ESSAY

"Here Be Dragons:" The Tyranny of the Cityscape in James Baldwin's Intimate Cartographies

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Abstract

The skyline of New York projects a dominant presence in the works of James Baldwin—even those set elsewhere. This essay analyzes the socio-spatial relationships and cognitive maps delineated in Baldwin's writing, and suggests that some of the most compelling and intense portrayals of New York's psychogeographic landscape vibrate Baldwin's text. In *The Price of the Ticket* (1985), Baldwin's highly personalized accounts of growing up in Harlem and living in New York map the socio-spatial relationships at play in domestic, street, and blended urban spaces, particularly in the title essay, "Dark Days," and "Here Be Dragons." Baldwin's third novel, *Another Country* (1962), outlines a multi-striated vision of New York City; its occupants traverse the cold urban territory and struggle beneath the jagged silhouette of skyscrapers. This essay examines the ways in which Baldwin composes the urban scene in these works through complex image schemas and intricate geometries, the city's levels, planes, and perspectives directing the movements of its citizens. Further, I argue that Baldwin's dynamic use of visual rhythms, light, and sound in his depiction of black life in the city, creates a vivid cartography of New York's psychogeographic terrain. This essay connects Baldwin's mappings of Harlem to an imbricated visual and sonic conception of urban subjectivity, that is, how the subject is constructed through a simultaneous and synaesthetic visual/scopic and aural/sonic relation to the city, with a focus on the movement of the body through city space.

Keywords: psychogeography, literary cartographies, city, African-American literature, James Baldwin

The skyline of New York projects a dominant presence in the work of James Baldwin, even in those texts set elsewhere. Enduringly conceived within the nexus of black transnational culture as the mecca of Black America, Harlem's place in Baldwin's textual cityscape has been subject to multiple interpretations: Baldwin is accused of abandoning Harlem, failing to celebrate it, homogenizing its inhabitants and exploiting its deprivation. In *Baldwin's Harlem* (2008), for example, Herb Boyd asserts that Harlem was treated "variously" in Baldwin's writing "though generally with neglect."¹ Later in the same work, however, he notes that "Harlem was part of his DNA, inextricably a part of his creative works," concluding: "[l]ike the sundry other paradoxes that gripped him, Baldwin's love and disdain for his native Harlem was pressured into dissimilar forms."² Baldwin's Harlem childhood and adolescence are well documented, both in his own essays and by biographers such as David Leeming and Herb Boyd, forming an established fixture of the Baldwin mythology. It is true that whilst Baldwin "reiterated on numerous occasions that 'New York . . . is my big city . . . because I was born there and grew up there,'" and described Harlem as one of the only places he felt at home in the world, he also viewed Harlem as³:

a powerful emblem of how black citizens have been systematically excluded from the promises of American life and trapped into a ghetto which he described as "some enormous, cunning, and murderous beast, ready to devour, impossible to escape."⁴

Despite his affinity for the people and places of Harlem, Baldwin's depictions of city space demonstrate a keen awareness of its status as the place designated to New York's black population by prevailing capitalist, patriarchal, and racial power structures, concretized in the architecture of the American city.⁵ This is traceable across the Baldwin canon, appearing with most vehemence in works like "The Harlem Ghetto" (1948) and *The Fire Next Time* (1963), but also the essay "Fifth Avenue, Uptown" (1960), and novel *Tell Me How Long the Train's Been Gone* (1968).⁶ In these texts, the design of New York severs the avenues of Fifth and Madison as they exist in Harlem from those other, *American* avenues.⁷ Many critical interpretations linger on the perceived paradox of Baldwin's treatment of Harlem, speaking largely in binaries, or in terms of ambivalence or animosity. Yoshinobu Hakutani asserts, for example, that:

He has been both extolled and denounced for his unique vision of racial harmony in America . . . he is not only an eloquent writer but an acute historian. Modern American society is predominantly urban; black and white people live and work together in the city.⁸

An undercurrent of polarizing dichotomies taints the above extract, culminating in a black/white binary paradigm of race. Although a sense of ambivalence may be discernible in Baldwin's writings on Harlem, a more complex critical

response involves an analysis of socio-spatial relationships, cognitive maps, and an intersectional reading of class, gender, and race.

Cultural geography posits that space, place, and landscape are not just the stage for, but the mode of, operations of power, inextricably connected to class, capital, gender, and race.⁹ Thus, it allows us to interpret Baldwin's portrayal of Harlem as not solely an "emblem" for African-American disenfranchisement, but of Harlem as a socio-spatial mechanism for African-American exclusion "from the promises of American life." For this reason, I employ spatial theory in the following analysis of Baldwin's work. Baldwin's intimate connection to Harlem offers a critical insight that complements the deployment of a psycho-geographic lens, which is focused here on Michel de Certeau's *The Practice of Everyday Life* (1984), Gaston Bachelard's *The Poetics of Space* (1958), and Guy Debord's "Theory of the *Dérive*" (1958), and is informed by Frantz Fanon's foundational essay "The Lived Experience of the Black Man" (1952). These texts cohere around the movement of the body through space, whilst Baldwin's accounts of urban life textualize the experience of walking the city for the black inhabitants of New York. I select the term "psychogeography" from spatial theory carefully, for, while it is linked to Debord's situationism and *flânerie*, the concept suggests both the pull and repulsion of urban terrain and what is at stake for the walker of the city, foregrounding the psychological implications of crossing the boundaries and borderlines of the structured and hierarchical cityscape. Furthermore, literary cartographies offer a way of making sense of environments we experience somatically; by privileging the body and its senses in my analysis, I aim to temper the more abstract proclivities of spatial theory by stressing human geography—in other words, understanding urban space as social construct.¹⁰ I will argue that the visual, sonic, and kinetic aspects of Baldwin's texts shatter implied binaries; his synaesthetic schemas architect the urban landscape and articulate the rhythms of New York, positing a reciprocal relationship between urban body and urban text. Finally, I assert that Baldwin's treatment of class, sexuality, and race betrays an indelible preoccupation with the operations of American power structures and how they impact people trying to love one another in the city. Far from being negligent, Baldwin's writing offers its readers some of the most compelling and intense portrayals of New York's psychogeographic landscape, as he maps the resonance and dissonance of city life.

