arising out of repeated experience and regular feelings, is a more permanent, and a far more philosophical language, than that which is frequently substituted for it by Poets, who think that they are conferring honour upon themselves and their art, in proportion as they separate themselves from the sympathies of men, and indulge in arbitrary and capricious habits of expression, in order to furnish food for fickle tastes, and fickle appetites, of their own creation.

²⁸ Edward Heming was responsible for the erection of lights "in front of every tenth door along broad streets, from six until midnight on nights without a moon," and a report from 1690 noted the lights produced "such a mutual reflection, that they all seem to be but one great Solar-Light" (Beaumont, 118). Soon after, in 1694, civic authorities in London contracted Convex Lights Company to provide street lighting in the city (Beaumont, 119).

²⁹ see notes on Wall and Tuan above

³⁰ Pilgrimage refers specifically to the journey taken by the pilgrim, and the archaic verb-form of *pilgrim* means to wander; OED, <https://en.oxforddictionaries.com>, accessed 27 Sept., 2016

³¹ According to J. Paul Hunter "sense gluttony" is the condition characterized by the total inundation of sensory stimuli which, he notes, "was part of the larger perception of moment-centered consciousness" which he asserts "valued present time and emphasized urgent, practical, immediate physical needs, and mitigated against abstraction and theoretical thinking" (123)

³² Jerry White writes: "By the standards of the second half of the century, the lighting of London streets around 1700 was looked back on, literally, as some dark age. But to contemporaries the convex lamps of the City [...] made London the best lit of all cities" in *A Great and Monstrous Thing: London in the Eighteenth Century*, p. 10.

³³ Clare Brant's "Artless and Artful: John Gay's *Trivia* discusses the way in which the people of London had to "learn to live with new signs and in newly regulated ways", continuing with the example: "If you get into a cab now you probably don't think much of reading the number on top, the company name on the side, the driver number, but you distinguish a cab from a car by the signage. It's an urban hermeneutics that has taken a while to build up" (115). This article, which is part of *Walking the Streets of Eighteenth-Century London: John Gay's Trivia (1716)* (Ed. Clare Brant and Susan E. Whyman, Oxford, 2009), discusses how literature, specifically Gay's epic poem, conditioned city dwellers for their lives in an urban environment, and how the gathering of intelligence via various modes and signs—urban hermeneutics—aided in the survival and thriving of these residents.

³⁴ As they left the coffeehouse the narration points out the "Strumpets in the streets were grown a scarce commodity, for the danger of the compter had driven them home to their own sinful habitations where nothing dwells but shame, poverty and misery" (*TLS*, 34).

³⁵ This is reminiscent of Charles Baudelaire's description of a flâneur in *The Painter of Modern Life*: "The crowd is his element, as the air is that of birds and water of fishes. His passion and his profession are to become one flesh with the crowd. For the perfect flâneur, for the passionate spectator, it is an immense joy to set up house in the heart of the multitude, amid the ebb and flow of movement, in the midst of the fugitive and the infinite. To be away from home and yet to feel oneself everywhere at home; to see the world, to be at the centre of the world, and yet to remain hidden from the world" (9); from *The Painter of Modern Life and Other Essays*, trans and ed. Jonathan Mayne. London: Phaidon. 1964. Print.

³⁶ In reference to Baudelaire's *flâneur*, Walter Benjamin notes that this was a literary type and not one that every truly existed, drawing similar parallels between the Spy's companion and the Black Guard Youth as all examples of literary conventions which had material ramifications for the physical city and the way people interacted with it.

³⁷ This scene featuring the peripatetic reminds me of the depiction of Immanuel Kant in Frédéric Gros's *A Philosophy of Walking* which describes the philosopher as very focused and far from lively: "He studied, worked hard, became a tutor, then a lecturer, then a university professor"; for him, all things "always had to be in their place. All change was unbearable to him"; he was an avid walker but took no pleasure in it: "He always took the same route, so consistently that his itinerary through the park later came to be called 'The Philosopher's Walk.' [...] That low-key walk, without any big mystical union with Nature, that walk without pleasure, but taken as a hygienic necessity, that one-hour walk, but taken every day, every single day without exception" which mirrored his writings, work that "was not produced in a flash of inspiration, suspending time, but built up stone by stone" (153-58). If the act of writing philosophy can be likened to the step-by-step act of walking, so too, can the act of producing a literary text, and Ward's inclusion of the peripatetic which predates the birth of Kant by 25 years and his writings by at least twice that time, illustrates a cognitive connection between walking and the production of the written word.

³⁸ Peter Earle writes in *A City Full of People: Men and Women of London 1650-1750* that "The first half of the eighteenth century has been called the Gin Age, and not without reason since national production of distilled spirits rose sixteenfold between 1689 and 1740 and a very high portion of this was gin distilled and drunk within the metropolis" (6); Matthew Beaumont called gin "the Methamphetamine of its time" in *Night Walking* (110); In *Before Novels*, J. Paul Hunter proclaims a coping mechanisms for the newly-felt sense of anomie and alienation in the city was "the prodigious increase in gin drinking in London, often considered the greatest scandal of national life in the early eighteenth century. Gin drinking (and the drinking of spirits more generally) was, of course, more than a simple response to feeling out of place, invisible, or unloved, and it has economic, political, and social meanings as well as psychological ones. But all the valid interpretations depend, near their center, on a pervasive sense of human despair, personal desperation, and flying in the wake of lost or clouded identity" (130)

³⁹ Diedre Lynch's essay "Novels in the World of Moving Goods" in Wall's *A Concise Companion to the Restoration and Eighteenth Century* argues: "In coordinating these bonds between real and imagined personages, novels confirmed their status as *moving writing*" which worked in conjunction with the coffee house, the public park, the post and the newspaper due in large part to its limited physical size as well as its ability to collapse vast distances

between sentences and pages. I see Ward's periodical as paving the way for the development of the novel to its emergence "into cultural centrality in the medium of print"; though I disagree that the novel is the "first to exploit the capacities for the long-distance communication of the passions and the catalyzing of communities" as I am showing how the periodical as pioneered by Ward does this prior to and acts as a prototype for the novel, p. 124

CHAPTER II

ADDISON, STEELE, AND THE RHETORIC OF WALKING

Ned Ward's London was a maelstrom, offering an environment Marshall Berman promises as modern: adventure, power, joy, growth, transformation as well as an environment which promises to destroy everything we know (15). His understanding of the modern condition is broken into three phases, and it is within the first phase that Ward is firmly ensconced through his depictions of people who "grope, desperately but half blindly, for an adequate vocabulary; they have little or no sense of a modern public or community within which their trial and hopes can be shared" (16). *The London Spy* is a text that presents this awkward stage in urban development and functions as a mirror which reflects all of the trial and error of the age, attempting to make visible the world in which its readers are growing in familiarity. While Ward's project ultimately failed, this failure made way for other periodicals to continue the process of transformation. On the other side of the maelstrom lies a city in wait, poised to reassemble the destruction of the storm and make sense of a new reality.

For instance, after the Great Fire of 1666, Christopher Wren drew up a plan for the rebuilding of London. This cartographic representation of the city shifted emphasis away from religious ideologies to commercial ones. Wren's representation of space replaced the spiritual center of the city with the Royal Exchange, focusing not on sacred sites but on commercial ones. Much of the city is laid out in a grid and large boulevards radiated from the Exchange, the Bank of England, and the East India Company. While this plan failed, it signaled the arrival of a commercial city and persons who would participate in a secular production of space, exchanging "Platonic idealism and Aristotelian syllogistic reasoning" for a Baconian materialism based on logic, reason, and empiricism (Lehane, 26-8). The lay-out of the streets, on the page, at least,

illustrated a reinterpretation of real space and those that inhabited it. His plan for a grid offered a metaphor for the structuring of a chaotic environment.

Similarly, the work of Addison and Steele acts as a binding force, collecting the fragments of a storm-tossed society and bringing them together into a cohesive conception of a reality on the make. Their work is less playful and more purpose-driven, situating their work in the second phase of Berman's modernization process: "This public shares the feeling of living in a revolutionary age, an age that generates explosive upheavals in every dimension of personal, social and political life. At the same time, [they] remember what it is like to live, materially and spiritually, in worlds that are not modern at all. From this inner dichotomy, this sense of living in two worlds simultaneously, the ideas of modernization and modernism emerge and unfold (16). The revolution is not violent or destructive in the physical sense; rather it is a revolution in the economy and social interaction. It is a revolution in thinking and thriving. Ward brought to the fore a new way of encountering the city streets and its inhabitants. He provided the reader with an Urban Hermeneutic that presents a strategy for the reader's walking and reading. Addison and Steele, on the other hand, take this loose collection of practices and devise a Rhetoric of Walking. The question is no longer how does one operate within the urban environment but how to structure those who are now versed in its ways and provide them with a means of mastery. The important contribution of Addison and Steele in the development of the Urban phenomenon, then, is how they bound it and those who live there within a class-based hermeneutic. Whereas Ward outlined physical mobility, this new team of periodicalist refined his work to focus on social mobility.

Urban Spaces: The Coffeehouse

The use of literature in the study of space, and in this specific case, urban space, has been cited as problematic, though not due to a dearth of examples. Lefebvre cites several authors whose work tackles the immense task of depicting place: Celine, Plato, De Quincey, Baudelaire, and Hugo are among his list. The issue is one of scope and relevance. For Lefebvre, the difficulty "is that any search for space in literary texts will find it everywhere and in every guise: enclosed, described, projected, dreamt of, speculated about" (*POS*, 15). Finding space everywhere within a text is not an issue, at least not one that should preclude the use of literature in the structuring of place¹; it is the understanding how these myriad spaces operate within the structure of the text. The format of periodicals illustrate mobility and fragmentation in Ward but operate more cohesively in Addison and Steele. The coffee house is just such a structuring space. Referred to by Jurgen Habermas as the embodiment of the rising bourgeois public sphere², the coffeehouse was integral to periodicals³. While there is much contention over the historicity of this claim, several scholars, including Erin Mackie and Shawn Maurer, take the coffee house as an integral site in the early periodical project of Steele and Addison. The physical edifice of coffee houses provide an interesting inset into the workings of the city as they are commercial sites perpetuating material wealth in a material location while fostering intellectual and mental growth. They are both public and private places wherein the urban community can obtain and hone an urban hermeneutic. For Steele and Addison built their project around the idea that these locations act as physical and metaphorical spaces in which to bound their readers' conception of class and economy.

The expressed purpose of the *Tatler* was to offer "Gentlemen, for the most Part, being Persons of strong Zeal and weak Intellects [...] Charitable and Necessary Work [...] whereby

such worthy and well-affected Members of the Commonwealth may be instructed, after their Reading, *what to think*" (T 1: 65). The indication of what type of readership the project sought is clear: men, specifically well-off and civic-minded men. While the first issue was free, subsequent installments would cost only a penny, a fact that points more to a marketing strategy than a targeted economic class of readers. While literacy rates were on the rise, the better one's financial position, the more apt they were to be literate, or, at the very least, would have the leisure time and disposable income to spend on reading. Reading is of paramount importance as it is noted that once the act is complete, readers will know what to think, highlighting a major component of the first clause, namely, these men of means are without a refined urban education which these spaces provide, linking commerce to the very acts of reading and thinking. While this may seem a rather spurious conclusion, the following paragraph makes it plain:

All Accounts of *Gallantry*, *Pleasure*, and *Entertainment*, shall be under the Article of *White's Chocolate-house*; *Poetry*, under that of *Will's Coffee-house*; *Learning* under the Title of *Græcian*; *Foreign* and *Domestick News*, you will have from *St. James's coffee-house*; and what else I have to offer on any other Subject, shall be dated from my own *Apartment*

The penultimate paragraph further situates and amplifies the links between mental practices and commercial exchange:

as I cannot keep an Ingenious Man to go daily to *Will's*, under Twopence each Day merely for his Charges; to *White's* under Sixpence; nor to the *Græcian*, without allowing him some Plain *Spanish*, to be as able as others at the Learned Table; and that a food Observer cannot speak with even *Kidney* at *St. James's* without clean Linnen: I say, these

Considerations will, I hope, make all Persons willing to comply with my humble request (when my *Gratis* Stock is exhausted) of a Penny a Piece (*T I*, 65-6).

Steele implements all three elements of Lefebvre's spatializing triad. The excerpt presupposes a social space—the coffee- or chocolate-house—and "embodies a close association" in this space of "daily reality (daily routine) and urban reality (the routes and networks which link up the places set aside for work, 'private' life and leisure" (*POS*, 38). These loci exist within the confines of London and are linked within a network of places where the routines of life collide with the expansion of one's mind. These social spaces are symbolic and representationalized, are "passively experienced," taking this experience of mind and body which then "overlays physical space, making symbolic use of its objects" (*POS*, 39). *White's Chocolate-house* is no longer White's but a landmark wherein pleasure and entertainment are discussed; *Will's Coffee-house* is but a landmark to the reading and criticism of poetry; *The Græcian* a landmark of learning. These sites all have a specific location within the urban environment, service a specific clientele, and provide a specific product; but Steele is appropriating these landmarks and bind to mental practice, overlaying a network of intellectual pursuits upon the physical structure.

Let us not forget the sui generis symbolism of these buildings before their occupation: The buildings were erected as structures to delineate within from without, private from public. Beyond this essence, the structures were inhabited and thus transformed into commercial properties, providing services and products that were distinct from their bounded-off neighbors and presenting a much different image than those seen in Ward's London rambles. Will sold coffee, White sold chocolate, while another building on their street could have sold dry-goods, ribbons, exchanged stocks, mended socks or fixed metal-goods. Individualized mercantile endeavors came to inhabit these buildings within the larger structure of the neighborhood or,

more broadly, the market district(s). These places came to be identified as nodes for specific tradesmen to discuss business, but the final layer of symbolism offered by Steele is that these sites trade not just in goods but in thoughts and ideas.

By mingling the various spaces throughout the city within the structure of intellectual exchange Steele is placing a specific structure in the urban environment:

The urban environment is constructed around a set of 'appropriate' places, areas imbued with sets of meanings deemed correct by dominant groups in society. There are places to play, pray, sleep, eat, make love, and an infinite number of other activities. The associations between the places and its meanings are powerful and often public and communicable. The built environment materializes meanings—sets them in concrete and stone. In the process of making meaning material, these images become open to question and challenge. Social groups are capable of creating their own sense of place and contesting the constructs of others. Once meaning finds its geographical expression it is no longer personal; it is there—visible, material, solid, and shared. Once it is known what type of behaviour is appropriate for which place, it is simultaneously obvious which things are inappropriate and unacceptable (Cresswell, 47-8).

Through the linking of mental and physical practice, Steele is concretizing his schema and creating order from chaos. Coffee houses are bound within the metaphoric spaces of his structure and provide a syntax for the daily expressions of peoples' lives. Whereas Ward provides rhetorical strategies as a means of survival, Steele provides a grammar by which the reader may thrive. He deconstructs the intended or physical meanings of the structures and infuses them with metaphoric meaning thus altering the readers' conceptualization of space.

Adding to this idea, Steele's preface assumes the structure of a verbal map upon which is overlaid a key to its understanding, what Lefebvre calls

"conceptualized space, the space of scientists, planners, urbanists, technocratic subdividers and social engineers, as a certain type of artist with a scientific bent—all of whom identify what is lived and what is perceived with what is conceived. [...] This is the dominant space in any society (or mode of production). Conceptions of space tend [...] toward a system of verbal (and therefore intellectually worked out) signs (*POS*, 38-9).

One could classify Steele as an urbanist as his periodical project deals with the growth of the city and the manner in which Londoners should interact with their environment; but more specifically, Steele proves to be one of the "technocratic subdividers and social engineers" as this preface homogenizes the public sphere and assigns to it specialized meaning(s). His understanding and relation of these topics are set to engineer a singular society through the reading of his papers. He is well-versed in the language of the city and, as such, is able to conceive of a London to which his readers will respond and what they, through the act of reading articles which are attached to the schema of coffee house society effectively proliferating and replicating his structuring project.

This conceptualization of space constructs a mental or cognitive map for the reader. This tool allows a person to construct a mental representation of one's environment and the image of this environment, according to Kevin Lynch, requires the identification of objects distinct from one another, include a spatialization of objects to one another and the observer, and the object must hold some meaning for the observer (Lynch, 8). Coffee and chocolate houses do bear these traits; but it is only through the mediation of Steele's paper that a specific meaning is ascribed to them. To bring back a term used above, these places are for all intents and purposes, landmarks:

physical objects which "symbolize a constant direction" and become "frequently used clues of identity and even of structure" (Lynch, 48). Rather than rely upon the readers' own cognitive mapping, Steele performs this task for them and conditions their relations by offering sites around the city as sites associated with certain intellectual and sensory inputs. In so doing, Steele engineers individual personalizations of space and effecting the imageability of the city by prescribing "the quality in a physical object which gives it a high probability of evoking a strong image in any given observer" which will become "increasingly relied upon as a journey [through the city] becomes more and more familiar (Lynch, 8, 48). The Paths which connect these Landmarks, then, are the essays Steele and Addison will provide. Thus, these places cease being organically observed and begin, much as *The Tatler* and *The Spectator*, landmarks in a project which seeks to restructure the urban landscape.

Spectator No. 49 deals solely with this concept by detailing the coffee house and its clientele. Noted as an alternative to "Mirthful Meetings of Men, or Assemblies of the fair Sex", these locations are suited for men who are "of my Temper" (286). Immediately the site is constructed around the author's personal views and predilections which point to a mediated space. Then the hierarchy of conversation is invoked: "when you fall into a Man's Conversation, the first thing you should consider is, whether he has a greater Inclination to hear you, or that you should hear him" (286). Operating in this passage is a ranking of intellect, of superior and inferior, which this essay wishes to establish. With echoes of Tim Cresswell, the essay seems to reinforce the bounding of space by reminding the reader to know your place; listeners "obtain daily Favours" from those they hear, and "practice a skilful Attention to whatever is uttered by those with whom they converse", and when one has gained enough knowledge, has engaged in enough conversation, they, too, may become the one to whom we shall listen (287). Ultimately,

this scene plays as a master / apprentice tableau, wherein one must learn the trade in order to set out and sell their own ideas to others, resulting in conversation, as Stephen Copely notes, resembling commerce⁴.

The linguistic structuring of power continues out into "every Parish, Street, Land, and Alley of this Populous City" where "Men in lower Spheres" find "a little Potentate that has his Court, and his Flatterers who lay Snares for his Affection and Favor, by the same Arts that are practised upon men in higher Stations" (287). Note the urban nature of the environs listed, as well as the inclusion of the population of the city, locating this lesson in manners definitively in the city. Note, too, that there is the discussion of men of lower and higher spheres, which lead me to read this excerpt as a structuring of the city around social standing. Men of the lower stations would do well to ape the manners of the elite and this trickles down into their little fiefdoms, amplifying the lesson and allowing it to permeate far and wide. This example further illustrates the stratification of the city and presents a means in which to move up the social ladder through the commercialization of conversation. Simply put, Steele conceives of a public space which, while inclusive of other classes, they are differently portrayed from those presented by Ned Ward, used more as foils than as real people, pivots on intellectual growth while simultaneously prescribing what that intellect should be modeled upon.

The coffee house lends itself to another bounded system of form: time. "In the Place I most usually frequent, Men differ rather in the Time of Day in which they make a Figure, than in any real Greatness above one another" (287). Starting at six in the morning and going to three in the afternoon, Mr. Spectator recounts the change of guard, the motion of men in and out of the location and exhibits their differences through their accessories and physicality. At six there is Beaver and his pipe, surrounded by his friends, many of whom have a "News-Paper in his

Hands", and all of whom take their cues from the intellectually superior Haberdasher (287). Note the mention of a newspaper as this technology functions much as a watch does, regimenting time through publication schedule, its punctuated articles, its limits of space on the page, and its delivering of news that has transpired juxtaposed to news yet to occur. The newspaper becomes what Lewis Mumford calls a *paper world*, bringing all information together, structuring it, and disseminating it on a daily basis. This idea will be of much use when investigating the works of Edgar Allan Poe in the next chapter.

At quarter to eight, these men are interrupted by an assembly of law students (this coffee house being near one of the Inns of Court), their "Faces as busie as if they were retained in every Cause there", and are joined at that time by others in their "Night-Gowns to saunter away their Time" (287). The observer notes:

I do not know that I meet, in any of my Walks, Objects which move both my Spleen and Laughter so effectually, as those Young Fellows at the *Grecian*, *Squire's*, *Searle's*; and all other Coffee-houses adjacent to the Law, who rise early for no other Purpose but to publish their Laziness. One would think these young *Virtuoso's* take a gay Cap and Slippers, with a Scarf and Party-coloured Gown, to be Ensigns of Dignity; for the vain Things approach each other with an Air, which shews they regard one another for their Vestments (287).

First, there is the mention that Mr. Spectator frequently walks, and on these walks he encounters different types of people who produce varied reactions. This reminds the reader that our observer is a man of his environment, who collects characters while rambling around town. Next there is the mention of other specific coffee houses; while the one he discusses throughout this installment is his favorite, he does patronize other establishments which correlates to my

assertion that his walks take him throughout town and, as such, expands the individual, personal Londons of his reader to include spaces and places they would not normally encounter. He is, then, perpetuating an illusion of un-bound space in his text while simultaneously reaffirming the structures of place-based class and time. He notes that specific establishments cater to a specific clientele, in this case those adjacent to the Courts see a host of familiar types, though those found in other neighborhoods may offer different characters. The notation that these types "publish their Laziness" is of some significance as well, pointing to the idea that practitioners of the city, as De Certeau would say, leaves their trace, their line in the book of life, upon the ground they tread. Importantly, this poem of pedestrianism is enveloped by negativity: these men do nothing but cut a figure of slovenliness and ineffectiveness, misusing the mental and social capital provided by their place and amplifying the modeling process the narrator is performing: do not, he seems to remark, ape this segment of society but rather those persons more like me, or at least the ones I am emulating.

Finally there is the discussion of constitution as evidenced or precipitated by ones dress. These students are in need of an education on the adage that "the apparel oft proclaims the man⁵". They are said to equate their sleeping or dressing gowns for robes of power, and read into these clothes a faulty sense of place, at least according to the Spectator. This, emphatically, cannot be permitted as it builds upon the incorrect ideas of power, respect, and place which are being outlined by the author and will be elaborated upon in chapter five which discusses Alfred Kazin's *A Walker In The City*. One of these foolish students, "who presides so much over the rest" is thought to hold some intellectual or social superiority over his minions because he "subscribed to every Opera this last Winter, and is supposed to receive Favours from one of the Actresses (287-8). The reader is presented with a negative depiction of this character and

juxtaposing the theater with these ill-dressed young men scaffolds a micro-lesson for the reader where popular culture is denigrated by means of highlighting who views it while simultaneously illustrating the importance of both one's public appearance and how one should learn to read these outward signs of quality.

As the day "grows too busie for these Gentlemen to enjoy any longer the Pleasures of the *Deshabilé*" they "give Place to Men who have Business [...] and come to the Coffee-house either to transact Affairs, or enjoy Conversation" (288). We see yet again that commerce and conversation are bound. The business world takes precedence over that of indolence or triviality. Furthermore, these men derive their entertainments "from Reason [rather] than Imagination" and one in this place is able to read in their faces that these men are in "Possession of the present Instant, as it passes, without desiring to quicken it by gratifying any Passion," that these "are the Men formed for Society, and those little Communities which we express by the Word *Neighbourhoods*" (288). They are dispassionate and are resigned to their intellect instead of their fancy; it is this type who are made for public life and who are instantly suited to residing in the various parts—neighborhoods—of the city. A prototypical version of this type is introduced in the following paragraph. Eubulus, whose name harkens the influential Athenian statesman famed for his economic acumen, is the embodiment of all that should be exhibited in the coffee house: he is wealthy but does not appear to go to work; he is knowledgeable and willing to impart said wisdom; he provides council but does not require any reciprocity; and he proves to be a model the men around him actively emulate. The most significant aspect of this person is his wealth and how it is obtained. He is said to provide tips on the "Publick Stocks" indicating that he earned his fortune through this manner, pointing to the emphasis on mental acuity over labor as his days are spent in the coffee house owing to the fact that he need not *go to work*. His time is his own. As

Eubulus is the prototype, we may extend our thinking one step further and postulate that Steele is arguing that neighborhoods should be comprised of men like him, and these "little Communities" or units make up the city. Essentially, Steele is indirectly structuring the city around the likeness of Eubulus.

The final tactic of structuring the city by Steele comes as the coffee house is presented as a chronotope. Bakhtin states: "spatial and temporal indicators are fused into one carefully thought-out, concrete whole. Time, as it were, thickens, takes on flesh, becomes artistically visible; likewise, space becomes charged and responsive to the movements of time, plot and history" (Bakhtin, 84). The narrative relies upon time's inextricable linkage to the specific spatial location of the coffee house and the passage of time includes other spatial indicators such as the march of people in and out, their significance to the thesis of the essay, and their contribution to the construction of an (idealized) London. Not only tied to the coffee house itself, time is thus thickened for the surrounding professional habitations (Inns of Court) and the domiciles of the men who frequent this environment as their time in this location delineates when they shall return home. Time is made flesh in the coffee house as the details of *people* in place are linked to the time of day, but what is more is how the space of the coffee house is linked to the passage of time and the movement of the plot of this essay. "In the Place I most usually frequent [...] Men differ rather in the Time of Day" established that a specific space is literally governed by the passage of time as the clientele shifts throughout the day and during those times of day social interactions are differently composed. Associating people with temporal shifts in space, time is literally made flesh. This line also established the plot of the essay and the effectiveness of the thesis is contingent upon the motion of time as it relates to this specific space. "When the Day grows too busie," Steele writes, the law students "give Place to Men" of business (288).

Linguistically speaking, time is spatialized, it grows; space, on the other hand, is temporalized, given away to Men too busy to deal with the inanity of the hours before them. Considering that Steele establishes the space of London, and that his writings have linked several coffee houses as landmarks in the cognitive map of the city, and that his essay plots out the passage of time as figured through the spatial heuristic of the coffee house, the reader can see how these locations of mercantile and mental exchange are bound together to bring structure to the city?

Time / space boundaries are beginning to evaporate in the age of Addison and Steele and the development of the periodical press had a strong effect on peoples' perceptions of their environment, moving them beyond the confines of their personal London by bringing the world to their dining table in the folded pages of the newspaper⁶. The growth of the coffee house milieu allowed for the dissemination of newspapers and periodical essays at ever-growing rates which effectively structured the world around a specific place (the coffee house) and the time of day one visited. Joseph Addison made use of growth of the press to closely tie the commerce of goods to the commerce of ideas in *Spectator* No. 10. Addison notes "there are already Three Thousand [copies] distributed every Day: So that if I allow Twenty Readers to every Paper, which I look upon as a modest Computation, I may reckon about Three-score thousand" people read the essays daily. Sometime later, Addison remarked: "I find that the demand of my papers has increased every month since their first appearance in the world" (S 262). While some contemporary critics view these far-reaching papers as conditioning manners and social interactions alone⁷, Addison and Steele's popularity and extended run (far out-doing Ned Ward) illustrate the breadth of influence their project had on the organizing of space. Time and space were certainly shrinking as the press and periodicals collapsed the two thousand miles between London and Moscow into article-inches. What these papers did, too, was shape how people

thought by spatializing conversation in the chronotope of the coffee house, the most overt spatializing in their texts. However, another chronotope informs this periodical project, and while the street offered chaos for Ward's readers, it provided a means of expanding the grid of structure beyond the walls of the coffee house and over the entirety of the city.

The Spatializing Power of Text

Harkening back to Christopher Wren's Plan for the rebuilding of London, the streets in Addison and Steele's text act as components of a rational ideology which precipitated order, succeeding where Wren failed, presenting people of the city as they move from an agrarian economy to a mercantile one. Their streets, a complete opposite of those depicted in Ward, were being realized in the expanding metropolis as evidenced in Addison's *Spectator* No. 454.

This essay starts with the claim: "It is an inexpressible Pleasure to know a little of the World"; that speculation is a value unto itself and is an advantage to the spectator only what it may "contribute to their Amusement, or the Improvement of the Mind" (306). The narrative begins: Unable to sleep due to a restlessness of mind, Mr. Spectator embarks at 4 am for a 24-hour ramble through the city of London to inundate his senses with "the many different Objects" he shall encounter to produce "an Inclination to a Repose" (306). Formally, this initial presentation of background information invites the reader into a general discussion, in this case, and the many objects one can see and encounter in a day-long trek through the city; but this structure, according to Charles Knight, "provides a code by which *The Spectator* authors could carry on a political discourse without appearing to do so" by moving the reader horizontally through time" while they "move vertically among the levels of abstraction and generality" being addressed by the author (Knight, 44). *The Spectator* is structured to naturalize an ideological

conditioning through a brief narrative and this installment does so while defining specific topographies, paths, landmarks, and nodes associated by time.

Addison's narrative begins with the following thesis:

The Hours of the Day and Night are taken up in the Cities of *London* and *Westminster* by Peoples as different from each other as those who are Born in Different Centuries. Men of Six-a-Clock give way to those of Nine, they of Nine to the Generation of Twelve, and they of Twelve disappear, and make Room for the fashionable World, who have made Two-a-Clock the Noon of the Day (306-7).

First, the primary location is the city, binding the following observations within the urban milieu. Second, time is made flesh by the collapsing of time with the appearance of spatially significant, material persons who exist in time / space and give way to others who comprise a different time / space. It is still the city, but the face and function of this space transforms by the passage of embodied time. The thesis is driven by the construction of a temporal city which pivots upon the fulcrum of trade.

First there are the Gardiners who peopled either bank of the Thames and were en route, along with other vendors, to "the Parts of the Town to which they were bound" (307). Among these various people—several of whom were female, indicated by the description of the "ruddy Virgins who were Supercargoes" on this ferry—there is an "Air" which differed dependent upon where they were headed (307). Those making way to Covent Garden were more curt than those going to the Stock Market as they "more frequently converse with Morning Rakes" (307). In comparison to the people depicted in Ward's periodical, these servile people are less-than human but are, rather, cargos or goods on their way to market, lacking significance, value bound to the trades they ply and the places they are associated with around the city.

When the skiff made berth, Mr. Spectator disembarked and wandered from Nine-Elms to Strand Bridge to Covent Garden and relates his movements and observations to the reader as follows:

the Hackney-Coachmen of the foregoing Night took their Leave of each other at the *Dark-House*, to go to Bed before the Day was too far spent. Chimney-Sweepers passed by us as we made up to the Market, and some Raillery happened between one of the Fruit-Wenches and those black Men, about the Devil and *Eve*, with Allusion to their several professions. I could not believe any Place more entertaining than *Covent-Garden*; where I strolled from one Fruit-Shop to another, with Crowds of agreeable young Women around me, who were purchasing Fruit for their respective Families (307).

The scene is chorographic, outlining specific places as they pertain to and shape the immediate area, as well as presenting the area as used by the people within said area. We are introduced to three professions by name, told where they frequent, their interactions with each other, and given a rough idea about the business hours they keep. Cant, in the form of slang terminology, is introduced also. The reader is brought to ground level, allowed, through chorographic descriptions, to gain a sense of experiential place. Action propels the tableau: people take their leave, they pass by, they stroll, they buy things. This is, after all, a marketplace, and much like conversation within the coffeehouse, all of the energy derives from commercial exchange: Coachmen return home only after their business has been conducted; soot-faced chimney sweeps are seen walking after plying their trade; the fruit vendors are selling their wares to the many women. No action is alienated from business. Even the altercation between the sweepers and the vendors is grounded in their commercial endeavors. The reader is able to orient themselves in space through the descriptions of place, from the movement between the landmarks of Nine

Elms, over the bridge, past Dark House and into Covent Garden, and are provided with a cognitive map, replete with the sights and sounds of the marketplace node. By regimenting the city through time and overlaying a hierarchy of ages, classes, and trades, these descriptions, that is, the architecture of the page, constructs a portion of the city. The next sequence of the essay, however, illustrates how movement disconnected from walking, loses its effectiveness.

Mr. Spectator notes that around eight "I took Coach and followed a young Lady" who he spends some time describing in a poor light (307). She is lumped in with a "sort of Woman" who is usually dubbed a "janty Slattern", known to be flighty, what today would be called self-consciously or nervously hyper-active (307). He pursues her through Long Acre, past St. James, King Street, then attempts to pass her carriage at St. Martin's where they collide, and end at Newport Street where she goes into a shop and tells her coachman to return in an hour. She is called a silk worm by her driver which the spectator learns is a "Cant among the Hackney Fraternity for their best customers, Women who ramble twice or thrice a Week from Shop to Shop, to turn over all the Goods in Town without buying a single thing" and these silk worms are "indulged by the Tradesmen" as this sort of shopper "are ever talking of new Silks, Laces and Ribbands, and serve the Owners in getting them Customers" (308). In this vignette, much like the one earlier featuring Eubulus, the reader is offered another form of urban hermeneutics bound by class. The narrator seems, similarly, to present this woman as another character to whom one should emulate. If she were she a man, Mr. Spectator would have bestowed the same level of reverence to her diversions; but as this is not the case, he further refines the hierarchical structuring of the city to include a gender dimension within the nascent class component.

While not an actual purchaser of goods, women of this sort are welcomed by shopkeepers as a sort of living advertisement for their wares. They are performing the role, much like the

Spectator itself, as arbiters of good taste and as agents for the growth of the larger system of trade. In *Spectator* No. 69, Addison notes "The single Dress of a Woman of Quality is often the Product of an hundred Climates," and "Nature seems to have taken a particular care to disseminate her Blessings among the different Regions of the World, with an Eye to this mutual Intercourse and Traffick among Mankind" (*S* 1:295, 294). The whole of the great world could be seen in the clothing and accessories of just one lady, and this global trade employs a significant number of people in the city: the merchants and customs agents who deal with the act of importation; the ship builders and seamen who make ocean voyages possible; warehousers and livery men who store and deliver goods; the artisans and laborers who refine these raw imported goods; and finally the shopkeepers themselves⁸. While not specifically mentioned in No. 454, all of these trades have figured throughout *The Spectator* project, and through this casual description of a Silk Worm randomly encountered on Long Acre, Addison infuses a *global* significance into the idle wanderings of a random woman, thus valuating the Silk Worm as important a model to emulate as our idle stock-jobber Eubulus, if not more so.

