



# Here is New York by E. B. White

With a  
New Introduction  
by  
Roger Angell

a New York Bound book  
THE LITTLE BOOKROOM  
New York

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This edition marks the 100th anniversary of E.B. White's birth and retains  
the spelling and copyediting eccentricities of the first edition.

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# Introduction

ROGER ANGELL

In a foreword to this slim book, published in 1949, E.B. White takes note of the changes that have come to New York City since its contents first appeared, in the form of a *Holiday* magazine article, a year earlier. The Lafayette Hotel, on Ninth Street, where he nurses a drink at the café and watches a sunset, has already passed, “despite the mention.” But he declines to revise his text, and says that it is the reader’s, not the author’s, duty to bring New York down to date. This is sound advice, even after fifty years, during which time New York has continued to alter itself at the same almost unimaginable pace. Many of White’s places and references in *Here is New York* are long gone. The Third Avenue Elevated, the neighborhood ice-coal-and-wood cellars, Schrafft’s restaurant on Fifth Avenue, the ancient book elevators at the Public Library, the old Metropolitan Opera, the *Queen Mary* and her mournful horn, and the dock from which she

departed—all have vanished from sight and almost from memory. The thought occurs that this book should now be called *Here Was New York*, except that White himself has foreseen this dilemma. The tone of his text is already valedictory, and even as he describes the city's gifts he sees alterations "in tempo and temper." Change is what this book is all about.

In 1947, I was a young editor and writer with *Holiday*, a new and lively monthly that invited top-level authors and artists and photographers to participate in the emerging postwar travel boom, born out of the favorable rate of the dollar abroad and the arrival of the long-distance airliner. *Holiday* paid well and was lavish with expense accounts, and previously house-bound talents—V.S. Pritchett, Saul Bellow, Frank O'Connor, William Faulkner, Ludwig Bemelmans, Flannery O'Connor, S.J. Perelman—were quick to update their passports and come aboard. Their pieces perked up the general level of travel writing, and looked good on the magazine's ample pages, which also presented photography by the likes of Henri Cartier-Bresson, Robert Capa, and Arnold Newman.

E. B. White was an inveterate non-traveler, however, and when Ted Patrick, the editor, invited him to leave his home in North Brooklin, Maine, and revisit his old haunts in New York for the magazine, he went along with the idea mostly because of me, I suspect, and because of the season. I was his stepson, and his byline in *Holiday* would be a thrill for me and perhaps even a little career boost. And besides, the assignment would take him out of New England in mid-July, which was hay fever time Down East. He called me up and said OK, he'd give it a try. He told me that Patrick's letter, offering the assignment, had begun with the thought that he might "have fun" writing about New York, and he wanted me to tell him that the project had almost foundered right there. "Writing is never 'fun,'" he said ominously. Just the same, he came down (by train) in hot weather, put up at the Algonquin, across the street from his old *New Yorker* office, and then went home and wrote. The rest, including the heat wave, is in the book.

Modest and effortless, White's prose almost effaces the brisk efficiency of his plan—a whole city

(well, it's mostly Manhattan) delivered in seventy-five hundred words—and the elegance of his beginning and closing lines. That final sentence, about a tree in an East Side garden, has stayed clear in my mind for half a century, just as it has for many thousands of other readers, I imagine, perhaps because of the power of its reversed verb, “not to look upon,” within the murmured thought. Only when I read the book again, just recently, did I realize how much of it is written from the point of view of an exile. The Whites—E.B. (“Andy” to his family and friends) and my mother Katharine (and their son Joel) had become year-round Maine residents in the late 1930s, but then came briefly back to the city to lend a hand at the short-handed wartime *New Yorker*, where they both worked. Now they were back in North Brooklyn for good, and White’s piece, one can see, became a chance for him to revisit himself as a younger man: a would-be writer just starting out in New York in the 1920s, alone but burning “with a low steady fever” of excitement at being on the same island with Heywood Brown and Robert Benchley and Ring Lardner. He says

this himself, but the piece also resounds everywhere with loneliness and isolation and the romance of what has been lost: the great old newspapers, the young intellectual and his lady love whispering together in a restaurant booth, the memory of speakeasies and “so many good little dinners in good little illegal places.” Even as he looked at the great city, he was missing what it had been.

I’m not sure that New York in 1999 can offer “the gift of loneliness and the gift of privacy,” the way it did in the book. It’s hard to feel private in the surging daily crowds at the Metropolitan Museum of Art, say, or lonely on a side street packed solid with gridlocked traffic. The lunch lines at the little midtown restaurants have grown so long that lunching out itself is in danger of oblivion; more and more offices feature their own cafeterias, so that their workers need not experience the city at all during their workday. New York is still made up of small neighborhoods, as White was at pains to describe, but they have grown self-conscious about it and tend toward self-destruction. In no time, the little run of blocks has a chic name—“NoHo” or

"Carnegie Hill"—and the local plumber and liquor store have been driven out by the impossible rents and replaced by a luxury deli, an art dealer, or another Parisian infant-wear boutique. The couple who put their little all into an apartment here because it was cheap and felt fresh now hold on to it because it has turned into an investment. "Remember when—?" they say to each other. "Wasn't this where—?"

