Proof

9

PANORAMIC PERSPECTIVES AND CITY RAMBLES

Teaching literary urban studies

Lieven Ameel

The city hung in my window . . .

In an early scene in Sylvia Plath's *The Ball Jar* (1971/1988), the protagonist has returned to her hotel room in New York after a confusing outing in the city. Unable to fully open her hotel window on the seventeenth floor, Esther Greenwood tries to get a view of the city where she has only recently arrived:

Taylor & Francis
Not for distribution

> By standing at the left side of the window and laying my cheek to the woodwork, I could see downtown to where the UN balanced itself in the dark, like a weird green Martian honeycomb. I could see the moving red and white lights along the drive and the lights of the bridges whose names I didn't know.
>
> The silence depressed me. It wasn't the silence of silence. It was my own silence.
>
> I knew perfectly well the cars were making noise, and the people in them and behind the lit windows of the buildings were making a noise, and the river was making a noise, but I couldn't hear a thing. The city hung in my window, flat as a poster, glittering and blinking, but it might just as well not have been there at all, for all the good it did me.[1]

The view from above of the city, in this quote, is instructive of several of the effects achieved by the panorama in a city novel. It conveys and thematizes the protagonist's uneasiness with the city, her literal inability to hear its sounds, the distance she feels between herself and her surroundings. At the same time, there is also paradoxically a connection since the view of the city resonates with her inner feelings: the total lack of noise in the panorama is literally the protagonist's own silence. Distance seems also concomitant with a particular kind of figurative language, which

Proof

15031-1223-FullBook.indd 89 8/24/2017 9:20:24 AM

Proof

translates concrete spatial features in metaphorical terms, as with "green Martian honeycomb" of the UN building.

Crucial to the panorama is the explicit way in which the perspective is framed – in this case, the extent to which the view is limited, obstructed, and partly closed to the protagonist. In a novel pregnant with forced enclosure, the inability to escape social and moral restrictions is made tangible in the failure to fully open the window, the difficulty, in "laying my cheek to the woodwork" to gain an unrestricted meaning-giving perspective. In drawing attention to its framing, the panorama underlines the artificiality of the view. To Esther, the city appears as a two-dimensional apparition, "flat as a poster." Artificial to the protagonist, it alerts the reader to the broader constructed nature of the narration: the fact that the view the reader gets of the storyworld and the city within it is carefully framed and composed.

In the city novel, the panorama is a narrative strategy of the first order, often juxtaposed with and complemented by the city walk. In *The Bell Jar*, the panorama comes immediately after a reference to the protagonist's long walk back to her hotel, a walk that is presented as much less problematic for the protagonist than the attempt to gain an overview of the city: as the narrator confidently notes: "walking has never fazed me."[2] Yet the reader learns that she has used a map – a bird's-eye view of sorts – for her orientation, one indication that a high vantage point and the experience on the street are complementary rather than oppositional, and that the experience of the city oscillates between these two perspectives.

Taylor & Francis
Not for distribution

The panorama and the city walker

The city walker in literature, with its roots in the contested figure of the flâneur,[3] and the panorama, with its intimation of a totalization of space,[4] constitute together a crucial pair of hermeneutic approaches to space in the city novel and to the complex relationship between spatial surroundings, the protagonist, and their development. In this article, they will be taken as key conceptualizations in teaching literary urban studies. I will start out by examining some of the critical secondary literature pertinent to these conceptualizations. These will be complemented by a discussion of practical teaching assignments aimed to enable students to apply theoretical concepts from urban and literary studies to their own experiences of the urban environment, and to take the classroom material into the city.

