CHAPTER

10

Writing Strategies

Learning Objectives:

- The Five Step Writing Process
- Prewriting
- Writing and Drafting
- Revising, Editing, Sharing (Publishing)
- Learning to Write Expository Responses to Readings
- Prewriting, Writing, and Drafting
- Responding, Revising, and Editing
- Revising, Editing, and Sharing (Publishing)
- Stating the Author's Main Point in a Written Response
- Elaborating the Summary of the Author's Claim
- Exemplifying the Author's Purpose
- Illustrating the Author's Conclusion
- Student Writing Assessment
- Reflection Review Assignment

The Five Step Writing Process

Special Note: Each step of the writing process must be completed in the **proper order** and **developed over time** to ensure that you successfully champion the art of writing and become a better writer through practice. You cannot skip any of the steps; they must be done in the proper order. **Step 1 Prewrite; Step 2 Writing & Drafting; Step 3 Revising; Step 4 Editing; & Step 5 Publishing.**

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Step 1 Prewriting Day 1:

Prewriting strategies are completed through various mediums. Brainstorming thoughts and ideas, free writing on a topic, drawing, selecting an image from Google images and writing everything you can think of about that image, journaling, graphically organizing your thoughts about a topic, etc., any or all of these can be and are considered forms of prewriting strategies. This is the first step in the writing process.

Step 2 Writing & Drafting Day 2 :

This is the process which comes from the prewrite you have previously developed. This is where the prewrite begins to take shape and form. Depending on the goal of your writing whether it be a personal goal or an assignment for a class, this step is usually where most beginning writers try to start with their ideas, and become very frustrated because they did not start with a prewrite exercise. During Step 2 you must pay close attention to what you are drafting and remember this is not the final draft but the rough draft.

Step 3 Revising Day 3:

As you move to revise and edit your draft, have someone look at your work for errors and ideas to help you edit the draft. Then edit accordingly. This will accomplish Step 3.

Step 4 Editing Day 4:

Then read your draft aloud and add or delete any ideas and thoughts that are still in need of change to accomplish Step 4. Repeat the revising and editing process of Steps 3 and 4 by sharing this new draft with another person in a peer edit review.

Step 5 Publishing/Submitting Assignment Day 5:

This is followed by the last revising, and editing process to be sure it is completely ready for publication. When you have finalized this you have completed Step 5.

Strategy 33:

Step 1 Prewriting Day 1:

Students will choose from the following six topics and prompts in order to practice the first step of the five step writing process.

Topic: A person who has influenced you and helped you to become a better person.

Prompt: In this five paragraph essay, the main point must clearly describe how and why this person has influenced your life and helped you to become a better person.

Topic: Your favorite place to visit on a vacation

Prompt: In this five paragraph essay, the main point must clearly describe your favorite place to visit on a vacation and why.

Topic: Your best or worst place of employment

Prompt: In this five paragraph essay, the main point must clearly describe your best or worst job (place of employment).

Topic: A special event that has had an important impact on your life

Prompt: In this five paragraph essay, the main point must clearly describe how and why a special event that has had an important impact on your life.

Topic: The Major you are studying and why.

Prompt: In this five paragraph essay, the main point must clearly describe how you chose the major you are studying and why.

Topic: Your plan for academic success

Prompt: In this five paragraph essay, the main point must clearly define and narrate your plan for academic success.

Step 1 Continued Prewriting:

Students will conduct a brainstorm activity with their classmates. Students will be placed on teams according to the topics they have chosen. They will complete a Continuous Round Robin using jot thoughts (Kagan, 2009) to brainstorm ideas to add to the topics they have chosen. By doing this, students begin the critical thinking process and engage in the first step of the writing process. After this activity is complete students will write a quick write reflecting on their chosen topic and ideas they will write in the essay assignment. The final prewriting step is to organize the topic and ideas. For this students will be introduced to using graphic organizers such as a mind map.

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Strategy 34: Step 2 Writing & Drafting Day 2

Using their prewrite graphic organizers and notes, students will write an in class rough draft on their chosen topic. When this is complete they will be placed in pairs where each pair will trade papers and conduct a read aloud of their essays. This helps students to learn about the tone of their essay by taking turns reading one another's essays in a RallyRobin structure (Kagan, 2009). In addition, this prepares the student writer to practice reading their written work aloud which is a vital component in the revising and editing process because you can hear when a correction is needed and make edit notes immediately.

Strategy 35: Step 3 Revising Day 3

Based on the in class work students completed on day 2, the next step is to type a clean revised and edited draft.

Strategy 36: Step 4 Editing Day 4

This is followed by having another person read and review the new draft making comments and editing notes for another revision. For this step, many instructors have created peer editing sheets they require their students to use whenever they have someone review their written work. Once this draft has been peer reviewed the student writer repeats the final revising and editing process by reading the essay aloud once the editing has been completed to ensure the essay is ready for assignment submission.

Strategy 37: Step 5 Publishing/ Submitting Assignment Day 5

At this point, reread the essay and make any last minute corrections before assignment submission to your instructor.

LEARNING TO WRITE EXPOSITORY RESPONSES TO READINGS

Reading: "Lost Libraries" by Preston

Strategy 38: Prewriting, Writing, & Drafting

The student writers use the prewriting, writing, drafting, revising, editing, and publishing of the five step writing process. An expository response writing requires the writers to inform the audience of the importance of the author's main point and **respond** to the claim or conclusion the author defends in the reading. Thus, learning to write expository responses to readings requires a specific guided instructional six step writing process.

For this a guided instructional prewrite sheet is given to each student writer and the instructions of the assignment prompt are given and discussed.

Next, in this style of writing the student writers are guided through the prewriting, writing, and drafting process by first completing the in class reading that correlates to the assignment. A read around is conducted where each student on each team takes a turn at reading the chosen text aloud.

This is followed by the instructor modeling how to complete the prewrite sheet.

Guide for Five Paragraph Expository Response

Attention Statement:

_____

_____

_____.

In the article titled "_____" the author claims_____

_____

_____.

_____supports his claim by summarizing_____

_____

_____.

The purpose of this article is to inform the readers_____

_____

in order to _____

_____.

The author writes in a _____tone for _____to _____

_____

_____.

The significance of this issue is _____

_____

_____.

PARAGRAPH 2

The reason this issue is important is because _____
_____
_____.

In the first section of the article the author explains _____
_____
_____.

For example, _____states "_____"
_____
_____
_____(_____).

Furthermore, _____
_____
_____.

The significance of this section is _____
_____
_____.

PARAGRAPH 3

Another important sections examines

_____
_____
_____.

For instance, this informs the reader _____
_____
_____.

This relates to the main idea by _____
_____
_____.

Paragraph 4

I agree/disagree with the author's point of view because

_____

_____.

For instances, this article informs the reader

_____

_____.

The evidence shows _____

_____

_____.

A significant point the reader should know is

_____

_____

_____.

Paragraph 5

In the author's conclusion the reader can

_____

_____

_____.

Furthermore, _____

_____.

This information is important for the reader to know because _____

_____

_____.

Source of Information:

Once the student writers have completed filling out the prewrite sheet, they will read over their prewrites and then write a rough draft completing the writing and drafting process. Student writers will bring that copy to the next class.

Strategy 39: Responding Revising & Editing

For this next step, student writers will work in pairs and each student writer will read and peer review the writer's response statement. Once this activity is complete all writers will revise and edit the draft as previously practiced in the writing process.

Strategy 40: Revising, Editing, & Publishing/Assignment Submission

This step is the same as in the writing of essays. Student writers will produce a clean revised draft and bring it to class for a final peer review. Peer review sheets which are specifically dedicated to the expository response writing criteria will be given to each writer. Each student will peer review another writer to ensure the last revision and editing process provides the writer with enough critique so their response writing will be ready for submission when they make the necessary changes to their paper.