Another loss, perhaps a greater one, is of the combined sense of separation and connection that New Yorkers once felt with their resident or just-arrived celebrities—"this link with Oz," as White puts it. Thanks to television—the biggest altering force of our century—the traveler from Little Rock or Spokane now checks into his Broadway or Gramercy Park hotel and, within a click, finds the same stars and faces waiting for him that he left at home: Oprah and Jay Leno, Homer Simpson and Michael Jordan. The old New York street encounter—Garbo under that big hat, Vladimir Horowitz with a silk bow tie, Paul Newman squeezing a melon at the next counter—has almost gone by the boards, anyway, thanks to street

loonies and the paparazzi. Most celebrities are dead or in the Hamptons.

\* \* \*

If Andy White could visit New York once again (he died in 1985), I think he would want to rush back home to Maine the same afternoon, appalled by its crime and violence, dismayed by the worsening conditions in the inner city and the enormous, widening distance between the city's impoverished minorities and grossly rich Upper East Siders, and turned off by a sharp diminishment in charm and tone. Fifth Avenue, he would find, has been Trumped, and Broadway Disneyfied. New Yorkers, who once prided themselves on their sophistication, talk eagerly about money and celebrity now, and dress uniformly in black; they're in great shape but don't seem to be having much fun. Still, I would urge White to stick around for the weekend (he could stay at my place), and while he was here I'd take him to Central Park, which has never looked better or been more enjoyed. Then I'd take him past one of our visiting Hollywood movie crews, tying up an entire neighborhood while it tries



to capture the lift and light of a West Side street corner for twenty seconds of movie-time; I'd take him to Grand Central Terminal, which was giving way to honky-tonk in the Forties, as he noted, but has just lately seen its cathedral glories restored. We'd head down to the East Village for a poetry reading (how he'd laugh), and to one of the new galleries in Chelsea, and then to dinner in a little Vietnamese restaurant on Carmine Street ("Any *clams* in this?" he'd ask, warily regarding his first course). Or else we could eat in that evening — not attend, in his phrase—but nevertheless sense the amazing range of choices available around us. Every "enormous and violent and wonderful" event here is still optional, even when the option is passed up.

That night, I'll leave my old copy of *Here Is New York*, (with its inscription: "Rog: Read all about it!—Andy") at his bedside, suspecting that if he picks it up and lets himself read it once again he may sense that each new embodiment of this great and trembling capital has felt wildly out of sync with its recent or distant predecessors, however sweet in memory. When

he thinks back to our morning swing through the Park and the faces of the earnest southbound power-walkers and the northbound bikers and runners and swooping skaters, men and women in equal numbers, he will know that this is still a city that calls to his "young worshipful beginners" from the Corn Belt or Mississippi. It has never been more difficult or expensive for them to hang on here but they would not be anywhere else, not for the world. Perhaps there are fewer poets and reporters among them, and more filmmakers and MBAs and fashion designers and budding curators, but each has embraced New York with the same intense excitement that brought young E.B. White here (all the way from Mount Vernon, twenty miles to the north) when he was just out of Cornell, and then made him try to hold onto that time in this book, years later, when he was older and had left New York for good. Like the rest of of us, he wanted it back again, back the way it was.



## Foreword

This piece about New York was written in the summer of 1948 during a hot spell. The reader will find certain observations to be no longer true of the city, owing to the passage of time and the swing of the pendulum. I wrote not only during a heat wave but during a boom. The heat has broken, the boom has broken, and New York is not quite so feverish now as when the piece was written. The Lafayette Hotel, mentioned in passing, has passed despite the mention. But the essential fever of New York has not changed in any particular, and I have not tried to make revisions in the hope of bringing the thing down to date. To bring New York down to date, a man would have to be published with the speed of light—and not even Harper is that quick. I feel that it is the reader's, not the author's, duty to bring New York down to date; and I trust it will prove less a duty than a pleasure.

—E.B.W.



## Here is New York

On any person who desires such queer prizes, New York will bestow the gift of loneliness and the gift of privacy. It is this largess that accounts for the presence within the city's walls of a considerable section of the population; for the residents of Manhattan are to a large extent strangers who have pulled up stakes somewhere and come to town, seeking sanctuary or fulfillment or some greater or lesser grail. The capacity to make such dubious gifts is a mysterious quality of New York. It can destroy an individual, or it can fulfill him, depending a good deal on luck. No one should come to New York to live unless he is willing to be lucky.

New York is the concentrate of art and commerce and sport and religion and entertainment and finance, bringing to a single compact arena the gladiator, the evangelist, the promoter, the actor, the trader and the merchant. It carries on its lapel the unexpungeable odor of the long past, so that no matter where you sit in New York you feel the vibrations of great times and

tall deeds, of queer people and events and undertakings. I am sitting at the moment in a stifling hotel room in 90-degree heat, halfway down an air shaft, in midtown. No air moves in or out of the room, yet I am curiously affected by emanations from the immediate surroundings. I am twenty-two blocks from where Rudolph Valentino lay in state, eight blocks from where Nathan Hale was executed, five blocks from the publisher's office where Ernest Hemingway hit Max Eastman on the nose, four miles from where Walt Whitman sat sweating out editorials for the Brooklyn Eagle, thirty-four blocks from the street Willa Cather lived in when she came to New York to write books about Nebraska, one block from where Marceline used to clown on the boards of the Hippodrome, thirty-six blocks from the spot where the historian Joe Gould kicked a radio to pieces in full view of the public, thirteen blocks from where Harry Thaw shot Stanford White, five blocks from where I used to usher at the Metropolitan Opera and only a hundred and twelve blocks from the spot where Clarence Day the Elder was washed of his sins in the Church of the Epiphany

(I could continue this list indefinitely); and for that matter I am probably occupying the very room that any number of exalted and somehow memorable characters sat in, some of them on hot, breathless afternoons, lonely and private and full of their own sense of emanations from without.