In recent years, a growing number of scholars have harnessed spatial theory in their approach to Baldwin's locations and migrations; indeed, Amy Reddinger (2009) interrogates the work of De Certeau in her essay on the spatial logic of Baldwin's 1962 novel *Another Country*.¹¹ Among the most useful of Reddinger's contributions for the purposes of this essay is her insistence that "space is *layered* with both visible and veiled histories, signs, symbols, and experiences."¹² Reddinger focuses largely on the relationship between Ida, a jazz singer from Harlem, and Vivaldo, a writer living in the Village. Whilst this essay also examines Baldwin's representation of black life in the city, and his mapping of the

borders and frontiers of New York, I am additionally interested in how Baldwin constructs the urban subject in a visual and sonic relation to the city through a complex and dynamic use of light and sound. In the works focused on here, Baldwin's mobile narrative crisscrosses the boundaries of uptown and downtown New York as his texts travel the city streets, avenues, and neighborhoods. In *The Price of the Ticket* (1985), Baldwin's highly personalized accounts of growing up in Harlem and living in New York map the socio-spatial relationships at work in domestic, street, and blended urban spaces, particularly in the title essay, "Dark Days," and "Here Be Dragons." The second half of this essay is devoted to *Another Country*, in which the boundaries of city space are delineated as Rufus, Baldwin's black *flâneur*, traverses Manhattan from the book's first pages, "starting at Times Square, going uptown, then down to Greenwich Village to visit Vivaldo, and finally up to Harlem."¹³ Baldwin's work conveys the psychogeographic turmoil produced by the "interlocking orders of white racism and urban-industrial capitalism," which fuels "segregation, ghettoisation and incarceration."¹⁴ The following reading will analyze how Baldwin's texts reveal the visual regimes that produce segregation, ghettoization, and incarceration in the city, and how these borderlines impinge upon the movements and freedoms of black urbanites.

"Here Be Dragons" offers the central cartographic conceit this essay takes as its premise, as Baldwin redefines and reshapes our understanding of urban territories. Baldwin's essay represents a capitalist, patriarchal, and racialized American ideology entrenched in and limited by a binary view of the world. As well as exploring/exploding the urban construct of racial boundaries, the essay is a treatise on androgyny. Baldwin is highly critical of American ideals of sexuality and masculinity, rooting them in colonialism, which commercialized the roles of men and women, and reduced human beings to their monetary value. This principle, Baldwin contends, infects the Declaration of Independence, "a document more clearly commercial than moral. This is how, and why, the American Constitution was able to define the slave as three-fifths of a man."¹⁵ His criticism of the American Constitution as mercenary is a view shared by contemporary writers such as Michelle Alexander. In *The New Jim Crow* (2012), Alexander invokes the spirit of Baldwin in a chapter entitled "The Fire This Time." Earlier in the text, she asserts that:

It may be impossible to overstate the significance of race in defining the basic structure of American society. The structure and content of the original Constitution was based largely on the effort to preserve a racial caste system—slavery.¹⁶

Alexander's Baldwinian rhetoric emphasizes a foundational weakness in American democratic ideals, which rest upon a "racist fiction."¹⁷ Baldwin's discussion also touches upon the fragile and fictive nature of American ideals when he signals the dominant narrative through which neo-colonialism enforces a racial hierarchy: "cowboys and Indians."¹⁸ Cartographic imagery underscores the elision of Native American history as Baldwin exposes the arrogance of colonizers

who dismiss the history of a continent: "Ancient maps of the world—when the world was flat—inform us, concerning that void where America was waiting to be discovered, HERE BE DRAGONS."¹⁹ More broadly, his essay highlights the economic impulses inherent to New World cartographic enterprise. Through his use of the legend borne by ancient maps of the world, evoking the crossings that first brought Europeans to the Americas, Baldwin's dragons become a motif for the racial tyranny upon which American society is built: exploitation of Native Americans and enslaved Africans. He harnesses the dragon emblem to direct an attack at colonial ontologies, stating: "Dragons may not have been here then, but they are certainly here now."²⁰ Baldwin offers a cognitive map of America which emphasizes its dangers and echoes the earlier quote from his short story "This Morning, This Evening, So Soon" (1960), in which he characterizes New York as "some enormous, cunning, and murderous beast, ready to devour."²¹ But Baldwin directs his attacks at the structures and symbols which govern American society, not Americans themselves: it was the dehumanizing principle which "*controlled the pens* of the men who signed the Declaration of Independence" [emphasis added]; it is the Constitution that defined a slave as three-fifths of a man; it is the city that devours. This distinction suggests Baldwin's hope for Americans and belief in human capacity to effect social change.

Baldwin's depiction of his movements between Harlem and Greenwich Village in "Here Be Dragons" is suggestive of the cityscape's effects on emotion and behavior, implicating urban design in, for example, the experience of isolation, safety, restriction, or freedom. Debord explains this mechanism as "a psychogeographical relief, with constant currents, fixed points and vortexes which strongly discourage entry into or exit from certain zones."²² Though struck by poverty, Baldwin was sheltered in the familiar streets of Harlem: "This was in the black world—my turf—which means I felt protected."²³ Yet despite Baldwin's territorial language, "Here Be Dragons" also documents his challenge to the racial segregation of urban spaces in New York, as when he frequents an Italian bar in Greenwich Village:

Once I was in the San Remo . . . I was *in*, and anybody who messed with me was *out* [...] it seemed to me that I was no longer black for them and they had ceased to be white for me [...] They had fought me very hard to prevent this moment, but perhaps we were all much relieved to have got beyond the obscenity of color.²⁴

Baldwin enters the contested public space of the San Remo, and subverts a racial black/white binary with an inside/outside dialectic of division: he is "*in*," and once he is in, there is no longer "black" or "white." Baldwin's disruption of social divisions at the San Remo produces a blended space of interfection between spatial dualisms, which "often work to naturalize the symbolic order of the city, reproducing social divisions and power relations."²⁵ He describes a community in which he also feels protected, transgressing racialized spatial boundaries and rendering them as porous social constructs. As Baldwin forges

a portal for alternative identification by transgressing this boundary, binary categorization is itself revealed to be a flawed space. Baldwin demonstrates how the walker of the city can produce and change space by innovating gateways for alternate interpellation; in his writing, this passage is often achieved through the implementation of visual, sonic, and kinetic schemas.