By climbing into a coach, Mr. Spectator is addressing a specific segment of his readership. While on foot he was among the people. His chorographic descriptions of chimney sweeps and vendors was informed by his mingling amongst them; however, by entering a cab he is physically and discursively distancing himself from a lower- and working-class readership. Coach travel was an expense and the primary means of locomotion for the lower-rungs of the social ladder was on foot. Mr. Spectator elevates himself, and those of his readers who could afford the fare, by shifting perspective from ground to carriage as much as he does by the physical act of climbing up into a carriage. This physical elevation in height has discursive ramifications: not only does one leave the realm of the lower classes, one can literally look down

upon them. He does, however, continue to cite specific streets as a means to orient his reader but with a slight difference. The rate at which place names are recounted comes much faster than they had on foot; and as he is not driving, he is able to make various observations as to the skill of the driver, the level of traffic encountered, and the manner in which the object of his spectation comports herself in the coach. This increase in speed, punctuated by collision and jostling for position in gridlock, illustrates the vast crowds drawn to the city at this time of day, the myriad professions busied by such enormity of perspective customers, the number of coachmen to cater to these idle shoppers and the servants who accompany them, and finally, the improved development of city streets to accommodate a ride that, while harrowing, is depicted as far more smooth than any of the bone-breaking and joint shaking carriage rides depicted by Ward.

Mr. Spectator does leave his carriage "out of Cheapness" once the grand equipages of the "People of Fashion" begin to glut the street, though not after making one more remark.

I find it always my Interest to take a Coach, for some odd Adventure among Beggars, Ballad Singers, or the like, detains and throws me into Expence. It happened so immediately; for at the Corner of *Warwick-Street*, as I was listning to a new Ballad, a ragged Rascal, a Beggar who knew me, came up to me, and began to turn the Eyes of the good Company upon me (309).

While the invective initiates as a commentary on frugality, it devolves into an indictment of people of the lower stations and their entertainments. The people of fashion who can afford their own coach and four (or six), have pushed the Spectator off his lofty perch though he maintains an air of superiority. He is frequent enough on foot that a certain beggar knows him, but he describes himself as put out by this interaction which highlights the advantages riding in a coach

afford. So while he is not wealthy enough to ignore the expense of sitting in traffic nor of the means to own his own equipage, he does maintain a stance above street-people as he is *choosing* to walk rather than *forced* to walk. There is mention of his listening to a new ballad on the street during which he is recognized by the beggar. This instance could be read as a criticism of popular culture. To consume this form of art is possible, but one runs the risk of mingling with beggars and their kind. To stand on the street and partake of a ballad—or any other publicly-performed street entertainment—is to elect to step down from the physical or metaphoric height provided sitting in a coach. If the city is theater as Mumford and Sennett have argued, these characters are, unlike our Silk Worm or Eubulus, not to be modeled upon.

The essay ends when Mr. Spectator returns to his Richmond home and writes down the essay we just read. He states that he

was at a Loss what Instruction I should propose to my Reader from the Enumeration of so many insignificant Matters and Occurrences; and I thought it of great Use, if they could learn with me to keep their Minds open to Gratification, and ready to receive it from any thing it meets with. This one Circumstance will make every Face you see give you the Satisfaction you now take in beholding that of a Friend; will make every Object a pleasing one; will make all the Good which arrives to any Man, an Encrease of Happiness to your self (310).

Going back to the structure of the essay, the architecture of the page, the thesis has been presented and a conclusion reached. Over the course of a day the areas of the city are explored and their material significance investigated. The city has been chorologically presented and a cognitive map furnished for a certain set of people. After all of the sights and sounds, the landmarks pointed out, the nodes encountered and the paths followed, we should feel satisfaction

which derives from the ordering the urban environment. The observation of people, objects, and places, fleches-out space by defining their role(s) in the market economy. We should be pleased that the day can be atomized by the types of trade being conducted and should see the good which comes from every aspect of marketplace London, even the traffic as this, too, is a sign of the economy at work. This image of the city is made possible by trade and is in many ways different from that presented by Ned Ward. His London was grimy, overwrought by the chaos of lower classes. Addison, on the other hand, renders a different London, one whose sole occupation is trade and concerned primarily with fitting readers into a rising middle class.

I would like to pause here and delve into what the two instances above point to, that is, the ordering of space and time by Addison and Steele, and place this within the context of place studies. David Harvey notes that Place "is like space and time, a social construct" and continues this thought by posing what he calls the only "interesting question" which is: "by what social process(es) is place constructed?" (Harvey, 261). The above examples show how the technological advancement of the periodical press is just one of the processes by which structuring space renders place. As noted earlier, so-called 'appropriate' places are areas imbued with sets of meanings deemed correct by dominant groups in society, and the vast public interest of *The Spectator*, along with its emphasis on topics relating to trade and the urban environment, point to the social conditioning and emphatic structuring of the London environment. Whereas Ned Ward's London is presented as the chaotic maelstrom, the London depicted by Addison and Steele is almost mechanically regimented. In both cases, textual representations are used to reflect social place, but they utilize this technology in vastly different ways

As I argue in chapter one, text reflects place more accurately than physical observation alone. The result can become a chaotic, destabilizing process. However, when text to

metaphorically bound or structure space, the results can become far more productive. Let us take Addison's *Spectator* No. 28 on the street signs of London as our first example of textual reflections of space. First, this essay is in the form of a letter from a projector who has found dissatisfaction in the signage found around the city and is thus already a textual representation of space as it is the act of writing is double coded in its generation. The projector is at a loss in the face of the "Absurdities hung out upon the Sign-Posts of this City, to the great Scandal of Foreigners, as well as those of our own Country, who are curious Spectators of the same" (283). He continues to rant, not that the city is cluttered or glutted with text or advertisements, but that the signs and their de jure signifieds—the shops they represent—make no logical sense:

Our Streets are filled with blue Boars, black Swans, and red Lions; not to mention flying Pigs, and Hogs in Armour, with many other Creatures more extraordinary than any in the Desarts of *Africk*. Strange! that one who has all the Birds and Beasts in Nature to chuse out of, should live at the Sign of an *Ens Rarionis!*⁹ (283)

He then proposes to "clear the City of Monsters" and forbid

that Creatures of jarring and incongruous Natures should be joined together in the same Sign; such as the Bell and the Neats-Tongue, the Dog and Gridiron. The Fox and Goose may be supposed to have met; but what has the Fox and the Seven Stars to do together? And when did the Lamb and Dolphin ever meet, except upon a Sign-Post? (284)

And, finally, he proposes a regulation that would require

every Shop to make use of a Sign which bears some Affinity to the Wares in which it deals. [...] A Cook should not live at the Boot, nor a Shooemaker at the roasted Pig; and yet, for want of this Regulation, I have seen a Goat set up before the Door of a Perfumer, and the *French* King's Head at a Sword-Cutler's

As Tuan postulates, the speech act / word act precedes the physical act of construction and is thus inextricably linked to the process of planning and development. As such, the logic of the projector's plan is rather sound as it is developed in words and thoughts prior to implementation. The simple fact that the signs themselves do nothing to reflect what the business they front bares this. The logocentric argument is one for the betterment of the people of London especially in relation to the complex tangle of homes, buildings, and streets¹⁰. This confusion makes things difficult for both novice and urbanite and hampers the legibility of the city¹¹.

The signs were not just everywhere, but they were in ones face; but Penelope Cornfield indicates there is a good deal of social agreement which is being ignored by our correspondent, the projector. There are universal signs like the "barber's striped pole, the pawnbroker's three golden balls, and the gin shop's hanging flagon" that were understood to represent their respective trades (142). While these visual texts could be read with some legibility, there are still opportunities for misreading the city when signage follows no formal, regulated plan, hence the projector's critique. This systematizing of the city presented here, however, in a popular form of media no less, ignores the everyday cultural agreements settled upon by the inhabitants and practitioners of the city and embraces uniformity of thought which I liken to a proto-Fordist conception of space. Structure, the projector seems to argue, is more important than individuality and idiosyncrasy.

To say as David Harvey does, that place is a social construct, is, in effect, correct; but it preferences the construct above the place, thus losing sight of the fact that place is always already present. J. E. Malpas in *Place and Experience*, echoing Robert Sack's *Homo Geographicus*, argues that while place is, in fact, a product of its culture, culture would not be able to exist without place, that "place is not founded *on* subjectivity, but is rather that *on which*

subjectivity is founded. Thus one does not first have a subject that apprehends certain features of the world in terms of the idea of place; instead, the structure of subjectivity is given in and through the structure of place.¹²" The structure is there for Harvey, but he seems only to focus on the secondary structures rather than the primary one, that is, place. Tim Cresswell expands upon the humanist geography of Sack and Malpas, reminding us "we do not live in an abstract framework of geometric spatial relationships; we live in a world of meaning. We exist in and are surrounded by places—centers of meaning. Places are neither totally material nor completely mental; they are combinations of the material and mental and cannot be reduced to either (Cresswell, 13). The argument being made by the projector is one that would concretize the textual layout of the city, clearing the landscape of individualized meanings forged by daily practitioners and replacing these with a regulated text. The material streets would be constructed according to a plan that dismisses certain cultural mainstays and create order out of what is seen to be chaos. If this were to occur, Harvey would be correct, as Cresswell himself notes "place plays a significant role in the creation of norms of behaviour" and the city envisioned by the projector would transform into an ideological place, not a human place (Cresswell, 25). The result here is similar to that of gentrification: it really helps but it hurts

I say *ideological place* because when the humanity, the personal and personality of a place is removed and something takes its place. Allowing the projector to have his way, to reorder and make logical the city, would be to construct "appropriate places," places whose names denote their trade or purpose. This solidifies notions of appropriate behavior in said place, what a person *should* be doing there opposed to what they could be doing there. This systematizing manifests the ideological in stone, makes visible these specified roles and behaviors, and, likewise, amplifies deviant or inappropriate behavior in these places. If this

structuring were to occur, people visiting St. Paul's cathedral could only do so to worship rather than enjoy the music of the choir, to appreciate the architecture, to socialize with friends and neighbors, find work or, as often occurs, find a mate. Similarly, visitors to Will's Coffeehouse would only be able to buy coffee and *not* read *The Spectator* and discuss the ideas contained within. This may seem a unilateral reading of the projector's letter, but by imposing a regulated structure upon a system of nodes and landmarks would be to negate the individual meanings these loci provide to the everyday practitioner of the city. After all, place names "slowly lose, like worn coins, the value engraved on them, but their ability to signify outlives its first definition" and they tend to pick up new meanings ascribed by "passers-by" who will import their meanings into their own configuration of the shop, the street, the district, the city (De Certeau, 104).

Place(s) are always already in existence but they are also constructs of society. Put in a literary paradigm: Ward introduces the always already whereas Addison and Steele effectively systematize that which is there. Their periodical project injects itself into the urban psyche, becoming part of the daily routines of Londoners, circulating through the city as they do, while simultaneously creating an itinerary or constructing a map of appropriate loci throughout the landscape, literally naming places readers should visit or be a part of. Remember above, that the coffeehouse is such a place, and that certain manners and actions are expected. Recall the trip through the city and how one should navigate the streets, who to avoid and how. Addison and Steele's periodical project concretized these hermeneutics, and in so doing, taught how to circulate through the city in much the same way their papers circulated through the city and all of their efforts point to an ordering of the urban environment around the primacy of economics.

London is the financial powerhouse of the nation and the specific places noted in the

papers allude to this fact. Yes, there are the coffeehouse; but there are so many other specifically urban sites named in their project. Let us recall Gary Roberts's three turns for an urban aesthetic from the previous chapter. The third states "the use of proper names for local places, especially street names, which situate the speaker in or in relation to socially significant locations" is of great importance in constructing the urban aesthetic (Roberts, 49). Naming is of great importance because "Naming is power—the creative power to call something into being, to render the invisible visible, to impart a certain character to things" (Tuan, 688). This character building is important in the construction of urban places as this ensures that they have meaning to the culture and can be part of an everyday practitioner's routine; but "spatial meanings are not essential," notes Deborah Stevenson, "nor are they fixed or stable. Rather, meaning is problematic" and are in a constant state of definition, redefinition, structuring and restructuring, and this meaning-making can occur through "popular culture" as well as "the activities of walking and occupying space" (70). Stevenson also notes that outside forces—like the state—could have a hand in manipulating how these specifically named places are received and looked upon.

Addison's presentation of The Royal Exchange is as the type of location whose name communicates power and influence though its reflection on the page is far more important to the construction of the urban environment than as a mimetic representation of economics. In *Spectator* No. 69 Addison states "There is no Place in the Town which I so much love to frequent as the *Royal Exchange*" as it is in this place that "Country-men and Foreigners" come together and make of "this Metropolis a kind of *Emporium* for the whole Earth" (437). Interestingly he uses the term place and connects to this site a proper name. Doreen Massey writes that in the absence of personal experience, the identity of a delineated place is defined

according to popular perceptions of the place and the dominant impressions that are ascribed to it deliberately or otherwise. This process is a significant factor contributing to the development of positive and negative images of place (Massey, qtd. in Stevenson, 69). The building itself is not as important as what this place symbolizes, and the symbolic dwells within the proper name as well as in the description provided by Addison's text. It is not a building so much as the epicenter of English greatness, the starting point and end result of all trade.

Mr. Spectator is "infinitely delighted in mixing with these several Ministers of Commerce, as they are distinguished by their different Walks and different Languages", which leads to another point about place and how it functions (437). David Seamon discusses place being created through everyday movement in space"¹³. Addison presents this common practice in the Exchange, specifically the *mixing* of people and describing their Otherness as *Walks*. In effect, he is spatializing their bodies and their differences while simultaneously defining their activities as a means of deriving pleasure to the observer who, in turn, is rendering an environment of great importance to the city and country as a whole. Much the same as Eubulus's coffee house or the Silk Worm's shop window, the spectator "frequently" visits and is observed as "bustling in the Croud" which places him in the midst of others who are busily creating this space through their daily routines while also presenting a model in-text the reader should emulate (437). This interaction illustrates the dance metaphor used by Seamon, the "body-ballet" of individual motions he calls "time-space routine", which, when aggregated creates place and shows place as a performance. Mr. Spectator is "justled among a Body of *Armenians*" and "lost in a Crowd of *Jews*" and is counted as "a *Dane*, *Swede*, or *French-man* at different times" and this makes him feel like a "Citizen of the World", though in reality, through this constant movement and encounter, he is collapsing the world into with particular place of the Exchange

(437). By representing this place as a bustling hive of activity and presenting it to the reader in the pages of his periodical, Addison offers the reader another model of the urban environment which conditions their life, binding them to the world of trade and binding the world to London's financial markets.

The Royal Exchange is no mere building but an entity in constant motion. It is a place that collapses time and space and creates both the abstraction of England (its wealth, prominence, power), as well as the material state. Addison attests that the "single Dress of a Woman of Quality is often the Product of an hundred Climates," that her accessories "come together from the different Ends of the Earth," and her jewelry is taken from the "Mines of *Peru*" and the "Bowels of *Indostan*" (438). This is not to mention all of the tradesmen and women who, with the "Assistances of Art" improved upon the raw products of the globe and created fashionable items for these *Women of Quality* to purchase and wear. Now, much has been said on the topic of fashion and clothing in this era. Shawn Maurer discusses how Addison and Steele's depiction of fashion conditioned gender, and Richard Sennett delves into the social ramifications of elite dress; but what I wish to highlight is how clothing—the product of several places—aids in the construction of London as place.

First, there is the idea that clothing is a materializing of trade and this manifestation can easily be seen moving through the pathways and in the nodes of the city. This is revealed time and again through both *The Tatler* and *The Spectator*¹⁴, when at the Opera or Court, when attending a ball or simply walking in the street, fashions of the day are on display. The inclusion of these luxury goods is a strategic means of presenting conspicuous consumption to his readers. He naturalizes trade into the common, the everyday, and since these commodities can move about better than a fig or cherry tree, and are more publically visible than ones china pattern or

the mendicants from the druggist, clothing becomes an agent in the creation of place as it is part of the mobile body-in-space. This agent becomes integral in the promulgating of a specific texture of the city because it is a higher form of advertising for the commercial vivacity of London.

Advertising is another use of text as an ideological dispersment technology. Be they clothes and the people wearing them or actual billboards and posters, advertisements are essential tools in the structuring of place. In *Tatler* No. 224 Addison writes "Advertisements are of great Use to the Vulgar", stigmatizing the genre and placing it the category of low art, continuing on by stating "The great Art in writing Advertisements, is the finding out a proper Method to catch the Reader's Eye" (172, 173). It was only a few years prior to this issue that Ton Brown featured advertisements in his third Amusement. The narrator and his companion observe the "stately Pillars" of the Exchange are "stained with so many Dirty Papers."¹⁵ These papers are advertisements for goods and services, while inside, as the narrator notes, brokers and usurers are trading in ineffable objects—selling air; outside the bills offer specific, tangible goods for sale, rooms to rent, and persons to employ. What this scene does, is illustrate how the physical place of the Exchange is made real only through the use of print text. Rather than speculation or futures, the texts appropriate the place of the exchange—specifically the support pillars, that is, that which holds the structure *up*—and offer something material. In this instance, place exists before a tangible or material meaning, and text helps in bringing this to the fore. And if a brand of low art such as Advertisements is able to accomplish this fleshing-out of the abstraction that is the Exchange, I believe that Addison used this tactic to devise a method of marketing a new cityscape. In constructing an economic grandeur around clothing, going beyond mere outward appearances and the wealth the clothes initially display, and adding a layer of importance

through the many hands of the city coming together to fashion this fan, this scarf, he has materialized the abstract work performed in the Exchange. The product(s) of this edifice are then seen moving through the streets and communal nodes, creating a specific place of the city, a place of *quality* people, a place of commerce.

The periodical project of Addison and Steele is intriguing as it conforms to Lefebvre's triad by using spatial practice (e.g. walking, shopping) and representational spaces as a means of defining and refining representations of space. More simply put: when the authors present articles that feature practices like walking the streets or conversing in a coffeehouse, they are bounding the technical make-up of the city in time and space. They are, through their writing, effecting a shift in the way the city is perceived and conceived. The practice of writing itself is a spatial practice, and the architectonics of the page on which their essays are found, the spatialization of the words themselves, the capitalization and italic emphasis on certain words—conventional for the time—the brevity of the articles, the following up with advertisements, the circulation through the post and from hand-to-hand in coffeehouses, all participate in the restructuring to the city itself. London, if we recall Ned Ward's depiction, was disorderly, vulgar, filthy; but through the writings of Addison and Steele, the city is transformed into a more civil and beautiful place, regimented by time and space. This is not to say other authors did not attempt to structure the city vis-a-vis text. Defoe's *Journal of the Plague Year* and *A Tour Through the Whole Island of Great Britain* does a marvelous job of reducing the city to the grid of place names and population statistics, of death rates and topographical information via his line of measure around the city; however his are Lefebvrian Representations of Space, in the sense that they coldly calculate figures and distances which is beneficial to city planners, statisticians, and sociologist but forgets the humanistic side of the urban environment (*POS*, 38). London is

not a mere collection of houses separated by streets like so many commas, punctuated by landmarks like parish churches. No; London is a living organism that is open to observation and manipulation. Lines are not static but are drawn and redrawn. Places are imbued with meaning and that meaning can, as the Projector scene illustrates, be redefined. Even the people themselves, the practitioners of the city whose very steps carve out meaning and write the phrases which make up the story of the city, are open to refinement and revision.

These first two examples of an emergent London, the chaotic maelstrom of Ward and the "system of objects," as Lefebvre would describe Addison and Steele, participate in the ever-changing process of becoming that Marshall Berman described as the modern era (*Urban Revolution*, 21). The confusion of early modern London has, over the course of a decade, become more structured and transformed into the spatio-temporal city which would loom large over the next century or so. The brief and grimy *London Spy* gave way to *The Tatler* and *The Spectator*, a vast collection of essays which present life in a commercial urban environment depicted not in the cool, geographical way of many representations of space, but in prosaic, literary detail, offering the reader a more artistic form of urban hermeneutics which appealed to a developing middle-class sensibility. Just as Ned Ward did at the turn of the eighteenth century, Addison and Steele take the physical city as source material and, through their writings, overlay a gridding system which, while not as permanent as the renovation of streets or the redevelopment of neighborhoods, operate just as forcefully in the regimentation of the physical environment. The force of their work is felt into our contemporary world as their essays are still anthologized, read, and taught; what their project is responsible for is the solidifying the transitional space of the city, stabilizing it and entering it into a period of normalization. It is not

until the work of Edgar Allan Poe and his detective Dupin that this normalized structure starts again to evolve.

Notes

¹ Chapter One uses Cynthia Wall's work to illustrate the ways literary texts operate to define and refine physical and metaphoric space.

² J.A. Downie's article, "Public and Private: The Myth of the Bourgeois Public Sphere."

attacks Habermas's thesis, arguing "that he clearly did not undertake any original research of his own on seventeenth- and eighteenth-century English History. Instead, he relied on outdated secondary sources" and posits that the German theorist exhibits "a simple misunderstanding of the nature of English society" (75, 76).

³ Much has been said of the coffee house in recent scholarship and much of it has stemmed from Jürgen Habermas' *The Structural Transformation of the Public Sphere*. For Habermas, the coffee house was idealized as the site where the public sphere was born, an idea echoed and elaborated upon when Richard Sennett wrote: "The coffeehouse is a romanticized and overidealized institution: merry, civilized talk, bonhomie, and close friendship all over a cup of coffee" (*The Fall of Public Man*, pp. 81); however, in the years following, a more historicized view of the coffee house came into play, one wherein archival research has played an interesting role in uncovering contemporary views of these establishment that belie the assertions of Habermas and Sennett (Erin Mackie's work on the coffeehouse provides an extensive literature review on the evolution of scholarship on this subject, pp. 99, n1).

While talk did occur within the confines of coffeehouses, and while they were ostensibly public environments, it can be easily understood that they were of significant import. What Habermas idealized was a construct and it is the task of this chapter to deconstruct this discursive field as a way to illuminate the production of space.

⁴ Stephen Copely's article "Commerce, Conversation and Politeness in the Early Eighteenth-Century Periodical" discusses this idea of conversation being linked to commercial exchange, rendering the simple act of talking into a transaction. While this idea illustrates the conditioning of reader's social interactions, it does not focus on the construction of bounded space this project does.

⁵ from *Hamlet*, I.iii.75

⁶ The lapse of the Licensing Act in 1695 opened the press to substantial growth with present but minimal governmental oversight (Brewer, 131); The press was growing in stature, and "news concerning foreign affairs constituted a large portion of the news reports carried by British newspapers in the early eighteenth century" (Black, 64). Foreign coverage was worldwide and included news from the British North American Colonies, South America, North Africa, Persia, the Ottoman Empire, Russia, and the Far East (Black, 71). The growing prominence of Post services allowed the press to reach much further, connecting the London metropole to its provinces and beyond (Brewer, 132);

⁷ Brian Cowan points to the importance of the coffee house, both the physical structures which tie this network together as well as their abstractions in the essays themselves, calling them "a sort of virtual stage" upon which the restructuring of social space may occur (Cowan, 348). Shawn Maurer views the periodical project as promulgating "codes of conduct" which governed "friendship, courtship, marriage, and childrearing" and "provided rules for dress, speech, leisure, and the consumption of food and drink" (Maurer, 9, 11).

⁸ This image of the world collapsing into the accoutrements of a Lady harkens to Belinda's dressing table in Pope's mock-epic *The Rape of the Lock*, where lie "India's glowing Gems," and the perfumes of "Arabia" (Pope Canto I, 133-34; *S* 1:n295).

⁹ according to the glossary supplied by Angus Ross in the Penguin Edition, this is: "A term of scholastic philosophy; an entity of being created by the mind"

¹⁰ Angus Ross notes the "numbering of entries from streets was practically unknown in London at this time" and that signage was used instead, though "oddities of signs and mis-match of signs and occupants was a frequent source of jokes" (533, S28, n1)

¹¹ Penelope J. Cornfield writes that "Words and visual signals competed for the attention of the passers-by," that "Graphic illustrations were also abundant, particularly important for those city residents and visitors who were illiterate" and that these "shopkeepers' symbols, often richly embellished, were hung out prominently in the streets" (142).

¹² Malpas, pp. 35

¹³ David Seamon sees place as "any spatial displacement of the body or bodily part initiated by the person himself" and goes on to state "Walking to the mailbox, driving home, going from house to garage, reaching for scissors in a drawer—all these behaviours are examples of movement (148).

¹⁴ for a few examples of fashion in Addison and Steele, see *Tatler* nos. 116, 151; *Spectator* nos 16, 81, 435

¹⁵ Brown., pp 32

CHAPTER III
LITERARY NEIGHBORHOODS IN TRANSITION:
POE'S DETECTIVE AND MEN OF THE CROWD

The Modern condition is one of contradictions. It is an era of stops and starts, of flux. It signals a rupture with tradition and the commencement of new ways of thinking. Urbanist Marshall Berman states to be modern is to "find ourselves in an environment that promises us adventure, power, joy, growth, transformation of ourselves and the world—and at the same time, that threatens to destroy everything we have, everything we know, everything we are" (*Solid*, 15). It is an empowering image he strikes, of unbridled growth and rampant self doubt. He discusses the concept of modernity as an environment which is fitting as the modern condition can be seen as an urban one, and the implications of this shift are located within the confines of a growing metropolis.

The previous chapters have explored periodical writings from the turn of the eighteenth century, their depictions of a major metropolis differ in tone and content, but their focus is primarily set on communicating to the reader the social and physical realities of city-living, of instructing the reader on an urban hermeneutics. Ward may discuss the lower-rungs of society, Addison and Steele the upper; their styles could not be more dissimilar and their success (or continued success) are certainly not alike; but the purpose of their writing is wholly the same. Both periodicals attempt to familiarize their readers with the urban environment, identifying and defining specific edges and nodes, landmarks and pathways, and aid in constructing cognitive maps for their readers. Much of this similarity is due to the realities of urban life early in the eighteenth century. Their texts speak to new arrivals and intermediate city-dwellers. The periodical nature of their writings regiments time for readers while their urban prose styles

illustrate the topography of their new surroundings. Commentaries on social interaction shed light on how one should comport themselves and reveal, significantly, the division of the public and private spheres to people whose upbringing in the mechanical solidarity of the country would have been disrupted by the organics of life in the metropolis.

Texts such as these present the adventure, joy, growth and transition of the modern urban environment thus perform a necessary step in the modernizing project and, as such, led to the tectonic shifts in writing and urbanity. Ward, Addison, and Steele solidify a modernizing/urbanizing project, setting aside tradition and producing writing which the physical realities of city life. By the infancy of the nineteenth century, however, their paradigm was no longer in vogue. Being told how to live in the adventurous and transformative city was no longer needed. By the time of artists like Edgar Allan Poe, the urban no longer required definition but demanded interpretation. The tremendous growth of cities like London and Paris over the course of the eighteenth century caused a great many pains but these were pains understood by their inhabitants as the people of the city had grown as well. They had grown to accept the realities of the urban environment. This is not to say there was peace on the streets. Paris, for instance, underwent several violent riots and revolutions in this period, but the people of the city had acclimated to metropolitan life and rather than learn where they should go they needed to learn to read their surroundings subtextually, allowing continued reading to augment past readings and further shed light on their condition. Marshall Berman takes note of this shifting sentiment and argues that some artists of this time were "anointed"¹ to the status of "poets of the city" as theirs was a mission not to introduce the masses to city but to make people "feel at home in the modern city" ("Mass Merger", 149, 150). I believe Poe is one of the anointed who naturalized the city and caused readers to intemperately interpret the environment rather than merely identify it.

Poe, specifically the Poe of the early 1840s, is a transitional figure. J. Gerald Kennedy discusses how his spate of tales, starting with "The Man of The Crowd" and through his Dupin cycle, represents the author's "preoccupation with the relationship between the mind and the sensational world beyond the self", meaning, this period for Poe marks not only a departure from his Gothic tales of horror, but an era of flux representing the shift away from Romantic emotionality toward rationalism (Kennedy, 185). Critics² cite these texts as a starting point for the detective genre, an important genre in the development of the urban phenomenon as it features a figure already versed in the hermeneutics of the street, who relies on his intellect as well as his knowledge of the built environment (physical, yes, but in the structures of society as well) to make order of chaos, to solidify the maelstrom. This is a figure who lives in the labyrinthine city but lays over it a grid, schematizing the city, taking the concrete forms as well as the abstract representations and producing a new space, what Soja calls Thirdspace³. Poe's Dupin is a prototypical incarnation of this figure whose origin is found in "The Man of the Crowd." This investigation is illustrative of how Poe's texts take an already defined space and delves deeper, interpreting it, collecting traces and clues in order to reveal something more than mere representations of space and understandings of humanity. In short, Poe's texts teach their readers that they are no longer "learning to read" but putting these lessons to work to perform close readings of the city.

"The Man of the Crowd": A Lesson in Interpreting the City

Structurally, the short story differs from the essays of Ward, Addison, and Steele in that it contains all of the information it is supposed to. Simply stated: it ends. Whereas periodical essays may continue for several installments, the reader is forced to deconstruct and discover meaning through the traces left in a single story. Much like a police procedural program (think of

Law & Order or *Numb3rs*), the reader is afforded a brief time to make sense of and understand what is placed before them. Several readings may be required, however the answer lies in the combination of clues left in the text and personal information belonging to the reader. While both essay and story may appear in a periodical publication, the information they contain is vastly different. To put it another way: essays inform and stories entertain. Essays provide new information or perspectives while stories play with information native to the reader. It is fitting, then, that the detective genre finds its origin in a story of people watching as it encourages the reader to cull their own experiences in order to find meaning. "The Man of the Crowd" is an opportunity for the reader to interpret based on ingrained knowledge that was once supplied by writers such as Ward, Addison, and Steele. The following illustrates the development of such close readings of Poe's work.

To begin, the reader of "The Man of the Crowd" is given nearly no specifics as to the setting of the story. No street or shop names are introduced to root us in a terrestrial place. There are three mentions that it is London and in one there is a marked difference between "a London populace and that of the most frequented American city" (236-7). We are told the story starts in the window of a coffeehouse and much of the action takes place in the street while the unnamed narrator tries to follow the eponymous man of the crowd. Other than these too-brief specifics, there is no overt mentions of the city; however one cannot deny the truly urban essence of the story. We do not require street names, house numbers, locations of landmarks as we tacitly acknowledge their existence within a large city. We know this is a city because of the crowds of commuters making their way home in the evening. We are able to see their visage (singular, as they share a similar countenance and a "satisfied business-like demeanor") by the glow of the gaslights (233). What is particularly interesting is how the narrator begins this story, sitting in a

"large bow window", watching the people pass him by (232). Not only is it difficult to derive entertainment from people watching in the country (the lack of new faces, the dearth of diverse "types"), but the leisurely way the narrator whiles away his time is not native to a bucolic setting. Most importantly, the division of interiority and exteriority is at play. Simmel notes that people escape the restrictive environment of the country for the freedom of the city because they are not constantly surveilled and thus restricted by their close-knit community. For the country, there is no distinction between interior and exterior life. The urban context provides these divisions and in the opening of Poe's story, this binary is disrupted by the window.

Jean Starobinski writes the "window is the frame, at once near and distant, in which desire waits for the epiphany of its object" (551). Its translucence gives the illusion of openness while maintaining a barrier. The preoccupation with the division between inner and outer, the private and the public, is a condition of bourgeoisie society, that is, the one depicted by Poe, and by ensconcing his narrator in this location he complicates this division. Through this frame he observes the crowd and through this frame he catches his first glimpse of the man he chases through the balance of the story:

With my brow to the glass, I was thus occupied in scrutinizing the mob when suddenly there came into view a countenance (that of a decrepid old man, some sixty-five or seventy years of age)—a countenance which at once arrested and absorbed my whole attention, on the absolute idiosyncrasy of its expression. Any thing even remotely resembling that expression I had never seen before (235).

The faceless crowd is ever moving, ever present, but they are removed from the narrator and he is protected in his nook, but the ineffable man poses a threat to this safety since his is a countenance he cannot legibly read in spite of being so close to the window his brow is on the

glass. The scene is similar to the reading and rereading of a passage which includes ideas foreign to the reader. The narrator has been piqued by something out of the ordinary and his inability to readily understand it is cause to vacate his comfortable seat and investigate. No amount of paned glass can stop the encroachment of the crowd, or parts of the crowd, and this is an unsettling thought. Dana Brand posits "The Man of the Crowd" "suggests that the urban crowd cannot be reduced to comfortable transparency," leading me to believe that the argument here is that interpreting the crowd, its deeper legibility, is of paramount import (88). Brand also notes that this tale is Poe's "critique of the interpretive strategies of the flâneur", which places emphasis on physical interaction with the crowd rather than static observation as a more effective means of interpreting it (89). The tension in this scene comes from the notion that we can sufficiently separate ourselves from the crowd or the city, though some aspect will always encroach upon our comfort, revealing to us that while we may know the city, there are aspects that warrant closer attention.

Illustrating this point, Poe presents the man as a mimetic representation of the city itself. The narrator spends the first half of the story relaying to the reader the givens of the city crowd: there are commuters, the "swell pick-pockets," "the gamblers," "the dandies" and "the military men," "Jew pedlars," "street beggars," and "women of the town of all kinds and of all ages" (234). We see "pie-men, porters, coal-heavers, sweeps; organ-grinders, monkey-exhibitors and ballad mongers," not to mention "drunkards innumerable" (235). While these types are discernible to the narrator, and I argue because information such as this composed the earlier works of periodicalists such as Ward, it is the man whose singular countenance gave him pause:

He was short in stature, very thin, and apparently very feeble. His clothes, generally, were filthy and ragged; but as he came, now and then, within the strong glare of a lamp,

I perceived that his linen, although dirty, was of beautiful texture; and my vision deceived me, or, through a rent in a closely-buttoned and evidently second-handed *roqueulaire* which enveloped him, I caught a glimpse both of a diamond and of a dagger (236).

It is not simply that this old man stuck out in the crowd but that he was not fully legible to the narrator. The reader is fixed upon this man because the narrator is, and while he offers significant description of his exterior, we are similarly at a loss. He is not impressive in size or stature, his clothes appear tattered and well used. We could place him within the strata of beggars mentioned above, but he is not overtly begging and as we are told, while dirty, his clothes were well-constructed and that he is in possession of both a diamond and a dagger beneath his *roqueulaire*, or overcoat. The traces of his life are provided like so many clues so the reader and narrator may interpret him and draw conclusions. The juxtapositions in the text lead to two separate yet inextricably linked conclusions: first, his contradictory appearance is symbolic of the inner/outer dialectic invoked by the window and which is at the heart of this story. His exterior or public façade appears one way, but the private or interior proves significantly different. Secondly, this description is like that of an old city. At first glance it appears gritty and tattered but upon further investigation one is able to see exquisite craftsmanship, signs of great wealth, and hints of danger. Whereas Walter Benjamin sees the crowd as representative of the city, it is the man himself who is the city, particularly our desire to more deeply understand the city. These two conclusions are linked in they both address our complex relationship with urban environments and clarify—but not satisfy—our need to understand the modern reality of urban life.

