INTERPRETERS OF CHICAGO:
A STUDY IN AMERICAN REGIONALISM

by

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I N T R O D U C T I O N

The second discovery of America came when the writers discovered the interesting elements in the varied communities which made each of them unique. A like discovery had been made in England years before by George Eliot, who was the originator of regionalism in that country. She became, with Thomas Hardy, the interpreter of English rustic life. Their methods were very different: George Eliot made characters the means by which she revealed the middle section of England; Hardy was influenced by the consciousness of community life as an individual character. These two writers of the country side were followed by Arnold Bennett, who interpreted the manufacturing city.

In America, Bret Harte was the first to discover that our country had possibilities for individuality. His method was like George Eliot's in his use of character types to portray the region, but he found more picturesque characters than she had. They both wrote of regions they knew: she of her girlhood home, and he of the forty-niner and the gold rush to California. Character types alone could not describe the regions adequately, and writers made use also of dialect to differentiate further their sections from neighboring ones.

Writers who succeeded George Eliot and Thomas Hardy in England and Bret Harte in America found additional ways of interpreting the elements of local color. One of the easiest and most natural means besides character types and dialect is a description of manners and customs peculiar to one certain region. The Pennsylvania Dutch speak differently from the people in New York, and they dress differently.

The superstitions of the Tennessee mountaineers and the Middle Western farmer may have a few similarities, but the means of practicing them are dissimilar. By this superficial description of outward differences writers are able to keep their sections separate.

A fourth kind of interpretation was discovered in history. Authors found that mention of events famous in a region gave it a significant character. A. E. Housman continually refers to Anglo-Saxon history in his book of poems, A Shropshire Lad. Even as early as George Eliot it is used. She mentions the Methodist movement, just arising during the period in which Adam Bede takes place.

For many years writers have used nature to interpret the mood or the events which have a place in their stories. Its elevation to a prominent place may or may not have been consciously done. The regionalistic writers have found this an excellent means whereby the spirit of the place may be revealed. Nature may be dealt with in
(1)
nine different ways according to Mr. Shairp's theory. Modern writers do not use all of the ways suggested. They prefer that nature act as merely the background of the story, as sympathetic with human grief or joy (called pathetic fallacy by Ruskin), as hostile or unsympathetic, or colored by historical association. In John Gould Fletcher's poem, The Building of Chicago, he describes the great winds that have made a city of granite when they played on the lake shore.

The final contribution of the regionalist is the creation of a

(1) Shairp, J. C., On Poetic Interpretation of Nature, Chapter VIII.

common unity within the section until it becomes a character as well developed as the human hero or heroine. Thomas Hardy does that for Casterbridge in his Mayor of Casterbridge, and Phillpotts deliberately makes Widecombe the hero in Widecombe Fair.

Chicago has always been accredited with an individuality and romance that few other cities can imitate. Its phenomenal growth and the fortunes made on its streets have created a character that is unique. Writers have always found romance in cities, but Chicago has produced her own school of novelists, poets, and playwrights. They have attempted to depict the ugliness, the beauty, the ambitions and failures of the characters within its limits. They have been forced to recognize the great power of the city, and they have made its character one of the principals in many of the novels and stories.

The writers of Chicago have never been content to follow in the literary methods they used. First Robert Herrick and Henry B. Fuller wrote of the scheming and greedy men and women who were society; then Dreiser found a voice for his characters. A period of romance came in the latter part of the first decade of the new century, and then Carl Sandburg, Edgar Lee Masters, Ben Hecht, and Sherwood Anderson found voices to teach the world not only the ugliness but also the romantic quality in Chicago. In recent years, outside of this school, there has been a return to romance in the works of Henry Kitchell Webster, Margaret Ayer Barnes, and Janet Ayer Fairbank.

Because of the diversified ways of presenting the character of Chicago, yet giving it the same characteristics of sprawling size,

over-crowded streets, and hustling men and women, touched either with reality or romance, I felt that a study of the technique of the writers might be important.

In order to study and to make an estimate of the value of interpreters of a region, Dr. Ramsay has found that a study of the background of the land, the people, and their history is important. Therefore, my first chapter will be devoted to a description of these three things in Chicago. In the second chapter is a brief summary of the writers themselves, somewhat critical in nature. The final chapter is a detailed study of the six ways mentioned above, in which the authors have interpreted the section in their novels or poems.

CHAPTER ONE

THE BACKGROUND FOR REGIONAL WRITING

1. THE LAND
2. THE HISTORY
3. THE PEOPLE

CHAPTER ONE

THE COUNTRY AND THE PEOPLE

This chapter describing the physiography, the history, and the inhabitants of Chicago is not intended for an exhaustive study of any of the three. It is an explanation of the natural elements and events which have contributed to the city's greatness and have lent themselves as material for the novelist and poet. The facts, thus presented, are the foundations for a study of the literature which the region has produced.

- Chicago is situated in a fertile valley of Illinois, on the shore of Lake Michigan. It is surrounded by a great agricultural section of the country noted for its corn, wheat, and livestock. Coal and ore mines are within easy access by boat or train. The physical location of the city is easily accountable for the magnificent growth from a cluster of log houses in 1828 to the great metropolis of today.

The region in which Chicago lies is known to geographers as the Lake Michigan Basin. The city has an area of 198.997 square miles, extending along the lake shore for 24.5 miles and 10 miles inland. It has a latitude of 41° 51' 2" North and a longitude of 87° 36' 47" (1). The climate is pleasant, resembling that of the remainder of the temperate zone. However, the presence of the lake affords a varied and

(1) The Encyclopedia Americana, Vol. 6, p. 439.

rapidly changing temperature. 30⁰ is not a rare change in twenty-four hours, while a 20⁰ change is common.

The Calumet and Chicago Rivers drain the region. The Chicago River is the one of primary importance. Its two branches divide the city into the North, South, and West sides, and the business district known as the "Loop". The main branch affords not only a means of transportation but also a place for sewage disposal. The opening of the Chicago Drainage Canal in 1900 reversed the waters of the river until it now flows from the lake.⁽³⁾ The area has been very low, but by continual building the elevation at present ranges from seven to twenty-five feet about the level of the lake.

The Calumet and Chicago Rivers have formed two excellent harbors for the city. By deep dredging these two insignificant waterways permit the largest lake boats to dock close to the center of commerce. On their account, too, the greatest of lake ports is located 20 miles from the head of the lake, for the Chicago River leads to a pass through which the Illinois - Michigan Canal was dug, and later a railway was built. The canal gave access to the western country of Illinois which was not reached by boats on the Mississippi and Illinois Rivers. From this region Chicago gained her first promise of greatness. The present usefulness of the Chicago River has diminished with the change in Lake traffic. Bulk cargoes of ore and other raw materials are delivered at the harbors of the steel mills or other factories in the southern part of the city.⁽⁴⁾

[2] Encyclopedia Britannica, vol. 6, p. 449.

[3] Ridgley, Geography of Illinois, p. 44.

[4] Encyclopedia Britannica, vol. 6, p. 449.

The lake boats had established a market place at Chicago before the railroads were thought of. When transportation by the latter means arrived, the logical place for a terminal was at an already established market. The location of the city at the bottom of a level plain naturally focussed the railroads at that point. The flatness of the surrounding ground permitted them to come from all directions: from the wheat fields, from the corn country, and from the cattle ranges. Chicago became the center of shipping by boat and by railroad.

The logical result of the commerce was the rise of manufacturing. As early as 1826 - 27 a slaughter house was built to sell fresh meat to the little garrison stationed at Fort Dearborn. About the same time the first stockyards were built, which were rude pens for hogs. The cattle were still kept on the prairies in droves. This industry has now made the city famous all over the world.

The proximity to the ore mines of the Northwest and the coal mines of Illinois, Ohio, Pennsylvania, and Lake Superior has developed the greatest steel mills of South Chicago and Gary which successfully rival those in the East.

These two industries have provided many people, foreign and native, with work. They are the cause, too, for the regions of poor dwellings and overcrowded conditions which make so many sections an eye-sore.

History

Although the early history of Chicago is extremely interesting

in itself, it does not share an important part in the novels about the city. Writers ignore the massacre of 1812, the speculations of 1836, and the city's incorporation in 1837 with a population of

(5)
4,170. However, Miss Ferber and Mr. Masters make use of some early history in The Girls and Children of the Market Place. Miss Ferber

seems to have taken her description from Mrs. De Koven Bowen's

Growing Up With a City. She describes the city of 1837 as a small town whose streets were black prairie soil which were almost impassable when muddy. When dry, the ruts were deep, and the dust rose in

(6)
great clouds.

The De Kovens kept a cow and drove it up Wabash Avenue to Adams Street where it was pastured in a vacant lot. As the city was built up, the grandmother complained that no provisions were being made for feeding the citizens' cows. (7) Adams Street was so far out that a pioneer built his cabin facing north in order that he might see the village lights and not feel so lonely.

During the two following decades, the population rose continuously. Immigrants from the East and from Europe added to the growing number. The famine in Ireland, the subjection of Bohemia by Austria, and the persecution of the Jews in Germany and Russia sent many people from abroad to new homes and new occupations. Railroads and industries developed simultaneously to create employment for the thousands of newcomers.

(5) Encyclopedia Brittanica, Vol. 6, p. 449.

(6) P. 9

(7) P. 12

Although the Civil War was very important in the history of the entire country, it left very little impression on Chicago. The city was too far north to feel any devastation, and it could only send aid in the form of men and money. Nevertheless, Chicago was the scene of the great Republican convention in 1860 at which Lincoln was nominated for the presidency. Edgar Lee Masters gives an adequate and vivid account of that stirring meeting in his novel, The Children of the Market Place. Mrs. Fairbank describes the fall of Richmond and the funeral procession of Lincoln through the city in her story The Smiths.

The twenty years between 1850 and 1870 are notable for their increase in population and commerce.⁽⁸⁾ The McCormick plants, the Swift and Armour packing houses, and the great steel mills on the south shore began to develop into their present day size. Frequently these enterprises have been the work of one man who saw the advantages of the business and made it expand with the growing needs of the city and the surrounding country.

In 1872 the work of many years was wiped out over night by one of the most disastrous fires of recent times. On October 8 at 9 p.m. the fire broke out in a small barn on the West Side.⁽⁹⁾ There was a strong breeze off the lake which swept the flames through the crowded section of the West Side to the center of the business district and

(8) Pop. 1850 - 28,269: 1870 - 298,977. Encyclopedia Americana, vol. 6, p. 439.

(9) Mrs. O'Leary's cow has been the culprit for many years, but the evidence for its blame has not been substantiated in spite of a statue of it.

across the river to the North and South Sides. People fled for their lives to points outside of the city. Families were **separated**; horses and buggies sold at unbelievable prices; large homes out of reach of the fire opened their doors first to friends, and finally to all who needed shelter. The fire lasted until the following night at 10 P.M.

(10)
when a welcome rain fell. Most of the business and residential portion of the city, estimated at 2024 acres, and \$187,000,000 worth of property, was destroyed. The exact number of dead can only be approximated between 250 and 300.

- The willingness and despatch with which aid was sent the unfortunates, not only from American cities, but also from England and the Continent, are comparable only to the indomitable courage which the people of Chicago exhibited. They set about reconstructing the devastated area at once. Business was begun in shacks, and people lived in tents or in the back of shops. Two years later solid buildings hid the burned area, and within ten years the population had (11)
increased from 298,977 to 503, 298.

The period succeeding 1871 is characterized by labor troubles. Employees were just beginning to organize and to demand better wages and shorter hours. Unfortunately, they used violence to obtain their demands in many instances, and the industrial powers were too strong in money and power to be combated successfully. The railroad yards

(10) Encyclopedia Americana, vol. 6, p. 429.

(11) Encyclopedia Americana, vol. 6, p. 439. Encyclopedia Britannica gives 306,605 for 1870, vol. 8, p. 454, 14th Ed.

and the steel mills were the principal places of agitation.

The first outbreak occurred in 1877 in the railroad yards when the workers became discontented with conditions and rioted. The situation was quieted by federal and state troops with no loss of life.

The second outbreak came in May, 1886. At a square not far from Halsted Street called Haymarket, a group of laborers were holding a meeting. The police endeavored to break up the mob when some one threw a bomb in their midst, and seven were killed. Seven of the rioters were sentenced to be hanged ~~although~~ the state was unable to prove these particular men guilty. Public opinion ran so high against them that an appeal to the Supreme Court for clemency was unanimously refused. Four received their punishment, but two had their death sentence commuted to life imprisonment, and a third to fifteen years, by the governor. He claimed that the punishment was unjust. Two writers have found the Haymarket riot material for all or a part of a novel. Robert Herrick saw in it the ascendancy of the capitalist regime, and he made it an important event in the life of young Van Harrington in Memoirs of an American Citizen. Frank Harris was so incensed over the mistreatment of the so-called conspirators that he has written an entire book on the incident, entitled The Bomb.

In 1894 a third trouble arose. The Pullman employees attempted to regain the wages paid them before the panic of 1893. Unions were commencing to be utilized for solving such disputes. The Pullman employees joined the American Railway Union of which Eugene Debs

was the head. The union took the strike out of the hands of the men and declared a sympathetic strike against all roads entering Chicago that handled Pullman cars. A million dollars worth of property was damaged and the state and federal troops were called in to settle the uprising. This event is notable, for it is the first attempt in A-
(12)
merica to use revolutionary strike methods. Its singular failure is an important part in The Web of Life by Robert Herrick.

Meanwhile Chicago had held her great Columbian Exposition in 1892-93. People came from all over the world to view the wonders which had been gathered there. A great "White City" was laid out in Jackson Park and along the Midway Plaisance. The architectural planning was done by Daniel Burnham, John W. Root, and other leading architects of the city. J. L. Olmstead was responsible for the landscaping. The result was a magnificent group of buildings, some of which remain to-day. Chicago has never had a like triumph in taste and artistic achievement. The entire population bent its efforts to make the Exposition succeed. No expenditure of time or money was too great to be devoted to the city.

The period following the World's Fair was a period of civic a-
(13)
wakening. Reforms were organized to arouse public opinion; associations were formed to better the city. All of the civic improvement organizations worked together for effective enforcement of the laws, sanitation, pure food, public health, and most importantly, improvement of the schools. Ingalls Kimball and Herbert Stone, son of the founder

(13) Encyclopedia Britannica, vol. 6, p. 455.

of the Associated Press, set out to make a model publishing house.

The Chap Book, a magazine edited by Bliss Carman, vied with the English Yellow Book in freshness, vigor, and mechanical beauty.

Hamlin Garland wrote that Chicago was to be the second great literary center.⁽¹⁴⁾ Novelists became concerned over the changed standards of business and social life, and with hitherto unknown realism they depicted society as they saw it. Chicago had her own school of fiction with such men as Fuller, Herrick, Dreiser, and Norris, who established the beginning of a movement which now claims Carl Sandburg, Edgar Lee Masters, Sherwood Anderson, and Margaret Ayer Barnes.

The expansion of industry had provided the people with activity, but now they had time to stop and regard themselves critically, whereupon they began to seek an aesthetic, social, and moral progress.⁽¹⁵⁾ Chicago had a population of 1,698,575 by 1900, and she was compelled to meet problems of a great city.

Cultural progress was begun. Libraries, schools, parks, and museums were established. The John Crerar Scientific Library, the City Library, Lewis and Armour Institutes, in addition to the University of Chicago, the Field Museum, and the Art Institute are all examples of this awakened interest in civic progress. The city council determined to carry out a program of beautifying the city by parks, boulevards, and attractive office buildings. They are a part of the Chicago Plan which grew out of the World's Fair.

(14) Pattee, The New American Literature, p. 20.

(15) Encyclopedia Britannica, vol. 5, p. 447, 14th Ed.

The World War affected the city more than the Civil War. Camp Grant and the United States Naval Training Station were located a few miles north of the city. Sailors and soldiers were a frequent sight on the streets. Ben Hecht calls the seeming indifference to the war the "Indian" face with which Chicago fools the rest of the country. The people are no less interested because they make no great show of enthusiasm. The war is a personal thing, not to be socialized with one's neighbor. It is also a business and is accepted with the taciturnity of a business man. (16)

The present reputation of Chicago as the leader in crime and negligence of all recognized moral codes of city administration is due to the number of undesirable citizens who were attracted to the city by the building boom and the prosperity which followed the war. The profits of the illicit liquor trade have given rise to the gangs which are notorious for their murders. Their activities do not affect the ordinary citizen except as he may be an innocent bystander.

(16) Hecht, Ben, "How's Chicago Now", Forum, August, 1918, p. 181.

The People

The growth of Chicago has been dependent in turn upon its transportation facilities and the needs of its people and those in the surrounding area. The people of Chicago have made the character of the city far more than the manufacturing establishments, but the latter have made the people, both rich and poor, and so the circle continues.

The first people who came to this region, except the earliest explorers, were traders. The succession of nationalities has given the city its cosmopolitan air. The early immigrants were French, British, and American. Now Southern Europe is emptying its excess population into the country and into Chicago: Jews, Greeks, Slavs, Italians, and Persians. Each group has formed its own community with its own language and customs. Succeeding generations take on American ways, but they leave traces of their origin on the life of the city.

The three divisions of Chicago, North, South, and West Sides, have been divided into smaller sections by financial or industrial conditions. There is little preparation for one going from a street of fine homes into an alley of hovels. Rapid industrialization is responsible for such a condition. The North Side has been built in this fashion. Early citizens who were prosperous built their homes along the banks of the river westward; they established churches, schools, and clubs. As the river traffic became more and more industrialized, warehouses and factories sprang up in their midst, and they were forced to move. They located closer to the lake or the North or South sides or moved out to the suburbs of Lake View and

(17)
Hyde Park. On the lake shore is the famous "Gold Coast" where the wealthiest citizens have their homes, Lake Shore Drive is distinguished by its fine residences while Bellview Place, East Division Street, Stone, Astor, and North Parkway have many of the earliest established homes of wealthy people. This section of the city did not become fashionable until after the Columbian Exposition when industry began to encroach on the fashionable sections of the South Side. At an earlier period Michigan Avenue was the scene of many wealthy residences, and some of the oldest places are still to be found there although business houses are encroaching farther and farther onto the North Side. Here the setting for such novels as With the Procession, Mary Wellaston, An American Family, and Years of Grace is found.

Yet within a few blocks are basement apartments, occupied by several families of foreigners, in the district known as "Little
(18)
Hell". Succeeding waves of immigration, Irish, Swedish, German, Greek, Italian, and Persian, have sought a cheap place to live close by their work. The river and the factories cut it off from the life of the city, and it is an area of extreme poverty. Each nationality has made its little village where the native language, customs, and traditions are retained for the first generation. The Greeks have their coffee houses on Clark Street and their homes on West Chicago Avenue.

(17) Tibbitts, "A Study of Chicago Settlements and their Districts," Social Forces, vol. 6, p. 431.

(18) Zorbaugh, The Gold Coast and the Slum, p. 5.

"Little Sicily" lies between Wells and Milton Streets. The scene is at once picturesque and sordid, but the people are a part of Chicago as definitely as the residents on Astor Street.

Just north of the river, under the shadow of the Tribune Tower, is the artist colony. The real artists found living cheap, and the
(19)
would-be artists followed them. The section is known as "Tower-town" or the Village, and its proximity to the loop and the lake shore have made this division a desirable place to live. Eugene Field lived here while he was writing for the newspapers.

Between the two extremes of conditions lies a section of decaying respectability, the rooming house district. It shades into the slum on one side and the Gold Coast on the other. In this district the employees of the Loop find a convenient and cheap place to live. The population is ever changing, and the lack of contact with neighbors has created many tragedies. Here live many of the hurrying millions who are respectable, but who give the city that air of constant change which Hamlin Garland mentions in Rose of Dutcher's Coolly. Felix Fay found a convenient place in one of these rooming
(20)
house when he left Rose Ann. It is an area which never began as anything; it simply grew by the pressure of business.

The West Side is primarily devoted to a foreign population at the present time. Once it was the section where middle class people might live in comparative comfort. The coming of factories drove the

(19) Zorbaugh, op. cit., p. 12

(20) Floyd Dell, The Briary Bush.

first inhabitants away, and it became the homes of the industrial workers. The succeeding waves of immigrants, Irish, German, French, Bohemian, Jewish, Italian, and Negro, have given the section a cosmopolitan but a very bedraggled air. Here lives Heinrich Dohmer, who
(21)
found a wife and friends in Bleeker Street, close by a German church; on this side live those men who struck for better conditions at the McCormick plant and whom Frank Harris described in The Bomb .
(22)
Even Peter and Ann Smith made their home in a cottage on the West Side before they moved to Prairie Avenue; and here Jurgis Rudkus hid
(23)
when he was sought for attacking O'Connor the second time. The near West Side and West Side are now giving way to the latest tide of immigration, the negro. Even the poorest white refuses to live in proximity with him, and the district has reached its final degradation.

The contrast on the South Side is not as evident as on the North Side. There is a greater distance between the ill-smelling neighborhoods and the homes of the rich.

Packingtown segregates the worst conditions of poverty within its borders. The foreigners who have made their homes in this section have come in waves, the German butchers, the Irish, the Bohemians, the Lithuanians, and the negro, just as on the other sides. The packing industry has tied the homes of the workers close to its place of business. Even yet the conditions of poverty are scarcely believable;

(21) Fuessle, The Flail.

(22) Fairbank, The Smiths.

(23) Sinclair, The Jungle.

the houses are little more than hovels, and the people's lives are degraded beyond realization. The men are usually unskilled laborers with only a slight knowledge of English. Because of their ignorance they have been subjected to the meanest kind of labor and the most despicable treatment. Upton Sinclair gave a somewhat exaggerated description of the life of a Lithuanian family in his novel, The Jungle . It brought a storm of criticism on the packers, and they ostensibly mended their ways.

With such districts as these, it is not surprising to find crime and evils existing and growing. To read the complaints of the laborers is to understand why Chicago has a reputation for wickedness.

The direct antithesis of such conditions is found near the South Shore Country Club. There are spacious lawns and comfortable houses. Newcomers with wealth have established themselves on the South Side as well as the North. Before the World's Fair Prairie Avenue was the most exclusive residential district. Grand Avenue was also famous for its fine homes. Now the latter is a part of the negro district, and the homes on Prairie Avenue have become rooming houses. With the building of the new South Shore Drive a new area of expensive apartment houses is being erected comparable to those near the Drake Hotel on the north side.

The University of Chicago is the center for many of the upper middle class homes. It is an old district which has not receded to a less respectable reputation. The people in this neighborhood are connected with the university or have good positions in the Loop.

It is a dignified area with little foreign population.

Industry has made the people of Chicago, and they in turn have made the city. Novelists and writers may neglect this side or that, but finally when the book that is really a product of Chicago is written it will take into consideration both rich and poor without prejudice.

Miss Dondore has characterized Chicago in her critical study of the middle west. "Libraries, art galleries, theatres, splendid mansions, luxurious clubs - all these demonstrate the potentialities of the city. The reverse side, too, rickety tenements, some of the lowest and filthiest dives of the country, hideous plague spots of moral corruption vie with and excel the dark places in the oldest capitals of Europe. And between these the homes of the great middle class - gaudy flats and apartment hotels, monotonous and seemingly endless lines of bare and cheaply built cottages - suggest the immensity of the hives of the workers ---- in the hidden tragedies of these squalid and splendid streets, the realists find their incentive
(24)
for literary production."

(24) Dondore, The Prairie and Middle America , p. 332.

C H A P T E R T W O

THE WRITERS OF CHICAGO

C H A P T E R T W O

THE WRITERS OF CHICAGO

The city has always been a place where novelists looked for material. Chicago, with its rapid growth, its business men who made fortunes through their own shrewdness, its women who sought luxury before all else, its respectable middle class, and its romantic, and yet ugly, foreign element, has contributed more than many metropolitan centers. For it has made the authors feel more than the mere background of a city; it is a living character whom it is necessary to recognize as such.

Some of the writers have been Chicago-born like Henry B. Fuller, but many of them have come to the city, looking for work or inspiration, like Floyd Dell and Theodore Dreiser. They have loved or hated it according to their nature, and their feeling is reflected in their books.

The older writers accepted the city as an individual but retired it to the background; those who have recently made it the setting for their stories have made it a conscious factor in the lives of the characters.

This chapter is not a history of Chicago literature. It is primarily a brief sketch of the author and his works in order that the reader may become somewhat acquainted with him before his methods of presentation are discussed in the following chapter.

One of the earliest writers of Chicago is Edward Payson Roe

(1)
 (1838 - 1888). He used the city as a background, but he made the historical event of the fire one of the important features in his book, Barriers Burned Away. The cheap sentimentality that characterizes the remainder of his volume is abandoned in his description of the actual fire, but he can never cease emphasizing a moral note with his characters. The fire does burn away all barriers between Christine and Dennis, for the last one of religion goes down when Christine is converted on the lake shore in the midst of burning debris. Roe's early training as a minister is no doubt responsible for his emphasis on moral values. Barriers Burned Away can be considered a regionalistic story only as it reflects the fire and the general atmosphere of the times.

In the next decade Chicago became the home of and the material for a great number of novelists. The critical novel became popular, and such men as Henry B. Fuller, Robert Herrick, Frank Norris, Upton Sinclair, and Hamlin Garland flourished under its regime.

-Henry B. Fuller has been called the dean of the American School
 (2)
 until his death in 1929. He was born in Chicago in 1857, but he felt no response to the materialism of the great city growing up about him. A trip to Europe gave him material for his first novel,

(1) His better known novels are Barriers Burned Away, 1872; From Jest to Earnest, 1875; Near to Nature's Heart, 1876; He Fell in Love with His Wife, 1886.

(2) Pattee, New American Literature, p. 27.

(3)

The Chevalier of Pensieri - Vani, and he was praised by William Dean Howells for his descriptions. Family business recalled him to Chicago where he was shocked by the unmoral quality in business and social relationships. As a consequence he produced two novels, The Cliff Dwellers in 1893 and With the Procession in 1895, whose ruthless attacks on society in Chicago in the 90's created a great deal of criticism.