The assignments and readings outlined in this article are based on teaching experience gained in a range of undergraduate and graduate courses, including the courses "Representations of Helsinki" (together with Dr. Giacomo Bottà) and "City in Literature" ("Kaupunki kirjallisuudessa") at the University of Helsinki, Finland, "City in Literature" (part together with Dr. Alan Prohm) at the Estonian Academy of Arts, Estonia, and "City as Narrative" ("Kaupunki kertomuksena"), a cooperation between the Tampere University of Technology and University of Tampere, Finland. Reference will be made here primarily to the course *Space, City, and Literature* ("Tila, kaupunki ja kirjallisuus"), taught at the University of Tampere in spring 2016. The course requirements include reading Teju Cole's novel *Open*

Proof

15031-1223-FullBook.indd 90 8/24/2017 9:20:24 AM

Proof

City (2011), in addition to a selection of literary excerpts and scholarly texts. Students were asked permission for using and quoting from assignments.

In social and urban studies, the panorama and the walk have long been recognized as fundamental cognitive strategies. A crucial point of departure is Charlotte Linde's and William Labov's distinction between the map and the tour, in the context of their sociolinguistic study of attitudes toward urban life, and Michel de Certeau's distinction, in part drawing on Linde and Labov, between the city walk as urban practice and the city panorama as totalizing strategy.[5] Recent studies in literary urban studies have pointed at the importance of this juxtaposition in structuring spatial experiences in literary representations of the city.[6] I am particularly interested in how literary fiction interacts with such everyday frames of meaning, and how these narrative strategies render a sense of presence in addition to conveying meaning.[7] The panorama tends to be intuitively associated with rational distancing and the attribution of meaning, and the figure of the city walker with a sense of (physical, embodied) presence. In literary fiction as in real life, however, the experience of presence and a sense of rational meaning are more often intertwined and in what follows, the juxtaposition of critical texts, literary fiction, and student assignments is intended to take into account these various aspects of the walk and the panorama.

The panorama

Taylor & Francis
Not for distribution

The panorama, "a picture of a landscape [. . .] to be viewed from a central position" (OED), or, in common understanding of the word, a comprehensive bird's-eye view of a landscape or scene, is one of the guiding perspectives of the city in literature. The Olympic perspective is often that of an inhuman or superhuman character, literally able to rise above the powers of the normal; the narrator in the bird's-eye view chapter in Victor Hugo's *The Hunchback of Notre Dame* (1831); the devil as Asmodeus in André Lesage's *The Bottled Devil* (1707), or in Mikhail Bulgakov's Faustian novel *The Master and Margarita* (1967). In Roland Barthes's essay "The Eiffel Tower," it is the tower itself which looks at Paris, and going up the tower is to "perceive, comprehend, and savor a certain essence of Paris."[8] As Barthes points out, the panorama "gives us the world to *read* and not only to perceive,"[9] and the panorama is thus similar to the act of both reading and narrating, exacting a transition from knowing to telling.

Contextualizing the panorama in teaching a literary urban studies class will consist, first, of drawing students' attention to its wider cognitive relevance, as well as to its cultural and historical context through relevant readings in social and urban studies. The texts by Linde and Labov, Barthes, and de Certeau can be considered as important points of departure in this respect. An acquaintance with some of the classical examples of the panorama in city novels will further attune students to how this representational strategy is drawn upon in specific genre and period-specific contexts, and in national literatures.

Recent advances in cognitive theory have emphasized the fundamentally situated nature of cognition – the fact that it is always informed by the embodied

Proof

15031-1223-FullBook.indd 91 8/24/2017 9:20:24 AM

Proof

interaction between cognizer and environment.[10] Even when reading a novel that uses an invisible panoramic eye (rather than a personalized vantage point from a mountain top or tower window), the reader will tend to make use of earlier panoramic experiences that were grounded in a specific embodied interaction with an elevated perspective, since all seeing is informed and conditioned by our earlier, embodied visual experiences.[11]

In the course *Space, City, and Literature* ("Tila, kaupunki ja kirjallisuus"), students were given assignments aimed at attuning them to some of the practical and critical implications of the theoretical texts we read, but also to allow them to connect their own embodied experiences of the city as perceived from above with theoretical and literary approaches to the panorama. In one particular assignment, students were asked to visit a vantage point to the city and to write down in not more than 500 words a reflection on how this perspective informed their experience and view of the city. Possible text genres were the mini-essay, the list, and the short story. De Certeau's text "Walking in the City" was given as supplementary reading. A new tower hotel ("Hotel Torni") had only recently opened its doors at walking distance from the university campus, and most students carried out the assignment by going to the twenty-fifth floor café of the new hotel, which from 88 meters offers an almost unrestricted 360 degree view of the city of Tampere, a city of some 228,000 inhabitants in southern Finland. Other students went up to the "Näsinneula" observation tower by lake Näsijärvi, which, at 168 meters, is the highest observation tower in the Nordic countries.