Lost Libraries

In the latter half of the 17th century the English polymath Thomas Browne wrote *Museum Clausum*, an imagined inventory of 'remarkable books, antiquities, pictures and rarities of several kinds, scarce or never seen by any man now living'. Claire Preston explores Browne's extraordinary catalogue amid the wider context of a Renaissance preoccupation with lost intellectual treasures.

In an age of data retrieval, when just about anything ever printed can be seen online and is eternally preserved there, and when modern anxiety is fueled by too much information, we would do well to remember that the loss of books and artefacts was catastrophic until very recently in human history. The great library of the Ptolemies at Alexandria was burnt by the Romans in the first century AD, a legendary collection of ancient wisdom whose loss haunted Renaissance scholarship. European savants of the 15th and 16th centuries were, in the midst of their astonishing revival of classical writing, all too aware of what was irrecoverable and even unknown to them.

Thomas Browne as depicted in the frontispiece to his posthumously published *Certain Miscellany Tracts* – Source: Brown, Thomas. *Certain Miscellany Tracts*. Frontispiece. London: 1684.

Sir Thomas Browne (1605-1682) was such a scholar. His vast expertise in areas as diverse as embryology, anatomy, ornithology, ancient history and literature, etymology, local archaeology, and pharmacy, and his participation in the Baconian program to rescue learning from the misapprehensions and erasures that had accumulated since the fall of man, made him especially sensitive to such losses. *Museum Clausum*, a small tract both playful and melancholy, seems to coalesce early-modern feelings about the unavailability of precious intellectual treasure.

Museum Clausum (the hidden library) is a fake catalogue of a collection that contained books, pictures, and artefacts. Such collections (and their elaborate indices) were a common phenomenon from about 1500 to 1700 and after. Gentlemen and the nobility collected as a matter of polite engagement with knowledge and as a way of displaying wealth and learning; savants made arrays of plants, animals, and minerals as museums or 'thesauruses' of the natural world to record and organize

their findings; imperial and monarchical collections were princely in their glamour, rarity, and sheer expenditure: these might contain natural-historical specimens but also trinkets and souvenirs from far-flung places, curiosities of nature and art, and historically significant items. For example, taxidermically preserved basilisks shared room with a thorn from Christ's crown and feathered headdresses and weapons belonging to native American tribes. Browne takes these traditions of assemblage and makes a catalogue of marvelous things that have disappeared.

Engraving from the *Dell'Historia Naturale* (1599) showing Naples apothecary Ferrante Imperato's cabinet of curiosities, the first pictorial representation of such a collection – Source: Imperato, Ferrante. *Dell'Historia Naturale*. Naples: 1599.

The catalogue of Browne's lost museum speaks of fragmentation, scattering, and loss, but also of eccentricity and comedy. Among its documents are letters and works by Aristotle, Ovid, and Cicero, and an account of Hannibal's expedition through Alps 'far more particular than that of Livy' that purports to tell what sort of vinegar he used to split the stones in his way. Perhaps the most significant item among these is Seneca's epistles to St Paul, a correspondence which, if it existed, would answer the yearning of Christian Stoics. The pictures in this collection either display tremendous technical skill or depict remarkable events. One picture is a 'large submarine piece' showing the bottom of the Mediterranean and the seagrass growing there; another describes a moonlight battle between the Florentines and the Turks; others are snow or ice 'pieces' that show a remarkable and alien landscape populated by exotic arctic animals; still others show the great fire of Constantinople, the siege of Vienna, the sack of Fundi, and the Treaty of Cologne, as well as portraits, caricatures, and even the dogs of Sultan Achmet. The curiosities are probably the most peculiar and random group in the collection, everything from an ostrich's egg engraved with a scene from the battle of Alcazar, to a moist stone that cures fevers, to a ring found in the belly of a fish (reputed to be the ring of the Doge of Venice with which he annually weds the sea), the mummified body of one Father Crispin of Toulouse, and 'Batrachomyomachia, or the Homerican battle between frogs and mice, neatly described upon the chizel bone of a large pike's jaw'.

Cabinet of Curiosities by Domenico Remps, held in the Opificio delle Pietre Dure, Florence – Source: Remps, Domenico. *Cabinet of Curiosities*. c1695. Oil on shaped canvas. Museo dell'Opificio delle Pietre Dure, Florence.

Browne's is one of many examples of this form, the fake catalogue. Donne wrote one; Rabelais included one in Gargantua and Pantagruel. More typically such works were outright spoofs of learned curiosity, send-ups of random assemblages that John Evelyn judged to be no more than 'indigested chaos'. But Browne, although he recognizes the absurdity of some of his own items and is obviously trying for comic effect with certain ones, is probably more interested in a philosophy of antiquities, of the past and of existing knowledge as resurrected and preserved from the ravages of time and forgetfulness. Browne's aim, like that of the early-modern Baconians, was reparation and restoration of truth,

and *Museum Clausum* reads like a wistful evocation of what might have existed in a legendary collection like the Bibliotheca Alexandrina. Perhaps the most powerful rendition of that wistfulness is not in specific works or memorials of the great, but rather in the pitiful remains of Father Crispin, 'buried long ago in the vaults of the Cordeliers at Toulouse, where the skins of the dead so dry and parch up without corruption that their persons may be known very long after, with this inscription, *Ecce iterum Crispinus* [behold Crispin again]'. The otherwise anonymous Father Crispin, an unremarkable monk whose name is his only chronicle, is immortalized by the strange atmosphere of the vault rather than for any accomplishment or quality; his survival as a physiognomy that can be 'known very long after' is merely a scientific phenomenon, not an intended memorial to an individual. The imperious inscription pathetically asks us with its commanding injunction to behold anew that which was never remarkable or memorable in the first place. Browne's favorite theme, here and elsewhere, is the randomness of recollection, and Father Crispin, a random survival of the past, is preserved only to be lost again with the collection that contains him.

Twenty years earlier Browne had written the astonishing *Urne-Buriall*, a discussion of mortuary customs. There he asked why it should be that we have record of the epitaph of Hadrian's horse but not of Hadrian himself, or whether the best men are even remembered 'or whether there be no more remarkable persons forgot than any that stand remembered in the known account of time?' That abiding sense of so much forgotten, so little still recalled, animated Browne and other early-modern savants who were conducting a salvage operation for intellectual recovery.

Claire Preston is Professor of Early-Modern Literature at the University of Birmingham. Her books include Bee (Reaktion,2006), Thomas Browne and the Writing of Early Modern Science (Cambridge, 2005), and Edith Wharton's Social Register (Macmillan/St Martin's, 2000). She recently co-edited, with Reid Barbour, Sir Thomas Browne: The World Proposed (Oxford 2008), and is the general editor of the Complete Works of Sir Thomas Browne (8 vols), forthcoming from OUP. She has written extensively on early-modern topics, including Sidney, Spenser, Shakespeare, Jonson, Dugdale, and Boyle, and on the literature of the American Gilded Age. She is completing a book on seventeenth-century literature and scientific investigation. She has been a recipient of a British Academy Research award, a Guggenheim Fellowship, and the Rose Mary Crawshay Prize (British Academy).

Source: *Public Domain Review*

Reading: "When Chocolate was Medicine" by Jones

While we will still use the steps of the writing process we previously practiced, for this type of response writing we are going to advance our skills by using the SEEI tool adapted from Our Reading Toolbox (Levine & Garcia 2009).

As in all previous prewriting practice exercises students were guided to use a prewriting sheet after reading the chosen text. However, for this exercise as they read **"When Chocolate was Medicine"** by Jones they are instructed to annotate for the following prompts:

Strategy 41: 1. State the author's main point.

Strategy 42: 2. Elaborate about how the author summarizes his claim.

Strategy 43: 3. Exemplify the author's purpose for writing this essay.