In these novels the author attempted to picture his native city as Zola pictured Paris. His criticism is a finished, satirical stab of a blade so keen that it is scarcely felt at first. He pictures the lives of those with whom he was acquainted, but he carefully selected his material to reveal only the sordidness that he felt most strongly.

Henry B. Fuller was not a critic nor a realist; he was a stylist and a worshipper of the beautiful. Chicago was hateful to him, and he sought relief in Europe as often as possible. Hamlin Garland explains him: "To him the town was a pestilential slough in which
(4)
he, at any rate, was inexorably mired." However, his influence

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- (3) His novels are the Chevalier of Pensieri - Vani, 1890; The Chatelaine de la Trinite, 1892; The Cliff Dwellers, 1893; With the Procession, 1895; The Last Refuge, 1900; On the Stairs, 1918; Bertram Cope's Year, 1919. Short Stories; From the Other Side, 1898; Under the Skylights, 1901; Waldo French and Others, 1908; Gardens of this World, 1929; Not on the Screen, 1930.
- (4) Garland, H., A Daughter of the Middle Border, p. 27.

was felt, for Mr. H. L. Mencken recognizes it, and Mr. Dreiser acknowledges that he is an important novelist.⁽⁵⁾

Another novelist who felt a lack of sympathy with the spirit of Chicago is Robert Herrick. He is not a Chicagoan, however, for he was born in Cambridge in 1868 and came to the University of Chicago when it was very young to organize the English Department. He was interested in the city as he saw it with Eastern eyes, but "something in his disposition has kept him cool while others were being made drunk with opportunity."⁽⁶⁾

As a result he tried to interpret the social and business methods of the life around him. His first critical novel appeared in 1900 called The Web of Life.⁽⁷⁾ Its setting is Chicago, and the city is an influence which drives men to greater effort to supply its demands. The Common Lot is similar in its theme of greed, but the characters seem less real and the moralizing by the author is more pronounced.

(5) Pattee, op. cit., p. 30.

(6) Van Doren, Contemporary American Novelists, p. 61.

(7) His novels are The Gospel of Freedom, 1898; The Web of Life, 1900; The Real World, 1901; The Common Lot, 1904; The Memoirs of an American Citizen, 1905; Together, 1908; A Life for a Life, 1910; The Healer, 1911; One Woman's Life, 1913; His Great Adventure, 1913; Clark's Field, 1914; Homely Lilla, 1923; Waste, 1924; Chimes, 1926.

The work which is considered Mr. Herrick's best and his nearest approach to naturalism is Memories of An American Citizen, published in 1905. He makes a detailed study of the American business man who rises from humble beginnings to be a great captain of industry by his own will. The theme has always attracted people, but it was especially significant of one period of Chicago's history when fortunes were being made and lost as frequently as waves washed against the shore. Mr. Herrick makes one change: Van Harrington does not quibble over his means of making a fortune; he buys his way with his shrewdness and pays finally with the loss of his integrity. Conventional ethics are tossed aside, and he establishes a new criterion of business manipulation. The detailed account of Harrington's motives and reactions creates a real character on whom succeeding ones may be said to be based. "To him (Herrick) the novel was a lance, a lancet, a Damascus blade, a delicately wrought rapier, not the jaw-bone of an ass such as was wielded by men of wrath like Upton Sinclair, and the Sinclair Lewis of ⁽⁸⁾ Edmer Gantry." The criticism which he wields would never reform a world; it might shame it, but its subtleties are too deep and too delicate to create an active desire for something different. Both Henry Fuller and Robert Herrick set out to educate the city's morals and to show it its crudeness, but they

(8) Pattee, op. cit., p. 32.

could never succeed.

Will Payne is a novelist whose books are scarcely read at the present time although he is still living. He was born in Whiteside County, Illinois, in 1865, and has made his home in Chicago. He is a member of the famous Cliff - Dwellers Club inaugurated by Henry B. Fuller. His novel, Jerry the Dreamer,⁽⁹⁾ is the study of a young reporter who marries a rich wife. The picture he gives of Chicago is clear although the city is not more than the background for the events in the desultory Jerry's life. Mr. Payne's experience on a newspaper gave him valuable assistance for his picture of a reporter's attitudes.

A novelist and short story writer who came to Chicago after a certain amount of success in the East,^a friend of William Dean Howells, and an active participant in the belief that Chicago was to be the second great literary center, was Hamlin Garland. He was originally from the Middle West, having been born on a farm near West Salem, Wisconsin, in 1860. His early life had been devoted to helping his father make farm land out of the prairie, but he could never lose his literary ambitions. In 1884 he went to Boston to begin his career as a teacher and writer. His early books are the results of his boyhood experiences, which were a part of the harshest kind of pioneering, and tales which he heard of romantic characters in the West: Indians, explorers, and cowboys. V. L. Parrington character-

(9) Novels: Jerry the Dreamer, 1896; The Money Captain, 1898; The Story of Eve, 1901; On Fortune's Road, 1902; Mr. Salt, 1903; When Love Speaks, 1906; The Losing Games, 1908; The Automatic Capitalist, 1909.

izes him as "an idealist of the old Jeffersonian breed, an earnest soul devoid of humor, who loves beauty and is mightily concerned about justice, and who finding little beauty and scant justice in the world where fate set him, turned rebel and threw in his lot with the poor and exploited."⁽¹⁰⁾

It seems strange to a reader now to learn that Rose of Dutcher's Coolly was once forbidden space in public libraries as unsafe reading. To us it seems entirely innocuous. It is descriptive of Mr. Garland's attitude towards the ugliness and overpowering strength of Chicago. He sees no beauty in the streets nor in the people; that can be found only along the lake shore or in the country.

The second book in the series of his autobiography, A Daughter of the Middle Border, has recorded the events of his life in Chicago. He was one of the group who centered around Henry B. Fuller, Lorado Taft, Herbert Stone, and Bessie Potter. His efforts were untiring to establish Chicago as a literary center, but the Middle West was not ready for culture. Finally he saw that his own fame was slipping away by his continued residence away from publishers, so he moved on⁽¹¹⁾ to New York.

(10) Parrington, Main Currents in American Thought, Vol. 3, p. 291.

(11) Novels: Jason Edwards, 1891; A Spoil of Office, 1892; A Member of the Third House, 1892; A Little Norsk, 1892; Rose of Dutcher's Coolly, 1895; The Eagle's Heart, 1900; Her Mountain Lover, 1901; The Captain of the Gray Horse Troop, 1902; Hesper, 1903; The Light of the Star, 1904; The Tyranny of the Dark, 1905; The Long Trail, 1907; Money Magic, 1907; The Shadow World, 1908; The Moccasin Ranch, 1909; Cavanagh, Forest Ranger, 1910; Victor Ollner's Discipline, 1911; The Forester's Daughter, 1914;

Autobiographical Novels and Sketches: Boy Life on the Prairie, 1899; A Son of the Middle Border, 1917; A Daughter of the Middle Border, 1921; Trail Makers of the Middle Border, 1926; Back Trailers of the Middle Border, 1928; Companions of the Trail, 1931.

Mr. Pattee believes that, of all of his work, the early stories and the "November Gleanings" of his autobiography, the first two books of his Middle Border series, are the only ones destined to endure.

(12)

Upton Sinclair's novel, The Jungle, did more to better the bad conditions existing in Chicago stockyards than any other critical novel of the period. The author used a bludgeon to assault his reader, in the form of the most pathetic story he could find. Sinclair was not content to disclose packing house conditions, but he told of crime and the political situation. He finishes his novel with a panacea for it all in socialism.

Mr. Sinclair was not born in Chicago, but in Baltimore, Maryland, in 1878, nor did he live there. He was connected with government investigation of the stockyards in 1906, and from the horrors that he witnessed he conceived and produced his novel. Except for the prejudiced account of the sufferings of the one family, he gives an excellent picture not only of the poor in Packingtown, but also of the political world. He does not treat the immoralities of a city with a light hand; nor does he find satire a medium for his criticism. He uses actual facts as he saw them. The indifference of a city to its inhabitants is also a subject for his criticism.

- (12) Novels and Tales by Mr. Sinclair: A Soldier Monk, 1899; Springtime and Harvest, 1901; King Midas, 1901; Prince Hagen, 1903; Manassas, 1904; The Jungle, 1906; A Captain of Industry, 1906; The Overman, 1907; The Metropolis, 1908; The Money-Changers, 1908; Samuel the Seeker, 1910; Love's Pilgrimage, 1911; Damaged Goods, 1913; Sylvia, 1913; Sylvia's Marriage, 1914; King Cole, 1917; Jimmie Higgins, 1919; 100%, 1920; They Call Me the Carpenter, 1922; The Millennium, 1924; Oil, 1927; Boston, 1928.

A novelist whose purpose was as sincere as Upton Sinclair's is
 (13)
 Frank Harris. He was born in 1856 and has just recently died in
 August, 1931. The trial and condemnation of the anarchists accused
 of throwing the Haymarket bomb aroused him to protest against such in-
 justice. He was in London at the time, but that did not destroy his
 interest. Later when he returned to America, he collected data and
 wrote his novel, The Bomb.

It is an excellent presentation of the case of the anarchists
 and of the atmosphere which existed in the city and the remainder of
 the country at that time. His interpretation through the eyes of a
 foreigner makes the story more vivid and more real. Frank Harris's
 opinion coincides with that of Robert Herrick who makes the Haymarket
 Riot an event in Memoirs of An American Citizen.

A novelist who was hailed as a possible leader for the American
 school is Frank Norris.
 (14)
 Unfortunately his early death in 1902
 when he was only thirty-two years old, prevented his great expecta-
 tions from being realized. Nevertheless, the novels he was able to
 finish made critics mark him as a leader with a new and prophetic
 voice.

He was born in Chicago in 1870 and passed his boyhood there.

(13) Novels; The Bomb, 1908 (London); Great Days, 1914; Love in Youth, 1914; Elder Conklin and Other Stories, 1894; A Mad Love, 1920; Montes the Matador, 1910.

(14) Novels and Short Stories: Moran of the Lady Letty, 1898; Blix, 1899; McTeague, A Story of San Francisco, 1899; A Man's Woman, 1900; The Octopus, A Story of California, 1901; The Pit, 1902; Miracle, 1906; The Third Circle, 1909; Vandover and The Brute, 1914.

Later he spent some time in Paris, studying art, at the University of California, and finally at Harvard, where the influence of Zola had penetrated. Frank Norris became an adherent of Zola at once and established a criterion for the new literature which he felt must come. Truth and freedom from artificiality were the bases for his writing.

It is rather ironic to place a man among regionalists who was so strongly opposed to the local colorists of his own day.⁽¹⁵⁾ Yet the interest he had in Zola and his methods foretold a certain quality of regionalism, for it was to represent life in all its dimensions. The epic quality of his nature⁽¹⁶⁾ conceived his trilogy of the wheat, of which The Pit is the second part. His death left the third part unbegun. The Octopus, the first of the series, is ranked as one of the best American novels;⁽¹⁷⁾ but Mr. Van Doren feels that The Pit is less interesting than The Octopus because the natural element of eating or growing the wheat is not there. Mr. Pattee attributes its lessened interest to the fact that Frank Norris had gone to New York, which city devitalized his writing.

In spite of this criticism The Pit is an important novel in the history of Chicago's literature. Although its phrasing seems old-fashioned to us now, it gives a realistic and careful portrayal of one of the city's most famous industries, the Board of Trade. It also gives an adequate and detailed portrait of a man who helped make

(15) Van Doren, The American Novel, p. 260.

(16) Van Doren, op. cit., p. 261.

(17) Ibid., p. 262; Pattee, op. cit., p. 46.

Chicago's history. However, we are impressed at the close of the story not by Jadwin's defeat, but by the overpowering strength of nature.

Although Clara Elizabeth Laughlin is not one of the native Chicago writers she was educated in the public schools there. She was (18) born in New York in 1873. Her books are on a variety of subjects, ranging from advice to young girls to travel on the continent. Her one novel on Chicago, Just Folks, is of the slums where her heroine does settlement work as a parole officer. The poverty stricken lives of the foreigners are not discouraging to her, for she recognizes them as just folks like herself. Miss Laughlin does not write of great tragedies nor does she deplore conditions; she tells only what she sees through discreet maiden lady eyes.

A journalist who turned novelist is Joseph Medill Patterson. He was born in Chicago in 1879. His experience includes not only newspaper work but also political assignments. As a result of his varied training, he is able to interpret the life of Chicago. His novel, Rebellion, created a great deal of contention when it was published in 1911, over the question of the reality of its picture of (19)

(18) Books: Stories of Authors' Loves, 1902; The Evolution of a Girl's Ideal, 1902; Miladi, 1903; Divided, 1904; When Joy Begins, 1906; Felicity, 1907; The Lady in Gray, 1908; The Death of Lincoln, 1909; Just Folks, 1910; Everybody's Lonesome, 1910; Children of Tomorrow, 1911; The Gleaners, 1911; The Penny Philanthropist, 1912; The Workaday Girl, 1913; Everybody's Birthright, 1914; When My Ship Comes Home, 1915; Reminiscences of James Whitcomb Riley, 1916; The Heart of Her Highness, 1917; The Keys of Heaven, 1918; Foch, the Man, 1918; Jeanne-Marie's Triumph, 1922; So You're Going to Paris, 1924; So You're Going to France, 1927.

(19) Anonymous, Current Literature, vol. 51, p.696.

the influence of the Catholic church. Of more interest to the student of regionalism is the girl, Georgia, who determines to make herself economically independent. Mr. Patterson makes her an interpreter of the city's youth and strength. He also gives an excellent picture of the heat and dirt that a summer afternoon in Chicago brings. It is the background, but it is a strong background that becomes almost personified at times.

The Goodman theatre in Chicago, opened in 1925, was named in memory of Kenneth Sawyer Goodman, who was very much interested not only in writing plays but also in producing them. Kenneth Sawyer Goodman was born in Chicago in 1883. His death in 1918 was caused by pneumonia which he contracted while in service at the Great Lakes Naval Station. His play, Back of the Yards, is an entirely different thing from what one might expect by the title. The author makes no attempt to create a picture of a Chicago slum. The scene might have been laid in Dublin as well as in America. The characters and the situation are universal, although the priest discusses the failure of the courts to take care of the criminals adequately. Yet the same criticism might be applied to the justice of any city. The complaint is not especially peculiar to Chicago.

(20) Novels: A Little Brother of the Rich, 1908; Dope, 1908; The Fourth Estate (with J. Keeley and Harriet Ford), 1909; By-Products, 1910; Rebellion, 1911; Rebellion (Play), 1911; Brotherhood, 1930.

Theodore Dreiser has created a great deal of favorable and adverse criticism since his first book in 1900. He was born on August 27, 1871, at Terre Haute, Indiana. He is a brother of the late Paul Dreiser who wrote The Banks of the Wabash, and he is said to have written one of the affecting choruses. (21)

Through the enthusiasm of Mr. Mencken, Mr. Dreiser is finally coming to be recognized as one of the principal interpreters of our modern scene. Mr. Mencken recognizes the lamentable faults which the author possesses, but nevertheless, he retains a great admiration for his ability. "He (Dreiser) gets his effects, one might almost say, not by designing them, but by living them."

"But whatever the process, the power of the image evoked is not to be gainsaid. It is not only brilliant on the surface, but mysterious and appealing in its depths. One swiftly forgets his intolerable writing, his mirthless, sedulous, repellent manner, in the face of the Athenian tragedy he instills into his seduced and soul-sick servant girls, his barbaric pirates of finance, his conquered and ham-strung supermen, his wives who sit and wait. He has, like Conrad, a sure talent for depicting the spirit in disintegration." (22)

In contrast to Mr. Mencken's opinion we have the unfavorable comment of Stuart Sherman: "Since a theory of animal behavior can never be an adequate basis for a representation of the life of man in contemporary society, such a representation is an artistic blunder --- and so one turns with relief from Mr. Dreiser's novels to the morning papers." (23)

(21) Mencken, A Book of Prefaces, p. 106

(22) Mencken, Ibid., p. 96

(23) Sherman, On Contemporary Literature, p. 101

It is true that Theodore Dreiser does give a very large slice of any picture he presents, for he gives not only salient facts, but details that are relatively unimportant to the plot or to the characterization. He is determined to portray truthfully all of man as he sees him, but he does it gently, almost sorrowfully.

Mr. Sherman's criticism of the animalism of Mr. Dreiser's heroes is justified. They have a great enjoyment in living and in feeling. Frank Cowperwood has more than this; he is ruthless in his dealings with men or women, and handles them to suit his pleasure. The Titan is a novel that describes a section of Chicago's history with a character who is unparalleled in his materialistic philosophy of making money. Cowperwood does not personify the financier of Chicago as does Van Harrington. He may be a typical study of the American business man, and others may be crude and unconvincing in comparison with him as V. L. Parrington intimates, but he is not created from Chicago's greed. (24)

Jennie Gerhardt and Sister Carrie are novels whose principal events take place in Chicago. Yet these novels are less characteristic of the place than The Titan. The city is a background, but Mr. Dreiser does not personify it nor does he even give snatches of history that become events in the characters' lives. Jennie and Sister Carrie are far too interesting women to permit digressions. Mr. Dreiser's verbose style and commonplace language conceal the essential honesty of the writer's effort. (25)

(24) Parrington, Main Currents in American Thought, vol. 3, p. 357.

(25) Novels: Sister Carrie, 1900; Jennie Gerhardt, 1911; The Financier, 1912; The Titan, 1914; The "Genius", 1915; An American Tragedy, 1925

Edgar Lee Masters is a poet and novelist whose excellent picture of Chicago in its infancy has added a great deal to the historical panorama of the city. Mr. Masters was not born in Illinois, but in Garnett, Kansas, in 1869. His boyhood was spent in the former state, which place has given him material for his poems and novels. For many years he has been a lawyer in Chicago. His fame was established by Spoon River Anthology, published in 1915, but he has never equalled it in his poems since.

(26)

His novels reflect his contempt of sunny Americanism, and he concedes nothing to prevailing fashions in books. He is like the others of the Chicago school in following his own conviction about writing and experimenting to find the proper medium.

His novel, Children of the Market Place, gives a picture of early Chicago in a clear fashion. In The Girls, Edna Ferber attempts such an effect, but her descriptions are too avowedly imitations of Mrs. DeKoven Bowen's history. Mr. Masters gives the details that make it possible for the reader to understand the phenomenal growth of the city into the place that Henry B. Fuller or Ben Hecht describes.

Skeeters Kirby lacks that quality. It is supposedly autobiographical, and the author is more concerned with the hero than he is with the hero's background. We have a vague picture of apartment houses and the business buildings in the loop, but the city is not an individual. The story might have taken place in Cleveland or Minneapolis,

(26) Pattee, op. cit., p. 289.

(27)
except that we know his streets are named for Chicago streets.

The writer who has made Chicago a real personality is the poet Carl Sandburg. His poems have characterized the industry, the dirt and squalor, the pretentiousness into one great individual.

Mr. Sandburg was born in Illinois at Galesburg in 1878. His life has been devoted to many occupations and experiences which he has transferred to poems. Although his poetry often seems harsh and discordant, he is only trying to make pictures of events, places, and people that are ordinary and which must be described in language to suit them. The industrialism and materialism of the city does not shock him except when they harm an individual; then he is sorrowful. He is always spoken of as the portrayer of city life, of factories, and of hovels, yet on reading his poems we find a constant return to nature. He has never found the satisfaction in a city street that
(28)
he finds in the country.

His newspaper experience has made him an accurate observer, but his own selective sense has taught him to use only part of the things he saw. He is unlike Mr. Dreiser in this respect, and as a result, his poetry is more compact and makes for consecutive clear pictures rather than a blurred confusion of heterogeneous scenes or events.

(27) Novels; Mitch Miller, 1920; Children of the Market Place, 1922; Skeeters Kirby, 1923; The Nuptial Flight, 1923; Mirage, 1924; Kit O'Brien, 1927.

(28) Poems; Chicago Poems, 1916; Cornhuskers, 1918; Smoke and Steel, 1920; Slabs of the Sunburnt West, 1922; Selected Poems, 1926 (ed. by Rebecca West); The American Songbag, 1927; Good Morning, America, 1928.

There has been one other poet, contemporary with Sandburg, who has written of Chicago, John Gould Fletcher. He is a Middle Western man, born at Little Rock, Arkansas, in 1886. In his poem on "The Building of Chicago" which is included in his Breakers and Granite he has translated the natural elements that have contributed to making the city an energetic industrial plant. Although he has lived in England since 1916, he did not lose that spirit which makes him native to the prairie states.

(29)

The novelist who most nearly resembles Carl Sandburg in his prose style is Ben Hecht. He is ~~not~~ native to Chicago, having been born in New York in 1893. His career as a journalist has been punctuated by several novels, plays, and short stories. His style is related to a reporter's description of the people and events which happen on a city's streets. He feels a keen interest in the individual, like Sandburg, and he never loses a consciousness of the city behind the individual.

His novels are written in the same style that Sherwood Anderson uses with a great deal of attention to the thoughts of the characters. He feels that the human mind is the one great plot in the world. Harry Hansen criticizes his first novel, Erik Dorn, in this fashion; "The book reveals his infatuation for the physical side of the city,

20(29) Poems: Fire and Wine, 1913; The Dominant City, 1913; Fool's Gold, 1913; The Book of Nature, 1913; Visions of the Evening, 1913; Irradiations, Sand and Spray, 1915; Goblins and Pagodas, 1916; Japanese Prints, 1918; The Tree of Life, 1918; Breakers and Granite, 1921; Preludes and Symphonies, 1922; Parables, 1925; Branches of Adam, 1926; The Block Rock, 1928.

his close acquaintance with the city life, his leaning toward philosophical reflection, his preoccupation with sex as a motive power in life, his passion for colorful metaphor, his love for words and phrases, his ability to write swiftly moving prose." Mr. Hansen entitles his chapter on Ben Hecht, "A Pagliacci on a fire escape." Faulty as the novel is, it undoubtedly contains several virtues and an excellent description of the city.

Sherwood Anderson is not native to the city, nor does he find his best subjects there. He prefers the small town like the one in which he was born in Camden, Ohio, in 1876. However, his life in the city from the time he was sixteen or seventeen has been influential in shaping some of his stories.

In his volume, Horses and Men, there are two stories peculiarly significant of Chicago. "Milk Bottles" is a description of that section of the north side not far from the river or the lake that is filled with apartment houses. Mr. Anderson has lived through hot summers in the city, and he is able to translate his experience into a story. "A Chicago Hamlet" is the story of an old newspaper man and his experiences of an earlier day. The characters and the situations are what one might expect from a certain stratum of society. Mr. Anderson creates it in all its mediocrity.

(30) Hansen, Mid West Portraits, p. 333.

(31) Works: Erik Dorn, 1922; Fantazius Mallare, 1922; Gargoyles, 1922; The Florentine Dagger, 1923; Humpty Dumpty, 1924; The Kingdom of Evil, 1924; Count Bruga, 1926; A Thousand and One Afternoons in Chicago, 1922; Tales of Chicago Streets, 1924; Broken Necks, 1924.

The style and arrangement of his novels are his own. He has something he wants to say, and he wants to find a medium that suits the subject rather than rely on what a predecessor has used. (32)

In addition to these writers who make up a modern school of writing with simplicity and with a lack of veneer, there are several authors who choose to follow a less distinctive style. (33) Floyd Dell, Henry Kittchell Webster, and Newton A. Fuessle present a contrast to the foregoing realists and naturalists. Of the three Mr. Dell resembles the ~~AA~~ - Sandburg school the closest. His novels, Moon Calf and The Briary Bush, are undoubtedly autobiographical, and their style enables the reader to understand the hero's consciousness. Mr. Dell is like them in another way in that he finds something beautiful in the materialism of Chicago.

The city has been a continuous factor in Felix Fay's life ever since he realized that he wanted to write. When he reaches Chicago, he looks about him, sees the beauty in the ugliness, and continues about his life. It is as though he grew content in the presence of a dear friend who needs no further recognition. (34)

(32) Novels: Windy McPherson's Son, 1916; Marching Men, 1917; Poor White, 1920; Many Marriages, 1923; Dark Laughter, 1925; Tar, 1926; Short Stories: Winesburg, Ohio, 1919; The Triumph of the Egg, 1921; Horses and Men, 1923.

(33) Born at Barry, Illinois, 1887.

(34) Novels: Moon-Calf, 1920; The Briary Bush, 1921; Janet March, 1923; Runaway, 1925; This Mad Ideal, 1925; An Old Man's Folly, 1926; An Unmarried Father, 1927; Souvenir, 1929.

(35)

Mr. Fuessle's conception of Chicago is of a different nature. He interprets the city through a foreigner who seeks to become completely Americanized. His descriptions of the Loop and the West Side in The Flail are some of the best that any novelist has done. Apparently he knows what he is writing about and is able to recreate a scene that he once saw. The book is especially satisfying in that respect although Rudolph's torture over his German ancestry has an unnatural effect.

Mr. Fuessle does not believe in a wholesale production of novels in order to meet budget demands so he turns to business for a living. In his novel The Flail, he illustrates his belief in the responsibility of the novelist to make his book his own reaction to life. (36)

Henry Kitchell Webster has been a prolific writer since 1899 when he published his first novel. He was born in a suburb of Chicago, Evanston, in 1875. It is not surprising, then, to find several of his novels dealing with the Chicago scene.

Mr. Webster does not make the city a predominating factor in his novels. It is the setting, and if the people are characteristic of that region, as Gregory Corbett in An American Family and John Williamson in Joseph Greer and His Daughter are, it is only because they are characters suitable to those stories. The people become individuals rather than types in Webster's novels, and they are all tinged with romance.

(35) Born in 1883.

(36) Gordon, The Men Who Make Our Novels, p. 135.

