THE END OF THE 19th CENTURY

AMERICAN CITIES COME OF AGE...

THE REIGNING QUESTION
OF THE TIME WAS
"CAN THESE CITIES
BE CONTROLLED?"

"ARE THEY OUT OF...
"ARE THEY GROWING IN SUCH A WAY
"THAT THEY'RE CREATING PROBLEMS
THAT'LL BRING DOWN
THE COUNTRY?"

CHICAGO, RISING TRIUMPHANT
FROM THE ASHES
OF THE GREAT FIRE.

THE CITY OF THE CENTURY.

I MEAN, THEY ARE...
WHAT I SAID BEFORE--
GREAT OPPORTUNITY CENTERS.

BUT WITHIN THE CITIES,
THERE'S THIS CHURNING,
CONSTANT SOCIAL PROCESS

THAT NO ONE
KNOWS HOW TO CONTROL.

AND THESE ARE PLACES OF
TREMENDOUS CREATIVITY
AND TREMENDOUS VOLATILITY
AND I THINK THEY REPRESENT

WHAT THE 19th CENTURY
WAS ALL ABOUT.

IT WAS A TIME OF CRISIS
BUT ALSO OPPORTUNITY.

TODAY, ON
A BIOGRAPHY OF AMERICA:

IN THE SUMMER OF 1893
CHICAGO PUT ON ONE OF
THE SPECTACLES OF THE CENTURY--
THE WORLD'S
COLUMBIAN EXPOSITION.

IT WAS A FAIR TO CELEBRATE,
ONE YEAR LATE
THE 400th ANNIVERSARY
OF COLUMBUS' DISCOVERY
OF THE NEW WORLD.
AND IT DREW 27 MILLION PEOPLE
FROM EVERY PART OF THE GLOBE.

THE FAIR MARKED AMERICA'S
EMERGENCE FROM THE CIVIL WAR
AS A REUNIFIED NATION OF
UNRIVALED POWER AND PROSPERITY.

THE IMPERIAL ARCHITECTURE
OF THE EXHIBIT BUILDINGS
AND THEIR IMPRESSIVE DISPLAYS OF NEW SCIENCE AND INVENTION
ANNOUNCED THAT THE APPROACHING CENTURY WOULD BE THE AMERICAN CENTURY.

BUT IF THIS WAS AMERICA'S FAIR, IT WAS EVEN MORE SO CHICAGO'S-- A DECLARATION THAT IT HAD ARRIVED

AS A CITY OF GLOBAL CONSEQUENCE.

IN 1830, THERE WAS NO CHICAGO. 60 YEARS LATER, IT WAS THE SECOND LARGEST CITY IN AMERICA

AND AMAZINGLY, IN BETWEEN THESE YEARS, IN 1871 IT WAS ALMOST TOTALLY DESTROYED BY A COLOSSAL FIRESTORM.

TO MAKE THE FAIR TRULY SPECTACULAR

CHICAGO'S MASTER BUILDER, DANIEL BURNHAM CONSTRUCTED A MINIATURE CITY OF GLEAMING WHITE BUILDINGS

ON FORMER SWAMP LAND ALONG LAKE MICHIGAN.

THE BUILDINGS LOOKED LIKE THOSE OF ANCIENT ROME

BUT THE WHITE CITY HAD AN ULTRAMODERN INFRASTRUCTURE INCLUDING THE MOST ADVANCED URBAN TRANSIT SYSTEM

AND THE GROUNDS WERE MAGNIFICENTLY LANDSCAPED BY FREDERICK LAW OLMSHEAD DESIGNER OF NEW YORK'S CENTRAL PARK.

IT WAS TO BE A VISION OF THE URBAN FUTURE

BUT MANY CHICAGOANS SAW THEIR OWN CITY OF SMOKE AND STEEL AS A TRUE MODEL OF THE NEW KIND OF METROPOLIS.