Take the following as illustrating this point. Our narrator ostensibly stalks the man, attempting to understand him while remaining out of sight. This part of the narrative takes both narrator and reader on a journey through the whole city and as the urban landscape changes, so

too does the man's demeanor. Early on, "he passed into a cross street" and once he crossed over, the narrator immediately detected "a change in his demeanor [...] He walked more slowly and with less object than before—more hesitatingly. He crossed and re-crossed the way repeatedly" (236). The street was "narrow and long" and was fully peopled, so much so that the narrator was "obliged to follow him closely" for the better part of an hour (236). The crowd, coupled with the physical layout of the street, forced the man to slow and thus effected his demeanor. When they turned into a square, "brilliantly lighted, and overflowing with life" the "old manner of the stranger re-appeared" which was not so much cautious as hyper-vigilant, and it is here that the man began retracing his steps for another hour (237). The man turned down a bye-street, "comparatively deserted" due to an oncoming shower and he took on a youthful vivacity which melted away as the duo entered "a large and busy bazaar" (237) Over a ninety-minute period the man darted around, entering and exiting each shop, "priced nothing, spoke no word, and looked at all objects with a wild and vacant stare" until a clock intoned 11 and people started to hurry home (237). Again his demeanor changed to the same energy as before though tinged with anxiety. He ran with "incredible swiftness through many crooked and people-less lanes" and arrived back to the street on which the journey commenced though now the throngs had subsided, and his countenance shifted again. He "walked moodily " and, through a mist of turns ended up in the theater district where "the audience were thronging from the doors" and the narrator could see "the old man gasp as if for breath while he threw himself amid the crowd" (237). The crowd subsides, he regains an easiness of mien. The pattern emerging is that the crowds slow him down and effect his mood though do not keep him from continuing his walk. The physical constraints—the dimensions of the streets or the layout into a square, say—similarly effect his mood. Of course the throng impedes him, of course the crowds stall when

confronted with physical deterrents, but it is his reaction to the crowds that leads me to believe he mirrors the city and not them. His energy resumes in their absence and evaporates in their presence. The image of the crowd evoked at the beginning of the story presents a seemingly uniform countenance in the crowd as a whole and the man is the stand out. He is not uniform, he is not the crowd but rather, the city as a center of meaning, the physical one as well as the abstracted one, the people—just as the church is both physical building and the congregation of people⁴.

The last detailed image given of this journey is through a slum which, though dilapidated, "the sounds of human life revived by sure degrees" (238). Here a good amount of time was spent, (the narrator notes this after visiting a Gin house while in the slum, remarking "it was now nearly day-break") and the man's expression changed again and the same journey was repeated the following day until "the shades of the second evening came on," and the narrator, now back in front of the coffeehouse from which he originally began his chase, "grew wearied unto death" and lost the man as he "resumed his solemn walk" (238).

I am at once reminded of Addison's 24 Hours in London⁵ but with one major difference: the Spectator described the city as regimented by class and augmented by time. The city operated with a thesis-driven purpose whereas in Poe's text no resolution, is not delineated by time but is constantly in motion. Addison's city was in constant motion, true; but the man here never ceases, is never replaced with another, is inscrutable and unknowable. He requires investigation, interpretation. He is not understood but must be understood. As the man is never shown at rest it is easy to liken him to the city. His ceaselessness evidences this allusion, for if he were the crowd he would have stopped periodically through his journey as they did when the weather turned or when the clock signaled a late hour; but he did not. Nor did he cease when the sun set nor when

it rose again. The narrative provides insight into the crowds but the narrator is unable to comprehend the man because he equates him with the wrong entity. He believes him to be a member of the masses when in fact he is the city itself. This, I will restate, is the era when the city is growing so large that people are unable to truly know all of it. Its borders are pushing steadily outward while accepting innumerable people within its boundaries. Buildings and streets are ever-changing, neighborhoods evolving. The city is simply confusing which is why I believe Poe twice uses amaze in reference to the narrator's view of the man.

Both the noun and verb forms of amaze mean to put out of one's wits, to stupefy, to bewilder, to fill with consternation or terror, and to overwhelm with wonder⁶, which are fitting with Poe's use of the word:

I was now utterly amazed at his behaviour, and firmly resolved that we should not part until I had satisfied myself in some measure respecting him (237)
and

Long and swiftly he fled, while I followed him in the wildest amazement, resolute not to abandon a scrutiny in which I now felt an interest all-absorbing (238)

Bewilderment, awe, terror—these definitions seem fitting for how the narrator was struck by the man as well as the state he found himself in as a result. The confusion is not the end, however, as the man is unaware of how his actions have affected the narrator. The narrator once notes the man "nearly" detected him as he swung around suddenly, twice mentions the caution he used to avoid detection, and three times flatly states the man did not see or observe him. What I gather from these details is it does not matter that he is being followed, nor does speculation impact his walk. He, like the city, is indifferent and more importantly, the attempt by the narrator to keep up with and understand the man results in failure on both counts. The amazement, then, is fitting. It

is at best unsettling and bewildering and at worse terrifying, but it does not matter as the man continues uninterrupted and unfazed by the whole scenario.

Amaze is apt, also, owing to its phonic similarity to the word *maze*. The city, according to Wendy Faris, has a long history of being likened to a labyrinth or maze⁷ and Poe's tale presents a maze-like city, replete with narrow lanes, endless turns, the retracing of steps, and the arrival back to the starting point. The text also takes on a similar form as the reader meanders down verbal paths, arrives at narrative dead ends, and finishes the story with the same German quote found at the beginning. The crossing and re-crossing of steps, both figured in the physical text as well as those conjured in the readers mind from the text, are arranged to confuse, bewilder, and instill fear. We do not gain from this journey nor do we find our way out of the maze. We do not find our way out of the maze but rather learn to operate within its confines. The parallel I draw between this metaphor and the narrator's inability to truly read and understand the man is clear in this case and is revealed by translating the quote that frames the story. "*Er lasst sich nicht lesen*"—it does not permit itself to be read" (232). Whether it is due to complexity, profundity, or mystery, the man and the city do not permit themselves to be read and the sooner the narrator and, by extension, the reader, realizes this, the better we will be able to acclimate to our surroundings, amazing as they may be.

The above analysis establishes is an interpretation of the city constructed by Poe in his transitional text, "The Man of the Crowd." Conceptualizing the city as an interpretable entity is impossible. The solid ground provided by previous texts like those covered in my first two chapters, has melted and what is left is an environment that can must read in a way that resists the traditional Cartesian binaries. It is not a good/evil, clean/dirty, black/white issue; rather, the metropolis is what Soja describes as both/and also, complicating the matter by embracing the

duality of the city, condemning neither, and representing both sides holistically, rendering an accurate image of the physical city. The means of deciphering the urban landscape is within our grasp and Poe's Dupin cycle make this known to the reader. Like the periodicalists a century before, this method is communicated on the page. And while the city is in constant flux, its pathways, nodes, and landmarks are known by readers who have had the city ingrained in their psyche. Institutional changes to the physical composition of the city do not disrupt their understanding but require them to interpret them more closely⁸.

Poe may not have been aware of or alive for the specific instances and legalities precipitating the construction of the streets of Paris, or of the physical realities of the streets as he never visited the city. He was, however, familiar with depictions of Paris and French society⁹. French influences seem to envelop Poe which offers some understanding to situating the Dupin cycle in Paris. The issue some scholars have with appropriation of space is that Poe does not accurately present Paris as a cartographer would. Real streets did not lead to other real locations within the story-city, and other streets—such as the eponymous Rue Morgue—were completely fictional constructs. This argument is sound if and only if Poe were constructing travel guides or writing, as the periodicalists covered in chapters 1 and 2, in order to construct cognitive maps of the city. Instead, Poe creates a fictional space, the function of which was to allow interpretation to occur leading to a greater understanding of the urban. In a letter to his friend Philip P. Cooke, Poe notes his tale of ratiocination presents an "*air* of method" and that the purpose of the story is in "the ingenuity of unraveling a web" which, of course, the author himself created and which the reader must perform (684). This points to a more permanent purpose for the tale, communicating an interpretative strategy of reading. Cities as physical entities change¹⁰, and under such conditions the reader may take away from texts such as Poe's Dupin cycle are the immutable

truths pertaining to urban life rather than a mere grid of pathways, edges, and landmarks. More important, with respect to Poe specifically, is his adherence to *effect*. His "Philosophy of Composition" emphatically states:

I prefer commencing with the consideration of an *effect*. Keeping originality *always* in view—for he is false to himself who ventures to dispense with so obvious and so easily attainable a source of interest—I say to myself, in the first place, "Of the innumerable effects, or impressions, of which the heart, the intellect, or (more generally) the soul is susceptible, what one shall I, on the present occasion, select?" Having chosen a novel, first, and secondly a vivid effect, I consider whether it can best be wrought by incident or tone—whether by ordinary incidents and peculiar tone, or the converse, or by peculiarity both of incident and tone—afterward looking about me (or rather within) for such combinations of event, or tone, as shall best aid me in the construction of effect (676)

While novelty is an important aspect of his authorial process, he does take into account the effect his words have. Simply put, Poe is less concerned with physical realities than with the emotional and intellectual impact his writing has upon the reader with respect to how he illicitly their interpretations. As such, his focus is on a means of detecting truth as opposed to reflecting the real, so while his Paris is not physically real it is, as David Van Leer suggests, "essentially real", that is, a true reflection of the heart of Paris, not a topographical one (86).

I mention all of this as a conduit back to the original purpose of this project. The urban environment is one in constant flux and literature is *the* means of understanding these shifts. The role walking plays in these texts is paramount as the everydayness of walking is illustrative of the interconnectivity of the urban, its constant motion, and its rhetorical ability to show arrival. In this context, arrival is more than terminating one's journey but the end of a metamorphosis, a

becoming. The city has grown to a point where it is feasible to label it "mature". This is not to say all issues are resolved, but it does indicate that the urban entity is coming into its own and rather than simply knowing it, being able to merely read it, we are called on to interpret it. "The Man of the Crowd" is evidence of a push in this direction. The Dupin cycle shall be treated to a similar reading, differing from those which came before it¹¹, refining the work performed by "The Man of the Crowd" and illustrating the importance of interpreting our surroundings as the next step to a true urban hermeneutics and presenting how these activities create the Imagined Space(s) of the urban environment and how these mental images impact our perception and experiences in the concrete world of the city.

"The Murders in the Rue Morgue": A Dance Across the Paving Stones

In *Coriolanus*, Shakespeare writes: "What is the city but the people," a sentiment which rings true in the previous chapters of the current work (III.i.199). The people are the variables added to the equation of the city, without whom the equation fails to function; however, these important variables require a formula in which to be inserted, and the streets function as this formula. Let us take, for instance, the opening scene in Poe's first Dupin tale, "The Murders in the Rue Morgue" finds detective and unnamed narrator wandering silently through the darkened streets of Paris. This scene, the focus of scholars such as John Irwin, David Van Leer, Edward Stone, and J. Gerald Kennedy, ostensibly renders the Chevalier Auguste Dupin's method of ratiocination, though the location of this lesson is less the focus than the lesson itself. With the exception of Irwin, the discussion here presents a retracing of mental steps which, unsaid, are textualized to narrator and reader with Dupin's astonishing prowess. The formula for ratiocination did not need such an urban location, but Poe included it. Why? As the reader is informed, the pair live a rather secluded life in their dusty and dim manse in "desolate portion of

the Faubourg St. Germain," spending their time in quiet solitude, reading the same rare and antique books (243). The presentation of Dupin's abilities could have occurred in this location, after all, the entirety of the action in this story includes the act of analyzing newspaper articles and even the dénouement occurs within the pair's home. So, why the noctambulism? Why the urban haunting?

It is my contention that this scene is depicted as such because Poe is describing the growing importance of urban environments and the need for the reader to be able to go beyond mere definition of space into a realm of interpretation. Though still growing, the mathematical constant of the city remains. As Merlin Coverley writes:

Like London before it, Paris in the nineteenth century had expanded to the point where it could no longer be comprehended in its entirety. It had become increasingly alien to its own inhabitants [...]The navigation of this city becomes a skill, a secret knowledge available only to an elect few, and in this environment the stroller is transformed into an explorer, or even a detective solving the mystery of the city streets (155).

Urban growth is a fact and readers, raised on the knowledge of this fact, are advised to interpret accordingly. Introducing a character to a wide readership requires they appeal to the consumers and, in the case of Poe, a significant cross-section of his readers, at least those who encounter his stories in their first run and whose entertainment precipitated two more stories featuring the detective, were urban dwellers themselves, the necessity of situating the story in an urban environment was imperative. As this environ was growing in both influence and size, it was paramount to present a character who was not only like them, that is, urban, but required that this skilled interpreter of the city be able to communicate their knowledge to the reader, in effect creating urban explorers like the character. Strolling as Dupin and the narrator do, is simply a

classed form of walking, an urban practice everyone in a city would be familiar with and which would bridge a cultural divide between reader and character. Furthermore, this urban flâneur, Benjamin's "unwilling detective," is a mere variable inserted into the equation of the city, and by presenting him to his readers, Poe creates a multitude of variables which, once improved by the act of reading, are keys to interpreting these factors and solving the formula (*CB*, 40-1).

Walking, then, like a geometrical proof, is a means by which to understand and solve an equation. Other than ambulation, walking proves to be integral in the development and refinement of thinking and thought processes. A recent study¹² notes the benefits of walking on the cognitive process, but localized to the archetypical flâneur, the unwilling detective, walking takes on a whole new purpose.

The flânerie, much more than mere walking but walking with an interpretive eye, becomes a means of observing, absorbing, and appropriating one's environment. In this era of rapid urban expansion, walking ceases to be a perambulatory act and metamorphoses into an act of close reading. Just as one can pause at a sentence or reread a paragraph to deepen their understanding, so too can this urban stroller, this detective, make legible an environment rendered illegible by the mere fact of its growth. This walker "can stop for any incident or display, scrutinize interesting faces, slow down for intersections," performing a deeper reading and, as a result of their "resisting the speed of business politics," their decelerated pace "becomes the condition for a higher agility: that of the mind. For [he/she] grasps images on the wing. The hastening passer-by combines velocity of the body with degradation of the intellect. [He/she] wants only to go fast and [their] mind is empty, preoccupied with slipping through the interstices" (Gros, 178-9). This is the reason Poe situates his scene at the outset of his tale in the streets. It affords the reader-cum-walker the opportunity to survey their surroundings,

surrounding which have grown familiar to them in their unfamiliar form, effectively defamiliarizing the reader, forcing them to read and reread until an understanding is produced. This action is one that occurs every second within the city and through the variable of the detective, the reader may begin to arrive at a solution to the conundrum of the metropolis. Walking, or more precisely, walking with their eyes *open*, scanning faces of people and identifying voids and loose paving stones, is the only way to solve the riddle of the city.

In this way it is simple to ascertain the reason Poe opens his story on the street. The opening paragraphs of "Rue Morgue" set a tone, alluding to game play, strategy, and mental acuity; but the narrative proper is firmly ensconced in the street. Briefly the narrator explains the history of his relationship with Dupin which includes days spent cloaked from light by voluminous curtains, "reading, writing, or conversing, until warned by the clock of the advent of the true Darkness. Then we sallied forth into the streets, arm in arm, continuing the topics of the day, or roaming far and wide until a late hour, seeking, amid the wild lights and shadows of the populous city, that infinity of mental excitement which quiet observation can afford" (243). The only real action of the story occurs in this portion of the text, in the streets of the populous city, textured by the dance of light and shadow cast against a black and gray environment of stone and mortar, silently reproduced on the page. The narrative environment of page is composed to set the tone of the text and allow for this brief action to occur. To use Poe's own philosophy of composition, there is no need to encumber the environment with superfluous words; rather, the effect he derives is from a collective knowledge of what the streets of the metropolis would look like bathed in shadow and light and it is at this point the narrator writes: "At such times I could not help remarking and admiring [...] a peculiar analytic ability in Dupin" (243). This transition from city streets to Dupin's "peculiar analytic ability" is important to note as it is the first turn in

the textual maze constructed by Poe corresponds to both the labyrinthine pathways of city and mind which "Rue Morgue" seeks to interpret and untangle.

The action itself begins with walking: "We were strolling one night down a long dirty street, in the vicinity of the Palais Royal. Being both, apparently, occupied with thought, neither of us had spoken a syllable for fifteen minutes at least. All at once Dupin broke forth with these words" (244). Note the use of specific urban landmarks, adjectives dealing with urban imagery. Beyond these simple instances of an urban aesthetic, there is a feeling of anomic disconnection between the two which highlights well-worn urban emotions highlighted by thinkers ranging from poet Charles Baudelaire to sociologist Emile Durkheim. Though together, they are apart, much the same way the vast population of a city or the crush of a crowd can lead individuals to feel alienated and alone. This feeling terminates when Dupin interrupts the silence with an observation which accurately reproduces in reverse his silent thoughts:

7. Chantilly;
6. Orion;
5. Dr. Nichols;
4. Epicurus;
3. Stereotomy;
2. the street stones;
1. the fruiterer (245).

The method of Dupin's explanation mimics that of any child confronted with a maze: start at the end, working backward until the beginning is reached. It is also common in the teaching of mathematical equations, starting with the answer and retracing the steps taken until the equation stands in its starting form. What this also mirrors, with many similarities to the above mentioned

examples, is the method of close reading. While the reader has not yet been provided with the context of these seven focal points, Dupin has, and his method of retracing the mental steps taken to arrive at this moment in the narrative are reflective of the close interpretive method of the urban walker, with its pauses for insight, crossing back and forth until sense in the matter is made. This scene operates as what Soja calls a Thirdspace, where the physical and the abstract come together and create a space for added understanding, a space that is not complete but in the process of interpretation contains several meanings. The street and the page, the retracing of thoughts and their meanings, all have their foot firmly in place: The physical realm of the street and the page; the abstract realm, where the didacticism of street and page are revealed, and the Thirdspace where these two representations mingle and create something more than the physical and abstract alone. This method of ratiocination, arrived at on the city streets, create a heuristic pointing toward an essential understanding of reading, in physical and abstract forms.

The narrative space of the street is important in its physical form. It is recognizable to the reader and presents opportunities for encounter and collision upon which this lesson relies. Simply put: this line of analytics could not have occurred in the duos hermetically-sealed abode. On the page, the literary text is easily navigable: the words themselves, from paragraph, sentence, clause, all the way to individual letters which compose the words, are objectively familiar to the reader. Abstractly, the streets of Paris on which the duo are walking represent city streets in general, their paths and intersections, nodes and landmarks can easily be substituted for any other metropolitan city, much like Philadelphia in which "Rue Morgue" made its debut in *Graham's Magazine* in April, 1841, thus the setting represents an abstract notion of a cityscape. On the page, the specific story represents a form of entertainment, of mental agility, a paycheck for its author, and in a more specific way, this story represents an opportunity to educate its

readers in an "air of method," that is, an opportunity to perform an interpretation. When taken together, these representations present the reader with conceptualizations of space, of thought, of analysis. It uses physical forms (street/page) to explicate abstract notions leading to further abstractions and notions. In effect, this Thirthing makes the story a mimetic representation of city and mind and the mind of the city. It is this final point which will require further explication.

Let us leave the physical text and focus on the street in this scene as a physical object. While there are exceptions, the paved street is an urban phenomenon, upon which a number of inherently urban activities are practiced. As the text mentions, the duo are walking, like Ward's Spy and his companion before them, with no real aim. They are strolling in the night-time lighting which is part of the urban infrastructure. The last—or first—three items on the above list are of particular urban appeal. The fruiterer is simply vendor which, it could be said, is not uniquely urban; however how the reader is introduced to the fruiterer is. Dupin describes the vendor as "[t]he man who ran up against you as we entered the street," and the narrator recalls this collisions with the following detail: "a fruiterer, carrying upon his head a large basket of apples, had nearly thrown me down, by accident, as we passed from the Rue C—— into the thoroughfare where we stood" (245). Itinerate tinkers and vendors were common in bucolic environments, but this fruiterer is quintessentially urban. His speed, indicated by the impact which nearly topples the narrator, is indicative of the speed associated with the urban milieu, and as there is no mention of apology, we may infer that none was offered or that they were so minimal as to not merit mention. The speed and callousness of impact denote an interaction which may be familiar to a wide urban reader. Encounter and collision become the epicenter of a mind of the city, occurring in this place—or places like it—and is a fact of life we must learn to avoid or cope with or risk it affecting our mood (and posture). The reader is familiar with this

and will then add it to the number of clues they must interpret/ In addition to this form of urban contact, there are the streets themselves which we must place within the formula of a mind of the city.

The street stones are another mental node which pertains to the mind of the city. Of these stones the text reveals:

As we crossed into this street, a fruiterer, with a large basket upon his head, brushing quickly past us, thrust you upon a pile of paving-stones collected at a spot where the causeway is undergoing repair. You stepped upon one of the loose fragments, slipped, slightly strained your ankle, appeared vexed or sulky, muttered a few words, turned to look at the pile, and then proceeded in silence (245).

Dupin then proceeds:

You kept your eyes upon the ground—glancing, with a petulant expression, at the holes and ruts in the pavement, (so that I saw you were still thinking of the stones,) until we reached the little alley called Lamartine (245).

If we think of streets as the arteries of a city, the paving stones are its cells. These individual building blocks compose the pathways by which the people of the city circulate through the metropolis. In that vein, the fourth node, Epicurus, is an important variable in the equation as it is his theory of Atomism that Dupin notes was a link in his ratiocinative chain. Atomism, the theory "that everything, both material and spiritual, consists of small indivisible particles called atoms," mirrors the above notion of the paving stones as the granular cells which comprise the streets as well as the notion stated earlier that the people, the individuals, compose the city. What is different, however, is in this instance the paving stones are not functioning as they should. The street is "undergoing repair," requiring that stones are lying in a "pile"—a collective. These loose

stones cause the narrator to hurt his ankle, and, glowering at the pile, his mood was adversely effected. There are "holes" and "ruts" in the street, to, indicating portions missing or broken away with wear. This scene illustrates the physical realities of city streets, their damage through use as well as attempts on the part of civic leadership to repair the damage. Every part of the street, every cell, every person, is required in the function of these streets, and the damage of one part, much like cancer cells in a biological system, can cause discomfort or worse to others in the system. The question persists as to why Poe would have chose the street—or this street undergoing repair—to introduce his readers to a detective named Dupin.

The required variable in this equation comes in the form of Stereotomy and where this practice is being utilized as this variable firmly links the physical street to abstract knowledge creation and thus interpretive growth. Angrily, the narrator focuses on the holes and ruts of the street until he reaches "the little alley called Lamartine which has been paved, by way of experiment, with the overlapping and riveted blocks" (245). The alley is important for two reasons: Alleys are typically smaller than streets are formed, usually, by the meeting of two or more buildings and shoot-off from the main thoroughfare. They are tangents, yes; but they grant access to areas not readily seen from the street and are also used to store wastes until they are collected for disposal. True, some nefarious activities have been depicted as occurring in alleys, though this is not to say alleys are inherently nefarious; rather, they are places concealed from the everyday path. Simply put, alleys mimic interpretive possibilities, running perpendicular to a text though offering certain insights, as well. The lynchpin in the current argument is the name of the alley, Lamartine, and that it is undergoing a paving "experiment." Alphonse de Lamartine was a French poet and statesman who, John Irwin explains, was

one of the figures discussed at length in Loménie's *Sketches of Conspicuous Living Characters of France*, the book Poe reviewed in the same issue of *Graham's Magazine* in which he published "The Murders in the Rue Morgue." In the chapter devoted to him, Lamartine is depicted as a man who has succeeded in a dual career—being both a brilliant poet and an adept politician [...] The image of Lamartine that emerges, then, from the book is that of a poet-politician (350-1).

Poe would have been familiar with Lamartine, and while Irwin notes scholar Thomas Mabbott assertion that Poe viewed him in a negative light¹³, Poe's inclusion of the poet at this point of the narration reveals a more favorable view as it is there in the alley that the narrator's "countenance brightened up" because, in that alley, he regains his firm footing (245).

Let us recall that the overall argument of this project is that Literature is a "mirror" which enables readers to understand the development of the urban phenomenon. The connection of the poet-politician Lamartine to the physical streets within the physical text illustrates this point perfectly in its nascent stage because we see the import of Literature in the coming to understand urban practices as well as an epistemological and ontological breakthrough on the part of the urban-dwelling narrator. It also illustrates how interpretive tangents aid in the better understanding of the (urban) text, intersecting ingrained knowledge with knowledge culled from close reading(s).

Agitated, the narrator was concentrating on the pavement—the stones in place and those which are absent—and when he reached the alley Lamartine his mood brightened upon seeing it was paved "by way of experiment, with the overlapping and riveted blocks" (245). The inclusion of the word "experiment" here reveals that this technique, which we learn is called Stereotomy, is not implemented across the city, but is rather hidden from view. The stones overlap and are held

firmly in place, preventing any destruction or misuse by *la rue*, the mob. The alley can be read as a blind field, something that is not readily seen, a site of some conflict or tension (nefarious types, squabbles between neighbors, a possible rape Dupin would need to solve), but, as the name would suggest, a literary site (Lamartine) in which experimentation is implemented, order is restored (it is paved), and where some psychic pleasure is arrived upon (the narrators brightened mood). Of all the people or places Poe could have used to name this alley, this albeit brief but important act of naming reveals the importance of Literature in the ordering of the city for while the literary merit of the Lamartine may be under some contention, he was a poet first and his political aims came second and, his move to a position of power, as Irwin cites Loménie, gave rise "in the literary world to grave discussion upon the mission of the poet in modern societies" (351). Grave discussions do not implicitly connote negative feelings toward the role of literature in modern society, but rather deep and of solemnity, and that Lamartine was instrumental in both thinking about the role of Literature as well as constructing and conveying order over a metropolis seems to make my argument. Just as masons cut individual stones from larger rocks, so too do poets carve individual words into the page. Just as these individual stones fit together to cover the road and allow for easy circulation through the city, so to do the individual words come together to form a poem or play or story and provide information and insight into life and understanding. From this unseen alley comes an understanding of our world. From the collision of physical and abstract space comes a Thirdspace which is open to interpretation and discussion, but which is greater than the sum of its component parts. Much like a city.

If more evidence is needed to confirm my assertion we need look no further than Poe's "Man of the Crowd". Toward the end of the narrator's description of his pursuit of the

eponymous character he arrives at what I above referred to as a slum. Similar to the narrator of "Rue Morgue," the old man is prone to fluctuations in mood, and both men's moods brighten when in contact with a physical feature of the city; however, while the narrator's demeanor changes when he finds himself upon firm ground in the alley, the old man brightens in a different environment:

The stranger paused, and, for a moment, seemed lost in thought; then, with every mark of agitation, pursued rapidly a route which brought us to the verge of the city, amid regions very different from those we had hitherto traversed. It was the most noisome quarter of London, where every thing wore the worst impress of the most deplorable poverty, and of the most desperate crime. By the dim light of an accidental lamp, tall, antique, worm-eaten, wooden tenements were seen tottering to their fall, in directions so many and capricious that scarce the semblance of a passage was discernible between them. *The paving-stones lay at random, displaced from their beds by the rankly-growing grass.* Horrible filth festered in the dammed-up gutters. The whole atmosphere teemed with desolation. Yet, as we proceeded, the sounds of human life revived by sure degrees, and at length large bands of the most abandoned of a London populace were seen reeling to and fro. The spirits of the old man again flickered up, as a lamp which is near its death-hour. Once more he strode onward with elastic tread (238, emphasis mine).

We read in this passage of deplorable conditions, conditions which Friedrich Engels would have encountered when researching *The Condition of the Working Class in England*; but what we see here, also, are signs of everyday life. Juxtaposed to the dilapidated structures and the filth, "the sounds of human life" were heard (238). Interesting, too, is the description of the pavement: "The paving-stones lay at random, displaced from their beds by the rankly-growing grass" (238).

Yes, these stones are displaced and lay at random, but the voids they leave, the spaces between them, are signs of life as evidenced by the grass, which is not just present but growing. And while the adverb *rankly* may cause some to read this growth as foul or rotten, the OED also defines rank as headstrong, swift and violent, sturdy and tough, of profuse abundance, thick, dense, and crowded together, and finally, vigorous or luxuriant in growth¹⁴. These refining definitions reveal that this grass, in spite of its surroundings, or due to its surroundings, are resilient, close-knit, maybe subversive and bullish, but profuse and copious. I believe this is what prompts the old man's spirits to flicker as he recognizes the life that can pour from these adverse conditions. As this story was published prior to "Rue Morgue," we may interpret that Poe was toying with the intersection between the physical and abstract notions of the city, and as such, this passage amplifies the argument surrounding the alley Lamartine in that this repeated theme utilizes similar narrative techniques to communicate a singular idea. Both characters are affected by elements of the city and the presentations of these elements and emotional shifts reveal how a literary text reveals the multifaceted nature of the city, its positives and negatives, and makes legible the urban environment to provoke a continued and nuanced reading of the metropolis. Again: a literary text, whose use of not just urban imagery but naturalized urban knowledge, read and reread closely, brings into focus the realities of urban life in the blind field created by this era in flux.

It needs to be pointed out that this meditation on the maze-like structure of both the urban environment and the text itself, as noted in the previous section, unfolds much like the running of a maze. While the goal is known, it remains unseen and requires us to observe our surroundings in detail, to pause in order to gain our bearings, to retrace our steps, crossing over paths we have crossed before, in order to arrive at the end. Connecting to the other metaphor woven into this

section, we have been given a formula to solve the equation of the city and provided with the many variables required to arrive at a solution. The variables were inserted into their position, steps were followed, and a sum was tabulated. In both maze and math, there is an endpoint, a correct answer, and this is when the metaphor terminates. There is no definitive solution, no right path to understanding the urban phenomenon. We are not performing simple addition and subtraction; rather we are interpreting a calculus of the urban, a way of deriving meaning from schema with infinite answers, infinite possibilities. The preceding section of this chapter situates a foundation upon which we shall read the last two Dupin mysteries, not as a genre but as representations of the urban phenomenon and how reading these tales as representation of city and mind and the mind of the city, as noted above, brings into focus the realities of urban life and their practicability in understanding it.

"Marie Rogêt": Representing Reality In the City

Much of the scholarly attention paid to the second of Poe's Dupin tales has tended to address the historicity of its subject matter¹⁵. I focus, however, on the text itself as a means of interpreting the real imaginary, and the imaginary real with respect to urban habitation. It is not important to trace where the story came from so much as to interpret what the tale can do for the urban environment. In order to do this, however, the reader is tasked with reading the text closely, assembling the clues it proffers, and drawing an educated conclusion.

Let us initiate our investigation with the assertion that Poe establishes this story as a Thirdspace. The second paragraph of the text situates itself within the realm of the material world: "The extraordinary details which I am now called upon to make public [...] will be recognized by all readers in the late murder of MARY CECILIA ROGERS, at New York" (184). This is not, then, the story of a Parisian cigar-girl's mysterious death, but a literarily mediated investigation into a real-life murder of a New Yorker. "When, in an article entitled 'The Murders

in the Rue Morgue,' I endeavored, about a year ago, to depict some very remarkable features in the mental character of my friend, the Chevalier C. Auguste Dupin, it did not occur to me that I should ever resume the subject" (184). Formally, Poe juxtaposes the real with the fictional. "Rue Morgue" is being cited as a fictional text, referred to in the past tense as a possible novelty. The end of the second paragraph leads to the start of the third, and it is in this transition that Poe begins to mingle the material and fictive worlds. The narrator continues by stating "It may readily be supposed that the part played by my friend, in the drama at the Rue Morgue, had not failed of its impression upon the fancies of the Parisian police" and as such, "the name of Dupin had grown into a household word" (184-85). The language used elicits fictionality through its repeated use of theatrical terminology (his *part*, the *drama*), and the concluding use of the word *fancies* further alludes to fiction. There is also the acknowledgment by the narrator that he and his perceptive companion have been occupying their time with rendering fictional dreamscapes: "Prone, at all times, to abstraction, I readily fell in with his humor; and, continuing to occupy our chambers in the Faubourg Saint Germain, we gave the Future to the winds, and slumbered tranquilly in the Present, weaving the dull world around us into dreams" (184). In this instance, the characters as well as the reader are situated within the confines of the real world, the Faubourg Saint Germain, but the characters are constructing for themselves a fictional world, cut-off from the material, urban world which persists beyond the walls of their crumbling estate.

This mingling of real and abstraction is at the heart of Thirdspace as it requires this joiner. Let us take the actual murder as Firstspace, focused on the "fixed mainly on the concrete materiality of spatial forms, on things that can be empirically mapped" as evidenced by both the literal invocation of the story's reality as well as her status as a New Yorker, not a Parisian who did or could have been familiar with the name of Dupin and his home in the

Faubourg Saint Germain (Soja, 10). We may then read Secondspace, "conceived in ideas about space, in thoughtful re-presentations of human spatiality in mental or cognitive forms," into the references to the construct of Dupin in the previously published story, into the collapse of Dupin, the man/character into a house-hold name or brand, into the narrator's assertion that he and the Chevalier spend their time constructing abstract and fanciful barriers between themselves and the outside world (Soja, 10). Bringing these two spaces together, separated by the blank space of typeset indentation, Poe has constructed a Thirdspace wherein reality and fiction collide, removing the constraints of either/or binaries and leaves open a space for "a both/and also logic" lending itself to interpreting the urban environment (ibid, 5). In simple terms, Poe's quasi-fictional text mirrors the material city in a way not considered by previous critics making "Marie Roget" more than a mere subject for new historical review but a meditation on the constructed reality and interpretive readings indicative of urban habitation and development.

The reader is thus made aware of the new space they are entering within the text, though texts themselves have limits, boundaries, structural lines that cannot be transgressed. The edge of the page signals these limits; in printing margins are placed in effect to buffer these edges; sentences contain pauses in the form of punctuation; paragraphs are like neighborhoods holding a collection of individual sentences, words, letters, which, when taken together, create a coherent, legible whole. We are aware of these traces of spatiality though lose sight of them in the act of reading. Newspapers are a wonderful example of these spatial traces through their emphatic use of column, page break, sequencing, and so on. As artifacts themselves, newspapers are traces of the culture which produces them, and it should not be forgotten that long before Kopely and Wimsatt and Srebnick investigated the newspapers Poe read as material for his story, Dupin used them as a means of "weaving the dull world around us into dreams" (184). These

traces form the foundation for the text itself and, it should be noted, there is no life in "Marie Rogêt" outside the confines of the fact-based fictional newspapers under Dupin's scrutiny. Essentially, the entire tale is constructed from words themselves, their meanings, usage, and the effects they produce. Part of the excitement of this text is its use of the trace. There is no life without traces, to paraphrase Walter Benjamin, and the detective story was created as a way of investigating these traces (*Charles Baudelaire*, 169). This is another way in which Poe's story is an example of the both/and also logic, by using reality to create a fictional world which in turn redefines reality through interpretive strategies.

The author is fully aware of this scheme and this is evidenced within the text. The narrator assures the reader that the press excerpts they are about to encounter are faithful reproductions: "I submit to the reader some passages which embody the suggestion alluded to. These passages are *literal* translations from *l'Etoile*, † a paper conducted, in general, with much ability" (191). First, there is the implied reader, the one referred to by the narrator, establishing fictionality; second, there is the statement of authenticity which is further backed-up with an assertion that the present paper, *l'Etoile*, is a fine paper with a good reputation (there is also the matter of the footnote symbol † inserted by Poe himself, and which I shall address later). To whose liking is the paper? the reader must ask themselves, betraying a level of mediation on the part of the narrator—and by extension, Dupin—which adds a final element of fictionality to what the reader is about to encounter, thus enveloping the veracity of the excerpts within a cloak of utter fiction.