When I went down to lunch a few minutes ago I noticed that the man sitting next to me (about eighteen inches away along the wall) was Fred Stone. The eighteen inches were both the connection and the separation that New York provides for its inhabitants. My only connection with Fred Stone was that I saw him in *The Wizard of Oz* around the beginning of the century. But our waiter felt the same stimulus from being close to a man from Oz, and after Mr. Stone left the room the waiter told me that when he (the waiter) was a young man just arrived in this country and before he could understand a word of English, he had taken his girl for their first theater date to *The Wizard of Oz*. It was a wonderful show, the waiter recalled—a man of straw, a man of tin. Wonderful! (And still only eighteen inches away.) “Mr. Stone is a very hearty eater,”

said the waiter thoughtfully, content with this fragile participation in destiny, this link with Oz.

New York blends the gift of privacy with the excitement of participation; and better than most dense communities it succeeds in insulating the individual (if he wants it, and almost everybody wants or needs it) against all enormous and violent and wonderful events that are taking place every minute. Since I have been sitting in this miasmic air shaft, a good many rather splashy events have occurred in town. A man shot and killed his wife in a fit of jealousy. It caused no stir outside his block and got only small mention in the papers. I did not attend. Since my arrival, the greatest air show ever staged in all the world took place in town. I didn't attend and neither did most of the eight million other inhabitants, although they say there was quite a crowd. I didn't even hear any planes except a couple of westbound commercial airliners that habitually use this air shaft to fly over. The biggest ocean-going ships on the North Atlantic arrived and departed. I didn't notice them and neither did most other New Yorkers. I am told this is the greatest seaport in

the world, with six hundred and fifty miles of water front, and ships calling here from many exotic lands, but the only boat I've happened to notice since my arrival was a small sloop tacking out of the East River night before last on the ebb tide when I was walking across the Brooklyn Bridge. I heard the *Queen Mary* blow one midnight, though, and the sound carried the whole history of departure and longing and loss. The Lions have been in convention. I've seen not one Lion. A friend of mine saw one and told me about him. (He was lame, and was wearing a bolero.) At the ball-grounds and horse parks the greatest sporting spectacles have been enacted. I saw no ballplayer, no race horse. The governor came to town. I heard the siren scream, but that was all there was to that—an eighteen-inch margin again. A man was killed by a falling cornice. I was not a party to the tragedy, and again the inches counted heavily.

I mention these merely to show that New York is peculiarly constructed to absorb almost anything that comes along (whether a thousand-foot liner out of the East or a twenty-thousand-man convention out of the

West) without inflicting the event on its inhabitants; so that every event is, in a sense, optional, and the inhabitant is in the happy position of being able to choose his spectacle and so conserve his soul. In most metropolises, small and large, the choice is often not with the individual at all. He is thrown to the Lions. The Lions are overwhelming; the event is unavoidable. A cornice falls, and it hits every citizen on the head, every last man in town. I sometimes think that the only event that hits every New Yorker on the head is the annual St. Patrick's Day parade, which is fairly penetrating—the Irish are a hard race to tune out, there are 500,000 of them in residence, and they have the police force right in the family.

The quality in New York that insulates its inhabitants from life may simply weaken them as individuals. Perhaps it is healthier to live in a community where, when a cornice falls, you feel the blow; where, when the governor passes, you see at any rate his hat.

I am not defending New York in this regard. Many of its settlers are probably here merely to escape, not face, reality. But whatever it means, it is a rather rare

gift, and I believe it has a positive effect on the creative capacities of New Yorkers—for creation is in part merely the business of forgoing the great and small distractions.

Although New York often imparts a feeling of great forlornness or forsakenness, it seldom seems dead or unresourceful; and you always feel that either by shifting your location ten blocks or by reducing your fortune by five dollars you can experience rejuvenation. Many people who have no real independence of spirit depend on the city's tremendous variety and sources of excitement for spiritual sustenance and maintenance of morale. In the country there are a few chances of sudden rejuvenation—a shift in weather, perhaps, or something arriving in the mail. But in New York the chances are endless. I think that although many persons are here from some excess of spirit (which caused them to break away from their small town), some, too, are here from a deficiency of spirit, who find in New York a protection, or an easy substitution.

There are roughly three New Yorks. There is, first,

the New York of the man or woman who was born here, who takes the city for granted and accepts its size and its turbulence as natural and inevitable. Second, there is the New York of the commuter—the city that is devoured by locusts each day and spat out each night. Third, there is the New York of the person who was born somewhere else and came to New York in quest of something. Of these three trembling cities the greatest is the last—the city of final destination, the city that is a goal. It is this third city that accounts for New York's high-strung disposition, its poetical deportment, its dedication to the arts, and its incomparable achievements. Commuters give the city its tidal restlessness; natives give it solidity and continuity; but the settlers give it passion. And whether it is a farmer arriving from Italy to set up a small grocery store in a slum, or a young girl arriving from a small town in Mississippi to escape the indignity of being observed by her neighbors, or a boy arriving from the Corn Belt with a manuscript in his suitcase and a pain in his heart, it makes no difference: each embraces New York with the intense excitement of first love, each absorbs

New York with the fresh eyes of an adventurer, each generates heat and light to dwarf the Consolidated Edison Company.