CHICAGO WAS LOUD AND DIRTY BUT FULL OF ENERGY AND MODERN ADVANCEMENTS

AND CHICAGOANS WANTED THE WORLD TO SEE IT.

THE 19th CENTURY WAS THE AGE OF CITIES.

IN 1860, ONLY ONE AMERICAN IN SIX LIVED IN A CITY.

BY 1900, ONE IN THREE DID.

AND NO CITY HAD GROWN FASTER OR WAS MORE REPRESENTATIVE OF THE AGE THAN CHICAGO.
CHICAGO HAD WON THE RIGHT TO HOLD THE FAIR IN A BITTER COMPETITION WITH NEW YORK THAT WAS DECIDED IN CONGRESS. THE WINDY CITY'S LOBBYISTS CONVINCED CONGRESS THAT CHICAGO SHOULD BE AWARDED THE FAIR BECAUSE IT, NOT NEW YORK WAS THE MOST AMERICAN OF THE COUNTRY'S LARGEST CITIES.

LIKE AMERICA ITSELF, CHICAGO WAS YOUNG AND AGGRESSIVELY CONFIDENT -- A PRODUCT OF BOTH FRONTIER AND TECHNOLOGICAL EXPANSION. A PLACE OF HUSTLERS AND VISIONARIES DISDAINFUL OF TRADITION AND COMMITTED TO THE FUTURE.

IT WAS A PLACE THAT DID THINGS ON A BIG SCALE RISING BIGGER AND BETTER IN A MERE TEN YEARS FROM THE ASHES OF THE GREAT FIRE OF 1871. CHICAGO WAS THE QUEEN CITY OF THE MACHINE AGE.

ITS VAST SLAUGHTERING MILLS AND MAIL-ORDER HOUSES WERE THE INCARNATION OF SPEED AND EFFICIENCY. AND ITS REBUILT DOWNTOWN WAS A TECHNOLOGICAL WONDER... WITH STREETS LIT BY ELECTRICITY...

SERVICED BY RAPID-RUNNING STREETCARS AND LINED BY SOLID ROWS OF OFFICE SKYSCRAPERS.

NEW YORK BUILT THE WORLD'S FIRST SKYSCRAPERS IN THE 1870s BUT BY THE 1880s, CHICAGO HAD MORE OF THEM AND THEY WERE BUILT WITH GREATER TECHNICAL AUDACITY THAN NEW YORK'S MAKING CHICAGO THE WORLD'S FIRST VERTICAL CITY.

THIS PRAIRIE COLOSSUS WAS A FORETASTE OF THE FUTURE. LIKE NO OTHER CITY ON EARTH YET SOON ALL BIG INDUSTRIAL CITIES WOULD LOOK LIKE IT.
IT WAS AT THE SAME TIME, A VERTICAL AND A HORIZONTAL CITY.

A CITY OF STEEL-FRAME SKYSCRAPERS RINGED BY SUBURBS, LINKED TO THE DOWNTOWN BY STEEL RAILS.

THE SKYSCRAPER WAS A COMPLETELY AMERICAN AND A COMPLETELY COMMERCIAL CREATION-- NO OTHER COUNTRY BUILT SKYSCRAPERS AND THERE WERE NO SKYSCRAPERS THAT WERE NOT OFFICE BUILDINGS.

CHICAGO'S ARCHITECTURE MIRRORED THE CHARACTER OF THE PLACE-- A CITY BUILT FOR BUSINESS.

A NEW YORK WRITER THOUGHT IT CURIOUS THAT THE IMAGE OF THE DOWNTOWN REMAINED FIXED IN HIS MIND WAS MADE UP EXCLUSIVELY OF BUSINESS BUILDINGS.

AT&T WROTE: ANY AGE BRINGS FORTH CITIES OF ITS TIME.

IN INDUSTRIAL AMERICA-- THE LAND OF THE DOLLAR-- IT WAS CHICAGO.