It is only a few pages later when Dupin warns the narrator (and the reader) to be skeptical:

We should bear in mind that, in general, it is the object of our newspapers rather to create a sensation—to make a point—than to further the cause of truth. The latter end is only pursued when it seems coincident with the former. The print which merely falls in with ordinary opinion (however well founded this opinion may be) earns for itself no credit with the mob. The mass of the people regard as profound only him who suggests *pungent contradictions* of the general idea (198).

The detective is calling into question the veracity of the traces he investigates. He simultaneously calls into question the ability of the common reader to uncover this truth. The purpose of the newspaper is to cause a stir which precipitates sales and ups circulation. Dupin has no delusions about this and is bringing to the fore this truth so as to immediately cast it aside. It is not so much that the press is sensational but that we, like he, should be able to interpret the traces to solve our mystery. The urban press is not so much being indicted as it is being used as a representation of the city, a schema we must figure our way out of; so, while "'Marie Rogêt' may present itself as an attempt to solve a real-world crime," Booth contests, it really forces "the reader to question Poe's conclusions" seeing as the author did not actually solve the crime (42). He did, however, teach readers how to navigate the press and to understand its role within the larger matrix of the city. "Like a good critic, Dupin approaches the 'text' objectively, without preconceptions," and the reader must also approach their readings—of the paper, the text, the city—with the same skepticism and objectivity, to realize "the task is to read correctly the duplicitous text in order to arrive at a full understanding of it" (Eddings, 131, 132). We may see that Poe's detective is performing this ad hoc lecture on close reading, but the questions remains as to how interpretation creates Thirdspace, and how this aids in urban habitation and development.

Poe is able to communicate a shift into Thirdspace through the act of rendering the physical world and its elements into Imaginary Spaces. According to Winfried Fluck, any place, be it a room or a street or even a landscape, "consists of an aggregate of physical matter; experientially speaking, it consists of a number of sense impressions" (25). In this specific text, the author is pulling together the fragments of the city as they appear in the traces of newsprint to create a culturally significant whole. In order "to gain cultural meaning, physical space has to become mental space or, more precisely, imaginary space" and as illustrated above, Poe is doing this by using the physical world, interpretable spaces, presenting them as a collection of symbols on the page like so many loose stones in the alley (Fluck, 25). To put this another way, words are comprised of atomized bits, of letters, and that the word is a totalizing structure; letters are "fragmentary, open-ended" and are "decipherable only by education" (Rovit, 421). Collecting these totalizing structures together can create a space of meaning, but it is an imagined space, one where we must all learn how to understand the meaning it contains. Poe constructs this space by collecting these traces together but the real education comes through Dupin's interpretation of their meaning. When reading *L'Etoile*, the detective posits: "The sentence in question has but one meaning, as it stands; and this meaning I have fairly stated: but it is material that we go behind the mere words, for an idea which these words have obviously intended, and failed to convey" (199). The language here reminds me of a passage in "Rue Morgue" wherein the narrator explains how the pair started the physical investigation into the deaths. "Before going in we walked up the street, turned down an alley, and the, again turning, passed in the rear of the building—Dupin, meanwhile, examining the whole neighborhood [...] with a minuteness of attention" (252). To better understand the crime, Dupin must walk the same paths the killer may have experienced, see what they may have seen, he must experience the elements of the murder,

he must get behind the house in order to derive meaning from it. So much the same with his experiencing the words encountered in L'Etoile—he must get *behind* them infusing a spatial quality to these words, these totalizing structures. And just as the meaning of the murders in the Rue Morgue was descended upon through spatial practice, so, too, shall meaning be found within the imaginary space of the words of L'Etoile which compose a portion of the words found throughout the entirety of "Marie Rogêt". We are told that these words have a single dimension, and that that dimension is incorrect, at least according to Dupin; however the detective highlights an element of Poe's creation of Thirdspace.

Newspapers as trace are an important aspect of the Dupin cycle as they participate in a culturally significant activity when it came to interpreting the urban environment. The city, as I have repeatedly noted, was growing exponentially, both geographically and demographically which, in turn, causes a level of anxiety. But was this anxiety warranted? As Dana Brand puts it, "Whether or not cities in the nineteenth century were in fact becoming more dangerous, it was perceived that they were becoming more dangerous [...] Whether or not this meant that they were becoming more illegible or that the conditions of social alienation in them were intensifying, they were perceived as more illegible and alienating" (Brand, 89). The reason for this perspective is directly linked to the rise of the press. This "widespread exploitation" of urban fears "by an increasingly diverse array of media" bred a fascination with "urban violence and illegibility" with which Poe himself was fully aware (Brand, 89). Brand points out "these penny papers specialized in sensational accounts of urban crimes and scandals," that the "popularity of these new forms of consumption was overwhelming" and directly links the popularity and accessibility in a causal relationship with the public view of metropolitan life as a life lived in terror (ibid, 89). This all points to Poe's exploitation of the genre of sensation¹⁶, his use of this naturalized though

fictive fear of the urban to effect his creation of an imaginary space on the page which would then effect perceptions of the physical world. Poe's environments, be they a dilapidated manor or a maelstrom or, in the case of "Marie Rogêt", tap into this common nineteenth-century view and create, as Brand points out, "exciting effects" wherein Poe "develops an aesthetic capable of embracing the phenomenological qualities of urban experience, at least as they were coming to be understood" (Brand, 93).

Adding to Brand's reading of Poe is Diane Wolfe Levy tracing of the growing importance of an urban aesthetic. "The city," she contends, "has come to be the measure of human strength and intelligence—and folly" which feeds into the contemporary apprehensions of the city-as-environ, and notes the similarities between the natural and built world which lead to oft-used clichés such as "the city as 'jungle'" (Levy, 66). Carlo Salzani views this juxtaposition an immediate need to remove oneself from the city. Picturing the city as wilderness, he contends:

is a way to escape the fundamental boredom and repetitiveness of capitalist modernity, to evade the claustrophobic limits of a highly regulated society. Crime-as-adventure thus provides a fictitious escape route: Poe[...] transform[s] the city into a place of unnameable dangers, menacing shadows, and evil lurking in every door, that is, an *exciting* place (170).

This exoticizing performs a specific role in the navigation of the city; it presents an escape from boredom by utilizing the traditional metaphor of the natural world and overlays this with the built environment, effectively familiarizing and defamiliarizing the same phenomenon.

Practically, Poe's exploitation of this genre of sensation creates a real and imagined space simultaneously so as to allow for escape as well as naturalize this environment which is growing into prominence. The act of transformation noted by Salzani above amplifies this position by

specifying the physical limitations and societal regulations of Firstspace and Secondspace which are evaporated—or at least eased—by the creation of imagined space, or Thirdspace, in his tales.

Returning to Fluck, she warns that "literary or pictorial representations will [...] always be distorting, because it is the whole point of their existence that they do not simply reproduce something that is already there but that they redefine (and thereby recreate) it in the act of representation" which Poe does in "Marie Rogêt" by co-opting newspaper accounts of an actual murder to solve a fictive one and presenting all of the urban action through the mediation of text (Fluck, 25). The aesthetic, a term which denotes "a possible function of an object," forces the reader to objectify the actions in the tale, the text itself, or, to my point, the setting of the tale, the process of which "changes the objects function: we do not look at it any longer in terms of its referential representativeness but regard it as a form of representation that has the freedom to redefine and transform reality or even to invent it anew" (ibid, 26). The city of Paris in "Marie Rogêt" is no longer a mere backdrop or landscape into which a narrative is placed, as Cynthia Wall argues, but Poe's establishment of aesthetic, imagined spaces redefines the function of setting and causes the reader to render a real metropolis, full of real people and activities, into a mental images which are imbued with phenomenological experiences, anecdotal detail, media-produced perceptions, and personal biases, or as Fluck states, we must "invest our own emotions, draw upon our own associations, and create our own mental pictures" so that we become interested in the elements of the tale (Fluck, 30). The life-like qualities of characters or, in this case, setting, requires a reader to provide the necessary meaning, the "truth" of the representation through their personalization of the text, creating "an aesthetic experience" which mingles the real and the imagined, the First- and Secondspaces, resulting in the production of a Thirdspace between the text and reader, one which reveals their own reality and, when interpreted with other

readers' renderings, produces an overall truth with regard to metropolitan living (Fluck, 34). Essentially Poe is exploiting previously utilized tropes as a means of creating the imaginary space in his text so he may revise prior views of the city to tame the wilderness of the city and creating an interpretable space.

Poe is creating a what Klaus Scherpe calls a city of anti-illusion¹⁷ which differs greatly from the city represented by periodicalists like Addison, Steel, and Ward. Their depictions were not, in a sense, holistic, perpetuating specific views on classes. They were also performing a different function, orienting neophyte city-folk to their new homes in the metropolis. Ward highlighted the grime, *The Spectator* highlighted a mercantile system which gave way to a burgeoning middle class in need of social instruction. Their cities were real, though not whole. Poe is brushing away partisan politics and satire in order to reveal a true understanding of the urban experience and "Marie Rogêt" is a perfect example of this. While called "the least philosophical" of the Dupin cycle by David Van Leer, "Marie Rogêt" presents an imagined city which produces a significant change in the perceptions of the real urban environment through the implementation of an urban aesthetic (67). The paper city created by Poe is open to interpretation as the following scenes illustrate

Early in the story Poe firmly orients the reader in a Paris of the page by referencing specific pathways, edges, and districts:

"the mother and daughter had dwelt together in the Rue Pavée Saint Andrée*" (185). This place-specific orientation is followed by a relation of facts about the titular character and her place, both physically and sociologically within the city prior to her disappearance:

her great beauty attracted the notice of a perfumer, who occupied one of the shops in the basement of the Palais Royal, and whose custom lay chiefly among the desperate adventurers infesting that neighborhood (185).

This brief description of the girl and her place of employment is followed by facts relating to her physical and temporal locations on the day of her disappearance. She departed her home at 9 o'clock Sunday morning, facts which add a temporal element to the spatial details of where her aunt lives, the Rue des Drômes, in relation to the girl and her mother's residence:

The Rue des Drômes is a short and narrow but populous thoroughfare, not far from the banks of the river, and at a distance of some two miles, in the most direct course possible, from the *pension* of Madame Rogêt (189).

This spatio-temporal locationality is followed by a progression of time illustrated through the recounting of Marie's disappearance and an orienting of her remains within the city:

Three days elapse, and nothing was heard of her. On the fourth her corpse was found floating in the Seine,* near the shore which is opposite the Quartier of the Rue Saint Andr  e, and at a point not very far distant from the secluded neighborhood of the Barri  re du Roule† (186).

Notice how the above examples utilize Gary Roberts' tactical moves for the establishment of an urban aesthetic by calling out specific street names and neighborhoods as well as using orienting words such as "near", "opposite", "not far from", and "at a distance". Notice, too, that there is a dearth of specific detail, with the exception of the description of the Rue des Dr  mes. There is nothing said about the Palais Royal, the Seine, or the neighborhoods, requiring the reader to infuse these places with meaning culled from their own experiences with either the specific places, or, more likely, with elements similar to but not exactly these places. This echoes what

Fluck describes above and illustrates the way Poe's writing forces the reader to infuse their perceptions of *an* urban environment into the *specific* one he presents in his text. This practice, then, mingles the imagined and actual spaces of the city to produce a Thirdspace of Paris in "Marie Rogêt". Amplifying this effect is the word "adventurers" in the second passage, mirroring the concept of city as exciting outlined by Levy and Salzani above. By using urban specifics without detail, orienting language, and "cliché" tropes associated with the urban environment, Poe is creating a concrete and imagined space which embraces the both/and also logic of Edward Soja. His is a reality of dreams, and a dream based in reality.

Taken individually, it would seem natural to think of these additions as mere authorial expedience. They are, after all, simply details; however, the Rue Pavée Saint Andrée indicates more is going on than providing sparse detail. Rue Pavée translates into "paved street" and immediately ties this small detail to the larger trope of urban pathways Poe introduced in "Man of the Crowd" and "Rue Morgue". In this instance, paving stones conjure a point of demarcation. The girl lives on a paved street, and her youth indicates that this may be the only form of street she has known which, in turn, makes Marie Rogêt a product of a completely urban environ. As I read this section, I see Poe's use of urban fear to elicit a particular reading from his audience, and by presenting a character—a victim—whose origin is not from the country or the suburbs, but from the city, and then having her be a victim of this city, plays an important role in creating the Paris on the page. She is not a streetwalker in the common understanding of the term, but a walker of the streets, that is, a regular urbanite. Her death, then, could be the death of any one of the readers who encountered her story, and it is this sort of death that Grant Bain notices in Poe's Dupin cycle as a way of "deromanticizing" the exoticized city. The murders, in all the blood and depravity of "Rue Morgue" or the common-place mystery of "Marie Rogêt", "hauls the tale

down from the Romantic clouds to the grimy cobbles," down to the street (Bain, 323). Her death is as common as the alley Lamartine, filled with as many hole, ruts, and voids. It is not romantic. It needs to be solved, and close reading of the situation, much like the close reading Dupin performed on his friend's mood in "Rue Morgue" is required.

The street also performs a narrative function. Physically speaking, what makes streets "so unique as built structures is that they cannot be perceived as a whole all at once by a sedentary onlooker. They unfold in time as one travels along them, just as a story does as one listens or reads" (Solnit, 72). Marie is described as walking down the street so, too, does the story of her death progress forward and for the reader, the solution is not in sight until they have moved through the text or walked down the street with her. As Steven Winspur puts it, "the direction in which these characters walk is toward" the plot, and we can see how a fictional street "often acts as a conduit that leads both its fictional frequenter and its real reader to the locus of the plot" (60, 61). The Rue Pavée Saint Andrée, then, is this conduit, allowing the reader to move through the text, just as it is a point at which our journey begins, or in the case of the "Rue Morgue" the story of Madame L'Espanaye ends. It also serves as an indicator of urbaneness, a physical location that tells the reader that this character is a product of the urban environment and her story will be one of urban experience. Sven Larsen notes, "the *street* seems to be the spatial unit privileged by literary narration and description which aims to reformulate cultural identity determined by urban universality" (223). Marie's cultural identity can be interpreted from the brief mention of the street where she lives and is embodied by her movement through the pathways of the city. She is subject to this urban universality if for no other reason than her connection to the Rue Pavée. The street participates in another trope of the city which was mentioned earlier in this chapter, that of the labyrinth. Larsen identifies two roles for the street: "it keeps a city together as

an intrinsic communication network, and it indicates the way out of the city to a place different from the one you actually find yourself in" (223). The street functions at this level as a component of the labyrinth though is not solely a means of confinement as it offers a way out. The labyrinth also offers "the possibility of being real creatures in symbolic space" because this structure connotes "a symbolic journey or a map of the route to salvation, but it is a map we can really walk on, blurring the difference between map and world" (Solnit, 70). Marie's journey on the streets of Poe's Paris offered no way out. She fell victim to her urban identity; but Dupin's attempt to solve her mystery, and Poe's invitation to the reader to aid in this solution, shows the reader that there are, in fact, ways out. We may be confined by the streets, cloistered by the city, but there is a way out. The mutual assistance these tropes offer each other produces in the reader a better understanding of the urban environment in that we are forced to walk the same streets as Marie by recalling our own walks, we are tasked with identifying with a young woman from Paris—or New York—so we can aid in solving her murder, all the while we are gaining a better understanding that metropolitan environments are not terrifyingly illegible or fearfully vague. They are these things, but they are both/and also knowable, understandable, dwelling places for people just like the reader. Streets give us identity but they also contribute to our loss of self.

Neighborhoods are also mentioned in the excerpts above. Marie works in the neighborhood surrounding the Palais Royal, and her body is discovered "not very far distant from the secluded neighborhood of the Barrière du Roule†" (186). A neighborhood is similar to what Kevin Lynch calls a district: "relatively large city areas which the observer can mentally go inside of, and which have some common character"; but they are also similar to nodes in that they are "strategic foci into which the observer can enter, typically either junctions of paths, or concentrations of some characteristic" (66, 72). This lack of terminological unity is indicative of

what a neighborhood is as they are both/and also these definitions. They are places of social cohesion, sharing specific characteristics, but are porous, allowing people to enter and leave as they see fit. Neighborhoods also offer their residents amenities that satisfy their immediate needs and while not visually cohesive, conceptually they provide an identity to their residents (Tuan, 169-171). I identify two distinct reasons for Poe's inclusion of neighborhoods at the outset of his story. First, he embraces elements of the city as a means of spatialization. Neighborhoods divide a sprawling metropolis into smaller, more-manageable units. As some of the anxieties surrounding the city derive from its sheer size, this inclusion of the individualized sections of the urban environment is a subtle yet strategic way for Poe to reduce a real space into an imagined space that can be easily identified and understood but readers who may live in a city but can only identify with *their* specific neighborhood. By inserting this element in his story he is further normalizing metropolitan environments in his readers' minds and forcing them to interpret meanings based on this information. Second, as Marie is found outside her own neighborhood, in a quiet and secluded area near the river, she is stripped of her identity—being from a specific neighborhood—and encroaches upon the identity of suburbanites. Her body, a symbol of urban experience and crime, is found not on the streets she walked upon but on the cities bucolic edge, near the suburbs, themselves the beginning of the country. Disposing of her corpse in this space eradicates the notion that there is a separation between city and country and points to the reality of urbanization overtaking all parts of society. The influence of the city, it can be interpreted, impacts extraurban identity. The popularity of the penny press at this time reflects its reach into extraurban locals. The interpretation is virtual urbanization effects the country.

Structurally, the text lends itself to a sort of urban perambulation as well, evidenced by Poe's extensive use of footnotes. Notice in the above passages, found throughout the entire tale

as well, symbols like (*) and (†). These symbols direct the readers eye to the bottom of the page, interrupting the reading act as a means of providing information which attaches the Parisian landscape of the text to the concrete environment of the real-life murder. It is not the Seine, it is the Hudson; it is not Rue Pavée Saint Andrée, it is Nassau Street. Poe included these footnotes after the story's initial publication due to the revelation of details and confessions which did not exist when he drafted the story and it went to print. Symbolically, the footnotes illustrate the similarities between city and story in that they are always in the process of growing and revising themselves; but in a more analytical vein, the "conclusions suggested by the footnotes and the revisions *are not identical to the original solution*. They constitute a second set of conclusions inserted into Poe's tale, conclusions that cut against and even contradict the already-existing solutions" which means that the footnotes literally confuse the reader of both texts who are attempting to solve the murder (Booth, 49). While unhelpful in the primary function of "Marie Rogêt", the footnotes serve to mirror a specifically urban walking style and reading in this fashion makes the text itself urban on its face. Not a mere story with an urban local, Poe's text formally refers to urban practices rendering it a full representation of the metropolis. While "footnotes typically serve a single purpose: to give the reader essential information which does not fit in the body of the main argument or text," they are inherently "asides" which suggest "further thought" on a subject (ibid, 49). This reminds me of the alley in "Rue Morgue." Both deviate from the thoroughfare but reveal important information and insight. This reminds me, also, of the depictions of walking the urban text in De Certeau, where the walker can observe the fragments surrounding them, when "every walk constantly leaps, or skips like a child," when we control the timeline of our journey (101). We read a line, scan down the page, read a footnote, scan back up; or we can ignore the notes altogether, opting rather to experience the story of

surface level, the way a commuter or a bike messenger in the city would—direct and to the point. We all read in this manner, selectively, at our own pace. Brian Stock describes reading a text, his "eye moves in starts and stops", but it seems to follow a "predictable pattern of perceptual cues" (318). Reading a landscape or a city is different as it is less predictable and Poe's text, under extensive revision, and whose neighborhoods of words are constantly trod over by footnotes, resembles a city in this sense. Our eyes start and stop, we can understand what we read, but there is always more to know, more to go on. His formal use of footnotes is a nod to creating a holistic image of the city in text. The language used, its content—both explicit and contributed by his readers, and the structure itself, is wholly urban.

Reading is, after all, the one of the primary focuses of "Marie Rogêt". Together with "Rue Morgue", Poe's detective illustrates close reading as the main form of action in the story. Coupled with this close reading is the necessity of an interpretive reading of the events themselves and the way in which they are depicted in the press or through the act of experiencing them. James W. Gargano notes that "Poe suggests to his readers ideas never entertained by the narrators. Poe intends his readers to keep their powers of analysis and judgment ever alert; he does not require or desire complete surrender to the experience of the sensations being felt by his characters" (178). He goes on to note that, as readers, we should not abandon the visceral, emotional connection to the text forged by the act of reading, the sort of responses required if an imaginary space is to be created; however, we should read with a both/and also logic, that "feeling should be 'simultaneous' with an analysis carried on with the composure and logic of Poe's great detective, Dupin" (178). With reading as a focus, the audience are invited not to solve a mystery but to a pseudo-treatise on how to read¹⁸. Poe's reader receives a lesson in critical reading in "Marie Rogêt." His writing reveals truth by pulling away the sheet which covers it

from the readers' gaze. They are also a captive audience, forced to confront this lesson on critical reading to be rewarded with the solution to the mystery¹⁹. Poe provides lessons on how to read which illustrate reading as an act that moves beyond the page of the text which should be applied to the physical reality outside the text. These interpretations collapse the everyday practices of reading and walking to provide a trope which illustrates the fully-urban nature of the story.

Exemplifying this trope is the textual analysis performed by Dupin with regard to implications made by *Le Commercial* which posit Marie was abducted and murdered by a gang of villains. He seizes upon statements the newspaper makes and dissects them:

Le Commercial wishes to intimate that Marie was seized by some gang of low ruffians not far from her mother's door. 'It is impossible,' it urges, 'that a person so well known to thousands as this young woman was, should have passed three blocks without some one having seen her' (209).

The paper introduces the prospect of a gang roaming the streets of Paris, a situation that *could not* occur in an extraurban location due specifically to the inability to go unnoticed from the capable guardians of order in a more-homogenous environment, far from the concealment of the crowds. It is asserted that they would have taken her close to her home from whence she left that Sunday morning, and intimates that there would have been witnesses to their activity. This position is evidenced by the argument made about Marie's profile in a very populous neighborhood. However, this assertion is contradictory on its face seeing as the crowds of the city would have been voluminous enough to breed and conceal a gang of hoodlums, but sparse enough so that a solitary shop girl would be known by "thousands of people". Having established the position, Dupin begins to apply his analysis and begins to address this last point:

This is the idea of a man long resident in Paris—a public man—and one whose walks to and fro in the city, have been mostly limited to the vicinity of the public offices. He is aware that *he* seldom passes so far as a dozen blocks from his own *bureau*, without being recognized and accosted. And, knowing the extent of his personal acquaintance with others, and of others with his, he compares his notoriety with that of the perfumery-girl, finds no great difference between them, and reached at once the conclusion that she, in her walks, would be equally liable to recognition with himself in his (209).

Dupin highlights the cognitive disconnect put forth by the author of the article in *Le Commercial* and in so doing illustrates the varied nature of experience within the city. The reporter may be accosted when he walks the street, his notoriety almost ensures this; however the perfumery-girl most likely does not benefit from this level of public visibility. In fact, she is the sort who would have blended into the crowd and been a mere type, like those picked out and identified by the narrator of "The Man of the Crowd". She has been referred to as beautiful, and so the chances of someone noticing her could be raised a bit. It is in the crowded streets, Charles Baudelaire writes in "A une passante," that the briefest of encounter, a glance, can produce a lasting erotic effect:

One lightning flash...then night! Sweet fugitive
Whose glance has made me suddenly reborn,
Will we not meet again this side of death?

Far from this place! too late! *never* perhaps!
Neither one knowing where the other goes,
O you I might have loved, as well you know! (ln. 9-14).

The speaker is aware of the brevity of his rebirth and the impossibility of not only acting on his desire, but of making them last beyond the temporal and spatial confines of the crowd. Both parties, if both parties are, in fact, aware of the impact of this moment, know that neither of them will know the other in a superficial carnal or deeper spiritual way as neither know the others' destination. The movement of the crowd makes this depth of knowledge and experience impossible though it does make the psychic effect of desire possible as both persons are reduced to the status of an object. They are not real, per se, but an imaginary space, a repository for the others' passions or desires. Much the same can be said of Marie Rogêt, and this is the point Dupin is getting at: she is not really a person on the street but an object (she is not objectified in the sense that she possesses the commoditized body of a sex-worker, mind) who is stripped of identity and blends into the scenery of the street.

One of the witnesses interviewed, in fact, is an omnibus driver named Valence (according to Poe's footnote, his name in the real-life mystery is Adam) who says he saw the girl the day in question and that he "knew Marie, and could not be mistaken in her identity" (196). There are two reasons why his testimony is of importance, both of which adhere to the position taken by Dupin above. First, both Valence and Marie are ostensibly of the same class which would allow them, or force them, to be a part of the street in ways the author of *Le Commercial* is not. Their paths would have crossed more and she, it is possible, would have used his services more often than he would have used hers (as a customer of the perfumery). This allows for a familiarity based on mutual interaction as opposed to notoriety, forged, no doubt, through repeated encounters, not solitary chance, and it emphasizes the second important aspect of Valence's testimony, namely, that he is a Public Character.

A public character, according to urbanist Jane Jacobs, is a key component in the social structure of sidewalk life which, in this case, Marie is part of. Defined simply as "anyone who is in frequent contact with a wide circle of people and who is sufficiently interested to make himself a public character," Valance is in the unique position to not only be in contact with people, but due to the mobility provided by his job, is able to "spread the news and learn the news at retail" (Jacobs, 68, 70). By retail I believe Jacobs means that the public character is afforded considerably more access to people, their lives, and their identities, because he is a fixture, a part of the street; he is not given the sparse, wholesale versions of people seen in the crowd of Baudelaire. The public character is also one of the "natural proprietors of the street," whose "eyes upon the street," Jacobs argues, provide a level of safety (35). Simply put, it is understandable that Valance knew Marie and that his testimony would be of any help in identifying her because of his position in the community, not hers. Dupin picks up on this and presents it to the reader, but I would add, too, that Valance's position would also refute the speculation of a gang's involvement seeing as his eyes, and those of other public characters upon the street, brought no evidentiary substance to the narrative of Marie's death. Close reaping in this situation illustrates, then, how native urban hermeneutics aid in the interpretation of a dual-layered text: the newspaper article and the city itself.

Dupin also calls into question what a city truly is. Graham Greene said it best when he wrote "to each man a city consists of no more than a few streets, a few houses, a few people. Remove those few and a city exists no longer except as a pain in the memory, like the pain of an amputated leg no longer there" (189). Dupin notes the reporter in question is "a public man—and one whose walks to and fro in the city, have been mostly limited to the vicinity of the public offices. He is aware that *he* seldom passes so far as a dozen blocks from his own *bureau*, without

being recognized and accosted" (209). Essentially, the reporter's view of the city is like that Greene describes, or like the countless images of the city conveyed in Kevin Lynch's cognitive mapping project. This is due in large part to the size of the city and the ability of those who reside within it to fully contemplate the enormity of their situation. To combat this overwhelming aspect of city life, people break things down into manageable chunks—akin to the dividing into neighborhoods outlined earlier in this section. This intellectualization protects metropolitans from feelings of alienation and anomie, and to remove this intellectualization would be detrimental to the psyche of the person in the city exemplified by this reporter. There is also the fact that Dupin seems to be attacking the reporter's ability to effectively read the topography of Paris as well, universalizing his personal experiences by comparing "his notoriety with that of the perfumery-girl" to which he reaches a faulty conclusion (209). Paris, it would seem, belongs solely to this bourgeois newsman. Experiences of it, beyond his own, are not to be trusted. This feeds back into the lesson Dupin is offering through this tale, that we need to be emotionally attached to the story but analytically detached in order to arrive at a solution.

Further to this point, Dupin maintains there is a connection between mobility and personal experience that effects the reporter's ability to reason objectively. By equating himself with Marie the reporter renders a one-sided reading of the city:

This could only be the case were her walks of the same unvarying, methodical character, and within the same *species* of limited region as are his own. He passes to and fro, at regular intervals, within a confined periphery, abounding in individuals who are led to observation of his person through interest in the kindred nature of his occupation with their own (209).

Dupin's qualification, the use of "only," delineates his position vis à vis the reporter's assertion by putting into conflict individual and phenomenological experience. First Dupin motions to a classification of walking styles or purposes ("species"); Second he defines the reporter's style as "regular" and "confined", which elicit images of a purposeful albeit stale mode of perambulation and which relegate his walks to a specific neighborhood or set of streets; Third, his encounters are precipitated both by this regular pattern as well as the intentions of those he comes into contact with. These are not chance encounters, but rather more like stops along a bus or train route. His regular schedule makes this allusion clear, and his interactions seem almost transactional. These people are interested in him specifically because they are interested in what he does for a living. This is telling, then, about the reporter. By attempting to project a level of individuality upon Marie by suggesting she is "known to thousands" he is trying to assert his own individuality in spite of his seemingly boring, routine life populated by people who are less *his* friends and acquaintances than interested in his *profession*.

As for Marie, Dupin understands the realities she would have faced as she moved throughout the city and, thus, defines her species of walking:

the walks of Marie may, in general, be supposed discursive. In this particular instance, it will be understood as most probable, that she proceeded upon a route of more than average diversity from her accustomed ones (209).

Notice that he was not emphatic in his characterization of her walks. His use of the subjunctive ("be supposed") as well as qualifiers ("most probable") point to Dupin's refusal to conflate his understanding of Marie's walks with her actual walks. Having pointed this foible out in the reporter, the detective illustrates how one should learn from previous missteps in order to move forward. Defined as "discursive," her movement around the city is rambling and aimless which

could, as a matter of linguistics, characterize her as a *flâneuse*, the female equivalent to the *flâneur*. This, then, as a matter of linguistics and cultural evolution, connects Dupin to Marie more concretely than her to the reporter. Furthermore, by calling her species of walking "discursive," the detective reaffirms the connection between the everyday practices of walking and reading. As the adjective specifically refers to discourse and the digression from subject to subject, the word itself links the act of walking with writing and reading; in using "discursive" in this context, then, Dupin, and ultimately Poe, is likening these two practices which, when applied to the urban, presents a method of knowledge generation and epistemology that would be denied to the reporter. Her movements also manifest themselves into two distinct species: "accustomed ones" and ones of more "diversity". She has specific or often-used routes but is not tied to them in the same way the reporter is which, when compared to one another, reveals a dysfunction in the journalist's urban literacy which precipitates Dupin's critique of his reasoning in the first place.

The only way for the newsman's positioning of facts to be true would be to draw an exact parallel between author and subject which, Dupin remarks, would necessitate both subjects "traversing the whole city" and, to make the parallel sound, allow "their personal acquaintances to be equal" (209). This parallel has no basis in material reality and even the imaginary space rendered by Dupin in this instance, would not allow for it to occur. In the face of such reasoning, the detective offers his own thoughts on the situation:

I should hold it not only as possible, but as very far more than probable, that Marie might have proceeded, at any given period, by any one of the many routes between her own residence and that of her aunt, without meeting a single individual who she knew, or by whom she was known (209-10).

The diversity of her walk, and the anonymity she would have been granted as a flâneuse, ensures, as far as Dupin rightfully posits, that she would go unnoticed. It is not merely her social position that guarantees this, however, as her urban literacy allows her to identify and utilize a multiplicity of routes from her home to her aunt's residence and as such, would negate the supposition that she fell victim to a gang of thugs. Taking into account the eyes upon the street, as well as her urban literacy evidenced by the lack of pattern in her movements, a gang would have been easily spotted. They would have needed to follow her which would have caused suspicion on her part, as well as piqued the interest of any random person on the street that morning. This is not to argue that these people would have necessarily gotten involved and come to the girls rescue; rather that the number of witnesses who would have seen such a spectacle would have been easy to find and the mention of a gang would have come from sources both numerous and neutral.

Taken all together, Dupin effectively instructs the reader in how to read not only the newspaper accounts of sensational crime, but on how one should read the urban environment. He synthesizes imagined and real spaces, rejects text sources for analysis, and argues presents an urban reality I would argue is more real than that which his readers experience. It may be frightful at times, owing to the immensity of the metropolis; but this fear can be mitigated and, with the right framing, legible. The importance of this excerpt is derived from the hermeneutics of how one reads it presents. Brian Stock observes that the metaphor of reading used in depicting a visual phenomenon (a landscape or city) is difficult to articulate and that in order for this metaphor to work there must be some collective understanding of the phenomena as reading any text involves "remembering" and using these memories to create a "web of meaning" (316). This "web of meaning" exists because the process of learning the procedures of reading has occurred

and is drawn upon when one reads but while one is reading they can do little more than state the immediate fact that they *are* reading as opposed to *how* they are reading (318). One must stop the act in order to articulate the process and this complicated matrix of theory and praxis is at the heart of Dupin's close reading of *Le Commercial*, not simply for what it means in to the investigation but, in its implications of disseminating urban interpretation to the reader. The regimented walks of the reporter and the discursive ramblings of Marie are used as a means of communicating how to interpret text and city. Observing all things, calculating ones steps and avoiding missteps, encountering a barrage of information, appropriating the useful and discarding the superfluous, and knowing what all of this means or could mean, are all ways one makes legible text and city. Poe's story is, in fact, a lesson on urban interpretation and in order to leave a lasting impression on his reader he must touch upon one last theme.

Dupin is critical of the reporter for his personalization of Marie's experience, though does realize there are totalizing discourses found within the city. Dupin states "we must hold steadily in mind the great disproportion between the personal acquaintances of even the most noted individual in Paris, and the entire population of Paris itself," and earlier in the text, that "nothing is more vague than impressions of individual identity. Each man recognizes his neighbor, yet there are few instances in which any one is prepared to *give a reason* for his recognition" but one impression that does not fluctuate and that is left over from the urban descriptions of Addison, is that of time. (210, 208)²⁰. In the century or so that separates Poe from *The Spectator* many things have changed in the city, the exception, however, being temporal divisions. This material reality causes Dupin to level his most damning critique upon the media's depiction of Marie's case:

But whatever force there may still appear to be in the suggestion of *Le Commercial*, will be much diminished when we take into consideration *the hour* at which the girl went

abroad. 'It was when the streets were full of people,' says *Le Commercial*, 'that she went out.' But not so. It was nine o'clock in the morning. Now at nine o'clock of every morning in the week, *with the exception of Sunday*, the streets of the city are, it is true, thronged with people. At nine on Sunday, the populace are chiefly within doors *preparing for church*. No observing person can have failed to notice the peculiarly deserted air of the town, from about eight until ten on the morning of every Sabbath. Between ten and eleven the streets are thronged, but not at so early a period as that designated (210).