Taylor & Francis
Not for distribution

Several revealing observations can be drawn from the resulting student texts. Describing the city from this high vantage point seemed to invite the use of figurative language. One student described the "white building masses" as resembling "piles of ice that have drifted ashore," another the streets as "too straight, as on a traffic mat." The detached perspective seemed to invite comparisons from other mediatized description – one student wrote that, viewed from Näsinneula, "Barad-dûr [the new tower hotel] was completely invisible in the middle of the snowfall," thus interpreting Tampere's "two towers" in terms of Tolkien's book by the same name. The artificiality of the resulting view was noted by several students: to one, the city resembled "the kind of miniature model often seen in museums."

Several students noticed that the vantage point enabled them to see the city as an identifiable environment in terms of its limits and borders. But other elements were obscured by that same perspective: landmarks on the ground, such as the centrally located Hämeensilta bridge, disappeared against their background; "only really big things, such as the sports stadium and Näsinneula draw the attention"; and the trees and parks, while tangibly present on ground level, "drown in the rest of the mass of grey buildings."

Some students noted the voyeuristic aspect and the sense of freedom that came with the detached view, and with the possibility to observe people who were not aware they were being watched. Others observed the embodied feelings related to this view of the city from above: the limited auditory and olfactory sensations, or a sense of nausea and vertigo; or the awareness of how physical structures and the

Proof

15031-1223-FullBook.indd 92 8/24/2017 9:20:24 AM

Proof

presence of other people blocked the view and affected their experience of viewing the city. The framed and mediated panorama that was constructed on the basis of a high vantage point was thus not merely a detached cognitive conceptualization of space, but also informed by an embodied experience that was connected to the materiality of the built environment, and that invited particular descriptive strategies.

Students were subsequently asked to apply the theoretical readings and experiences from their assignments to an extract from Teju Cole's *Open City* (2011): the description of New York City, seen from an airplane by the protagonist Julius, as he returns from Brussels halfway through the novel.[12] It is a sufficiently short passage for pedagogical purposes – a little over one page – while dense in meaning, and with immediate relevance for the novel's overall thematic concerns. Ideally, the preceding steps had attuned students to some of the more prominent meanings of the panorama in this specific passage, and their significance for a broader understanding of the novel. Such crucial aspects include the explicit artificiality of the panorama, which is described as resembling a scale model of the city Julius has seen in the Queens Museum of Art.[13] Other relevant elements include the embodied and situated perspective of Julius as the plane readies for landing (such as the effect of the pilot's voice), and the metaphorical and mediated narrative strategies invited by the panoramic perspective (the city below as "a vast graveyard," the map of the city as reminiscent of that of Borges's cartographers).[14] The panorama in the novel is thus linked to the aestheticizing and totalizing project of memorizing the city, drawing attention to the futile artistry involved in such a project. Significantly, Julius is similarly engaged in a project of aesthetically mapping the city and his own life, a contradictory project that foregrounds, if anything, the aloofness and "stillness" of life when transformed into an aesthetic, comprehensible totality.[15]

