

OH, FUCK ALL THIS WALKING!

The Metafictional Geography of Movement in *Albert Angelo*

You walk out of Percy Circus, down past the doctor's surgery. Vernon Baptist Church, rosebushbeds, the public patch with the public seats, traffic, traffic, at the one-way system intersection, across King's Cross Road, the Hansler Arms, Grove Fisheries, Connaught Dairy, Express Dining Rooms, the Northumberland Arms, the sun on Cobden Buildings with their curious half-exposed central stairway and castiron ornament, *Sausage Cases* (The Oppen-Cross) Ltd., The Susan Lawrence Hostel, the back of the Welsh Chapel, Ladies, Gentlemen, Radios, Launderette, Suits.... (Johnson, 28)

B.S. Johnson's novel *Albert Angelo* offers a glimpse into the life, relationships, and inner thoughts of the titular character. Albert, who intermittently works as a supply teacher in London, constantly reminds other characters and himself of his real job as an architect. Consequently, Johnson crafts a narrative with abundant descriptions of the city's built environment. Places become known to the reader through the character's movement between his apartment at 29 Percy Circus, the schools where he is assigned to teach, his parents' house, the eateries he frequents with his friend Terry. Whereas Albert's origin and destination are often fictional places, the streets and buildings he observes along the way are mostly real landmarks of London.

This tension between fiction and reality pervades *Albert Angelo*. With the infamous line "OH, FUCK ALL THIS LYING!" (163), the author-narrator enters into metafictional digressions about the art and process of writing in the novel's last section. He intentionally complicates the distinction between himself, Albert, and B.S. Johnson. He also blurs the distinction between the fictional and the real London. In a moment of humble hesitancy, the writer admits to having come to "see differently events [he] believed to be fixed" (172) while writing the book, and particularly notes the rapid change of urban space since "between writing and galleys, they've cut down some of the trees in Percy Circus, (...) taken down the railings" (172). He claims he intended to tell the truth about his experience, about "*sitting [t]here* writing looking out across Claremont Square trying to say something about the writing" (167), admitting that his portrayal of Albert's movement

was written from a static perspective and thus from memory. “You’ll just have to take my word for the description, now, now all I can say is That’s how it was,” he asserts to the reader (172). With so much doubt put upon previous writing, to what extent can Albert’s precise movement directions inform the reader’s own spatial knowledge? And what is the intersection between the fictional London transversed by Albert the character, the metafictional London that the author-narrator observes from his window, and the real London that the reader themselves inhabit?

I look at such questions from the perspective of geography, mapping the walks of Albert. I identify passages describing walks between two points in London in seven different sections of the novel. In some cases, short walks are followed by bus or car rides—which I also include, but completely motorized movement is not considered. I identify origin, destination, mode of transportation, and motivation for every section, splitting parts of the passage at intermediate stops. I then list the places mentioned and, using Google Maps, locate most of them. Some places are not listed in Google—either because they are fictional places or because they have been replaced since 1964. To account for the latter and locate most possible places, I also research historical insurance maps of London (Old Maps Online) and a web-archive of London pubs (Lost Pubs In London). I use QGIS to connect the described places and approximately reconstruct Albert’s movement in the map of London, considering the city’s streets. Tables with annotated passages and appropriate sources for place identification (when different from Google Maps) are shown in the Appendix, and the three maps I produced are annexed.

With this methodology, one can successfully reconstruct the movement described in most of the passages. This is most clear in the map showing four walks in the Angel neighborhood. The places mentioned are marked with black dots which precisely identify a route, delineating Albert’s trajectory. These places configure the character’s image of London, as urban planner Kevin Lynch defines in his work *The Image of the City*. Lynch says:

In the process of way-finding, the strategic link is the environmental image, the generalized mental picture of the exterior physical world that is held by an individual. This image is the product both of

immediate sensation and of the memory of past experience, and it is used to interpret information and to guide action (4).

The descriptions of the built environment in the novel are a strategic step in Albert's way-finding, yet also inform the reader's own spatial situation. As we become aware of the character's memories and experiences, our own environmental image of London is created, delineating the real London.