It is not a simple misunderstanding of facts, or a reliance upon biased or untrustworthy testimony what raises the detectives ire, but the willful ignorance to the workings of the city. Yes, the streets are crowded, and yes, the hour of nine in the morning is of no exception, except *specifically* on Sunday, the Sabbath, one of the initial and repeated facts of the case. We may leave for a moment the meditation on the act of close reading and focus our sole attention on what is literally the big picture. The reporter of *Le Commercial* misses the a glaring fact—that the streets would have been nearly-deserted when the girl went missing. While this may give credence to any postulation of facts surrounding the death of Marie since no one would be able to provide any eye-witness testimony to confirm or refute the physical evidence, this cannot be the case in the reasoning of our reporter.

He asserts, wrongfully, that Marie would have been seen on the street. This suggests that he ignores the reality of the situation, is incompetent, or most probable, lacking in a holistic understanding of how the city operates. As I have outlined above, the reporter has significant issues with collapsing his experiences with the experiences of the whole, and that he may or may not have an issue with projecting on to his subject, so let us trade the subject of Marie with that of the city of Paris. It may be that *his* experiences on the streets of Paris are that they are teaming

with people, and they should seeing as he is a creature of habit, a regimented walker, and much of his understanding is tied to his employment. Dupin, as noted above, warns us to keep in mind the disproportions between the individual and the populous, which serves as an indictment of the reporter's view of the city streets on a Sunday morning.

Could Dupin be wrong on this account? Of course he could seeing as Marie's own presence on the street—out of her daily pattern—belies the previously stated fact that people would be in their homes at this time. In fact, Dupin ultimately fails in solving the murder; but what the detective does not fail in is his interpretation of the material world and its phenomena. His criticism of the report includes the phrase "the populace are chiefly within doors," a sort of linguistic bet-hedging, which illustrates his awareness of how cities operate. Not everyone is in doors, but most are. This seems a rather large detail to get wrong and so figures prominently in Dupin's interpretation, but most important is how this passage illustrates the basic steps one need take to fully read and understand the city. Drawing on observable, shared experience is paramount in the search for Truth and understanding. What Poe argues, then, is that Truth based on falsehood is no truth at all, and communicate this via a story which embraces and exploits sensational perspectives of the metropolis, which uses the physical environment to construct an imagined space, and within that space offers the reader an abstract through practical means of navigating their own physical environments. When all is read and done, Poe renders this Thirdspace to enable his readers to understand how to interpret the urban environment.

"The Purloined Letter": A Post Script.

With regard to Poe's final contribution to the Dupin cycle, there has been a great deal of scholarly attention paid to "The Purloined Letter." While these criticisms and readings of the tale are interesting, they do not address the facets of Poe's work that I am focusing on in the current

project, namely, how the last of the Dupin tales makes use of the tropes I have identified and outlined above as a means of presenting a matured urban Thirdspace to his readers²¹. As this tale, first published in 1844, predated the commencement of Baron Haussmann's rebuilding of Paris by a decade, it is important briefly illustrate how the urban aesthetic presented in these texts satisfies current metropolitan needs and prepares the reader for the changes yet to come.

Let us start with the orientation of the reader which has figured, now, in all three of the Dupin tales. We are told that the narrator and the detective reside in a home in the Faubourg St. Germain, the specific details of which are revealed in "Rue Morgue," called a "time-eaten and grotesque mansion, long deserted through superstitions into which" the pair did not inquire (243). The reader is led to believe that this home is, in a manner of speaking, haunted. It is dilapidated and unkempt which reflects more about Dupin and, by extension, the narrator, than it does the house itself. We are offered little else by way of description save for a vague location in a "desolate portion of the Faubourg St. Germain" (243). That is until the final installment when we are given the specific location of the house: No. 33, Rue Dunôt (368). Not only that, we are told the pair are relaxing in a "back library, or book closet" on the fourth floor of the building (368). While this brief mention of specifics may seem unremarkable, they move our understanding of the urban environment forward by leaps and bounds.

The narrator and Dupin meet in an antique book shop which proves only that the pair appreciate books and, in point of fact, it is this affinity which initiates their relationship; however we are also told in "Rue Morgue" that Dupin's fortunes have turned which, incidentally, leads to the narrator's renting rooms from the detective. But in the last story the pair are sitting in their own library! The success of the previous cases and the notoriety Dupin gained because of them may be a reason for this shift in circumstances, or it may be that the books are leftover from the

Dupin family's past greatness. We may never know, but what we are aware of is the emphasis placed on reading in the first two tales and by reintroducing the audience to our hero, surrounded by books, Poe is situating Dupin as an object himself, stacked amongst the volumes on the shelves, a source of inspiration and information. His street address and specific location within the house is important in this act of objectification, seeing as the prefect of police who throws open the doors of the apartment is able to find Dupin in his rightful place. Dupin-as-thing is hinted at in "Marie Rogêt" when he is called a household name (185) and this introductory scene—the only opening scene of the three stories to jump immediately into the case—mentions again the discussion of the previous cases, all leading the reader to see Dupin as less a person than a commodity, something that serves a purpose and which can be contained upon the page. Of course, one can argue that, as a literary character, Dupin is always already a commodity, and I would agree with this assessment; however, in the world of the text, Dupin is collapsed into a thing, an object, packaged and placed on a shelf until some need for it/him is found. His utility notwithstanding, Dupin is simply a product, the location of which falls within a specific point on a grid, much like inventory in a storehouse.

On the topic of the grid, the street number is of import here. In the previous Dupin tales, as well as "The Man of the Crowd," there are no house numbers mentioned, a curious fact given the nature of the crimes and the reporting provided by the press. The crimes are relegated to certain streets and neighborhoods which, in their lack of detail, insinuate a larger problem or impact of the individual crimes and necessitate greater interpretive facilities on the part of the reader. While the house number used in this particular story is not linked to a crime, it is the only house number used in these stories and, as such, it is important to understand what impact its use has, and what impact its disuse has on the construction of an urban setting within the text.

As I argued only a moment ago, Dupin is fully objectified in "The Purloined Letter." By explicitly printing his house number, the author is, within the confines of his text, making the detective available to the people. He, just like an item of inventory, can be easily found and his services employed. Essentially, the aimless flâneur is being put to use and thus value placed upon his observational strolls through the streets and the press. On another level, the use of house numbers provides a level of enplacement not seen in the other stories. Moving beyond Dupin's objectification, he is put in his place by Poe. His powers of perception and deduction are a transgression against the powers of the city. He regularly lambasts the nascent police force and is, so to speak, a danger to local authority viz. his ability to outsmart and outshine the prefect and his men. As he is a household name, Dupin permeates the metropolis not only because he is adept at solving cases (though, to be fair, he only solved the "Rue Morgue" case; Marie Rogêt is offered no justice) but because he is able when others are not, hence the visit by Monsieur G——, the Prefect of the Paris police at the outset of "The Purloined Letter" which sets the rest of the story into motion. In the conceptualization of space, if Dupin is in place, that is, his services are of more use than those provided by the police, then the police are effectively out of place in the city. Simply put, this cannot be, and so there is a reversal of positioning via the pinning-down of Dupin at 33 Rue Dunôt. He is static, in place, regulated by the act of numbering. Of course, if one were so inclined, one could find the location of the police housed at various precincts and prefectures, but no mention of these locations is made within any of the three tales which presupposes my assertion that Dupin, specifically, and the narrator—the progenitor of Dupin's fame—by extension, are kept in their place. This dichotomy allows the reader to imagine that the police exist as part of the urban environment who come to Dupin, easy to find as he is, when

they are faced with a case that goes beyond their own expertise. They are not wholly inept; rather they make use of their resources when they see fit.

In furtherance of this point, I would add that by numbering the house Poe alludes to a measure of order that is descending upon the city structure itself²², and amounts to an increase of regimentation in the cities fabric. The amount of time that separates the first two and final Dupin mystery is, per the narration, "several years" (368). This could be the reason for the lack of numbering within the world of the text seeing as this addressing would have been a long process; however it is my contention that Poe is injecting a growing reality into the text which adds to the readers' ability to interpret the scenes. By including a street number at the outset of this, the final Dupin mystery, he is indicating that another reality facing the urban environment is the ordering of space. Whereas earlier iterations of urban space were individualistic cognitive mappings, the space of the growing urban world is becoming more regimented yet no less inscrutable. No longer must ones understanding of the city be relegated to their particular neighborhood or cluster of neighborhoods. House numbers enable one to have a concrete image of the city laid out before them, in ascending or descending order. Locationality is no longer abstract or particular; rather, through the overlaying of a schema, or grid as Jameson would call it²³, the disorder of the city, replete with the social disorganization of criminality, traffic, noise, and waste, is revised and given order. It is a subtle nod to this material reality of the metropolis, but by making this inclusion Poe infuses the imaginary space of the story with an urban reality in se, which in turn is indicative of so many others.

Transitioning, then, into explicit urban phenomena represented as given, there are two instances near the end of the story that merit discussion. The first is a brief meditation on street signage and the second is a reference to random crime on the city streets. While recounting why

the prefect fails in the recovery of the titular letter—a letter, mind, whose contents are never made known to the reader which I take as a mimesis of the power of text to initiate concrete actions—Dupin makes the following statement:

'The material world,' continued Dupin, 'abounds with very strict analogies to the immaterial; and thus some color of truth has been given to the rhetorical dogma, that metaphor, or simile, may be made to strengthen and argument, as well as to embellish a description' (378).

This statement comes just after Dupin's indictment of the prefect as lacking a poet's mind. As the detective sees it, the lawman possesses a mathematical mind, one tied to scientific precepts but which lacks a level of creativity which would enable him to find a solution to the mystery at hand. As a direct address to the prefect's shortcomings, Dupin presents a paradigm wherein linguistic and textual elements work in conjunction to impact our perception of the world around us. These tools offer a level of truth that supersedes the surface reality and points to an intangible—though deeper epistemology by utilizing both concrete structure and creative abstraction. The example he gives of this theorem is in the form of street signs.

'have you ever noticed which of the street signs, over the shop-doors, are the most attractive of attention' (379)?

The point Dupin is making with this example is that we tend to ignore the obvious in favor of the *outré*, an adjective he uses liberally throughout the ratiocinative process in "Rue Morgue." The *outré* grabs our attention, it deviates from the norm and thus causes us to pause, impacting our interpretive process. But in the situation of Marie Rogêt, or here, with the purloined letter, there is nothing significantly *outré*. These crimes are common, everyday occurrences and thus easier to interpret. So, as with street signage, we tend to overlook the commonplace even if it is placed in

a position which commands our attention. To further illustrate his point Dupin mentions a puzzle game played on a map and opposing players attempt to find an obscure word on the map, something small or hard to read, in order to stump their opponent. Dupin points out that the "adept [player] selects such words as stretch, in large characters, from one end of the chart to the other" (379). The idea is that we ignore what is right before our eyes:

the over-largely lettered signs and placards of the street, escape observation by dint of being obvious; and here the physical oversight is precisely analogous with the moral inapprehension by which the intellect suffers to pass unnoticed those considerations which are too obtrusively and too palpably self-evident (379).

The prefect is, by relying too much upon his intellect, incapable of discovering the hiding place. He is too blind to see the writing on the wall, as it were. The remedy for this is the adoption of a both/and also logic such as the villainous minister and Dupin possess. The truth beyond the surface comes with the mingling of right and left brains, the collapsing of regimented structures and creativity; basically reality is composed of the sum of these two elements. Using the image of the street sign is telling in this instance because it is a material reality used to illustrate an abstract idea. It is also striking as a street sign is, in itself, the collapsing of structure and art as it functions to inform within a strict spatial boundary (structure) while also appealing to aesthetic sensibilities through use of typeface, balance, color, materials, etc. The implementation of the street sign as metaphor is brilliant because it is an urban phenomena indicating enplacement while simultaneously embodying the meaning of the metaphor itself. Like the police noted above, street signs are part of the fabric of the urban environment and, like the police, they preserve a level of order amidst the chaos of the city by indicting place and relation to place. They are part of the infrastructure of urban life and contribute to the urban aesthetic. What Dupin

is doing in this passage, other than criticizing the prefects lack of balanced vision, is using urban tropes to illuminate abstract, epistemological concepts. The city is participating in the generation of knowledge while also generating a text which deals with the urban and its myriad issues.

This brings me to the second urban phenomena presented in the text, one which addresses the less-than secure state of city streets. Noted above, "The Purloined Letter" deals with common crime. There are no orangutans wielding strait-razors upon whom to lay blame. What we, Dupin and the reader both, are confronted with is crime that occurs every day. The theft of the Queen's letter may furnish the reader with romantic trappings, but in actuality this case is a mere example of the sort of crime that plagues the city. There is not even the same sense of mystery which we find in the previous tales since the reader is told explicitly who the culprit is. The excitement comes from how Dupin susses-out the location of the letter and while this tale is similar to the others in that there is very little action, there is one instance where the quiet surface is disrupted. Dupin visits the minister and commences to strike up a conversation and,

while thus engaged, however, a loud report, as if of a pistol, was heard immediately beneath the windows of the hotel, and was succeeded by a series of fearful screams, and the shoutings of a terrified mob (381).

It is at this moment that Dupin, already aware the minister has hidden the letter in plain sight, retrieves the missive and replaces it with another. He is only afforded this opportunity because

the disturbance in the street had been occasioned by the frantic behaviour of a man with a musket. He had fired it among a crowd of women and children. It proved, however, to have been without ball, and the fellow was suffered to go his way as a lunatic or a drunkard (381).

I will concede that crime is not specifically localized to urban environments as it is, according to Émile Durkheim, "bound up with the fundamental conditions of all social life" and serves a social function (95-102). Durkheim argues the social function in consideration is that social norms are reaffirmed in the face of crime, which is conceived as deviance, strengthening the notion of good or normal by deviating from them. Stemming from these deviations, laws are developed and put into effect in order to preserve these norms and foster a sense of social solidarity. This is why the commotion on the street in the text is a brilliant inclusion as it performs all of these tasks while simultaneously reminding the reader they are situated within the metropolis.

There is only commotion because the firing of a weapon in a crowded city street is not considered the norm. While the urban environment is a clamorous one, the sound of a gunshot deviates from this norm. In the face of such deviation, screams and shouts are let loose adding more commotion, further deviating from the norm. As such, the minister goes to the window to investigate which allows Dupin to retrieve the stolen letter. This scene a mere "McGuffin," however Poe allowed Dupin to unpack the scene for the narrator which greatly impacts the use of urban aesthetics on display in this story. We learn that the culprit failed to load the firearm and is excused as either a drunk or a lunatic. Both depictions exhibit deviant behavior, indicated in the verb "suffered" in the above passage. The man is not clapped in irons and sent to jail nor is he simply allowed to leave, but he is "suffered" to go his way. To suffer is to tolerate something and brings with it a temporal dimension. This is something not out of the ordinary but something Parisians must endure from time to time. I do not mean gunfire is to be taken as typical, but the deviant activities and the close contact to persons with chemical dependencies or chemical imbalances is to be expected owing to diverse collection of people who reside in a city.

As it turns out, Dupin hired the man on the street. "The pretended lunatic," he states, "was a man in my own pay," a fact that illustrates the detective's deep knowledge of the ways an urban system operates and how he is able to construct an imagined space (381). Let us look at this revelation in terms of urban hermeneutics: Dupin has already solved the case, and in order for him to effectively recover the letter, he must force the minister to deviate from his usual pattern. The report of a musket on the street, and the commotion it causes works well to this effect. Knowing as he does that gunfire deviates from the normal din of the urban environment, the detective applies this knowledge to satisfy his own ends. The impact of this manufactured situation on the people of the street, beyond the initial shock of the blast, is minimal—a point Dupin knew also, as he has tapped into the notion that, in a large city, instances like this, while rare, are not unheard of (much like the murder of a perfumery girl, say, or the theft of personal property). The in-tact crowd finds out not that the man was playing a part in a ruse but that he was a mere lunatic or drunkard and allowed to be on his own way, raising no suspicion in the minister. Simply put, Dupin constructs not only a situation but an environment wherein he is able to recover his letter and does so through his thorough knowledge of metropolitan environs and people's interactions within them. In short, the detective creates an imagined space within the larger imagined space of the text which itself is a reflection of real space, thus rendering a Thirdspace which literally enables a truth (the retrieval of the letter) to be attained.

There is something to be said about the primary motivation in this tale being furnished by a letter. If we recall Earl Rovit's argument from above, that words are comprised of letters, the "fragmentary, open-ended" components of words and sentences which are "decipherable only by education" and that the word is a totalizing structure, we are able to glean the true metaphor of "The Purloined Letter" (Rovit, 421). It does not matter what the letter says but that it exists as a

means of prompting action within the textual environment. Poe, the author, through his own education, his reading and writing and understanding of city life, strings together letters, constructing totalizing environments of words which are then strung together into neighborhoods of sentences, paragraphs, pages. These neighborhoods combine to form a city of the text which is an imagined space into which the reader's own perceptions and experiences are injected making the text both fictional and also real. What we pull from this specific experience is a feeling of having learned how to know the unknown, to make legible this illegible world we find growing and changing all around us. We may be fearful of a city, we may derive pleasure from its unknown variables, but what we gain from reading "The Man of the Crowd" or the Dupin tales is a means of creating our environment while it simultaneously creates us. We can fear the metropolis while using this fear to eradicate the fear-inspiring unknown. Reality is forever melting away and solidifying beneath our feet. Our inner and outer worlds are blending together so much so that texts start to resemble our real world while the real world begins to resemble the built environments in our texts. Both effect the creation of the other and while a story like "Rue Morgue" is incapable of physically repaving the city street, it has significant ability to affect our concrete perceptions and cognitive constructions of the real world. I do not speak metaphorically. These texts coerce the reconstitution of our real life experiences, uses them to create imaginary spaces, and these spaces permeate our spatial practices in life. It is a cyclical process which shapes and reshapes our environments, namely, our understanding and interactions with the urban environment.

Notes

¹ While Berman focuses on Walt Whitman and Charles Baudelaire, the Poe of the Dupin cycle fits well within Berman's context.

² These critics include Walter Benjamin, Patricia Merivale, and Dana Brand. Raymond Williams has also weighed in on the discussion of the detective as being an urban type, as the "urban detective begins to emerge as a significant and ratifying figure: the man who can find his way through the fog, who can penetrate the intricacies of the streets" (Williams, 227).

³ Soja's conception of Thirdspace will be discussed at length throughout this chapter.

⁴ This example is used by Tim Cresswell to illustrate socially constructed space transforming into place, p. 13

⁵ *Spectator No. 454*

⁶ from the OED, accessed 17 Jan., 2017

⁷ for more on the subject of the city as maze, see Faris, "The Labyrinth As Sign", in *City Images: Perspectives from Literature, Philosophy, and Film*, pp. 33-41.

⁸ The nineteenth century, according to Joseph Amato, "witnessed the transformation of the great cities of the West," citing tremendous technological innovations and development of infrastructure as important aspects of this change (179). While not completely eradicated, major improvements in sanitation and road-building made it easier for Parisians to move about the urban environment and concerted efforts on the part of civic leaders and nascent law-enforcement organizations helped alleviate pressures stemming from traffic (179-202). Chief among these developments were the construction of streets and sidewalks and the gestation of the police. "Starting in 1823," Amato writes, "municipal law required property owners to install sidewalks," though not everyone complied and as late as "1847 many of Paris's streets were still without them" (191). Again, while not complete, the ordinance was in place and construction had begun. Likewise, police forces had started to be developed and put to use, mainly to combat the crime which had "took hold of Paris" (192). Citing demographer Louis Chevalier, crime and criminal activity deeply permeated "'the whole urban landscape,' especially central Paris, where 'slum and affluent mansions lived cheek by jowl,' and endless 'nooks and corners ideally suited robbery' day and night" (192). In a scene reminiscent of Henry Fielding's 1851 depiction of London (see Fieldings *An Enquiry Into the Causes of the Late Increase of Robbers*), Paris required not only a police force to curb the force of crime but a seismic shift in infrastructure which would impact the development of crime and, importantly, the likelihood of peasant revolt. Memories of the Revolutions of 1789, 1820, and 1830 were fresh and after the 1848 revolt civic leaders, under the auspice of Napoleon III and guided by urban planner Georges-Eugène Haussmann, the solid ground of the Parisian cityscape completely melted.

⁹ In a study of the French influence on Poe, John Matthew notes the authors "indebtedness to French Literature," heavily citing Régis Messac's 1929 work, *Les Influences Françaises dans l'oeuvre d'Edgar Poe*, wherein he states Poe began his interest in the French language and literature "as early as his school days at Dr. Bransby's in England", and "[t]hat Poe knew and read Balzac, there is no doubt," adding "the initial impetus for the formation of a number of the characters in [his] stories" came from the French man of letters (Matthew, 219, 220). In a similar vein, Richard Kopley points to Voltaire as the source of Dupin's "inductive method", and certain plot points found within "Rue Morgue" are traced back to stories penned by J.S. LeFanu (28). There is also the French origin of Dupin himself (Andre-Marie-Jean-Jaques Dupin, a French politician, figured within the pages of Robert M. Walsh's translation of Louis de Loménie's *Sketches of Living Characters of France* which Poe reviewed", as well as from passages found in the series "Unpublished Passages in the Life of Vidocq" which ran in *Burton's Gentleman's Magazine* between 1838-39 (Kopley 28). Vidocq, a Frenchman, was a former criminal who went on to found the first-known detective agency and whose life and exploits have influenced authors such as Hugo, Balzac, and Poe (Kopley, 28; Irwin, 341-45)

¹⁰ Cities are plagued with alterations: there are fires, like the Great Fire of London; natural disasters, like the earthquake which leveled Lisbon in 1755, memorialized by Voltaire in "Poème sur le désastre de Lisbonne" as well as his more well-known work, *Candide*; and massive construction projects, like the Renovation of Paris overseen by Georges-Eugène Haussmann during the reign of Napoleon III from 1853 and 1870.

¹¹ my purpose in reading these tales is not to rehash the excellent work performed by scholars such as John Irwin, Jacques Lacan, Richard Kopley, and Jacques Derrida. I am not interested in psychoanalyzing Dupin as Marie Bonaparte has or disputing mathematical proofs with regard to Dupin's method of ratiocination. Rather, I shall focus on the motif of reading and walking within the tales, linking these everyday urban practices to Poe's philosophy of composition.

¹² From a study published in the *Journal of Experimental Psychology: Learning, Memory, and Cognition*.

¹³ Irwin writes that Poe viewed Mabbott as "a bore, and slyly gave his name to a little alley" (350)

¹⁴ from the OED, accessed 2 Feb., 2017

¹⁵ As Nathanael Thomas Booth writes, "most criticism has been focused around the ways in which 'Rogêt' corresponds to or diverges from the events surrounding the historical murder of Mary Rogers, on which the story is based, while comparatively little attention has been paid to the tale itself" (41). Among these critics are stentorian

voices in the canon of Poe scholarship such as William K. Wimsatt Jr., John Walsh, Raymond Paul, Daniel Stashower, and T.O. Mabbott, all of whom focus on the real-life newspaper accounts of the Rogers murder. Cultural studies have been performed by Laura Saltz and Amy Gilman Srebnick that discuss the rise of the press and female sexuality though similarly focus on traces found in print rather than Poe's text. Richard Kopley focuses on a personal conflict between Poe and his critics and editors which can be read within the text.

¹⁶ For more on the genre of sensation in Poe's era, see David S. Reynolds's *Beneath the American Renaissance: The Subversive Imagination in the Age of Emerson and Melville*, pp. 172-4.

¹⁷ Scherpe discusses several ideas with regard to the interpretive city, noting what "is being constructed here is the city that is anti-illusion; it assembles its symbolic language anew out of diverse urban discourses" (147-8), continuing with the idea that "Nowhere does this consciousness of a broken or layered perception, a perception that is in any case *structurally active*, find as much to illustrate it as in the major city" (150); and "the conflict between the reality of the city and its meanings has not been diminished, but has been intensified by an all-encompassing urban functionalism" (156); which ultimately establishes the idea that "the emphasis is thus not upon the enjoyment of the pleasure of the texts, but upon the successful completion of the cognitive mapping of the urban, or what might be called a course in urban orienteering" (158). The urban environments, especially that of the textual urban environment, is an active force which requires completion in ways that the physical realm does not. Major cities, as noted previously, are constantly shifting and developing, but paper cities, textual cities, exist in a space that offers definitive answers. It is wholly up to the reader to use the ingrained knowledge they have culled through reading the living city to interpret the environment of the page and create meaning from it.

¹⁸ This position finds its foundation in the words of Peter K. Garrett who identifies the "anonymous common reader" of Poe as "passive, utterly possessed by the writer's potent spell—and incapable of the sort of active, critical reading Poe himself performs" through Dupin (Garrett, 57).

¹⁹ Mike Featherstone agrees, stating Poe "provided useful how-to-do-it pedagogies for valued cultural ideals and lifestyles," and to this point, James V. Werner notes that, for Poe, "all external reality constitutes a 'surface' that is to be read, by means of its phrenological 'bumps,' its topography" (Featherstone, 913; Werner, 16).

²⁰ *Spectator No. 454* epitomizes the realities of quotidian life within cities, observing how the "Hours of the Day and Night are taken up in the Cities of *London* and *Westminster* by Peoples as different from each other as those who are

born in different Centuries. Men of Six-a-Clock give way to those of Nine, they of Nine to the Generation of Twelve," and so on through the course of the day (Addison, 306-7).

²¹ Of some note are the oft-cited analysis' of Jacques Lacan, Jacques Derrida, Barbara Johnson, and Marie Bonaparte which speak to the psychoanalytical and deconstructivist elements of the mystery; on the topic of mathematical epistemology we need look no further than John Irwin and Paul Harris; in the realm of affinity and influence we could do no better than consult J.P. Terlotte and Elizabeth Sweeny, respectively; and speaking to the origins of the tale we find great use from T.O. Mabbott, George Hatvary, and Richard Kopley, the latter of which specifies the tales origin in the story of Princess Caroline and links Dupin's protection of the historical figure's good name to Poe's own attempt to rehabilitate his mother's reputation.

²² According to Anton Tantner (this brief account on the history of street numbering is found in "Addressing the Houses: The Introduction of House Numbering in Europe" by Anton Tantner, from <http://histoiremesure.revues.org/3942?lang=en#bodyftn7> pp. 7-30; accessed 27 Feb., 2017), there has been a numbering system in use, albeit minimal, since the fifteenth century, though not used as a means of directionality but as a method of keeping track of property held by the city of Paris (para 7). It is not until 1727 that the start of regular house numbering can be said to commence, though it is again less a matter of addressing houses as counting the number of houses which tracked city growth (para 7). Fifty years pass before and significant a numbering system is devised to aid in urban navigation and this is at the hands of Marin Kreenfelt de Storcks, editor of the *Almanach de Paris*, who wished to "make his street directory more efficient" (para 14). After the Revolution a new system is adopted by city fathers which, again, is used to assist with the collection of taxes as opposed to creating a legible system of flows. It is important to note this system deals with the numbering of districts, not houses. The French System, "used in most cities of today's Europe is the odd/even system with odd numbers proceeding on one street side and even numbers on the other side," was adopted in Paris in 1805, though a true, full-fledged system of numbering throughout the city as a means of addressing is not put in place until the second half of the nineteenth century (para 31).

²³ from "Cognitive Mapping" by Fredric Jameson, in *Marxism and the Interpretation of Culture*. eds. Cary Nelson and Lawrence Grossberg.

CHAPTER IV

A WALKER IN THE CITY: STUMBLING INTO OLD NEW YORK

Whereas the work of Addison and Steele ushered in a more regimented modern city which was then redefined by Poe's Dupin mysteries, the transition to the twentieth century brought with it different issues associated with reality. In light of massive immigration into cities, specifically American cities like New York, the notion of any normative behavior or stability is shattered into as many fragments as there are lives in the city which brings about Marshall Berman's statement that the Modern Age is, along with the tumult of transitions, "a mode of vital experience" wherein the "experience of space and time, of the self and others, of life's possibilities and perils" are common among people of all genders, classes, and types, a mode of unification but, as Berman adds, "it is a paradoxical unity, a unity of disunity" (15). Experiences of break-down, of flux, of production and reproduction leave the modern man and woman without a firm footing on which to begin their journeys through life. The cities we find ourselves in, the streets we walk upon, the lives we have constructed, all that we thought solid melts into air. What Berman explains throughout his text, as Edward Soja notes, is how the Modern age is "comprised of both context and conjuncture" and can be "understood as the specificity of being alive, in the world, at a particular time and place; a vital individual and collective sense of contemporaneity (Soja, 25). What Soja sees as Berman's major contribution to the understanding of Modernity is how "each of these abstract existential dimensions [physical world, spatiality, temporality] comes to life as a social construct which shapes empirical reality and is simultaneously shaped by it" (25). The Modern age, then, is the process of shifting through time and space which has abstract and concrete effects on the material reality of our (urban) environment.

If we are to adhere to Berman's definition of Modernity we should focus on the key phrases of *vital* and *experience*. Vital is understood to mean something of essential import or something lively or full of energy; experience, as defined by Yi-Fu Tuan, is "to learn" and "acting on the given and creating out of the given" resulting in a knowable reality that is active rather than passive, and the "overcoming of perils" (9). Thus, Modernity defined as "a mode of vital experience" requires acts which include interaction, movement, and creation. The urban environment is composed of the elements which enable one to be active, to create an atomized, personal world around them, to make concrete the plastic world beneath their feet. We create our own cities through our everyday practices; we walk and encounter people and things on a vastly larger scale than anywhere else; we take these experiences and construct our own city around us, one we can navigate through, one in which we can thrive.

While London of the early-modern period was vital and full of experiences, the Modern age has been dominated by one city in particular: New York. It came into prominence as the locus of trade and finance providing the gold for the Gilded Age at the turn of the last century which, not inconsequently, precipitated the influx of immigrants between the 1880s and the 1920s whose first (and often) last stop in the New World was New York. The density of people and capital, the diversity of race, class, and nationality, are what make New York vital in both senses of the word and offer extensive opportunities for experiences from which knowledge is created. The disparities of language and education required many to build their own cities based on specific pathways, landmarks, and nodes and these cognitive maps, these maps based on memory, are what prompted Colson Whitehead to muse: "There are eight million naked cities in this naked city—they dispute and disagree. The New York City you live in is not my New York City" (6). His statement mirrors David Hockney's fragmented image of the Brooklyn

Bridge, composed of individual images of the bridge, individual components comprising the collage of a whole structure thus presenting a cohesive whole from the individual images. The Bridge itself is a symbol of cohesion and modernization as it marked the beginning of the city's building explosion as well as connected two boroughs, enlarging and uniting the city. Its construction, too, illustrates Whitehead's idea of individual cities comprising a whole:

There are over 14,000 miles of wire in the Brooklyn Bridge. Each cable is made of 19 separate strands, each of which has 278 separate wires. The workers would splice the wires together, and then tie them to make the strands (Sommer, para 17-18)

Each strand a story, every story twists around others which twist around still others, creating a network by which the entire city is held up and comes together. Along with these individual stories, Whitehead also illustrates a certain propriety over the city, a personalization that make this large collection of buildings and people unique. The disparities between his New York and that of another is not antagonistic but, rather, a statement of fact. His city is one that exists to suit his needs as opposed to another's. This is not solipsism; it is the recognition that we create our own environment which is based on memory and experience. "You are a New Yorker", he writes, "when what was there before is more real and solid than what is here now" (4). The sense of belonging is coupled with an absolute sense of memory's ability to construct an environment out of what was once there and still is there even if the physical building is not. Landmarks exist filed away in our minds, their trace imprinted in our brain.

This typifies Berman's statement: "all that is solid melts into air". While no longer concrete, our memories maintain the traces of the past which in turn form our present reality. Jonathan Raban delves into this urban hermeneutic in *Soft City* where, echoing the concepts of Kevin Lynch, states: "we map the city by private benchmarks which are meaningful only to us"

so much so that our constructs become more real than the physical world beyond us: "Where the world outside shrivels and fades, the private world of the self grows correspondingly more solid and detailed (166, 177). Ultimately, while the concrete world is ever-changing and the ground beneath our feet seems to be almost unsafe, the traces of our personally-constructed cities are there to moor us in these uncertain waters. New York—The City That Never Sleeps—the city where change comes on an almost hourly basis, the city so large, so densely packed that, like London and Paris before it, has become incomprehensible, is still a place we can make our own.

Recall that Ned Ward placed a good deal of effort in framing the city as a sea upon which walkers like the Spy were tossed, aimlessly striving to tread water. The metaphor created a city in which everyone seemed lost together. Two and a half centuries later, Kazin notices the same occurrence: "How alive the city is, how alive, how alive, how alive" and continues with the observation that [e]ach of these streets is a current under my feet (qtd in Miller, 163). Here the writer and critic acknowledges the unsteady ground beneath his feet; he acknowledges the issues within a city such as New York; he also equates city pathways, similar to Ward, with natural features like a river or an ocean. The adage that states you never set foot in the same river twice illustrates the vitality of experience in Kazin's city and demonstrates how everyone is lost as well in their own city since every step one takes changes the current, raises the water line, impacts the environment. This experience of the city is what separates Kazin's work from the texts presented before it in that rather than creating a sense of unity, being in shared aimlessness or structured times and space via periodicals, stories, and letters, there is a singular nature to Kazin's city, breaking away from earlier notions of the crowd and its effect. Here the reader is provided an alienating city of one's own creation, the phenomenon of experience internalized and individuated, creating fragmented, personal tales. In the end, this is Kazin's city, though—like

the other 7, 999,999 New Yorkers—it can be ours, too, which we shall add to the numerous other tales we have read and collected, viewed and listened to in our own process of creating a city of our own.

What is interesting about Kazin's journal entry, as it pertains to the present argument, is his meditation on place with respect his vital experience within the nature of the city. It is alive, and with every step he takes it grows, moves, changes. He is, or his narrator is, as Allan Pred understands, part of the process of place becoming and this in turn allows the practitioner of the city *entré* to the same process. For Pred, history itself is a process, one that benefits from acknowledging the past and deviating from it in order to create our own present which will, over time, alter the make-up of history. This process is inextricably tied to place as history occurs *in place*, is a spatio-temporal occurrence which has specific and long-lasting effects on the physical reality of our present. Tim Cresswell elaborates on Pred's concept with the following example:

Think of a new green rectangle of lawn in a town or city somewhere. Trees are planted in the middle and two foot paths meet in the exact center to divide the lawn into four smaller rectangles. The lawn is surrounded by roads and buildings. To get across the lawn to the opposite corner the pedestrian is supposed to either walk around the rectangle or use the paths through it. Invariably some people will simply walk across the lawn diagonally. After a few weeks a path will appear—a mud path which becomes the material manifestation of people's desire to take short cuts. Imagine the planners and architects have also provided benches around the circumference as well as steps and a piece of public art in the middle. Soon homeless people use the benches for a night's sleep and skateboarders use the art as an obstacle course. The point is that human agency

is not so easily structured and structures themselves are made through the repetition of practices by agents (*Place*, 36).