A FRENCH WRITER REMARKED: MOST VISITORS WERE UNPREPARED FOR CHICAGO IT WAS THAT SPECTACULAR AND AWFUL.

STEAMING TOWARD THE HEART OF CHICAGO IN ONE OF THE COUNTRY'S NEW EXPRESS TRAINS TOURISTS PASSED THROUGH AN INDUSTRIAL AMPHITHEATER BIGGER AND BLACKER THAN PITTSBURGH-- ENDLESS REACHES OF FACTORIES AND FREIGHT YARDS AND SLAG HEAPS AND COAL PILES THAT LOOKED LIKE SMALL MOUNTAINS.

AND EVERYWHERE, COVERING EVERYTHING WERE WIND-DRIVEN CLOUDS OF BLACK AND GRAY SMOKE.

WALKING OUT OF ONE OF CHICAGO'S CAVERNOUS TRAIN STATIONS STRANGERS ENTERED THE BUSIEST AND NOISIEST DOWNTOWN
IN THE WORLD--

A PLACE THAT 20 YEARS BEFORE

WAS A CEMETERY OF FALLEN,

FIRE-SCORCHED BUILDINGS.

VISITORS WERE OVERWHELMED

BY THE VELOCITY OF CHICAGO

BECAUSE SO MUCH OF

ITS COMMERCIAL ENERGY

WAS CONFINED TO

A ONE-SQUARE-KILOMETER LOOP

NAMED FOR THE IRON RING OF

TRANSIT LINES THAT CIRCLED IT.

THE TERRIFIC CROWDING

AND NOISE THERE WERE SHOCKING

EVEN TO NEW YORKERS,

WHOSE CITY'S COMMERCIAL ACTIVITY

WAS STRUNG OUT FOR MILES

ALONG ITS LENGTHY AVENUES.

THEY CALLED CHICAGO

"THE CITY OF SPEED"--

CABLE CARS PUSHING

THROUGH HEAVY TRAFFIC

SLAMMED INTO SLOW-MOVING DRAYS

LIFTING THEM INTO THE AIR AND

OVERTURNING WAGONS AND TEAMS.

SIGNS HANGING

OVER OFFICE DOORS READ

"AWAY FOR LUNCH--

BACK IN FIVE MINUTES."

AND THE MOVEMENT OF THE CROWDS

ON THE STREETS

REMINDED ONE TOURIST

OF AN INFANTRY ATTACK.

EVERYTHING IN THE LOOP

WAS ORGANIZED

FOR THE EFFICIENT CONDUCT

OF CAPITALIST ENTERPRISE.

CABLE CARS AND ELECTRIC TROLLEYS

BROUGHT SHOPPERS FROM

THE CITY'S FAR-FLUNG SUBURBS

RIGHT TO THE DOORS OF

STATE STREET DEPARTMENT STORES.

AND IN SKYSCRAPER OFFICES

ROWS OF WOMEN TYPISTS

PERFORMED CLERICAL WORK

FASTER THAN IT HAD EVER

BEEN DONE BEFORE.

THEIR RAPID-MOVING FINGERS

CONNECTED TO THEIR MACHINES

AS IF THEY WERE

PHYSICAL PARTS OF THEM.

THE TYPEWRITER

BROUGHT WOMEN WORKERS

INTO THE CAPITALIST OFFICE SPACE

AND MADE OFFICE WORK MORE

SPECIALIZED AND MIND-DULLING
LIKE FACTORY WORK IN ARMOUR'S MEAT MILLS.

FACTORIES IN THE SKY--

THAT'S WHAT THE SKYSCRAPERS WERE FOR THE NEW AND GROWING FEMALE WORKFORCE.

YET THESE VERTICALLY ORGANIZED BUILDINGS WERE MARVELOUSLY CONVENIENT WAYS TO DO BUSINESS.