The commuter is the queerest bird of all. The suburb he inhabits has no essential vitality of its own and is a mere roost where he comes at day's end to go to sleep. Except in rare cases, the man who lives in Mamaroneck or Little Neck or Teaneck, and works in New York, discovers nothing much about the city except the time of arrival and departure of trains and buses, and the path to a quick lunch. He is desk-bound, and has never, idly roaming in the gloaming, stumbled suddenly on Belvedere Tower in the Park, seen the ramparts rise sheer from the water of the pond, and the boys along the shore fishing for minnows, girls stretched out negligently on the shelves of the rocks; he has never come suddenly on anything at all in New York as a loiterer, because he has had no time between trains. He has fished in Manhattan's wallet and dug out coins, but has never listened to Manhattan's breathing, never awakened to its morning, never dropped off to sleep in its night. About 400,000 men



and women come charging onto the Island each weekday morning, out of the mouths of tubes and tunnels. Not many among them have ever spent a drowsy afternoon in the great rustling oaken silence of the reading room of the Public Library, with the book elevator (like an old water wheel) spewing out books onto the trays. They tend their furnaces in Westchester and in Jersey, but have never seen the furnaces of the Bowery, the fires that burn in oil drums on zero winter nights. They may work in the financial district downtown and never see the extravagant plantings of Rockefeller Center—the daffodils and grape hyacinths and birches and the flags trimmed to the wind on a fine morning in spring. Or they may work in a midtown office and may let a whole year swing round without sighting Governors Island from the sea wall. The commuter dies with tremendous mileage to his credit, but he is no rover. His entrances and exits are more devious than those in a prairie-dog village; and he calmly plays bridge while buried in the mud at the bottom of the East River. The Long Island Rail Road alone carried forty million commuters last year; but many of them

were the same fellow retracing his steps.

The terrain of New York is such that a resident sometimes travels farther, in the end, than a commuter. Irving Berlin's journey from Cherry Street in the lower East Side to an apartment uptown was through an alley and was only three or four miles in length; but it was like going three times around the world.

A poem compresses much in a small space and adds music, thus heightening its meaning. The city is like poetry: it compresses all life, all races and breeds, into a small island and adds music and the accompaniment of internal engines. The island of Manhattan is without any doubt the greatest human concentrate on earth, the poem whose magic is comprehensible to millions of permanent residents but whose full meaning will always remain elusive. At the feet of the tallest and plushiest offices lie the crummiest slums. The genteel mysteries housed in the Riverside Church are only a few blocks from the voodoo charms of Harlem. The merchant princes, riding to Wall Street in their limou-

sines down the East River Drive, pass within a few hundred yards of the gypsy kings; but the princes do not know they are passing kings, and the kings are not up yet anyway—they live a more leisurely life than the princes and get drunk more consistently.

New York is nothing like Paris; it is nothing like London; and it is not Spokane multiplied by sixty, or Detroit multiplied by four. It is by all odds the loftiest of cities. It even managed to reach the highest point in the sky at the lowest moment of the depression. The Empire State Building shot twelve hundred and fifty feet into the air when it was madness to put out as much as six inches of new growth. (The building has a mooring mast that no dirigible has ever tied to; it employs a man to flush toilets in slack times; it has been hit by an airplane in a fog, struck countless times by lightning, and been jumped off of by so many unhappy people that pedestrians instinctively quicken step when passing Fifth Avenue and 34th Street.)

Manhattan has been compelled to expand skyward because of the absence of any other direction in which to grow. This, more than any other thing, is responsi-

ble for its physical majesty. It is to the nation what the white church spire is to the village—the visible symbol of aspiration and faith, the white plume saying that the way is up. The summer traveler swings in over Hell Gate Bridge and from the window of his sleeping car as it glides above the pigeon lofts and back yards of Queens looks southwest to where the morning light first strikes the steel peaks of midtown, and he sees its upward thrust unmistakable: the great walls and towers rising, the smoke rising, the heat not yet rising, the hopes and ferments of so many awakening millions rising—this vigorous spear that presses heaven hard.

It is a miracle that New York works at all. The whole thing is implausible. Every time the residents brush their teeth, millions of gallons of water must be drawn from the Catskills and the hills of Westchester. When a young man in Manhattan writes a letter to his girl in Brooklyn, the love message gets blown to her through a pneumatic tube—*pfft*—just like that. The subterranean system of telephone cables, power lines, steam pipes, gas mains and sewer pipes is reason enough to abandon the island to the gods and the wee-

vils. Every time an incision is made in the pavement, the noisy surgeons expose ganglia that are tangled beyond belief. By rights New York should have destroyed itself long ago, from panic or fire or rioting or failure of some vital supply line in its circulatory system or from some deep labyrinthine short circuit. Long ago the city should have experienced an insoluble traffic snarl at some impossible bottleneck. It should have perished of hunger when food lines failed for a few days. It should have been wiped out by a plague starting in its slums or carried in by ships' rats. It should have been overwhelmed by the sea that licks at it on every side. The workers in its myriad cells should have succumbed to nerves, from the fearful pall of smoke-fog that drifts over every few days from Jersey, blotting out all light at noon and leaving the high offices suspended, men groping and depressed, and the sense of world's end. It should have been touched in the head by the August heat and gone off its rocker.

Mass hysteria is a terrible force, yet New Yorkers seem always to escape it by some tiny margin: they sit in stalled subways without claustrophobia, they extri-

cate themselves from panic situations by some lucky wisecrack, they meet confusion and congestion with patience and grit—a sort of perpetual muddling through. Every facility is inadequate—the hospitals and schools and playgrounds are overcrowded, the express highways are feverish, the unimproved highways and bridges are bottlenecks; there is not enough air and not enough light, and there is usually either too much heat or too little. But the city makes up for its hazards and its deficiencies by supplying its citizens with massive doses of a supplementary vitamin—the sense of belonging to something unique, cosmopolitan, mighty and unparalleled.