Albert's mental map of London, therefore, must be translated by a reader into their own image of the city. An image contains five elements: paths, edges, nodes, districts, and landmarks (Lynch, 40); I classify every described point into one of those. Translation is straightforward in the Angel neighborhood because Albert's mental map is configured mostly around *paths*—the “channels along which the observer customarily, occasionally, or potentially moves” (Lynch, 47), such as street names—and *landmarks*—which are “simply defined physical objects,” external to the observer, and primarily local (Lynch, 48), such as the many businesses that Albert singles out. Landmarks and paths are specific elements; districts, on the other hand, are “the medium-to-large sections of the city, conceived of as having two-dimensional extent, which the observer mentally enters” (Lynch, 47). Districts are not present in the passages detailing movement in the Angel, but are pervasive in the passage describing Albert and Terry's drive to the South of London. The narrator mentions neighborhood and town names instead of specific buildings. Consequently, the reader does not have a precise strategy for wayfinding and no specific route can be assumed for that movement. Similarly, the passage describing Albert and Jenny's walk contains an abundance of paths but not many landmarks. As Lynch puts, the use of landmarks involves “singling out of one element from a host of possibilities” (48), so these elements represent closely one's involvement with the city. In a region farther away from Albert's home, the character has limited ability to point specific landmarks and resorts to singling out imponent buildings—which he mentions along with the name of their architect. The directions given in the novel can inform the reader's knowledge of London only to the extent that they matter to Albert. Regions of the city in which the character's mental image is stronger are also those in which his movement is more spatially defined.

These disparities between Albert's mental maps also reveal the author-narrator's own position in the novel, delineating the boundaries of the metafictional London. The author reveals that he resides in Claremont Square (Johnson, 167), a place marked in the first map. His position within the Angel neighborhood is extremely central—even more central than Albert's own apartment, in Percy Circus. The Square is used by Albert as a node most times: “strategic spots in a city into which an observer can enter, and which are the intensive foci to and from which he is traveling” (Lynch, 47); Albert often makes a turn or crosses the street at Claremont Square, so the place works for him as junction of paths. To “reproduce the moment-to-moment fragmentariness of life, (...) [his] life” (169), the author juxtaposes his own mental image of the city to Albert's. The blurred image of the drive to the outskirts of London, on the other hand, reflects the seldom presence of that region of the city in the author-narrator's memory and lived experiences. The Angel neighborhood, where four out of seven of the movements I identified take place and where mental images of the city are extremely sharp, forms the core of the metafictional London.

To differentiate between the metafictional and the fictional London, the author-narrator uses different narrative perspectives. All passages in the Angel neighborhood are narrated in first or second person singular. This implies the author's proximity to Albert and desire to address the audience first-hand, justifying his intention of “trying to say something about me [the author] through him [Albert]” (167). In the passage describing Albert's night out with Jim, the author uses first person plural—suggesting the collective rather than personal experience of the city. And, when describing Albert's walk with Jenny or Albert's drive with Terry, the author relies on a limited third-person narration: while we are still able to learn Albert's thoughts and feelings, the narrator distances himself from the character. Spatial distance, therefore, correlates with narrative distance. The regions where these passages take place are part of the fictional London because they are regions where the author distinguishes himself from the character.

The real London, finally, is the reader's own mental image of the city—created by the

translation of Albert's mental image and imprinted on the city's contemporary form. Literary scholar Bill Richardson, addressing the spatial qualities of Literature, writes that

When we imagine ourselves to be present within a fictional world created by an author (...), we can recognize and appreciate the features of that world, so that we feel we know it, similar to the way in which we know the world we actually live and move about in. (69)

The reader, imagining Albert's and the author's image of the city as their own, recognizes and appreciates the landmarks, paths, districts, edges, and nodes that the author describes. My attempt to map Albert's movement heavily relied on this recognition. Richardson claims that due to such processes the fictional world "is no less real for being imaginary" (69). But my recognition of landmarks was heavily influenced by the data sources I had at hand, and by my inexistent personal memory of London. The real London that the reader of *Albert Angelo* imagines, conversely, is no less imaginary for being real.