Taylor & Francis
Not for distribution

The panorama and the kaleidoscope

The panorama gives a bird's-eye view of the city, but a built or natural vantage point can, in turn, provide a focal point that connects the disparate perspectives on ground level, and in this sense, it is merely a change in perspective to move from the panorama to the kaleidoscope. For Barthes, it was a comforting thought that the Eiffel tower would be there "all this night, too . . . connecting me above Paris to each of my friends that I know are seeing it,"[16] suggesting an urban reality that is experienced simultaneously by interconnected characters who are not necessarily aware of each other's existence, a trope that can also be found in a range of kaleidoscopic city novels: "Those who saw him hushed. On Church Street. Liberty. Cortland. West Street. Fulton. Vesey. It was a silence that heard itself, awful and beautiful."[17] In these opening sentences of Colum McCann's *Let the Great World Spin*, a sense of simultaneous presence and the interlinking of various urban fates is intimated in the description of what happens in the heights: Philippe Petit's 1974 tight-rope walk between the World Trade Towers. In the paragraphs that follow, the spatial description moves from the spectacle "[u]p there, at the height of a hundred and

Proof

15031-1223-FullBook.indd 93 8/24/2017 9:20:24 AM

Proof

ten stories," gradually closer and closer to street level, eventually focusing, seemingly contiguously, on disparate elements only somewhat above ground level:

> A flying chocolate wrapper touched against a fire hydrant. Taxi doors slammed. Bits of trash sparred in the darkest reaches of the alleyways. Sneakers found their sweetspots. The leather of briefcases rubbed against trouserlegs. A few umbrella tips clinked against the pavement. Revolving doors pushed quarters of conversation out into the street.[18]

The scene is notable for its exploitation of the cinematic zoom effect and for its use of enumerative lists, the first ("On Church Street . . .") as a way to connect isolated spatial perspectives, the second ("A flying chocolate wrapper . . .") arguably more about foregrounding the contiguousness of unrelated urban fragments. In thematic terms, the scene is programmatic in its foreshadowing of the experiences of 9/11 in a historical novel set in 1974. What is particularly striking, for our purpose, is the gradual change from an interconnecting high perspective to the disparate and mundane experiences on ground level: feet on the pavement; trash forgotten in the alleyways; overheard conversations. In the course of a few paragraphs, we have moved from panoramic heights into the realm of the city walker.

Taylor & Francis
Not for distribution

Observed by a city walker who combines the keen eye of a rag-picker with acute poetic vision, the fragments of urban reality on street level are transformed into an aesthetically coherent, kaleidoscopic panorama of the city – an alchemical operation which was pioneered in the poetry and prose poems of Charles Baudelaire. The close link between the city walker and the production of an urban panorama, a link pointed out already by Walter Benjamin,[19] is also established in the technological, artistic, and media innovations that were the antecedents and catalysts for the gradually growing importance of both conceptualizations in city literature. Dana Brand, in *The Spectator and the City in Nineteenth Century American Literature*, notes that the early "New York flaneurs [of the 1840s] were always comparing their productions to panoramas, dioramas, and daguerreotypes."[20] Composing a panorama of urban diversity in literature or in the burgeoning newspaper columns of the nineteenth century meant presenting a weighted selection of "slices" or "sketches" of city life. The figure to select and to transform such urban "tableaux" into art, is, in the famous words of Baudelaire, the flâneur: the "painter of modern life," who, in his work, distills the "eternal from the transitory."[21] The flâneur is a figure that has come to haunt city literature from its inception in the works by Edgar Allan Poe, Baudelaire, and a host of often anonymous authors in the press. His keen interest in the processes of modernity, technological innovation, and commodification, as well as the foregrounding of semi-public spaces of consumption as his prowling grounds, and his innate nostalgia and preoccupation with urban memory and revelation, have assured the flâneur a continued place of interest in literary urban studies, which has not, however, remained uncontested during the past decades.