Novels: Flesh and Fantasy, 1919 (Short Story); Gold Shod, 1921; Jessup, 1923; The Flail, 1919;

In An American Family, the industrial spirit of Chicago is personified in the Corbett family. It is, nevertheless, what Mr. Webster calls it, an American family. The grandfather happened to settle in Chicago, and he pursued his business there. Had he established himself in Pittsburgh, the situations need not have been changed. Old Gregory is typical of the pioneer in industry of whom Chicago is so proud, and Mr. Webster has drawn him thus, but without this characterization the city does not become a part of the story. (37)

A woman novelist who should be considered with the more modern writers is Edna Ferber. She has been very successful, for So Big was awarded the Pulitzer Prize in 1925. Her birth was in Kalamazoo, Michigan, in 1887, but she later moved to Chicago to be employed by the Tribune.

Her especial contribution to the literature of Chicago is The Girls. In this novel she gives a brief description of the city in the early days as a new town. She is also one of the few who write

(37) Novels: The Short Line War, 1899 (With Sam Merwin); The Banker and the Bear, 1900; Calumet "K", 1901 (With S. Merwin); Roger Drake, 1902; The Duke of Cameron Avenue, 1904; Traitor and Loyalist, 1904; Comrade John, 1907; (With S. Merwin); The Whispering Man, 1908; A King in Khaki, 1909; The Sky-Man, 1910; The Girl in the Other Seat, 1911; The Ghost Girl, 1913; The Butterfly, 1914; The Real Adventure, 1916; The Thoroughbred, 1917; An American Family, 1918; Mary Wollaston, 1920; Real Life, 1921; Joseph Greer and His Daughter, 1922; The Innocents, 1924; The Corbin Necklace, 1926; Philopena, 1927; The Beginners, 1927; The Quartz Eye, 1928; The Clock Strikes Two, 1928; The Sealed Trunk, 1929;

Short Stories: The Painted Scene, 1916; The Other Story, 1923.

of war time Chicago. The girls seem to characterize the city in its various ages; they all are rebellious against absurd conventions, (38) and that fact is typical of life in Chicago.

The most recent writers are Janet Ayer Fairbank, Margaret Ayer Barnes, and Maurine Watkins.

Mrs. Fairbank began a new kind of novel, although it is not new in its form. She idealizes and romanticizes the early pioneers who began the industries. Her novel is not over drawn, but she does not attempt to criticize their methods. The result is a social novel with an excellent cross section of the upper classes of society from 1860 to the present. The character of Chicago changes like that of an individual, and she portrays carefully how each came about. (39)

(40) Mrs. Barnes does the same thing although the city is not such an important character. The changes in it are noted, but they are the changes in a subordinate character.

Both of these novels are excellent contributions to a knowledge of the life of the region. They are simply told, yet they contain the power that is characteristic of the region which they portray.

- (38) Novels: Dawn O'Hara, 1911; Buttered Side Down, 1912; Roast Beef Medium, 1913; Personality Plus, 1914; Emma McChesney and Company, 1915; Fanny Herself, 1917; Cheerful - By - Request, 1918; Half Portions, 1919; The Girls, 1921; Gigolo, 1922; So Big, 1924; Show Boat, 1926; Mother Knows Best, 1927; Cimarron, 1929.
- (39) Born, Chicago, date of birth not available.
Novels and Short Stories: The Courtlandts of Washington Square, 1922; The Smiths, 1925; Idle Hands, 1927; In Town and Other Conversations, 1910; The Lion's Den, 1930.
- (40) Born in Chicago, 1886.
Novels: Prevailing Winds, 1928; Years of Grace, 1930; Westward Passage, 1931.

(41)

The last writer to consider is Maurine Watkins , who wrote a satirical farce in 1927, called Chicago. She does not spare the mediocrity of the lower middle class, nor the purpose of the press, nor the justice of the courts. Every line is packed with laughing condemnation of the situation as she saw it. The play is unquestionably over drawn to create the humor, but after reading newspaper accounts of trials and the justice meted out to beautiful murderers, this play loses something of its farcical nature and becomes merely satire.

(41) Date of birth not known, spent girlhood in Crawfordsville, Indiana. Revelry play based on novel, Revelry by Samuel Hopkins Adams, 1927.

THE INTERPRETATION OF CHICAGO

C H A P T E R T H R E E
THE INTERPRETATION OF CHICAGO

Writers of regional novels have been compelled to use a slightly different method of approaching their stories from the way in which authors of stories of character, for example, have been obliged to write.

The first recognition of the individuality of a section is usually through eccentric characters who live there. The miner, the Yankee farmer, or the Southern colonel are the earliest products of regional writers. To this simple method were appended two others of like superficiality: dialect and a description of significant manners and customs. As authors became more adept in their portrayal and more understanding of the underlying differences between their particular regions and another, they recognized the historical element. Novels and stories of the country side always had a great deal of nature description in them, and authors soon realized that nature had a great deal to do with the description in them, and authors soon realized that nature had a great deal to do with the spirit of the place. Even novelists whose interests lay in the city could not ignore its presence entirely. The final and deepest expression of the real character of a region is by making the community the hero. This means is especially employed by the Chicago novelists.

Writers of this section differ from other regionalists in that many of them have no intention of portraying the city as a character apart. However, the same means are used by most of them, for they

are unable to omit the city's influence altogether. The recent novel-ists and poets are particularly conscious of the unity within the city and frequently make Chicago the hero.

CHARACTER TYPES.

The authors of novels with a Chicago setting are conscious primarily of the cumbrous size of the city and its momentous growth. It is not inconsistent, then, to find an equal interest in those men and women who made the city. Few of the stories are concerned with the distinctly pioneer element, but many of the heroes are pioneers of another sort - that of industrialism. They have fought for a place in industry just as John Kinzie fought for a home on the lake shore fifty years before. They have made the city ugly with factories, tenements, and smoke, but they have also contributed to the park ways, museums, and libraries of which the city is proud.

Although few of the novelists have attempted to portray the feminine counterparts of the industrial leaders, there are many women characters who play or strive to play an important part in their world of society. They are less picturesquely delineated than their husbands, and they frequently bear much of the criticism of the existing social order. Novelists find their machinations more deadly than the rough methods of the men. Some of the women have become engaged in business as well as in society. The early period in which women turned to this field is significant of the freedom that Chicago typifies.

Without the artists and newspaper men the city might have become only a place for factories and offices. The arts have turned to capitalists for support, and the latter have found recreation and pleasure in giving it. Newspapers have an artistic side, and the men and

women involved in such occupations are different from business men.

There is conflict between the two, but there is also respect.

Such a heterogeneous population is sure to have some sections distinctly set apart from American customs. In the Ghetto is the foreign element. Jews, Italians, Lithuanians, Irish, and Germans have collected together according to nationalities. The older members retain their native customs, but the children quickly become Americanized.

This variety of types presents a great wealth to the novelist. Through exponents of the various characteristics he is able to interpret one section of life in Chicago. Sometimes the character is not sufficiently distinctive to be known as a Chicagoan, but in most instances he is a development of the region.

BUSINESS MEN.

When Chicago began its tremendous growth directly following the great fire, a new kind of business method was introduced. The quick fortunes made in real estate and other businesses profiting by the phenomenal development of the city fired the ambitions of many others to share this great wealth. Men became greedy, and their methods of dealing with one another began to change. By 1900 the novelists were alarmed by the state of affairs and made some attempts to bring the ethical values of business before the people. The result was the group of novelists centering around Robert Herrick which included Frank Norris, who described the Board of Trade; Henry B. Fuller, who interpreted the effect of avarice not only in business, but also on

family life; and Upton Sinclair, who revolted readers by his unsavory account of the stockyards.

These authors give a realistic interpretation of the particular phase of the city's life as they have seen it, but their books lost literary value by the propaganda which they introduced so obviously. As we read these novels now, we are not moved by their pleas for the railroad striker, the honest professional man, or the sincere business man. The strength of the story is impaired by the apparent prejudices.

Robert Herrick saw the city and the practices in it ~~with~~ a clear and critical eye. He wrote best **what** he saw in Memoirs of An American Citizen. The story is told through the character Van Harrington, who came from a small Indiana town to Chicago. He quickly realized that opportunities were everywhere if he were willing to ignore a few old women's scruples. As a result, he gained a fortune and a seat in the United States Senate. Mr. Herrick tells his story in the first person, and through the naive way in which he explains his most questionable dealings, we learn of the changing standards of the business man. The author achieves a far more plausible result than had he moralized as he does in The Common Lot.

Van Harrington is a living character with the attitudes of the Victorian Age in which he lived plus the business acumen Chicago taught him. Mr. Herrick observed the practises of the men about him and combined them in his hero. The result is a clear picture of the changing business methods and ethics found in Chicago in the latter

part of the 19th century.

In the Web of Life and The Common Lot, Mr. Herrick again portrays the business man who does not scruple to take his success where he finds it. Brome Porter in the first mentioned story and Jackson Powers in the second are subordinate characters and consequently not so minutely drawn as Harrington. Yet they reflect his rugged methods and the idea that there is something magnificent in making a great fortune by one's own skill and shrewdness. People are willing to accept the methods because they might want to duplicate them.

Upon the publication of The Cliff - Dwellers and With the Procession, Henry B. Fuller was accredited a notable place among critics of contemporary life. Mr. Pattee calls him the dean of the "Chicago School" until his death in 1929. Like Mr. Herrick, Mr. Fuller was disturbed over the lack of spirituality in business and in the home. Both authors attempted to show Chicago its crudeness and to educate it in morals. Greed and the mad scramble to satisfy a society loving wife or daughter were the causes of the lack of ethical business. The critical attitude of the authors subordinated the characters to the censure of the age. Van Harrington alone stands as a real hero.

In The Cliff - Dwellers Mr. Ingles builds The Clifton to make money for himself. He is not a part of the story, yet his presence is felt continually because he is successful. Brainerd, president of the Underground National Bank, is also a man of wealth which he

(1) Pattee, The New American Literature, p. 27.

(2) Ibid., p.32.

made through mysterious sources. He has his fortune, but his family is unhappy and he dies at the hands of a disinherited son. The Cliff-Dwellers is a sordid story, based on man's eagerness for money regardless of its source, but it is significant of a certain era and a certain kind of people.

Mr. Bates, the man of great wealth in With the Procession, is not a prominent character, yet his influence wrecks the life of David Marshall. Even at the Charity Ball he discusses business in order to add another string to Mrs. Bates' necklace. Mr. Fuller characterizes Mr. Ingles in this novel also and with him all of the business men of the city. "He was a born manager and manipulator. When he could not juggle with a dollar for profit he was content to juggle with a penny
(3) for pleasure." The mind and emotions of Ingles and Bates are not revealed to the reader, and he is left to believe them to be only business men. Mr. Herrick's picture of Harrington is so much more complete that we feel the indifference of these men more keenly.

Another industrial hero is Curtis Jadwin in Mr. Norris' The Pit. He is the predominating character and his only rival is the wheat, which finally obscures him. The author's interpretation of Jadwin is realistic like Mr. Herrick's; yet we do not have the same knowledge of the man that we gain from Memoirs of An American Citizen. We understand Jadwin's character as a type, but not as an individual. He is driven to corner the market by the thrill of speculating rather than by an eagerness for wealth, and like Harrington he finds power to his liking; but he is not strong enough to vanquish nature entirely.

He makes a great fortune, but he does not employ the dishonest means that Mr. Herrick's hero does. Mr. Norris mentions the ruin of the American farmer and the starvation of the Italian peasants, and Jadwin ignores them all. However, the author is not especially interested in emphasizing the ethics of the situation. Jadwin is only a tool to illustrate the pigny strength of man when pitted against nature.

Theodore Dreiser created Frank Algernon Cowperwood as his sample of the great financier. He is the hero not only of The Titan, whose setting is Chicago, but also of The Financier, and appears as an influence in The Genius. He is a great power, financially, another Harrington, but his operations are primarily devoted to public utilities, gas and street cars. He uses every illegal method to gain control of the situations and of the fortunes involved. The rationalizations of Harrington have no part in his thoughts. He wants money and power and regards every means^{as} legal to attain his desires. Chicago did not give him his ambition; he brought it from Philadelphia. Chicago is only the place in which his operations might succeed in the shortest time.

Cowperwood's methods are significant not of a particular region, but only so far as they interpret the entire country's attitude toward such things. Philadelphia, Chicago, and New York are the scenes of his successes, but no one place produced him or them. He is the product of a new kind of writing, for we are confronted with as much detail concerning his successive mistresses as we are with his

business affairs. Stuart P. Sherman calls the novels about Mr. Dreiser's favorite male hero "a sort of huge club sandwich composed of slices of business alternating with erotic episodes."⁽⁴⁾ Mr. Parrington differs with Sherman. He enthusiastically hails this study of the American business man^{as} one that makes all others crude and unconvincing.⁽⁵⁾

In comparing Cowperwood with Harrington or Jadwin we notice at once the emphasis on the author's philosophy rather than on the character as a representative person. Cowperwood's methods are common violations of the ethics of business, but even the Chicago financiers looked askance at his boldness. His fearlessness and contempt for the weak are comparable to their own characteristics; yet his private life offends their respectability and he is too open in his bribery. He is an overdrawn exponent of the financiers as Elmer Gantry is of the ministers.

Recent novelists have been less disturbed by the changing business standards. Sufficient time has elapsed for them to see the early builders of industry in a romantic light. Henry K. Webster, Janet Ayer Fairbank, and Margaret Ayer Barnes have idealized those men who made great fortunes in steel or real estate. Gregory Corbett is a vigorous old man whose strength of character dominates the entire book although he dies before the story is really started. Peter Smith felt about his factory as some men do a woman.⁽⁶⁾⁽⁷⁾

(4) Sherman, On Contemporary Literature p. 98.

(5) Parrington, Main Currents in American Thought, p. 357.

(6) Webster, An American Family.

(7) Fairbank, The Smiths, p. 133.

He lavished gifts upon it, and it exacted most of his attention. He had built it from a tiny plant to a great steel industry. The wealth and power that came to be his did not drive him to greater endeavor. First it was the desire to make steel when iron was still the product of western foundries; then it was the manufacture of rails for the railroads.

Mrs. Barnes does not detail the business efforts of John Ward. He goes into the city to his work, and the results are a comfortable house and a secure place in society.

No one of these authors mentions the chicanery and spoils system which have so great a place in the earlier novels. Gregory Corbett believes in spying on his laborers and treating them severely when they strike, but he does not expose himself to criticism as does Brome Porter or Jackson Powers. Peter Smith becomes more and more bitter against labor as he grows older and welcomes federal protection during the Pullman strike, but he is thoroughly honest in his own dealings. Mrs. Fairbank is interested in giving a social background; Mr. Webster finds the story of Gregory's grandson more entertaining.

The characters are no less real for the authors' idealization. They have faithfully observed a certain type of business man, hard in his dealings, yet essentially honest. He is still touched with Puritanism and is not willing to ignore business ethics to make money. The romantic novelists have more accurately delineated character than Mr. Dreiser has in Frank Cowperwood. They are selfish and rough, but

they fit the region from which they come better than he did. No where else could Peter Smith have begun in a cottage and ended in a mansion; he and the city grew at the same time, each imparting strength to the other.

Certain of the novelists who wrote between 1915 and 1925 have created a second generation of business men who have inherited their fathers' vast wealth, but who have become more civilized. Mr. Webster calls this new type the "stall-fed generation." (8) John Harrington, (9) Stephen Carver, (10) Robert Corbett, (11) Gregory Junior, (12) and Henry Courtlandt Smith (13) are members of the domesticated species. The authors of these less robust heroes are not so much interested in them as the novelists are in their predecessors, no matter how bad they seemed to be. They illustrate the change in the city's business life. There are no more wild cat banks. vicious factory methods, or autocratic paternalism. Banking has become a conservative and eminently respectable business. Companies are formed by reputable men to manufacture legitimate articles. Business is still hard, but it is over its cut-throat stages. These younger men are determined to retain the fortunes of their fathers, increase them if possible, and keep the ranks of the moneyed class closed to outsiders.

Mr. Webster in Joseph Greer and His Daughter and Mr. Herrick in The Web of Life both mention this last named purpose. John Harrington, a banker, and his friends are not willing to permit a stranger

(8) Webster, Joseph Greer and His Daughter, p. 13.

(9) Ibid.

(10) Barnes, Years of Grace.

(11) Webster, An American Family.

(12) Fairbank, The Smiths.

to make money through them. By every lawful means they out-play him, but according to the finest ethical standards, the transaction is not right.

A similar instance is recorded in The Web of Life by Robert Her-
rick. As long as Dr. Sommers belongs to Dr. Lindsay's group of phy-
sicians he will be received by such men as Brome Porter, but once in
opposition to their ideas, he is immediately discarded.

These two stories are especially concerned with such a theme.
They indicate a transitional period from the old buccaneering days to
a softer yet subtler method of business dealings. The characters
are less idealized than those of the preceding generation, who seem
to stand for Chicago in its youth. The second generation has been
educated in the East and is conscious of the genteel way of living.
They typify a new Chicago that is driven by a desire to make the
World's Fair successful.

All of the business men portrayed by the novelists of the Chica-
go region are not financiers. Some of them achieve moderate success
by methods less spectacular than those used by Cowperwood or Gregory
Corbett; some of them can never be measured^{as} a success financially.

Theodore Dreiser creates a man used to wealth and pleasant sur-
roundings in Jennie Gerhardt. He is Lester Kane, who is not charac-
terized because of his business methods but because of his relation
to Jennie Gerhardt. "Lester liked his breakfast promptly at eight in
the morning. He wanted dinner served nicely at seven. Silverware,
cut glass, imported china - all the little luxuries of life appealed

(13)
to him." His manner always emphasizes his staid, business-like turn of mind. Like his wealthier and more ambitious friend, he finds money more desirable when he must choose between it and Jennie. Mr. Dreiser makes no attempt to make this novel a study of the American business man; he is creating the character of Jennie Gerhardt.

Skeeters Kirby, in the novel by the same name, by Edgar Lee Masters, is a young man very similar to Lester Kane. He has never known wealth, but he is eager for it; so much so that he engages himself to Martha Fish, the daughter of a millionaire. His success is only moderate, and Mr. Masters does not theorize on business ethics. Skeeters Kirby gains some of his ambitions from the city, but it never gives him great power.

Mr. Patterson uses an energetic insurance salesman for the hero of Rebellion. Mason Stevens has all the ambition of a great financier, but he never gains entrance to that class although he is successful in business. His one thought is to get rich, a desire which Chicago with its pleasures for the wealthy gave him. His commonplaceness makes him real.

Rudolph Dohmer is created by Mr. Fuessle in The Flail with the same ambitions that Skeeters Kirby and Mason Stevens have. However, he had been starved for beauty and affection in his childhood, and he felt that wealth could give him both. He is successful, but his continual demand is for more money. His manipulations are not stupendous nor spectacular nor romantic. He gains by a native shrewdness and the ambition inspired in him by Chicago.

(13) Dreiser, Jennie Gerhardt, p. 219.

These young men are those who live in the pleasant suburbs and in the more ornate apartment houses. They are that part of Chicago which is important to the city's growth, and they have arisen because of the desires inspired in them by the John Williamsons, the Peter Smiths, and the Gregory Corbetts. Their authors are able to interpret another section of the city through them.

SOCIETY WOMEN

Novelists have interpreted the city through another type, the society women. Their characters are as varied as those of the financiers and business men, their husbands or fathers. The women may be divided into several classes: (1) the woman who is socially independent and who is a great person because of her own personality; (2) the butterfly who lives only for position and pleasure; (3) the hanger-on; (4) the old settler who neglects society, and (5) the social climber.

Except in one or two rare instances the women who appear in the novels with their husbands or fathers are inferior in their delineation and lack reality. Their power may be as great, but the writers neglect their performances for the more romantic experiences of their husbands.

(14)

Anne Smith alone is as strong a character as her husband, Peter. She wins the older generation by her charm and is received at once into the still heterogeneous group known as the society of the 60's. Although she is an Easterner she begins a new life with Peter in Chicago and grows as the city grows. In her old age she refuses to be dominated by the children, and her staunchness is a part of the city that has developed in spite of calamities. Society is not an essential part of her life altho her place from the very first is assured. She is great the same way Peter is great in the steel industry, but Mrs. Fairbank reveals Ann's character far more intimately than she does Peter's. He becomes a part of the background used to

(14) Fairbank, The Smiths.

set off Anne's personality. Through the lives of both Peter and Anne, Mrs. Fairbank describes the years that made Chicago a great city, and the kind of people that made it develop.

(15)

Henry B. Fuller reveals another such character in Mrs. Bates. Her social position is made more important than Anne Smith's because the power she gains from it appeals to her more. She proudly admits that she was once a school teacher, living around the corner from her present mansion. She is also proud of the way in which she and Mr. Bates worked together. Her character is by far the strongest in the novel although she is not the heroine. Mr. Fuller combined in Mrs. Bates the characteristics common to many women of her success and origin: strength, purpose, and a brusque manner that frightens away hangers-on but charms intimates. Miss Dondore says of Mr. Fuller's characterization, "Fuller has done a unique thing: with firm line he has drawn the feminine parallel of the victorious and irresistible ascent of the self-made rich man, the heiress of the spirit that won the frontier."

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(17)

Another character who appeals in the same way is Mrs. Robert Corbett. She is like the doughty Gregory, her father-in-law, in her outrageous disregard of conventions. She smokes cheap cigarettes when even expensive cigarettes are forbidden women outside their boudoirs. She ignores her children, and pays no attention to the gallantries of her husband. Her position is secure enough to permit such idiosyncrasies, and she enjoys shocking less robust people.

(15) Fuller, With the Procession.

(16) The Prairie and the Making of Middle America, p. 378.

(17) Webster, An American Family.

All three of these authors, Fairbank, Fuller, and Webster, have portrayed strong women who were a part of Chicago in its lustiest days. They have the romance that belongs to great deeds, and the writers have idealized their characters. Those characters are the result of the city and they belong to its romantic days.

The critics of the social order do not allow the women to go blameless for the deplorable conditions. Frequently they are represented as the real cause for a man's greed. Mr. Fuller is especially bitter towards their influence. The Cliff-Dwellers is a sordid story of money grabbing, and the influence of the women predominates.

Young Mrs. Ogden is one of the hangers-on who attempt to remain in society on an inadequate income. Unknowingly she even compels her husband to steal to satisfy her middle class cravings for aristocracy.

The most relentless picture of greed is of Cecilia Ingles whom he characterizes thus: "He knew that she was Cecilia Ingles, and his heart was constricted by the sight of her. It is for such women that one man builds a Clifton and that a hundred others are martyred in it." (18)

She is a butterfly who does no good for the city except that she exists. Through her influence Mrs. Ogden is driven to spend far more than her husband makes. It is her influence that Mr. Fuller makes more prominent than the woman herself. She seldom appears, but there is no mistaking her character.

Mr. Herrick twice uses a woman who is not the wife to urge the man to greater effort. In Memoirs of An American Citizen, Mrs. Dround (18) Fuller, The Cliff-Dwellers, p. 324.

understands and sympathizes with Harrington's methods and ambitions. She helps him against her conservative righteous-minded husband, the president of the packing company. Her character is a feminine counterpart of Harrington's, and he has no need to rationalize for her.

Mrs. Phillips, a young widow in The Common Lot, is influential and wealthy. Her flattering attention urges Jackson Hart to frequent her circle. As a result, he is ruined in the scramble for money through his criminal negligence of fire protection. She has always wanted money, and her methods of obtaining it are not always in the finest taste. Her first husband is the result of her machinations, and she approves of every means to gain wealth.

Chicago soon developed fast enough to permit society to become an exclusive body. On the edge of the group are women whose ambition it is to be recognized by their more fortunate sisters. Money is an important element, but background is quite as necessary.

In contrast to the staunchness and assurance of Anne Smith, Mrs. Fairbank introduces Suzannah Wilcox. She is like Mrs. Ogden in her greediness for money and position, but her attack is made early enough for her to be accepted. She is a poor but very pretty girl when she marries Daniel Lunt, a young lawyer. He is successful, but her desires are greater than any thing he can satisfy. Her selfishness in her daily life is greater than Mrs. Ogden's, but she is a more charming person. The marriage fails, and Suzannah runs away with another man whom she loves far more than she ever did Daniel Lunt. He is inordinately wealthy, and her beauty gains her fame in Paris where they make their home.

(19)
 Aileen Cowperwood is the most noticeable example of a wealthy woman with social aspirations. Her husband has made millions, but society refuses to accept anyone who is so beautiful and who has had such a questionable life before coming to Chicago. She lacks the social sense that makes Mrs. Bates a great leader in her world when her husband is one in his. Cowperwood could succeed, but Aileen cannot make use of his success.

The critical novelists depict their characters with such ruthlessness that they become mere automatons in their hands. The women as well as the men are overdrawn, and their delineation is scarcely a true one. The writers who are attempting to reveal the immorality of the business and social world do not conceal their purpose well enough to make the characters real. They reveal the evils of the region that they are writing about and of a particular age, but they are giving a prejudiced interpretation. Herrick and Fuller wanted society to look at itself; Mrs. Barnes and Mrs. Fairbank are interested in the panorama of Chicago life as they saw it after a space of years has intervened. The characters in the Herrick and Fuller novels are types; Mrs. Barnes and Mrs. Fairbank and Mr. Dreiser create individuals.

Fortunately for the city's life not all of the women have been avaricious. Many of the wives have not been partners in their husbands' businesses and have disapproved heartily of their methods.

Mr. Herrick does not make Mrs. Harrington a strong woman. She is subordinated to her husband's characterization. However, she re-

(19) Dreiser, The Titan.

fuses to condone her husband's purchase of a judge, but her disapproval does not change his methods. He rationalizes his position and his purpose before her, and she is quite willing to accept his explanations inadequate though they may be. She is not willing to recognize that he is establishing a new criterion for business ethics; she is weak, and indifferent to his affairs.

Mr. Norris has portrayed Mrs. Jadwin in The Pit in much the same way. The author does not moralize on Jadwin's right to play with the food of the world except casually. Mrs. Jadwin indifferently questions disinterested men's right to satisfy their ambitions in such dangerous fashion, but her plaint is not particularly effective. Her indignation and resentment is aroused over the loss of her husband's attention to such a mistress as business.

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No such weakling is Jackson Hart's wife. Mr. Herrick has made her a yielding young girl, complaisant in her wifely loyalties until she sees greater loyalties being lost. When her respect for her husband is endangered, she promptly demands that Jackson forego his dishonest methods of acquiring money. The weakness of her early characterization influences the reader's recognition of her late powers, but the author's determination to have her dominate is clear.