To an outlander a stay in New York can be and often is a series of small embarrassments and discomforts and disappointments: not understanding the waiter, not being able to distinguish between a sucker joint and a friendly saloon, riding the wrong subway, being slapped down by a bus driver for asking an innocent question, enduring sleepless nights when the street noises fill the bedroom. Tourists make for New York, particularly in summertime—they swarm all

over the Statue of Liberty (where many a resident of the town has never set foot), they invade the Automat, visit radio studios, St. Patrick's Cathedral, and they window shop. Mostly they have a pretty good time. But sometimes in New York you run across the disillusioned—a young couple who are obviously visitors, newlyweds perhaps, for whom the bright dream has vanished. The place has been too much for them; they sit languishing in a cheap restaurant over a speechless meal.

The oft-quoted thumbnail sketch of New York is, of course: "It's a wonderful place, but I'd hate to live there." I have an idea that people from villages and small towns, people accustomed to the convenience and the friendliness of neighborhood over-the-fence living, are unaware that life in New York follows the neighborhood pattern. The city is literally a composite of tens of thousands of tiny neighborhood units. There are, of course, the big districts and big units: Chelsea and Murray Hill and Gramercy (which are residential units), Harlem (a racial unit), Greenwich Village (a unit dedicated to the arts and other matters), and there

is Radio City (a commercial development), Peter Cooper Village (a housing unit), the Medical Center (a sickness unit) and many other sections each of which has some distinguishing characteristic. But the curious thing about New York is that each large geographical unit is composed of countless small neighborhoods. Each neighborhood is virtually self-sufficient. Usually it is no more than two or three blocks long and a couple of blocks wide. Each area is a city within a city within a city. Thus, no matter where you live in New York, you will find within a block or two a grocery store, a barbershop, a newsstand and shoeshine shack, an ice-coal-and-wood cellar (where you write your order on a pad outside as you walk by), a dry cleaner, a laundry, a delicatessen (beer and sandwiches delivered at any hour to your door), a flower shop, an undertaker's parlor, a movie house, a radio-repair shop, a stationer, a haberdasher, a tailor, a drugstore, a garage, a tearoom, a saloon, a hardware store, a liquor store, a shoe-repair shop. Every block or two, in most residential sections of New York, is a little main street. A man starts for work in the morning and before he has gone



two hundred yards he has completed half a dozen missions: bought a paper, left a pair of shoes to be soled, picked up a pack of cigarettes, ordered a bottle of whiskey to be dispatched in the opposite direction against his home-coming, written a message to the unseen forces of the wood cellar, and notified the dry cleaner that a pair of trousers awaits call. Homeward bound eight hours later, he buys a bunch of pussy willows, a Mazda bulb, a drink, a shine—all between the corner where he steps off the bus and his apartment. So complete is each neighborhood, and so strong the sense of neighborhood, that many a New Yorker spends a lifetime within the confines of an area smaller than a country village. Let him walk two blocks from his corner and he is in a strange land and will feel uneasy till he gets back.

Storekeepers are particularly conscious of neighborhood boundary lines. A woman friend of mine moved recently from one apartment to another, a distance of three blocks. When she turned up, the day after the move, at the same grocer's that she had patronized for years, the proprietor was in ecstasy—

almost in tears—at seeing her. “I was afraid,” he said, “now that you’ve moved away I wouldn’t be seeing you any more.” To him, *away* was three blocks, or about seven hundred and fifty feet.

I am, at the moment of writing this, living not as a neighborhood man in New York but as a transient, or vagrant, in from the country for a few days. Summertime is a good time to reexamine New York and to receive again the gift of privacy, the jewel of loneliness. In summer the city contains (except for tourists) only die-hards and authentic characters. No casual, spotty dwellers are around, only the real article. And the town has a somewhat relaxed air, and one can lie in a loincloth, gasping and remembering things.

I’ve been remembering what it felt like as a young man to live in the same town with giants. When I first arrived in New York my personal giants were a dozen or so columnists and critics and poets whose names appeared regularly in the papers. I burned with a low steady fever just because I was on the same island with Don Marquis, Heywood Broun, Christopher Morley, Franklin P. Adams, Robert C. Benchley, Frank



Sullivan, Dorothy Parker, Alexander Woollcott, Ring Lardner and Stephen Vincent Benét. I would hang around the corner of Chambers Street and Broadway, thinking: "Somewhere in that building is the typewriter that archy the cockroach jumps on at night." New York hardly gave me a living at that period, but it sustained me. I used to walk quickly past the house in West 13th Street between Sixth and Seventh where F. P. A. lived, and the block seemed to tremble under my feet—the way Park Avenue trembles when a train leaves Grand Central. This excitement (nearness of giants) is a continuing thing. The city is always full of young worshipful beginners—young actors, young aspiring poets, ballerinas, painters, reporters, singers—each depending on his own brand of tonic to stay alive, each with his own stable of giants.

New York provides not only a continuing excitement but also a spectacle that is continuing. I wander around, re-examining this spectacle, hoping that I can put it on paper. It is Saturday, toward the end of the afternoon. I turn through West 48th Street. From the open windows of the drum and saxophone parlors

come the listless sounds of musical instruction, monstrous insect noises in the brooding field of summer. The Cort Theater is disgorging its matinee audience. Suddenly the whole block is filled with the mighty voice of a street singer. He approaches, looking for an audience, a large, cheerful Negro with grand-opera contours, strolling with head thrown back, filling the canyon with uninhibited song. He carries a long cane as his sole prop, and is tidily but casually dressed—slacks, seersucker jacket, a book showing in his pocket.