Cresswell simplifies Pred's theory and roots it in place. Structures, like a city, are extensively planned with a great deal of attention to comfort and mobility¹. While not perfect, cities are contrivances whose attributes are often appropriated and used not as the planner intends. The walk ways in the above are an example of this concept wherein the spirit of human agency is shown at work. People elect to cut across the lawn rather than walk around it or upon the paths because it offers them some benefit. They expend less energy or time, for instance. This is a personal choice, individualizing one's spatial practice. This is similar to what Whitehead, Lynch and Raban discuss above, the creation of a personal city—my city or your city—and by cutting across the lawn or sleeping on a bench or entry way, these urban practitioners influence others' vital needs in their experience of space. They learn to make do with what they are given, appropriating space for their own ends as experiences are acted out or observed. This city square becomes several city squares, one for every person who encounters it much in the same way a city is multiple cities, adhering to the needs and desires of the people who comprise it. Their everyday lives, their movements through and pauses in space create a space of meaning not only in the physical realm but for the future as the traces they have left—the newspapers and trash around the benches or the mud path in the lawn—become part of the structure for those yet to come.

We make our way through space, leaving traces for others to observe, experience, and commit to memory. That, after all, is what Walter Benjamin meant when he wrote: "Living means leaving traces" (*Baudelaire*, 169). Traces are the material and abstract marks we leave on space, defining them, carving them out of the nowhere to create a somewhere, even if it is only

somewhere to ourselves. These traces could be material: trash, houses, city streets; or they can be abstractions: rules and laws, constellations in the stars; or they could be both material and abstract. We do, at times, experience a nostalgia for these traces, overlooking the negatives in order to create an idealized version of place. As this investigation bears out, Kazin presents such an idealized "Old New York" which is at steep odds with the New York captured by Jacob Riis or even that Caleb Carr presents in his detective novel *The Alienist* in which Riis plays a minor character. Both images of New York exist within the same time-frame, include the same historic figures, but offer totally different understandings of the city. Nostalgia, then, is another component of the personalization of place which, along with a magical intellectuality, allows people to exist in their own cities.

Traces come, according to anthropologist Tim Ingold, through four "fundamental activities" of walking, writing, reading and drawing, all which "display characteristics or gestures common to each of them" which is, according to Ingold, "breaking a path through a terrain and leaving a trace, at once in the imagination and on the ground" (qtd. in Coverley, 12). Similar to Benjamin, Ingold argues that human life is defined by "the line of its own movement" which, as Coverley articulates, "inscribes a trace across the landscape which can be 'read' by subsequent generations" (ibid, 12). Coverley continues:

the trace they [human beings] leave behind them is not merely recorded in the paths that are left in their wake but also in the oral histories and texts through which such actions are recorded [...] Ingold demonstrates the ways in which the act of walking imposes a trace that can be mapped across both time and space, revealing a common heritage (13).

Walking, as observed in the example provided by Cresswell above, does leave a trace, but so, too, does the creation of artifacts such as books, paintings, and photographs. Ingold writes:

To tell a story, then, is to *relate*, in narrative, the occurrences of the past, retracing a path through a world that others, recursively picking up the threads of past lives, can follow in the process of spinning out their own [...] in the story as in life there is always somewhere further one can go. And in storytelling as in wayfaring, it is in the movement from place to place—or from topic to topic—that knowledge is integrated (qtd. in Coverley, 13).

Walking is here collapsed with storytelling and writing to illustrate the similarities between the two practices. The importance of this idea comes from the notion that we are effecting the narrative of our own existence as well as that of the people we encounter on a day-to-day basis. We are both the creators of our own tale as well as characters, minor or major, in the tales of others, but in order to be both creator and character, we must be active rather than passive. We must be *vital* components within our environments.

Vitality and Urban Magicality

The previous chapters have certainly illustrated the vitality of their environments. Whereas Ward, Addison, and Steele presented the experience of the metropolis as commercial, be it through drinking, carousing, and corruption or through mercantile exchange, the city was a financially-motivated locus of transaction. With Poe transaction came not in terms of money but in ideas and thoughts. The technologies used by the earlier writers was used by Poe to illustrate how we misread information, perpetrating a fraud upon the reader and his detective worked at clarifying this misreading. Traces of activity found in news reports took on the roll of actual activity, evidenced by the mostly-stationary Dupin and his narrator. In the twentieth century, however, the variables of the city have drastically shifted again, necessitating a return to physical experience in the vital city coupled with a less physical mental assemblage and individualizing of

place. Once again the physical city is too big for the reader or urban practitioner to comprehend, but the individualization process can alleviate this psychic trauma.

This is a difficult task in an urban system, but it does occur. Within this system we may feel insignificant, but "[t]he city knows you better than any living person because it has seen you when you are alone (Whitehead, 8). It is our city because we have created it through our selection of specific edges and pathways, through our appropriation of its landmarks, experiencing its nodes and dwelling in its districts. We have built our city from the ground up, but "one day the city we built will be gone, and when it goes, we go. When the buildings fall, we topple, too" (ibid, 9). This is why we create art, write books, erect statues and skyscrapers, to leave traces of our personal city within the archives—the libraries, the museums, the newspaper kiosks—of the public city. We perform everyday tasks and practices utilizing the physical space and leaving our traces in it which may be taken up and committed to the page, helping to shape the physical world in which everyday-practices are repeated. This is an idealistic concept, to be sure, one which centers upon a nostalgic view of past experience, but this is the vital experience in the cities of the early twentieth century: the collection and assembly of fragmented traces of experience.

There is a caveat, however. As Italo Calvino writes: "*Memory's images, once they are fixed in words, are erased*" (87). Memories of place are powerful as they condition our perceptions and interactions within physical spaces. As Allan Pred noticed is that geographic space focuses on the measurable attributes of a place and is "little more than frozen scenes for human activity," viewing and depicting place as an "inert" phenomenon (Pred, 279). These inert scenes, he argues, lose their power as we taken them as granted, as always already over, ignoring their influence over the physical and abstract experience(s) of contemporaneous place.

Archiving, that is, collecting all of the visual and sense stimuli of a place and committing it to the page, is an operation not of remembering, but of forgetting. Literature and art, I contend, operate as a defense against this forgetting through its use of nostalgia. Creation of differing versions of the same place allow to resist their being fixed or inert, always moving and evolving, their depictions bristling against one another, creating an experience not unlike traveling through time or; rather, architecting a place wherein we can exist within time, going neither back nor forward, but existing in a magical thirdspace, where time is not linear but merely a medium for the possibility to resist the marginalizing alienation and isolation of the urban environment.

Urban magicity is vital to the growth of the city because it transcends traditional conceptions of the metropolis. If the city is a sign of modernity, and these texts illustrate the experience of the city as a medium for the modernizing project, resistance to tradition as seen in Ward and Poe is essential, *vital*. Jonathan Raban situates the concept of urban magicity by invoking traditional modes of classifying the city: "It has been a traditional axiom of classical writing about the city that urban structures are the domain of reason; that they are emancipated from the primitive, magical life of rural society" (157). He expands on this by relating assertions made by Louis Wirth's in his seminal text from *The City*: "There is a city mentality which is clearly differentiated from the rural mind. The city man thinks in mechanistic terms, in rational terms, while the rustic thinks in naturalistic, magical terms", and further amplifies these thoughts in his reading of Robert Park's essay "Magic, Mentality, and City Life," understanding the argument that the primitive man "interprets everything according to his own impulses and purposes; by dramatising the universe in a way that is personal to the point of being solipsistic, he evolves a mental style of 'participation', of continuous imaginative gate-crashing on external processes (Raban, 158, 160-1). Urban dwellers, it was thought, were the rational as juxtaposed to

the superstitious and magically-obsessed rural. It is through the rise of this traditional conceptualization of the rational city that Rabin presents the completely irrational growth and development of the urban environment.

A great deal of planning goes into the creation and maintenance of a city; however the focus of these designs is far from altruistic: vertical development removes the sense of community, removing people from one another by the ocean of space created by apartment walls; streets conceived primarily as the space of flow. Raban's combats this notion and cites Simmel who suggests the issue comes from the "utter arbitrariness" of how the designed city becomes the lived-in city. The result of this disconnection and alienation, spurred-on by urban growth, introduces the irrational to an already-irrational system:

the city is so large, so amorphous, its ends so remote from us as individual members of it, that any eccentricity or gewgaw might function as a token of our personal uniqueness [certain urban novels] were played against cities which had so lost their fixity of definition and purpose that they had reverted to inchoate jungles. And when reason is lost, magic is there to take its place; when people can no longer relate themselves to the overall scheme of things, to civic life as a programme and consensus, then they take to private attic-superstitions, charms, token, spells to win their personal fortune from the mysterious, florid abundance of the city (165).

The modern city is, again, too expansive to be thought rational. Literarily speaking, authors have presented this place as less rational as well. The tendency of human agency is such that we bristle against these sociological structures and create selves and environments in which we can make order. This is not, according to Raban, necessarily a conscious practice: "Living in a city, one finds oneself unconsciously slipping into magical habits of mind" (165). We resist the

feelings of disquiet derived from the isolation and alienation brought upon by city-living often through subconscious make believe thus, a magical mind-se. As people cut across the lawn and formed a mud path in Cresswell's example resulting in the creation of personal places within the shared physical space, magicallity is a mode of constructing a place of our own within metropolitan structures:

Magic may be a major alternative to rejection of the city as a bad unmanageable place; it offers a real way of surviving in an environment whose rationale has, like a dead language, become so obscure that only a handful of specialists (alas, they are all too frequently sociologists, urban economists and town planners) can remember or understand it (Raban, 168-9).

Abandoning urban life is not an option, but city-living can be irrational and unmanageable, so we elect to slip into a magical way of experiencing our environment. Park and Wirth may understand the sociological mechanisms but they are removed from the everyday but it is the everyday "techniques of urban life" Raban is theorizing (169). Our personal cities exist because we cannot deal with the city as is; the epistemic nature of our personal cities is due to our everyday practice, the vital experiences we have within place and the traces we leave, all of which restructures the urban environment to the extent that we can, at the very least, understand our part of it.

Urban Magicality in Kazin

Alfred Kazin's New York epitomizes the alienation felt within the monstrous city. His novel *A Walker In The City* is described by its author as a "personal history" rather than the history of a city (qtd. in Pollak, 395). His personal history is comprised of his memories of experiencing the city of his youth as an adult, recalling his neighborhood of Brownsville and the

home in which he was raised. He is a first-generation Jewish immigrant, and while he has an inherent connection to his people, he still experiences alienation: "The Walker in Kazin's memoir is conscious of belonging to a people, yet laments his loneliness, his separateness.[...] Kazin's Walker is continuously looking for connections, for some sort of place in the world of societal norms and ethnic categories," continuing that "the young hyphenated American in *A Walker in the City* [...] is desperately searching for the roots of his own culture and hence of his own individual identity" through the everyday practice of "sauntering" (Schuchalter, 26, 33). The walker is simultaneously part of a community and distanced from it (echoing Baudelaire's description of the *flâneur*), propelling him through a nostalgic walk through the streets and architecture of the old New York, traces of a past which exist in his contemporaneous moment. The author is not specifically attempting to up-end structures of power; he does not attempt any moral or urban reformation in the vein of Friedrich or George Lippard², but rather, it is "about the transformation of Brownsville; it is about Kazin's intellectual awakening—his growing interest in the world beyond Brownsville" as he felt "constrained by" the neighborhood and its people (Miller, 168). This feeling of constriction propelled the author into the mystically described *beyond*, districts which lie outside of Brownsville, specifically Manhattan, affording him the ability, through his walks, to better understand his city.

Kazin was obsessed with the *beyond*, as evidenced by several entries made into his journal which are reflected in his novel: "The city so unbearably hot and lonely for me that I found myself wandering about in a deep state of confusion....The chaos in my nature fills me with despair," adding during his walks he felt like "a spectator...wandering New York all my life in constant amazement at the number of people walking briskly alone talking to themselves," a key concept, according to Stephen Miller, to understanding the author who identifies

"[l]oneliness [as] one of the main themes of Kazin's journals" (qtd. in Miller, 165). Kazin fills the role of the Baudelairian flâneur, observing not only the people around him but the infrastructure of New York itself, touting his knowledge in his journals: "No one knows so much of the physical conditions of NY streets as I do—no one gazes so attentively at the dreck, the fissures....Because these have been my green fields all my life—and because I seem to have lived in these streets more than anywhere else" (qtd. in Miller, 166). Interestingly, Kazin is starting to display urban magicality by transforming the built environment into his "green fields." Jonathan Raban notes that "To live in a real city is to live in just as indomitable an environment as any valley full of rocks and stones and trees," going so far as to claim cities "*are* nature, and are as unpredictable, threatening [...] as a tropical rain forest. That they are in point of fact *constructs* is a mighty and deluding irrelevance" (Raban, 163). Nostalgically, Kazin romanticizes the streets as these were the places in which he played, where he assembled with friends, where he circulated in an attempt to find himself and his place in Brownsville and *beyond*.

Raban's position is that to view the built and natural environment as at odds is inherently problematic and is reaffirmed by David Harvey who writes: "Ecological transformations are an inevitable facet of how human beings live their lives and construct their historical geographies. Urbanization is an ecological process and we desperately need *creative ways* to think and act on that relation (231, emphasis mine). The problematic called out by Rabin is addressed by Harvey's creative ways of reconciliation. For Kazin, his way of closing the divide is by collapsing the natural and built environments. The nostalgic, bucolic memory illustrates how the author has shaped his own personal city. To put this another way, Kazin's natural description of the urban environment and the knowledge he has gained through his experiences is a natural reaction, even an inevitable response to our surroundings and a mode of constructing our world. Harvey's

addition of the natural element to the process of cognitive mapping is in line with Raban's postulation that the structure of the built environment is seemingly as removed from the individual as components of the landscape. Synthesizing these attitudes is how one is able to construct a personal city and the practice and experience of navigating these environs is a vital part of our self-actualization in the face of immense isolation and alienation.

Kazin's *flâneurie* does little to alleviate his loneliness. He writes how he is not alone, how there are solitary urban practitioners talking to themselves while he observes them. He may know more about "the physical conditions of NY streets" as he, about "the dreck, the fissures" because he believes he has "lived in these streets more than anywhere else," though this does little to bind him to others. The overall tone of his claim is negative: he notices the breakdown and fragmentation, the detritus and filth; but it does reveal that he is connected to the city in ways which are not always positive, a true sign of an urban type, akin to Ward's *Spy*, whose attention includes *all* parts of the city. In a telling clause, he notes he has lived in the streets more than anywhere else, not *anyone* else, indicating that his personal city is comprised of streets. The import, here, comes from the motion that accompanies the street. Others may have a similar New York, their cognitive maps including these spaces of flow; but it appears that Kazin's city is one comprised predominantly of streets. Recall the author noted the lively nature of the street, the "current under my feet," and this passage presents a personal city which mirrors the physical one (qtd. in Miller, 163). The modern vitality lies in the street, Kazin's version of nature, his home, the environment he shares with others. It is one, however, of disconnection.

T the collapse of nature and the built environment is an understandable response but not a rational of as there is something magical in it. To see green fields in the street is nothing short of magical, especially in light of other urbanites, like Frank O'Hara, who actively fight this

impulse³. The mingling of movement through the city, the naturalizing of it, and the blistering feeling of solitude can be found throughout *A Walker In The City*:

Museums and parks were related, both oases to stop in "beyond." But in some way museums and parks were painful, each an explosion of unbearable fullness in my brain. I could never go home from the Brooklyn Museum, a walk around the reservoir in Central Park, or sit in a rowboat Sunday afternoons in Prospect Park [...] without feeling the same sadness that came after the movies (94).

Immediately the reader is confronted with an images from nature. Oasis's, associated with deserts offer shade and respite travelers journeying through the desolate wastes. In literary and filmic texts they sometimes appear in the form of a mirage, and offer a certain magic as they provide a coping mechanism for those who are unable to deal with their circumstances, mirrored in Kazin's phrase, "an explosion of unbearable fullness in my brain". These spaces are painful to the narrator because they are not places, per se, but stops along his way, part of his personal city, yes, but ones he must ultimately leave. Notice no people are described in these spaces and are only experienced by the narrator in a solitary manner. This is not to say that people are not found within them. Central Park, Prospect Park, The Brooklyn Museum—these are places often frequented by people in large numbers. The magical element Kazin brings to the scene is not the trickery of the mirage, but a magical solitude found within a group of people.

In a subsequent passage which echoes the observations in his journal, Kazin continues this synthesis of nature, built environment, and loneliness:

But that same day they took us to Forest Park in Queens, and I saw a clearing filled with stone picnic tables—*nothing* had ever cried out such a welcome as those stone tables in the clearing—saw the trees in their dim green recede in one long moving tide back into

dusk, and gasped in pain when the evening rushed upon us before I had a chance to walk that woodland through (94-5).

Note how quickly the narrator moves from us/we to I. The passage describes a class trip to a museum. They, the disembodied teachers, took us, the collective students, on the trip; however, once the narrator sees the park, the group disappears. "I" becomes the subject of the following observations, the clearing with the picnic tables, the "trees in their dim green" which moves into the dusk of the evening. Even when the collective returns, the I is the primary subject, feeling the pain of not being able to walk through this clearing and through these trees. The narrator never abandons his walking or how this practice adds to his experience, but rather describes the pain when the practice is denied to him. His isolation is also never abandoned. Among his classmates he constructs an oasis that removes him from the group and perpetuates his solitude. Of course, solitude is not necessarily a negative, but the overall tone of both of these passages belies this fact by illustrating his pain in leaving these oasis's of solitude, returning to his neighborhood, friends, and family. Reading these successive passages reveals the premium which the narrator feels in being removed from the group. It was mentioned before that the solitary walker comes across as feeling constricted by his neighborhood and the people in it. The magic, then, of these passages, appears through the illusion he performs to make these people disappear. In the *beyond* (the term itself offers several magical, metaphysical, and paranormal connotations) he is able to exist alone, if only for a short while. Mingling the city and nature in his conceptualization of the *beyond*, he magically transforms his loneliness into a condition of freedom, unconstrained by his community or the city around him. He has created the illusion of connection while perpetuating his own disconnection, all while he walks through his personally-constructed New York.

There is another section, earlier in the text, which situates the narrator's loneliness with respect to his culture and provides both a literary and linguistic mirror for the reader, allowing the tone of strangeness and disconnection to permeate the page and bleed into all other detailed descriptions that follow:

I had heard of Jews who pretended they were not, but could not understand them. We had all of us lived together so long that we would not have known how to separate even if we had wanted to. The most terrible word was *aleyn*, alone. I always had the same picture of a man desolately walking down a dark street, newspapers and cigarette butts contemptuously flying in his face as he tasted in the dusty grit the full measure of his strangeness. *Aleyn! Aleyn!* My father had been alone here in America as a boy. *His* father, whose name I bore, had died here at twenty-five of pneumonia caught on a garment workers' picket line, and his body flung in with thousands of other Jews who had perished those first years on the East Side. My father had never been able to find his father's grave. *Aleyn! Aleyn!* Did immigrant Jews, then, marry out of loneliness? Was even Socialism just a happier way of keeping us together? (60-61).

The first two sentences elicit a concern over the plight of newly-arrived Jews who, though tied by a specific culture, attempted to assimilate into the fabric of America. The narrator's intonation of incredulity is caused by the fact that he has only *heard* of persons who have broken with their culture. The incomprehensibility comes because he had not, to that point, experienced or encountered anyone who has broken with the community. He has been sheltered from this fact by a close-knit community whose own language illustrates the perils of separation. This is further elaborated upon in the middle section wherein the narrator details his own father's history, having lost his father at an early age. His father was *alone* due in large part to his own

father's attempt to maintain the strength of his own community on the picket lines. His body was subjected to a mass grave and thus lost forever, adding an overwhelming sense of disconnection to an already deep feeling of loss and compounding the nascent fear of cultural belonging as a problem for his growth by leaving his community. That the narrator bears his lost grandfather's name is an indication that his father was still attempting to gain control over his feelings of abandonment as well as a sign of his community's ever-present ability to establish a united front on the margins of the dominant society. They may be alone, his father seems to say, but they will never be divided. Connection is forced, not chosen, and the narrator feels that not even the solitude of death can free him from ties to other people.

This is tempered, however, by his father's inability to locate his own father's grave, illustrating the narrator's larger point, that loss and isolation are present even in the confines of a close community. Even their language bears this sentiment. *Aleyn*, he hears the family say, means to be alone but much more than that: to be without a people⁴. The origin of the word itself is rooted in a disconnectedness, a community who were part of a group yet still isolated from it. *Aleyn* bears with it, too, the trace of another word which Anglophone speakers associate with strange disconnection: alien.⁵ The transhistorical linguistic imprint of solitude and disconnection are found in this passage as native to the page as Yiddish is a spoken language and the connections above derive from the textual coding of words which, in and of itself illustrates a community of closeness buttressed by an individual trying to loosen these ties.. Even without a sociolinguistic history of the word, the author's use of the term and its similarity to another common word that reflects isolation renders a feeling on the page which actively familiarizes the reader with such a deep sense of isolation and loneliness.

Added to this, the image cut by the narrator that corresponds to his understanding of the term offers a contemporary literary allusion:

I always had the same picture of a man desolately walking down a dark street,
newspapers and cigarette butts contemptuously flying in his face as he tasted in the dusty
grit the full measure of his strangeness.

Now a passage from T.S. Elliot's quintessentially modern epic *The Wasteland*:

Sweet Thames, run softly, till I end my song.

The river bears no empty bottles, sandwich papers,

Silk handkerchiefs, cardboard boxes, cigarette ends

Or other testimony of summer nights. The nymphs are departed.

And their friends, the loitering heirs of city directors;

Departed, have left no addresses.

By the waters of Leman I sat down and wept...

Sweet Thames, run softly till I end my song,

Sweet Thames, run softly, for I speak not loud or long⁶.

Both texts are similar in their depictions of desolation. The image in Kazin is of a solitary walker pelted by the traces of the day, the newspapers and cigarette butts behave like tumbleweeds in an Old West film; in Eliot, the speaker points out the constancy of the Thames's current (alluding to the current beneath Kazin's feet) in the face of everyone else's departure, from friends to family to demigods, they are all gone, as well as leaving the river to flow on silently while the tone of these lines is one of not solitude but loneliness. The other connection between these texts is their mention of everyday traces though in Eliot these items—cigarettes ends, bits of trash, and empty bottles—are missing from the banks of the river. Both excerpts communicate solitude amongst a

group (both walker and river wind their ways through large metropolitan areas), but the walker's alienation comes with an added feeling of disconnection as he is surrounded by and even assaulted by the traces of others but is still alone, still *aleyn*. The symbol of this solitary walker cut from the same cloth as Eliot is concretized in a section wherein the narrator relates memories of his friend and influence, Isrolik, who is described as having a "hallowed copy of *The Waste Land* that he carried around with him wherever he went," and whose readings from the poem caused the narrator to look around his Brownsville and note how "grim, sour and alone" he felt as the pair walked the darkened streets like a modern-day Johnson and Savage, or Ward's Spy as he encounters the rag pickers and Tom Turd men of the nighttime streets, or even of Dupin and his narrator as they read the newspaper in their decrepit manse, a trace of the past while in search for clues to their present (Kazin, 146, 148).

The signs of loneliness and isolation firmly ensconced within the pages of *A Walker in the City*, we are now set to ask the question, in accordance to Jonathan Raban's conception of city life: how does Kazin use magicality in his text? The answer is rather simple as the author identifies this magicality very specifically:

I had made a discovery; I had stumbled on a connection between myself and the shape and color of time in the streets of New York. Though I knew that brownstones were old-fashioned and had read scornful references to them in novels, it was just the thick, solid way in which they gripped to themselves some texture of the city's past that now fascinated me [...] *I had made a discovery: walking could take me back into the America of the nineteenth century* (170, emphasis mine).

This provides a frame for the reader in that the act of walking is what precipitates the transportation back into the past though relies heavily on nostalgia as a means of overlooking

historical inaccuracies. Again, the past Kazin conjures is idealized, ignoring the dangers of the city as it existed. It is not the same place of Jacob Riis's tenements, or of the bloody murders of boy prostitutes found in Carr. This particular passage is illustrative of Kazin's use of urban magic to forge a history of himself in the city he calls home much as Washington Irving did in his *Knickerbocker* stories, by constructing an idealized and personalized city in which his walking could take place.

Not only walking—*stumbling*—provides the reader with a much-needed context, that this revelation was almost accidental, much like Ward's aimless Spy, opposed to the purposeful walks of Addison, Steele, and at times, Dupin. The narrator's perambulations have physically brought him to the site of transportation, along the brownstone-lined streets of the *beyond* whose architecture adds texture to the face of the city, anchoring history into the foundations of the metropolis. There is the abstract quality of his revelation as well, wherein he is metaphorically transported in time. He is both / and also present in contemporary space though the traces of the past are seen and felt on the edifices themselves. He is aware of their antiquity which grips them in place but it is this same permanence which allows the narrator to feel transported, producing a place that is free of social ills or danger and provides for the narrator an imagined space where he may belong without the encumbrances of personal contact. The streets and buildings are always there, reminders of the past while simultaneously contemporary which causes the feeling of shifting temporality in a spatially-bound place. This is a thirdspace, arrived upon by the everyday practice of walking but is far from an everyday experience.

In *Soft City* Raban calls this idealized cultural appropriation to space / time "hippy magic," a magical experience of place to govern their daily duties or the act of playing temporal dress-up to deal with the barrage of sense-stimuli issuing from the modern urban environment.

By using magic-based ritual, playing temporal dress up is an act of invoking the past to slow down the speed of contemporary society. Time-travel-as-Intellectuality is not an uncommon occurrence. Woody Allen's recent film *Midnight in Paris* plays with this trope by allowing its protagonist—also a writer—to turn back time in order to make it through the muddle of his day-to-day urban existence. As trope, this practice is ideal for writers as it links the common acts Ingold pointed to as sharing similar traits: reading, writing, and walking. The movement through the streets bringing people back in time, or imaging going back in time via text seems a natural fit, so much so that Raban points out these little rituals or outlooks "suggest that there is rather more than a merely vestigial magicality in the way we deal with the cities we live in," a direct result of the city's irrational growth, too large and formless "to be held in the mind as an imaginative whole," that we fall into so-called primitive rituals and rites of imaginative magicality (168-9). In this vein, Kazin's temporal transportation seems *rational*. As Stephan Miller notes, "The more the young Kazin learned about old New York, the more his walks in 'the city' became walks into the American past" (170-71). The walks into the past reveals the authors deep connection to the romanticized past represented by Old New York as they revealed the traces he longed to take up and make his own in an attempt to forge connections that would sustain him beyond the mechanical cultural and familial bonds which constricted him so and pushed him ever-further into the *beyond*.

For Kazin's narrator, the journey started in the Metropolitan Museum of Art, a physical archive in which is deposited images of the Old New York he dreamed of traveling back into. As an establishing scene, however, it is interesting how remotely this portal is positioned in the text:

far in the back, in an alcove near the freight elevator, hung so low and the figures so dim in the faint light that I crouched to take them in (95).

The placement of these images which figure so largely in the narrator's memory is interesting. It is easy to assume that this is a fair and true representation of these painting, that they actually were placed in such a position in the Museum; however this information adds a "stumbled upon" quality of these images in the text. As the narrator wanders through the archive he comes upon these paintings, in a Lewisian Wardrobe back in time. His movement around the Museum, then, is what brought him to this spatio-temporal nexus. He continues by providing descriptions of the paintings themselves.

pictures of New York some time after the Civil War—skaters in Central Park, a red muffler flying in the wind; a gay crowd moving round and round Union Square Park; horse cars charging between the brownstones of lower Fifth Avenue at dusk. I could not believe my eyes. Room on room they had painted my city, my country—Winslow Homer's dark oblong of Union soldiers making camp in the rain, tenting tonight, tenting on the old camp ground as I had never thought I *would* get to see them when we sang that song in school [...] John Sloan's picture of a young girl standing in the wind on the deck of a New York ferryboat—surely to Staten Island, and just about the year of my birth?—looking out to water (95-6).

History plays a prominent role in these descriptions, tying art to American history and localizing both within the purview of the narrator's personal experience. Direct references to the narrators physical reality—Central Park, Union Square Park, Fifth Avenue, and the ferry boats to Staten Island come together to present not the history of a city but as Nodes in the narrator's personal image of the city. These items situate the reader in a specific city but their inclusions by the author offer a certain ownership on them, epitomized in the phrase: "they had painted my city, my country." Having stumbled upon this specific room is important as it offers the accidental magic

of concatenation, but so too is the narrator's sense of propriety over objectively public spaces but when taken together, there is a magical quality to this scene. Having been disconnected from the larger society and constrained by his own community, he has imagined connection to objects which represent a community he longs to belong to, an Intellectuality wherein an adolescent immigrant boy—an alien—has found a home in space and time he would not have been a part.

The next section continues the solipsistic nature of the narrator's conception of the city and his place within it while introducing a governing theme which points back to the magicality of his imaginary time travel.

Dusk in America any time after the Civil War would be the corridor back and back into that old New York under my feet that always left me half-stunned with its audible cries for recognition. The American past was gaslight and oil glaze, the figures painter dark and growing darker each year on the back walls of the Metropolitan. But they had some strange power over my mind as we went down the white steps into Fifth Avenue at the closing bell—the little Greek heralds on top of the traffic boxes gravely waving me on, my own loneliness gleaming back at me as the street lamps shone on their nude gold chests—that would haunt me any time I ever walked down Fifth Avenue again in the first early evening light (96).

Again I point out the landmark of the larger city which become signposts of the narrator's personal city: the Metropolitan itself and Fifth Avenue are present, but so is his invocation of "my own loneliness," a signal which personalizes these places and the feeling of alienation they conjure in this solitary walker. He also reminds the reader of the back-in-time aspect of these images, situating them in the nebulous era "after the Civil War" which act as portals "back and back into that old New York under my feet." Lacking specifics allows the narrator to place

himself out-of-time, to be part of a community or place which is specifically historic without being specific on historic time, allowing him to haunt the era as a specter, a part of history but not an active participant in history, an historic flâneur. Strategically, this is a move that takes the narrator out of any unpleasant instances of jingoism or racial disharmony that occurred in our countries past but allows him to be selective in his choice of historical destinations, magically disarming the past and rendering it as more utopian than it actually was.

The "little Greek heralds on top of the traffic boxes" exist contemporaneously within the text but represent the living past of the narrator. They perform act as everyday traces of the past which are part of not just the texture of the city but, in their role atop traffic boxes, perform an everyday function of directing flows of people and cars, keeping the lines of commerce and communication open while acting as objects of arts and signs of the past. I would also point out that, beyond their primary function within the structure of the city, they are specifically described as waving on, and their nudity shines specifically for, the narrator. The intimate nature of this exchange, as well as the repeated ownership displayed by the narrator points to his making the city his, via experience or (sexual) conquest. They "haunt" the narrator as well, further amplifying the personal connection as they linger in his thoughts and stand as constant reminders every time he sets foot on Fifth Ave. This echoes Raban's remarks on how we as urban practitioners "map the city by private benchmarks which are meaningful only to us" (166). The sexual connotations privatize this act while the public aspect exerts propriety over the space of the city, in time or contemporarily.

Beyond this, his constant reference to dusk, gaslight, dimness, and dark is telling. Dusk, a telling Thirdspace where day and night combine to create a time of the day that signals a "magic hour," a time of day that both opens the portals to the past as well as haunts the narrator for the

rest of his life. "It would have to be dusk" he remarks, pointing to his turning back the clock as well as explaining the feeling that he can never resolve (Kazin, 96). In this instance, he is static, immobilized due to his observations:

Sitting on the fire escape warm spring afternoons over the Oliver Optics, I read them over and over because there was something about old New York in them—often the dimmest drawing in the ad on the back cover of a newsboy howling his papers as he walked past the *World* building in the snow—that brought back that day at the Metropolitan (96-7).

Here the reader sees the confluence of reading and movement—though not physical movement, but temporal movement. Agreeing with Ingold's assertion that walking is connected to writing and reading, this sequence is telling as it deals with the magicality of moving back in time tied to the act of reading. It is not the narrator's movement that brings the reader back but the movement of the newsboy whose deliveries contain traces of the news of the day. *The World* building juxtaposed to the newsies movement, mingle images of temporality and textual analysis and plays with the stasis / flux dynamic of a stationary building that produces mobile traces of a constantly-shifting world. His movements bring the narrator back to a day at the Museum, compiling the current history of the newsies with the frozen history of the museum. The conflation of these two images adds a magical quality to the text by offering a both / and also level of history for the reader, producing a scene based on the fast-paced world of the now, fixed in both time and space..

There is also the use of the word *past*. The newsboy walked past the *World* building and immediately the narrator is brought back, into his own past—the time at the museum—as well as the cities historical past as embodied by the images which hang on the walls. Beyond the physical movement past the edifice, the narrator intimates that the act of reading ads on the back

cover are also movements into the past, having something of old New York in them. From his static perch on the fire escape the practice of reading provides a repeated mobility (I read them over and over) that allows the narrator to recognize and appreciate the traces of his contemporary situation with the ads which conjure idealized traces from the past stationed on the back walls of the museum. This play between physical and temporal movement continues throughout the passage:

I saw Park Row of a winter afternoon in the 1880's, the snow falling into the dark stone streets under Brooklyn Bridge, newsboys running under the maze of telegraph wires that darkened every street of the lower city. How those wires haunted me in every photograph I found of old New York—indescribably heavy, they sagged between the poles; the very streets seemed to sink under their weight. The past was that forest of wires hung over lower New York at five o'clock—dark, heavy, dark;

Note the newsboys are running. Their business of selling the news of the day is exemplified by their rapid movement. The content of dailies like the *World* leaves traces of life, to be sure; but as one day progresses to the next, there is no room for nostalgia. Newsboys and journalists are concerned with the now and as such their movements through space necessarily need be rushed. This is juxtaposed by the narrator's stasis, looking down into the past and imparting it with a healthy dose of nostalgia. The elevation in the three-dimensional field (the fire escape) as well as the distanced perspective of looking at a frozen moment of history in a painting or photograph grants the narrator the privilege of slowing down and imbuing these scenes with personal meaning. Interesting, too, is how the past in this excerpt is represented by the forest of wires, a true interplay of motion stasis and flux. These symbols of the past are anchored in the street, their wires suspended in place, unmoving. The energy they convey, the information that they

relay, demonstrates a constant flow, a movement even when not moving. Finally, by using a natural image to describe a man-made scene falls into a similar paradigm as that illustrated in the park scenes earlier, wherein the built and natural worlds magically collapsed into one another. Both natural and artificial images play together the same way the physical and temporal images do. The end result being the narrator's full-fledged construction of his own city, one whose signs represent different things to him than anyone else. Kazin romanticizes these apparatuses, taking a collective image and personalizing it to construct a personalized, individual city.