Mapping movement in *Albert Angelo* allows one to spatialize the difference in the images of the city and narrative voices. In turn, this leads to the distinction between the fictional, the metafictional, and the real cities. The Angel is the focus of the metafictional London: the neighborhood is a device through which the author-narrator can imprint lies with truth by juxtaposing real landmarks to a fictional narrative. In neighborhoods farther away from the author's house, the fictional London is more pervasive: the narration is distant, the city is experienced collectively rather than by a single character, and the image of the city presented is coarser due to the predominance of districts and paths. And the real London is a palimpsest of the reader's imagination, the author's suggestion, and the character's wanderings. Consequently, the latter is the least static of the three. Whereas the fictional and the metafictional city are generated by an immutable piece of writing, reality depends on the reader's interpretation and on their own space-time. My spatial analysis of *Albert Angelo* unveils the temporal difference between Architecture and writing: the latter is a static process, but the former is dynamic. As we read fiction and imagine the worlds described, we always produce space as a consequence of our time.

Works Cited

“Lost Pubs In London.” *The Lost Pubs Project*, 2007, available online at closedpubs.co.uk.

“Old Maps Online.” *OldMapsOnline*, Great Britain Historical GIS Project , 2008, available online at oldmapsonline.org.

Johnson, B.S. *Albert Angelo*. Picador, 2013.

Lynch, Kevin. *The Image of the City*. MIT Press, 1979.

Richardson, Bill. “Mapping the Literary Text: Spatio-Cultural Theory and Practice.” *Philosophy and Literature*, vol. 42, no. 1, 2018, pp.67-80, doi.org/10.1353/phl.2018.0003.

Appendix: Movement and POI Characterization

(1)

Page	20
Passage	“I walk down the hill from Percy Circus, along Kings Cross Road, into Pentonville Road, towards Kings Cross.”
Motive	Visit parents
Mode	Walking (then train)
Origin	Apartment
Destination	King’s Cross Train Station

Place	Category	Located	Status	Element
29 Percy Circus	Building	Yes	Exists	Node
King Cross Road	Street	Yes	Exists	Path
Pentonville Road	Street	Yes	Exists	Path
Kings Cross	Train station	Yes	Exists	Landmark

(2a)

Page	28
Passage	“You walk out of Percy Circus down past the doctor’s surgery. Vernon Baptist Church, rosebushbeds, the public patch with the public seats, traffic, traffic, at the one-way system intersection, across Kings Cross Road, the Hansler Arms, Grove Fisheries, Connaught Dairy, Express Dining Rooms, the Northumberland Arms, the sun on Cobden Buildings with their curious half-exposed central stairway and castiron ornament, Sausage Cases (The Oppenheimer Casing Co. (U.K.) Ltd.), Caxton Printing Co. (Kings Cross) Ltd., The Susan Lawrence Hostel, the back of the Welsh Chapel, Ladies, Gentlemen, Radios, Launderette, Suits. . . .”
Motive	Go to school
Mode	Walking (then bus)
Origin	Apartment
Destination	214 bus station outside Henekey’s

Place	Category	Located	Status	Element
29 Percy Circus	Building	Yes	Exists	Node
Doctor’s surgery	Building	No	-	Landmark
Vernon Baptist Church	Building	Yes	Exists	Landmark
Public patch	Greenery	No	-	Edge
Kings Cross Road	Street	Yes	Exists	Path
Hansler Arms	Building	Yes ¹	Closed	Landmark
Grove Fisheries	Building	Yes ¹	Speculated	Landmark
Connaught Dairy	Building	Yes ¹	Speculated	Landmark
Express Dining Rooms	Building	Yes ¹	Closed	Landmark
Northumberland Arms	Building	Yes	Exists	Landmark
Cobden Buildings	Building	Yes	Exists	Landmark
The Susan Lawrence Hostel	Building	Yes	Closed	Landmark
Welsh Chapel	Building	No	-	Landmark

¹ The Hansler Arms was [spotted on the scene of a 1955 movie](#). The photo also shows the Express Dining Rooms and Northumberland Arms. Grove Fisheries and Connaught Dairy aren’t shown, but speculated to be the buildings in between.