WITHIN A SINGLE TALL BUILDING, WITH ITS ARRAY OF LEGAL, ADVERTISING AND COMMERCIAL SERVICES WORLD-SHAPING DEALS WERE MADE IN A MATTER OF MINUTES TO THE AMAZEMENT OF EUROPEAN BUSINESSMEN.

THE SKYSCRAPER WAS ALSO A TECHNOLOGICAL WONDER.

THE FIRST SKYSCRAPERS OF NEW YORK AND CHICAGO WERE BUILT WITH TRADITIONAL CONSTRUCTION TECHNIQUES.

THEY WERE SUPPORTED BY HEAVY MASONRY WALLS WHICH WERE ESPECIALLY THICK AT THE BASE.

WINDOW SPACE WAS AT A PREMIUM AND NO ONE DARED BUILD A WALL-BEARING BUILDING OVER TEN STORIES.

IT WOULD HAVE COLLAPSED IN A HEAP.

THEN, IN THE MID-'80s, CHICAGO ARCHITECTS FOLLOWING THE LEAD OF WILLIAM LeBARON JENNEY BEGAN BUILDING SKYSCRAPERS SUPPORTED BY WOODEN-BRACED IRON AND STEEL FRAMES OR CAGES, AS THEY WERE CALLED.

THE THIN WALLS OF BRICK AND TERRA-COTTA WERE NOT PART OF THE BUILDING'S SUPPORT SYSTEM.

LINED WITH LONG ROWS OF WINDOWS WERE NOT PART OF THE STEEL FRAME DID ALL THE WORK--

THE WALL WAS A MERE CURTAIN.

CHICAGO'S SKYSCRAPERS EVOKED THE NO-NONSENSE BUSINESS STYLE OF THE CITY.

THEY WERE CLEAN-FEATURED BUILDINGS WITH A MINIMUM
OF SURFACE DECORATION.

THAT'S WHAT MADE THEM DISTINCTIVE--

A TRULY AMERICAN ARCHITECTURE.

THEY LOOKED LIKE WHAT THEY WERE SUPPOSED TO BE

A TRULY AMERICAN ARCHITECTURE.

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A TRULY AMERICAN ARCHITECTURE.
WHO ROSE FROM STOCK BOY

TO THE RICHEST MAN IN CHICAGO

BUILT THE COUNTRY'S

MOST OPULENT DEPARTMENT STORE--

A PALACE OF DESIRE THAT CATERED

ALMOST EXCLUSIVELY TO WOMEN.

IN THE DEPARTMENT STORES

ALONG STATE STREET

WOMEN ACCOUNTED FOR 99% OF THE PURCHASES.

WHEN CHICAGO LIT ITS DEPARTMENT STORES WITH ELECTRICITY

MANY OF THESE WOMEN SHOPPERS STAYED IN TOWN INTO THE EVENING

WITHOUT MALE ESCORTS.

TRADITIONALISTS COMPLAINED ABOUT THIS

AND ALSO ABOUT WHAT THEY CALLED THE "NEW VICE OF SHOPPING."

A CRANKY EDITORIAL IN THE NEW YORK TIMES CALLED SHOPPING, "A PURSE-DESTROYING ADDICTION EVERY BIT AS BAD AS MALE DRINKING."

EVERY BIT AS BAD AS MALE DRINKING."

YET THE ACCEPTED PLACE OF VICTORIAN WOMEN

IN A MALE DOMINATED SOCIETY--

IN THE HOME ALL DAY, TAKING CARE OF CHILDREN

SEWING, CLEANING, COOKING AND ENTERTAINING--

MADE SHOPPING A LIBERATING ESCAPE FROM DOMESTIC DRUDGERY.

IN THE GREAT CHICAGO NOVEL, SISTER CARRIE, HALVES MEEBER, HIS CENTRAL CHARACTER LEAVES HER HOME IN RURAL WISCONSIN AT AGE 18

DRAWN TO THE LIGHTS OF CHICAGO AS YOUNG DREISER HAD BEEN

LIKE A MoTH TO A FLAME.