Strategy 44: 4. Illustrate **the author's tone** and **who would be the audience** most likely to be interested in this topic.

After student writers read and annotate the text they are instructed on how to write a précis response.

Rhetorical Précis Worksheet

A rhetorical précis differs from a summary in that it is a less neutral, more analytical condensation of both the content and method of the original text. If you think of a summary as primarily a brief representation of what a text says, then you might think of the rhetorical précis as a brief representation of what a text both says and does. Although less common than a summary, a rhetorical précis is a particularly useful way to sum up your understanding of how a text works rhetorically.

The Structure of a Rhetorical Précis

Sentence One: Name of the author, genre, and title of work, date in parentheses; a rhetorically active verb; and a THAT clause containing the major assertion or thesis in the text.

Sentence Two: An explanation of how the author develops and supports the thesis.

Sentence Three: A statement of the author's apparent purpose, followed by an "in order to" phrase.

Sentence Four: A description of the intended audience and/or the relationship the author establishes with the audience.

Rhetorical Précis Sentence Starters

Sentence One (What?)

_____ in the _____,
(Author) (A)

_____ _____ that _____.
(Title) (B)

Sentence Two (How?)

_____ supports his/her_____ by_____
(Author's Last Name) (B) (C)

_____

_____

Sentence Three (Why?)

The author's purpose is to

_____

(D)

_____ in order to / so that_____

_____.

Sentence Four (To Whom?)

The author writes in a _____tone for _____.

(E) (audience)

A	B	C	D	E
Article book review essay column editorial	argues, argument asserts, assertion suggests, suggestion claims, questions explains, explanation	comparing, contrasting telling, explaining illustrating, demonstrating defining, describing listing	show point out suggest inform persuade convince	formal informal sarcastic humorous

Once the précis is drafted students will peer edit, then revise and edit for final submission.

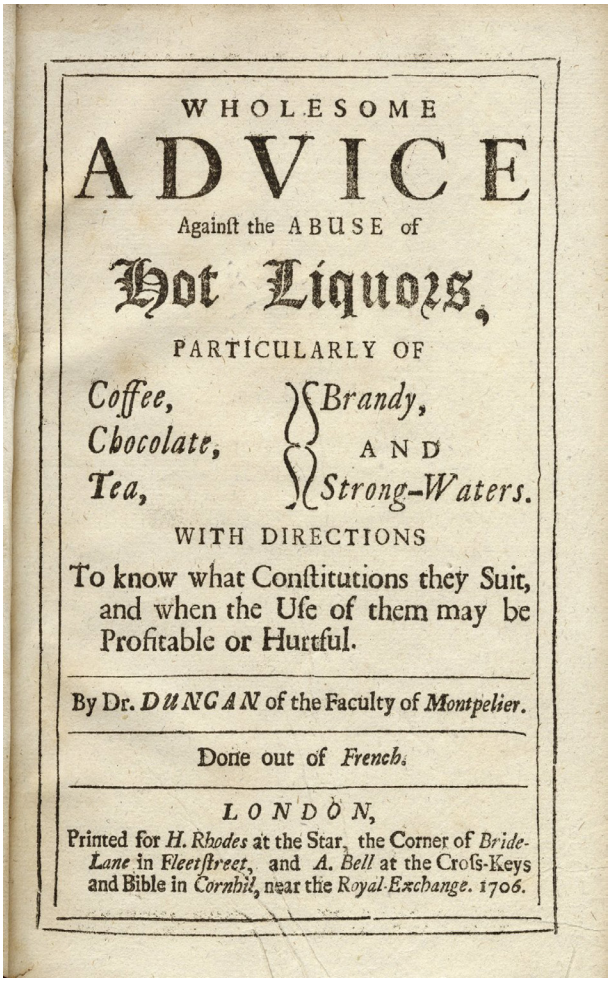
When Chocolate was Medicine: Colmenero, Wadsworth and Dufour

Chocolate has not always been the common confectionary we experience today. When it first arrived from the Americas into Europe in the 17th century it was a rare and mysterious substance, thought more of as a drug than as a food. Christine Jones traces the history and literature of its reception.

In the seventeenth century, Europeans who had not traveled overseas tasted coffee, hot chocolate, and tea for the very first time. For this brand new clientele, the brews of foreign beans and leaves carried within them the wonder and danger of far-away lands. They were classified at first not as food, but as drugs — pleasant-tasting, with recommended dosages prescribed by pharmacists and physicians, and dangerous when self-administered. As they warmed to the use and abuse of hot beverages, Europeans frequently experienced moral and physical confusion brought on by frothy pungency, unpredictable effects, and even (rumor had it) fatality. Madame de Sévigné, marquise and diarist of court life, famously cautioned her daughter about chocolate in a letter when its effects still inspired awe tinged with fear: "And what do we make of chocolate? Are you not afraid that it will burn your blood? Could it be that these miraculous effects mask some kind of inferno [in the body]?"[1]

Poseidon taking chocolate from Mexico to Europe, a detail from the frontispiece to *Chocolata Inda* by Antonio Colmenero de Ledesma – Source: Colmenero de Ledesma, Antonio. *Chocoloata Inda*. Norimbergae: Typis Wolfgangi Enderi, 1644.

These mischievously potent drugs were met with widespread curiosity and concern. In response, a written tradition of treatises was born over the course of the seventeenth and eighteenth centuries. Physicians and tradesmen who claimed knowledge of fields from pharmacology to etiquette proclaimed the many health benefits of hot drinks or issued impassioned warnings about their abuse. The resulting textual tradition documents how the tonics were depicted during the first century of their hotly debated place among Europe's delicacies.



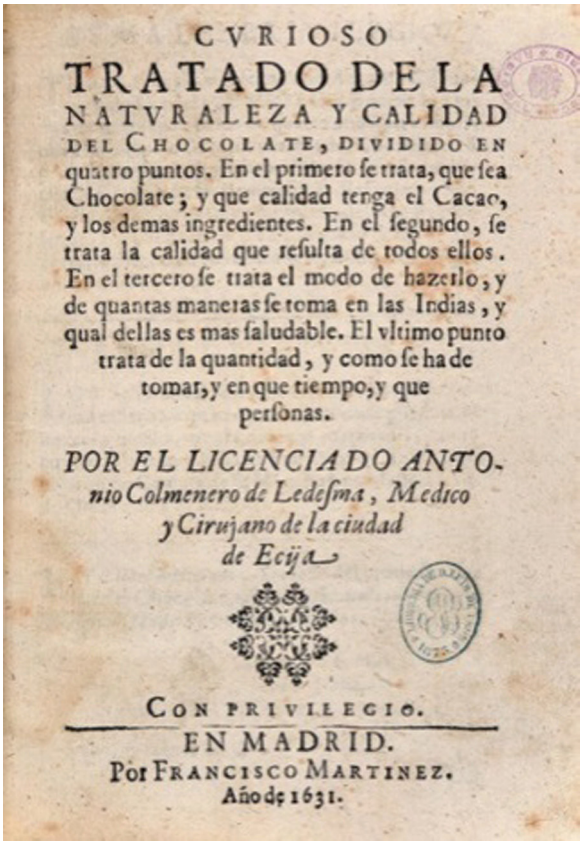
WHOLESOME
ADVICE
Against the ABUSE of
Hot Liquors,
PARTICULARLY OF
Coffee, Chocolate, Tea, Brandy, AND Strong-Waters.
WITH DIRECTIONS
To know what Conſtitutions they Suit, and when the Uſe of them may be Profitable or Hurtful.
By Dr. DUNCAN of the Faculty of Montpelier.
Done out of French.
LONDON,
Printed for H. Rhodes at the Star, the Corner of Bride-Lane in Fleetſtreet, and A. Bell at the Croſs-Keys and Bible in Cornhil, near the Royal-Exchange. 1706.