Baldwin also develops this sense of shifting boundaries in "The Price of the Ticket," which documents a visual and aural awakening driven by his friendship with the artist Beauford Delaney, who introduced Baldwin to the blues and jazz, and drew him into a greater intimacy with Greenwich Village. According to Leeming, it was through Delaney's tutelage that Baldwin came to appreciate the secular sound of jazz and the blues, music associated "with sin and degradation" in Baldwin's religious upbringing.²⁶ Baldwin's introductory visit to Delaney's apartment is characterized as an initiation into a vibrant world of visual and aural stimulus. Facing Delaney for the first time, Baldwin notices his "extraordinary eyes," and gains admittance to the apartment only once Delaney completes an "instant X-ray of my brain, lungs, liver, heart, bowels, and spinal column."²⁷ Delaney is thus invested with the incisive power of the artist, one that enlarges the capabilities of sensory perception. Baldwin conceives of the event as crossing a threshold into a new world. There is some repetition of the moment Delaney opens his door and Baldwin steps through it: he writes, "I walked through that door into Beauford's colors . . . I remember two windows . . . I walked into music."²⁸ For Baldwin, Delaney holds a transformative and transportive power, projecting him into the realm of the post-body (crossing the threshold after Delaney's survey of his vital organs) in a liminal space of shifting referential coordinates: in his presence, for example, the fire escape is "transmuted into the most exclusive terrace in Manhattan or Bombay." Baldwin's descriptions of Delaney's apartment are marked by an emphasis upon the doors, windows, and exits; in other words, those portals through which interior and exterior space are managed.

In *The Poetics of Space*, Bachelard tells us: "the dialectics of outside and inside is supported by a reinforced geometrism, in which limits are barriers."²⁹ Like his shaping of a "safe space" beyond the confines of Harlem at the San Remo, the limits and barriers of Delaney's apartment both protect Baldwin from the city below and architect a threshold between worlds.³⁰ Bachelard also attaches sacred properties to the threshold, complementing Baldwin's investment of meaning in Delaney's doorway: "a mere door," Bachelard states, "can give images of hesitation, temptation, desire, security, welcome and respect."³¹ Furthermore, Baldwin's depiction of Delaney's doorway invokes the traditional song, "Lord Open the Unusual Door," which Delaney would often sing.³² In his biography of Baldwin, Leeming—who experienced his own profound, transportive journey upon crossing the threshold of Delaney's doorway—characterizes their friendship as "the bond of the 'unusual door,'" crystallizing the relationship between artist and writer in this initiatory meeting, a moment invested with the

sonority of spirituals, jazz, and the blues, and the liminality of Delaney's doorway, a portal to a shifting, alternative landscape.³³

There is an emphasis on visuality in Baldwin's descriptions of Delaney and his apartment. As well as endowing Delaney himself with X-ray vision, Baldwin's recollection of walking through the door "into Beauford's colors" intimates a new conception of seeing, a conception influenced by Delaney's palette. In a 1984 interview with *The Paris Review*, Baldwin recalls:

standing on a street corner with the black painter Beauford Delaney down in the Village, waiting for the light to change, and he pointed down and said, "Look." I looked and all I saw was water. And he said, "Look again," which I did, and I saw oil on the water and the city reflected in the puddle. It was a great revelation to me. I can't explain it. He taught me how to see, and how to trust what I saw. Painters have often taught writers how to see. And once you've had that experience, you see differently.³⁴

Baldwin's remembrance is revealing because it suggests that Delaney not only gave Baldwin a new way of perceiving through light and sound, but that this heightened register altered the way Baldwin was able to see New York, in a revelatory reflection of the city in oil and water—among the tools of the painter. Leeming characterizes this as "a lesson in complex vision."³⁵ But there is an emphasis, also, on sound. Baldwin begins:

to hear what I had never dared or been able to hear . . . in his studio and because of his presence, I really began to hear Ella Fitzgerald, Ma Rainey, Louis Armstrong, Bessie Smith, Ethel Waters, Paul Robeson, Lena Horne, Fats Waller.³⁶

Baldwin experiences what Douglas Field refers to as an "aural epiphany:" Delaney "opened Baldwin's eyes and ears to other worlds around him."³⁷ Delaney's mentorship serves as the chrysalis for Baldwin's dynamic literary cartographies; his construction of black life in the city is invested with a synaesthetic blending of complex visuality and resonant auralities.

While the topography of Delaney's apartment in Greenwich Village offers a sensorial enclave, Baldwin describes the Village itself as "an alabaster maze perched above a boiling sea . . . racially, the village was vicious."³⁸ Alabaster connotes whiteness and smoothness, but Baldwin's notion of an alabaster *maze* suggests an alterity-inducing white landscape invested with angular contours. This rendering of a white landscape that positions the black figure as aberrational is seen in other works: the essay "Stranger in the Village" (1953) is ostensibly about Baldwin's time living in a Swiss mountain village, where, Baldwin conjectures, they had never seen a black man before.³⁹ In "The Discovery of What It Means to Be an American" (1961), Baldwin writes that it is in this "absolutely alabaster landscape, armed with two Bessie Smith records and a typewriter, I began to try to create the life that I had first known as a child;" he was

writing his first novel, *Go Tell It on the Mountain* (1953).⁴⁰ Baldwin's barbed imagery portrays Delaney's apartment as a refuge above a precariously positioned and dangerous city space, which he imbues with the violence and depth of the sea. The image calls to mind Bachelard's description of the noise of the city as an "ocean roar."⁴¹ The intricate geometry of Baldwin's depiction conjures an angular frontier of sharp corners and shifting waves—he insists that "[t]o lose oneself in the maze was to fall into the sea," before listing the desperate fates awaiting those who lose themselves, who fall: "strung out or going under a subway train . . . going home and blowing their brains out or turning on the gas or leaping out of the window."⁴² Here Baldwin continues his excavation of what it means to be an American by deploying the language of discovery that marks "Here Be Dragons;" to plunge into this uncharted urban territory is to encounter the "dragons" that beleaguer its citizens. The cityscape is etched into the lonely, ignoble deaths described by Baldwin. His verb-heavy sentences emphasize the destructive action the city demands of its occupants, as its victims commit to deaths directed by the levels, planes, and perspectives of the urban scene: going under, going home, turning on, and dropping out. This directionality renders the walkers of the Village's viciously racialized streets as actors, or "causal objects" in Baldwin's "complex dynamic image schema," endowing the city with "animate agency."⁴³ Baldwin's black city dwellers are robbed of their bodily autonomy while the urban topography is invested with the animate agency of the white gaze.