THERE, SHE ENTERS A GLITTERING DEPARTMENT STORE

AND FINDS HERSELF WANTING THINGS SHE'S NEVER SEEN BEFORE

THE VERY MOMENT SHE SETS EYES ON THEM.

THERE'S ALSO IN SISTER CARRIE

A BRILLIANT SENSITIVITY TO THE CHANGING NATURE OF DRESS
AND SOCIAL STATION.

A SASESGIRL AT MARSHALL FIELD'S MAKING SIX DOLLARS A WEEK COULD SAVE HER MONEY AND BUY ONE OR TWO READY-TO-WEAR OUTFITS THAT COULD INSTANTLY PLACE HER ON A LEVEL.

WITH HER MIDDLE-CLASS CUSTOMERS. IN THE CITY, IT WAS POSSIBLE TO MOVE UP IN LIFE SIMPLY BY BUYING THE RIGHT CLOTHES OR, AS CARRIE DOES, BY HAVING HER LOVER BUY THEM FOR HER.

LISTEN TO DREISER:

HERE DREISER DESCRIBES HOW MANY AMERICANS FELT ABOUT CITIES THEN, AS WELL AS NOW.

THERE WAS THE ENTICEMENT OF A BETTER LIFE BUT THE EQUAL THREAT OF MORAL CORRUPTION.

IN CHICAGO, MOVING UP IN LIFE USUALLY MEANT MOVING OUT-- OUTWARD, THAT IS, TO THE SUBURBS.

WE THINK OF SUBURBIA AS A 20th CENTURY CREATION BUT THE SUBURBS, LIKE THE CENTRAL BUSINESS DISTRICT CAME INTO BEING AT THE END OF THE 19th CENTURY.

BOTH OF THEM, MADE POSSIBLE BY MASS TRANSPORTATION.

BEFORE 1800, CHICAGO HAD A TRANSIT SYSTEM DEPENDENT ON 75,000 HORSES. TEAMS OF THEM PULLED PASSENGER CARS ALONG TRACKS IN THE STREETS.

THE HORSE, LIKE THE MODERN AUTOMOBILE WAS A HEAVY NOISE AND AIR POLLUTER.

WHEN IT RAINED, THE CITY'S GUTTERS FLOWED WITH RANK-SMELLING BROWN STREAMS.

IN DRY WEATHER, PULVERIZED MANURE BLEW INTO THE FACES OF DOWNTOWN SHOPPERS.

THE CONSTANT DRUMMING SOUND OF IRON-SHOED HOOVES
ON THE CITY STREETS WAS DEAFENING.
AND AS MANY AS 10,000 DEAD HORSES A YEAR HAD TO BE REMOVED FROM THE CITY STREETS WHERE THEY'D BEEN LEFT TO SWELL AND ROT IN THE GUTTERS.
IN 1880, THE CABLE CAR, A SAN FRANCISCO INVENTION BEGAN TO REPLACE THE HORSE AS A PASSENGER CONVEYANCE IN CHICAGO.
IT WAS TWICE AS FAST AS A HORSE AND WAS CLEAN AND RELATIVELY QUIET.
BUT JUST AS CABLE CARS WERE BEING EXTENDED THE ELECTRIC TROLLEY CAME ALONG.
IT WAS FASTER, QUIETER AND LESS EXPENSIVE TO INSTALL THAN A STEAM-DRIVEN CABLE SYSTEM.
BY 1900, ALMOST EVERY AMERICAN CITY HAD ADOPTED THE TROLLEY.
IN THE GILDED AGE, URBAN TRANSIT WAS OWNED AND OPERATED, NOT AS TODAY BY MUNICIPALITIES BUT BY POWERFUL AND POWER-HUNGRY CAPITALISTS.
THE TRANSIT CZAR OF CHICAGO WAS AN EX-CONVICT NAMED CHARLES JERKES WHO DREISER MADE INTO THE CENTRAL CHARACTER OF HIS NOVEL THE TITAN.
JERKES HAD SERVED JAIL TIME IN PHILADELPHIA FOR STOCK FRAUD AND HE LED A SCANDALOUS LIFESTYLE WITH HALF A DOZEN MISTRESSES.
HE'V COME TO CHICAGO, HE BRAZENLY ANNOUNCED FOR ONE REASON ONLY: TO MAKE A FORTUNE.
EMPLOYING CORRUPTION AND FRAUD ON A COLOSSAL SCALE THEY CALLED HIM "THE GOLIATH OF GRAFT."
JERKES BUILT A FAR-FLUNG TRANSIT SYSTEM.
IN THE PROCESS, HE MADE A MILLION IN LAND SPECULATION.
JERKES BUILT TRACKS OUT TO EMPTY LAND ON THE EDGE OF THE CITY LAND HE'D SECRETLY BOUGHT.
IN ADVANCE FOR A SONG.