Title page from Dr. Daniel Duncan's *Wholesome* advice against the abuse of hot liquors – Source: Duncan, Daniel. *Wholesome advice against the abuse of hot liquors*. London: 1706.

Chocolate was the first of the three to enter the pharmaceutical annals in Europe via a medical essay published in Madrid in 1631: *Curioso Tratado de la naturaleza y calidad del chocolate* by Antonio Colmenero de Ledesma. Colmenero's short treatise dates from the era when Spain was the main importer of chocolate. Spain had occupied the Aztec territories since the time of Cortés in the 1540s — the first Spanish-language description of chocolate dates from the 1552 — whereas the British and French were only beginning to establish a colonial presence in the Caribbean and South America during the 1620s and 30s. Having acquired a degree in medicine and served a Jesuit mission in the colonies, Colmenero was as close as one could come to a European expert on the pharmaceutical qualities of the cacao bean. Classified as medical literature in libraries today, Colmenero's work introduced chocolate to Europe as a drug by appealing to the science of the humors, or essential bodily fluids.

"Humoralism," a theory of health and illness inherited from Hippocrates and Galen was still influential in 1630. It held that the body was composed of four essential liquids: black bile, blood, yellow bile, and phlegm. Each humor echoed one of the four elements of nature—earth, air, fire, and water—and exhibited particular properties that changed the body's disposition: black bile was cold and dry, blood was hot and wet, yellow bile felt hot and dry, and phlegm made the body cold and wet. Balanced together, they maintained the healthy functioning of an organism. When the balance among them tipped and one occurred in excess, it produced symptoms of what we now call "disease" in the body. While common European pharmaceuticals had long been classified as essentially cooling or heating, cacao presented both hot and cold characteristics. Later treatises faced the same conundrum regarding coffee. Depending on how it was administered/ingested, hot chocolate's curative effects also crisscrossed the humoral categories in unexpected ways.

On the surface, its combinations of effects did not make intuitive sense to Europeans, and in practice, threatened to wreak havoc among the self-medicated, à la Madame de Sévigné. By applying the dominant theory of the body to chocolate's uncommon powers — was it sorcery, magic, alchemy? — Colmenero endeavored to make its mystery at least debatable in terms readily accessible across the countries of Western Europe. Because Colmenero was a doctor and surgeon who was said to have traveled to the West Indies, his *Tratado* was received as medical lore and remained an important reference throughout the early history of writing on hot beverages. It also supplied the very first recipe[2] for hot chocolate on the Continent (printed below – link) to the delight of the less learned who encountered his expertise in a mug.


CVRIOSO
TRATADO DE LA
NATVRALEZA Y CALIDAD
DEL CHOCOLATE, DIVIDIDO EN
quatro puntos. En el primero se trata, que sea Chocolate; y que calidad tenga el Cacao, y los demas ingredientes. En el segundo, se trata la calidad que resulta de todos ellos. En el tercero se trata el modo de hazerlo, y de quantas maneras se toma en las Indias, y qual dellas es mas saludable. El vltimo punto trata de la quantidad, y como se ha de tomar, y en que tiempo, y que personas.

POR EL LICENCIADO ANTO-
nio Colmenero de Ledesma, Medico
y Cirujano de la ciudad
de Ecija

CON PRIVILEGIO.

EN MADRID.
Por FRANCISCO MARTINEZ.
Año de 1631.

Title page from Colmenero's *Curioso Tratado de la naturaleza y calidad del chocolate* – Source: Colmenero de Ledesma, Antonio. *Curioso Tratado de la naturaleza y calidad del chocolate.* Madrid: 1631.

Both England and France imported Colmereno's wisdom along with the cacao beans they sourced from the American colonies and each country exploited it as a powerful marketing tool. The very first translation of the *Tratado* was published in English by army captain James Wadsworth, whose travels to Spain had introduced him to the wonders of the cacao beverage: *A Curious Treatise of The Nature and Quality of Chocolate. Written in Spanish by Antonio Colmenero, Doctor in Physicke and Chirurgery. And put into English by Don Diego de Vades-forte* (1640). Wadsworth published it under the feisty pseudonym Don Diego de Vadesforte, which may well be a metaphor for the drink: *va¯ de¯ s forte* is Latin for "you will go" and "strong one." Whatever the source of the name, the Latin offers the modern reader a good sense of the reputation with which chocolate entered British culture. That said, aside from an equally feisty introduction, Vadesforte/Wadsworth claims none of the writing or the knowledge therein as his own. By rendering Colmenero's expertise under a pseudonym that gave him credibility as a translator of Spanish, Wadsworth preserved the exotic flavor of the drink he offered his countrymen. His translation was popular enough to be republished in 1652 under a title that speaks more clearly to the British colonial experience in America: *Chocolate: or, An Indian Drinke, by the wise and Moderate use whereof, Health is preserved, Sickness Diverted, and Cured, especially the Plague of the Guts.* It was this later edition that became the standard translation for referencing Colmenero in subsequent English-language treatises.

While the treatise itself takes up foreign knowledge, Wadsworth's original introductions directly address their new audience in familiar terms. His introduction to the 1652 edition pitches the drink as a cure-all for British consumers, promising help to "every Individual Man and Woman, Learned, or Unlearned, Honest, or Dishonest," who could afford chocolate's "reasonable rates." The benefits of ingesting chocolate swirl inventively around the promises of bodily repair and vigor:

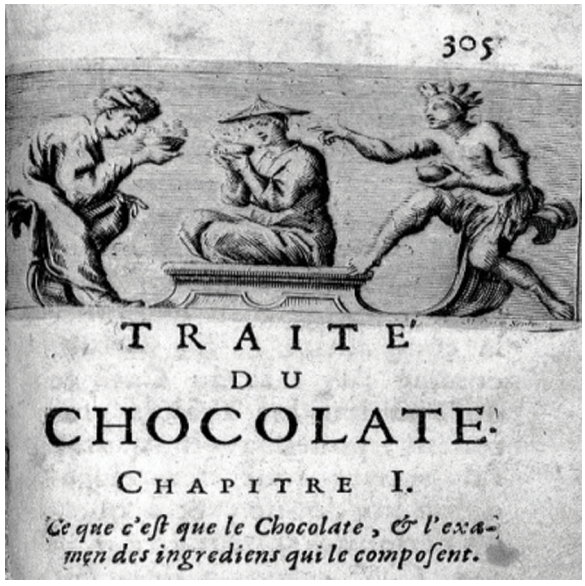
> *The virtues thereof are no less various, then Admirable. For, besides that it preserves Health, and makes such as drink it often, Fat, and Corpulent, faire and Amiable, it vehemently Incites to Venus, and causes Conception in women, hastens and facilitates their Delivery: It is an excellent help to Digestion, it cures Consumptions, and the Cough of the Lungs, the New Disease, or Plague of the Guts, and other Fluxes, the Green Sickness, Jaundice, and all manner of Inflammations, Opilations, and Obstructions. It quite takes away the Morphew [discolored skin], Cleanses the Teeth, and sweetens the Breath, Provokes Urine, Cures the Stone, and strangury [urinary infection], Expels Poison, and preserves from all infectious Diseases. But I shall not assume to enumerate all the virtues of this Confection: for that were Impossible, every day producing New and Admirable effects in such as drink it (sig. A4r).*

As much as Wadsworth's translation anchored its knowledge in Colmenero's first-hand medical testimony, the litany of diseases that make the case for taking the chocolate cure in the preface speak directly to threats to the body in England around 1650. In a century of dirty cities, plagues (which peaked in 1665), and terrible infant mortality rates, the medical need for chocolate must have seemed acute. Chocolate's seemingly endless applications provided a brilliant marketing strategy for anyone who stood to benefit from the trade. At the same time, creating a British dependence on the drug served to justify the country's colonial presence in the Caribbean, something scholars of the transatlantic conquest have not failed to point out.[3]

Advert for Fry's Chocolates, one of the biggest players in the chocolate industry throughout the 18th and 19th century – Source: J.S. Fry & Sons, Ltd.