Proof

15031-1223-FullBook.indd 94 8/24/2017 9:20:25 AM

Proof

Getting lost: teaching the city walker

This is not the place to revisit at length the well-established literature of the city walker in urban and literary urban studies. Some critical reflections will have to be made, however, to contextualize the continued relevance of the flâneur for teaching literary urban studies. First, it should be noted that in Walter Benjamin's influential work on Baudelaire, as in Georg Simmel's thinking on the urban condition,[22] the figure of the city walker is enmeshed in an "aesthetics of shock," an approach that has helped frame the flâneur's connections to the commodification and the modernization of the urban experience, as well as the aestheticizing sense of epiphany in city literature, from Baudelaire to Joyce and beyond. However, by privileging the disorienting entry point into modernity above other kinds of city walks, this shock aesthetics has tended to obscure our understanding of how more mundane and routine experiences of movement through the city are imbued with meaning, a point that is forcibly made, amongst others, by Franco Moretti.[23] One way to approach routine walks is the conceptualization of walking as speech act, as outlined by de Certeau.[24] Recent advances in cultural and humanistic geography and urban sociology have contributed considerably to our understanding of the importance of routes and modes of mobility for our perception and experience of everyday surroundings,[25] and these can act as a useful alternative or corrective addition to the conceptualization of the flâneur in literary urban studies.

Taylor & Francis
Not for distribution

Second, just as the panorama is no innocent visualizing presentation, even (or especially) when it aims at an "objective" and detached perspective, the personalized and ground-level perspective is not free from totalizing inflections. This is true, in particular, for the gendered undercurrents of the figure of the flâneur and the male gaze. Starting from the 1980s, a steady critique of the figure of the flâneur from feminist and gendered perspectives has appeared, initiated by Janet Wolff and Griselda Pollock, amongst others.[26] These critical reflections have not, however, rendered the flâneur obsolete in teaching literary urban studies; if anything, the recent critique has added new layers of meaning to its applicability to mediated experiences of the city.

Teaching the flâneur will entail contextualizing this figure within social and urban studies as well as within the more recent studies from gendered and critical geography perspectives, and exposure to some of the key literary antecedents in literature, beginning with Baudelaire's poems and prose poems, and Poe's "The Man of the Crowd" (1840). But as in the case of the panorama, the flâneur is an attitude and a way of seeing, as well as an embodied, enacted way of being in the world, and a strategy of mediating such particular experiences. Taking students from their desks into the city with the task to go "botanizing on the asphalt"[27] constitutes one step in familiarizing them with the practical implications of the city walk.

In the course *Space, City, and Literature*, students received two alternatives to the assignment of the panorama described above, both of them geared towards rethinking the features dominating the discussion of the flâneur. One of these alternative assignments consisted of a visit to a shopping mall, with the task to observe this semi-public space of consumerism in view of Elizabeth Wilson's reading of the

Proof

15031-1223-FullBook.indd 95 8/24/2017 9:20:25 AM

Proof

flâneur in the article "The Invisible Flâneur" (1992). In the other, which will be discussed at more length here, the task was to take a walk that begins from an everyday premise (say, from home to work, or from home to university), changing the route along the way until the walker finds himself/herself in entirely unfamiliar surroundings. In some cases, turning a few corners differently than usually would suffice to complete the task, in other cases, detours were considerably longer. The objective of the assignment was a controlled experiment in getting lost.[28] Students were asked to document how the drifting perspective structured their experiences and visualization of the city. De Certeau's text "Walking in the City" and Elizabeth Wilson's "The Invisible Flâneur" were used as supplementary reading.

While many of the student observations were in tune with what could have been expected from informal descriptions of everyday walking experiences, several of their texts emphasized the specific embodied nature of this experience, and shed light on the narrative strategies walking would seem to invite when translated into written text. Not surprisingly, the student texts noted the importance of daily routes in structuring everyday cognitive mapping, and the large blind spots that exist outside of such routes. For the students who succeeded in getting lost, the unfamiliar environments (and the dictates of the assignments) gave rise to an intensified observation of the environment and attention to detail. This resulted in, amongst others, an enumeration of written signs in the built environment (notably publicity signs) and the chain of associations put in motion by such textual signs. The heightened attention to detail was contiguous with an endeavor to read spatial surroundings in terms of decipherable signs. Students repeatedly noted how (in particular, when they were lost) they tried to imagine the lives and social backgrounds of the strangers they saw, describing how they would peer through windows to gather signs of unknown lives on the basis of objects or activities: "That must be a slum house. After all, no. It has a bookshelf. Is a bookshelf a sign that there's civilized people living there?" "Behind one window a shining blue glow, people watching television already at three o'clock in the afternoon. Probably pensioners." The exercise in getting lost resulted in an intensifying of the quick assessments people tend to make of strangers seen in urban space, a strategy that can also be considered as an important undercurrent of city literature, as Hana Wirth-Nesher has suggested.[29] Students noted that, at street level, examining strangers' lives came with a sense of self-awareness and visibility, with the awkward realization that a gaze could be answered, something that was in striking contrast as opposed to the sense of freedom experienced by students up in the tower.