THEN, WHEN HIS TRANSIT LINES WERE IN PLACE

HE MADE A KILLING SELLING IT TO HOUSING CONTRACTORS.

BUT JERKES COULDN'T GET ALONG WITHOUT A LITTLE HELP FROM HIS FRIENDS.

HE NEEDED FRANCHISES FROM THE CITY TO OPERATE HIS TRANSIT LINES ON PUBLIC STREETS

AND TO GET THEM, HE BRIBED ALMOST THE ENTIRE CITY COUNCIL.

HE WAS FINALLY DRIVEN OUT OF CHICAGO AFTER HE TRIED TO MUSCLE THROUGH LEGISLATION

THAT WOULD HAVE GIVEN HIM A LONG-TERM MONOPOLY

OF CHICAGO'S TRANSIT SYSTEM.

JERKES RETURNED TO NEW YORK AND THEN WENT ABROAD TO BUILD THE LONDON UNDERGROUND.

CHICAGO WAS GLAD TO GET RID OF HIM.

TO MUSCLE THROUGH LEGISLATION

A LONG-TERM MONOPOLY

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Fleeing Poverty and Persecution

RESIDE IN THE SUBURBS.


WITH JOBS AND SO MANY ATTRACTIONS DOWNTOWN-- A NICKEL RIDE AWAY-- NOBODY WORRIED ABOUT THE SUBURBS KILLING THE CITY. IN THEIR CONSTANT MOVEMENT IN AND OUT OF THE CENTRAL CITY, THE MIDDLE CLASS RARELY CAME INTO CONTACT WITH THE POOR-- THIS WAS A DIVIDED CITY. CHICAGO'S WORST SLUM, PACKINGTOWN, WAS LOCATED FAR TO THE SOUTH OF THE DOWNTOWN. BUT MOST OF THE CITY'S ETHNIC GHETTOS WERE CLOSE TO THE DOWNTOWN, YET HIDDEN FROM IT BY A BELT OF INDUSTRY. IN THE JEWISH QUARTER, MULTI-STORIED TENEMENTS SERVED EXTRA DUTY AS SMALL FACTORIES, OR SWEATSHOPS, AS THEY WERE CALLED. HERE, MEN, WOMEN AND CHILDREN LABORED UP TO 16 HOURS A DAY IN THEIR GLOOMY APARTMENTS MAKING THE INEXPENSIVE DRESSES THAT GAVE INSTANT STATUS TO THOSE MARSHALL FIELD SHOP GIRLS. SICKNESS WAS RAMPANT IN THESE UNHEATED, UNVENTILATED PLACES. SMALLPOX, CHOLERA, CONSUMPTION, TUBERCULOSIS AND SCARLET FEVER. MILK, ARRIVING IN UNREFRIGERATED WAGONS, WAS OFTEN DANGEROUSLY SPOILED. SOME MOTHERS GAVE THEIR CHILDREN BEER FROM THE LOCAL SALOON WHICH AT LEAST WAS PASTEURIZED.
WERE THESE CONDITIONS UNTYPICAL?