Not surprisingly with a drug from an "exotic" colonial territory known for its natural ways and steamy climate, sexual arousal — inciting to Venus — tops the list of ways in which chocolate from the West Indies would fortify the British subject. Colmenero fed Wadsworth the compelling argument about increased rates of conception and ease of birth, but the latter poetically combined that news with the promise that drinking a lot of hot chocolate will make anyone "faire and amiable," a precondition, it seems, to chocolate's working its magical generative effects on the womb. If pleasure and parenthood were not enough, it tackles everything from coughing to bad teeth. In short, chocolate would prove stronger, claims the introduction, than any hazard or resistant lover life might throw a Londoner's way.

By the time the French came around to capitalizing on the chocolate drug two decades later, exoticism and fashionability were more important branding criteria for chocolate than its medical application. Circa 1670, self-described French merchant-tradesman Philippe Sylvester Dufour published *Usage du caphé, du thé, et du chocolate* (1671). Dufour, "from the oven," may be another witty pseudonym (some speculate for physician and archeologist Jacob Spon, whom others claim was Dufour's friend), as the drinks were served hot. What we do know is that the author claims in his introduction to work as a pharmacist whose "commercial ties make him more knowledgeable than a learned man could ever be through intellectual contemplation." Certainly he read avidly enough to discover a collection of international writers who had pontificated on the merits of coffee, hot chocolate, and tea. Claiming to translate them all himself, he took the unprecedented step of binding them together into one volume. He placed a poorly-known 1643 French translation of Colmenero by René Moreau alongside articles on coffee and tea derived from writings by a number of French and Dutch diplomats, as well as Jesuit missionaries. The *Usage* thus gathered the world's hot beverages under a single title. What's more, the physical binding of the drugs in one volume echoed "the strong connection these drinks have to one another," a main theme in the new introduction for the 1685 edition. Both in their preparation by boiling and in their physiological effects, drugs from three different corners of the earth behave in a strikingly similar fashion. That disparate world cultures make similar use of steeped tonics in medicine and ritual gave Dufour enough insight to deduce that they indeed form a pharmacological category unto themselves.



Detail from the first chapter page from Dufour's *Usage du caphé, du thé, et du chocolate.* Note a reprise of the three characters also depicted in the frontispiece, featured below – Source: Dufour, Phillipe Sylvestre. "*Usage du caphé, du thé, et du chocolate*". A Lyon: Chez Jean Baptiste Deville, 1688.

Raw materials from Arabia, America, and Asia thus entered the French medical literature as a new drug group. Dufour did not have the language of caffeine, but grasped that their common denominator is an ability to stimulate and fortify. Beyond this shrewd scientific insight into the behavior of coffee, chocolate, and tea, the collected works also force the idea of cultural comparison. Dufour shows that these widely dispersed lands with vastly different climates, flora, fauna, peoples, and languages, nevertheless share the cultural practice of boiling

stimulants for medicinal purposes. From its binding to its title, *Usage du caphé, du thé, et du chocolate*, Dufour's treatise uproots the drinks from their native lands and showcases their relationship. As his title orders the beverages, it offers a basic chronology of the caffeine trades as they developed in France during the seventeenth century: Arabia, then Asia, and finally the Americas.

If the idea of a small world seems obvious now, it was not then. Since the Age of Discovery, it had been commonplace to depict the world as a wide rectangle with each of the Four Continents at an angle: Europe, Africa, the Americas, and Asia. Early visual traditions represented peoples of these lands racially, painted with different colored skin, or allegorically, flanked with elephants, hunting bows, and parasols. A frontispiece added to Dufour's 1685 edition (pictured below) participates in the visual tradition of the continents, but does not follow the same logic of depicting difference. Instead, it follows the logic of the treatise: to relate the global areas associated with coffee, tea, and chocolate through their similar habits. Accordingly, the frontispiece pictures men who are racialized and dressed to evoke the Middle East, Asia, and Mesoamerica sitting in a room around a table enjoying a drink together. The world suddenly looked quite small.

The Middle Eastern figure, in Ottoman dress, wears a decorated turban and beard; the Chinese figure balances in lotus position under a conical hat, and the Mexican (as Dufour identifies him), stands in mid-stride with a bow wearing only feathers and gold. Each of them holds a visibly steaming beverage and is flanked by the specific vessel of his drink tradition. The ceramic tea pot sits at the focal point of the image, while the coffee and chocolate pots are on the floor at the feet of their drinkers. China looks guarded, as though keeping his cards (his tea) close to his chest and separated from the viewer by a table. The Middle East—Dufour identifies coffee with Turkey, Yemen, and Egypt—raises his cup to the event. The figure of the Americas appears to be walking in armed with an Aztec bow but have left the arrows at home. Posed around a small round table in close proximity, the world's corners look comfortable, as though it is not at all odd that they should be enjoying a drink together.

Original in the John Carter Brown Library at Brown University

Frontispiece to Dufour's *Usage du caphé, du thé, et du chocolate* – Source: Dufour, Phillipe Sylvestre. "*Usage du caphé, du thé, et du chocolate*". A Lyon: Chez Jean Baptiste Deville, 1688.

Of the statements made by this beverage summit of world empires, one is that the globe is vast and varied, but all its people seek good health and enjoyment; that is, they are as similar as coffee, tea, and chocolate. But the presence of the dynamic Mexican figure, a culture newly "discovered" to Europe about 175 years before, makes an even stronger commentary. He looks young and simple in both pose and dress, but shares the hot beverage habit of the older Ottoman and the dapper Mandarin. In fact, he drinks out of the largest, most ornate cup and looks the most exposed to the viewer in body and pose. His presence there and desirable serving ware make him the equal of his older imperial neighbors, a surprisingly generous suggestion in 1685. Yet, in his open posture he also extends an invitation to come join him for a drink that is not so apparent in the allegories of the others. If so, he heralds a time when aggressive trade with the Middle East and Asia will be brutally complemented by large-scale exploitation of the lands of the former Mesoamerican empires. Beckoning to the reader to take the chocolate cure makes him uniquely vulnerable among this group, an idea borne out in both British and French colonial history in the Americas.

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1. Mais le chocolat, qu'en dirons-nous ? N'avez-vous point peur de vous brûler le sang ? Tous ces effets si miraculeux ne nous cacheront-ils point quelque embrasement ? (October 25, 1671). Translations are the author's unless otherwise noted.Reading: "The Lost World of the London Coffeehouse" by Green

2. Antionio Colmenero de Ledesma's "best" recipe for hot chocolate via Wadsworth's translation in Chocolate: or, An Indian Drinke: To every 100. Cacaos, you must put two cods of the*Chiles long red Pepper, of which I have spoken before, and are called in the Indian Tongue, Chilparlagua; and in stead of those of the Indies, you may take those of Spaine which are broadest, & least hot. One handfull of Annis-seed Orejuelas, which are otherwise called Pinacaxlidos: and two of the flowers, called Mechasuchil, if the Belly be bound. But in stead of this, in Spaine, we put in six Roses of Alexandria beat to Powder: One

Cod of Campeche, or Logwood: Two Drams of Cinamon; Almons, and Hasle-Nuts, of each one Dozen: Of white Sugar, halfe a pound: of Achioteenough to give it the colour. (14) A modern adaptation of the ingredients and amounts from Maricel E. Presilla's, The New Taste of Chocolate: A Cultural and Natural History of Cacao with Recipes (Berkeley, CA: Ten Speed Press, 2001) is reprinted here.

