Name _____ Date _____

CHAPTER 16

Section 1

GUIDED READING *Science and Urban Life*

A. As you read about how technological changes at the turn of the 20th century affected American life, write notes in the appropriate boxes. Leave the shaded boxes blank.

	1. Who was involved in its development?	2. What other inventions helped make this one possible?	3. How did this invention or development affect Americans' lives?
Skyscraper			
Electric transit			
Suspension bridge			
Urban planning			
Airmail			
Web-perfecting press			
Kodak camera			

B. On the back of this paper, explain how **Central Park** can be considered an achievement in science.

Name _____ Date _____

CHAPTER 16 Section 2

GUIDED READING *Expanding Public Education*

A. As you read this section, write notes to describe the chief characteristics of each type of educational institution and the developments that took place at the turn of the 20th century.

	Chief Characteristics and Important Developments
1. Elementary schools	
2. High schools	
3. Colleges and universities	
4. Education for immigrant adults	

B. On the back of this paper, briefly describe the contribution of each of the following people to American education during this time.

W. E. B. Du Bois **Booker T. Washington** **Henry Ford**

Name _____ Date _____

CHAPTER 16

Section 3

GUIDED READING *Segregation and Discrimination*

A. As you read about racial tensions at the turn of the 20th century, write notes to answer the questions.

	In what region or regions did it exist?	Who were its targets?	How did it affect the lives of these people?
1. Literacy test			
2. Poll tax			
3. Grandfather clause			
4. Jim Crow laws			
5. Racial etiquette			
6. Debt peonage			
7. Chinese Exclusion Act			

B. On the back of this paper, explain why **Ida B. Wells** is a significant historical figure and note what the Supreme Court said about **segregation** in ***Plessy* v. *Ferguson.***

Name _____ Date _____

CHAPTER 16

Section 4

GUIDED READING *The Dawn of Mass Culture*

A. As you read about the emergence of modern mass culture, give *either* an example of each item *or* mention one of the people who invented or popularized it. Then note one reason why the item became so popular around the turn of the 20th century.

	1. Amusement parks	2. Bicycling	3. Boxing	4. Baseball
Example				
Reason				

	5. Shopping centers	6. Department stores	7. Chain stores	8. Mail-order catalogs
Example				
Reason				

B. On the back of this paper, describe the impact that **rural free delivery** had on the country.

Name _____ Date _____

CHAPTER 16

BUILDING VOCABULARY

Life at the Turn of the 20th Century

A. Matching Match the characterization in the second column with the correct person in the first column. Write the appropriate letter next to the word.

_____ 1. Wright Brothers	a. fought to end lynching
_____ 2. W. E. B. Du Bois	b. introduced first mass-produced camera
_____ 3. Joseph Pulitzer	c. American novelist and humorist
_____ 4. Louis Sullivan	d. originated planned urban parks
_____ 5. George Eastman	e. developed first airplane
_____ 6. Frederick Law Olmsted	f. designed nation's first skyscraper
_____ 7. Mark Twain	g. demanded immediate equality for blacks
_____ 8. Ida B. Wells	h. pioneered several newspaper innovations

B. Completion Select the term or name that best completes the sentence.

Niagra Movement	poll tax	William Randolph Hearst
Daniel Burnham	grandfather clause	debt peonage
Ashcan School	rural free delivery	Booker T. Washington

1. _____ encouraged African Americans to fight racism by proving their economic value to society.
2. The _____ was an effort to encourage blacks to seek a liberal arts education in order to provide the African American community with well-educated leaders.
3. The _____, or an annual tax that had to be paid in order to vote, was an effort to discourage African Americans from voting.
4. The owner of the New York Morning Journal, _____ sought to lure readers with exaggerated stories.
5. Introduced by the Post Office in 1896, the _____ system brought packages directly to every home.

C. Writing Write a paragraph describing the plight of African Americans at the turn of the century using the following terms.

Jim Crow laws	segregation	*Plessy* v. *Ferguson*

Name _____ Date _____

CHAPTER 16
Section 4

SKILLBUILDER PRACTICE *Creating Visual Presentations*

Use the chart below to list four types of visuals you could use–and how you would use them–to create a visual presentation on the discrimination and segregation that the nation's minority groups endured during the turn of the 20th century. (See Skillbuilder Handbook, p. R37.)