(2b)

Page	28-29
Passage	<p>“You catch a number 214 bus outside Henekey’s, past St. James’s, which reminds you of Adam, but you realise that he can hardly have had anything to do with it, to the top of Pentonville Road. The end of a Georgian terrace against the skyline, stacks and terracotta, graceful, peaceful, very right. Flowers on a surprising bank to the right, a grass mound with shrubs, flowering yellow and leaved laurel-green, walled with broken glass and coiled barbed wire on top; you wonder what it is. It is in the centre of a square with tall late Georgian second-ratings with mansard roofs: the pitch of the mansards is particularly well-chosen, subtle. It pleases you. Claremont Square, it was, you notice, as the bus passes the farther side. You will walk that way, you decide, soon.</p> <p>“Angel Mews, another garden. Colebrooke Row, lovely, backs of fourth-ratings, all pleases you this morning by its grace and proportion, in the sunlight, down the City Road, to City Road Basin, the bus takes you.”</p>
Motive	Go to school
Mode	Bus (after walking)
Origin	214 bus station outside Henekey’s
Destination	School on City Road Basin

Place	Category	Located	Status	Element
Henekey’s	Building	Yes ²	Closed	Landmark
St. James	Building	Yes	Exists	Landmark
Pentonville Road	Street	Yes	Exists	Path
Claremont Square	Greenery	Yes	Exists	Node
Angel Mews	Neighborhood	Yes	Exists	District
Another garden ³	Greenery	Yes	Exists	Landmark
Colebrook Row	Street	Yes	Exists	Edge ⁴
City Road	Street	Yes	Exists	Path
City Road Basin	Water	Yes	Exists	Edge

² No conclusive information about the address. A discussion between tour guides on [Twitter](#) suggests it is a pub on Pentonville, somewhat close to 259 Pentonville Road. I located a possible site which is in front of a bus stop.

³ Speculated to be the Duncan Terrace Gardens.

⁴ Albert does not traverse Colebrooke Row. Since it delineates his movement, I classify as an edge.

(3)

Page	40-41
Passage	<p>“Up the City Road, towards the Angel. City Arms; St. Mark’s Hospital for Fistula &c.; Mona Lisa Cafe Restaurant; vast anonymous factory block shouldering Georgian first-ratings mainly used for light industries; Albion House with two lovely bow-fronts spoilt by nursery stickers inside the windows and two comically sentimental plaster dogs guarding the steps.</p> <p>“Sale Closing Down. Aspenville wallpaper. Claremont Mission. Overgrown gardens this side. Claremont Square. The bank again, yellow, saffron, green. Across Amwell Street, down Great Percy Street, to the Circus.”</p>
Motive	Go home from school
Mode	Walking
Origin	School on City Road Basin
Destination	Apartment

Place	Category	Located	Status	Function
City Road	Street	Yes	Exists	Path
City Arms	Building	Yes ⁵	Closed	Landmark
St Mark’s Hospital	Building	Yes ⁶	Closed	Landmark
Mona Lisa Cafe Restaurant	Building	No	-	Landmark
Factory Block	Block	Yes ⁵	Repurposed	Edge
Albion House	Building	Yes ⁷	Demolished	Landmark
Claremont Mission	Building	Yes ⁸	Repurposed	Landmark
Claremont Square	Greenery	Yes	Exists	Node
The bank	Greenery	Yes ⁹	Repurposed	Edge ⁹
Amwell Street	Street	Yes	Exists	Path
Great Percy Street	Street	Yes	Exists	Path

⁵ With the [Lost Pubs Project](#).

⁶ With a historical [1901 insurance map](#).

⁷ With the [Lost Pubs Project](#).

⁸ With [Historic England](#) research work, the Mission was probably referring to the Chapel and settlement.

⁹ Claremont Square used to have a reservoir. In this [1901 insurance map](#), we see how the reservoir edges are labeled “bank”—an interesting find, since I was looking for a monetary institution. This function as a boundary, so an edge.

(4)

Page	49-50
Passage	<p>“He walked with her, she walked with him, along Piccadilly, down Lower Regent Street, through the Palladian-Greek vista formed by Smirke’s Royal College of Physicians, Wilkins’ National Gallery, and Gibbs’ St. Martin’s-in-the-Fields. Then he showed her Hungerford Lane, under the arches, past the doorways of arch-lockups, the several smells of various different storages, and the roofline through the gap up to the right like a random clerestory mullioned by fire escapes and black leaning stacks: and where he would have kissed her, there in the winedark shadows beneath the groined arches before they turned out through the garage into Villiers Street, but for his need to do so anti-romantically, to prove it, the romance, the love. So he waited until they were in the well-lit vaulted approaches to the footpath of Hungerford Bridge, [...]</p> <p>“And he and she had linked arms tightly and naturally and walked off across the Bridge in step, his body and her body complementary, to Waterloo where she was to catch a train to her home in Sutton.”</p>
Motive	Accompany Jenny to the train station, where she would catch a train home
Mode	Walking
Origin	A lecture on modern architecture in the Institute of Contemporary Arts
Destination	Waterloo train station