3. Nancy Morton, "Tasting Empire: Chocolate and the European Internalization of Mesoamerican Aesthetics." American Historical Review 111.3 (2006): 660-691. Bertram Gordon, "Commerce, Colonies, and Cacao: Chocolate in England from Introduction to Industrialization," in Chocolate: History, Culture, and Heritage, eds. Grivetti and Shapiro, 569–82. New York: John Wiley & Sons, Inc., 2009. Edmund Valentine Campos, "Thomas Gage and the English Colonial Encounter with Chocolate." Journal of Medieval and Early Modern Studies 39.1 (Winter 2009): 183-200. Ross Jamieson, "The Essence of Commodification: Caffeine Dependencies in the Early-Modern World." Journal of Social History 35.2 (2001): 269-94.

Source: *Public Domain Review*

Strategy 45: Student Writing Assessment

Students will demonstrate their writing skills by first reading and annotating "The Lost World of the London Coffeehouse" by Green to complete the précis writing response. Next students will demonstrate the response writing skills by using the strategies previously practiced in these chapter exercises. This is a two week college course project.

Strategy 46: Reflection Review Assignment

Students Write a Reflection to the Following Prompt:

Describe in detail what were the most important strategies you learned in these chapter exercises and why?

How do you believe these will help you now and in the future to become a better writer?

The Lost World of the London Coffeehouse

In contrast to today's rather mundane spawn of coffeehouse chains, the London of the 17th and 18th century was home to an eclectic and thriving coffee drinking scene. Dr. Matthew Green explores the halcyon days of the London coffeehouse, a haven for caffeine-fueled debate and innovation which helped to shape the modern world.

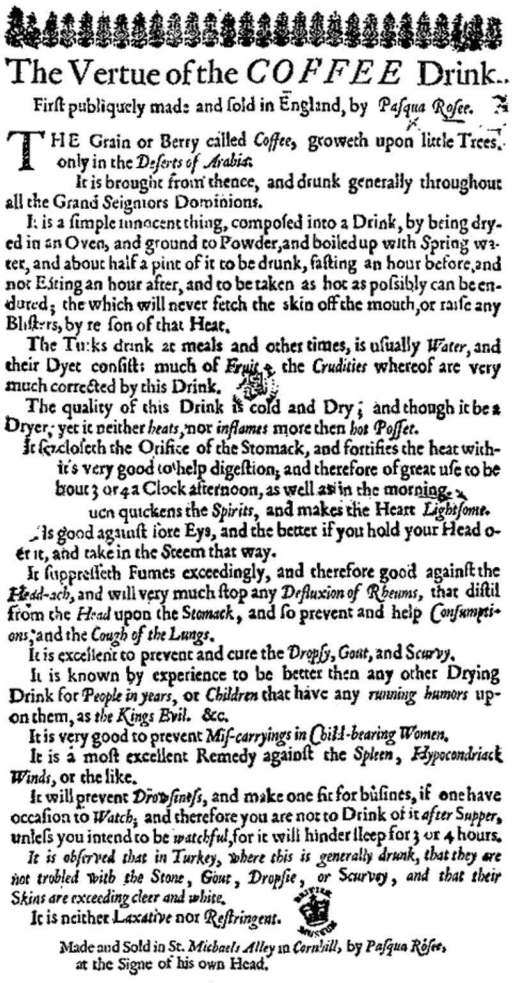
A disagreement about the Cartesian Dream Argument (or similar) turns sour. Note the man throwing coffee in his opponent's face. From the frontispiece of Ned Ward's satirical poem *Vulgus Brittanicus* (1710) and probably more of a flight of fancy than a faithful depiction of coffeehouse practices – Source: Ward, Edward. "The Coffeehouse Mob." *Vulgus Britannicus*. Frontispiece. 1710.

From the tar-caked wharves of Wapping to the gorgeous lamp-lit squares of St James's and Mayfair, visitors to eighteenth-century London were amazed by an efflorescence of coffeehouses. "In London, there are a great number of coffeehouses", wrote the Swiss noble César de Saussure in 1726, "…workmen habitually begin the day by going to coffee-rooms to read the latest news." Nothing was funnier, he smirked, than seeing shoeblacks and other riffraff poring over papers and discussing the latest political affairs. Scottish spy turned travel writer John Macky was similarly captivated in 1714. Sauntering into some of London's most prestigious establishments in St James's, Covent Garden and Cornhill, he marvelled at how strangers, whatever their social background or politi-

cal allegiances, were always welcomed into lively convivial company. They were right to be amazed: early eighteenth-century London boasted more coffeehouses than any other city in the western world, save Constantinople.

London's coffee craze began in 1652 when Pasqua Rosée, the Greek servant of a coffee-loving British Levant merchant, opened London's first coffeehouse (or rather, coffee shack) against the stone wall of St Michael's churchyard in a labyrinth of alleys off Cornhill. Coffee was a smash hit; within a couple of years, Pasqua was selling over 600 dishes of coffee a day to the horror of the local tavern keepers. For anyone who's ever tried seventeenth-century style coffee, this can come as something of a shock — unless, that is, you like your brew "black as hell, strong as death, sweet as love", as an old Turkish proverb recommends, and shot through with grit.

It's not just that our taste buds have grown more discerning accustomed as we are to silky-smooth Flat Whites; contemporaries found it disgusting too. One early sampler likened it to a "syrup of soot and the essence of old shoes" while others were reminded of oil, ink, soot, mud, damp and shit. Nonetheless, people loved how the "bitter Mohammedan gruel", as *The London Spy* described it in 1701, kindled conversations, fired debates, sparked ideas and, as Pasqua himself pointed out in his handbill *The Virtue of the Coffee Drink* (1652), made one "fit for business" — his stall was a stone's throw from that great entrepôt of international commerce, the Royal Exchange.



The Vertue of the *COFFEE* Drink.

First publiquely made and sold in England, by *Pasqua Rosee*.

THE Grain or Berry called *Coffee*, groweth upon little Trees, only in the *Deserts of Arabia*.

It is brought from thence, and drunk generally throughout all the Grand Seignors Dominions.

It is a simple innocent thing, composed into a Drink, by being dryed in an Oven, and ground to Powder, and boiled up with Spring water, and about half a pint of it to be drunk, fasting an hour before, and not Eating an hour after, and to be taken as hot as possibly can be endured; the which will never fetch the skin off the mouth, or raise any Blisters, by reason of that Heat.

The Turks drink at meals and other times, is usually *Water*, and their Dyet consists much of *Fruit*, the *Crudities* whereof are very much corrected by this Drink.

The quality of this Drink is cold and Dry; and though it be a Dryer, yet it neither *heats*, nor *inflames* more then *hot Posset*.

It scowleth the Orifice of the Stomack, and fortifies the heat within, it's very good to help digestion, and therefore of great use to be taken about 3 or 4 a Clock afternoon, as well as in the morning.

It quickens the *Spirits*, and makes the Heart *Lightsome*.

It is good against sore Eys, and the better if you hold your Head over it, and take in the Steem that way.

It suppresseth Fumes exceedingly, and therefore good against the *Head-ach*, and will very much stop any *Defluxion of Rheums*, that distil from the *Head* upon the *Stomack*, and so prevent and help *Consumptions* and the *Cough of the Lungs*.

It is excellent to prevent and cure the *Dropsy*, *Gout*, and *Scurvy*.

It is known by experience to be better then any other Drying Drink for *People in years*, or *Children* that have any *running humors* upon them, as *the Kings Evil*. &c.

It is very good to prevent *Mis-carryings in Child-bearing Women*.

It is a most excellent Remedy against the *Spleen*, *Hypocondriack Winds*, or the like.

It will prevent *Drowsiness*, and make one fit for business, if one have occasion to *Watch*; and therefore you are not to Drink of it *after Supper*, unless you intend to be *watchful*, for it will hinder sleep for 3 or 4 hours.