Visual	Purpose

Name _____ Date _____

CHAPTER 16 Section 1

RETEACHING ACTIVITY

Science and Urban Life

Evaluating

A. Write *T* in the blank if the statement is true. If the statement is false, write *F* in the blank and then write the corrected statement on the line below.

_____ 1. By the turn of the twentieth century about nine out of ten Americans made their homes in cities.

_____

_____ 2. "Make no little plans. They have no magic to stir man's blood" was the motto of urban designer Daniel Burnham.

_____

_____ 3. The first successful flight took place in Omaha, Nebraska.

_____

____ 4. The "Emerald Necklace" refers to the city of Chicago's park system.

_____

____ 5. The development of an easy-to-use camera helped to develop the field of photojournalism.

_____

Summarizing

B. On the line next to each person list the field in which they made a notable achievement.

_____ 1. Louis Sullivan

_____ 2. Frederick Law Olmsted

_____ 3. Daniel Burnham

_____ 4. Orville and Wilbur Wright

_____ 5. George Eastman

Name _____ Date _____

CHAPTER 16 Section 2

RETEACHING ACTIVITY

Expanding Public Education

Finding Main Ideas

The following questions deal with reforms in public education. Answer them in the space provided.

1. Why did education become more important during the industrial age?

2. Why were many immigrants encouraged to go to school?

3. How did the nation's high schools change during the late 1800s and early 1900s?

4. How did college curricula change during the turn of the century?

5. How did African Americans pursue higher education despite their exclusion from white institutions?

6. How did Booker T. Washington and W. E. B. Du Bois differ in their views on education for African Americans?

Name _____ Date _____

CHAPTER 16 Section 3

RETEACHING ACTIVITY

Segregation and Discrimination

Analyzing

A. Complete the chart shown here by describing how each of the entries kept African Americans from attaining full civil rights

Measure	Effect
Poll Tax	
Jim Crow laws	
Plessy v. *Ferguson*	

Completion

B. Select the term or name that best completes the sentence.

African Americans	grandfather clause	racial discrimination
Sixteenth Amendment	Thirteenth Amendment	Mexicans

1. _____ existed in the North as well as the South, as many Northern cities were segregated.

2. By the late 1800s, _____ made up the largest ethnic group of railroad workers in the Southwest.

3. In 1911, the Supreme Court declared the system of debt peonage a violation of the _____.

4. The _____ was intended to allow poor whites to circumvent the poll tax.

Name _____ Date _____

CHAPTER 16 Section 4

RETEACHING ACTIVITY *The Dawn of Mass Culture*

Reading Comprehension

Choose the best answer for each item. Write the letter of your answer in the blank.

_____ 1. The sport that the novelist Mark Twain referred to as the symbol of the "booming nineteenth century" was
a. football.
b. baseball.
c. soccer.
d. boxing.

_____ 2. Dime novels were inexpensive books that often told glorified adventure tales of
a. the sea.
b. the West.
c. escaped slaves.
d. the business world.

_____ 3. The man who originated the department store was
a. Stephen Crane.
b. F. W. Woolworth.
c. Thomas Eakins.
d. Marshall Field.

____ 4. By 1910, the number of Americans who shopped by mail had reached
a. 5 million.
b. 10 million.
c. 15 million.
d. 20 million.

_____ 5. The popular Ashcan School of American art stressed scenes of
a. nature.
b. Southern living.
c. urban life.
d. the wealthy and elite.

_____ 6. The activity that the suffragist Susan B. Anthony said "has done more to emancipate women than anything else in the world" was
a. bicycling.
b. baseball.
c. shopping.
d. tennis.

Name _____ Date _____

CHAPTER 16

Section 1

GEOGRAPHY APPLICATION: HUMAN-ENVIRONMENT INTERACTION

New York's Central Park

Directions: Read the paragraphs below and study the drawings and map carefully. Then answer the questions that follow.

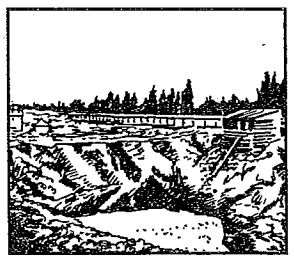
During the 1800s, Frederick Law Olmsted pioneered the use of natural landscaping in urban parks. He designed more than 80 public parks in Boston, Chicago, and other cities. In addition, Olmsted designed the grounds around the Capitol building in Washington, D.C.