- These women, except for Mrs. Hart, have little influence over the men who are typical of the industry of Chicago. As a consequence, they assume little importance in the novels; yet their indifference to their husband's affairs is typical of their characters. While it

(20) Herrick, The Common Lot.

is not a quality readily attributed to a particular region, it is a trait frequently seen in women whose husbands are immersed in business. The writers make these women a part of the gallery that is Chicago.

A woman who is not weak or greedy, but who is ambitious, is Sister (21) Carrie. She comes to Chicago as a poor country girl, and after trying to make her living honestly turns to a man she has met on the train. She finds him a good provider, but one of his friends is wealthier and more attractive. She elopes with him to his ultimate ruin. Carrie revives her ambition to be an actress and succeeds. Once she is started on that path nothing can stop her. Mr. Dreiser portrays her character in the same intimate fashion he does for Jennie Gerhardt, but she is an entirely different kind of person. The wealth and ease Carrie envied in Chicago became a passion for her. Although she made her success in New York, Chicago inspired her to find it.

The novelists who write of early Chicago have depicted a character who is at once in society and out of it. When the city was only a town, these women were looked up to and admired. As the place increased in size, they dropped out of social affairs although their wealth was still the same. They have little ambition, and society terrifies them.

Mr. Herrick has a peculiar faculty of making one character seem typical of a whole group. Under his skillful delineation the mother in The Web of Life becomes more than just an individual. Mrs. Hitchcock is a woman whose wealth disturbs rather than pleases her. Her

(21) Dreiser, Sister Carrie.

children learn the value of social position and demand changes in their way of living. She is breathless over every manifestation of a new order, but she gradually accedes to their desires. Although Mr. Herrick is interested in social questions, he is adept enough to characterize Mrs. Hitchcock's timidity in a few sentences, and she stands for a whole order.

Henry B. Fuller does the same thing for Mrs. Marshall in With the Procession. She is content to visit with her neighbors, have a few people for a family dinner, and oversee the housework. When it is time for Rosamund to come out, she is helpless. Her life is narrow and selfish. Money and position are small things beside jelly making. She is selfish with her husband too, for she refuses to recognize his failing health. A greedy woman could be no more unkind. Both Herrick and Fuller have a keen insight into the family life of the period of the 90's. They make their stories harsh with criticism and their main characters overdrawn, but with women like Mrs. Hitchcock and Mrs. Marshall, they have an able hand.

Theodore Dreiser created a woman who belongs to no especial type in Jennie Gerhardt. She is distinctly an individual, and the minuteness of her portrayal prevents her from having any counterpart.

"From her earliest youth goodness and mercy had molded her every impulse, ---- No one had ever heard her rudely complain, though she often thought of the hardness of her lot. She knew there were other girls whose lives were infinitely freer and fuller, but, it never occurred to her to be meanly envious ---." (22) Chaucer's patient

Griselda may have been the original for a very good imitation, or Dreiser may have seen such a person in Chicago; but she is not the product of the region, nor does the city influence her in any way except to make her draw farther into herself. Jennie Gerhardt is one of the important novels of Chicago, but it is important because of its literary merit, not because it interprets the region in any way.

YOUNG PEOPLE

The stories of the pioneers of industry would not be complete without children. In the earlier families there were always from three to five. Henry K. Webster wove his story around the children of old Gregory Corbett in An American Family. Mrs. Fairbank did not find the children of Peter and Anne Smith so entertaining, but Mrs. Barnes made the Carver children an important part of Jane's later life in The Years of Grace.

In the story of the Smiths and the Corbetts, there is an older son who sedately welcomes the responsibilities of maturity. Gregory Corbett Junior follows his grandfather's interest in the steel plant, but Hendricks Smith prefers a bank to his father's business. The black sheep of the Smiths is Peets, who can not find any occupation that suits his lively temperament; the Corbetts have a similar son in Bob who has a ranch that keeps him away from home for long stretches of time. Stephen Carver, Hugh Corbett, and Dannie Smith are the younger members of their families and are the ones who call forth the most affection from their relatives.

The girls in the three families are scarcely comparable. Cicily is a beautiful daughter of Jane Carver, who marries very early, has her own children to care for, and then turns to a second husband. She is in society, but it is not a great factor in her life. Jenny Carver refuses to find any interest in such matters, but turns to raising dogs in New York.

Constance and Anne Corbett and Anabel Smith find a matronly in-

terest in contemporary society. They are charming young women who lack their parents' vigorous characteristics. Constance may be the exception, for she is intelligent as well as charming.

In Joseph Gree r and His Daughter, Beatrice meets Dorothy William-son whose primary purpose is to be an exponent of youth and the Junior League. She has some of the qualities of selfishness and sureness of position that Anne Corbett possesses.

Just as Mr. Herrick makes Mrs. Hitchcock a woman who is not sufficiently adjusted to her wealth to enjoy it, he uses the same deftness with the children, Louise and Parker.

Louise is far removed from the short, sturdy figure of her mother. She is beautiful and aristocratic. The author does not antagonize the reader by making her ridicule her parents' tastes and purposes entirely; she is sympathetic, but she desponds over the in-artisticness of their home.

The son, Parker, is far more conscious of the difference between the old state and the new. He learned new ways of spending his father's money while he was at college, in the East. A small polo stable at Lake Hurst is one extravagance, and he seldom stays in his office on fine afternoons. His disgust is equally divided between the lumber yards on the West Side and the old home on Michigan Avenue.

The children that Henry B. Fuller portrays in With the Procession resemble the Hitchcocks closely. Truesdale, the son, who has been abroad and learned a cosmopolitan sort of life, hates Chicago with its noise, dirt, and lack of artistic buildings. He is more of a bohemian than Parker Hitchcock, for he derides both business and

society. Work is not for him even on bad afternoons; painting and finding amusing places to eat are his occupations.

Jane is a sensible, intelligent girl, but ^{it} is she who sends the family out to reestablish themselves socially.

Rosamund is the youngest. She has one desire, to be elected to society. After her debut she teaches her father how to spend his money, and finally marries an Englishman because she thinks it more aristocratic.

Mr. Fuller is as able a delineator as Mr. Herrick. We have a more intimate knowledge of these children than we have of Mr. Herrick's, and as a consequence they become individuals rather than types. They belong to the second generation that is separated from its parents by changing manners.

Mr. Herrick and Mr. Fuller have made these children members of the second generation whose legitimate business was the organization of society. These children are undoubtedly a product of Chicago industrialism, yet the author has been more concerned over their attitudes than has either Mrs. Fairbank and Mrs. Barnes. He is interested in the changing social order, while the latter two describe the ordinary differences in parents and children without the reference to change in standards. Another difference lies in the fact that the Smiths and the Wards and the Corbetts have had money and position longer than the Hitchcocks. However more realistically Mr. Herrick may seem to present the children in his novel, the others are quite as real. They are more individual in character and of another generation, but they, too, are the product of an industrialism which made Chicago.

BUSINESS AND PROFESSIONAL WOMEN

With the opening of the twentieth century a new era in business began. Men were busy with their enterprises of great magnitude, and before they realized the significance of the movement, women had found a place for themselves in the shops and offices. Men depended on them for their efficiency and some of them came to show genuine talent in business affairs. Nevertheless, no author has found a woman in industry worthy of a whole novel. Her relationships with other individuals have appealed more. Nor has any one general type been created. Each woman is unique: Dr. Herrick, Georgia Connor, Jennie MacArthur, even the settlement workers who are heroines, Beth Tully, and Rose - Ann, are not typical. Each is a character chosen for her own problem, not for her successes in the world. Yet as we notice all of these women there is this similarity: they are uniformly successful in their profession. Dr. Herrick has an excellent practice, and Jennie MacArthur is able to command a salary of six thousand dollars a year. Beth Tully has all of Maxwell Avenue as loyal friends, and she is able to direct the erring youths to good living. Novelists are sympathetic with the woman in business although they subordinate her successes.

The school teacher also has her place in the novel. Edgar Lee Masters creates a wife for Skeeters Kirby from the teaching profession

(23) Garland, Rose of Dutcher's Coolly.

(24) Patterson, Rebellion.

(25) Webster, Joseph Greer.

(26) Laughlin, Just Folks.

(27) Dell, The Briary Bush.

although there is no scene in the school-room. He does mention the grinding demands made on the teachers by the school system.

Robert Herrick has a more bitter criticism than Mr. Masters' in The Web of Life. His heroine, Alves Preston, is an individual woman, but one who is trying to make a meagre living teaching. The author uses her to describe the spoils system employed by everyone from the members of the school board to the lowliest janitor. Just as Mr. Herrick was able to make the Hitchcock children typical of a certain age in Chicago's family history so does he make Mrs. Preston one of the many down trodden teachers, in spite of the importance her personal life has on the events of the novel.

The heroine of Rebellion, Georgia Connors, is alone distinctive of Chicago. Her story is interchangeably one of her life as a secretary and her life at home and in the church. We are interested in her success in business because it is such an intimate part of her. In describing her Mr. Patterson reveals his own admiration for the city and for a woman unafraid to combat it. "She was more characteristically the offspring of her city than of her mother. For she was new, like Chicago; and her mother was old, like the church." (28)

The authors who write of the business women have shown insight into the many problems which face women, but they have been uninterested in their careers in the city. They have made no attempt to interpret Chicago through these women, except in the instance of Mr. Patterson and in a less significant fashion by Mr. Herrick.

(28) Patterson, Rebellion, p. 158.

NEWSPAPER MEN

The great dailies, the few publishing concerns, and the lesser newspapers have contributed characters for the novelist. In many instances the author has been connected with newspaper work himself. Dreiser, Anderson, Sandburg, Floyd Dell, and Ben Hecht have been or still are associated with reporting or editing.

The characters represented in the novels under discussion have a number of qualities in common, whether an editor or a reporter. Eccentricities, cynicisms, and a universal desire to write a novel or a play characterize each one from Erik Dorn⁽²⁹⁾ to the garrulous Jake in Chicago.⁽³⁰⁾ They belong to the city because through them the authors are able to describe the life in Chicago. Ben Hecht makes Erik Dorn a part if not a product of Chicago. Although he leaves the city and moves to New York and finally to Europe, he is never as conscious of the streets and of the people in them as he was in Chicago. Mr. Hecht may have a greater knowledge of the latter place than of the former two, and it may be easier for him to describe what he has seen, but the result is a hero who is truly of the Chicago world.

It is remarkable to note that the similarity in Hamlin Garland's creation of Warren Mason⁽³¹⁾ in 1895 corresponds with the creation twenty-five years later of Felix Fay by Floyd Dell. We know that the latter character is not imitated from the former because Mr. Dell

(29) Hecht, Erik Dorn.

(30) Watkins, Chicago.

(31) Garland, Rose of Dutcher's Coolly.

has revealed his own life in this young man. Both men are aloof from society except for a few close and congenial friends; they are proud of their bachelorhood, and succumb to marriage only after many pages of thought and talks. Although Mason is older than Felix, they have a similar cynicism overlaying a distinctly romantic tendency. They have come from the country and have found the city much to their liking. We have more of Felix's life in the office than we have of Mason's, and for that reason the former character is more carefully drawn.

Sherwood Anderson has written one sketch in Horses and Men that has a very ordinary reporter as a hero. He is distinctly a middle class man, with a fondness for drink, and a desire to write on Chicago, "the capital and heart of the whole central west." Instead the heat and the white milk bottles drive him to write something that a Mr. Sandburg or Mr. Masters might have done on a hot night's walk
(32)
in West Congress Street.

The reporter, Jake, in the play Chicago by Miss Watkins is another mediocre member of the profession. He is rough, vulgar, and sure of himself. There is nothing that he does not know, and his literary ambitions are skillfully concealed. He is an excellent example of the reporter as he is generally known to the public.

A much better young man who has no mysterious thoughts to be analyzed is the hero of Just Folks. His collar is spotless and so is his mind. He has principles of conduct relating to law and order, but he is not concerned with principles of art or erotic episodes.

(32) Anderson, Horses and Men, p. 236.

He might have been a bank clerk, but a reporter is more congruous to the slum district and a social worker's life.

In practically all of the stories concerning reporters there is the grim, sarcastic city editor who hires and fires his staff to suit his whim. Theodore Dreiser⁽³³⁾ mentions an owner or two, as does Floyd Dell, but they are merely gruffer and more caustic replicas of the city editors.

The age of the book has nothing to do with the news paper man's character. He was as cynical and eccentric in 1895 as he is in 1930, created by our most liberal writers. Whether newspapers work or the city influenced their characters it is impossible to determine. Floyd Dell, Hamlin Garland, and Sherwood Anderson have attempted to interpret the city through their characters, as has Ben Hecht in A 1001 Afternoons in Chicago, and they have created people who have common characteristics, but they are not always distinctive of the city.

33) Dreiser, A Book About Myself.

DILETTANTI

As Chicago grew from a small lakeside village to a smoky metropolis, there also came to be a change in the people inhabiting the city. The pioneers took the land from the Indians, and the capitalists took it again from the pioneers. Then the wealthy men began to find that their money gave them opportunities to perpetuate their names in foundations, libraries, art museums, and universities. Music, painting, and sculpture interested them because they saw the pleasure more sophisticated men of wealth found in such pursuits. Consequently artists of all kinds were drawn to the city.

Novelists who were interested in the changing life in Chicago saw that these men and occasional women had a place in the region. They were used for various purposes in the novels, but many of them have characteristics in common. Their romanticism is much more apparent than the newspaper men's, and they have a greater naivete which frequently gains friends. Each one is an individual and different from the prosaic business man whose only concern is money with its attendant encumbrances.

(34)

Two authors, Mrs. Fairbank and Mrs. Barnes, created Casson
(35)
and Jimmie Trent to challenge their heroines to one last look at love before settling down to grandmotherhood. Anne Smith has a greater love for Peter after she sees Casson as the fat pompous opera singer instead of the charming young man she knew in Paris. But for Jane Carver there is a slight regret for Jimmy Trent who comes to Chicago

(34) Fairbank, The Smiths.

(35) Barnes, Years of Grace.

to write his symphony and then goes off to war to be killed because Jane refuses to go with him. Neither affair is deeply responsible for any succeeding events, nor can these men be distinguished as primarily belonging to Chicago; yet they are important to the two women who knew them.

In an earlier novel, The Pit, Frank Norris uses Sheldon Corthell as a foil for Curtis Jadwin, absorbed in his business. He is a designer of window glass, a musician, and a critic. In the early part of the story he is a suitor for Laura's hand, but he is rejected for the capitalist. His sentimentalism makes him send her Jacqueminot roses when she refuses his proposal, on her wedding day, and on the birthday which her husband neglects to observe. Corthell becomes a typical rejected lover under Mr. Norris' delineation. He is not impassioned nor is his character revealed deeply. The chasm between his interests and Jadwin's is remarked when he carefully removes the mechanical device in the organ in the Jadwin home and plays. Just as the capitalist is a tool in the author's hands so is the artist. We know nothing about him except his external actions. By this lack of individuality he becomes one of the artists who make Chicago an interesting place to live. The city itself is not especially revealed through him. He is a type, but not very real.

A man who is less of an amateur than any of these mentioned above is Anthony March in Mary Wollaston. Mr. Webster creates in this man more eccentricities than the other novelists have done in their artists. There is a definite class distinction apparent also. Yet in

such an individual person, he has developed a character that is built from Chicago, with its assurance and its determination. Romantic as the appeal may be, the fact that his first successful music is set to Walt Whitman's poems is significant of the freedom he gained from the city.

The artists who are sincerely devoted to their work, whether it be painting, sculpture, or writing, have a place in the novels of Chicago life because they are now a part of the city as much as the capitalist and his wife. They are the people on whom H. L. Mencken depended when he said that Chicago will be the literary center of the country.

THE FOREIGN ELEMENT

The Ghetto of Chicago extends from the south to the north side and west of the river. There are sections devoted to the Italians, the Germans, the Jews, the Irish, and the Lithuanians, all of whom have come to America to find work. They live in ugly poverty made romantic by their picturesque customs. There is some intermingling of peoples, but usually they retain seemingly national boundaries between the settlements. Few novelists have used this section of Chicago for subject matter, perhaps because they feel as Carl Sandburg did when he wrote "there's no dramatist living can put old Mrs. Gabriella Giovannitti into a play with that kindling wood piled on top of her head coming along Peoria Street nine o'clock in the morning."⁽³⁶⁾

The earliest discovery of this old world in the new was made by Upton Sinclair when he wrathfully exposed the methods of the packers in The Jungle. He had a purpose in creating such a family as the Rudkus; he was trying to arouse the people of Chicago and the country to a realization of the conditions under which their neighbors lived and worked.

Jurgis, the young man, who begins work in America by saying, "Leave it to me; leave it to me, I will earn more money - I will work harder,"⁽³⁷⁾ is finally forced to the realization that there are greater forces in Packingtown than determination to work. The greed of the packers drives the workmen to a certain death.

(36) Sandburg, Chicago Poems, p.29.

(37) Sinclair, The Jungle, p.22.

Although Mr. Sinclair has a social objective in creating Jurgis and Ona and Marija, he makes their pathos so real that the reader is never conscious of an overdrawing. He has seen the horrible side of the lives of these immigrants and interprets it through the unspeakable death of Ona and little Antanas and the unpleasant end for Marija in a bawdy house on North Clark Street. There is no relief from the tragedy of being a foreigner and an unskilled laborer.

Carl Sandburg understands some of the horror of their lives, but he always touches his characters with the romance of a poet, and the irony, harsh because of its simple wording, is softened by the sympathy of the poet for the individual.

In Anna Imroth he writes of a girl who has a happier ending than Ona or Marija:

"Cross the hands over the breast here - so.
 Straighten the legs a little more - so.
 And call for the wagon to come and take her home.
 Her mother will cry some and so will her sisters and Brothers.
 But all of the others got down and they are safe and this is the
 only one of the factory girls who wasn't lucky in making the
 jump when the fire broke. (38)
 It is the hand of God and the lack of fire escapes."

Miss Laughlin in Just Folks has no eyes for the depth of tragedy and humanity that the slum people have. She is conscious of their poverty, but it is the poverty of Mrs. Wiggs of the Cabbage Patch. The Irish Caseys are improvident and humorous, the Slinskys melancholy and religious.

The author creates in Pa Casey the typical Irish ne'er do well husband. He is sure of a job for the next day or the next week, but

(38) Sandburg, op.cit., p. 33.

he refuses to work against his principles although the family may starve meanwhile. Even his accidental death is not unhappy because his wife is confident that he died for a glorious cause in saving his fellow - men.

"Ma" Casey is a fine type of Irish woman. She loves all seven of her children, and is more anxious about their good behavior than she is about their food. She even welcomes the "new wan" because she is lonely without "a baby tuggin' at her brist."

Even in Angela - Ann, the daughter of the Caseys, Miss Laughlin does not make tragedy. The girl succumbs to the blandishments of a casting agent who really seeks girls for the white slave traffic although the author never gives it a vulgar name. When she returns, she is accepted back into the home and Miss Laughlin expects her to remain a dutiful daughter, even though they are still poor, which fact drove her from home in the beginning.

Carl Sandburg realizes the poignancy of the poor shop girls' desires more clearly than does Miss Laughlin. The latter ends her story happily because the heroine is able to do so much for the people. Mr. Sandburg knows that the Caseys are only one family, but ⁽³⁹⁾ ~~that~~ "a hundred cash girls want nickels to go to the movies tonight" and that a multi-millionaire has willed twenty-five thousand dollars to take care of his tomb after he is dead. Because of the irony of the latter, Miss Laughlin's tragedy becomes a pretense for sympathy.

In the Jewish characters the native melancholy of their race gives them a reality that the happiness of the Irish loses.

(39) Sandburg, op. cit. p. 18.

Miss Laughlin creates Jacob who is so devoutly religious that he can only sharpen knives for a living because more confining work would interfere with his devotions.

Jacob Slinsky shows more realistic interpretation than does Pa Casey. Miss Laughlin makes the latter a stage Irishman, but she shows a knowledge and appreciation of the religious views of the Jewish people.

Mr. Sandburg translates the fervor of Jacob Slinsky into The Fish Crier.
(40)

"I know a Jew fish crier down on Maxwell street
with a voice like a north wind blowing over corn
stubble in January.

He dangles herring before prospective customers evincing
a joy identical with that of Pavlowa dancing.

His face is like that of a man terribly glad to be selling
fish, terribly glad that God made fish, and customers
to whom he may call his wares from a push - cart."

But all of the characters of Miss Laughlin's Ghetto are pure at heart and have little humanity in them. Over drawn as Mr. Sinclair's Jurgis and Ona are, they are living beings and not created for the good the heroine can do for them. We see into their minds, but we are kept from a closer approach to the characters in Just Folks.

Mr. Fuessle, himself a German, has drawn several excellent characters in his novel, The Flail. He has preserved the thriftiness, the caution, and the dogged work of the German people. There is no beauty in their lives except as they see it in their neat truck farms and growing bank account.

Heinrich Dohmer is a laborer in a butterine factory on South

(40) Sandburg, op. cit., p. 18.

Water Street. Once he wanted to join the German army before he came to America, and once he was a fiery exhorter of religion, but he was compelled to turn to business to make more money. His stern and crabbed character is a result of the suppression of his two desires. Small as his part in the story is, Mr. Fuessle makes his character so real that the reader retains a clear impression of him.

The little German church to which the Dohmers belonged had a heterogeneous congregation, principally truck gardeners. The families all worked in the fields, men, women, and children. "Even their Sunday garb reeked with the smell of horses, earth, manure, harnesses, and vegetables."⁽⁴¹⁾ One of the men, Gustave Biltmeier, has gained \$150,000 through "the sheer inertia of plodding, unremitting, unimaginative thrift and toil."⁽⁴²⁾ Mentally he was a little boy, but he was the financial support of the church.

Mr. Fuessle has drawn a more realistic portrait of his German characters than either Miss Laughlin or Mr. Sinclair. The latter is, of course, more interested in his social purpose than in accurate character delineation although he never lacks a human element in his description. Miss Laughlin has observed her characters, but she has never become of them. However, all three interpret certain phases of Chicago life in the Ghetto. The commonplaceness, the division between the Americans around Bleeker Street and the German inhabitants is clearly mentioned by Mr. Fuessle. He has seen deeper into the

(41) Fuessle, The Flail, p. 29.

(42) Fuessle, op. cit., p. 29.

lives of his particular race and is better able to interpret them as a part of Chicago.

Carl Sandburg saw not only the truck farmer but also the poor women who worked for Mr. Biltmeier, ^{he} and describes them in Onion Days.⁽⁴³⁾ Mrs. Pietro Giovannitti gets eight cents a box for picking onions, and she works ten and sometimes twelve hours a day. "Jasper, (who is her employer), belongs to an Episcopal church in Ravenswood.

He enjoys chanting the Nicene creed with his daughters on each side of him joining their voices with his.

If the preacher repeats old sermons of a Sunday, Jasper's mind wanders to his 700 acre farm and how he can make it produce more efficiently.

And sometimes he speculates on whether he could word an ad in the Daily News so it would bring more women and girls out to his farm and reduce operating costs."

Whether the character belongs to the Gold Coast, the rooming-house district, or Packingtown, regardless of the period in which he lived, he is a part of the life of Chicago. Through the successful capitalists, their wives and children, the newspaper men, the artists, and the "Hunkies," the writers are able to portray more definitely the region of Chicago. Sometimes they are realistically created, and sometimes they have a gloss of romance over them, but they are the people who mean Chicago to that writer.

(43) Sandburg, Chicago Poems, p. 28.

DIALECT

Foreign countries are able to formulate a standard speech because they have certain cities which predominate; for example, Paris dialect is the standard French dialect, and Madrid standardizes Spanish dialect into Castilian. In America however, there are no such geographical differences. No one city like Washington, Boston, Chicago, or New Orleans can be judged the home of Standard American. The country is too large in the first place, and although the sections are closely united, no one section has become the center of national life and culture. The various regions are too independent to acknowledge a distinction. (1)

Mr. Kenyon gives three types of American speech: Eastern, Southern and General American. Because of the close contacts with London, Eastern and Southern American have followed the changes in Southern British and resemble it more closely, while General American preserves more features of 17th century Standard British. Nevertheless the number of people speaking General American far outdistances the other two dialects. According to recent census figures Mr. Kenyon has found 11,000,000 Americans and Canadians speaking Eastern dialect, (2) 26,000,000 the Southern, and 90,000,000 the General American.

Chicago is located in the region where General American is spoken. It is a dialect that comes more nearly being Standard American

((1)) Krapp, Modern English, p. 157.

((2)) Kenyon, American Pronunciation, 4th Ed., p. 13.

than any other because of its preponderance in numbers. The speech resembles "book English" in proportion to the degrees of schooling and reading of the speakers. No attempt is made by the writers of Chicago to make their American characters' speech an interpretation of the region. In addition to the General American, there are several foreign dialects, or "brogues", noted, German, Jewish, Irish, whose speakers contribute to the life that is Chicago.

According to Dr. Ramsay's investigation there are four ways of indicating dialect: (1) by using distorted spellings, (2) by words peculiar to the specific region, (3) by idiom or phrase, (4) by cadence or speech melody. In the novels under discussion the principal way in which dialect is noted is by distorted spelling. There are a few indications of certain colloquialisms prevalent at the time of the story, such as, "he don't" and "ain't", which were common even to educated speakers.

Miss Laughlin employs distorted spellings a great deal to indicate Irish and Jewish dialects in Just Folks. The conversation of the Casey family is easy to understand although the words are spelled to suit the sound.

"'Tain't in Maggie ner Pete Cavanagh t' understand' me an' my princ' ples" he said, "no, ner in you, nayther, I'm thinkin'. But I'm not su'prised. Min wid princ'ples has niver been understood by theer fam'lies - ner by the world. The world have always gone haard wid the best min - have always driven thim t' drink wid its onfeelin'-ness." Miss Laughlin does not make world - "woild" in the usual

(3) Laughlin, op. cit., p. 176.

stage fashion, as she does "aisy" and "nayther." She does, however, introduce the Irish idiom "I'm thinkin'" at appropriate intervals.