This is perfect artistic timing; the audience from the Cort, where *The Respectful Prostitute* is playing, has just received a lesson in race relations and is in a mood to improve the condition of the black race as speedily as possible. Coins (mostly quarters) rattle to the street, and a few minutes of minstrelsy improves the condition of one Negro by about eight dollars. If he does as well as this at every performance, he has a living right there. New York is the city of opportunity, they say. Even the mounted cop, clumping along on his nag a few minutes later, scans the gutter carefully for dropped silver, like a bird watching for spilt grain.

It is seven o'clock and I re-examine an ex-speakeasy in East 53rd Street, with dinner in mind. A thin crowd, a summer-night buzz of fans interrupted by an occasional drink being shaken at the small bar. It is dark in here (the proprietor sees no reason for boosting his light bill just because liquor laws have changed). How dark, how pleasing; and how miraculously beautiful the murals showing Italian lake scenes—probably executed by a cousin of the owner. The owner himself mixes. The fans intone the prayer for cool salvation. From the next booth drifts the conversation of radio executives; from the green salad comes the little taste of garlic. Behind me (eighteen inches again) a young intellectual is trying to persuade a girl to come live with him and be his love. She has her guard up, but he is extremely reasonable, careful not to overplay his hand. A combination of intellectual companionship and sexuality is what they have to offer each other, he feels. In the mirror over the bar I can see the ritual of the second drink. Then he has to go to the men's room and she has to go to the ladies' room, and when they return, the argument has lost its tone. And the fan

takes over again, and the heat and the relaxed air and the memory of so many good little dinners in so many good little illegal places, with the theme of love, the sound of ventilation, the brief medicinal illusion of gin.

Another hot night I stop off at the Goldman Band concert in the Mall in Central Park. The people seated on the benches fanned out in front of the band shell are attentive, appreciative. In the trees the night wind stirs, bringing the leaves to life, endowing them with speech; the electric lights illuminate the green branches from the under side, translating them into a new language. Overhead a plane passes dreamily, its running lights winking. On the bench directly in front of me, a boy sits with his arm around his girl; they are proud of each other and are swathed in music. The cornetist steps forward for a solo, begins, "Drink to me only with thine eyes...." In the wide, warm night the horn is startlingly pure and magical. Then from the North River another horn solo begins—the *Queen Mary* announcing her intentions. She is not on key; she is a half tone off. The trumpeter in the bandstand never flinches. The

horns quarrel savagely, but no one minds having the intimation of travel injected into the pledge of love. "I leave," sobs Mary. "And I will pledge with mine," sighs the trumpeter. Along the asphalt paths strollers pass to and fro; they behave considerately, respecting the musical atmosphere. Popsicles are moving well. In the warm grass beyond the fence, forms wriggle in the shadows, and the skirts of the girls approaching on the Mall are ballooned by the breeze, and their bare shoulders catch the lamplight. "Drink to me only with thine eyes." It is a magical occasion, and it's all free.

On week ends in summer the town empties. I visit my office on a Saturday afternoon. No phone rings, no one feeds the hungry IN-baskets, no one disturbs the papers; it is a building of the dead, a time of awesome suspension. The whole city is honeycombed with abandoned cells—a jail that has been effectively broken. Occasionally from somewhere in the building a night bell rings, summoning the elevator—a special fire-alarm rings. This is the pit of loneliness, in an office on a summer Saturday. I stand at the window and look down at the batteries and batteries of offices

across the way, recalling how the thing looks in winter twilight when everything is going full blast, every cell lighted, and how you can see in pantomime the puppets fumbling with their slips of paper (but you don't hear the rustle), see them pick up their phone (but you don't hear the ring), see the noiseless, ceaseless moving about of so many passers of pieces of paper: New York, the capital of memoranda, in touch with Calcutta, in touch with Reykjavik, and always fooling with something.

In the café of the Lafayette, the regulars sit and talk. It is busy yet peaceful. Nursing a drink, I stare through the west windows at the Manufacturers Trust Company and at the red brick fronts on the north side of Ninth Street, watching the red turning slowly to purple as the light dwindles. Brick buildings have a way of turning color at the end of the day, the way a red rose turns bluish as it wilts. The café is a sanctuary. The waiters are ageless and they change not. Nothing has been modernized. Notre Dame stands guard in its travel poster. The coffee is strong and full of chicory, and good.

Walk the Bowery under the El at night and all you feel is a sort of cold guilt. Touched for a dime, you try

to drop the coin and not touch the hand, because the hand is dirty; you try to avoid the glance, because the glance accuses. This is not so much personal menace as universal—the cold menace of unresolved human suffering and poverty and the advanced stages of the disease alcoholism. On a summer night the drunks sleep in the open. The sidewalk is a free bed, and there are no lice. Pedestrians step along and over and around the still forms as though walking on a battlefield among the dead. In doorways, on the steps of the savings bank, the bums lie sleeping it off. Standing sentinel at each sleeper's head is the empty bottle from which he drained his release. Wedged in the crook of his arm is the paper bag containing his things. The glib barker on the sight-seeing bus tells his passengers that this is the "street of lost souls," but the Bowery does not think of itself as lost; it meets its peculiar problem in its own way—plenty of gin mills, plenty of flophouses, plenty of indifference, and always, at the end of the line, Bellevue.