WELL, IN 1900, ALMOST 400,000 CHICAGOANS LIVED IN SQUALOR.

GOVERNMENT TURNED A BLIND EYE TO THESE PROBLEMS UNTIL REFORMERS BEGAN TO PUSH AND PROD.

In 1889, a young, partially crippled woman from rural Illinois arrived in Chicago and established Hull House, one of the country's first settlement houses. Her name was Jane Addams.

Addams turned a rundown mansion in an Italian slum into a refuge for neighborhood women and their children. She set up a daycare center, a playground, a gymnasium and a bathhouse, along with a reading club. And she put reproductions of great works of art on the walls to bring some refinement into the lives of her new neighbors.

Addams tried to Americanize these people, urging them to shed their old-world customs for middle-class ways. Her smothering paternalism alienated some immigrants, but she began to change thanks to the influence of Florence Kelly.

Kelly arrived at Hull House with her three young children in 1891 fleeing an abusive husband. A fiery socialist, she laughed at Hull House's decorous tea parties and art receptions and challenged Addams to alter the direction of the settlement's work, from moral uplift to social change.

Kelly's investigations of sweatshop conditions led to the passage of landmark Illinois labor legislation and got her appointed as the state's first factory inspector. She and Addams then published a comprehensive social survey.
OF THE HULL HOUSE NEIGHBORHOOD.

This was an effort to make an unassailable case for tenement reform.

When they were laboring in the slums, "The White City" opened to tremendous national fanfare.

The fair took place at a critical juncture in the nation's history.

Many Americans saw their country's future bound up with the future of its industrial cities.

Many Americans feared that the unsettling changes urban growth had brought with it—socialism and labor unrest, spreading slums, waves of Catholic and Jewish immigrants, and a new and freer morality—were tearing apart the old Protestant republic.

A young American historian raised a further concern: in an essay he read at a meeting of historians at the Chicago fair, called "The Significance of the Frontier in American History" Frederick Jackson Turner announced the closing of the frontier of free land, the nurturing source of America's democracy and a safety valve for urban discontent.

Reading Turner's essay gave some people the sense that the country was about to explode.

But this was also a decade of confidence and Daniel Burnham's White City was a reassuring expression of faith in the nation's future.

Its message was that cities could be saved not by settlement workers and socialists but by civic-minded businessmen.
KINGS, THE WHITE CITY

WHAT A GREAT CITY COULD BE LIKE.

OR GARISH SIGNS

IMMACULATELY CLEAN.

AND WATERWAYS

01:22:26:00 01:22:28:20 CONNECTED THE MAGNIFICENT
EXHIBITION HALLS.


01:22:30:10 01:22:32:05 WITH THE NEWEST INVENTIONS
OF THE AGE

01:22:32:07 01:22:34:24 AMONG THEM ELECTRIC KITCHENS,
CALCULATING MACHINES

01:22:34:26 01:22:36:25 AND A GADGET
FOR VIEWING MOTION PICTURES


UNDERSTOOD THE AMERICAN MIND.

01:22:47:23 01:22:50:13 IN DANIEL BURNHAM'S CITY,
TRADITION AND CHANGE

01:22:50:15 01:22:53:01 ORDER AND INNOVATION
WERE IN PERFECT HARMONY

01:22:53:03 01:22:54:22 SUGGESTING TO ANXIOUS AMERICANS

01:22:54:24 01:22:58:00 THAT THEY COULD ENJOY ALL THE
CONVENIENCES OF THE MACHINE AGE

01:22:58:02 01:23:00:14 WITHOUT CHANGING
THEIR OLD VALUES AND HABITS.