Much like walking the streets of a city offers the practitioner a series of images they must read and understand, Kazin's text offers the reader a series of images that provide spatio-temporal element that require a certain urban magicality to understand. As previously stated, urban magicality is used in this text as an Intellectuality, a means of coping with the stressors of the modern urban environment. The next scene illustrates this concept and further refines its purpose:

The past was that forest of wires hung over lower New York at five o'clock—dark, heavy, dark; of the time, surely, my parents had first stepped out on the shores of New York at Castle Garden; [...] Walking past our police station on East New York Avenue, I would always be stopped in my tracks by an abysmal nostalgia for the city as it had once been. [It] all plunged me so suddenly into my daylight dream of walking New York streets in the 1880's that I would wait on the corner, holding my breath, perfectly sure that my increasingly dim but still almighty Police Commissioner Theodore Roosevelt would come down the steps at any moment (96-7).

The reader is introduced to a cavalcade of images that move over the page in rapid succession, each one connected to the others, the effect of which leads the narrator to wake up from his

contemporary daydream while holding onto the magic of that dream. Robert Philipson contends that while Kazin was not overtly influenced by film techniques, the author's "delight in the 'dream life' of the movies opened him to an appreciation of the perspectives and techniques that were later recognizable as hallmarks of modernist literature" and one of these hallmarks, montage, is a particularly effective tool for breaking the rigid boundaries of spatio-temporality (183-84). As the above scene plays out, the narrator is brought to the realization that he is in the contemporary world when he is *stopped in his tracks*. As he stops moving, he is removed from the past world in which his parents came to the city and even earlier. He becomes aware of the magicity, noting that he awakes from his dream—itself a nod to his capitulation to linear time; however the dream persists—the eagerness with which he looks for Theodor Roosevelt. These images work together as they do because the montage-effect Kazin brings to the text allows for flashes of the past to pervade the narrator's contemporary movement, stopping him like an editor creating a quick-cut, and continuing on with the narrative thread. Both the narrator and Kazin-as-author are taking up the traces of the past while simultaneously laying down traces of their own. The filmic montage situates the text within the periodized Modernism of the first half of the twentieth century while simultaneously transporting the reader back in time. This particular temporal shifting operates in much the same way as Soja's concept of Thirding rendering the real-and-imagined as both/and also. The unique spatio-temporality in Kazin's text is a fantastical production of space which allows for the possibility of magicity as Intellectuality.

The final element of this argument comes when the narrator's focus brings the reader further into the *beyond* and offers a physical encounter which ties together his magical bi-temporality in the bodies of the hobos he observes in lower Manhattan:

It would have to be dusk in the lower city. [...] I saw for the first time derelicts sleeping across the cellar doors—some with empty pint bottles behind their heads; some with dried blood and spittle on their cracked lips, as if they had scraped themselves with knives; some of their flies open, so that the storekeepers cooling themselves in the doorways grinned with scorn and disgust. I knew those men as strangers left over from another period, waiting for me to recognize them. The old pea jackets and caps they slept in were somehow not of the present; they were still in the work clothes they wore on the last job they had had; they bore even in their faces the New York of another century, and once I followed one up the Bowery, strangely sure that he would lead me back into my own, lost, old New York (97-98).

As with the previous sections, Kazin continues to make use of specific locations within the city—the Bowery, the lower city—as well as phrases that indicate ownership, as a means of situating the narrator within an urban scene of his own creation. Kazin also continues to use a tone of temporal darkness—dusk—as a metaphor for his magical Intellectuality, allowing for the passage back to Old New York. The difference in this passage comes in the bodies of the *derelicts* he encounters. In fact, there is a significant amount of physical movement in this scene on the part of the narrator that is not witnessed in the examples above. Whereas in the previous scene he sat perched on the fire escape watching the newsboy run, and crouched down investigating the art in the Metropolitan Museum, the narrator has proven to be a rather static entity as he is transported through time. I believe this as a necessity since actual time travel is not possible but the magical *feeling* of going back in time is created within the narrator's mind as he imagines the tableaux of Old New York he finds in art unfreezing and coming to life. He would be necessarily static as he trained his eye on these scenes; however he is forced into an act of

voyeurism bordering on stalking as he follows a derelict "up the Bowery, strangely sure that he would lead [him] back into [his] own, lost, old New York" (98). The narrator is no longer staring at a painting or a photograph, he is no longer watching from the safety afforded to height, omnipotent and distant and removed from the setting. He is in and among the scene and in order to sustain this magicality the narrator is forced to enter into a reality that is less than safe.

In order to understand the ramifications of the narrator's interactions with this unfortunate demographic, we must first parse-out the physical descriptions of these men and the place in which they are found. We must then interpret the notion of temporal transvestitism occurring in this scene and explore how this aspect blurs the line between reality and magicality which, in turn, destabilizes the narrator's position in the scene. The men—they are all men, according to the narrator— are spattered in blood and spit. The fluids originate, it is thought, from their chapped lips or from some untold violence, as evidenced by the mention of these men having been scrapped "with knives" (98). Their parched lips could be caused by the elements as they are found sleeping out of doors, or the result of dehydration brought on by intoxication, presumably from the empty pint bottles which are scattered around them. An added layer of danger arises from the fact that some of these men are said to have their flies open. When coupled with the vague mention of violence and evidence of intoxication, the state idea that their trousers are seen as open offers a vague threat of sexual assault or, in the most innocuous sense, that they are not above exposing their members in order to relieve themselves. Either way, the image presented to the reader is one of danger imparted by the traces they leave behind.

These derelicts are said to be "sleeping across the cellar doors" (98). If we recall Gaston Bachelard's *The Poetics of Space*, we may be reminded of the importance of the cellar as a locus of disease: the cellar "is first and foremost the *dark entity* of the house, the one that partakes of

subterranean forces" and is, in Jungian terms, a stand-in for the unconscious (Bachelard, 18, 19). These derelicts are, then, associated with this site of darkness, this realm of unconsciousness from which springs fear and the worst aspects of our imagination. Hence the narrator's description of them in the worst possible light. These men are also viewed with "scorn and disgust" by the local shopkeepers, further reinforcing the negative imagery surrounding their existence. Their proximity to, or relationship with, the cellar and its dark, imaginary powers, brings to the fore the idea that Robert Park developed in his study of the hobo which Raban used to support his argument on magicality in the city. The isolated, itinerate hobo mentality were seen as "impediments to urban assimilation, and new American citizens must be weaned from them, or reasoned out of them, if they were to succeed in the city" (Raban, 158). The author continues that hobos and loners, as manifested in the city he lives in, "are thoroughly representative of the place, where superstition thrives, and where people often have to live by reading the signs and surfaces of their environment and interpreting them in terms of private, near-magical codes" (ibid, 160). The derelicts in Kazin's text are mimetic of this very idea. They are at once fiercely human while simultaneously magical in their description. They are iterations of imagination while also as real as could be. They are the both/and also, and as such, offer the possibility of more than they appear to be.

This is not to say that the "more" to which I refer is necessarily safe. As the narrator continues to describe these men, he focuses in on their clothes and offers an interesting understanding of how these clothes function within the narrative that has been constructed over the past several pages. These men are "strangers left over from another period, waiting for me to recognize them" and the medium by which the author identifies them is clothing: "The old pea jackets and caps they slept in were somehow not of the present; they were still in the work

clothes they wore on the last job they had had; they bore even in their faces the New York of another century" (98). There is a logical explanation for these clothes offered by the narrator, that is, they are the remnant of their own, more-prosperous past. They reveal that these men were of the working class and have fallen for whatever reason into their present condition. The reasons are not terribly important, though this adds additional weight to the vague dangers described by the narrator as playing a part in their fall. What is of import here is how these togs represent a form of magicality whose destabilizing effects are of more danger to the narrator than the threat of drunken violence. Playing on the concept of Cultural or Ethnic or Racial Transvestism put forth by Joanne Tompkins and Joe Lockard⁷, I assert that the narrator presents his derelicts as examples of *Temporal* Transvestism, whose clothing operates within the same power dynamic as the others but, rather than destabilizing ethno-cultural notions, these practitioners disrupt the linearity of time and allow the narrator to assert his identity by ignoring temporal reality and appropriating an identity in an idealized situation of his own making.

The danger I alluded to earlier manifests itself in this situation more pronouncedly as it ties back in the Modern ideal stated at the beginning of this chapter of *vital experience*. I say again, the narrator has been describing static scenes where in his participation was not necessarily integral to their effectiveness. In fact, most of his descriptions in these vignettes have not included a single instance of physical interaction until this one. By literally bringing the narrator down to street-level he is foisted into his own solipsism. He is confronted with actual people with whom he is forced to interact. While his level of engagement is not interpersonal, he must encounter the physical environment as a practitioner and emphatically not an observer. By walking behind the derelict he is brought further into the real, contemporaneous world which he has attempted to escape through a convoluted Intellectuality of magically going back in time. In

the previous instances this time travel was facilitated by the narrator's own loneliness and performed mentally. In this last scene, the narrator is now a part of the delusion which presents several issues vis-à-vis maintaining a healthy psyche. The danger is that, while he is convinced these caps and pea jackets and faces are of another time, he is physically walking through contemporaneous space, spaces where the material reality of his youth and ethnic background may prove problematic when confronting a hobo with a knife or a bigoted Manhattanite also out for an evening stroll. The vital experience witnessed in this brief scene highlights the issues surrounding the narrator's chosen Intellectuality. He is still alienated and lonely though finds solace in the magical idea of going back in time and being a part of the Gilded Age. It is idealistic, yes; but by destabilizing his current reality he is further alienating himself from his community, his family, and his roots. Even if he were able to don the old cap and slip on the pea jacket and imagine himself back in old New York, the narrator would find the experience the same, if not worse, than the reality he currently faces.

As we move forward, the sense of alienation persists. Walking is still used as a salve for the psychic rift caused by living in the modern urban environment, but something changes. The notion of being a part of something, even if it is some sort of magical turn of events, evaporates, and what is left are eight million stories of New York that increase the feeling of division rather than individuated connection.

Notes

¹ Some disagree with city planners who use theory instead of practice to inform their designs, as Jane Jacob's does in *The Death and Life of Great American Cities*.

² Friedrich Engels' *The Condition of the Working Class in England* and George Lippard's *The Quaker City, or The Monks of Monk Hall*, both, incidentally, published in 1845, offered realistic representations of place, in geographic and sociological terms, which spurred activism and political action in efforts to improve living conditions.

³ In his poem, "Meditations In An Emergency", Frank O'Hara writes:

However, I have never clogged myself with the praises of pastoral life, nor with nostalgia for an innocent past of perverted acts in pastures. No. One need never leave the confines of New York to get all the greenery one wishes—I can't even enjoy a blade of grass unless I know there's a subway handy, or a record store or some other sign that people do not totally *regret* life. It is more important to affirm the least sincere; the clouds get enough attention as it is and even they continue to pass. Do they know what they're missing? Uh huh (pp. 38)

⁴The word itself is Yiddish, a language which has evolved over centuries of Jewish displacement and itinerancy. Bernard Spolsky traces the origins of the language from Eastern Europe and developing in central Europe starting around the 10th century. Ethnically Middle Eastern Jews speaking Aramaic and Hebrew came into contact with people speaking in Franco- and Germanic tongues, and through the several years of cohabitation, Yiddish grew into a recognized dialect of an ethnic group who was often times viewed as outsiders among us. For more on the origins of Yiddish, see Bernard Spolsky's *The Languages of the Jews: A Sociolinguistic History*, pp. 156-58.

⁵ The *OED* traces the Latinate root of alien through its iterations in Middle-French and then Middle-English and defines the term as Belonging to another person, place, or family; not of one's own; from elsewhere, foreign. If the definition were not enough, allow the visible similarities to be drawn from its first recorded use in 1382:

Dop a wey **alyen** goddez þat ben in þe mydill of ȝou (from the Wycliffite Bible, Genesis, xxxv.2).

Alien appears almost identical to the Yiddish *Aleyn* and considering the gestation of Yiddish among early speakers of Francophone languages, it is not a wide leap of faith to view these words as finding their traces upon one another.

⁶ from the opening lines of the third section of Eliot's *The Wasteland* entitled The Fire Sermon, ln. 176-184

⁷ Joe Lockard "Passing Away, or Narrative Transvestism as Social Metaphor in Multiethnic Societies"

Joanne Tompkins "Dressing Up/Dressing Down: Cultural Transvestism in Post-Colonial Drama."

CHAPTER V

OPEN CITY: PRACTICE AND THE CONSTRUCTION OF MYTH

After a particularly long walk across Manhattan, Julius, the protagonist of Teju Cole's debut novel *Open City*, stands on the edge of the city and takes a moment to reflect on the singular nature of New York:

This strangest of islands, I thought, as I looked out to the sea, this island that turned in on itself, and from which water had been banished. The shore was a carapace, permeable only at certain selected points. Where in this riverine city could one fully sense a riverbank? Everything was built up, in concrete and stone, and the millions who lived on the tiny interior had scant sense about what flowed around them. The water was a kind of embarrassing secret, the unloved daughter, neglected, while the piers were doted on, fussed over, overused (54).

What made New York the strangest of island? The answer cannot be the simple fact that it neglects its history, that it is forever thinking of the future. In his own musings Julius refers to the city turning in on itself, so forgetting history cannot be the specific impetus of this statement. Rather, the argument is how history is preserved in spite of the constant development of the city. New York appears to have lost its history time and time again, but Julius points out, the line of development is still permeable at points, and his walks throughout the city allow his accesses to these intersections of past and present. Others may not be aware of this history, but Julius is a character whose urban practices grant him the ability to notice the strange development of this strangest of islands.

There is a pattern in all of the texts in this project which present investigate the links between urban epistemology and practice. For Ward's *The London Spy* and the periodicals of

Addison and Steele, walking and reading worked together as a means of familiarizing their audience with the emergent city. Their tactics were to define and classify different species of walkers and readers, identifying and refining practices and methods of navigating the city and its institutions. In Poe, the environment had become naturalized, ingrained into the psyche of his readers and his work with "The Man of the Crowd" and the Dupin cycle illustrate how their author was starting to advance urban practice from mere survival and understanding, to close reading and sub-textual understanding. His characters spent all of their time

"Reading, writing, or conversing, until warned by the clock of the advent of the true Darkness. Then we sallied forth into the streets, arm in arm, continuing the topics of the day, or roaming far and wide until a late hour, seeking, amid the wild lights and shadows of the populous city, that infinity of mental excitement which quiet observation can afford" (Poe, 243).

Aimless as Ward's Spy, Dupin and his companion were not concerned with simple survival tactics but expanding their understanding of the environment in which they are found. The infinity of mental excitement their city walks offered coalesce after a day of feeding their minds. They are scholars of the street, placing praxis of the street above theoretical practice. The detective's ability to trace the city and its people through close readings of newspapers is evidence of this praxis and this develops into a way of thriving in a city as opposed to methods of simply getting by.

These practices continue well into the Modern and Postmodern eras. With Kazin the reader follows the development of a writer as a young boy, through the streets of memory, seemingly always with a book under his arm or in a satchel. The non-linear autobiography traces the growth of a writer not only through the streets of Brownsville but through the pages of the

sacred texts he read and was influenced by. There is a Quixotic feeling in Kazin, a magicality accompanied by nostalgia and illustrated by the narrators walks through the streets and through text. In Paul Auster's *City of Glass*, protagonist Daniel Quinn (his initials are a direct reference to Cervantes's Quixote), writes mystery novels in his modest New York apartment, though when not writing Quinn "read many books", though "[m]ore than anything else, however, what he liked to do was walk. Nearly every day, rain or shine, hot or cold, he would leave his apartment to walk through the city—never really going anywhere, but simply going wherever his legs happened to take him" (Auster, 8). His job was to trace the lives of the city, assemble them into stories which traced the lived of the people in the city, and create order, that is, solve a crime. By the end of Auster's novel, Quinn languishes away as no one is left to follow the traces of his life, and the narrator, too, falls to the same fate as there is no answer to Quinn's life. The practices of reading and walking failed to find answers as they were used to find definitive understanding which is never the case. All we may do is find the intersections between truth and knowledge, the certain select points, like those on the shoreline Julius notes above, by which better understandings may be produced.

Open City is a novel about the practice of understanding. Until now, practice has been used as a noun, a way of classifying specific acts such as walking and reading. In Cole's text, practice is a verb, the implementation of and learning from methods of inquiry. The narrator finds himself in the midst of several practices at once: reading, walking, and psychiatry. The novel traces his development through these practices and presents a character who is unsuccessful though never deterred from continuing to put these activities into practice. What *Open City* produces through the baring-out of these practices is a better understanding on an urbanized world, one that has breached the borders of the city and take hold of the global

community. Issues still arise; Violence and crime are ever-present; but what is lost in the failure of finding a definitive answer to the question of existing in such an environment is gained in the realization that practice does not make perfect.

As noted in earlier chapters, the act of walking has been illustrated as being akin to the act of reading and writing¹. Cole's novel is introduced into the canon of walking literature as it establishes from the beginning the narrator's credentials as a modern-day flâneur, a character whose practices of reading and writing are established in the early pages of the novel. As a student finishing his psychiatry fellowship in Morningside Park, Julius describes how he began his periodical walks: "It was to break the monotony of those evenings [reading alone] that, two or three days each week after work, and on at least one of the weekend days, I went out walking" (6). Similar to the other texts in this project, Julius's walking is accompanied by either reading or writing which are used as a means of coping with the massive stimuli accompanying life in an urban environment. On the following page the narration continues:

The walks met a need: they were a release from the tightly regulated mental environment of work, and once I discovered them as therapy, they became the normal thing, and I forgot what life had been like before I started walking (Cole, 7).

The need his walks meet is what Simmel would call an Intellectuality, and this Intellectuality persist throughout the entirety of the text, taking the narrator all over the island of Manhattan, to Queens and Brooklyn—even in Brussels—indicating that walking functions in Cole's novel as a trope. The only question is to what does the act of walking speak?

Similar to Kazin, there is no discernible plot in *Open City*². The lack of plot is indicative of the text functioning as practice since no satisfying ends derive from the reading of the novel.

Instead, the text allows the reader to follow a character as they figure out, as it were, how best to function in their environment. As the narrator states, walking acted therapeutically, providing relief to his strained psyche brought on by the stresses of his work as well as the exacerbation provided by the environment as a whole. What the character states is therapeutic can be extended to the city as a whole as his walks knit together the personal histories of his friends, neighbors, and acquaintances all over the city, while also revealing past histories that intersect with the present through the pages of books, artwork, and monuments situated all over the city. In effect, Cole's narrator enjoins the reader to participate in his practice of walking the streets of the present and the past, altering their understandings by providing experiences heretofore barred from their everyday routines. The result of these practices is an attempt to rewrite the myth of New York which reconstructs our understanding of the physical environment of the city as. There is no end to it, only more attempts at understanding.

In the previous chapters of this study, names such like Benjamin, Lefebvre, and De Certeau have been invoked to illustrate the close correlations between the act of walk and writing as an urban hermeneutic. Their work, I argue, is inextricably linked to discourse on the urban environment, and I am not alone in this assertion. Nigel Thrift posits that these theorists want "to write the city in new ways. Most particularly they want to write the city in such a way as to make it clear that the city is not only about writing, and writing is not just about the mechanics of capturing the city in print [...] it is an attempt to make the city legible in a whole series of registers" and continues by stating that their work, in toto, can be read as "attempts to free the city to perform across the spectrum of possibilities" and demonstrates how writing the city from the pedestrian vantage point is "able to encompass numerous spaces and times in continual transformation, able to admit of other possible features" (Thrift, 403). Certainly Thrift is correct

in his position as the endeavor of these writers is far more than simply to capture the experience of the city and present it in a paper world. They present a real-world metropolis that functions dynamically, is more than mere words on the page, engages more senses than mere sight, and is ever-changing. Ultimately, the city they present is never static. To know a city in constant flux is impossible, but the function of their work is to provide the reader with the capacity to recognize and interpret these variables. Much the same way a person who is taught the alphabet and extrapolates these lessons to achieve literacy is able to apply those lessons in an academic setting, where various writing styles, Canons, and vocabularies are introduced and expected to be understood, so too shall the multivalent presentations of the city constructed by Benjamin, Lefebvre, and De Certeau be used as a means of understanding the barrage of literacies, vocabularies, formulas, and approaches foisted upon the reader by the represented and representational urban experience.

In conjunction with Thrift's assertion, walking The Urban provides a curriculum for the reeducation of the metropolitan practitioner. We shall concede that the city—as concept and physical place—is a well-established trope, that it is no longer a foreign idea and has become almost conventional in everyday understanding. What walking provides, then, is a process by which those conventions are disrupted. Rossiter and Gibson contend that the "practice of walking and the reflection on urban walks contribute to a counter-discourse of the urban" and outline their approach to this subject in the following terms:

We are interested in the enabling potentialities of re-presenting the city from the street—from the perspective of the walker and the street inhabitant. The trope of walking offers us ways of representing the city and constituting contemporary urban experience that might unsettle both the anti-urban apocalypticism of much contemporary urban thinking

and the preoccupation with spatial ordering that has channeled urban representations and experience into the constricting binarisms of public / private, home / street, residential / non-residential (440).

Disrupting tradition is the effect of Ward's *Spy*; creating new systems is the effect of Addison and Steele. Ordering and disordering urban space has been show throughout this project as the process by which modernization functions. The linked practices of reading and walking have been argued as the primary practices by which the process has occurred³. Rossiter and Gibson add how these practices had been used to establish definitive claims on the revelation of truth, however the practice of walking, at street level, is a disruptive act which destabilizes binaries of fact and falsehood, known and unknown. I see Cole's novel as participating in this destabilizing process through the practices outlined above. Walking and reading aid in the erosion of grand narratives but never reveal a de facto truth. As unnerving as that may be, knowing that we know nothing is far more stabilizing a thought than not knowing, and *Open City* offers this insight to its audience.

Protest and Praxis

The second chapter opens in protest. One the phone with his long-distance girlfriend, Nadège, Julius is interrupted by noises outside on the street.

It was late, well past ten. Several of my neighbors across the street had leaned out of their windows; we all craned our necks toward Amsterdam Avenue. The voice leading the crowd became even louder, but the words did not resolve into meaning, and most of the crowd, marching toward us, remained obscured by darkness (Cole, 22).

Out of context, as it would sound to Nadège over the telephone, these scene described in the above passage would seem ominous. It is not a common occurrence to hear a crowd gather and

move. It is out of the ordinary on the city street—not to say it is impossible, simply that it is not *typical*—and is even less typical at such a late hour. Street noise is common and nothing that would have caused an entire neighborhood to stick their heads out of their window. Contextually, this was an event proving to be out-of-place. As the scene unfolds, clarity is gained:

Then, as the crowd, all of them young women, passed under the streetlamps, their chanting became clearer. *We have the power, we have the might*, the solitary voice called.

The answer came: *The streets are ours, take back the night*. The crowd, several dozen strong but tightly packed, passed under my window. From several floors above, I watched them, as their faces came in and out of the spotlights of the streetlamps.

Women's bodies, women's lives, we will not be terrorized. I shut the window (22-3).

The crowd is participating in a march in defense of their own bodies. Their presence, moving through the darkened streets, is out-of-place, that is, as a tightly packed unit. Their numbers are not large and, typically, would have been counted among the numbers of those who typically pass over these very streets at the same time of day. Their unity, however, marks them as out of context as, as Julius and his neighbors would attest, unsettling. But what they are doing is providing Jacobsian eyes on the street. In any other situation, each of these women would have been glanced at, categorized, and forgotten, but through the act of walking the streets en masse, they are calling attention to their bodies and humanity, fighting for their right to the city.

While they are out-of-place both spatially and temporally, their walking not only sheds light on the issue of female safety in the city, but lays claim to the street itself. Amsterdam Avenue, named as a reminder of the city's history as a Dutch trading city, and was part of the Commissioners' Plan of 1811 as Tenth Avenue, changing to Amsterdam as it moved north at 59th Street which, according to Sanna Feirstein, was to appease land speculators who laid claim

to the undeveloped portion of the island, calling it the "New City" and to provide "old-world cachet" to real estate investors (169). Laying claim to the city streets can be viewed as an empty gesture, but when coupled with the movement of the crowd over the street, it gains a new level of significance. The surveyors of upper Manhattan who contributed to the Commissioners' Plan, were themselves walkers who laid arbitrary lines over an undefined space. Their work was responsible for the gridding of the majority of the city, an act thought of as democratizing in its day as numbers were unencumbered by historical and cultural significance *in se*. But even this cartographical attempt at equality was problematized by others, perhaps nefarious, perhaps merely self-centered or greedy, who ostensibly claimed the street as their own. What the crowd did that night, was disrupt the established narrative of the city by writing one of their own with their feet. They disrupted not only their neighbor's peace but the historical narrative of the city as well as the actual, everyday narrative of the city: they reclaimed the streets; their presence relocated those who typically circulate on that street; their march shifted traffic patterns for commuters, strollers, dealers, and sexual predators. By walking through the streets, they transformed not just the representational space but the represented space, as well.

The transformation of space is not an easy process and as tempting as it may be to buy-in to Cresswell's conception of the creating of place by those considered out-of-place occupying said place, all one need do is shut their window, as Julius did, and ignore the situation. However there is something to the protest march that should be noted in light of the current argument: The attempt, or practice, of reconstructing place. Structuration theory works in this capacity. As Allan Pred argues, place is an historically contingent process, meaning everyday practitioners can shape the built environment over the course of time, shifting preconceived notions of how place *should* operate based on development and planning by a continued use of that space.

Amsterdam Avenue may not be safe at the moment Julius shuts his window, but over time, if the marchers continue to use the street in ways not conceived of by city planners, or even by those of the predators who their march was designed to resist, the street in concept and in practice, *will* eventually change. Their walking makes it so.

The night march is not a typical example of the sort of walking practiced in *Open City*, however. The practice of walking as reading the most typical. Interacting with the environment, finding the intersections of past and present, offer Julius the therapy he was in need of when he muses about Manhattan being the strangest of islands. The water, the embarrassing secret of New Yorkers, situates the narrator in close proximity to another intersection of past and present: Ground Zero. Construction on The World Trade Center initially began in 1968 and The Twin Towers opened for business in 1973. This massive construction process excavated huge volumes of rock which was used to reconstruct the coastline of lower Manhattan. This process of expanding the island had been going on since it was a Dutch settlement, so, in effect, the island-city was, itself, a built environment from its inception. The historic towers themselves added to the history of the city not just in themselves and their contribution to the cities financial profile, figuratively growing peoples' idea of the city, but in their addition to the very size of the physical space, it's very dimensions. When the towers fell in 2001, their absence similarly affected the mental and physical conception(s) of the city. Moving away from the shoreline the towers helped to create, the same shore that prompted Julius to remark on the strangeness of New York, he ambled toward Ground Zero, making the following remarks:

atrocities are nothing new, not to humans, not to animals. The difference is that in our time it is uniquely well-organized, carried out with pens, train carriages, ledgers, barbed wire, work camps, gas. And this late contribution, the absence of bodies. No bodies were

visible, except the falling ones, on the day America's ticker stopped. Marketable stories of all kinds had thickened around the injured coast of our city, but the depiction of the dead bodies was forbidden. It would have been upsetting to have it otherwise. I moved on with the commuters (58).

In the dry tone characteristic of the novel Julius recounts in jarring detail the continuum of violence which has plagued the planet. What is interesting is his linking atrocity to writing. Mentioning their being carried out with pens and ledgers, among other tools, links this meditation to the act of writing which, I suggested, is linked to walking. These common practices have the capacity to eradicate a species or a race, to rain-down fire or to cool heads. They construct both the figurative and physical dimensions of humanity and their circumstances. In light of these details, Julius simply moves on. He has read into the scene some postcolonial or postmodern understanding of systems theory, of the structures of oppression and devastation, but rather than apply this knowledge to some point or purpose, he moves on. Superficial reverence for the dead or nationalistic erasure of horror may be the reason for silence, but Julius details the structures of silence and does nothing with it, makes no commentary or editorial—he just moves along. What the scene illustrates at this juncture is the reading of 9/11 by society as a whole: sickened and dismayed but ultimately incapable of concrete action or definitive closure. It is easier, the passage says, to level indictments as structures of power than to do anything more than move on from the subject. It is the sound-bite, the platitude, the conspicuous tweet (or re-tweet) as opposed to collective action like that highlighted in the Take Back the Night scene from earlier. Julius is illustrating his continual practice of reading a scene.

Writing, it is implied, was an act that put in motion the largest foreign attack on US soil, but, as the reader will note, the same act reminds us of other tragedies on this site.

This was not the first erasure on the site. Before the towers had gone up, there had been a bustling network of little streets traversing this part of town. Robinson Street, Laurens Street, College Place: all of them had been obliterated in the 1960s to make way for the World Trade Center buildings, and all were forgotten now. Gone, too, was the old Washington Market, the active piers, the fishwives, the Christian Syrian enclave that was established here in the late 1800s. The Syrians, the Lebanese, and other people from the Levant had been pushed across the river to Brooklyn, where they'd set down roots on Atlantic Avenue and in Brooklyn Heights. And, before that? What Lenape paths lay buried beneath the rubble? The site was a palimpsest, as was all the city, written, erased, rewritten (58-9).

Again, the notion of history as continuum is placed before the reader, reminding them at best, informing them at worst, of the long-term destruction that has been visited upon the same site throughout the history of New York. And again, nothing definitive has been done by Julius other than present information in a list of details reminiscent of a Wikipedia page. While his walks have brought the reader to the site and illustrated the intersection of past(s) and present, no action or editorial is offered. It is not the continuum of history, or that people forget this history which is troubling, but how much it seems not to matter. Bringing up the past does little to augment the present or future and has done more to divide people rather than bring them together. This scene presents to the reader the process of an invective coming into being. It is illustrative of practice in the strictest sense, of taking information and seeing how it works, using a method to see if it is effective. Julius's walking brought the reader to this place, his reading uncovered a great deal of information, but his practice is not yet perfected, resulting in layers and layers of information

with no discernible end point. The pastiche of historical events in this scene really do resemble a palimpsest and, much like the city itself, it needs to be excavated.

As a palimpsest, the island has undergone a great deal of change. Layer after layer of new representations, new conceptions, new understandings of the city, exists on this small portion of the city. What I take issue with is the idea that these were all erasures. Palimpsests are, by definition, not the locus of erasure but of over-writing. The original text or image is still present, but only after the arduous task of recovery. At times this practice can completely destroy the original, but the metaphor stands as autonomous layers, history that exists but is *covered*, not *erased*. What the above scene reveals is how the common practice of taking a walk has uncovered this history, in effect, rendering the act of walking as a method of historic retrieval. As Thomas De Quincey writes, memory is also a palimpsest, and the past can be retrieved through the use of substances—in his case, opium—or, often, through trauma⁴. The destruction of the towers is just such a traumatic event, producing, as Julius notes, "[m]arketable stories of all kinds", and these narratives survive in the absence of bodies (58). The markers of trauma, even recent traumas not yet covered by the dust of time, are rewritten, eliminating the bodies of the dead. These victims are noted down in ledgers—actuarial charts, insurance rosters, lists of families in line for victims benefits, robbed of identity when individuals are merged into the aggregate and a cold tally of the dead relayed—this is the reality of current history, but still the facts remain. Their images live on in obituaries printed in the paper, in official documents filed in the county clerk's office, in local church and temple and mosque registers, or more immediately, in their absence from the daily routine of the city. The counter man who remembers more people coming in for their morning coffee or for their lunch breaks. The fellow

commuters taking the train uptown or to Brooklyn, Queens, Jersey, and Connecticut. Memories remain under the layers of time, along with these other various written records.

The idea that the victims of the attacks on September 11th were erased thus becomes ludicrous. The absence of the towers and existence of the Ground Zero monument would argue that this position is simply wrong-headed and reveals a level of historical bias on the part of Julius. Critics take issue with the character's tone and his solipsism, but is that not the point? His narration reads like information supplied on Wikipedia which, while its egalitarian editing policies are at times problematic, the access to information renders the idea that the past is obliterated as moot. The walking trope implemented by Cole through the streets of New York is similarly used in the character's strolls through the pages of text.

Will Practice Make Perfect?: Reading and Misreading The Story of V.

Recall for a moment that Tim Ingold posits the question: "How, then, does reading differ from walking" (qtd. in Coverly, 13)? The explanation is rather straight-forward, noting that to read is to journey on the page as much as in the mind. This concept presents itself again and again in the literature of walking as well as in the meta-aspects of text wherein the act of reading is described as transportationary. Let us take, for instance, Xavier de Maistre's 1795 novel *A Journey Around my Room* as a brief example: the narrative follows the musings of a man under a forty-two-day house arrest who takes it upon himself to imagine that his ambling around his apartment as wandering across the globe. In one chapter, entitled "The Library", the narrator explains the following:

But if I go out of my way in search of unreal afflictions, I find in return, such virtue, kindness, and disinterestedness in this imaginary world as I have never yet found united in the real world around me. I meet with a woman after my heart's desire, free from

whim, lightness, and affectation. I say nothing of beauty; this I can leave to my imagination [...] And then, closing the book, which no longer keeps pace with my ideas, I take the fair one by the hand, and we travel together over a country a thousand times more delightful than Eden itself (110).

Imagination is very much at play, here; but so, too, is the deep connection between reading and the mobility. The narrator understands that he is still confined within his apartment but the act of reading has enabled him to remain in motion, and not just localized urban peripatetics, mind, but full-scale global travel.

The mingling of reading and the city is not a new idea. The advent of the printing press, followed by the development and popularization of the newspaper gave definition to the urban sphere⁵ and proved an inextricably linked space of representation for the city. I have discussed at length the ties between urban hermeneutics and the newspaper in Poe's "The Murders in the Rue Morgue" (see chapter 3), linking together the ability to understand and traverse an ever-widening metropolis simply by reading an assortment of daily papers. There is also the oft-used term of *legibility* in architecture and urban studies. Being legible has to do with reading, in clarity and communication, so the framework is established for the juxtaposition of these two quotidian acts; and yet I am still confronted with the problematic addressed by Raymond Williams cited at the outset of this chapter, that the real issue is one of perspective. How is it that we can change our perspectives if the environment is illegible? If the clarity of the facts and their ability to communicate these facts to the reader are absent or, at the very least, obfuscated or, at worst, occluded? How would our perspective be expected to change? The simple answer would be to, and I am paraphrasing any number of detectives from screen and page, *get to the bottom of it*. In order to do so we must walk over the pages of history books and through the labyrinth of time.

We must read the way Julius walks to uncover the information that has been occluded or obfuscated to improve the legibility of the city and thus create clarity.

Spatial practice, as conceived by Lefebvre, is closely related to daily routines, like walking or commuting (*POS*, 38). Representational spaces, it may be observed, deals with space as directly *lived* through its associated images and symbols, and hence the space of 'inhabitants' and 'users', but also of some artists and perhaps of those, such as a few writers and philosophers, who *describe* and aspire to do no more than describe. This is the dominated—and hence passively experienced—space which the imagination seeks to change and appropriate. It overlays physical space, making symbolic use of its objects (*POS*, 39).