Olmsted's lasting contribution, though, was the setting aside of natural areas in crowded cities. These areas gave urban residents places for recreation. To Olmsted, recreation meant walking in a pleasant environment. As he once said:

> The main object and justification [of the park] is simply to produce a certain influence in the minds of people, and through this to make life in the city healthier and happier. The character of this influence is a poetic one and it is to be produced by means of scenes.

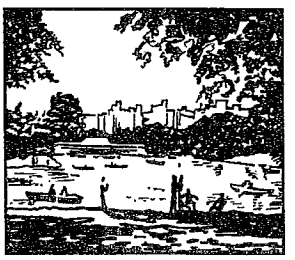
In 1858, Olmsted and the architect Calvert Vaux won a prize for their design of Central Park, an 843-acre oblong area in the center of Manhattan in New York City. Their design was unique for city parks in the United States. Rural scenery was the theme of the design. A screen of trees and shrubs around the park blocked the city from view. Traffic was routed through underground passes. A few small lakes were created. Avenues for carriages, bridle paths for horses, and an elaborate system of footpaths laced the park grounds. Central Park today remains an oasis amid concrete sprawl.

New York's Central Park

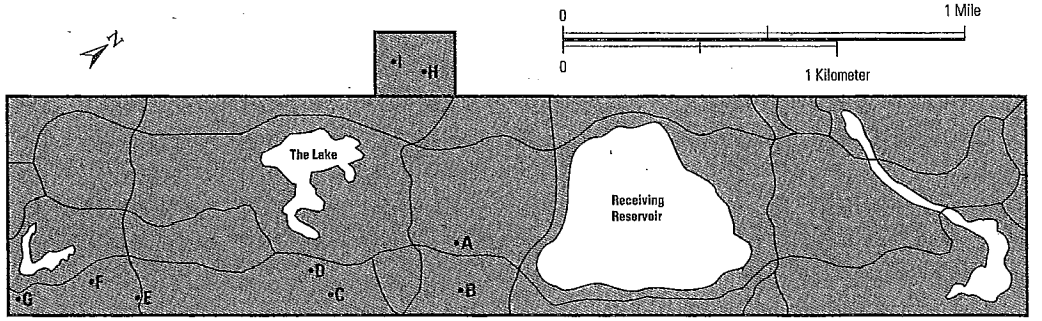


Park Construction, 1860

Central Park, 1894



Central Park, today



A Cleopatra's Needle
B Metropolitan Museum of Art
C Alice in Wonderland Statue
D Hans Christian Andersen Statue
E Children's Zoo
F Zoo
G General Sherman Statue
H Hayden Planetarium
I American Museum of Natural History

Interpreting Text and Visuals

1. What did Olmsted believe was the purpose of parks? _____

2. Why do you think Olmsted is called the father of urban planning? _____

3. Using the pictures and text for reference, describe what was done to create the Central Park of today.

4. Categorize the types of attractions found in the park. _____

5. What are the dimensions of Central Park—not including the small section with locations H and I?

6. A person walking from locations D to A moves in what direction? _____

7. What legacy has Olmsted given to Americans? _____

8. What do you think is one thing that could be added to or taken away from Olmsted's Central Park plan that would improve the park?

Name _____ Date _____

CHAPTER 16
Section 1

PRIMARY SOURCE *from* Orville Wright's Diary

On December 17, 1903, Orville and Wilbur Wright made the first airplane flight at Kitty Hawk, North Carolina. As you read this excerpt from Orville's diary, think about the challenges as well as the historical significance of this event.