It is observed that in Turkey, where this is generally drunk, that they are not troubled with the Stone, Gout, Dropsie, or Scurvey, and that their Skins are exceeding cleer and white.

It is neither *Laxative* nor *Restringent*.

Made and Sold in St. *Michaels Alley* in *Cornhill*, by *Pasqua Rosee*, at the Signe of his own Head.

A handbill published in 1652 to promote the launch of Pasqua Rosée's coffeehouse telling people how to drink coffee and hailing it as the miracle cure for just about every ailment under the sun including dropsy, scurvy, gout, scrofula and even "mis-carryings in childbearing women" – Source. Rosée, Pasqua. *The Virtue of the Coffee Drink*. Handbill. London: 1652.

Remember — until the mid-seventeenth century, most people in England were either slightly — or very — drunk all of the time. Drink London's fetid river water at your own peril; most people wisely favored watered-down ale or beer ("small beer"). The arrival of coffee, then, triggered a dawn of sobriety that laid the foundations for truly spectacular economic growth in the decades that followed as people thought clearly for the first time. The stock exchange, insurance industry, and auctioneering: all burst into life in 17th-century coffeehouses — in Jonathan's, Lloyd's, and Garraway's — spawning the credit, security, and markets that facilitated the dramatic expansion of Britain's network of global trade in Asia, Africa and America.

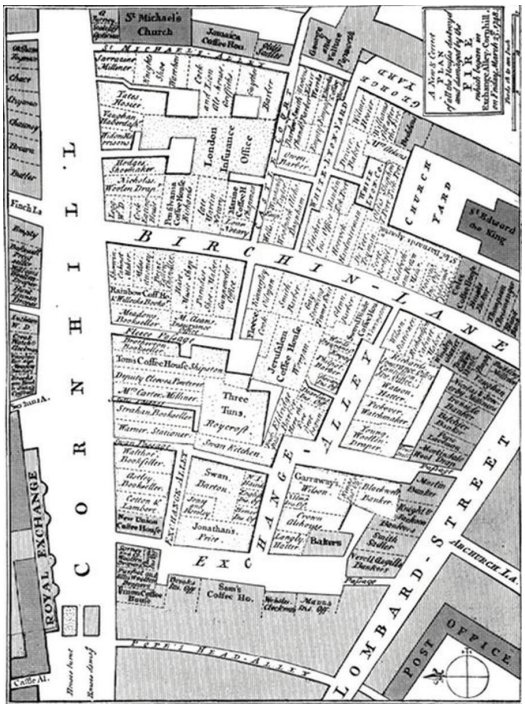
The earliest known image of a coffeehouse dated to 1674, showing the kind of coffeehouse familiar to Samuel Pepys – Source: Ukers, William Harrison. New York: The Tea and Coffee Trade Journal Company, 1922.

The meteoric success of Pasqua's shack triggered a coffeehouse boom. By 1656, there was a second coffeehouse at the sign of the rainbow on Fleet

Street; by 1663, 82 had sprung up within the crumbling Roman walls, and a cluster further west like Will's in Covent Garden, a fashionable literary resort where Samuel Pepys found his old college chum John Dryden presiding over "very pleasant and witty discourse" in 1664 and wished he could stay longer — but he had to pick up his wife, who most certainly would not have been welcome.

No respectable women would have been seen dead in a coffeehouse. It wasn't long before wives became frustrated at the amount of time their husbands were idling away "deposing princes, settling the bounds of kingdoms, and balancing the power of Europe with great justice and impartiality", as Richard Steele put it in the *Tatler*, all from the comfort of a fireside bench. In 1674, years of simmering resentment erupted into the volcano of fury that was the *Women's Petition Against Coffee*. The fair sex lambasted the "Excessive use of that Newfangled, Abominable, Heathenish Liquor called COFFEE" which, as they saw it, had reduced their virile industrious men into effeminate, babbling, French layabouts. Retaliation was swift and acerbic in the form of the vulgar *Men's Answer to the Women's Petition Against Coffee, which claimed it was "base adulterate wine" and "muddy ale" that made men impotent. Coffee,* in fact, was the Viagra of the day, making "the erection more vigorous, the ejaculation more full, add[ing] a spiritual ascendency to the sperm".

There were no more *Women's Petitions* after that but the coffeehouses found themselves in more dangerous waters when Charles II, a longtime critic, tried to torpedo them by royal proclamation in 1675. Traditionally, informed political debate had been the preserve of the social elite. But in the coffeehouse it was anyone's business — that is, anyone who could afford the measly one-penny entrance fee. For the poor and those living on subsistence wages, they were out of reach. But they were affordable for anyone with surplus wealth — the 35 to 40 per cent of London's 287,500-strong male population who qualified as 'middle class' in 1700 — and sometimes reckless or extravagant spenders further down the social pyramid. Charles suspected the coffeehouses were hotbeds of sedition and scandal but in the face of widespread opposition — articulated most forcefully in the coffeehouses themselves — the King was forced to cave in and recognize that as much as he disliked them, coffeehouses were now an intrinsic feature of urban life.



A map of Exchange Alley after it was razed to the ground in 1748, showing the sites of some of London's most famous coffeehouses including Garraway's and Jonathan's – Source: Ukers, William Harrison. New York: The Tea and Coffee Trade Journal Company, 1922.

By the dawn of the eighteenth century, contemporaries were counting between 1,000 and 8,000 coffeehouses in the capital even if a street survey conducted in 1734 (which excluded unlicensed premises) counted only 551. Even so, Europe had never seen anything like it. Protestant Amsterdam, a rival hub of international trade, could only muster 32 coffeehouses by 1700 and the cluster of coffeehouses in St Mark's Square in Venice were forbidden from seating more than five customers (presumably to stifle the coalescence of public opinion) whereas North's, in Cheapside, could happily seat 90 people.

The character of a coffeehouse was influenced by its location within the hotchpotch of villages, cities, squares, and suburbs that comprised eighteenth-century London, which in turn determined the type of person you'd meet inside. "Some coffee-houses are a resort for learned scholars and for wits," wrote César de Saussure, "others are the resort of dandies or of politicians, or again of professional newsmongers; and many others are temples of Venus." Flick through any of the old coffeehouse histories in the public domain and you'll soon get a flavor of the kaleidoscopic diversity of London's early coffeehouses.

The walls of Don Saltero's Chelsea coffeehouse were festooned with taxidermy monsters including crocodiles, turtles and rattlesnakes, which local gentlemen scientists like Sir Isaac Newton and Sir Hans Sloane liked to discuss over coffee; at White's on St James's Street, famously depicted by Hogarth, rakes would gamble away entire estates and place bets on how long customers had to live, a practice that would eventually grow into the life insurance industry; at Lunt's in Clerkenwell Green, patrons could sip coffee,

Hogarth's depiction of Moll and Tom King's coffee-shack from *The Four Times of Day* (1736). Though it is early morning, the night has only just begun for the drunken rakes and prostitutes spilling out of the coffeehouse – Source: Ukers, William Harrison. New York: The Tea and Coffee Trade Journal Company, 1922.

have a haircut and enjoy a fiery lecture on the abolition of slavery given by its barber-proprietor John Gale Jones; at John Hogarth's Latin Coffeehouse, also in Clerkenwell, patrons were encouraged to converse in the Latin tongue at all times (it didn't last long); at Moll King's brothel-coffeehouse, depicted by Hogarth, libertines could sober up and peruse a directory of harlots, before being led to the requisite brothel nearby. There was even a floating coffeehouse, the Folly of the Thames, moored outside Somerset House where fops and rakes danced the night away on her rain-spattered deck.

