

Abstracts

- 27 **Andreas Huyssen**, *Modernist Miniatures: Literary Snapshots of Urban Spaces*
This essay focuses on a little-studied narrative form I call the modernist miniature. Its practitioners after Baudelaire include novelists like Kafka and Musil, poets like Rilke and Benn, social thinkers and critics like Kracauer, Benjamin, and Adorno. Central concerns of these modernist miniatures, written primarily for the newspaper feuilleton and published only later in book form, were the perceptions and image spheres of urban space, which were undergoing radical change in the late nineteenth and early twentieth centuries. Modernist miniatures can be alternately narrative or philosophical, lyrical or sociological, temporal or spatial. I draw on photographic and architectural discourse to analyze this hybrid literary form, which flourished in the interwar years in Austria and Germany. (AH)
- 43 **Katherine Arens**, *Stadt wollen: Benjamin's Arcades Project and the Problem of Method*
Walter Benjamin's *Arcades Project* (*Passagen-Werk*) is discussed here as an unacknowledged treatise on methodology: a hermeneutics of the modern city that aims to interpret how a city is evidence of an era's *Wollen*, its drive to manifest its self-understanding in distinctive material forms. My coinage *Stadt wollen* alludes to an undervalued source for Benjamin: Alois Riegl's *Historical Grammar of the Visual Arts* (1897–98), which discusses a *Kunstwollen*, a collective will to art, or a drive leading a culture to create works of art revealing and predicating its self-understanding. This essay sets Riegl's treatise next to Convolute N of the *Passagen-Werk* and the project's two *Exposés* (1931 and 1933) in order to illuminate Benjamin's critical-materialist phenomenology and hermeneutics of the city as encompassing new classes of technical-industrial artifacts—a discourse on method sensitive to the political critiques initiated by Marxism but far outdistancing the claims to epistemological critique made by his era's Marxisms. (KA)
- 61 **Mary Bly**, *Playing the Tourist in Early Modern London: Selling the Liberties Onstage*
This article attempts to reconstruct a mental cartography of early modern London, the ensemble of material, social, and symbolic codes that made up the social architecture of the city. The article extends Steven Mullaney's work by giving scholars a more accurate understanding of the geography of London and its liberties, especially those that housed private theaters, such as Shakespeare's Blackfriars. I look in particular at the liberty of the Whitefriars, arguing that between 1600 and 1615, two theaters used the liberty's reputation to draw visitors to both the theater and the neighborhood in an early modern version of cultural tourism. The theater thrived on a symbolic economy, a commodification of local color that drew people to the district, from in and outside London. I bring theories of space and tourism into play when considering the complexities of how a theater commodifies its neighborhood in this manner. (MB)

- 72 **Mimi Yiu, Sounding the Space between Men: Choric and Choral Cities in Ben Jonson's *Epicoene; or, The Silent Woman***

In Ben Jonson's *Epicoene*, the misanthropic Morose pathologically seals his home against the "common noises" of London, "turning Turk" against his neighbors. What opens up the queer space of Morose's home, ironically, is his equally queer marriage to a cross-dressed boy, a travesty of marital domesticity that parallels the urban travesty of spatial isolation. While the eventual breaching of architectural and gender facades seems to reinscribe social norms, Jonson's play profoundly questions how we construct the space of home, the space of self. Indeed, by setting *Epicoene* near the Whitefriars theater, where the play was first performed, Jonson adopts chorographic techniques to represent "home" to viewers drawn from that social and spatial milieu. Through a reconsideration of Plato's chora, this essay explores how a vengeful community wrenches open Morose's closet-cum-home, forcing him to renounce his manhood and reducing him to a nonsubject. (MY)

- 89 **Peter Kalliney, Metropolitan Modernism and Its West Indian Interlocutors: 1950s London and the Emergence of Postcolonial Literature**

Using archival sources, interviews, and memoirs, this essay documents the surprisingly extensive connections between London's extant modernists and West Indian writers during the 1950s. With the support of Stephen Spender, John Lehmann, T. S. Eliot, and other luminaries, a vibrant group of Caribbean artists quickly established themselves as known literary commodities. Such forms of collaboration between metropolitan intellectuals and their colonial counterparts were structured by shared interests in high culture. London's modernists feared English culture was faced with terminal decline; West Indian writers exploited that fear by insisting that the metropolitan culture industry badly needed an infusion of colonial talent. The brevity and fragility of these bonds, however, led to the emergence of postcolonial literature as a distinct but marginal cultural niche. London's postwar identity as center of global cultural production, I suggest, was intimately connected with the recruitment and assimilation of colonial intellectuals. (PK)

- 105 **Jennifer Scappettone, Utopia Interrupted: Archipelago as Sociolyric Structure in *A Draft of XXX Cantos***