01:23:00:16 01:23:03:06 VISITORS CAME AWAY WONDERING
WHY EVERY AMERICAN CITY

01:23:03:08 01:23:06:02 COULDN'T BE MADE OVER
IN THE IMAGE OF THE WHITE CITY.

01:23:06:04 01:23:07:25 THE WRITER
WILLIAM DEAN HOWELLS CALLED IT:

01:23:11:27 01:23:13:11 THE BLACK LEADER,
FREDERICK DOUGLASS

01:23:13:13 01:23:14:13 PRONOUNCED IT:

01:23:19:10 01:23:20:16 THE WHITE CITY EXCLUDED

OF AFRICAN AMERICANS

01:23:22:16 01:23:25:07 AND WHEN FAIR DIRECTORS HELD A
SPECIAL "COLORED PEOPLE'S DAY"

TO THE OCCASION

01:23:27:11 01:23:29:17 BY PROVIDING WATERMELONS
TO THE CROWD.

01:23:29:19 01:23:33:13 DOUGLASS AND HIS YOUNG FRIEND,
THE BLACK ACTIVIST IDA B. WELLS

AND PASSED IT OUT AT THE FAIR.

01:23:36:26 01:23:39:12 BUT WHILE WELLS BOYCOTTED
"COLORED PEOPLE'S DAY"

AND IN FAILING HEALTH
USED THE OCCASION TO GIVE AN ELECTRIFYING SPEECH OVER THE SHOUTS OF HECKLERS.

"WE NEGROES," HE SAID, "LOVE OUR COUNTRY. "WE FOUGHT FOR IT.

"WE ONLY ASK THAT WE BE TREATED AS WELL AS THOSE WHO FOUGHT AGAINST IT IN THE CIVIL WAR."

DOUGLASS POINTED TO THE PARAMOUNT PROBLEM OF THE WHITE CITY: IT FAILED TO ACKNOWLEDGE NOT ONLY THE ACCOMPLISHMENTS BUT ALSO THE EXISTENCE OF THE KIND OF POWERLESS PEOPLE WERE TRYING TO HELP.

THE WHITE CITY'S RICHEST LEGACY IS THE CONFIDENCE OF ITS BUILDERS IN THE POSSIBILITIES OF URBAN LIFE.

THEIR CONVICTION THAT THE MODERN METROPOLIS WITH ITS ENORMOUS PROBLEMS COULD BE MADE OVER INTO A WORK OF ART.

BUT A GREAT CITY IS NOT A WORK OF INSPIRED SCENE-PAINTING STATIC AND SPLENDID.

IT'S A LIVING DRAMA WITH A HUGE AND VARIED CAST OF CHARACTERS AND WITH A PLOT FULL OF CONFLICT, TENSION AND SPECTACLE.

PEOPLE WILL ALWAYS DISAGREE ABOUT HOW TO MAKE CITIES BETTER.

DREISER SPEAKS FOR THOSE WHO INSIST THAT CITIES SHOULD BE ALLOWED TO GROW FREELY AND NATURALLY ACHIEVING A KIND OF MESSY VITALITY.

WHILE BURNHAM SPEAKS FOR THOSE WHO LEAN TOWARD ORDER AND PLANNING.

BUT BOTH DREISER AND BURNHAM IGNORED THE LESSON THEIR OWN CITY PROVIDED:

THAT A GREAT CITY IS AN UNEASY BALANCE BETWEEN ORDER AND ENERGY, PLANNING AND PRIVATISM.

CAPITALISM AND COMMUNITY.

JANE ADDAMS AND PHILIP ARMOUR.
WHAT DREISER DID UNDERSTAND IS THE MEANING OF THE WHITE CITY.
HE LOVED THE FAIR AND TOOK HIS DYING FATHER THERE IN A WHEELCHAIR TO SEE IT.
BUT HE, LIKE MOST STREET SMART CHICAGOANS SAW IT FOR WHAT IT WAS-- A SUMMER CITY--
NOT THE REAL THING.