When we got up, a wind of between 20 and 25 miles was blowing from the north. We got the machine out early and put out the signal for the men at the station. Before we were quite ready, John T. Daniels, W. S. Dough, A. D. Etheridge, W. C. Brinkley of Manteo, and Johnny Moore of Nag's Head arrived. After running the engine and propellers a few minutes to get them in working order, I got on the machine at 10:35 for the first trial. The wind according to our anemometer [instrument for indicating and measuring wind force and velocity] at this time was blowing a little over 20 miles (corrected) 27 miles according to the Government anemometer at Kitty Hawk. On slipping the rope the machine started off increasing in speed to probably 7 or 8 miles. The machine lifted from the truck just as it was entering on the fourth rail. Mr. Daniels took a picture just as it left the trucks. [The trucks were a primitive sort of wheel assembly, which enabled the plane to take off along a track made from two-by-fours. When the plane took off, it left the truck on the ground and hence flew without any landing gear.]

I found the control of the front rudder quite difficult on account of its being balanced too near the center and thus had a tendency to turn itself when started so that the rudder was turned too far on one side and then too far on the other. As a result the machine would rise suddenly to about 10 feet and then as suddenly, on turning the rudder, dart for the ground. A sudden dart when out about 100 feet from the end of the track ended the flight. Time about 12 seconds (not known exactly as watch was not promptly stopped). The flight lever for throwing off the engine was broken, and the skid under the rudder cracked.

After repairs, at 20 minutes after 11 o'clock Will [Orville's brother Wilbur] made the second trial. The course was about like mine, up and down but a little longer . . . over the ground though about the same in time. Distance not measured but about 175 feet. Wind speed not quite so strong.

With the aid of the station men present, we picked the machine up and carried it back to the starting ways. At about 20 minutes till 12 o'clock I made the third trial. When out about the same distance as Will's, I met with a strong gust from the left which raised the left wing and sidled the machine off to the right in a lively manner. I immediately turned the rudder to bring the machine down and then worked the end control. Much to our surprise, on reaching the ground the left wing struck first, showing the lateral control of this machine much more effective than on any of our former ones. At the time of its sidling it had raised to a height of probably 12 to 14 feet.

At just 12 o'clock Will started on the fourth and last trip. The machine started off with its ups and downs as it had before, but by the time he had gone three or four hundred feet he had it under much better control, and was traveling on a fairly even course. It proceeded in this manner till it reached a small hummock out about 800 feet from the starting ways, when it began its pitching again and suddenly darted into the ground. The front rudder frame was badly broken up, but the main frame suffered none at all. The distance over the ground was 852 feet in 59 seconds. . . .

After removing the front rudder, we carried the machine back to camp. We set the machine down a few feet west of the building, and while standing about discussing the last flight, a sudden gust of wind struck the machine and started to turn it over. All rushed to stop it. Will, who was near the end, ran to the front, but too late to do any good. Mr. Daniels and myself seized spars at the rear, but to no purpose. The machine gradually turned over on us.

from Richard B. Morris and James Woodress, eds., *Voices from America's Past*, Vol. 2, *Backwoods Democracy to World Power* (New York: Dutton, 1963), 293–295.

Discussion Questions

1. How many trial runs did the Wright brothers make on December 17?
2. What was the longest powered flight the Wright brothers made on this day?
3. What kinds of difficulties did the Wright brothers encounter during these trials?

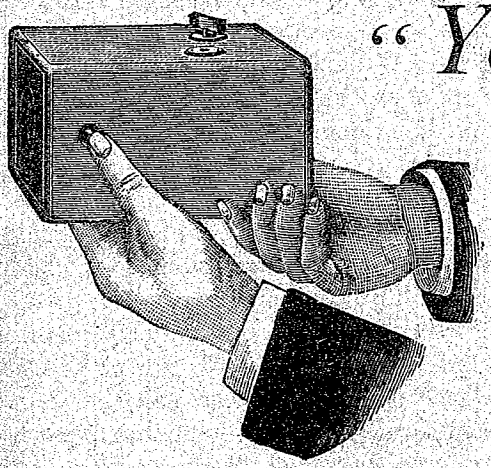
Name _____ Date _____

CHAPTER 16
Section 1

PRIMARY SOURCE *Advertisement*

George Eastman invented the Kodak camera in 1888. After a photographer snapped a roll of film, he or she shipped the film for processing—and the camera for reloading—to the Eastman factory. To learn more about the Kodak camera and its features, examine this early advertisement.

The Kodak Camera



"You press the button, we do the rest."

OR YOU CAN DO IT YOURSELF.

The only camera that anybody can use without instructions. As convenient to carry as an ordinary field glass World-wide success.