Place	Category	Located	Status	Element
I.C.A.	Building	Yes	Moved ¹⁰	Landmark
Piccadilly	Street	Yes	Exists	Path
Lower Regent Street	Street	Yes	Exists	Path
Royal College of Physicians	Building	Yes	Repurposed ¹¹	Landmark
National Gallery	Building	Yes	Exists	Landmark
St. Martin’s-in-the-Fields	Building	Yes	Exists	Landmark
Hungerford Lane	Street	Yes	Exists	Path
Villiers Street	Street	Yes	Exists	Path
Hungerford Bridge	Street	Yes	Exists	Path

¹⁰ For Albert’s route to make sense, the I.C.A. should be [located in Dover Street](#). This places the walk between 1950 and 1968, for the institute was moved to another location after that.

¹¹ Currently, the Canada House near Trafalgar Square

(5)

Page	64
Passage	“My friend Jim and I went for a ride on a bus to New Oxford Street, after looking in the shop windows we went round to the “Moulin Rouge”, it was not open so we went for a walk around the back streets, such as Drury Lane and Grape Street. After walking back to Bloomsbury Square we got on a bus, in this three Greeks or Italians were sitting next to two girls, one turned round and licked his lips, I don’t know what he meant but when most of the people had left he started kissing her.”
Motive	A night out
Mode	Walking
Origin	Unknown
Destination	Unknown

Place	Category	Located	Status	Element
New Oxford Street	Street	Yes	Exists	Path
Moulin Rouge	Building	No	-	Landmark
Drury Lane	Street	Yes	Exists	Path
Grape Street	Street	Yes	Exists	Path
Bloomsbury Square	Greenery	Yes	Exists	Node

(6a)

Page	110
Passage	<p>“Out, up, round into Amwell, Claremont, Penton: The Belvedere, Pentonville Tyre Service, KYIPIAKO ΠΑΝΤΟΠΩΛΕΙΟ “Η ΚΕΡΥΝΕΙΑ” Kyrenia Stores, John and Kay Fashions, Jak’s Sea Bar, Leon’s, The New Bright Restaurant.</p> <p>“The Queen’s Arms. Didn’t I see you in the Queen’s Arms last night? That wasn’t the Queen, that was my wife.</p> <p>“The laundry. My collars starched for school, oh yes, as I must at least not appear to be the delinquent teacher I am: carry anything off with a starched collar.</p> <p>“Chapel Market, Chap.”</p>
Motive	Wander in Pentecost morning to take his mind off work (or shopping)
Mode	Walking
Origin	Apartment
Destination	Chapel Market

Place	Category	Located	Status	Element
Amwell [Street]	Street	Yes	Exists	Path
Claremont [Square]	Greenery	Yes	Exists	Node
Penton	Street	Yes	Exists	Path
The Belvedere	Building	Yes ¹²	Repurposed ⁸	Landmark
Pentonville Tyre Service	Building	No	-	Landmark
Kyrenia Stores	Building	No	-	Landmark
John and Kay Fashions	Building	No	-	Landmark
Jak’s Sea Bar	Building	No	-	Landmark
Leon’s	Building	No	-	Landmark
The New Bright Restaurant	Building	No	-	Landmark
The Queen’s Arms	Building	Yes ¹³	Closed	Landmark
Chapel Market	Street	Yes	Exists	Node

¹² With the [Lost Pubs Project](#), although the Belvedere closed it now reopened as the Lexington.

¹³ With the [Lost Pubs Project](#).

(6b)

Page	112
Passage	<p>“The Chapel House, good beer, comic tile murals in passage, Death of Cleopatra, Antony and Cleopatra, Act V, Sc. II, the muse of Music, smearedflesh children playing fairly underneath, waiting for their parents drinking inside.</p> <p>“The pub with the flowers, pots and pots on the tables, flowers, the Red House some call it, because of its long name, The Agricultural, which was too long for semiliterates to cope with, so they called it the Red House, the guvnor says, because of the facing brick, which is fairly unusual in a predominance of stocks.”</p>
Motive	Have a drink and bite (after allegedly shopping)
Mode	Walking
Origin	Chapel Market
Destination	The Red House

Place	Category	Located	Status	Function
The Chapel House	Building	Yes ¹⁴	Closed	Landmark
The Agricultural	Building	Yes ¹⁵	Repurposed ¹¹	Landmark

¹⁴ With the [Lost Pubs Project](#). Now demolished.