For too long representational space has been under the purview of the established order. History books tell of white, male, Judeao-Christian colonization as standard and we as a society have passively appropriated this grand narrative as our world-view. We see street signs bearing the names of generals and patriots, neighborhoods named after conquered people. We read these signs with little to no real understanding what they represent. One scene early in *Open City* pounces upon this idea and attempts to parse-out meaning.

One of Julius's patients is a woman given only the name V. An assistant professor at New York University, V. suffers from depression and the reader is given access to her when the narrator decides to "to kill some time" in "one of the famous [bookstore] chains" (25). He locates *The Monster of New York*, her monograph based on her doctoral dissertation. Her Native-American heritage is mention just before the content of the text is revealed as "the first comprehensive study of Cornelis Van Tienhoven" (25). The subject's history as an employee of

the Dutch East India Company and a few pedigree details are mentioned before the reader is introduced to the *Monster*:

he became known for his many brutal acts, notable among them a raid he led to murder Canarsie Indians on Long Island, after which he had brought back the victims' heads on pikes. In another raid, Van Tienhoven had been at the head of a party of men that murdered over a hundred innocent members of the Hackensack tribe (26).

As his eyes ambled over the pages Julius realized the "grim" nature of the text though interestingly mentions

in the endnotes were reprinted the relevant seventeenth-century records. These were written in calm and pious language that presented mass murder as little more than the regrettable side effect of colonizing the land (26).

The inclusion of this detail is quite telling as it highlights Julius's ability to read not only the tragedy of the mass murder but the way that it was immediately represented at the time they occurred. This harkens back to the scene at Ground Zero discussed earlier in this chapter, that atrocity can be carried out by a pen or a ledger. The texts reproduced in V.'s study illustrate just how effective the act of writing is in the development of place and that space's representations which, read over and over, become appropriated and taken as granted. Beyond this symbolic moment, the fact that these are end notes furthers the notion of writing and reading's power in framing our environment and our understanding of it. Julius discusses the prose as "pitched [...] to a general readership" and many people who read forgo reading footnotes and endnotes in general. Of course people do use these apparatuses, though they tend to be students and scholars. The quotidian reader tends to stay on the major thoroughfares and out of the alleys. By noting that these original accounts—that is, those which have for so long been considered the *correct*

ones—were in the endnotes, the narrator is illustrating how a more accurate past is resurrected, or like the blurbs on the dust jacket are described: "praising the book for shedding light on a forgotten chapter in colonial history" (26). It is a chapter of our communal past, a text that needs to be read, one that has disrupted the grand narratives of the past and is restructuring the society in which we today find ourselves.

This section also offers the same one-sided or myopic practice of reading. It is a quintessential postcolonial and postmodernist reading of a portion of history taken out of the context of History. This is not to say there is anything wrong with V.'s text, or of Julius's reading and presentation of it. *The Monster of New York* in the novel becomes a means of destabilizing the myths surrounding the rise of the city of New York and reconstructs the very landmarks of the urban environment, but it also places V., and the people she writes for, out of the historical continuum. Without context, the text becomes suspended, ineffectual, stilted. Cole may be using this scene as an invective against popular historical publishing, marketing the past as a means of further fracturing a fractured society. What becomes abundantly clear in the reading of this scene is that it, much like the musings at Ground Zero, is practice. There appears to be no implicit action associated with the reading of *The Monster of New York*, nor is there any editorializing or connecting from one idea to the next. Adding nothing to a plot, the description of V.'s book functions as another instance of practice failing to become praxis.

A few lines later Julius notes how the text "was like those biographies of Pol Pot, Hitler, or Stalin that almost always did well on the bestseller lists", which places this newly uncovered information within the matrix of meaning-making texts always already part of the social landscape. By likening V.'s work with these other successful texts the reader is given to understand that this counternarrative has as much credibility as other texts we place stock in (26).

The question remains: why should anyone care? In what way does this text effect the reader's understanding of their environment? No answer is provided by Cole, though the practice of reading *The Monster of New York*, and Cole's readers' practice of walking through this text do, in fact, illustrate a reforming of the physical environment.

The reclaimed history reorders the urban environment by, as Lefebvre notes, overlaying physical space, making symbolic use of its objects. Canarsie, for instance, is a 2.9 square-mile neighborhood in Brooklyn which, according to the 2010 census, was home to 83,693 persons, only 2.6% of whom identified as Native American⁶. The community is made aware of the heritage associated with its name through images and wall markers posted by organizations such as the Canarsie Neighborhood Development Group, though the depth of this knowledge may not go beyond a drawing on a sign in a subway station much ignored by commuters. A street sign, as noted by the Projector in *The Spectator* is symbolic in that it should illustrate place through a collection of naturalized social understandings. Canarsie is a neighborhood, but the history of its people—statistically absent in the very demographics of the area—remained unknown until Julius to a walk through the work of one of his patients. V.'s purpose in writing the text was to describe and do no more than describe. She succeeded in this Lefebvrian endeavor as her work is described in the narration as written "with all the scholarly apparatus and with much of the emotional distance typical of an academic study" (27). By merely describing what has allowed for the overlay of physical space and allows the reader's imagination to appropriate and reconstruct the symbols used to define and describe that space. Ultimately, the representational space of *The Monster of New York* as it is situated within the broader context of *Open City*, illustrates how the practice of "walking" through text can impact the perceptions and representations of physical space. The architecture of the page becomes the governing force in

shifting the physical environment as it has undermined the grand narratives of New York while failing to sustain an argument in words themselves.

What are these grand narratives and why is it important to comprehend the destabilizing effects of resurrecting counter-myths? The history of the New World mythos has been successfully traced by Leo Marx's fascinating *The Machine in the Garden* wherein the initial descriptions of what would become the United States came in one of two varieties: the bountiful, pre-lapsarian Garden of Eden and the wild and dangerous unknown. Accordingly, "many colonists described the new land as a retreat, a place to retire to away from the complexity, anxiety, and oppression of European society. A favorite epithet was *asylum*, a word which also might be used to describe [...] Irving's Sleepy Hollow" (Marx, 87). For his part, Washington Irving provided a regionally-specific continuation of the initial myths of the New World by acting as an historian of sorts. His Diedrich Knickerbocker performed the task of mythologizing New York, and the author wrote: "I hailed my native city, as fortunate above all other American cities, in having an antiquity...extending back into the regions of doubt and fable" (qtd. in Burrows, Wallace, 418). More than a work of fiction, Irving is noted as having "done some real research, rummaging in documents and collecting family legends and lore from those same Dutch New Yorkers," successfully transforming the turn-of-the-century city from a burgeoning trade hub on the Hudson into a site of culture with an history unique to itself (ibid., 418). Rescued from the dust of time, these stories provided the basis for a New York identity, that is to say, an urban one which carried with it a sense of the past while pushing further into the future. Irving would later articulate his goal of giving "the Manhattan cityscape historical depth and texture" when he described his stories in the preface of a later edition, noting that he would "clothe home scenes and places with imaginative and whimsical associations, which live like

charms about the cities of the old world", and that these New-York-charms created "popular traditions of our city" which "link[ed] our whole community together in good-humor and good fellowship" (qtd. in Burrows, Wallace, 419).

What seems to be missing from these myths, as noted by Burrows and Wallace in their detailed history of the city of New York, *Gotham*, was "slavery, Indian wars, poverty, and other unpleasantness—and too many New Yorkers would for too long accept his affectionate mythmaking as authentic history", and while they contend that Irving had "accomplished something remarkable" by "inventing a past for his city, he chose not to revel in 'gunpowder and carnage' but rather to detail the amiable everyday life of a contented and pleasure-loving people (419). There is something to be said about Washington Irving's myth-making tales based on the rhythms of Lefebvrian everydayness, but what is missing from this accepted rhythmanalysis is the everyday trials of oppressed or marginalized people who were also New Yorkers. Their story being absent from the fictional history of New York coincides with their absence in the founding narratives of the New World and New York; If the Dutch settlement at the tip of the island was an Eden, it was constructed as one through the writings of the time which structured the rather bawdy realities of New Amsterdam to be reflected in the rays of a positive light. Or more simply put: whatever issues arising among the early seventeenth-century settlers, they were nothing in comparison to the natives who lived there first and who were displaced. Writing around this reality enabled the myths to adhere to the accepted, Eurocentric, Judeo-Christian worldview which dominates history. V.'s book as described in *Open City* takes the established myths and expands their boundaries, blurring the lines of morality, goodness, and barbarity, creating a more-inclusive and therefore more authentic understanding of the cities place in History as well as a more-clear understanding of the physical environments, Canarsie, say, by reclaiming from

the dust of history—just as Irving did with his family histories of New Amsterdam mentioned above—the stories of a people all but erased.

But is erasure the proper term? After all, V. was able to uncover all of the salient information to create her text. Rather than erasure, the stories of this group of people, their *traces* to borrow from Benjamin, had been overlooked or occluded from the dominant narrative. What one of Walter Benjamin's goals through his writing was, according to Graeme Gilloch, was "to give voice to the 'periphere', the experiences of those whom modern forms of order strive to render silent and invisible" (9). The *flâneur* was one of the figures whom the dominant society overlooked and this type's means of engagement, their urban phenomenology, allowed for the investigation of these traces by moving through the crowds—be they physical or textual—and uncover the forgotten myths of the metropolis. Benjamin's conception of myths is important to note here as it gives credence to my assertion that practices of reading and walking are necessary to fully understand how our representations of space and the creation of physical, used space is developed. Myth to Benjamin fell into four categories: first it refers to unsophisticated or barbaric ways of ordering and understanding the natural; second, myth addresses human compulsion, providing a governing force behind which life is not self-determined but at the whim of the gods; third, myth, as used by Benjamin, affirms that while this era in human development is marked by technological sophistication, humanity is still governed by myths, only in different disguises; fourth and finally, myth is a trope or metaphor whose power can be easily utilized to provide meaning—both positive and negative—in situations that are too difficult to fathom so we revert to these tropes to make sense of our situation⁷. To understand our reality, we must understand the way our myths function in its construction. At times, myths are metaphors—the city is a labyrinth—while at others we rely on myths to simply make reality

palatable. When applied to the historic city of New York, the city under Teju Cole's scrutiny, myths are meant to be destabilized and replaced with, or to work in conjunction with, the myths of those persons occluded or rendered invisible, the practitioners of the city. The traces are there, this section of the novel seems to indicate; they need only to be accumulated and presented to the masses.

V.'s text utilized forms of the dominant, myth-making structure, that is, the historical biography, bound in hard-back, placed on the shelf for public consumption, baited by blurbs of acclaim from other credible readers and myth-makers. It is touted as maintaining an academic air while appealing to the general readership meaning its impact would be felt. In effect, *The Monster of New York*, a text within a text, illuminates the function of *Open City* itself while highlighting the failings of its own narrator. It must be noted that Julius knows V. because she is a patient in his psychiatric residency. Later in the novel the reader is made aware, through a *Times* obituary, that V. has taken her own life. It would seem that the narrator's work with the scholar bore no fruit and her death could be a direct tie to his therapeutic practices. Though not a causal relationship, it is an important item to note within the confines of Cole's text since his character implements several practices, psychiatry being only one of them, and he has, again, failed to succeed. I assert that V.'s book was masterfully written, that its publication is illustrative of its merits and contribution to her field and to society's better understanding of itself. With reference to Julius, however, his failure to bring together cogent editorials or critiques of the text, mediating the readers' understanding of it and its uses, demonstrates his practice of reading is ongoing. The overall text situates V.'s book within a framework that can upset or revise history, but Julius's commentary cannot, and similar criticism can be leveled against the narrator in his practice of medicine as well. V.'s death is an indicator of Julius's process. Cole depicts his

protagonist as trying to attain knowledge but not having obtained it, and using this trope provides the reader with an understanding that there is no definite understanding.

What is known is that this sequence juxtaposes practice and perfection. Allowing the reader to amble through the pages quickly, encounter traces of a past, people whose stories and pasts are served up as though the reader passed them on the street, renders their outlooks as forever changed. By destabilizing the myth of New York by a text as opposed to a character, a new reality is beginning to emerge, one where the reader is more susceptible to change and whose world is beginning to be altered by texts and their creators. The reader is not V., and her mental instability should further indicate that perfection is simply not an obtainable goal. Instead, the reader is to identify with Julius, practicing their skills of reading, of walking through the text, and learning as they go.

The Practice of Personal Myth-Making

Structures of power are not the only forces to participate in the creation of myth. The individual is susceptible to the power derived from creating myths and this can be seen as an Intellectuality, a method of coping with the sense of powerlessness or alienation that accompanies life in an urban environment. One scene in particular at the end of *Open City* illustrates this idea beautifully. Moji, an old friend of Julius's from Nigeria, invites the narrator to a party at the home of her boyfriend, John. The most prominent accent of this home is a glassed-in terrace where much of the action in this scene sections takes place.

I stepped out onto the terrace, which I had been wanting to do all evening: the view was a marvel, as Moji had promise. It wrapped around the apartment on two sides and, from up

there on the twenty-ninth floor, I could take in, in a single glance, the dwellings of millions. The way the tiny lights winked across the miles of air made me think of all the computers in all those homes, most of them sleeping now, with their single lights silently toggling between on and off (240).

The view, much like the view from the 110 floor of the World Trade Center Michel De Certeau describes at the outset of his text on walking in the city, allows the viewer, in this case our narrator, to peer across the city and take in a god-like survey of Manhattan, and all of the ant-like people in their tiny cells. He was able, as John Urry discussing Walter Benjamin's view of balconies, to scrutinize the throng as an observer whose height demonstrated superiority over them (qtd. in Urry, 392) Julius's height in the literal sense, coupled with his place in an expensive high-rise apartment (though not his) elevates his sense of self. He is protected from those below him while they are open to his gaze.

The setting of this scene, on an enclosed, wrap-around terrace, prompts me to think of what Henri Lefebvre writes about terraces:

In order to grasp this object, which is not exactly an object, it is therefore necessary to situate oneself simultaneously inside and outside. A balcony does the job admirably, in relation to the street, and it is to this putting into perspective (of the street) that we owe the marvelous invention of balconies, and that of the terrace from which one dominates the road and passers-by. In the absence of which you could content yourself with a window (*Rhythmanalysis*, 37-8).

The wrap-around window provides a liminal space, a view in and out. The window adheres to the both/and also logic and their presence resist a monologic view of the world by mediating the public and private simultaneously. They are experienced, according to Rosalind Krauss, as both

"transparent and opaque" who warns "if glass transmits, it also reflects. And so the window is experienced [...] as a mirror as well—something that *freezes* and *locks the self into the space* of its own reduplicated being" (58-9, emphasis mine). The self that is frozen into space in this scene is that of Julius, god-like, the so-called "monarch of all I survey."⁸ The feeling of power conveyed by height and sight are reinforced by Julius's comment at the end of the above scene, when John has a brief conversation with Julius and makes a joke about how one of the many trees on the terrace having leaves resembling a marijuana plant. Our narrator states: "I was put off, but even he couldn't spoil my mood" (241). It would appear that the narrator is figuratively and literally on top of the world, which fits with the oft-mentioned solipsism attributed to the character. Compounding this own self-conception, Julius makes the following statement with regard to the pedigree of his own story or mythos:

Each person must, on some level, take himself as the calibration point for normalcy [...] we play, and only play, the hero, and in the swirl of other people's stories, insofar as those stories concern us at all, we are never less than heroic. Who, in the age of television, hasn't stood in front of a mirror and imagined his life as a show that is already perhaps being watched my multitudes? (243).

Julius is heroic because that is the story he has created for himself, the one he projects, and which is reflected back to him. He has a perception of his life and this perception is as a force of strength and good. There is a brief exchange shortly after the narrator arrives at the party wherein he illustrates this idea perfectly by *rewriting* the events which occurred a few days prior through a heroic lens. He was mugged on the street, his face bruised and his left hand injured, necessitating a bandage. When Moji asked after the bandage, Julius reconstructed reality and said "something about slipping on a threshold" (239). Again I argue Julius's presence, throughout

the novel and as manifest at this party in particular—as a hero within his own story. Threshold is an interesting inclusion, here, as a threshold is transitional, and his lie of slipping on a threshold, indicates that a transition is about to transpire which will destabilize or trip-up his own mythos and effect the way he views himself.

The morning after the party Julius awakes "earliest" and, after quietly making himself at home and making a cup of tea, "sat on the glassed-in terrace, overlooking the Hudson" (244). He is soon joined by Moji who, taking in the sight of the rising sun dancing on the water, calmly confronts Julius about an encounter they had eighteen years prior, in Nigeria, where Julius forced himself on her (244). In an instant Julius is relieved of his heroic status and within the confines of his glassed-in bubble he is forced to reevaluate his identity. Confounding the narrator further is Moji's final, most damning statement:

I have anticipated all your possible answers. This is why I've told no one, not even my boyfriend. But he sees through you anyway, you, the psychiatrist, the know-it-all. I know you think he's a buffoon. But he's a better man than you. He is wiser, he understands life better than you ever will [...] I don't think you've changed at all, Julius. Things don't go away just because you choose to forget them. You forced yourself on me eighteen years ago because you could get away with it, and I suppose you did get away with it. But not in my heart, you didn't (245).

Not only has Julius fallen in stature due to his transgression, he has completely fallen in the eyes of John. It is understandable that Moji's view of Julius be lessened, and it comes as an utter shock at this point in the novel as there have been no inklings, no foreshadowing with which to look back and realize there was the answer all along. The reader has fallen into the self-same trap as Julius, viewing him, maybe not as a hero, but at least as a good person, one who has

endeavored to reclaim the histories and pasts of others and present them to the reader as a means of shifting our perspective(s). This revelation causes the reader to look back at the text and question all of Julius's encounters and the way they are presented. We must go back and see if the narrator was being as transparently self-aggrandizing as John makes him out to be. In many cases, Julius gets away with it as this scene comes less than twenty pages to the end of the novel. We may recall certain scenes, but only a re-reading of the text will allow for a true understanding of Julius in light of this damning revelation. The reader may think him a know it all, but a villain? This portion of the text completely reshapes our initial reading and understanding of the text as a whole, and it is from this juncture that our understanding of this text as a tool in the reshaping of our perception of reality is made known. The myth is utterly destabilized and space is made available for an alternate understanding.

The above scene is a static one, though it perpetuates the idea of encounter being a powerful means of revealing truths. Julius's encounter with Moji in their past, as well as their chance encounter in New York which gave way for this scene to ultimately unfold, shows the strength of motion in altering understanding. Several times throughout the novel Julius encounters characters that alter our understanding of him which, on a reevaluation of the text in light of the scene with Moji, lend themselves to a reconstruction of the myths surrounding Julius. Early on the narrator wanders into the American Folk Art Museum where he encounters the hauntingly silent paintings of John Brewster and a Barbudan security guard Kenneth (40) to whom he does not speak but does encounter in a bar a dozen pages later (53). Kenneth opens up to Julius, telling him of his life, his friends, his interest in African culture. Julius noticed through this experience of recognition, familiarization, and identification that Kenneth *may* have been flirting. Their brief encounter and reconnection later points to the fact that while Julius may have

thought little of Kenneth, *he* had an impact on the guard in either positive or negative ways, though it is Julius's handling of the situation that causes pause. He lied, saying he "had to meet a friend" and left the bar to continue his solitary walk through lower Manhattan (54). As he was leaving, the narration states: "I felt a little sorry for him, and the desperation in his prattle" (54). Less than heroic or even understanding, Julius rebuffed the advances (sexual? friendly?) of this person with whom he shared not one, but two brief encounters. The pity he felt for Kenneth as they parted is an indication of Julius's solitary nature, yes, but also of his unwillingness to communicate with another person. While this is not a strong mark against his humanity—people often act this way in cities as its pace and punctuation necessitate brevity of encounter over depth—it is amplified by the following example.

After Julius left the American Folk Art Museum he had an off-putting encounter with a taxi driver. Distracted by thoughts of John Brewster and the argument he just had with a woman who tried to steal his cab, Julius perturbs the driver by not immediately greeting him. In response, Julius remarks: "So, how are you doing, my brother?" (40). The driver replies: "Not good, not good at all, you know, the way you came into my car without saying hello, that was bad. Hey, I'm African just like you, why you do this?" (40). Julius bristles at this overt claim of connection rooted in a shared continent. The narration states "I was in no mood for people who tried to lay claims on me", a sentiment repeated during his conversation with the guard: "Kenneth was making a similar claim" (40, 53). These two echoed encounters illustrate the idea that Julius has tried to maintain a conception of himself, a myth of self, which others are not welcome to disrupt. Resisting other's real or perceived *claims* on him points to the importance he places on developing his image and while *he* is able to move through the crowds on the street or on the page, altering or influencing the readers' perception of reality, he bristles at anyone else

performing the same task. Again, he is the *calibration point for normalcy*, the god of all he perceives, leaving him open to critical critique; however, the scenes work in concert, illustrating the negative power associated with one's resistance to the shift in perspectives, in the destabilization of myth, wherein Julius's immobility vis-a-vis others' attempts at playing with his own myths of autonomy mirrors the real or perceived resistance structures of power have when their myths are destabilized and subverted. Contradictory as it may be, these scenes present the need to resist grand or master narratives and allow for the influence of those overlooked or rendered invisible. This process is made possible by a agglomeration of brief encounters, all of which were precipitated by some means of walking, be it physically ambling through the streets or traipsing through the pages that speak of lost histories, walking in one form or another has occurred.

There is one more instance of height-based surveillance I would like to touch on before concluding. On his return from holiday in Brussels, Julius looked out over New York as his plane was making its final descent and notes:

I was saddled with strange mental transpositions: that the plane was a coffin, that the city below was a vast graveyard with white marble and stone blocks of various heights and sizes. But as we broke through the last layer of clouds and the city in its true form suddenly appeared a thousand feet below us, the impression I had was not at all morbid. What I experienced was the unsettling feeling that I had had precisely this view of the city before (150).

A strong sense of alienation permeates this thought, the feeling of disconnection is supplanted by a feeling not unlike *deja vu* wherein the narrator attempts to recall a time when he surveilled this scene before. Still present, however, is the commanding view dissociated from the people

below, much like his feelings of power conferred upon him later in the text while standing on John's terrace. Julius is above the human interactions that occur at street-level and from this remove the city resembles a graveyard. The people, it seems, are less important to his feelings of superiority than the environment through which he walks, adding credence to critics who accuse the narrator of solipsism; however, it is this representation of space, and the one he tries to recall, that is of interest at this juncture.

Note Julius states how he was unsettled by feeling he had encountered this scene before his flight. With this in our mind, the following paragraph reveals how the narrator came to experience this feeling:

I was remembering something I had seen about a year earlier: the sprawling scale model of the city that was kept at the Queens Museum of Art. The model had been built for the World's Fair in 1964 [...] had been periodically updated to keep up with the changing topography and built environment of the city. It showed, in impressive detail [...] the true form of the city (150).

The memory of this model, with all of its detail, including the "World Trade Center towers, which, in reality, had already been destroyed", illustrates what Lefebvre would call a Representation of Space (151). These spaces, the theorist writes, "are tied to the relations of production and the 'order' which those relations impose" which come rushing back to Julius when observing the physical city from a thousand feet in the air (*POS*, 33). In his mind, both the physical city and its representations echo the order imposed upon it, and since he is viewing these two cities from above, he is given mastery over it, in a sense, imposing his own power on it. This is, again, mirrored in the scene on John's terrace wherein Julius feels superior to all he looks upon. This perspective, according to David Spurr, "offers aesthetic pleasure on one hand,

information and authority on the other" as it "conveys a sense of mastery over the unknown" (15). Julius views the city with some authority through his wanderings on its streets, and the information communicated to the reader as a result of their wanderings through the pages of *Open City*. Looking down on the city, either as a representation or as the physical metropolis, grants the character and the reader both a sense of understanding not afforded to others, especially those everyday practitioners of the city who would appear ant-like from such great heights. Effectively, these few descriptions of New York in the text provide for a reconstruction of space, both virtually and physically, which influences the readers' perspective of both.

Recall that the first image that came to Julius's mind when approaching the city of New York from above. The graveyard is a sacred and profane place, one that conjures thoughts of piety and reverence on the one hand, fear and trepidation on the other. Graveyards are noted throughout Alfred Kazin's *A Walker in the City* as a part of the neighborhood, thus, a common, everyday part of life. Similarly, graveyards are mentioned several times in Cole's novel. Trinity Graveyard and some of its notable tenants are described (49), the African Burial Ground is given significant historical attention toward the end of the novel (220-22), not to mention the reference above from the airplane. In conjunction to actual burial sites, death seems to permeate the text as a whole. He visits the Bowling Green opposite the Customs House which the reader is told "had been used in the seventeenth century for the executions of paupers and slaves" (164). This scene is immediately followed by a notice from the *Times*, that V., author of *The Monster of New York*, had taken her own life (165). A rather long scene, situated in the bucolic surroundings of Central Park, discussed in great length the concept of colony collapse and the mass die-off of bees (197-200). The concluding pages of the novel are dedicated to the accounts of the piles of dead birds found at the base of the newly-erected Statue of Liberty (258-9). Added to these are the several

mentions of genocide and "blood-in-the-streets," stories from several of the people Julius encounters throughout the text who function as intersections between past and present.

Death in itself is not, as Julius states, morbid. Death is a natural part of and a conclusion to life and by weaving this idea throughout the novel, making it an integral part of the texture of the text, offers the reader the opportunity to further shift their perspective. All mentions of death are attached in some way to Julius's walks. His therapeutic outlet manages to associate the idea that life and death exist together. Loss, then, is a natural part of life and life necessarily includes the notion of loss. What is significant here, though, is how death and life are inscribed onto the fact of the city itself. Be it from a thousand feet in the air above the city or over the paved streets or even across the pages of a book or a newspaper, death is connected to the life of the city. This shift in perspective is an example of the both/and also logic Edward Soja discusses as a remedy for the dialectical either/or logic of much of Western society. The removal of the binary hold to make way for the subjunctive mood which encourages spaces of creative growth, the city becomes a loci of all things as opposed to one or the other and *this* is the shift in perspective that Cole's novel is responsible for. By allowing his narrator to walk through the city, the reader is given the opportunity to see that the environment is not merely one thing or the other but rather all things simultaneously. It is not only the grand or master narrative conceived of by Washington Irving or, further back, the religiously sanitized conception of the early Dutch settlers mentioned in V.'s monograph, nor is it only the counter narrative provided by V.'s research or from the stories provided by the many immigrants encountered by Julius. It is both of these. Manhattan is not just a site of erasure or resurrection as the stories of the old neighborhoods cleared out for the World Trade Center, or of Ground Zero after the towers fell. It is both of these, as well as the African burial ground, the take back the night march, the stock

traders on Wall Street and the Chinese women dancing in Bowling Green park. It is the city where Julius is the monarch of all he surveys as well as the man who forced himself on a young girl in his Nigerian youth. The city is all of these things and none of these things, it is in a constant state of practice, producing no definitive answers but offering several possibilities, which allows it to be plastic, to forever grow and change.

The resistance to grand narratives is fostered though the practice of walking and this everyday act is performed, in a manner of speaking, by the reader as they replicate the practice of "walking" the pages of the novel. In so doing, representations of the city are presented and then destabilized, shifting the readers' perspective of both place and history which, in turn, allows them to alter their own perceptions of space and fill in these voids with the recovered histories of persons and events found at the intersections of the past and present. Experiencing New York as a walker, in the virtual and physical senses, alters not only the fictional spaces, but the physical ones as well, resisting the perspectives foisted upon us, allowing us to reconstruct our surroundings and practice the art of creating the city anew.

Notes

¹ Tim Ingold, cited in the previous chapter, states that they "display characteristics or gestures common to each of them", and that both leave "a trace" (qtd. in Coverley, 12).

² Miguel Syjucofeb points out in his review for *The New York Times*, "Julius's peripatetic wanderings and their connections to personal histories—both his own and those of the people he meets—form the driving narrative" of the novel (para 2). In *The New Yorker*, James Wood comments on Cole's "sly faux antiquarianism" and the narrator's ability to see "with an outsider's eyes, a slightly different, or somewhat transfigured city," a New York that is characterized in the novel as a "place of constant deposit and erasure" (para 3, 9). These early reviews of Cole's text reveal a critical engagement with the walking trope and both expound as to their thoughts on the function of this literary device. Perceptively, though problematizing the situation somewhat, Rodica Mihăliă enters the text into the

genre of the Post 9/11 Novel. Of course the drafting and publication date of the text places it within the era after the attacks, mentions of the attacks or ground Zero are scant, though present, alluding to the seemingly immediate nature of history's erasure and rely very little on the use of walking as a means of investigating the attacks and their effects. Using a different heuristic, Katherine Hallemeier and Pieter Vermeulen investigate the novel as a critique of Literary and Aesthetic Cosmopolitanism, pointing to the references to music, film, and art which occur throughout the novel. I can agree with their reading of Julius's pedantry and conspicuous cosmopolitanism, and their readings lend themselves to the understanding of the narrator as a sort of *paper flâneur*, someone who walks through the pages of a book or down the halls of an art museum or through the aisles of an opera house. In conflict with these critical readings is Madhu Krishnan who argues the novel plays into the occlusion of colonized Other and participates in the reaffirmation of this oppression. With all due respect to Krishnan's eloquent reading of *Open City*, it, too, perpetrates an occlusionary act, ignoring the well-established trope of walking exhibited throughout the novel.

³ Writers on walking have often discussed the use of ambulation as a means of resistance. Joseph Amato, Merlin Coverley, and Rebecca Solnit have all discussed aspects of taking action to the streets as a means of personal protest. Psychographers like Will Self and Iain Sinclair have made unsettling through walking the cornerstone of their literary careers. Place theorists Yi-Fu Tuan and Tim Cresswell have similarly discussed the importance of walking and encounter in the creation of place and, particularly in Cresswell, utilized the idea that occupying space where one is "out-of-place," that is, demonstration and protest, is a major factor in the reconstitution and reconstruction of space. What Rossiter and Gibson articulate lays claim to the act of walking as a means of subverting historio-literary space.

⁴ De Quincey, Palimpsest, and memory

⁵ see Amin and Thrift, pp. 97

⁶ Numbers on the racial / ethnic make- up of the Canarsie neighborhood are taken from a report from the New York City Planning Commission, based on information obtained in the 2010 Census.

⁷ see Gilloch, pp. 9-13

⁸ from Mary Louise Pratt, *Imperial Eyes: Travel Writing and Transculturation*, p. 201

EPILOGUE

This project has been an attempt to illustrate the power of literature to shape our physical reality and urban walking has acted as the primary convention to articulate the phenomenological approach to acquiring textual literacy. This journey which started as a means of getting from my comprehensive exams to a PhD has evolved and is now the basis for the next several steps in my professional career and has proven correct the old adage: The journey of a thousand miles begins with one step.

I know that gaps appear in the scholarship. The voices of too many have been silenced, their images occluded from the texture of the literary city. Voices like Virginia Woolf, Jean Rhys, Anaïs Nin, Vivian Gornick, and Chimamanda Ngozi Adichie have been left out of this study for no other reason than my selfish need to complete my personal trek. Women have long been a part of the city as more than mere plot pieces or victims and to overlook their contributions is inexcusable though, in the case of this project, necessary. This is not to say the contributions of authors such as these and many others have not been noticed by scholars. Deborah L. Parsons's *Streetwalking the Metropolis* is an amazing collection of analyses on the works of Modern authors in the city and well worth a trip over its pages. Similarly, the remarkable work of Rachel Solnit and Lauren Elkin, whose historical and personal journeys over the streets and boulevards of major cities have been inspirational to me and my work, illustrate strength where I have shown weakness and are worth any and every one's attention.

But like so many journey, this is where one ends and countless others begin. It is my hope that this project has earned me a degree, though, what is more important is where this project has positioned me with regard to my studies of the urban environment and its being shaped by text. At this very moment I reside in Mishawaka, IN, on the edge of the continental

divide. In a twist of fate which I could only ascribe to a writer better than myself, my physical reality mirrors my professional one as it, too, is on the edge of the known, peering into the unknown. At this moment I am reminded of the directive from Horace Greely: "Go West, young man" and I find that my destiny is manifest in the west.

Los Angeles is home and, as such, the site for my continued analysis of urban development. From deep within I feel a twinge of excitement as I excavate the literatures of Los Angeles. The narrative of the city is belied by its own geography: the wealth and glamour of Beverly Hills and Hollywood is tempered by the project housing of Watts and the itinerate poor of Venice. It is a city where dreams are made and lives are taken. It is where the sands of the desert meet the sands of the beach. It is a city like no other and that is why I am, from the heart of middle America, drawn to the City of Angeles. Among the authors I will be investigating are John Fante, Charles Bukowski, Karen Tei Yamashita, Elizabeth Stromme, Christopher Isherwood, T.C. Boyle, Paul Beatty, Bret Easton Ellis, and Sanyika Shakur. Representing voices throughout the twentieth century and beyond and coming from desperate corners of the city, these authors articulate idea that literature is shaped by and can shape its physical environment. Identities are developed and redeveloped like so many gentrified neighborhoods.

Nothing in the previous project has intrigued me more, however, than the ability of detective fiction to contextualize the influence of the city in literature or point to literature's impact on shaping the cities form. "In every murder," remarks Michael Connelly's Det. Hieronymus Bosch, "is the tale of a city", and nothing could be more apt in highlighting the connection between crime fiction and the city (*City of Bones* 36). The genre initiated by Poe has grown into a billion-dollar industry, growing to include texts of all kinds which require scrupulous study. Of particular note is the reliance of "the murder book". Every case is

meticulously documented, including witness statements, crime scene photos, medical examiner reports, call logs, and trip sheets. LAPD Detective Bosch is constantly referring to the murder book, adding to it, compiling a retailed record of the crime and all those involved. If every murder is the story of a city, then the murder book is an integral part in the creation of that city and this city is built upon the foundation of a composite text. This line of inquiry fascinates me as Connelly's 20-plus novels offer a corpus of work that can be studied for its contribution to Los Angeles urban literature as well as a meta-commentary of the importance of text in the construction of reality. Whereas the current project focused on reading the urban landscape, the Bosch novels present the importance of writing the city, accurately observing and reporting, as a means of finding truth. Pedagogically speaking, the move from reading to writing is natural and these texts provide immense opportunity to investigate the function of writing in the formation of a city. Beyond this, police procedurals and investigative fiction has moved off of the page and onto the screen. *Bosch* is the first hour-long series produced by Amazon Prime, though it is hardly the first television series to feature a murder investigation; however the genre has bled into social media. Snapchat has adapted the Suzy Cox YA series *The Dead Girls Detective Agency* and features five-minute episodes on the social media platform daily. Technology aside, the draw of detective fiction has easily moved across a variety of mediums and survived for nearly 200 years. The pervasive nature of detective fiction, coupled with its strong ties to the urban environment prove too tempting to overlook and requires rigorous academic attention.

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