Yiddish is another dialect which she introduces into her novel by means of distorted spelling. Mrs. Rubovitz is of Jewish descent and expresses herself in the jargon of that tongue. "Und look at dose schoolss! What do dey teach by dem that iss so much bedtter as to work? Always my Rosie come home and brings a leaf, und 'Look, ma, by de fairies 'carped!' she says. Dey learn dem to oh! an' vonder by everyt'ing. Whad way iss dot?" Miss Laughlin carefully spells out "every", but omits the "h" in "t'ing." The idioms "by dem" and "by everyt'ing" add to the effect already created by the distortions.

Wherever the novelist has introduced an Irish maid, her speech is in brogue presented by means of distorted spelling. Hamlin Garland in Rose of Dutcher's Coolly describes a character's nationality in this manner: "Kim roight up." The maid in the Cowperwood home is overheard expressing herself about her master. "He's the very divil and all when it com es to the wimmin." The expression is a common Irish idiom.

One of Peter Smith's workmen speaks in the conventionalized manner: " I was afraid for me money.----It's finely she is now, sir, thank ye kindly---- me troubles is over, praise be."

The only place in which the Irish dialect is indicated by cadence or melody is in the play, Back of the Yards, by Kenneth Sawyer Goodman. The Sergeant is illiterate, and he speaks with only a slight use of

(4) P. 78.

(5) P. 198.

(6) Dreiser, The Titan, p. 243.

(7) Fairbank, op. cit., p. 175.

idiom: "It's proud you should be of him and you sticking up for him
 always." (8) The Priest speaks in book English, but his phrases

have the rhythm and idiom of Irish speech. " 'Tis the heat, and other
 things besides Michael and the picnic made me pull a long face." (9)

Mrs. Connors is the most distinctly Irish speaker of the three, but
 the evidence of it is entirely by idiom and cadence. "It was with Mrs.
 Steinbrucher, I went, her and her cousin, by way of celebrating the
 birthday of her first twins, and them dead, poor dears, five years
 back. Come now, father, don't look at me like I'd done a black thing.
 You wouldn't grudge a poor widow her squint at the films, would you?" (10)

The German dialect in The Flail is presented by means of distort-
 ed spellings and one curious idiom. The father, Heinrich Dohmer, is
 the only one of his family who speaks with an obvious accent. Mr.
 Fuessle indicates the harshness of his speech by spelling the words
 with emphatic guttural sounds in them. It is a mixture of English and
 South - German dialect that he uses at home although at the church
 he speaks a purer German. "Go du bedt! Gedt a moof on you, Rudolph.
 I an' your ma wandt to gedt to sleep. You know dadt. Are you go-
 in' to shleep in dadt tup!" (11) It is interesting to note that in one
 sentence sleep is spelled in its usual fashion, but in the following
 one, it is distorted.

(8) P. 258.

(9) P. 262.

(10) P. 259.

(11) Pp. 11 and 12.

Mrs. Biltmeier, whose husband is the truck gardener, had a curious expression with no apparent meaning. In the following sentences the idiom seems to have some reason for being in the sentence: "Ben havin' a hull lot o' rain here lately," or "I'm hull glad to see yuh." We might expect it to mean very or a great deal of in those examples. However, when she inquires of Rudolph, "How's your mudder?----Does she keep hull well?" or when she comments, "Ain't it hull too bad the way the Bible class is fallin' off?" (12) there is no apparent meaning.

Mr. Fuessle gives an able representation of the German people as they lived and talked. His use of distorted spelling is warranted, for he would find it difficult to indicate Mr. Dohmer's speech in any other way.

Upton Sinclair is very fortunate in his choice of medium for the character of The Jungle. He makes but few attempts to indicate the speech of the Lithuanian peasants. In the beginning a few exclamations in their native language are introduced. "Eik! Eik! Uzdaykduris!" (13) (no translation), "Eiksz! Graczian!" (14) When Jurgis asked for a job the following conversation took place: "Speak English?" "No, Lit-uanian." "Job," "Je." "Worked before?" "No 'stan'." "Shovel guts?" "No 'stan'," "Zamos Pagaikaztis, Szluota!" "Je." (15)

It is pleasanter to the reader, and equally effective, to write a story as a translation than to attempt to indicate the continued

(12) P. 30.

(13) P. 2

(14) P. 4.

(15) P. 35

use of dialect throughout the book.

When a German woman is introduced later, the author uses distorted spelling. Her speech is like the usual attempt to show the German characteristics, but it does not have the guttural quality of Dohmer's. "Dot is a ll to try and sheat me, vat is de reason a big man like you has got only a dollar und a quarter? -----Gott in Himmel, vat for has you brought me to a place like dis? I could not climb up dat ladder. I could not git troo a trap-door! I vill not try it - vy, I might kill myself already." "Vat for" and "already" are idioms common to the usual conception of German - American speech.

The one or two occasions where French is used, distorted spelling is the means by which it is indicated. E. P. Roe in Barriers Burned Away introduces a French maid. "Mademoiselle could not expect zat----- she would not come, no one would come who knew." The final sentence might reveal either a French or a German speaker although the "mademoiselle" and the "zat" are in the conventional French fashion.

The foreign speech presented by these authors is primarily indicated by distorted spellings and by introducing idioms which are commonly attributed to the particular language. The more recent writers like Goodman and Fuessle make some attempt to follow the modern trend of using idiom and speech cadence as well as distortions. E. P. Roe's use of distortion is entirely out of date, and while Miss Laughlin's representation leaves a great deal to be desired, there is

(16.) P. 219.

(17) P. 221.

(18.) P. 184.

more naturalness in her style.

No evidence could be found in any of the novels of the harsh "r" which is sometimes attributed as a peculiarity to Chicago speech. The language is primarily book English with the colloquialisms prevalent at certain periods and in certain classes of society.

The novels written at the beginning of the twentieth century or about people of that period have many colloquialisms frowned upon today.

"He don't is a common expression, even for well educated people. (19)
Page Dearborn in The Pit uses it, "But he don't recognize me."

Mrs. Bates in With the Procession, the social leader of Chicago and once a teacher, exclaims to Jane Marshall, "There, child! ain't that success? ain't that glory? ain't that poetry?" (20) and comments on her own error that her son was grammatical and preferred "isn't."

The speech throughout the novel, The Pit, is touched with expressions of the day. Laura, a well-bred young Easterner, calls her sister "Dearie," (21) and in a moment of surprise exclaims, "Well, I never - of all the people." (22) Mr. Norris does not show in any way that her dialect differs from her husband's who has been reared in Wisconsin. Jadwin is well enough educated, but he frequently lapses

(19) Norris, op. cit., p. 9.

(20) Fuller, op. cit., p. 70.

(21) P. 224

(22) P. 238.

into idiom. "I've been so busy all day I clean forgot it ;" You
 (24) sure can; " "Ah, that is blame pretty. " (25) The author consciously
 or unconsciously permits him to use these dialectical peculiarities
 that he retained from his original home; consequently the elegance
 of the Jadwin establishment is somewhat dimmed by the speech of the
 occupants, although the author does not seem to intend such an im-
 pression.

The same effect is the result of E. P. Roe's misuse of grammat-
 ical constructions in Barriers Burned Away, but his errors are far
 more serious than idiomatic peculiarities. Mr. Roe himself is in-
 correct. "She complied, and he sung " (26) is one of the most notable.
 The author's attempt at elegance achieves only awkwardness. "He is
 no vapid society man, " she said to herself: and her artist eye was
 gratified by the changes in his noble face. " (27)

The Common Lot, 1919, and Memoirs of an American Citizen, 1905,
 by Robert Herrick are both excellent examples of the speech of the
 late nineties. It is sloppy, full of slurred words and some distinct-
 ly ungrammatical constructions. Mrs. Hart, Jackson's mother, is not
 a well educated woman. She is middle class, and her speech is sig-
 nificant of the part of society. "Powers was always bound I sh'd
 never leave this home except to follow him to Rose Hill.-----We have
 to wash the curtains and things once a fortnight, and then they ain't

(23) P. 253.

(24) P. 312

(25) P. 313.

(26) P. 239

(27) P. 221.

fit to be seen half the time. ---- He might have done for you, too,
 (28)
 seeing what a sight of money he left. "

The entire style of Memoirs of An American Citizen is dependent on its gossipy manner of a man who has risen from a poor farm boy to a senator. The excellence of the novel is never marred by a return to book English. The speech is probably the most notable example of General American dialect at the close of the 19th century as it was spoken by a middle class of people, gaining wealth, but retaining their early manner of speech. "John don't mind his talking so long
 (29)
 as he don't interfere with the business. "

Mr. Herrick also mentions in The Web of Life that Mrs. Hitchcock's idiomatic freedoms and slurring of her past participles endeared her
 (30)
 to Dr. Sommers. He neglects to give examples, however, and the phrase is apparently used only to characterize Mrs. Hitchcock.

The novels of Hamlin Garland which were being written at that time show little evidence of the speech of the people. In Rose of Dutcher's Coolly the dialect of old Mr. Dutcher, a farmer in Wisconsin, is shown by distorted spelling and idiom.

" O Lord, what a young un, " he said in deeper despair.

" Come, ain't it abouttime for you to be leggin' it toward school? " (31)

Rose seldom uses anything but book English even as a child. She calls

(28) Herrick, The Common Lot, p. 40.

(29) Herrick, Memoirs of An American Citizen, p. 138.

(30) P. 27.

(31) P. 7 & 8.

her father "pappa", and once says "he don't,"⁽³²⁾ At Rose's boarding house in Chicago the inhabitants have certain colloquial expressions: "he don't" is very common to them, and Mary, a class mate of Rose's at the university uses ain't."⁽³³⁾ A man from Boston is the only Eastern character in all of the novels to be distinguished by his peculiar pronunciation. "Otheh," "familiah," and "heah"⁽³⁴⁾ are characteristic words.

There are few words or phrases peculiar to the region, but there are several words that are unusual. Sherwood Anderson talks about a "soc-dolager of a masterpiece."⁽³⁵⁾ The word is a corruption of doxology and means "that which ends or settles a matter, as a decisive blow, answer or the like. Also something unusually large."⁽³⁶⁾ In the same collection of stories "fantods" is used to mean "the fidgets";⁽³⁷⁾ "notion gives you the fantods a little."⁽³⁸⁾

Edgar Lee Masters introduces a word famous in country communities in Children of the Market Place: "charivari" or "shivaree",⁽³⁹⁾ the spelling which resembles the pronunciation most closely. The meaning is that mock serenade of hanging tin pans and horns which welcome home a newly married pair.

(32) Garland, Rose of Dutcher's Coolly, p. 5.

(33) Ibid., p. 173.

(34) Ibid.

(35) Anderson, Horses and Men, p. 235.

(36) Webster's International Dictionary, p. 1988.

(37) Funk & Wagnall, New Standard Dictionary, p. 897.

(38) Anderson, op. cit., p. 294.

(39) P. 63.

In Skeeters Kirby, Mr. Masters makes frequent use of the word
 (40)
 "feasted!" "we feasted and drank and became merry." It comes to have
 an amateurish sound before the novel is finished. The early portion
 of the novel is written in the dialect of Mason County, Illinois, but
 the author resumes book English when the hero is moved to Chicago.

In The Web of Life, Mr. Herrick speaks of Dr. Sommers' being
 (41)
 "shunted" out of the door. The word is not commonly used in writ-
 ing although it is occasionally heard in speaking. It means to turn
 to one side, and in this particular place, rather unceremoniously.

Mrs. Fairbank, Mrs. Barnes and Mr. Webster do not use colloquial-
 isms in their novels. John Ward calls his daughter "Kid," (42) but
 the remainder of the characters use book English.

Carl Sandburg and Ben Hecht use the language that is commonly
 known as the people's. It is a part of General American which is
 spoken by poorly educated men and woman. There are no grammatical
 inconsistencies, but there is no fear of offending by using strong
 words. In "A Teamster's Farewell" Mr. Sandburg repeats the thoughts
 (43)
 of a man enroute to the penitentiary:
 "The smash of the iron hoof on the stones,
 All the wonderful slamming roar of the street --

(40) P. 184

(41) P. 116.

(42) Barnes, Years of Grace, p.4.

(43) Sandburg, Chicago Poems, p. 17.

O God there's noises I'm going to be hungry for."

Ben Hecht uses the closely clipped sentences identified as journalistic with less of Mr. Sandburg's harshness. His foreign characters, Polish, Lithuanian, and Irish, use American speech with some feeling for the cadence of their own tongue. Both authors create a Chicago that one can hear as well as see.

Will Payne mentions "the strong, rolling Western r's which otherwise prevailed in the office" as a contrast to the neat Boston accent of the society editor. Mr. Payne does not illustrate his statement, and the reader is left to imagine the speech of the characters.

The speech which the characters in Theodore Dreiser's novels use is singularly free from foreign idiom. The German family of Gerhardt's speak in General American with no indication that the father is a German laboring man, and that the children have had little schooling. The same criticism is true of Sister Carrie. The characters are slightly educated, yet they speak in the General American dialect that is usually attributed to well educated speakers. The speech in The Titan cannot be criticized on the same grounds because the characters of that novel are better educated than Jennie or Carrie.

Sherwood Anderson writes his stories in the same kind of dialect that Mr. Hecht and Sandburg do. He uses General American for description and for many of the speakers, but he introduces slang and colloquialisms to suit the education of the speaker. He uses the little questioning "eh?" that is interjected into the speech of the people

(44) Payne, Jerry the Dreamer, p. 86.

(45) Dreiser, Jennie Gerhardt

(46) Anderson, "A Chicago Hamlet," Horses and Men, p. 158.

of the middle west. Also there are occasional slurred words such as 'em. The language is simple, and the speech flows easily. The result is a pleasant conversational style.

Except for the foreign characters, the language used by the people in the novels is General American with the colloquialisms common to the class of society to which they belong and to the period in which they live. The foreigners are found for the most part in novels written between 1900 - 1925. The authors were not interested in reproducing the central characteristics of the dialect, but in merely suggesting it. We must take into consideration that the attention paid to speech rhythms and cadence did not develop until recent years.

MANNERS AND CUSTOMS

Novelists have always found a natural and easy way to the interpretation of a region through its distinctive manners and customs. The Pennsylvania Dutch, the Tennessee mountaineer, and the Kentucky Colonel have certain peculiarities which stamp him at once as a resident of a particular neighborhood.

Middle Western America has less distinctive customs and manners than many other sections. It has been more easily reached and has had a greater variety of settlers than many other places. Consequently, a town growing up within its borders does not have many characteristics which make it differ from towns in other regions. There is, unquestionably, the breezy friendliness of the West mixed with the hospitality of the South in this section. The optimism of the early explorers is another characteristic combined with the shrewdness of the Easterner to make an industrial center.

Chicago itself affords few manners and customs for the novelist because its essential quality is its typical character as an American city, and especially a city of the Middle West. As a result, many of the customs and manners are common not only to Chicago, but to every city and to the Middle West.

One of the principal sources of the novelist for customs characteristic of the city is the early history. The contrast between the town of 1840 or 50 and the busy city of today affords a great deal of material. Through many of these changing customs the writer is able

to interpret the character of the people and the city.

A typical custom which we closely connect with a small town grew up in early Chicago. After a hot day, the breeze from the lake was pleasant, and the people moved out of doors to enjoy it. Each house had some yard and a front stoop. There the family with neighbors and friends collected. Even when the fortunes of the household permitted a second girl as they did in The Smiths, the front porch was still a favorite place. "In summer they sat out upon the front steps; every fair night Hannah, the second girl, spread a rug outside as a matter of routine, and friends would often join them in that out-of-door
(1)
drawing-room."

Mrs. Barnes found the custom characteristic, for she says, "The Wards had sat out on their front steps on spring and summer nights ever since Jane could remember. -----The neighbors drifted in, by twos and threes, dropped down on the rug and talked and laughed and watched the night creep over Pine Street."
(2)

The custom serves a purpose of the author's in The Pit. Laura takes the opportunity of one of these informal evenings to tell Mrs. Cressler, an old friend, that she is to marry Curtis Jadwin.
(3)

Mrs. Fairbank has been able to recreate the Chicago that was beginning to realize its power just following the Civil War. It was still a small town, but its ambitions looked beyond its size. "These

(1) Fairbank, The Smiths, p. 136.

(2) Barnes, Years of Grace, p. 192-3.

(3) Norris, The Pit, 153.

new friends lived, for the most part, in the north side of the river, in a district still sufficiently rural to have retained something of a village quality. Lawns and shade trees surrounded the wooden houses: every one there had a vegetable garden, every one kept a cow, and neighborhood life was as intimate as it had been in the New England towns the majority of these people had left behind them."⁽⁴⁾

In the same novel the greeting characteristic of every one in Chicago at that time is used. "Where have you come from?"⁽⁵⁾ Suzannah Wilcox demands that of Daniel Lunt when she first meets him.

The social events of the little village of four thousand people were very limited. In 1838-40 the Fireman's Ball was the great social event of the season because all of the worth while beaux belonged to the volunteer fire department. Their names now read like the annual list of box holders at the opera.⁽⁶⁾ The women who now enjoy bridge found their entertainment in quilting bees.

The teas with which most of us are familiar today were not always a part of our customs. Mrs. Fairbank's heroine, Ann Smith, was the first woman to introduce the regular custom into Chicago society. On her return from Paris the first time she established the tradition in her new home on Prairie Avenue. "The innovation of serving an extra and unnecessary meal was greatly discussed, with approbation by those who participated, and with disapproval by those who did not---."⁽⁷⁾

(4) Fairbank, op. cit., p. 46.

(5) Ibid., p. 45

(6) Ferber, The Girls, pp. 15 & 16.

(7) Fairbank, Op. cit., p. 45.

The custom was not adopted as a common practice for some time. Jane Ward noticed the difference between her mother's teas and the informal custom of the French consul's household, where tea was a regular meal like breakfast or dinner. Mrs. Wards "teas were parties, with candy and three kinds of cake and funny fishy little sandwiches that Minnie made meticulously in the pantry. The tea-table was always set with the silver tray and the silver tea-set and lots of little Dresden plates and embroidered napkins and Jane's mother and Isabel were always dressed up in their best bib and tucker, sitting primly behind the tea-kettle, never dreaming of eating anything until
(8)
the door bell rang."

Some young men of Hamlin Garland's acquaintance determined to bring culture to the Middle West and announced that tea was to be served in the Caxton Building on Saturday afternoons. They were Herbert Stone and Ingalls Kimball who established a publishing firm in 1894. Later they founded The Chap Book, the first literary magazine in Chicago.
(9)

These early beginnings of a custom so foreign to the general atmosphere of Chicago's hurly-burly are interesting to note. Later when afternoons at home were established, a woman's social success was measured by the attendance on her day. Theodore Dreiser uses the custom in The Titan to indicate to Aileen Cowperwood that her entrance into society was a failure. The guests gradually decreased until finally she is forced to give the servants all of the food prepared.
(10)

(8) Barnes, op. cit., p. 14.

(9) Garland, Daughter of the Middle Border, p. 25.

(10) P. 230.

During that same era (1890) lawn tennis became very popular all over the country. Dreiser describes the game and players in his autobiography as he saw them on the South Side. Lawns were still fashionable and pleasant to use. The young people disported themselves over them, playing tennis and croquet, or enjoying more formal parties. The South Side had "anew sunny prosperity which was the most marked characteristic of Chicagoans of the day."⁽¹¹⁾

Robert Herrick also mentions the popularity of lawns of that time. The Brainerds lived on a corner on the South Side, and the house had a narrow strip of lawn next to the side street in the traditional Chicago fashion.⁽¹²⁾

The shopping district downtown was divided in its social significance like the north bank of the river. The west side of State Street was forbidden to the wealthy shopper; she bought only on the east side. Wabash Avenue was even more select, and no one who owned a carriage ever stopped before the bargain stores. Rose Dutcher came to know this as a part of her Chicago education. She felt a kinship with the leisurely and hated the pushing crowds.⁽¹³⁾ This peculiar custom is still true; however, Chicago is not alone in having an exclusive shopping district, but few cities have the distinction made in the middle of the street.

Theodore Dreiser gives another interesting historical custom in The Titan. The early street car system was once far less efficient

(11) Dreiser, A Book About Myself, p. 44.

(12) Herrick, The Cliff Dwellers, p. 55.

(13) Garland, Rose of Dutcher's Coolly, p. 224.

than it is at present. During the latter part of the 19th century, business men were more eager to make money than to accomodate the consumers. The street cars were a notorious example of that practice. Cheap light weight cars were used that were very hot in summer and extremely cold in winter. To keep the passengers warm, straw was placed in the bottom of the cars; not attempts was made for their comfort in summer, for few open cars were used. Cowperwood made a fortune remedying the situation.

These customs are of an early period in Chicago's history. There are two kinds of business which are typical of this particular city and which every visitor is interested in: the Board of Trade and the packing houses.

The latter industry has undergone many changes since Upton Sinclair wrote his revolting book, but the processes of killing and curing the meat goes on under better conditions perhaps, but in the same general fashion. The yards cover over a square mile of territory where the cattle and hog pens and the factories are located. The killing beds, the place where the carcasses are cut up, the chilling rooms, and the sausage rooms are all a part of Sinclair's story. The men and women employed in the packing houses worked with a furious intensity, for speeding-up was one of the ways that made a great deal of money.

[14] Dreiser, The Titan, p. 171.

[15] Rogers, Sherman, "Clearing the Jungle," Outlook, Oct. 6, 1920, p. 227

his great industry is a part of the business life of Chicago. It is one distinctive characteristic that makes Sandburg call her "Hog Butcher of the World."

The second business venture which is typical of Chicago is the Board of Trade or the Wheat Pit. Frank Norris makes it the scene of one of his novels in a trilogy on wheat, called The Pit. "It was a vast enclosure, lighted on either side by great windows of colored glass, the roof supported by their iron pillars elaborately decorated. To the left were the bulletin black boards, and beyond them in the north west angle of the floor, a great railed in space where the Western Union Telegraph was installed. To the right, on the other side of the room, a row of tables, laden with neatly arranged paper bags half full of samples of grains, stretched along the east wall from the doorway of the public room at one end to the telephone room at the other.

"The center of the floor was occupied by the pits. ----while further at the north extremity of the floor, and nearly under the visitor's gallery, much larger than the other two, and flanked by the wicket of the official recorder, was the wheat pit itself." (16)

He includes the description of one of the days on Exchange:

"Then suddenly, cutting squarely athwart the vague crescendo of the floor came the single incisive stroke of a great gong. Instantly a tumult was unchained. Arms were flung upward in strenuous gestures, and from above the crowding heads in the Wheat Pit a multitude of hands, eager, the fingers extended, leaped into the air. All articulate expression was

was lost in the single explosion of sound as the traders surged downwards to the center of the Pit, grabbing each other, struggling towards each other, tramping, stamping, charging through with might and main." (17)

The foreign section of Chicago gives a greater variety of uncommon customs. Sometimes they are significant of the district as a whole, as their sleeping out of doors in summer, or of a particular race, like the marriage ceremony.

Again Miss Laughlin adds to our picture of the Ghetto. The inhabitants are forced from their oven-heated houses into the stifling streets in the summer time. "Every door step, every garbage box, every curbstone, held its quota of exhausted humanity. Men, women and children slept every where, in the most hideously uncomfortable situations and postures. No one wore anything that could be left off - not in decency, for no one was bothering about decency, but in safety from the not - zealous nor much - in - evidence police." (18)

This custom is no more confined to the Chicago slums than is a tea party to the Chicago elite, but the manner in which it is done is not found in all locations.

The religious practices of the Ghetto people are varied. Many of them are Catholic and depend upon the advice and aid of the priest. In The Jungle, Upton Sinclair mentions the disapproval of the church for public schools. However, there is little mention of other relig-

(17) P. 98.

(18) Laughlin, Just Folks, p. 120.

(19) P. 51.

ious observances of the Lithuanians.

The family of Casey in Just Folks is Catholic also, but their faith is not a strong factor in the plot. Ma Casey turns to the Church to ask for a sign telling her whether she should reveal Angela Ann's experiences to save other girls. Its introduction seems slightly forced, but it gives an opportunity for a description of high mass.

Ma Casey had not gone to a priest for advice, however, when Angela Ann disappeared. She and her sister visited a fortune teller who said that when a certain one-eyed cat returned, Angela might be expected. The cat did come back, and the next day brought a letter from the girl.

Not only do the negroes save for a decent burial, but the Irish as well. No matter how low the finances of the family become, there is always enough for the insurance collector who comes frequently to collect his money. A little tragedy occurred when Patsy the "new wan" died three days after his birth. He was the only member of the family who was not insured for burial. The difficulty was overcome by the priest who knew a kindly and prosperous saloon-keeper. His only son had just died, and he was giving him a funeral worthy of the love he bore him. He gladly consented to let the little Casey in his son's (20) hearse to Calvary, and offered free carriages to the mourning family.

The marriage rites of the foreign people are distinctly contrasted with those we are accustomed to. Upton Sinclair vividly describes the conventions attached to a Lithuanian wedding in The Jungle. He

(20) Laughlin, op. cit., p. 217.

makes it an effective introduction to the family in the very first scene, and he also uses it as one more burden of expense for the family to bear.

(21)

The wedding celebration is called a veselija. The aim of the hosts is that no one who comes can go hungry. Great platters of food are brought in: stewed duck, potatoes, ham, sauerkraut, boiled rice, macaroni, bologna sausages, piles of penny buns, bowls of milk and foaming pitchers of beer. Before the bride is placed a great cake with white icing and colored candies. All the friends of the bride and groom are invited to partake of the food. The marriage ceremony takes place at a church and the veselija in a large room where long tables and a space for dancing are.

(22)

The last thing in the celebration is the acziavimas, a ceremony lasting three or four hours and involving one interrupted dance. The guests form a ring and begin to move around in the circle where the bride is the center. One by one the men step in to the enclosure to dance with her. Afterwards they drop whatever they can afford into a hat held by some member of the family, usually the mother. The money is used to defray the expenses of the wedding and to start the bride and groom with a substantial sum. Unfortunately for Ona and Jurgis the young men had learned new ways in Chicago; they enjoyed the quantities of food and drink, but they slipped away without paying for the dance with the bride.