Fanon writes about this objectification in *Black Skin, White Masks* (1952), where the white gaze operates on the schema of the black body in space and time: "[i]n the white world, the man of color encounters difficulties in elaborating his body schema. The image of one's body is solely negating."⁴⁴ This dispossession becomes crucial when we consider Henri Lefebvre's contention that "the human body has a corporeal power to *produce* space" [emphasis added].⁴⁵ Fanon's ability to conceive of himself as a body moving in a spatial and temporal world is bounded by the white gaze as it fixes upon the epidermal signifier of black skin; this is a violent process that rends and restructures the body schema: "My body was returned to me spread-eagled, disjointed, redone, draped in mourning."⁴⁶ Fanon famously impresses the power of stereotyping on his self-identity, but these stereotypes pose more than the threat of internalization. As Baldwin portrays in *Another Country* and perhaps more overtly in *If Beale Street Could Talk* (1974), in which Fonny is wrongly imprisoned for rape, such stereotypes and racial profiling have enormous consequences for the freedom of black men and women. Alexander identifies stereotype threat as part of the symbolic production of race; the racial caste system:

define[s] the meaning of race in its time. Slavery defined what it meant to be black (a slave), and Jim Crow defined what it meant to be black (a second-class citizen). Today mass incarceration defines the meaning of blackness in America: black people, especially black men, are criminals.⁴⁷

Fanon's image schema articulates the experience of racism on the body; Baldwin's urban landscape is invested with the animate agency of the white gaze. Delaney's apartment offers an alternative landscape, its contours shaped by the palette of the African-American artist and the sounds of black music, which Baldwin is able to hear with a heightened awareness after crossing the threshold, not simply occupying but *producing* a "safe space" for the reinscription of African-American identity.⁴⁸ The vital importance of this space is borne out by the enduring danger faced by black citizens in America, and the stereotypes black men and women in the city must negotiate. Just as Baldwin described the Harlem ghetto as "Occupied Territory," Alexander writes that the "militarized nature of law enforcement in ghetto communities has inspired rap artists and black youth to refer to the police presence in black communities as 'The Occupation.'"⁴⁹ For Baldwin, to live in Harlem was to live among "our roots, our friends, our deepest associations" but also "at the mercy of the cops and landlords."⁵⁰ The socio-spatial praxis of the city dictates and confines the movement of its black populations, through segregation, ghettoization, and incarceration, which Baldwin dramatizes and documents in his fiction and non-fiction work.

The value of the liminal space represented by Delaney's Greenwich Village apartment can be better appreciated if we consider the fate of the only major black male character in Baldwin's third novel, *Another Country*. Jazz drummer Rufus Scott is driven to suicide by an urban landscape invested with the animate agency of the white gaze, symbolized, for example, by the sinister police presence and sexual exploitation Rufus must defend himself against as he moves through the streets. The following paragraphs will illustrate how Rufus's movements are orchestrated by the tyranny manifest in the New York skyline, arguing that, as the walker of the city, Rufus both produces and reproduces the rhythms of New York.

Another Country offers a multi-striated vision of New York City. Its occupants traverse the cold urban territory, struggle beneath the shadow of the skyline, rising like "a jagged wall," and one by one become aware—if only fleetingly—of their hatred of "the proud towers, the grasping antennae."⁵¹ Baldwin depicts a grasping, panoptic, and controlling urban environment which is not unlike De Certeau's vision of the city. In his chapter "Walking in the City," De Certeau reflects on the experience of seeing Manhattan from the 110th floor of the World Trade Center:

To be lifted to the summit of the World Trade Center is to be lifted out of the city's grasp. One's body is no longer clasped by the streets that turn and return it according to an anonymous law; nor is it possessed, whether as player or played, by the rule of so many differences and by the nervousness of New York traffic.⁵²

Like the privileged view described by De Certeau, Baldwin's narrative creates the sense of an aerial vantage point throughout the novel's first chapter. The

reader is encouraged to envision New York as if it were spread out like a map before them, stressing the city's cartography: "Newsstands, like small black blocks on a board, held down corners of the pavements."⁵³ The novel's opening line gives the reader Rufus's geographical bearings: "He was facing Seventh Avenue, at Times Square."⁵⁴ New York is personified, the people at its mercy: Rufus lives under the "murderous" weight of the dark city, beneath the soaring architecture "unlit, blunt like the phallus or sharp like the spear" which guards it, though it never sleeps.⁵⁵ This description suggests an ever-vigilant, masculine, and sinister omnipresence, like De Certeau's "anonymous law" that dictates the movements of the walkers of the city, their bodies "clasped by the streets."

There are two defining moments in the first chapter of Baldwin's text in which Rufus is "lifted out of the city's grasp." The first precedes the sexual encounter between Rufus and Leona, a white woman newly arrived from the South, after they have stepped out onto the balcony together at a party held near Riverside Drive. The second occurs as Rufus climbs the George Washington Bridge, and is followed by his suicide. These moments are cross-referenced in the narrative. Standing out on the balcony, Rufus hears the "faint murmur" of the Hudson, and remembers his childhood home in East Harlem, near the Harlem River. He recalls how, as a boy, he "waded into the water from the garbage-heavy bank or dived from occasional rotting promontories," and that, one summer, he watched a father carry the dead body of his drowned son.⁵⁶ As he approaches Leona, at the edge of the balcony, Baldwin notes that she "was staring up the river, toward the George Washington Bridge."⁵⁷ These indications of Rufus's past and his fate firmly tether his death to his relationship with Leona and the psychic fracturing of his urban identity.

The sexual relationship between Rufus and Leona is initiated on the balcony of a high-rise building, the shadows of which torment and imprison the occupants of the city, those "ordinary practitioners" who "live below the threshold at which visibility begins."⁵⁸ Lifted above this threshold by his elevated position far above street level, Rufus appears to enjoy a privileged and scopic understanding of the city in its spatial totality:

Looking straight down, he seemed to be standing on a cliff in the wilderness, seeing a kingdom and a river which he had not seen before. He could make it his, every inch of the territory which stretched beneath and around him now, and, unconsciously, he began whistling a tune and his foot moved to find the pedal of his drum.⁵⁹

There are three significant points presented in this brief extract. Firstly, Baldwin's conception of the city as a "wilderness" that Rufus can possess as his own dominion has colonial connotations, along with all that implies in terms of

racial and sexual violence. Secondly, Rufus's panoptic view of the panorama-city makes the city a spectacle. Thirdly, his impulse to whistle and drum references the beat or rhythm of the city, a trope established by Baldwin early in the chapter. Upon analysis of these points it becomes clear that Baldwin's mappings of Harlem operate through a synaesthetic conception of urban subjectivity. Through his simultaneous inscription of how the subject is constructed through a visual or scopic relation to the city, and how the subject is constructed through an aural or sonic relation, Baldwin dismantles and debinarizes prevailing hierarchical divisions of visual and sonic schemas.