¹⁵ With the [Lost Pubs Project](#). Re-opened in 2016 as the Islington Town House.

(6c)

Page	116-117
Passage	“Across the High Street, down Duncan Street, Clerkenwell County Court, to Vincent Terrace: British Waterways Regent’s Canal, London Anglers Association PRIVATE FISHERY. Coarse grass on fortyfive degree slope straight to edge. Oil on water. Tunnel entrance, through trees, no barges, sun, sun, how unexpectedly quiet here, kids fishing, railings, sun, brisket.”
Motive	Find a place to eat the brisket
Mode	Walking
Origin	The Agricultural
Destination	Vincent Terrace by the canal railings

Place	Category	Located	Status	Element
High Street	Street	Yes	Exists	Path
Duncan Street	Street	Yes	Exists	Path
Clerkenwell County Court	Building	Yes ¹⁶	Closed	Landmark
Vincent Terrace	Street	Yes	Exists	Node
Regent’s Canal	Waterway	Yes	Exists	Edge
London Anglers Association	Building	No	-	Landmark
Tunnel entrance	Structure	Yes	Exists	Edge

¹⁶ The Court has been moved elsewhere since 2006, but I was able to find the original building facade in [Waymarking](#) and then use Street View to find the building. Looks like the building is not used currently.

(6d)

Page	117-118
Passage	<p>“Back down Colebrooke Row, then, must start working, work right through now until bed, to make up for it. A ceiling of variable shape and capable of being raised and lowered. Wonder who designed Sadler’s Wells Theatre then? [...]</p> <p>“The Shakespeare’s Head. New pub. Old one fell down. Ten minutes after closing time one night, just as all the operalovers were wending their uplisted ways homeward, the front of the pub fell out. Just fell out into the road. Wallop. An act of god, they concluded, a most irresponsible sort of a god, evidently.</p> <p>“Myddelton Passage. And these uncomely flats. How the same company that owns Myddelton Square and Claremont Square could put up these, even a century and a quarter later, I just don’t understand. [...]</p> <p>“Through the wide wicket, the space through which there is a Georgian prospect of St. Paul’s. Myddelton Square, with its prospect, and subtly-pitched dormers, and finely-beaded fanlights.</p> <p>“To Claremont—no, to Amwell, Great Percy Street, and my Circus.”</p>
Motive	Return home to start working!
Mode	Walking
Origin	Vincent Terrace
Destination	Apartment

Place	Category	Located	Status	Element
Colebrook Row	Street	Yes	Exists	Path
Wells Theatre	Building	Yes	Exists	Landmark
The Shakespeare’s Head	Building	Yes	Exists	Landmark
Myddelton Passage	Street	Yes	Exists	Path
Myddelton Square	Greenery	Yes	Exists	Node
Amwell	Street	Yes	Exists	Path
Great Percy Street	Street	Yes	Exists	Path
[29 Percy] Circus	Building	Yes	Exists	Node

(7a)

Page	135
Passage	<p>“They walked through North East Passage into Wellclose Square, kicking an empty beercan with considerable satisfaction, passing and re-passing to one another. In the Square an old man came out of one of the houses. [...]</p> <p>“They walked away from the Fiat, to avoid identifying it with themselves, once round the Square, and then came back to it.”</p>
Motive	Go take the car
Mode	Walking
Origin	Unnamed restaurant
Destination	Fiat’s parking spot in Wellclose Square