A block or two east and the atmosphere changes sharply. In the slums are poverty and bad housing, but with them the reassuring sobriety and safety of family

life. I head east along Rivington. All is cheerful and filthy and crowded. Small shops overflow onto the sidewalk, leaving only half the normal width for passers-by. In the candid light from unshaded bulbs gleam watermelons and lingerie. Families have fled the hot rooms upstairs and have found relief on the pavement. They sit on orange crates, smoking, relaxed, congenial. This is the nightly garden party of the vast Lower East Side—and on the whole they are more agreeable-looking hot-weather groups than some you see in bright canvas deck chairs on green lawns in country circumstances. It is folksy here with the smell of warm flesh and squashed fruit and fly-bitten filth in the gutter, and cooking.

At the corner of Lewis, in the playground behind the wire fence, an open-air dance is going on—some sort of neighborhood affair, probably designed to combat delinquency. Women push baby carriages in and out among the dancers, as though to exhibit what dancing leads to at last. Overhead, like banners decorating a cotillion hall, stream the pants and bras from the pulley lines. The music stops, and a beautiful



Italian girl takes a brush from her handbag and stands under the street lamp brushing her long blue-black hair till it shines. The cop in the patrol car watches sullenly.

The Consolidated Edison Company says there are eight million people in the five boroughs of New York, and the company is in a position to know. Of these eight million, two million are Jews—or one person in every four. Among this two million who are Jewish are, of course, a great many nationalities—Russian, German, Polish, Rumanian, Austrian, a long list. The Urban League of Greater New York estimates that the number of Negroes in New York is about 700,000. Of these, about 500,000 live in Harlem, a district that extends northward from 110th Street. The Negro population has increased rapidly in the last few years. There are half again as many Negroes in New York today as there were in 1940. There are about 230,000 Puerto Ricans living in New York. There are half a million Irish, half a million Germans. There are 900,000 Russians, 150,000 English, 400,000 Poles, and there are quantities of Finns and Czechs and Swedes

and Danes and Norwegians and Latvians and Belgians and Welsh and Greeks, and even Dutch, who have been here from away back. It is very hard to say how many Chinese there are. Officially there are 12,000, but there are many Chinese who are in New York illegally and who don't like census takers.

The collision and the intermingling of these millions of foreign-born people representing so many races and creeds make New York a permanent exhibit of the phenomenon of one world. The citizens of New York are tolerant not only from disposition but from necessity. The city has to be tolerant, otherwise it would explode in a radioactive cloud of hate and rancor and bigotry. If the people were to depart even briefly from the peace of cosmopolitan intercourse, the town would blow up higher than a kite. In New York smolders every race problem there is, but the noticeable thing is not the problem but the inviolate truce. Harlem is a city in itself, and being a city Harlem symbolizes segregation; yet Negro life in New York lacks the more conspicuous elements of Jim Crowism. Negroes ride subways and buses on terms of equality



with whites, but they have not yet found that same equality in hotels and restaurants. Professionally, Negroes get on well in the theater, in music, in art and in literature; but in many fields of employment the going is tough. The Jim Crow principle lives chiefly in the housing rules and customs. Private owners of dwellings legally can, and do, exclude Negroes. Under a recent city ordinance, however, apartment buildings that are financed with public moneys or that receive any tax exemption must accept tenants without regard to race, color or religion.

To a New Yorker the city is both changeless and changing. In many respects it neither looks nor feels the way it did twenty-five years ago. The elevated railways have been pulled down, all but the Third Avenue. An old-timer walking up Sixth past the Jefferson Market jail misses the railroad, misses its sound, its spotted shade, its little aerial stations, and the tremor of the thing. Broadway has changed in aspect. It used to have a discernible bony structure beneath its loud bright surface; but the signs are so enormous now, the

buildings and shops and hotels have largely disappeared under the neon lights and letters and the frozen-custard façade. Broadway is a custard street with no frame supporting it. In Greenwich Village the light is thinning: big apartments have come in, bordering the Square, and the bars are mirrored and chromed. But there are still in the Village the lingering traces of poesy, Mexican glass, hammered brass, batik, lamps made of whisky bottles, first novels made of fresh memories—the old Village with its alleys and ratty one-room rents catering to the erratic needs of those whose hearts are young and gay.

Grand Central has become honky-tonk, with its extradimensional advertising displays and its tendency to adopt the tactics of a travel broker. I practically lived in Grand Central Terminal at one period (it has all the conveniences and I had no other place to stay) and the great hall seemed to me one of the more inspiring interiors in New York, until Lastex and Coca-Cola got into the temple.

All over town the great mansions are in decline. Schwab's house facing the Hudson on Riverside is

gone. Gould's house on Fifth Avenue is an antique shop. Morgan's house on Madison Avenue is a church administration office. What was once the Fahnestock house is now Random House. Rich men nowadays don't live in houses; they live in the attics of big apartment buildings and plant trees on the setbacks, hundreds of feet above the street.

There are fewer newspapers than there used to be, thanks somewhat to the late Frank Munsey. One misses the *Globe*, the *Mail*, the *Herald*; and to many a New Yorker life has never seemed the same since the *World* took the count.

Police now ride in radio prowler cars instead of gumshoeing around the block swinging their sticks. A ride in the subway costs ten cents, and the seats are apt to be dark green instead of straw yellow. Men go to saloons to gaze at televised events instead of to think long thoughts. It is all very disconcerting. Even parades have changed some. The last triumphal military procession in Manhattan simply filled the city with an ominous and terrible rumble of heavy tanks.