Despite this colorful diversity, early coffeehouses all followed the same blueprint, maximizing the interaction between customers and forging a creative, convivial environment. They emerged as smoky candlelit forums for commercial transactions, spirited debate, and the exchange of information, ideas, and lies. This small body-color drawing shows an anonymous (and so, it's safe to assume, fairly typical) coffeehouse from around 1700.

A small body-color drawing of the interior of a London coffeehouse from c. 1705. Everything about this oozes warmth and welcome from the bubbling coffee cauldron right down to the flickering candles and kind eyes of the coffee drinkers – Source: Anonymous, 1668.

Looking at the cartoonish image, decorated in the same innocent style as contemporary decorated fans, it's hard to reconcile it with Voltaire's rebuke of a City coffeehouse in the 1720s as "dirty, ill-furnished, ill-served, and ill-lighted" nor particularly *London Spy* author Ned Ward's (admittedly scurrilous) evocation of a soot-coated den of iniquity with jagged floorboards and papered-over windows populated by "a parcel of muddling muck-worms…some going, some coming, some scribbling, some talking, some drinking, others jangling, and the whole room stinking of tobacco." But, the establishments in the West End and Exchange Alley accepted, coffeehouses were generally Spartan, wooden and no-nonsense.

As the image shows, customers sat around long communal tables strewn with every type of media imaginable listening in to each other's conversations, interjecting whenever they pleased, and reflecting upon the newspapers. Talking to strangers, an alien concept in most coffee shops today, was actively encouraged. Dudley Ryder, a young law student from Hackney and shameless social climber, kept a diary in 1715-16, in which he routinely recalled marching into a coffeehouse, sitting down next to a stranger, and discussing the latest news. Private boxes and booths did begin to appear from the late 1740s but before that it was nigh-on impossible to hold a genuinely private conversation in a coffeehouse (and still pretty tricky afterwards, as attested to by the later coffeehouse print below). To the left, we see a little Cupid-like boy in a flowing periwig pouring a dish of coffee *à la mode* — that is, from a great height — which would fuel some coffeehouse discussion or other.

Much of the conversation centered upon news:

> There's nothing done in all the world
> From Monarch to the Mouse,
> But every day or night 'tis hurled
> Into the Coffee-House

chirped a pamphlet from 1672. As each new customer went in, they'd be assailed by cries of "What news

have you?" or more formally, "Your servant, sir, what news from Tripoli?" or, if you were in the Latin Coffeehouse, "Quid Novi!" That coffeehouses functioned as post-boxes for many customers reinforced this news-gathering function. Unexpectedly wide-ranging discussions could be twined from a single conversational thread as when, at John's coffeehouse in 1715, news about the execution of a rebel Jacobite Lord (as recorded by Dudley Ryder) transmogrified into a discourse on "the ease of death by beheading" with one participant telling of an experiment he'd conducted slicing a viper in two and watching in amazement as both ends slithered off in different directions. Was this, as some of the company conjectured, proof of the existence of two consciousnesses?

A Mad Dog in a Coffeehouse by the English caricaturist Thomas Rowlandson, c. 1800. Note the reference to Cerberus on the notice on the wall and the absence of long communal tables by the later 18th century – Source: Rowlandson, Thomas. *A Mad Dog in a Coffeehouse*. c1800.

If the vast corpus of 17th-century pamphlet literature is anything to go by then early coffeehouses were socially inclusive spaces where lords sat cheek-by-jowl with fishmongers and where butchers trumped baronets in philosophical debates. "Pre-eminence of place none here should mind," proclaimed the *Rules and Orders of the Coffee-House* (1674), "but take the next fit seat he can find" — which would seem to chime with John Macky's description of noblemen and "private gentlemen" mingling together in the Covent Garden coffeehouses "and talking with the same Freedom, as if they had left their Quality and Degrees of Distance at Home."

Perhaps. But propagandist apologias and wondrous claims of travel-writers aside, more compelling evidence suggests that far from co-existing in perfect harmony on the fireside bench, people in coffeehouses sat in relentless judgement of one another. At the Bedford Coffeehouse in Covent Garden hung a "theatrical thermometer" with temperatures ranging from "excellent" to "execrable", registering the company's verdicts on the latest plays and performances, tormenting playwrights and actors on a weekly basis; at Waghorn's and the Parliament Coffee House in Westminster, politicians were shamed for making tedious or ineffectual speeches and at the Grecian, scientists were judged for the experiments they performed (including, on one occasion, dissecting a dolphin). If some of these verdicts were grounded in rational judgement, others were forged in naked class prejudice. Visiting Young Slaughter's coffeehouse in 1767, rake William Hickey was horrified by the presence of "half a dozen respectable old men", pronouncing them "a set of stupid, formal, ancient prigs, horrid periwig bores, every way unfit to herd with such bloods as us".

But the coffeehouse's formula of maximized sociability, critical judgement, and relative sobriety proved a catalyst for creativity and innovation. Coffeehouses encouraged political debate, which paved the way for the expansion of the electorate in the 19th century. The City coffeehouses spawned capitalist innovations that shaped the modern world. Other coffeehouses sparked journalistic innovation. Nowhere was this more apparent than at Button's coffeehouse, a stone's throw from Covent Garden piazza on Russell Street.

It was opened in 1712 by the essayist and playwright Joseph Addison, partly as a refuge from his quarrelsome marriage, but it soon grew into a forum for literary debate where the stars of literary London — Addison, Steele, Pope, Swift, Arbuthnot and others — would assemble each evening, casting their superb literary judgements on new plays, poems, novels, and manuscripts, making and breaking literary reputations in the process. Planted on the western side of the coffeehouse was a marble lion's head with a gaping mouth, razor-sharp jaws, and "whiskers admired by all that see them". Probably the world's most surreal medium of lit-

The figure in the cloak is Count Viviani; of the figures facing the reader the draughts player is Dr. Arbuthnot, and the figure standing is assumed to be Pope – Source: Ukers, William Harrison. New York: The Tea and Coffee Trade Journal Company, 1922.

erary communication, he was a playful British slant on a chilling Venetian tradition.

As Addison explained in the *Guardian*, several marble lions "with mouths gaping in a most enormous manner" defended the doge's palace in Venice. But whereas those lions swallowed accusations of treason that "cut off heads, hang, draw, and quarter, or end in the ruin of the person who becomes his prey", Mr. Addison's was as harmless as a pussycat and a servant of the public. The public was invited to feed him with letters, limericks, and stories. The very best of the lion's digest was published in a special weekly edition of the original *Guardian*, then a single-sheet journal costing one-and-a-half pence, edited inside the coffeehouse by Addison. When the lion "roared so loud as to be heard all over the British nation" via the *Guardian*, writing by unknown authors was beamed far beyond the confines of Button's making the public — rather than a narrow clique of wits — the ultimate arbiters of literary merit. Public responses were sometimes posted back to the lion in a loop of feedback and amplification, mimicking the function of blogs and newspaper websites today (but much more civil).

"An excellent piece of workmanship, designed by a great hand in imitation of the antique Egyptian lion, the face of it being compounded out of a lion and a wizard." – Source: Addison, Joseph. *The Guardian*. 09 July 1713.

If you're thinking of visiting Button's today, brace yourself: it's a Starbucks, one of over 300 clones across the city. The lion has been replaced by the "Starbucks community notice board" and there is no trace of the literary, convivial atmosphere of Button's. Addison would be appalled.

Dr. Matthew Green graduated from Oxford University in 2011 with a PhD in the impact of the mass media in 18th-century London. He works as a writer, broadcaster, freelance journalist, and lecturer. He is the co-founder of Unreal City Audio, which produces immersive, critically-acclaimed tours of London as live events and audio downloads. His limited edition hand-sewn pamphlet, *The Lost World of the London Coffeehouse*, published by Idler Books, is on sale now: http://unrealcityaudio.co.uk/shop/

Source: *Public Domain Review*