(21) P. 4.

(22) P. 13.

The customs and manners found in novels and used to characterize Chicago are not especially significant of the city as a region apart from any other city. However, they must be taken into consideration when the growth of the city, ~~and~~ its native and foreign inhabitants are studied. Superficial manners and customs have not contributed to an understanding of Chicago as much as the characters who have given their lives to the progress and growth that has been Chicago's.

HISTORY

Chicago has had too varied a history for the novelists not to take advantage of it. The city was begun as a little trading settlement on an empty lake shore, and now it reaches far beyond the imagination of one of the most optimistic settlers. There are many descendants who are resentful because their ancestors neglected to buy the
(1)
corner of State and Madison Streets.

Miss Ferber describes in her novel The Girls a family of Thrifts who had been in Chicago since 1836 when Isaac Thrift settled on the banks of the river, called Che - ca- gou by the Pottowatomies. The settlement was known under the same name, which meant wild onion or garlic. The reason was evident enough when the breeze blew from
(2)
the prairies bringing the odor from the plants.

The early part of the novel is devoted to creating the atmosphere of beginning Chicago. She describes the sea of mud and holes with signs "No bottom here". Men in hip boots and ladies in two-wheeled
(3)
carts traversed the so-called streets. The sidewalks were crazy wooden affairs on rickety stilts; sometime five steps up and six steps
(4)
down. Great nails stood up on them, and below was a morass of mud.

(1) Ferber, The Girls, p.11.

(2) Ibid., p. 5.

(3) Ibid., p. 14.

(4) Ibid., p. 20.

These high sidewalks gave the heroine cause to meet her lover for the first time after she had become a young lady. The Rush Street ferry across the river was a ramshackle affair, and that very feature brought the two together for the first time. The boy pulled the little girl out of the river when she tried to hurry onto the old boat.

Another novel with Stephen Douglas as its principal character has been written by E. L. Masters. He knew the early history of Chicago and made it an integral part of the story. A young Englishman came west to take care of his father's property in Jacksonville. He was forced to go through Chicago, and he saw it as it was in 1833: something of a trading post with a population of less than one thousand people, surrounding a fort built to replace the one destroyed by the Indian massacre of 1812. There was a great deal of activity especially in land speculation.

He also describes "the undulating board sidewalks built over swales of sand, running from hillock to hillock!" and he makes a vivid picture of the whole scene. "What shacks used for stores, trading offices, ~~marts~~ for real estate! Truly it was a place as if built in a night, relieved but little by buildings of a more substantial sort-----Drinking saloons were everywhere-----a barroom in front and a dancing room in the rear. The place was filled with sailors, steam boat captains and pilots, traders, roisterers, clerks, hackmen, and undescribed characters. Women mingled with the men and drank with them. They dressed with conspicuous abandon in loud colors. Their

(5) Masters, Children of the Market Place, p. 20.

faces were rouged. They ran in and out of the dance room with escorts or without, stood at the bar for drinks, entwined their arms with those of the men. ----I could feel a different spirit in the crowd from that I had seen on the boats or in New York. There was no talk of politics, negroes, force bills. They did not seem to know or care about such things. It was a wild assemblage, but without meanness or malice. They were occupied solely with a spirit of carnival, of dancing, drinking, of talk about the arrival of the "Illinois"; about the price of land and the great future of Chicago." A man at the bar was saying that the town would have a population of 20,000 people in twenty years. "How could such a locality ever be the seat of a city? So far from the East. And nothing here but wastes of sand." (6)

The city in 1837 was very similar to the first sight James Miles had of it; more hurried people, more motley buildings, and a greater number of land speculators. Civilization had come bringing its vice and evidence of fine breeding. It contained then a population of four thousand people. (7)

Masters notes the progress of the city again in 1849 when the second water system, consisting of a reservoir at the corner of Michigan Avenue and Water Street and operated by an engine, was to be supplanted by a crib sunk in the lake six hundred feet from shore. The lake traffic had increased enormously, and soon the Illinois - Michigan canal was to be opened. (8)

((6)) Masters, op. cit., pp. 23 & 24.

((7)) Ibid., p. 151.

((8)) Masters, op. cit., p. 233.

By the next year Chicago was a thrilling spectacle. Masters likens Stephen A. Douglas to the growing city in their quick and phenomenal growth. The man's protective coloration was like the bunting and flags thrown over the city's irregularity and ugliness. As they both grew they faced greater and more complicated problems. (9) With this explanation the author feels free to describe the horse car line being built from Randolph to Twelfth Street and the vast area of sand and scrub oak beyond that. (10)

In a story about Douglas, that convention which marked the nomination of Lincoln could not be ignored. There was a huge wigwam seating ten thousand people, and the city was filled with delegates and visitors. The hotels were filled; saloons and houses of ill fame were riotous with men let loose on a holiday. (11) "Chicago was a whirlpool of excitement-----Bands were playing every where. The Wide-Awakes, a Republican organization, were out in force marching as soldiers, dressed in glazed caps and capes, carrying torches-----the sidewalks were blocked. Drunken men, eager men, pushed their way through. Bands played. Far off a stump speaker's voice could be heard. All this waste of sand and scrub oak which I had seen in 1833 was now covered with buildings big and little." (12)

The novelists have little to say of the Civil War. Miss Ferber uses that historical event to change the life of Charlotte Thrift,

(9) Masters, op. cit., p. 234.

(10) Ibid., p. 412.

(11) Ibid., p. 435.

(12) Ibid., p. 438.

who did such an unseemly thing as to rush out to the troops that were passing and kiss an unknown youth. From that time forward she was forced to live in seclusion. The boy lived in a shanty on the edge of town and was not respectable. He did not come back from the war, and
(13)
Charlotte remained true to his memory.

However, in The Smiths, Mrs. Fairbank describes the scene in the city on the fall of Richmond as vividly as Masters does the nomination of Lincoln. There is a difference in this scene in the feeling of the people; they are more religious and less boisterous. Hymn singing is the principal excitement on the Court House steps. The author introduces Ann Smith to the wealthy yet simple banker's wife who later
(14)
is a close friend through the medium of the celebration.

Directly upon the close of the war comes the assassination of Lincoln. The city is in deep mourning as the funeral cortege passes through; every house is draped in black, some with appropriate verses or words of consolation. On one was printed this stanza:

"In sorrowing grief the nation's tears are spent.
Humanity has lost a friend, and we, a president."

"Emotional tensility suddenly stiffened the crowd, and in a few moments the sound of muffled drums sent a shiver through it.---Far away down the street the sight of the approaching cortege carried to every mind a stunning realization of the loss: men turned haggard
(15)
faces to one another, and said, 'It is finished.'

(35) Ferber, The Girls.

(36) Fairbank, op. cit., p. 26.

(37) Ibid., p. 80.

"Behind the dull drums of the band a full regiment of infantry, led by General Sheridan, followed the draped flag. It was composed largely of former rebels, who had been borrowed from Camp Douglas and outfitted in Union blue.

"Following the citizens' committees, down the narrow land between the crowds, the funeral car came. It was drawn by twelve black horses, and surrounded by pall bearers."⁽¹⁶⁾

This is the only novel in which the death of Lincoln is mentioned. Perhaps in this story more than in any other occur those events which describe the city most accurately. They are told as if the author were present to witness them.

The panics which struck the country are used in various ways by the novelists. Since many of the stories are concerned with large manufacturers, the question of money was an important one. Mrs. Fairbank uses the panic of 1873, the year of Grant's reelection, to introduce Titus Jefferson again in the role of saviour with \$500,000, enough to save the bank of which Peter Smith was a director. The latter's reticence over his financial affairs nearly drove Ann from him, but when she learned of his troubles she remained.

Dreiser mentions the various panics which occurred during the time of his story, 1873 and 1894, but they do not essentially effect the plot. During the first one the banks demanded that Cowperwood take up the paper he had with it. He threatened to expose certain of their methods, and refused to comply. It was his good bonds or a brokerage house, and he saved his bonds. The result of this encounter

(16) Fairbank, op. cit., p. 80 and 81.

merely showed the power he had and made business men more bitter over his projects.

The occasion in Chicago's history which makes the greatest appeal to novelists is, of course, the great fire of 1872. No author writing of that period can afford to omit that great spectacle. However in most instances the stories begin at too late a time to consider it except by casual reference.

Henry Kitchell Webster describes old Gregory Corbett in An American Family by the way in which he rebuilt his factory after the disaster. Before it had stopped smoldering he had begun his preparations for a new one in Riverdale. His men lived in wooden shacks the first winter and built the wagons by hand before the machinery arrived. (17)

Janet Fairbank and E. P. Roe give it a much larger place in their novels. In accord with Roe's sentimental point of view the fire is the occasion on which Dennis, the Christian hero, not only saves Christine's life but also converts her to religion. Nevertheless his picture in some ways is better than Mrs. Fairbank's. She omits any mention of the thievery, pillaging, and rowdyism that accompanied the rush of the people from the city. He also tells of the origin: "The fire originated in DeKoven Street, the southeastern part of the west side, and it was carried steadily to the north and east by an increasing gale. The south side, with all its magnificent buildings, was soon directly in the line of the fire." (18) The lost children and hysterical

(17) P. 50.

(18) Roe, Barriers Burned Away, p. 354.

women gave Dennis a great opportunity to show his manhood. The barriers are burned away forever between the hero and the heroine.

(19)

The description of the fire in Mrs. Fairbank's novel is for no such happy purpose. She uses it to demonstrate further the characters of the individuals in the story. The breach between Daniel Lunt, a young lawyer, and his wife, Suzannah, is emphasized by her complete selfishness. She refuses to throw out a trunk of clothes when a place could be made in the carriage for a child and her puppies. Daniel dumps out the trunk with no apologies amid her protestations.

The beginning of the fire is more intimately connected with the characters, than in Mr. Roe's novel. The excitement began on a Sunday night just as Ann and Peter were coming from a church service. Peter went at once to his factory.

"At first no alarm was felt on the north side of the river, and Suzannah had quite a large group of people watching the spectacle from her front porch. Under her tall trees the distant fire had an added brightness.

A few ultracautious men who had down-town offices left early, but the others went out in the pantry later on and made lemonade, while the ladies found cakes. It was hungry work, watching the fire."

(20)

Before long the conflagration had spread even across the river, and the Lunts were compelled to flee for their lives. Fortunately the Smith house in Union Park was not in its way; Peter's works were

(19) The Smiths.

(20) Fairbank, op. cit., p. 145.

completely destroyed. Food was difficult to find, and the water had been cut off when the pumping station burned. The Smiths offered a refuge to all of their friends and many other refugees who came for aid. Peter organized the men into patrol groups that guarded the neighborhood all night.⁽²¹⁾

The story of Chicago's heroic struggle after the fire is well known. Mrs. Fairbank makes Peter Smith a great part of it. "Suddenly life had swung back to pioneer conditions, and the man who accomplished physical feats was of greater importance than any number of bankers or lawyers."⁽²²⁾ Peter was able to accomplish such tasks, and the work of rebuilding becomes his story.

As Chicago grew twice its original size in the ten years following the fire, labor difficulties arose between the employees and the employers. A serious disturbance was created at Haymarket Square on the west side.

Robert Herrick in his Memoirs of An American Citizen describes this event. Through the participation of his hero not only in the riot, but also in the trial of the so-called anarchists, he is able to give a careful account of the proceeding. Because his hero realizes that the capitalists of the city are going to accept nothing less than conviction, he abandons any other ideas he may have to win his employer's consideration. Herrick convinces his reader that the trial was fixed and that only those people acceptable to the state are taken as jurors. The judge made the law as he went along and later boasted of it:"for

(21) Fairbank, op. cit., p. 153.

(22) Ibid., p. 161.

(23)
the good of society."

In another later novel the same author accuses capitalism of an injustice to the Pullman strikers. In The Web of Life Herrick establishes his hero as an idealist who seeks the best way of serving his fellowman. His disagreement with Louise Hitchcock over the situation divides their lives for a large part of the story. His disgust severs his relations with Dr. Lindsay, a noted physician. Debs and his followers are mentioned, and their failure is based on the insuperable power of the people whom they are attempting to battle. The strike is used as means for conversation at dinners and among the men at their clubs.

(24)
(25)
The plot in An American Family by Henry K. Webster is based on a strike at the Corbett steel plant. The attitude of the capitalists is not so sternly criticized in this novel as it is in The Web of Life. This author decries the use of spies and detectives among the labor leaders and their meetings, and it is through their work that Hugh meets Helena Galicz, a Polish Hungarian Jew, one of the agitators. He finally marries her, and on that event hangs the tale of the family. The story is concerned with a later disturbance of labor troubles than that described in The Web of Life. The time is 1915 - 16 when there were anarchistic uprisings all over the country. In addition to this strike there is mention of the attempt to poison half the notables in Chicago at a banquet given in the University Club.

(23) Herrick, Memoirs of an American Citizen, p. 91 & 92.

(24) P. 135.

(25) Pp. 114, 115.

(26) P. 299.

A city in which so much wealth had accumulated could not be without its socialists, communists, and anarchists. Authors have used these organizations to further their plots, but none of these stories are directly concerned with individuals except An American Family. Sinclair preaches socialism in the latter part of The Jungle, somewhat to the detriment of the story. Through the comrades in the organization Jurgis is given an opportunity to gain a respectable
(27)
although simple foothold in society.

The accomplishment of which Chicago boasted more than any other was the World's Fair, or the Columbian Exposition as it is sometimes called, held in 1893. Soon after the fire the city began to plan for this event. Every one cooperated. The novelists have found it necessary to describe it as they did the great fire. More stories have been written about the decade of 1890 - 1900 than have been about the period of the fire, and consequently more references to it appear in the novels.

Theodore Dreiser saw it as a newspaper reporter and describes some of the amusement in A Book About Myself. His father was a German, and together they visited the German village on the Midway: "as German and ordentlich as ever a German would wish, where we had coffee and little German cakes with caraway seeds on them and some pot
(28)
cheese with red pepper and onions.

It was an event in his life. Some of the novelists make it significant for an episode in their stories. Margaret Ayer Barnes in

(27) Sinclair, U., The Jungle, p. 355ff.

(28) Dreiser, A Book About Myself, p. 252.

Years of Grace describes the attendant atmosphere of the city as does Janet Ayer Fairbank, but she inserts an incident of one of the less important character's lives. The young people see the mother of one of them riding in a gondola with an eligible young man when she is supposed to be in Galena, taking care of a sick sister. (29) The song, Ta - ra - ra - ra Boom - de - ay, which was popular during the summer of the Fair was sung by the young people at their evening parties. (30)

The exposition was more important in the lives of the characters in The Smiths, for Peter had an active part on the committees, and his home was frequently made to accommodate old friends or new business acquaintances when hotels were filled. (31) "The city was filled with strangers of more or less note, all of whom showed an entire willingness to be entertained." In this novel too is described the memorable Chicago Day. "Chicago Day, chosen to commemorate the tragedy of the fire, came and went, and furnished the astonishing spectacle of sober-minded citizens so bent upon breaking all records of attendance at the Fair that day, that they went again and again through the entrance gates, buying a new ticket each time." (32)

In The Web of Life Herrick mentions the fair as having taken place the year before, but he does not describe it. The burning of the exposition buildings along the lake shore is a part of the story,

(29) P. 37ff.

(30) Ibid.

(31) Fairbank, op. cit., p. 353f.

(32) Fairbank, op. cit., p. 356.

and he uses the occasion to bring Dr. Sommers and Alves Preston together again. There is some question left in the reader's mind as to the origin of the fire, whether the labor troubles might not be responsible.⁽³³⁾

He also explains the financial situation in Chicago in the year following the fair. Many people had come there with the promise of endless positions and high wages, and now they were left stranded without food or a right to shelter in the numerous tenantless buildings. Empty stores, hotels, and flat buildings lined the streets. The department stores were empty, for the heat kept away the wealthy, and the poor had no money.⁽³⁴⁾ La Salle Street, where the Board of Trade was,⁽³⁵⁾ was gloomy and 'nothing was doing' according to its idiom. "In that beautiful enterprise (The World's Fair) the prodigal city had put forth her utmost strength, and having shown the world the supreme flower of her energy, had collapsed."⁽³⁶⁾

Mrs. Fairbank's description of the years succeeding the fair is characteristically optimistic. She noticed the characteristics of the people in their social world as well as the changes in business affairs. "The village quality, which until then had characterized the city, had disappeared: people became more self-conscious; they tried to be

(33) Herrick, The Web of Life, p. 172.

(34) Ibid., p. 135.

(35) Ibid., p. 146.

(36) Ibid., p. 135.

like other people in eastern cities, or in Paris, or London. They cast aside their Eastlake furniture and bought what they hoped was French, or Italian, or English. The pre-Raphaelite influence suddenly made itself felt: walls were papered in William Morris designs, and no room was too formal to find in it some variety of the chair with the movable back, like an old shoe in a china shop. Old fashioned prints and engravings were replaced by photographs of Burne-Jones' and Watts's paintings, and ladies wore romantic clothes, which hung strangely lank on them after the crisp outline of the bustle. The more advanced of them subscribed to English magazines. Every really modern woman had The Yellow Book on her table, -- and read Dante Gabriel Rossetti, -- or said she did, -- and learned to talk about joy in work and textures. She went to see Ibsen's plays, also, and read Bernard Shaw. There began to be a perceptible gulf between the tastes of a business man and his wife."⁽³⁷⁾

The labor troubles did not affect the Smith plant seriously. The demands of the men only made Peter more bitter because he refused to understand them. When the President sent Federal troops to Chicago the summer following the World's Fair to suppress railroad rioting he said he was highly pleased with the encampment on the lake front with its cannons ready for use.⁽³⁸⁾

The city became a unit again during the World War. Every one was working for one purpose and class distinctions were overthrown.

(37) Fairbank, op. cit., p. 356 f.

(38) Ibid., p. 357.

Edna Ferber in The Girls finds a great part for the war to play. It brings about a situation for the grand-niece, Charley, parallel to the one in which Charlotte had been involved. Her fiance was killed, but the new attitude of youth changed the outcome. There was no mourning or enforced retirement; the girl's unhappiness became sublimated in work for others. The war gave the aunt the opportunity for freedom which she had sought strong. It completely changed the lives of those young enough to live on afterwards.

A less personal touch of the war was felt in Webster's An American Family. The author mentions the appeals of Paderewski for Poland and the debutante salons for war orphans. The city seemed apparently indifferent to the actual conflict, yet it was quick to see the significance of a war on the city's industry and fame. The newspapers immediately started propaganda for "another West Point for Chicago." (39) The two sons, Bob and Carter, enlist, but the story is not essentially affected thereby.

In Years of Grace the lives of the children are greatly affected by the war. Cicily, the daughter of Jane and Stephen Carver, decides she loves Jack, the son of Isabel and John Bridges and her own cousin. Belle, the Bridges' daughter, wants to marry Albert Lancaster, the son of an old friend. The weddings take place after the young men have enlisted and just when they are ready to leave for France. Jane Carver had married Stephen in just the same way before the Spanish-American War. The husbands return safely, and the terror of those months is

(39) Webster, An American Family, p. 298

forgotten.

In Mary Wollaston, also by Webster, there are references to the war because the story takes place directly following it. Camp Grant is mentioned, ⁽⁴⁰⁾ and Anthony March, the hero, is first introduced in his uniform. It is on that account that Aunt Lucile brings him to the Wollaston home to tune pianos. War work and allusions to the allied powers are present in several conversations.

Chicago reflects the historical currents of the country as well as its own events of importance. Novelists have made use of both sources either to further the plot or to describe a character. The novelists of the early years of the city are more concerned with its own history than with national events. With the improvement of communication the country at large has contributed sources to be chronicled in the lives of the characters.

(40) P. 105.

NATURE

Novelists of city life are not usually concerned with aspects of nature; yet among the Chicago writers there is a variety of attention paid to it. Sometimes nature provides merely the background for the story, or occasionally some force of nature has a decided effect on the plot as in Rose of Dutcher's Coolly when Rose and Warren Mason are brought together by the spectacle of the great storm. A very few authors exhibit ^{the} "pathetic fallacy", when nature is sympathetic with human grief or joy. More often the novelists forget that there is any thing beyond the city streets and the characters who have their being on them.

The finest expression of the city seen through nature is given by John Gould Fletcher in his prose poem The Building of Chicago.⁽¹⁾ In this selection he first describes the way in which Chicago was built by winds from the four ends of the country.

"Behold what the winds have built; a whole world's meeting place! Black towers, like bastions of iron, break the wrinkles of the lake, the roll of the silent green prairie, turn back the crackling dense grown forests, arrest the meandering river."

Then come the inhabitants of the city like the four winds.

"Men of the north, huge, blond, and drunken, come to roll and stroll and sleep and sit brooding long in melancholy defeat. Men of the east shiftily sidle among them, polite and smiling, uneasily twisting or vague and impassive, lost in some inhuman dream of peace. Men

(1) Fletcher, Breakers and Granite, p. 44.

of the south, feliney graceful, saunter with sombreros stuck on the backs of their heads, a flower or a dagger in their fingers, a flower or a cigarette at their lips. Men of the west, hulking, flamboyant, generous, cruel, reckless, ride whizzing up the streets, their faces hacked by the wind to the semblance of an Indian's. ----- But the gloomy arched bastions stand forever, gazing on the sad wastes of the plain and the water, bearing the affront of the winds that hoot and shout and howl past them; the north wind trolling in skoal to his dead vikings; the east wind nasally yelping and whining for his fallen; the south wind mouthing and blubbering over her lost lover; the west wind roaring like a giant bear that is brought bay in its lair, and turns at last on its hunters, preparing for its death onset after the fire has attacked its cavern and the high trees have fallen on its trail."

Mr. Fletcher is especially impressed with the winds of the city,
 (2)
 for in another poem, Lake Shore at Night he mentions them again.
 The entire poem is a recognition of the natural elements that surround the city.

"At the edge of a beautiful gulf of gloom and stillness
 The city rises;
 Glittering with thousands of spangles
 Seen between the dull smoke of the trains
 That leap out shoreward,
 Or bump empty freight cars into each other,
 With a noise like surf collapsing.

One or two lights low down
 Seemingly blurred by mist,
 The grey outline of dunes beyond,
 And watery stars.
 For the wind is bringing rain
 To stream down the spangled house-fronts,

(2) Fletcher, op. cit., p. 42.

To make the lights of the city run together,
Growing more dim.

At the edge of a beautiful gulf of gloom and stillness
The city rises:

And behind her painted mask
She frowns a little, growing more weary,
Yet shedding abroad to the night
The glow of the thousand spangles,
Her glory, when winds will whirl it
Through dry blades of grass on the dunes."

The same interest is exhibited in Mr. Sandburg's poetry. Nature is a part of the character of the city, for in his poems Chicago assumes a personality. The lake, the winds, the closeness of the dunes blend into a particular atmosphere that belongs only to the "Windy City".
(3)
In The Fog Mr. Sandburg translates the spirit of the city as he saw it through the foggy mists that lie so heavily over the lake front.

"The fog comes
On little cat feet
It sits looking
over harbor and city
on silent haunches
and then moves on."

Again in Sketch he describes the lake, quiet and peaceful.
(4)

"The lucid and endless wrinkles
Draw in, lapse and withdraw."

In those two lines he has caught the wash of the waves on a shore. As a contrast to the red heat of the steel mills Mr. Sandburg interposes
of "Pearl cobwebs in the windy rain,
in only a flicker of wind,
are caught and lost and never known again."
(5)

- (3) Sandburg, Chicago Poems, p. 71.
(4) Sandburg, op. cit., p. 5.
(5) Sandburg, Smoke and Steel, p. 9.

(6)
In The Harbor he blends the ugliness of the city with the lake that never fails to appeal to poet and workmen both.

"-----

Out from the huddled and ugly walls,
I came sudden, at the city's edge,
On a blue burst of lake,
Long lake waves breaking under the sun
On a spray-flung curve of shore;
And a fluttering storm of gulls,
Masses of great gray wings
and flying white bellies
Veering and wheeling free in the open."

Although there are passages which show a deep appreciation of nature, Mr. Sandburg has a far greater interest in the city of Chicago and the millions of individuals it contains.

The novelists are less concerned with the natural beauties of the city. Mr. Webster states a fact early in his story, An American Family, which seems incongruous in its place but it does show that he recognizes something behind his characters. "The Corbetts, going out from town to the plant at Riverdale, crossed daily, from the St. Lawrence valley into the Mississippi, and back again at night. But not one of them could have told where the divide was." (7) This information indicates in a very minor fashion the self-centeredness of the family, but that is all.

Hamlin Garland has a great appreciation of the country, for he came from a farm and early learned to see its beauty. Consequently he describes Rose's home in Wisconsin in an extremely sympathetic fashion. (8) The green of spring and the brown of autumn are lavish-

(6) Sandburg, Chicago Poems, p. 8.

(7) P. 296.

(8) Garland, Rose of Dutcher's Coolly.

ly portrayed. With equal artistry the author turns to the city and describes it through Rose's eyes, and it appears ugly and vicious beside the first descriptions. One of the most vivid scenes in the book is a picture of a severe storm on the lake.

"The sea was already terrific. Its spread of tawney yellow showed how it had reached down and laid hold on the sand of its bed. There were oily splotches of plum-color scattered over it when the wind blew it smooth and it reached to the wild eastern sky, cold, desolate, destructive." (9) Mr. Garland continues his description for several pages, showing the ships in their poor harbor, a wreck, and a rescue of three men. The spectacle is magnificent, and he does it with a fine sense of the values of both sight and sound imagery. The storm has a definite effect on two of the characters. Rose and Warren Mason are brought together in preparation for a happy ending. Mr. Garland's splendid descriptive powers are further employed in that section of his autobiography, A Daughter of the Middle Border. Here he visits the mountains in Colorado and takes the opportunity to describe them as vividly as he is able, not only to his wife before she sees them but on her first visit. It is equal in power with the scenes in Rose of Dutcher's Coolly.