Rufus's elevation affords him a new conception of the city in which he lives; he sees "a kingdom and a river which he had not seen before." This panoramic view empowers him; he believes he can make every inch of the "territory" his. The language Baldwin employs here—"wilderness," "kingdom," "territory"—is the vocabulary of the Old Testament, but also of colonial expansion. Reddinger recovers a "particular postwar" rhetoric in which the city is rendered as wilderness or as "urban jungle" where "chaos and racial violence prevails."⁶⁰ Here, wilderness metaphorizes the racial and sexual anxieties of city living in 1960s America. Reddinger develops De Certeau's understanding of the practitioner of the city to stress the social and historical forces that work upon the city dweller. They are not, Reddinger emphasizes, "actualizing *blank* space, but rather interacting with a complex and layered spatial history through which their subjectivity is already (at least partially) created."⁶¹ Thus, Reddinger offers a reading of an episode in which Richard reacts to an attack upon his son by young black boys with racist rhetoric, calling them both "goddamn Indians," and "(l)ittle black bastards."⁶² Richard "figuratively replaces"—or perhaps conflates—the young black boys with Native Americans, "recalling a history of racial anxiety that has its origins—in the specific context of the island of Manhattan—in the early colonization of the nation."⁶³ Baldwin signals the historically entrenched racial anxieties encoded in the landscape of New York, a strategy echoed in his critique of American ideals and colonial violence in "Here Be Dragons," mapping the city as, in Reddinger's words "a dense and complex space of layered racial histories."⁶⁴ These layered racial—and gendered—histories must be negotiated by the occupants of the city and can be traced in its spaces, signals, and inscriptions.

Although Rufus anticipates domination of the city, the city has already constructed Rufus's subjectivity. Similarly, the "attempts at 'love'" between Rufus and Leona "become a nightmarish reenactment of the 'racial nightmare' of US History."⁶⁵ Field stresses Baldwin's preoccupation with "the psychosexual landscape of America, where sexual desire and racism are inextricably intertwined."⁶⁶ Rufus's desire to dominate the city is entwined with his desire for Leona, and is expressed in terms of sexual violence: he wants to put his mouth to Leona's throat "leaving it black and blue."⁶⁷ Reddinger notes that when Leona initially

resists Rufus, he encourages her to fight him, asking: "Is this the way they do down home?"⁶⁸ Reddinger views this scene as inaugurating their relationship:

by signaling the complex sexual/racial history of black men and white women in the U.S. in which black men are made to be both "a walking phallic symbol" of sexual desire/lust and a menacing rapist.⁶⁹

Rufus's use of the expression "down home" situates Leona not just in the context of the sexual and racial politics of black men and white women in the United States, but in terms of an oppositional construction of rural south and urban north. As they engage in intercourse, the imagery of Rufus as conqueror continues; his joining with Leona is analogous to the violence of colonialism. Leona carries him "as the sea will carry a boat," they rock, sob, and curse on the journey, laboring "to reach a harbor."⁷⁰ The perceived transgression of their coupling is heightened by Baldwin's reference to "the white God" and a lynch mob "arriving on wings," as though their sexual relationship courts violence.⁷¹ Leona is described as a "milk-white bitch," Rufus's penis is "his weapon."⁷² The climax of their tryst is portrayed with the racial violence that prevails on the streets below: Rufus is strangling, "about to explode or die," curses tear through his body, he "beat" her, until he feels "the venom shoot out of him, enough for a hundred black-white babies."⁷³ The violence of their union is orchestrated by cues from the city: Rufus's desire to bruise Leona's throat is incited by the lights below them; in a prelude to his death, the sound of music from inside and a whistle on the river signal the end of their sexual encounter. Their coupling re-enacts the horrors of African-American history: the Crossing, the "civilizing" project of Christian missionaries, and racial persecution in the South are all referenced. Baldwin's rendering of the violence of racialized and gendered urban space makes clear the necessity of a "retreat from and defense against a colonizing presence that is metonymically figured as the city."⁷⁴ Rufus tries to escape this colonizing presence in the depths of the Hudson.

Significant to this discussion of urban layers, Rufus throws himself from the middle of the George Washington Bridge—its highest point—and walks through Midtown to reach it, affirming Rufus's centrality to the psychogeographical limits and textual terrain of Baldwin's novel. Although Rufus dies at the conclusion of the novel's first chapter, the rest of the book is ruptured by commemorations to him, such as the recurrence of Bessie Smith lyrics interwoven through the narrative in "aural memorial" to Rufus.⁷⁵ The cultural symbolism invoked by the scene of Rufus' suicide must also be noted, as the George Washington Bridge houses the largest free-flying American flag. The monumentality of the George Washington Bridge is underscored as Baldwin connects the bridge to American ideologies: it was "the bridge built to honor the father of his country."⁷⁶ Rather than making space legible and aiding navigation, monuments "make visible and 'mirror' back to the 'walker in the street' their place in the world," reproducing repressive spaces which "have both feet in terror and

violence.”⁷⁷ The George Washington Bridge at once evokes and excludes Rufus from the city’s human history; the colonizing presence claims his life. Baldwin’s symbolic use of the George Washington Bridge as the location for Rufus’s suicide has extrageographical dimensions if we consider his criticism of the Constitution in “Here Be Dragons”—Washington’s document, too, denies Rufus’s humanity. Unlike De Certeau’s walker, Rufus cannot escape the city’s grasp.

In Baldwin’s connected scenes on the balcony and at the George Washington Bridge, Rufus’s elevation yields a scopic view of the panorama-city. In the first scene on the balcony, Rufus conflates his scopic vision with knowledge and empowerment, believing he can conquer the city. As he moves among the dark empty streets towards his death in the second scene, the apartment buildings which surround him are “lightless . . . [and] seemed to be watching him, seemed to be pressing down on him.”⁷⁸ At street level, De Certeau tells us, the practitioners of the city “walk; they are walkers, whose bodies follow the thick and thins of an urban text they write without being able to read it.”⁷⁹ This suggests that before he can begin to see the city, Rufus must leave the shadow of its buildings. De Certeau describes the ability to view the expansive city below as “totalizing the most immoderate of human texts. [. . .] It allows one to read it, to be a solar Eye, looking down like a god.”⁸⁰ However, despite this panoramic view, Rufus cannot read the urban text; he rejects the territorial impulse of his initial response, feeling that he “could never go down into the city again.”⁸¹ Rather than looking down like a god, Rufus “raises his eyes to heaven,” crying “Ain’t I your baby, too?,” in an echo of the saxophone’s pleading refrain “Do you love me? Do you love me? Do you love me?”⁸² Furthermore, even from his elevated position, Rufus’s view is obfuscated. Walking to the center of the bridge, the city “which had been so dark as he walked through it seemed to be on fire;” the lights of the cars on the highway—that nervous New York traffic—write their message “with awful speed in a fine, unreadable script.”⁸³ Despite Baldwin’s references here to light, Rufus’s view of the city is not clear—in fact the (unnatural) light appears to obstruct his ability to know it. The city is an incomprehensible spectacle, glowing as though it were alight. The dynamic character of light in Baldwin’s text challenges a binary vision of the gendered and racialized city streets by refusing to conceive of light solely as clarity. Yet in this scene the city is witness to Rufus’s suicide, recalling Bachelard’s dictum: “*Tout ce qui brille voit*” [all that glows sees].⁸⁴ Rufus finally enacts De Certeau’s “Icarian fall.”⁸⁵