This essay explores Venice's recurrence as an implicit structure in Ezra Pound's *Cantos*, arguing that the built archipelago provides a model for the modernist text, created through engagement with recalcitrant objective dynamics opposed to their containment by an imperious subject—and proffering the canalized republic as a counter to Pound's eventual fascist city of man. The rigorous empiricism of Ruskin's Venetian histories supplies a founding set of tropes through which the fluid, fractured cityscape becomes a taunt to find material ground for historical meaning. Pound, taking up the multiple construction of Venice that haunted

Ruskin, locates in it a utopian—and site-oriented—poetic structure valorizing the interstitial and thus the relational, the differential. The Venetian complex that emerges intermittently in *The Cantos* literalizes the unsettling of Pound's attempt to monumentalize the body politic, remaining unassimilated—and challenging to efforts to transfix any totality construed as part of the project of modernity. (JS)

135 **Vicky Unruh, “It’s a Sin to Bring Down an Art Deco”:** Sabina Berman’s Theater among the Ruins

This essay explores the ruins trope in representations of the turn-of-the-millennium Latin American city. Like Sabina Berman in her dramatic evocation of Mexico City, Latin American artists represent urban ruins as volatile locales of cultural and historical presences that conflict and resist banishment. This analysis of Berman’s *Muerte súbita* (“Sudden Death”), first staged in 1988, draws on recent theoretical inquiries that highlight the ruin’s nonlinear juxtaposition of time frames and its association with the underbelly of Western modernity’s rationalist narratives of progress and with a forward-looking critical consciousness. I examine the play’s work with ruins and the ghostly presences they harbor to evoke contentious social, cultural, and artistic presences in a disintegrating Mexico City landscape. In stirring up the debris of vanishing urban utopias, works such as Berman’s play constitute critical refusals of closure and conjure up unresolved cultural debates vying for a hearing. They also link the ruins trope to constructive, nonutopian imaginings of a less ruinous future and to creative engagements with the urban terrain, however devastated, in search of something of value. (VU)

151 **Silvia R. Tandeciarz, Citizens of Memory: Refiguring the Past in Postdictatorship Argentina**

If, as Angel Rama claims in *The Lettered City*, the city dictates everything one must think, forcing its inhabitants to repeat its discourse, how might shifts in the city’s contours affect the construction of civil society? How might urban designs that facilitate the work of recollection help inform conceptions of citizenship for historical actors emerging from dictatorship? These are the questions cultural practitioners in Argentina address through interventions in the Buenos Aires cityscape that honor victims of state terrorism (1976–83). By analyzing three memorial sites that illuminate the complex relation between space and democratic practices, this essay traces how geography, architecture, trauma, and memory interface in the rearticulation of a collective Argentine national identity. (SRT)

179 **John Blair Gamber, “Outcasts and Dreamers in the Cities”:** Urbanity and Pollution in *Dead Voices*

Dead Voices: Natural Agonies in the New World, by the Anishinabe author Gerald Vizenor, shows how people can come to form a profound relationship to a

place even in sites of (in this case, American Indian) displacement and relocation. I argue that Vizenor's text reflects a complete formation of an urban community in its reclamation of landfills and sewers as integral and religiously significant human spaces that must not be ignored. The community in this novel is not only multicultural but also interspecies, as Native ties to physical place and plant and animal species are reinforced. Moreover, I show the importance of this portrayal of urban community and belonging in a Native context, considering that over two-thirds of all Native people in the United States live in urban settings. (JBG)

194 **Eric Gary Anderson, Black Atlanta: An Ecosocial Approach to Narratives of the Atlanta Child Murders**

Moving beyond ecocriticism, this essay argues that an ecosocial reading of narratives of the Atlanta child murders (1979–81) is better able to examine the sometimes functional, sometimes broken interactions between sociocultural circumstances and particular urban ecologies. Far from latching onto an idealized, utopian sense of a restorative natural world, the ecosocial approach introduced here focuses critical attention on the traumatized and traumatic social and cultural histories that play out in particular natural as well as built environments. In various ways, child-murders narratives by Toni Cade Bambara, Tayari Jones, and others bear the conflicting burdens of memory and forgetting, of old and new and never-changing and ever-changing Souths. They do so in large part by acknowledging ecosocial dysfunctions as one way of moving, however provisionally and problematically, toward a more grounded, more communal idea and practice of interrelatedness. (EGA)

235 **Anthony Vidler, Reading the City: The Urban Book from Mercier to Mitterand**

From the city as an eighteenth-century version of the philosophical *Encyclopédie* through its depiction as mystery novel, modernist collage, and complex of virtual networks, the image of the city as a book or collection of books to be read has persisted in the imaginary of modern writers. The literary works of Sébastien Mercier and Charles Nodier provide a window into the intersection of modes of literary interpretation with physical urban rebuilding that began in Paris after 1770. This evolving relation continues to play out in the Bibliothèque de France, completed in 1995, and in controversial plans to scan the world's collections of books for online access. (AV)