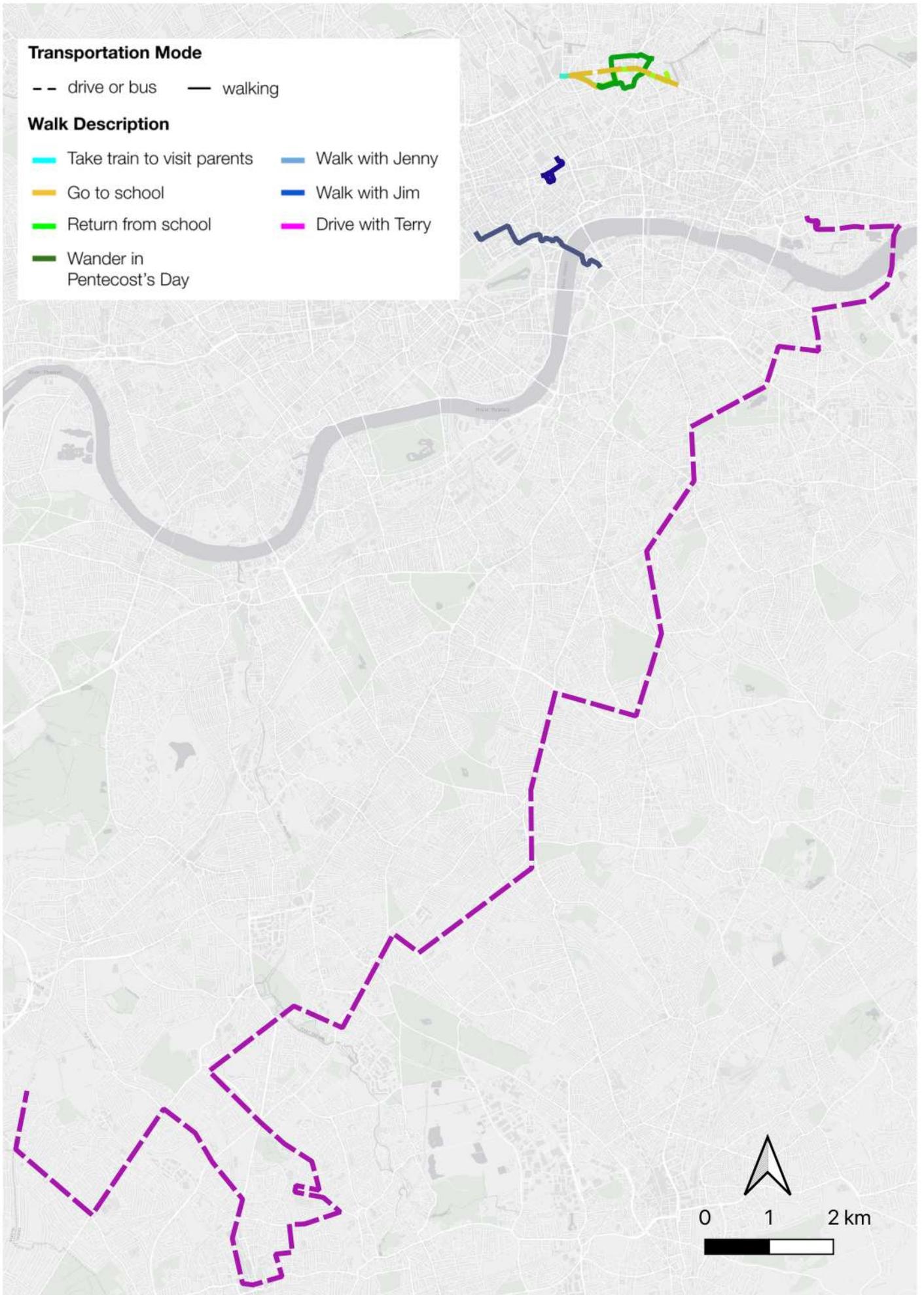
Place	Category	Located	Status	Element
Northeast Passage	Street	No	-	Path
Wellclose Square	Street	Yes	Exists	Node

(7b)