Robert Herrick has little use for nature in Memoirs of An American Citizen. He does describe the Indiana countryside of Harrington's

(9) Garland, op. cit., p. 296.

boyhood, but it is a dismal and discouraging place of little importance.

However, in The Common Lot nature has a more prominent place. The far north side is described where the Harts have their summer home - a place of trees and pleasant lawns close to the lake side. At the conclusion of the story Hart turns to the country after he sees the terrible disaster he has perpetrated in the apartment which burns after he has built it of inferior materials and with no fire escapes. Evidence of pathetic fallacy is present here as the earth seems to open her arms to him and soothe him back to reason.

In The Web of Life the same device is used for Alves Preston's suicide. The lake is cold and gray and dark when Dr. Sommers finds her, but it had been light and sparkling when they had skated on it previously. The effect of these two instances is not unpleasant nor ridiculous. In both descriptions nature is real and dominant for the moment.

Just as Jackson Hart returned to the soil when he was tortured, so does Jurgis Rudkus in The Jungle. Mr. Sinclair describes the pleasure his character felt walking along the dusty roads or through the fields, bathing in the fresh water of a stream and washing his clothes, and sleeping in clean straw. This picture is a vivid antithesis to the dirt and squalor of the tenement house in Packingtown. Nature makes a strong man of Jurgis again, but he returns to the city where he reaches poverty again. The nature in Chicago is a matter of terrific cold; in the country nature is the dominant force.

Edgar Lee Masters relates the story of early Chicago in Children of the Market Place. Jim Miles, the hero, sees only vast swales of sand and a marshy piece of ground on the lake shore. Scrub oaks grew, but other vegetation is not mentioned. The young man is told also that the north boundary of Illinois had been pushed up in order to give the state the southern shores of the lake and Chicago some of the trade of the East,--a fact which eventually influenced the life of the nation.
(10)

In addition to the description of Chicago, Mr. Masters takes pains to picture the lush prairies of southern Illinois near Jacksonville. Cold, rain, and snow become a part of Jim Miles' life as a pioneer farmer, but they have no great force in the story.

Floyd Dell regards nature as a background of less importance than does Mr. Masters. In The Briary Bush, Felix and Rose-Ann are married in the winter, and they find drifts of snow piled around their house close by the lake. The bitterness of the wind or the weather never affects the characters. They only find it pleasant to take a snow bath without ill effects.

In Years of Grace, Mrs. Barnes notes the weather conditions on two important occasions: when Jane Ward takes her granddaughter home from dancing school to hear Cicily's determination to leave Jack, there is a severe snow-storm. When Jimmy Trent begs Jane to leave with him, the summer is in full bloom, soft and pleasant. There is slight evidence of pathetic fallacy in these two incidents, although the

natural element is not forced into prominence.

As warm as a city can become in the summer, it is not frequent that the novelists make occasions to remark it. Joseph Medill Patterson in Rebellion gives one or two good examples. On both occasions the effect is heightened by the roar of the elevated or the street car. The heat dominates the characters for a short time, but the plot is concerned with more tragic themes than that.

Sherwood Anderson uses the heat as a strong background for his short story Milk Bottles.⁽¹¹⁾ The heat becomes more than a background; it is a harrowing monster who drives the west side to the lake and every one else out of doors. It gave one man an inspiration to write a master-piece. Mr. Anderson has lived through a Chicago summer, and he transcribes his experiences into the images of the half-filled bottles of sour milk on window-sills, and half-dressed humanity on the side walks, looking for some place that is cool.

A third observer of the heat is Miss La ughlin who directed her Ghetto folks through a summer. She adequately describes the sufferings of the people as they lounge out - of - doors, oblivious of convention, but she disregards the fact that Beth Tully's close room in the second floor of a tenement must be insufferable. As a consequence the strength of the first picture is diluted.

(11) Anderson, Horses and Men, p. 231.

Ben Hecht was never too engrossed in the people about him to see the lake, the mists, and the sky. In Erik Dorn he mentions the snow falling while Dorn and Rachel were walking. It has no effect on the story, only lends a concrete background to a scene. (12)

The Lake is so closely allied to many people's lives that he uses one sketch to describe it. "Today the lake wears its autumn aspect. Out of the train window one sees a wedge of geese flying south or occasionally a love bird circling like an endless note. The waves look cold and their symmetrical crisscross makes one thing of the chill, lovely nights that beckon outside the coziness of one's home windows. (13)

----- "On summer days the lake is sometimes like a huge lavender leaf veined with gold.

----- "It is when one leaves the city and goes to visit or to live in another place where there is no lake that the lake grows alive in one's mind. One becomes thirsty for it and dreams of it. One remembers it then as something that was almost an essential part of one's life, like a third dimension. In some way one associates one's day dreams with the lake and falls into thinking that there is something unfinished, sterile about living with no lake at one's elbow." (14)

The remainder of the novelists are not concerned with nature. A casual reference to a pleasant day, or a rainy morning as Miss Ferber notes in The Girls is the extent of their interest in that

(12) P. 126

(13) Hecht, A Thousand and One Afternoons in Chicago, p. 233.

(14) Ibid., p. 234.

phase of interpretation. Poets find more nature beneath the side walks and behind the skyscrapers than do the novelists. They have neglected the lake front and the wind and dust of Michigan Avenue. The authors have too recently become conscious of the city as an entity in itself to regard its real background with eyes for interpretation.

In the novels by Theodore Dreiser there is little mention of weather conditions or of the influence of the lake. Nevertheless, in Sister Carrie he notes the bitter weather that comes so suddenly in the fall. "It was blowing up cold, and ^{out} of her window Carrie could see the western sky, still pink with the fading light, but steely blue at the top when it met the darkness. ----- The chill wind whipped in and out in gusty breaths. ----- Light overcoats were turned up about the ears, hats were pulled down." (15) Hurstwood and Carrie's walks in the park are too overshadowed by their own feelings to permit them to notice much of the beauty around them, yet their first meetings are marked by the consciousness of "the clear blue sky of the new summer." Dreiser uses the season of the year to illustrate the feeling being engendered between the two. "It was at that season of the year when the fulness of spring had not yet worn quite away." (16)

Nature is even less touched upon in Jennie Gerhardt than in Sister Carrie. Early in the story, Jennie's sensitiveness is described by her feeling for the beauty she saw out of doors. "Nature's fine curves and shadows touched her as a song itself. ----- Where the sunlight was warm and the shadows flecked with its splendid

(15) pp. 86-87.

(16) p. 161.

radiance she delighted to wonder at the pattern of it, to walk where it was most golden, and follow with instinctive appreciation the holy corridors of the trees."⁽¹⁷⁾ Later the girl's emotions dictate the trend of the book, and nature is forgotten.

The characteristic and distinctive elements, then, of the natural background of Chicago as seen, sometimes consciously, more often unconsciously, by its writers are first, the lake. That great body of water has influenced the growth of the city, has determined to some extent the lives of its inhabitants, and has forced itself into the consciousness of the writers. Ben Hecht gives the finest expression of its power.

Second, the winds have blown so strongly within the city that even a novelist as indifferent as Dreiser is to the natural background calls attention to the fact that it "blew up cold." Chicago has been named the Windy City for those great winds that blow off the lake and the prairie.

Finally, the weather, especially the temperature, with its sudden changes from bitter cold to stifling heat, has influenced the novelist so strongly that he is compelled to note its effect on his characters.

All of these elemental conditions may be summed up in the word climate, for even the lake is responsible in part for it. The inhabitants are affected by its stimulation which seems to be its pre-eminent quality, a quality shared by few climates on earth, of putting restless energy into its people.

Therefore in conclusion, we may say that nature in Chicago is a silent but a controlling factor, which is seldom fully realized but always present.

(17) P. 16.

COMMUNAL CONSCIOUSNESS

The city of Chicago lends itself to personification as did Egdon Heath for Thomas Hardy or the small town for Sinclair Lewis. Novelists have always been conscious of the city as an individual entity, but the more recent ones have emphasized that consciousness. They depict the distinctive traits of Chicago as carefully as they might reveal the peculiarities of a human character. None of them can entirely escape the city. They stop to describe her streets, her people, her way of living, and before they realize the result, she has become dominant. She is a slattern and a queen, a huckster and a hog butcher, but they all admit her greatness.

Just as the most sympathetic interpretation of Nature comes from a poet, so does the most vivid characterization. Carl Sandburg's Chicago with its harsh delineation of all that is at once ugly and proud, is known to every one.

"Hog Butcher for the world,
Tool Maker, Stacker of Wheat,
Player with Railroads and the Nation's Freight
Handler;
Stormy, husky, brawling,
City of the big shoulders:

Come and show me another city with lifted
head singing so proud to be alive and coarse
and strong and cunning.
Flinging magnetic curses amid the toil of piling
job on job, here is a tall bold slugger set
vivid against the little soft cities;
Fierce as a dog with tongue lapping for action,
cunning as a savage pitted against the wilderness,

Under the smoke, dust all over his mouth,
laughing with white teeth,
Under the terrible burden of destiny laughing
as a young man laughs,

Laughing even as an ignorant fighter laughs
 who has never lost a battle,
 Bragging and laughing that under his wrist is the
 pulse and under his ribs the heart of the people,
 Laughing!
 Laughing the stormy, husky, brawling laughter of
 Youth, half-naked, sweating, proud to be Hog-
 Butcher, Tool Maker, Stacker of Wheat, Player
 with Railroads and Freight Handler to the Nation." (1)

In this poem Sandburg has undoubtedly caught the slangy, living spirit of the city. He sees the worker, rather than those who live their prosaic lives close to the heart of such greatness, but never feeling the splendor of its power.

(2)
 In quite another manner he writes They will say. He is not so proud of the strength and ruthlessness; his sympathy is with the people.

"Of my city the worst that men will ever say is this:
 You took little children away from the sun and the dew,
 And the glimmers that played in the grass under the
 great sky,
 And the reckless rain; you put them between walls
 To work, broken and smothered, for bread and wages,
 To eat dust in their throats and die empty-hearted
 For a little handful of pay on a few Saturday nights."

The fine characterizations which Sandburg has made so compact and so vivid have never been equalled by any novelist.

Ben Hecht, one of the recent writers, has made some excellent characterizations of the city which he saw with a reporter's eyes. The results are the tales related in A Thousand and One Afternoons in Chicago and Erik Dorn. The former collection of sketches has more (3) of the essence of Chicago than has Erik Dorn. In "Michigan Avenue",

(1) Sandburg, Chicago Poems, p. 3.

(2) Sandburg, op. cit., p. 9.

(3) Hecht, A Thousand and One Afternoons in Chicago, p. 52.

Mr. Hecht explains the mysterious enchantment of that street, calls her a Circe, and makes her "a street of heroes and heroines."⁽⁴⁾

"The high buildings waver like gray and golden ferns in the sun, The sky stretches itself in a holiday awning over our heads. A breeze coming from the lake brings an odorous spice into our noses. Adventure and romance! Yes--and observe how unnecessary are plots. Here in this Circe of streets are all the plots. All the great triumphs, assassinations, amorous conquests of history unravel themselves within a distance of five blocks. The great moments of the world live themselves over again in a silent make-believe."⁽⁵⁾

In Erik Dorn Hecht uses the same reportorial manner to describe the city of which the hero is a part, Michigan Avenue, the vague faces of the streets, north side, west side, south side. The stone houses become clocks ticking away the life of the city. "Thus the city sits, baffled by itself, looking out upon a tick-tock of windows and reading with a wonder in its thought, 'Who are these people? -----'"⁽⁶⁾

Nothing escapes Hecht's eye in his search for the being that is the city: the water front where men fish to forget, "the boom and hurrah of the black and white Thirty-fifth Street Cabaret," the "L" Institute, the fog in State Street. Sometimes he adds a character or so that he has met during his wanderings, but he is subordinate to the place. The poor, the laboring man, the gunman, the street walker are in his sketches. But with all his care

(4) Hecht, op. cit., p. 54.

(5) Ibid.

(6) P. 83.

of seeing all, he neglects that place of Cinderella's dreams, the Gold Coast. He and Sandburg do not find the real Chicago there, nor in the miles of apartment houses where the Middle Class live. Chicago is in the Loop and the people who live or work there, yet with this rather prejudiced limit to his descriptions, he has made a great contribution to the knowledge of the city as collective personality.

Among the earlier writers, Fuller, Morris, Herrick, and Sinclair, there is also a great deal of attention paid to the city and its particular spirit. The men who won fortunes by wily manipulations were obsessed by the new standards of living and business that were part of the character of Chicago. The women who were greedy for wealth and social position were tinctured by the same element of competition as their husbands. The foreigners who sought to find great fortunes were beaten by the ruthlessness of the city. No story of the people at any time can be entirely free from city morals and traditions.

Henry B. Fuller sought to picture Chicago as Zola pictured Paris. He wrote of the people who were forced to do magnificent things or sink into obscurity. In the "Introduction" of The Cliff-Dwellers he describes The Clifton and Chicago as Hardy does Egdon Heath in The Return of the Native.⁽⁷⁾ " - - - along with the Tacoma, the Monadnock, and a great host of modern monsters-towers the Clifton. From the beer-hall in the basement to the barber shop just under its roof the Clifton stands full eighteen stories tall.

"The tribe inhabiting the Clifton is large and rather heterogeneous. All told, it numbers about four thousand souls. It includes

(7) Pattee, New American Literature, p. 28.

bankers, capitalists, lawyers, 'promoters'; brokers in bonds, stocks, pork, oil, mortgages; real-estate people and railroad people and insurance people--life, fire, marine, accident; a host of principals, agents, middle men, clerks, cashiers, stenographers, and errand-boys; and the necessary force of engineers, janitors, scrub-women, and elevator-hands."⁽⁸⁾

In this fashion he criticizes and exposes the new life that is becoming Chicago's. The Clifton is only a replica of thousands of other business buildings. Through the character of young Fairchild, he describes the realization that Chicago was no longer a village, but a growing power after the Exposition. "Does it seem unreasonable that the State which produced the two greatest figures of the greatest epoch in our history, and which has done most within the last ten years to check alien excesses and un-American ideas, should also be the State to give the country the final blend of the American character and its ultimate metropolis - - -. Chicago is Chicago, - -. It is the belief of all of us. It is inevitable; nothing can stop us now."⁽⁹⁾

The criticism with which he attacks public opinion, standards of living, and morals in With the Procession becomes a criticism of the city. It is the real person in the novel. Truesdale Marshall feels it on his return from Europe. "The great town, in fact, sprawled and coiled about him like a hideous monster--a piteous floundering monster, too. It almost called for tears. Nowhere a

(8) Fuller, Cliff-Dwellers, p. 4.

(9) Ibid., p. 243.

more tireless activity, nowhere a more profuse expenditure, nowhere a more determined striving after the ornate, nowhere a more undaunted endeavor towards the monumental expression of success, yet nowhere a result so pitifully grotesque, grewsome, appalling."⁽¹⁰⁾ In the story the city coils itself about the people, makes them feel its ruthlessness and power. It grows beyond their restraint into a huge uncontrollable character.

Like Fuller, Herrick was primarily interested in that new spirit of Chicago which retained much of the fearlessness of the pioneer and added a ruthlessness arising from greed. In Memoirs of An American Citizen, he notes its earliest beginnings in Van Harrington's speech,⁽¹¹⁾ "Whatever was there in Chicago in 1877 to live for but success?" In this same novel he characterizes not only a new business attitude but more especially the packing industry.

A like personification occurs in The Web of Life. Chicago is a common city with no attempts to beautify its heterogeneous streets. Men were too busy making money to create beauty.

"Block after block, mile after mile, it was the same thing. No other city on the globe could present quite this combination of tawdriness, slackness, dirt, vulgarity, which was Cottage Grove Avenue. India, the Spanish-American countries, might show something fouler as far as mere filth, but not so incomparably mean and long."⁽¹²⁾ The homes of the wealthy are "newer, more flamboyant" or "heavy-fronted"⁽¹³⁾ set in strips of green lawns. He characterizes the entire place:

(10) Fuller, With the Procession, p. 87.

(11) P. 52.

(12) Herrick, Web of Life, p. 198.

(13) Ibid., p. 16.

"all was alike, flat-buildings and house and store and wooden shanty,-
 a city of booths, of extemporized shifts."⁽¹⁴⁾

Mr. Herrick and Mr. Fuller have seen only the degradation and meanness of Chicago. They felt the lack of pleasant spaces and green trees, but the city had grown too fast to permit a systematized architectural development. The rush for money came also from the quickly built city. Herrick sums up his attitude in The Common Lot, and Fuller's is entirely comparable. He is describing Mrs. Hart's feeling for her husband: "For she had begun to understand that the poison which had eaten him was in the air he had breathed; it was the spirit of the city where he worked, of the country, of the day--the spirit of greed."⁽¹⁵⁾

These novelists are realists and seek to present all the ugliness without any glamor. Sandburg and Hecht are realists, but they dramatize the squalor to a romantic reality.

Mr. Sinclair does exactly the same thing that Mr. Fuller and Mr. Herrick have done. However he is moved by a desire to change one particular phase of the city's life rather than interpret it. As a result, his story is beaten out with heavy hammers rather than cut with a penknife. He wanted to arouse people to action, while Mr. Herrick and Mr. Fuller merely desire them to look at themselves through the mirror of their novels.

The spirit of big business, which is the spirit of Chicago for these writers, is the force that grinds Jurgis to deeper poverty, to sickness, Ona and Marija to a horrible death and to worse than death,

(14) Herrick, op. cit., p. 199.

(15) P. 365

and transforms Packingtown into a cesspool. Mr. Herrick saw Van Harrington losing his own soul; Mr. Sinclair saw the people whom he was crushing.

The picture he draws of the area around the packing houses is far from beautiful. "----there were no pavements--there were mountains and vallies and rivers, gullies and ditches, and great hollows full of stinking green water - - - - One wondered about this, as also about the swarms of flies which hung about the scum, literally blackening the air, and the strange fetid odor which assailed one's nostrils, a ghastly odor, of all the dead things of the universe. It impelled the visitor to questions--and then the residents would explain quietly, that all this was 'made' land, and that it had been 'made' by using it as a dumping-ground for the city garbage. - - - - A little way beyond was another great hole which they had emptied and not yet filled up. This held water, and all summer it stood there, with the nearby soil draining into it, festering and stewing in the sun; and then, when winter came, somebody cut ice on it, and sold it to the people of the city. This, too, seemed to the newcomers an economical arrangement. - - - - All the sordid suggestions of the place were gone --in the twilight it was a vision of power."⁽¹⁶⁾

Throughout the novel Mr. Sinclair uses such bludgeons to move people to action against the spirit of a city which would permit these atrocities. There is no relief from the misfortunes of Jurgis. Chicago is a huckster selling human wares.

(16) Sinclair, Jungle, pp. 33-34.

Miss Laughlin describes the district close by the Stockyards on Maxwell, Halsted, and Henry Streets, but her realism is tempered by a desire to prove that these people are "just folks." There is none of the biting tragedy of The Jungle nor the human quality of Sandburg's poems. The city is not a character in her story; it merely becomes a background, in which capacity New York might do as well. Halsted Street has no peculiarities that a similar place might not have. The author calls attention to the fact that on the east side of the street, the five-cent theatre does not flourish, but this is not a part of the character of Chicago.

One of the writers contemporary with Herrick and Fuller who was interested in the spirit of Chicago is Frank Norris. His hero is not Jadwin nor the city, but wheat. However, he reveals in excellent fashion a part of Chicago's character, the Board of Trade. He interprets it through the Pit, that is the centripetal force which draws men into the Loop. "All the life of the neighborhood seemed to center at this point--the entrance of the Board of Trade. Two currents that trended swiftly through La Salle and Jackson Streets, and that fed, or were fed by, other tributaries that poured in through Fifth Avenue and through Clarke and Dearborn Streets, met at this point--one setting in, the other out. The nearer the currents the greater their speed. Men--mere flotsam in the flood--as they turned into La Salle Street from Adams or from Monroe, or even from as far as Madison, seemed to accelerate their pace as they approached. At the Illinois Trust the walk became a stride, at the Rookery the stride was almost a trot. But at the corner of Jackson Street, the Board of Trade now merely the width of a street away, the trot became

a run, and young men and boys, under the pretense of escaping the trucks and wagons of the cobbles, dashed across at a veritable gallop, flung themselves panting into the entrance of the Board, were engulfed in the turmoil of the spot, and disappeared with a sudden fillip into the gloom of the interior. - - - - - Thus it went day after day. Endlessly, ceaselessly, the Pit, enormous, thundering, sucked in and spewed out, sending the whirl of its mighty central eddy far out through the city's channels."⁽¹⁷⁾

This great force in the city is not the only part of its character he observed. South Water Street, filled with produce from all over the country, is "the Mouth of the City, and drawn from all directions, over a territory of immense area, this glut of crude subsistence was sucked in, as if into a rapacious gullet, to feed the sinews and to nourish the fibres of an immense colossus."⁽¹⁸⁾

Norris describes realistically that section of life which Fuller and Herrick deplored but which they left to the imagination of the reader. Business is the mental life of the city. Art and music are condemned because there is no one to appreciate nor create them. Norris has a gentler touch than any of his contemporaries, Fuller, Herrick or Sinclair. He discloses the character of the place, and rapacious though it may seem, it is not petty. It is like one of the industrial pioneers, ruthless yet admirable because of his strength.

A novelist who is regarded by the critics as one of the portrayals of the finest pictures of Chicago is Theodore Dreiser.

(17) Norris, The Pit, p. 78 f.

(18) Ibid., p. 61.

Three of his novels, Sister Carrie, Jennie Gerhardt, and The Titan, deal particularly with characters living in the city. However, on the completion of the first two, one is not conscious of the Communal Consciousness of Chicago, but of the individuals presented. The setting is not a force in the lives of Sister Carrie and Jennie; it is merely a background.

Mr. Dreiser is more cognizant of the great power of the city in The Titan. He makes Frank Cowperwood one of its typical capitalists, although he is not a product of the region. Also he gives many historical references to the business life of Chicago. The organization of gas companies, of street car companies, and the introduction of the elevated system are all a part of the development of urban life. Dreiser writes of the things he saw with the same style as do Sandburg and Hecht. His comparisons are not as easy nor is his description especially cryptic. In his novels he has the critical attitude of Herrick plus the interest Sandburg and Hecht have in individuals. In the dirty streets he sees the workers, and in the grimy houses he sees their sordid lives, yet he never quite reveals the roaring spirit of Sandburg. "The little low one and two story houses, quite new as to wood, were frequently unpainted and already smoky--in places grimy. At grade-crossings, where ambling street-cars and wagons and muddy-wheeled buggies waited, he noted how flat the streets were, how unpaved, how side walks went up and down rhythmically--here a flight of steps, a veritable platform before a house, there a long stretch of boards laid flat on the mud of the prairie itself. What a city! Presently a branch of the filthy, arrogant, self-sufficient little Chicago River came into view, with its

mass of sputtering tugs, its black, oily water, its tall red, brown, and green grain-elevators, its immense black coal-pockets and yellowish-brown lumber-yards."⁽¹⁹⁾

Dreiser attempts to be a realist, but congenitally he is a romanticist.⁽²⁰⁾ He came to the city as a boy when the industrial revolution was changing American life; consequently his own life was shaped to its pattern. There is no doubt after reading one of Dreiser's novels that he is a keen observer of human nature and a conscientious recorder of facts. Although his stories reveal his principal fundamental philosophy, that human nature is a chemical substance with power to react in contact with other agents, he is not careful to select material to fit his theory. He puts down everything regardless of its value to the problem at hand. The result is an unwieldy combination of characterizations, events, and philosophy. In spite of the fact that Dreiser is accounted the center of a certain "school of fiction," and one of the greatest writers of the Chicago region, his novels contain little that indicate definitely the consciousness of a particular place.

In his autobiography there is more of the Chicago that he knew and that influenced him than in any of his novels. His attitude in this book is closer to Sandburg's. "Chicago's wretchedness was never utterly tame, disconsolate, or hang-dog, whatever else it might be; rather it was savage, bitter and at times larkish and impish."⁽²¹⁾ He makes this comment after he has described the

(19) P. 3 f.

(20) Pattee, op. cit., p. 191.

(21) Dreiser, A Book About Myself, p. 65.

miserable and degenerate districts on Washington Boulevard and Madison Street from Halsted Street, east to the river.

Edgar Lee Masters has his greatest fame from his interpretation of southern Illinois. Chicago is a secondary interest with him, but he makes a certain era in the city's history as vivid as he made the character of Spoon River. In Children of the Market Place he sees that raw new town on the shore of Lake Michigan through the eyes of a young but mature Englishman. With many details of historical data, he builds a creation that is a recognizable ancestor to Sandburg's "hog butcher" and "stacker of wheat." "What a spectacle of undulating board side-walks built over swales of sand, running from hillock to hillock! What shacks used for stores, trading offices, marts for real estate! Truly it was a place as if built in a night, relieved but little by buildings of a more substantial sort. Drinking saloons were everywhere - - - - -. There was a barroom in front and a dancing room in the rear. - - - - - I could feel a different spirit in the crowd from that I had seen on the boats or in New York. There was no talk of politics, negroes, force bills. They did not seem to know or care about such things. It was a wild assemblage, but without meanness or malice. They were occupied solely with a spirit of carnival, of dancing, drinking, of talk about the arrival of the (22) 'Illinois'; about the price of land and the great future of Chicago."

That was the city in 1833. Five years later young Jim Miles comes again to Chicago.

(22) Masters, Children of Market Place, p. 23 f.

"It had recently received a charter. But what a motley of buildings it was ! Frame shacks wedged between more substantial buildings of brick or wood. Land speculators swarmed everywhere; ---- lawyers, doctors, men of all professions and trades had descended upon this waste of sand and scrub oaks about the lake. ----- there were sharpers, adventurers, blacklegs, men of prey of all description, prostitutes, the camp followers of new settlements, houses of vice, restaurants, gardens. And with all the rest of it evidences of fine breeds, and civilizing purposes in some of the residences and activities. After all a city was to be built."⁽²³⁾

He makes constant observations on the progress of the growing city. At a very early date he comments: "I want to see a better thing made of Chicago. I really hate it here, all this striving for money--but of course no place can beat Chicago for that--but also the idlers here, the worship of Mammon, the dullness and the gloom of elegant people, the extravagant dressing, the liveried servants, all this imitation."⁽²⁴⁾ The struggle for fortunes began early--this was said before 1850--, and we see the foundation for the spirit that Herrick and Fuller detested.