It is important to stress at this juncture that to conceptualize urban space as spectacle does not necessarily render the city abstract. Reddinger is critical of De Certeau because his “scopic view” emphasizes the city’s “opacity and possibility . . . making unintelligible the material reality of life on the streets.”⁸⁶ Because I share this concern, I aim to ground my cartographic reading of Baldwin’s work in how bodies experience, mediate, and articulate the specific social relations that prevail in particular city spaces.⁸⁷ Whilst *The Price of the Ticket* offers insight into Baldwin’s lived experiences, the fate of Rufus Scott

reflects Baldwin's deeply felt fears for black men living—and dying—in the city. In December 1946, his friend Eugene Worth had “left New York by jumping into the Hudson River.”⁸⁸ Baldwin invokes Worth in his 1984 interview with *The Paris Review*, commenting: “If I stayed there, I would have gone under, like my friend on the George Washington Bridge.” More than a fictionalization of Worth, Rufus embodies “the collective tragedy of racism.”⁸⁹ Unable to find or forge a safe space in the city, Rufus instead alights from the George Washington Bridge. His suicide marks a moment of exchange between the black water and the void marked on ancient maps and in Baldwin's New York cartographies by the warning “Here Be Dragons.”

Rufus's impulse to whistle and drum connects the balcony scene to his father's edict about the beat of life and death for all black people on the streets of Harlem:

hands, feet, tambourines . . . the man stiffening with a laugh and a growl and a purr and the woman moistening and softening with a whisper and a sigh and a cry. The beat—in Harlem in the summertime one could almost see it, shaking above the pavements and the roof.⁹⁰

Baldwin's synaesthetic portrayal of a sonic “beat” that is almost perceptible to the eye and traceable in the kinesis of the human body works to complicate a visual/sonic binary, blurring the “facile dichotomies made between” them.⁹¹ The visual rhythms of Harlem's beat—evident in the syncopation of musical instruments, human hands, and bodily responses (stiffening, moistening, linking the “beat” to libidinal economies) underscore the physicality of language. The city is connected not just to this corporeal beat, but to bodily and vocal articulation: the laugh, growl, and purr; the whisper, sigh, and cry. This urban beat is emphasized as Rufus makes his train journey across the city towards the site of his suicide, and controls the spaces and rhythms of the body as well as the city. Rufus negotiates his way through the racially inflected frontiers of New York City. These boundaries are mapped for the reader as Baldwin recounts the train stops on Rufus's journey—ominously, Rufus watches his stop at 34th Street pass. The rhythmic beat of the train syncopates time and space for the passengers in the train carriage. As the train pulls away from 59th Street, Baldwin comments that the black and white passengers are “chained together” by history, an image redolent of slavery and exemplifying De Certeau's remark that the experience of travelling by train is “at once incarceration and navigational.”⁹² Reddinger argues that it is “the violence that Rufus feels as the train moves through the city that compels him to end his life;”⁹³ in the following paragraphs I will supplement this argument by suggesting that the violence that assaults Rufus's carceral body as he moves through the city drives him to the desolate heights of the George Washington Bridge.

The scene of Rufus's suicide dramatizes his liminal and abject status. Located between city and suburb, Rufus stands at the threshold of life and death,

shaking like a “rag doll.”⁹⁴ Determining that he can never return to the city, Rufus drops his head “as though someone had struck him and looked down at the water . . . He was black and the water was black.”⁹⁵ He is constructed as both object (under the city’s gaze) and abject through an identification with color. Rufus’s bodily responses are also highlighted as his dangerous encounters on the streets of New York threaten the borders and boundaries of his identity. Weak from hunger, Rufus accepts the offer of a sandwich from a white man he meets in the street, knowing that the man will expect sex in return. The scene is rendered with disgust as the sandwich meat is “hacked off, [and] slammed on bread.”⁹⁶ The food does not sustain him; the “heavy bread” and “tepid meat” induce nausea and he almost blacks out.⁹⁷ As Rufus pleads with the man not to make him go through with their transaction, he tells him “I don’t want to die, mister. I don’t want to kill you.”⁹⁸ This battle for ownership of his body is encapsulated in his insistent rejoinder “I’m not the boy you want;” while Rufus’s identity may be fractured, abject, and objectified, he rejects the role the “ice white” man imposes upon him.⁹⁹ Rufus’s status on the fringes of prostitution is a process of corporeal, psychological, *and* socio-spatial abjection.

At Vivaldo’s Village apartment, Rufus breaks down as they listen to Bessie Smith records together, experiencing his body as a foreign entity:

Rufus was aware of every inch of Rufus. He was flesh: flesh, bone, muscle, fluid, orifices, hair, and skin. His body was controlled by laws he did not understand. Nor did he understand what force within this body had driven him into such a desolate place.¹⁰⁰

Rufus’s colonized sense of embodiment is not unlike De Certeau’s doublet of incarceration and navigational experience. He simultaneously conveys an awareness of the material reality of his physical state (he was flesh), and alienation from “this body,” contained by and containing laws and forces of which he has no understanding. Rufus’s conception of a driving force which infests and controls his body, and which propels him to “a desolate place,” foreshadows the locus of his death and intimates a disassociation between the body and the self. A sense of imprisonment is underscored by Baldwin’s nod to the Bessie Smith track playing in the room: “And still the music continued, Bessie was saying that she wouldn’t mind being in jail but she had to stay there so long.”¹⁰¹ Smith’s line connects Rufus’s abjection to incarceration, his movements dictated by the animate, tyrannical cityscape. Baldwin may dispatch his walker of the city early in the narrative, but Rufus’s presence is “at the source of all the relationships in *Another Country*,” and this presence haunts the remaining parts and chapters.¹⁰² Ida, Vivaldo, Eric, and Cass must each negotiate the specter of Rufus, largely through encounters with Bessie Smith’s disembodied voice. Thus Baldwin proposes that Rufus’ absence *resonates* and has implications for others who share the space of the city.