Taylor & Francis
Not for distribution

As in the case of the panorama, the objective of the assignments was ultimately to provide the students with new insights into meanings attached to city walking in specific literary texts. Students were asked to apply insights from the theoretical readings and from their own experiences of the city when considering the city walker in *Open City*. Cole's novel draws extensively on earlier literature of the flâneur, and in this limited space, it will be impossible to begin to exhaust its rich material. Some elements can be pointed out: the way, for example, in which the protagonist reads his environment in terms of readable signs, a process that includes continuous endeavors to imagine stories for the people he meets or sees.[30] This process is far from innocent: it emphasizes the narrator's power over other people's

Proof

15031-1223-FullBook.indd 96 8/24/2017 9:20:25 AM

Proof

narrated lives, and, seen in the light of the critique of the flâneur's male gaze, it is noteworthy that this power is, in *Open City*, linked to gendered violence. Significantly, the city walks in *Open City* draw part of their meaning also from how they are juxtaposed with occasional descriptions from higher grounds, such as the view of New York as seen from the airplane window mentioned earlier, and again towards the end of the novel, in scenes where the narrator has privileged views over the Hudson river, and from a fire escape of Carnegie Hall.[31] In this succession of ground level and bird's-eye view perspectives, seeing and experiencing the city is continuously translated into complementary forms of knowledge.

Conclusion

In city literature, the panorama and the walk are crucial strategies to move from vision to knowledge, from seeing to telling, embodied ways of seeing and ways of being in the city which result in specific narrative patterns. In the case of the panorama, one such pattern is the appearance of figurative language to emphasize borders, and the metaphorization of spatial totalities; in the case of the city walker, notable narrative strategies include the enumeration of seemingly disparate and mundane elements, reflecting the consecutive appearance of fragmentary impressions on ground level. The oscillation between high vantage point and street level perspectives also foregrounds the city novel's concern with negotiating distances – spatial, social, moral, linguistic and other.[32] In teaching the city walker and the panorama, it will inevitably be important to provide contextualization within the broader relevant literature in urban studies, cultural geography, and sociology, as well as in terms of canonical and other examples from literary fiction. I argue that it is also crucial to balance such theoretical perspectives and fictional text readings with student tasks that take theorizations and mediations of the urban experience out of the classroom and into the city. The assignments described here, centering on enactments of the panorama and controlled attempts at "getting lost" point in that direction. Apart from attuning students to the practical implications of conceptualizations such as the panorama and the flâneur, they also emphasize the situated and embodied character of such cognitive approaches to the city. They can also act as starting points for a critical assessment of the continuing relevance of specific theoretical approaches that always stem from particular historical and geographical contexts. Finally, they may act as a reflection on the practice of reading and literary criticism itself, since moving forward into the literary city text resembles the alternation between an almost myopic, linear progression and the occasional distancing, totalizing perspectives that typifies real-life encounters with the city.

Taylor & Francis
Not for distribution

Notes

1 Sylvia Plath, *The Bell Jar* (New York: Bantam Books, 1971/1988), 16.
2 Ibid., 19.
3 See Walter Benjamin, *The Writer of Modern Life: Essays on Charles Baudelaire*, trans. Howard Eiland (Cambridge, MA: Harvard University Press, 2006); Elizabeth Wilson, "The Invisible Flâneur," *New Left Review* I/191 (1992): 90–110.