A year after Children of the Market Place was published Mr. Masters issued another book written with Chicago as a definite locality. There is little of the city's atmosphere in Skeeters Kirby, a mention of Michigan Boulevard, the south side where the hero lived, and a word about the levee--the vice district. However, Mr. Masters apostrophizes the city with vigor. In this paragraph he sums up the

(23) Masters, op. cit., p. 151 f.

(24) Ibid., p. 288.

spirit that he has seen in growing all through Children of the Market Place. "-----The City! the tomb of the millions that are gone. Their houses here, closed or made over, rented or abandoned, bought by fresh triers of the game--but they are gone! - - - - The City! This arena where gladiators fight, where souls are martyred, where the audience hisses, applauds, is cruel and obscure, asks for blood, hoots at failure, cries for the downfall of the strong and destruction of the weak. This arena where jackals skulk at night and lions sleep in cages by day, scenting the blood of tomorrow. The City! This stage of fools and dreamers, madmen and idealists, thieves big and little, wantons, lechers, treasure hunters, imitators, clowns, tragic fools sunk in the delusion of infatuated sincerity and the sorcery of ever alluring hope."⁽²⁵⁾

Masters has the modernity of Sandburg and Hecht with none of the interest that Herrick and Fuller had in revealing the social order. Yet Masters combines the interest of the first two in the ugliest part of the city with the attention of the last two towards the society and its outer circles. He does not find the same pleasure that Sandburg does in the careless, ruthless strength of Chicago; instead he despises its harshness and vice. He reveals the social group which is ignored by the critics of society and the defenders of the poor, the itinerant middle class.

The early spirit of bustle and business development is an element in the background of The Flail. Mr. Fuessle reveals the city through her German inhabitants, just as Sinclair did through her Lithuanians.

(25) Masters, Skeeters Kirby, p. 382.

However, the native thrift of the former people situate them in better circumstances. They are poor, but never driven to beg. They have a little community of their own near Belmont Avenue and Beecker Street.

The need of the city for vigorous preachers as well as teamsters, store-keepers, real estate agents, and factory hands brought Heinrich Dohmer to be a part of the industrial expansion which claimed the city at the close of the Civil War. "Factories, street-car lines, railroads, and flat-buildings of brick with their back porches standing on wooden stilts, were swiftly invading the flat, uninspired region which a few years before had been sandy prairie-land."⁽²⁶⁾

The West Side "of which his wife was an indigenous exemplar" crushed his dream of a preaching career, and he was forced to find more lucrative employment. Respectability is the standard in that section, and on a preacher's salary its demands for cake and coffee for callers cannot be satisfied.

Mr. Fuessle is not content to reveal this one section of the city's life. Through Rudolph's curiosity he is able to describe other streets and their peculiarities. They become more than the background; they are the influences that direct Rudolph's ambitions. "Milwaukee Avenue glimmered with street lights and blazing shop windows, and rattled with traffic. The plaintive 'e - e - e' of peanut vendor's machines sang their nightly song. Street barbers harangued idle groups of people beneath flaming torches, hawking the praises of corn-cures, tooth-pastes, and socialism. Milwaukee Avenue was the back-bone of the Northwest Side's trade region. Strong sinews and

(26) Fuessle, The Flail, p. 17.

muscles of commerce projected from Milwaukee Avenue, at North Avenue, Division Street, Robey Street, and Chicago Avenue. Its activities grew more tense and clamorous as it approached the massive bridge and viaduct, lunged into Lake Street, and became identified with the vast ruck and turmoil of the Loop. The Loop was the raw genius, the clanging cranium of this great sprawled out, ambitious city of Chicago."⁽²⁷⁾

Mr. Fuessle has seen Chicago from many sides and at many times. His descriptions recreate the varied aspects of the city, good and bad, by daylight or night, better than any of the novelists. Sandburg and Ben Hecht cannot be counted in this category; they, too, have seen and written about the things that Mr. Fuessle describes, but they are descriptions, not elements of the plot. Custom House Place, running from Van Buren to Twelfth Street, was famous in the nineties for its elegant establishments and its "dollar houses". The romance in the mystery of the place excited Rudolph.⁽²⁸⁾ The section on the North Side of the river which began with warehouses but soon gave way to dignified residences which in turn had been beaten down by change and circumstance into boarding rooming-houses does not arouse the boy as does the old residential district close by, with its homes whose large porches, lamp-lit drawing-rooms and liveried servants kindled ambition within him.⁽²⁹⁾

Like Dreiser's characterization, the city in The Flail is never passive or quiet. It is always moving and living. Rudolph can never

(27) P. 68.

(28) P. 83.

(29) P. 109.

escape from the ambition it has inspired in him, nor from the feeling of contempt for his ancestry that he suffers until he realizes what a despicable thing he is harboring. Chicago is so much a part of the boy's life that New York is unable to shape him further. It is not a new region; it is simply a new Chicago.

Although Mr. Patterson does not make the city a vivid factor in the events of Georgia Connor's life,⁽³⁰⁾ yet he uses it admirably to characterize the girl herself. "She took pride in her city. It was unafraid. It followed no rules but its own, and didn't always follow them. It owned the future in fee and pitied the past. It said, not 'Ought I?' but 'I will.'⁽³¹⁾"

Floyd Dell and Hamlin Garland introduce the reader to Chicago through characters who have been dreaming for years of the city as a mecca of intellectual life. Garland completed his book in 1895 when criticism of the unlovely aspects was at its height. He attempted to portray the place with the eyes of a girl tuned to the repose and coolness of a Wisconsin farm. The change is a great one, but Garland could not restrain his personal feelings entirely. "----- she sat down for an instant on the long seat by the wall, and listened to the thunder of the street outside. It was terrifying, confusing. Shrill screams and hoarse shouts rose above a hissing, scraping sound, the clang of gongs and the click of shoe heels.⁽³²⁾ ---- and they looked out across a stretch of roofs, heaped and bumped into mountain masses, blurred and blunt and made appalling by smoke and plumes of

(30) Patterson, The Rebellion.

(31) Ibid., p. 157 f.

(32) Garland, Rose of Dutcher's Coolly, p. 158.

steam. A scene as desolate as a burnt-out volcano--a jumble of hot bricks, jagged eave-spouts, gas-vomiting chimneys, spiked railings, glass skylights, and lofty spires, a hideous and horrible stretch of stone and mortar, cracked and slammed into streets. It has no limits and it palpitated under the hot September sun, boundless and savage. At the bottom of the crevasses men and women speckled the pavement like minute larvae."⁽³³⁾ Even the odors that surrounded Rose, newly came from the fresh smell of the fields, annoyed her.

"What is that smell? Pah!" shuddered Rose.

"----- Oh, you mean that rotten, piney, turpentiney smell--⁽³⁴⁾ that's the Chicago smell. It comes from the pavin' blocks, I guess."

The bleakness and dreariness of Chicago oppressed Garland until he could not help injecting it into his story. In A Daughter of the Middle Border he admits as much.⁽³⁵⁾ He wanted his heroine to feel the mystery and romance of the place, but he had been too critical in his own judgment.

Floyd Dell created Felix Fay in his own image. The hero feels much of the same excitement on entering Chicago that Dell himself did. He is not conscious of the smells, the grimy buildings, and the degraded people. He did see the mystery and romance.

"After a brief survey of the loop district, he found himself looking from the steps of the public library, at Michigan Avenue, and beyond that the lake.

"Summer had just turned into autumn; it was a cool day, and there

(33) Garland, Rose of Dutcher's Coolly, p. 182.

(34) Ibid., p. 167.

(35) P. 26.

was a light wind glancing over the surface of the water. Felix drew a long breath, and looked down the Avenue. Only a few people were on the side walk at that hour, but those few, with their air of infinite leisure, gave it the quality of a boulevard. Along the smooth roadway, still wet from a rain which had fallen during the night, a few motor cars skimmed by; and the people in them seemed to have the same air of careless light-hearted enjoyment of life. To the south, great clouds of white steam arose beside a black shed which Felix guessed to be an Illinois Central station and floated airily across to blur the outlines of buildings that faced the Avenue. Felix stood still, wondering at himself. There was something odd about this; Chicago seemed beautiful! But doubtless that notion merely proved him to be what he was, a boy from the country."⁽³⁶⁾ He found the pictures in⁽³⁷⁾ the Art Institute dull compared to the one outside.

The people Dell characterized by Rose - Ann: "If you can write a play that will please children, you can write to please the people of Chicago. They're children, too."⁽³⁸⁾

The writers who have caught the elemental spirit of Chicago have been men that find pleasure in strong, ruthless things. They have been reared in an age of industrialism and see it, not as something to be deplored, but as a great life farce. Fuller, Herrick, and Garland looked to the East and its development as a criterion. They refused to see the beauty in great strength. Their criticism of the social order was unquestionably justified, but they could not

(36) Dell, The Briary Bush, p. 28.

(37) Ibid., p. 29.

(38) P. 46.

understand the new race that was growing up, and its need for a different kind of life from that in the East. Herrick felt it in a measure when he wrote Memoirs of An American Citizen, but he neglected it in his succeeding novels. Garland, although of the West, looked to Boston for the real culture. Fuller expresses his own feeling in the novel, With the Procession: "The great town, in fact, sprawled and coiled about him like a hideous monster--a piteous, floundering monster."⁽³⁹⁾ Hamlin Garland explains him in as vivid words as Fuller described the city. "To him the town was a pestilential slough in which he, at any rate, was inexorably mired."⁽⁴⁰⁾

The three authors who have idealized the great manufacturer and who have recreated some of Chicago's early history have portrayed an idealized portrait of groups formed because of a unity of interest. Miss Barnes and Miss Fairbank never admit the existence of such sections as Maxwell Avenue, little Italy, or Packingtown. They have nothing to do with their characters. Instead they emphasize the north side of the river, Pine Street, or on the south side, Prairie Avenue, both of which were places for wealthy families. Mr. Webster almost entirely ignores the poverty stricken areas, but in An American Family, he uses Riverdale, the region where the steel mills are. In Joseph Green and His Daughter the north shore and the Loop claim the most attention. These writers are not especially concerned with using Chicago for more than a background for interesting characters. The characters are developed from the region, but it never encompasses the entire story. Chicago is a subordinate person in the novel.

(39) P. 87.

(40) Garland, Daughter of Middle Border, p. 7.

Mrs. Fairbank reveals more of the growing city than either of the others. Chicago, after the Civil War, is the same kind of a place in this novel that it is to Mr. Fuessle, "an exciting place", a "wide open 'Garden City.' Professional poker players and black legging lottery sharks, flocked to the gambling places on Clark Street."⁽⁴¹⁾ However, the city is a pleasant place of little concern to those living in it. The generous and optimistic way in which the people united together after the fire is a part of the same community consciousness that had its finest result in the World's Fair. The determination of the citizens to make Chicago Day the greatest of all has its beginnings in the determination to show the rest of the world that here was a city not to be wiped out by the fire of a night.

The particular group in which Mrs. Fairbank is interested is society. She describes the changing fashions following the Exposition. "Fashionable life became more competitive, and entertaining more elaborate. People gave dinner parties and luncheons and dances in hotels, instead of exclusively in the home, and more and more they went to the country for the entire summer."⁽⁴²⁾ Prairie Avenue, the home of the Smiths for many years, becomes a last stand against invading boarding houses. A few old families remain, but they are finally driven out. Throughout the novel there exists a sense of having lived all those years with Ann Smith. Her life was too absorbed in her family and friends to notice the unpleasant parts of the city so close at hand. The author is not a critic of society. She is a recorder of the events that make an excellent story.

(41) Fairbank, *op. cit.*, p. 39.

(42) *Ibid.*, p. 357.

In Years of Grace, Mrs. Barnes does precisely the same thing. Mrs. Fairbank never notices that there is a right and a wrong place to live, that there are certain arbitrary groups formed by wealth, but Mrs. Barnes makes comment on the spirit that helped to separate them. Agnes Johnson lived west of Lincoln Park and Jane Ward's mother did not approve of her. "Jane left the Park and crossed the Clark Street car-tracks and wondered as she did so, why they formed such a social Rubicon. Her mother and Isabel never had any opinion of anyone who lived west of Clark Street."⁽⁴³⁾

The same changes in old neighborhoods go on in this novel as in The Smiths.⁽⁴⁴⁾ In 1894 the city stopped abruptly north of the Park. Later Oak Street beach becomes the rendezvous for the area on the north side of the river. The Ghetto people and those who lived close to the lake intermingle on the lake shore. Jane remembered it as a row of water logged pilings, held in place by blocks of white limestone where ragged fishermen sat all day. "Chicago," thought Jane solemnly, "makes you believe in Genesis. It makes you believe that in six days the Lord made heaven and earth."⁽⁴⁵⁾

The change came to the street where Jane lived as a child and where her mother insisted on remaining. "Stripped of its elms, widened to twice its size, invaded by commerce and metamorphosed in North Michigan Boulevard, Pine Street bore no resemblance to the provincial thoroughfare of Jane's childhood. The wide yards had vanished, and many of the old red-brick and brown-stone houses had been pulled down

(43) Barnes, Years of Grace, p. 60.

(44) Ibid., p. 73.

(45) Barnes, op. cit., p. 483.

to make way for the skyscrapers. Those that were left were defaced by bill boards or disfigured with plate-glass show windows, in which (46) gowns and cosmetics and lingerie were displayed for sale. Thus, the spirit of Mrs. Barnes' novel is changed. The city again is a background, pleasant and kind because it gives happiness to the characters concerned.

Mr. Webster in An American Family does not attempt to create the same atmosphere that Mrs. Barnes and Mrs. Fairbank do. He understands and attempts to portray in some measure the vigor that is Chicago's. In addition, his story covers only a period of a few years, not a life time which saw the city grow from an immature town to mammoth proportions. The spirit in which the city accepted the war is significant in this novel. Mr. Webster's theory is like Ben Hecht's, that Chicago only appeared indifferent during the World War. War was a business and the city wore the taciturn countenance of a business (47) man.

In An American Family the feeling is much the same. The people caught at once the significance of a war for the city's industry and fame, and at once they recommended "another West Point for (48) Chicago."

In Mary Wollaston and Joseph Greer and his Daughter the effect of the city is not so pronounced. There is little community spirit, and except for the names of streets and buildings the story might be laid anywhere. In the latter book however, Mr. Webster reveals the unity of the capitalist class. They stand united against an intruder,

(46) Barnes, op. cit., p. 484 f.

(47) Hecht, "How's Chicago Now", Forum, Vol. 60, p. 181.

(48) Webster, An American Family, p. 298.

but once he is within the circle he will be helped on all sides. Also he characterizes the attitude of the wealthy class in Joe Greer's speech: "Take those Williamsons. I didn't understand 'em till I saw where they lived. They've got one of the most beautiful places I ever saw, up at Lake Forest. Acres and acres of it,--I don't know how big it is. And a house as big as a hotel. But it might be a five-room cottage for anything they care. They have things as they like; do and dress as they please. There's no one to tell 'em what they shall do or what they shan't".⁽⁴⁹⁾ Mrs. Robert Corbett's attitude is the same thing. The independence that brought greatness to the city brings it to such people.

Miss Ferber gives something of Chicago's early history which seems to be taken in part from Louise De Koven Bowen's autobiography,⁽⁵⁰⁾ Growing Up With a City. The details about the mud holes, rainy weather, and the dust during dry weather are found in the history. Nevertheless, Miss Ferber's city does not possess the hero's place; rather it becomes a subordinate character who acts as a foil for the individuals. Lottie Payson was born in Chicago and felt its presence keenly although it has no great effect on her life. Through her, Miss Ferber characterizes the city: a "fishy smell that was Lake Michigan in March; the fertilizer smell that was the Stockyards when the wind was west; and the smoky smell that was soft coal from the Illinois Central trains and a million unfettered chimneys, all blending and mellowing to a rich mixture that was incense to her Chicago-bred nostrils."⁽⁵¹⁾

(49) Webster, Joseph Greer and His Daughter, p. 174.

(50) P. 9.

(51) Ferber, The Girls, p. 7.

One of the most modern representations of Chicago is in Miss Watkins' satirical play, Chicago. The ruthlessness, the business duplicity, and ugliness that was a part of Herrick's and Sandburg's scene becomes the subject of a burlesque on the courts and the political system. Jake, the reporter, reassures Roxie, the beautiful murderess: "Ain't this Chicago? And gallant old Cook County never hung a woman yet! As a matter of fact--cold, hard statistics--it's 47 to 1 you'll go free."⁽⁵²⁾ A little later he says that he would pray every night that she might be hanged to make the best story of the year. "But don't let my prayers worry you, kid, for God's not on the jury----And with a face like yours--for Justice ain't so blind, in Chicago."⁽⁵³⁾

Miss Watkins characterizes everyone, the murderess, her husband, the reporters, the Assistant State's Attorney, the lawyer for the defense, and the matron of the county jail, as having one desire--to be known all over the country. Her Chicago is a place of little flats, stale cigar smoke, and crimes for the thrill of them. The last line summarizes the entire play. Rosie, the newest murderess refuses to have her picture taken, but Jake, the imperturbable, says: "Come on, sister, yah gotta play ball: this is Chicago."⁽⁵⁴⁾

The novelists and poets who have used Chicago as a background for their stories or poems have always felt the individuality of the place. It has been the hero as in Sandburg's poetry and Ben Hecht's sketches; it has been an important character with a power for evil

(52) Watkins, Chicago, p. 13.

(53) Ibid, p. 14.

(54) Ibid, p. 111.

in Fuller's and Sinclair's novels; it has been a generous friend to the other characters in The Smiths and Years of Grace; and it has been a clown in a burlesque for Miss Watkins. The authors are never able to repress their own enthusiasm or prejudices; Floyd Dell loved Chicago and thought it beautiful; Hamlin Garland disliked its hurly burly and described its ugliness. The city is too romantic in its growth, in its vices, and in its wealth to be set far in the background. Its influence is everywhere in the Middle West, for it is the center of all business and every artist's dream. The people may laugh at their state and their nation's reputation, but Chicago is not to be trifled about.

CONCLUSIONS

In this concluding summary I shall present first some general observations deduced from a study of the writers of Chicago literature and their methods; second, a critical estimate of the writers, noting their importance and their principal contributions to an interpretation of the city's life; and finally, a few suggestions pertaining to certain elements of the character of the city which have been left untouched.

The literature of the region of Chicago has fallen short of greatness when the entire group is considered. There are exceptions, of course, but no story has approached the first rank as a part of the American literary heritage. Such writers as Robert Herrick, Henry B. Fuller, and Frank Norris contributed stories which were admired at the period of publication, but which have lost position within the last few decades. They described the city as they saw it, but their satire was too superficial or too matter of fact to be successful.

A new school of writers developed whose main attribute was originality. Sherwood Anderson, Ben Hecht, Edgar Lee Masters, and Carl Sandburg have created a new kind of realism touched with the romance that they saw in the city. They gave another side of Chicago: the middle and lower middle class of newspaper men, small business men, and pseudo-artists. They understood the suffering that the poverty stricken areas underwent and made the inhabitants heroes. However, none of these writers has an outstanding claim to fame, except perhaps Carl Sandburg. They do clever and striking work, but not work of

supreme excellence; they are still in the experimental stage.

The latest development in Chicago's literary history is the introduction of those novels which have no critical value, but which give a clear panorama of the growth of the city. They are unquestionably inspired by the romance of strenuous industry and business achievement. Mrs. Fairbank and Mrs. Barnes are especially noted for this type of novel. Mr. Henry Kitchell Webster has written a story of the same kind, but he has been more interested in plot than in picturization.

The customs and manners of Chicago people differ so little from those of other cities or of the Mid-West that authors have not attempted to describe the city particularly through this means. They have chosen to depict the city as having a communal unity with many like characteristics: its size, its indifference and ruthlessness, its distinct yet closely situated regions of wealth and poverty, and its character of youthful bravado.

In summarizing the authors' attempts to portray the city, I shall take into consideration their writing ability as well as the way in which they have depicted the city. It is practically impossible to rank the writers because their individual purposes have been so distinctly different. The region is too large and too heterogeneous to permit one poet or novelist to combine all the forces into one book. He must be content to describe the slums or the Gold coast, the West Side or the suburbs.

Of the critical novelists, who include Henry B. Fuller, Upton Sinclair, Frank Norris, Frank Harris, and Robert Herrick, the last named is unquestionably the best. He has a simple, yet sharp style,

that is able to depict with one lucid sentence a whole situation. His keen observations on the business and social life of the last decade in the nineteenth century are used as material for Memoirs of An American Citizen, The Web of Life, and The Common Lot. He observed with an outsider's eyes and was able to portray what he saw without the same feeling of disgust that was engendered in Henry B. Fuller. The latter is a man whose novels, With the Procession and The Cliff-Dwellers, created a sensation upon their publication, but whose moralizing is too evident for the present readers' tastes. His style is not suited to a satirical representation of contemporary morality.

The remainder of the critical novelists, Upton Sinclair, Frank Norris, and Frank Harris, have depicted some particular phase of Chicago: the Stockyards, the Stockmarket, or the Haymarket riot. Their attitudes are prejudiced, although they have done well what they attempted to do. Of the three Frank Norris is unquestionably the superior writer. His novel, The Pit, although of less significance in relation to his own works than The Octopus, nevertheless is of consequence in a group of Chicago scenes. He is never bitter as Mr. Sinclair and Frank Harris are; but his picturization is more convincing on that account.

The members of the second group of writers who found valuable material in the Chicago region are those writers who sought to develop a method of their own. Theodore Dreiser is probably the forerunner of Sherwood Anderson, Ben Hecht, Edgar Lee Masters, and Carl Sandburg. Except for Mr. Sandburg, he is the best known. Some critics accord him the place of honor in the group. He is undoubtedly important, but his claim to fame cannot be based to any great extent upon his

regionalism. He does describe the city through his youthful impressions of it in his autobiography, The "Genius", and The Titan, but in Jennie Gerhardt and Sister Carrie, the city is no more than a list of streets where these women live. His writing is not splendid; it is merely voluminous.

If any of these writers should acquire a lasting place in literature, it will be Carl Sandburg. He has excellent diction, a sense of values concerning what he is describing, and a sincerity of purpose that we question in the others. Their individuality seems forced, and we are compelled to acknowledge their mediocrity. Nevertheless, such a writer as Ben Hecht has given something more like a lasting impression of Chicago than anyone else, except Mr. Sandburg. In his sketches of A Thousand and One Afternoons in Chicago he produces a variety of experiences that make the city truly vivid.

Mr. Anderson has yet to find a satisfactory medium of expression. He prefers to play with an idea rather than with a tangible background. Mr. Masters has given an excellent description of Chicago in Children of the Market Place, but even here the city is important only to supply background for philosophy.

A number of novelists developed between 1919 and 1925 whose importance in creating an impression of the city cannot be denied. Of this group, which includes Henry Kitchell Webster, Edna Ferber, Newton A. Fuessle, and Floyd Dell, Mr. Fuessle has done the finest piece of writing. His story is concerned with the thrifty German element on the West Side, and while his hero goes to New York as a young man, the memory of the vivid descriptions of his boyhood home are never obliterated.

Recently two women have written what might be termed memoirs, Mrs. Fairbank and Mrs. Barnes. They have both been reared in Chicago and were born long enough ago to have seen the development of the city within the past forty years. In their novels The Smiths and Years of Grace, they have written of their parents' experiences and their own. Of the two Mrs. Fairbank has done more for the historical development of the region, but her writing is possibly of not such excellent quality as that of Mrs. Barnes. Together their novels form an important contribution to the knowledge of the changes in society during Chicago's growth.

Such an important writer as Hamlin Garland cannot be ignored in a summary of Chicago writers, yet his greatest fame does not come through his novels of the city, but rather from his autobiographies. Had he written only Rose of Dutcher's Coolly he would have been mentioned as a writer of excellent description, but no more. His A Daughter of the Middle Border raises the interest in him to a higher plane because he adds to the picture of the early literary and artistic history of Chicago. His style of writing is always impeccable although it seems slightly didactic and old fashioned at times.

Nor can we omit John Gould Fletcher from consideration. His poem, The Building of Chicago, is excellent, not only for its imaginative quality and style but also for its use of the natural elements which underlie the great buildings of the city. Through the means of the winds he has created the character of the city and the people who have made their homes on its streets. For that reason he is important.

Miss Watkins' play, Chicago, is typical of the new element that has made the city famous for its crime and its gunmen. Her production

is significant in consideration of that characteristic.

Third or fourth class writers like E. P. Roe, Will Payne, Clara E. Laughlin, and Joseph Medill Patterson have added little that is of value to a representation of Chicago life. The city has been a mere background for them; their writing has no literary merit, and their fame in other respects will certainly not keep the novels alive.

The writers who have made valuable contributions to a knowledge of Chicago and who have attained to literary standards are Robert Herrick, Carl Sandburg, Ben Hecht, Newton A. Fuessle, and Janet Ayer Fairbank. The others are, no doubt, of importance in considering the complete panorama of the city, but they have not created the real Chicago in their novels.

There is a distinct deficiency in the Chicago novelists. They have failed to interpret the city in its reality without romancing or moralizing over its ugliness. They have not been able to describe without introducing personal enthusiasms or prejudices. They are not altogether at fault in this, for Chicago cannot be looked at without a pleasant or an unpleasant reaction.

No writer has turned to this particular city in order to interpret it as a region. Many novels, and poems especially, have felt the influence of Chicago, but in no instance, except perhaps Carl Sandburg's Chicago, has the novelist or poet attempted to do more than use the city as a place for his characters to live. When a novelist does that, as Carl Sandburg the poet has done, then we shall have the real interpreter of Chicago. Until then we must be content with a piecemeal characterization.

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