Thinking spatially about *Another Country* allows us to view Rufus Scott as the walker of the city, whose movements measure his physical and psychological unraveling, controlled by the pull and repulsion of the urban terrain. New York is layered with racial and gendered histories that are inscribed into its streets, signals, and monuments, and must be negotiated by its urban subjects. In Baldwin's work, the body and the city are the loci where the operations of American power structures such as capitalism, patriarchy, and white racial hegemony are produced and reproduced. The body of Rufus is degraded, defamiliarized, and destined to become the "black corpse floating in the national psyche."¹⁰³ His frenetic movements between uptown and downtown New York initiate this process of abjection, policed by a reifying white gaze and syncoated by a synaesthetic beat that propels his body and vibrates the cityscape. This metaphor of the beat exemplifies the sonic, visual, and kinetic modalities through which Baldwin renders the experience of the black walker of the city.

Baldwin signals the arrival of dragons in America in his excavation of New World cartographic enterprise; dragons become the metaphor for all that is oppressive, corrupt, diminishing, and exploitative in American society; they imply the dehumanizing principle that controlled the pens of America's architects, and are written into the defining documents of the Republic. Although "Here Be Dragons" was not published until 1985, the evolution of the dragon motif can be traced across the Baldwin canon, from the short story "This Morning, This Evening, So Soon," in which New York becomes a murderous beast ready to devour passengers as they reach harbor, to Rufus's suicidal leap from the George Washington Bridge, this monument implicating the Founding Fathers in Rufus's destruction, addressed in his cry "Ain't I your baby, too?"¹⁰⁴ Equally, "The Price of the Ticket" demonstrates that dragons are inescapable in the city; to surrender to its rhythms is to become lost in a violent sea, crushed under the "murderous" weight of the New York skyline. Baldwin acknowledges the "animate agency" of the urban scene and pathways an alternative interpellation in the sonorous, vibrant space of Delaney's Village enclave.¹⁰⁵ Here, Baldwin reveals that there *are* possibilities for black men and women in the city; these possibilities can be found in African-American culture and community, represented by Baldwin's excavation of the interior space of Delaney's apartment. But Baldwin also creates community in blended public spaces like the San Remo, exposing and challenging the urban construct of racialized boundaries, allowing for the reclamation of contested city spaces. The socio-spatial dialectic operates on the inhabitants of Baldwin's New York, but they also have the power to operate on *it*, to reclaim space, to produce it. Baldwin's intimate cartographies signal the need for this, for all inhabitants of the city, their fates entwined like the passengers on Rufus's train journey to the bridge. Through his sustained and committed portrayals of New York, Baldwin bears witness and testifies to the material realities of the place where he lived, enabling a reading of the urban landscape, that most immoderate of human texts.

Notes

- 1 Herb Boyd, *Baldwin's Harlem: A Biography of James Baldwin* (New York, Atria, 2009), p. 38.
- 2 *Ibid.*, pp. 60–1, 59.
- 3 Fred L. Standley and Louis H. Pratt (eds.), *Conversations with James Baldwin* (Jackson, University Press of Mississippi, 1989), pp. 49, 107.
- 4 Yoshinobu Hakutani and Robert Butler (eds.), *The City in African-American Literature* (London, Associated University Press, 1995), p. 14. Hakutani and Butler cite Baldwin's description of New York (rather than Harlem in particular) in the short story "This Morning, This Evening, So Soon," first published in *Atlantic Monthly* in 1960; and collected in *Going to Meet the Man* (1965). This is the city as perceived by the first-person narrator as his ship approaches harbor.
- 5 Louis Althusser, *Lenin and Philosophy and Other Essays* (New York, Monthly Review, 1971), p. 178.
- 6 James Baldwin, *The Fire Next Time* (New York, Dell, 1963), pp. 17–18. Baldwin writes to his teenaged nephew: "This innocent country set you down in a ghetto in which, in fact, it intended that you should perish."
- 7 The "wide, filthy, hostile" avenue in Harlem is "elsewhere the renowned and elegant Fifth" in "Fifth Avenue, Uptown," *Esquire* (July 1960), n.pag. Online (accessed 13 June 2013). Baldwin makes a similar distinction about Madison Avenue, writing: "Harlem's Madison Avenue in no way resembles the American one," in *Tell Me How Long the Train's Been Gone* (New York, Knopf, 1998), p. 243.
- 8 Hakutani and Butler, *The City*, p. 150.
- 9 Brian Jarvis, *Postmodern Cartographies: The Geographical Imagination in Contemporary American Culture* (London, Pluto, 1998), p. 6.
- 10 Steve Pile argues in fact that "understanding social space in the abstract requires some grounding in the bodily experience of the everyday," in *The Body and the City: Psychoanalysis, Space and Subjectivity* (London, Routledge, 1997), p. 173.
- 11 Amy Reddinger, "'Just Enough for the City': Limitations of Space in Baldwin's *Another Country*," *African American Review*, 43:1 (2009), pp. 17–30, 129. I think also of Magdalena Zaborowska's *James Baldwin's Turkish Decade: Erotics of Exile* (Durham, NC, Duke University Press, 2008).
- 12 *Ibid.*, 117. Reddinger's concept of layered space is developed from her critique of De Certeau's text and draws from Gabrielle Bendiner-Viani's article "Walking, Emotion, and Dwelling: Guided Tours in Prospect Heights, Brooklyn," *Space and Culture*, 8:4 (2005), pp. 459–71.
- 13 Keren Omry, "Baldwin's Bop and Morrison's Mood: Bebop and Race in James Baldwin's *Another Country* and Toni Morrison's *Jazz*," in Lovalerie King and Lynn Orilla Scott (eds.), *James Baldwin and Toni Morrison: Comparative Critical and Theoretical Essays* (New York, Palgrave, 2006), pp. 11–35, 28.
- 14 Jarvis, *Postmodern Cartographies*, p. 113.
- 15 James Baldwin, *The Price of the Ticket* (New York, St. Martin's Press, 1985), p. 679.
- 16 Michelle Alexander, *The New Jim Crow: Mass Incarceration in the Age of Colorblindness* (New York, The New Press, 2012), p. 25.
- 17 *Ibid.*, p. 26. Alexander's work offers a legal insight into the spatial and social control of African-American citizens in urban centers, and interrogates current drug law enforcement practices in the United States.