The slums are gradually giving way to the lofty

housing projects—high in stature, high in purpose, low in rent. There are a couple of dozens of these new developments scattered around; each is a city in itself (one of them in the Bronx accommodates twelve thousand families), sky acreage hitherto untilled, lifting people far above the street, standardizing their sanitary life, giving them some place to sit other than an orange crate. Federal money, state money, city money and private money have flowed into these projects. Banks and insurance companies are in back of some of them. Architects have turned the buildings slightly on their bases, to catch more light. In some of them, rents are as low as eight dollars a room. Thousands of new units are still needed and will eventually be built, but New York never quite catches up with itself, is never in equilibrium. In flush times the population mushrooms and the new dwellings sprout from the rock. Come bad times and the population scatters and the lofts are abandoned and the landlord withers and dies.

New York has changed in tempo and in temper during the years I have known it. There is greater tension, increased irritability. You encounter it in many

places, in many faces. The normal frustrations of modern life are here multiplied and amplified—a single run of a cross-town bus contains, for the driver, enough frustration and annoyance to carry him over the edge of sanity: the light that changes always an instant too soon, the passenger that bangs on the shut door, the truck that blocks the only opening, the coin that slips to the floor, the question asked at the wrong moment. There is greater tension and there is greater speed. Taxis roll faster than they rolled ten years ago—and they were rolling fast then. Hackmen used to drive with verve; now they sometimes seem to drive with desperation, toward the ultimate tip. On the West Side Highway, approaching the city, the motorist is swept along in a trance—a sort of fever of inescapable motion, goaded from behind, hemmed in on either side, a mere chip in a millrace.

The city has never been so uncomfortable, so crowded, so tense. Money has been plentiful and New York has responded. Restaurants are hard to get into; businessmen stand in line for a Schrafft's luncheon as meekly as idle men used to stand in soup lines. (Pros-

perity creates its bread lines, the same as depression.) The lunch hour in Manhattan has been shoved ahead half an hour, to 12:00 or 12:30, in the hopes of beating the crowd to a table. Everyone is a little emptier at quitting time than he used to be. Apartments are festooned with No Vacancy signs. There is standing-room-only in Fifth Avenue buses, which once reserved a seat for every paying guest. The old double-deckers are disappearing—people don't ride just for the fun of it anymore.

At certain hours on certain days it is almost impossible to find an empty taxi and there is a great deal of chasing around after them. You grab a handle and open the door, and find that some other citizen is entering from the other side. Doormen grow rich blowing their whistles for cabs; and some doormen belong to no door at all—merely wander about through the streets, opening cabs for people as they happen to find them. By comparison with other less hectic days, the city is uncomfortable and inconvenient; but New Yorkers temperamentally do not crave comfort and convenience—if they did they would live elsewhere.

The subtlest change in New York is something people don't speak much about but that is in everyone's mind. The city, for the first time in its long history, is destructible. A single flight of planes no bigger than a wedge of geese can quickly end this island fantasy, burn the towers, crumble the bridges, turn the underground passages into lethal chambers, cremate the millions. The intimation of mortality is part of New York now: in the sound of jets overhead, in the black headlines of the latest edition.

All dwellers in cities must live with the stubborn fact of annihilation; in New York the fact is somewhat more concentrated because of the concentration of the city itself, and because, of all targets, New York has a certain clear priority. In the mind of whatever perverted dreamer might loose the lightning, New York must hold a steady, irresistible charm.

It used to be that the Statue of Liberty was the signpost that proclaimed New York and translated it for all the world. Today Liberty shares the role with Death. Along the East River, from the razed slaughterhouses of Turtle Bay, as though in a race with the spectral

flight of planes, men are carving out the permanent headquarters of the United Nations—the greatest housing project of them all. In its stride, New York takes on one more interior city, to shelter, this time, all governments, and to clear the slum called war. New York is not a capital city—it is not a national capital or a state capital. But it is by way of becoming the capital of the world. The buildings, as conceived by architects, will be cigar boxes set on end. Traffic will flow in a new tunnel under First Avenue. Forty-seventh Street will be widened (and if my guess is any good, trucks will appear late at night to plant tall trees surreptitiously, their roots to mingle with the intestines of the town). Once again the city will absorb, almost without showing any sign of it, a congress of visitors. It has already shown itself capable of stashing away the United Nations—a great many of the delegates have been around town during the past couple of years, and the citizenry has hardly caught a glimpse of their coattails or their black Homburgs.

This race—this race between the destroying planes and the struggling Parliament of Man—it sticks in all



our heads. The city at last perfectly illustrates both the universal dilemma and the general solution, this riddle in steel and stone is at once the perfect target and the perfect demonstration of nonviolence, of racial brotherhood, this lofty target scraping the skies and meeting the destroying planes halfway, home of all people and all nations, capital of everything, housing the deliberations by which the planes are to be stayed and their errand forestalled.

A block or two west of the new City of Man in Turtle Bay there is an old willow tree that presides over an interior garden. It is a battered tree, long suffering and much climbed, held together by strands of wire but beloved of those who know it. In a way it symbolizes the city: life under difficulties, growth against odds, sap-rise in the midst of concrete, and the steady reaching for the sun. Whenever I look at it nowadays, and feel the cold shadow of the planes, I think: "This must be saved, this particular thing, this very tree." If it were to go, all would go—this city, this mischievous and marvelous monument which not to look upon would be like death.