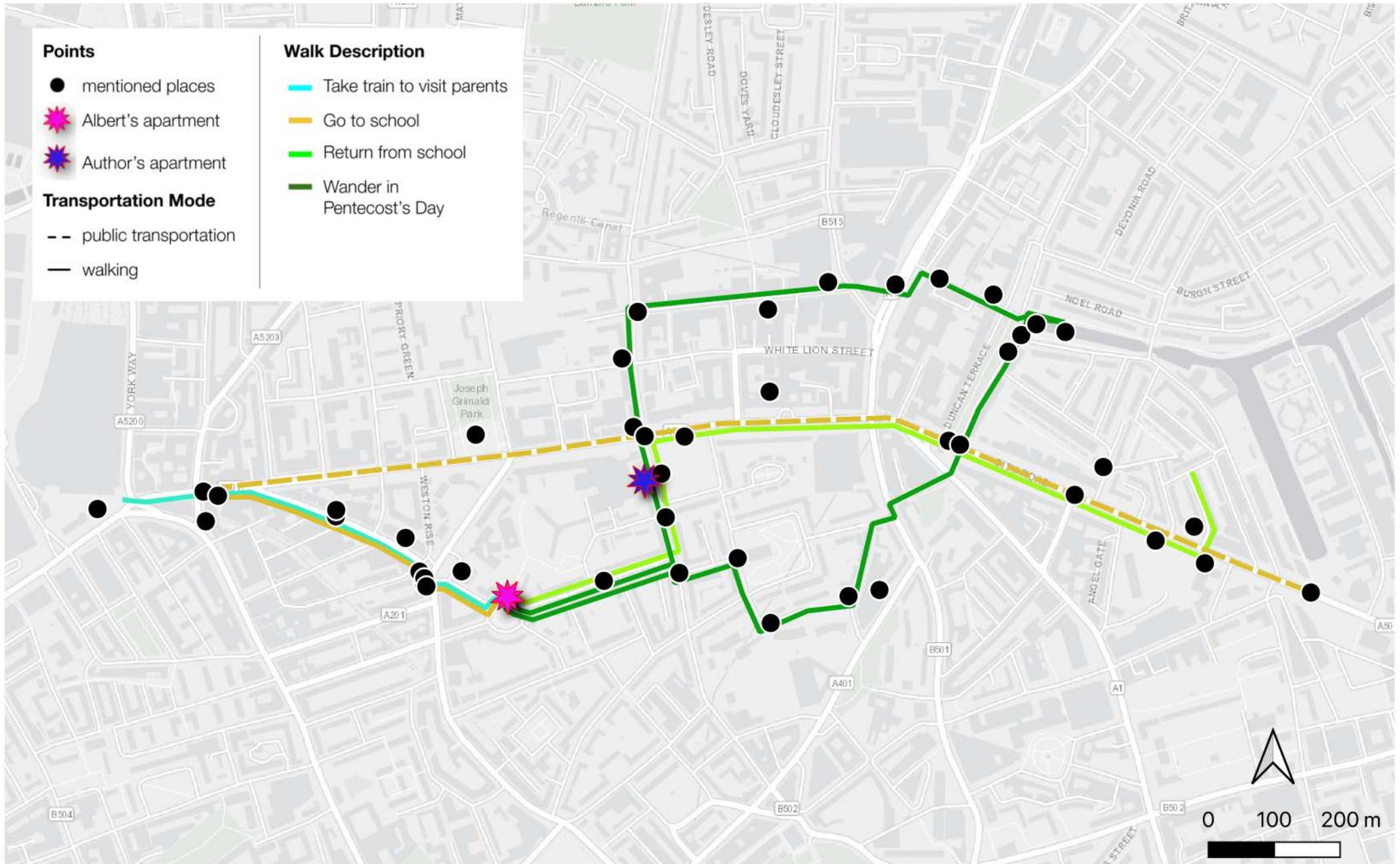
Page	136
Passage	<p>“Along the Ratcliffe, through the Rotherhithe, Bermondsey, Camberwell, Streatham: the bye-law streets and tunnel-back dwellings of nineteenth-century housing legislation: Mitcham: Morden: Sutton:</p> <p>“Deliberately, Albert caused Terry’s random direction-taking to bring them past the house of Jenny’s parents. Deliberately, too, he did not tell Terry.</p> <p>“Albert’s full contempt was reserved for Worcester Park: St. Helier was bad but unpretentious, but Worcester Park was both very bad and pretentious at the same time”</p>
Motive	Unknown
Mode	Driving
Origin	Wellclose Square
Destination	Unknown (but passing through Jenny’s house)

Place	Category	Located	Status	Element
Ratcliffe [Highway]	Street	Yes	Exists	Path
Rotherhithe	Tunnel	Yes	Exists	Path
Bermondsey	Neighborhood	Yes	Exists	District
Camberwell	Neighborhood	Yes	Exists	District
Streatham	Neighborhood	Yes	Exists	District
Mitcham	Town	Yes	Exists	District
Morden	Town	Yes	Exists	District
Sutton	Town	Yes	Exists	District
House of Jenny’s parents	Building	No	-	Landmark
Worcester Park	Park	Yes	Exists	District

Movement in Albert Angelo



Movement in Albert Angelo: The Angel



Movement in Albert Angelo: Jenny's Walk