- 18 Baldwin, *The Price of the Ticket*, p. 678.
- 19 *Ibid.*, p. 679.
- 20 *Ibid.*
- 21 James Baldwin, *Going to Meet the Man* (New York, Vintage International, 1995), p. 161.
- 22 Ken Knabb (ed.), *Situationist International Anthology* (Berkeley, Bureau of Public Secrets, 1981), p. 50.
- 23 Baldwin, *The Price of the Ticket*, p. 680.
- 24 *Ibid.*, p. 687.
- 25 Maria Balshaw and Liam Kennedy (eds.), *Urban Space and Representation* (London, Pluto, 2000), p. 11.
- 26 David Leeming, *James Baldwin: A Biography* (New York, Knopf, 1994), p. 33.
- 27 Baldwin, *The Price of the Ticket*, p. x.
- 28 *Ibid.*
- 29 Gaston Bachelard, *The Poetics of Space* (Boston, Beacon, 1994), p. 215.
- 30 Farah Jasmine Griffin, "Who Set You Flowin'?:" *The African-American Migration Narrative* (New York, Oxford University Press, 1995), p. 8. Griffin develops the concept of the "safe space," a term she borrows from Patricia Hill Collins' *Black Feminist Thought* (1990), to denote domestic, street, and psychic spaces which can be material and/or discursive, and which help migrants to "construct an alternate urban subjectivity." Griffin is equally concerned with the rupture of this sense of safety, however, revealing these spaces to be "sites of contestation for migrants and the powers that seek to control them" within the new urban setting — for example, the space of the church. My own view is that the safe space provided by Delaney is expansive, not restrictive.
- 31 *Ibid.*, p. 224.
- 32 Leeming, *James Baldwin*, p. 32.
- 33 *Ibid.*, p. 36. For an account of Leeming's own experience, see pp. 270–2.
- 34 James Baldwin, Interview by Jordan Elgrably, "The Art of Fiction No. 78," *Paris Review*, 91 (Spring 1984), n.pag. Online (accessed 27 September 2013).
- 35 Leeming, *James Baldwin*, p. 34.
- 36 Baldwin, *The Price of the Ticket*, p. x.
- 37 Douglas Field, *James Baldwin* (Tavistock, Northcote House, 2011), p. 4.
- 38 Baldwin, *The Price of the Ticket*, p. xi.
- 39 James Baldwin, "Stranger in the Village," *Harper's Magazine* (October 1953), pp. 42–8, 42.
- 40 James Baldwin, *Nobody Knows My Name: More Notes of a Native Son* (London, Penguin, 1991), p. 18.
- 41 Bachelard, *Poetics*, p. 28.
- 42 Baldwin, *The Price of the Ticket*, p. xi.
- 43 Mark Turner, *The Literary Mind* (New York, Oxford University Press, 1996), p. 22.
- 44 Frantz Fanon, *Black Skin, White Masks* (New York, Grove, 2008), p. 91.
- 45 Balshaw and Kennedy, *Urban Space*, p. 13.
- 46 *Ibid.*, p. 93.
- 47 Alexander, *New Jim Crow*, p. 197.
- 48 Griffin, "Who Set You Flowin'?", p. 8.
- 49 Alexander, *New Jim Crow*, p. 125.

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- 50 Baldwin, *The Price of the Ticket*, p. 418.
- 51 James Baldwin, *Another Country* (New York, Dell, 1967), p. 109.
- 52 Michel de Certeau, *The Practice of Everyday Life* (Berkeley, University of California, 1984), p. 92.
- 53 Baldwin, *Another Country*, p. 10.
- 54 *Ibid.*, p. 9.
- 55 *Ibid.*, p. 10.
- 56 *Ibid.*, p. 20.
- 57 *Ibid.*, p. 21.
- 58 De Certeau, *Practice*, p. 93.
- 59 Baldwin, *Another Country*, p. 22.
- 60 Reddinger, "Just Enough," p. 127.
- 61 *Ibid.*, p. 129.
- 62 Baldwin, *Another Country*, pp. 206, 207.
- 63 Reddinger, "Just Enough," p. 127.
- 64 *Ibid.*
- 65 *Ibid.*, p. 121.
- 66 Field, *James Baldwin*, p. 7.
- 67 Baldwin, *Another Country*, p. 22. Baldwin's diction recalls the jazz standard which features so prominently in the prologue to Ralph Ellison's *Invisible Man* (1952).
- 68 Baldwin, *Another Country*, p. 23.
- 69 Reddinger, "Just Enough," p. 20.
- 70 Baldwin, *Another Country*, p. 24.
- 71 *Ibid.*
- 72 *Ibid.*
- 73 *Ibid.*
- 74 Catherine Jurca, *White Diaspora: The Suburb and the Twentieth Century Novel* (Princeton, Princeton University Press, 2001), p. 7.
- 75 I borrow the phrase from Alan Rice, *Creating Memorials, Building Identities: The Politics of Memory in the Black Atlantic* (Liverpool, Liverpool University Press, 2010).
- 76 Baldwin, *Another Country*, p. 77.
- 77 Pile, *The Body*, p. 214.
- 78 Baldwin, *Another Country*, p. 77.
- 79 De Certeau, *Practice*, p. 93.
- 80 *Ibid.*, p. 92.
- 81 Baldwin, *Another Country*, p. 78.
- 82 *Ibid.*, pp. 78, 13.
- 83 *Ibid.*, p. 78.
- 84 Bachelard, *Poetics*, p. 34.
- 85 De Certeau, *Practice*, p. 92.
- 86 Reddinger, "Just Enough," p. 128.
- 87 Doreen Massey, *Space, Place, and Gender* (Minneapolis, University of Minnesota Press, 1994), p. 2.
- 88 Leeming, *James Baldwin*, p. 56.
- 89 *Ibid.*, p. 201.
- 90 Baldwin, *Another Country*, p. 12.

- 91 Meta DuEwa Jones, "Jazz Prosodies: Orality and Textuality," *Callaloo*, 25:1 (2002), pp. 66–91. Jones understands the oral and the textual as "imbricated, not disparate, elements in African-American poetics," analyzing "how the vocal and visual are performed across the geographic space of the page."
- 92 Baldwin, *Another Country*, p. 77; De Certeau, *Practice*, p. 113.
- 93 Reddinger, "Just Enough," p. 123.
- 94 Baldwin, *Another Country*, p. 78.
- 95 *Ibid.*
- 96 *Ibid.*, p. 41.
- 97 *Ibid.*, p. 42.
- 98 *Ibid.*, p. 43.
- 99 *Ibid.*, p. 42.
- 100 *Ibid.*, p. 50.
- 101 *Ibid.*, p. 51.
- 102 Leeming, *James Baldwin*, p. 201.
- 103 *Ibid.*, p. 201.
- 104 Baldwin, *Going*, p. 162.
- 105 Turner, *Literary Minds*, p. 22.

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