Proof

15031-1223-FullBook.indd 97 8/24/2017 9:20:25 AM

Proof

4 See Michel de Certeau, *The Practice of Everyday Life*, trans. Steven Rendall (Berkeley, CA: University of California Press, 1984).
5 Ibid., 118–120, 91–110; Charlotte Linde and William Labov, "Spatial Networks as a Site for the Study of Language and Thought," *Language* 51 (1975): 924–939.
6 See Lieven Ameel, *Helsinki in Early Twentieth-Century Finnish Literature* (Helsinki: SKS, 2014); Kevin R. McNamara, "Introduction," in *The Cambridge Companion to the City in Literature*, ed. Kevin R. McNamara (Cambridge: Cambridge University Press, 2014), 1–17.
7 See Hans Ulrich Gumbrecht, *Production of Presence: What Meaning Cannot Convey* (Stanford: Stanford University Press, 2004).
8 Roland Barthes, "The Eiffel Tower," in *A Barthes Reader*, ed. Susan Sontag (New York: Hill and Wang, 1964/1996), 241.
9 Ibid., 242.
10 See Marco Caracciolo, *The Experientiality of Narrative: An Enactivist Approach* (Berlin: De Gruyter, 2014).
11 See R. L. Gregory, *Eye and Brain: The Psychology of Seeing* (London: Weidenfeld & Nicolson, 1966).
12 Teju Cole, *Open City* (London: Faber and Faber, 2011), 149–151.
13 Ibid., 150.
14 Ibid.
15 See Ameel, Lieven, "*Open City*: Reading Signs of Uncertain Times in New York and Brussels," in *Mielikuvituksen maailmat/Fantasins världar/Worlds of Imagination*, eds. Merja Polvinen, Maria Salenius, and Howard Sklar (Turku: Eetos, 2017), 290–308.
16 Barthes, "The Eiffel Tower," 236.
17 Colum McCann, *Let the Great World Spin* (New York: Random House, 2009), 3.
18 Ibid., 4.
19 Benjamin, *The Writer*, 66.
20 Dana Brand, *The Spectator and the City in Nineteenth Century American Literature* (Cambridge: Cambridge University Press, 1991), 74–75.
21 Charles Baudelaire, *The Painter of Modern Life*, trans. Jonathan Mayne (London: Phaidon Press, 1863/1964), 12.
22 See Georg Simmel, "The Metropolis and Mental Life," in *Classic Essays on the Culture of Cities*, ed. Richard Sennett (Englewood Cliffs: Prentice Hall, 1903/1969), 47–60.
23 Franco Moretti, "Homo Palpitans. Balzac's Novels and Urban Personality," in *Signs Taken for Wonders: On the Sociology of Literary Forms*, ed. Franco Moretti (London: Verso, 1983/2005), 109–129.
24 de Certeau, *The Practice*; see also Ameel, *Helsinki in Early*.
25 See Peter Merriman and Tim Cresswell, eds., *Geographies of Mobilities: Practices, Spaces, Subjects* (Farnham: Ashgate, 2011).
26 See Griselda Pollock, *Vision and Difference: Femininity, Feminism and the Histories of Art* (London: Routledge, 1988); Janet Wolff, "The Invisible *Flâneuse*: Women and the Literature of Modernity," *Theory, Culture & Society* 2, no. 3 (1985): 37–46.
27 Benjamin, *The Writer*, 68.
28 See Eric Bulson, *Novels, Maps, Modernity: The Spatial Imagination, 1850–2000* (London: Routledge, 2006), 107–131.
29 Hana Wirth-Nesher, *City Codes. Reading the Modern Urban Novel* (Cambridge: Cambridge University Press, 1996), 10.
30 Ameel, "*Open City*."
31 Cole, *Open City*, 239–246, 255–257.
32 See Lieven Ameel, "The City Novel: Measuring Referential, Spatial, Linguistic, and Temporal Distances," in *The Routledge Handbook of Literature and Space*, ed. Robert T. Tally Jr. (London: Routledge, 2017), 233–241.

Taylor & Francis
Not for distribution

Proof

15031-1223-FullBook.indd 98 8/24/2017 9:20:25 AM