The Kodak is for sale by all Photo stock dealers.

Send for the Primer, free.

The Eastman Dry Plate & Film Co.

Price, $25.00 — Loaded for 100 Pictures. **ROCHESTER, N. Y.**

Re-loading, $2.00.

Corbis-Bettmann

Activity Options

1. Find camera ads in an advertising circular or a current newspaper or magazine. Then make a Venn diagram in which you compare and contrast the features and prices of today's cameras with those of this Kodak camera.
2. Imagine you are an amateur photographer in the early 1900s. Write a letter to George Eastman in which you express your opinion of his Kodak camera.
3. Using this ad as a model, design your own ad for an early Kodak camera. Before you begin, refer to your textbook (page 487) for additional information.

Name _____ Date _____

CHAPTER 16

Section 2

PRIMARY SOURCE *from* "The Talented Tenth" by W. E. B. Du Bois

W. E. B. Du Bois believed that the educated African Americans of his day—the "Talented Tenth"—would save the race by setting an example to whites and uplifting other African Americans. As you read this excerpt from Du Bois's essay, think about whether you agree or disagree with the theory that he puts forth.

The Negro race, like all races, is going to be saved by its exceptional men. The problem of education, then, among Negroes must first of all deal with the Talented Tenth; it is the problem of developing the Best of this race that they may guide the Mass away from the contamination and death of the Worst, in their own and other races. Now the training of men is a difficult and intricate task. Its technique is a matter for educational experts, but its object is for the vision of seers. If we make money the object of man-training, we shall develop money-makers but not necessarily men; if we make technical skill the object of education, we may possess artisans but not, in nature, men. Men we shall have only as we make manhood the object of the work of the schools—intelligence, broad sympathy, knowledge of the world that was and is, and of the relation of men to it—this is the curriculum of that Higher Education which must underlie true life. On this foundation we may build bread winning, skill of hand and quickness of brain, with never a fear lest the child and man mistake the means of living for the object of life. . . .

Can the masses of the Negro people be in any possible way more quickly raised than by the effort and example of this aristocracy of talent and character? Was there ever a nation on God's fair earth civilized from the bottom upward? Never; it is, ever was and ever will be from the top downward that culture filters. The Talented Tenth rises and pulls all that are worth the saving up to their vantage ground. This is the history of human progress; and the two historic mistakes which have hindered that progress were the thinking first that no more could ever rise save the few already risen; or second, that it would better the unrisen to pull the risen down.

How then shall the leaders of a struggling people be trained and the hands of the risen few strengthened? There can be but one answer: The best and most capable of their youth must be schooled in the colleges and universities of the land. We will not quarrel as to just what the university of the Negro should teach or how it should teach it—I willingly admit that each soul and each race-soul needs its own peculiar curriculum. But this is true: A university is a human invention for the transmission of knowledge and culture from generation to generation, through the training of quick minds and pure hearts, and for this work no other human invention will suffice, not even trade and industrial schools. . . .

Men of America, the problem is plain before you. Here is a race transplanted through the criminal foolishness of your fathers. Whether you like it or not the millions are here, and here they will remain. If you do not lift them up, they will pull you down. Education and work are the levers to uplift a people. Work alone will not do it unless inspired by the right ideals and guided by intelligence. Education must not simply teach work—it must teach Life. The Talented Tenth of the Negro race must be made leaders of thought and missionaries of culture among their people. No others can do this work and Negro colleges must train men for it. The Negro race, like all other races, is going to be saved by its exceptional men.

from W. E. B. Du Bois, "The Talented Tenth," in *The Negro Problem: A Series of Articles by Representative American Negroes of Today* (New York: James Pott, 1903), 33–75.

Research Options

1. Imagine that you have been asked to introduce a speaker at an education conference: Dr. W. E. B. Du Bois. Find out more about Du Bois and then write a brief introduction based on your findings.
2. Du Bois believed education was a lever "to uplift a people." Find recent statistics about the number of African-American college graduates. Then compare these figures with the number of African-American college graduates—3,880—in 1900.

Name _____ Date _____

CHAPTER 16
Section 3

PRIMARY SOURCE *from* "Lynching and the Excuse for It" by Ida B. Wells

Ida B. Wells crusaded against lynching throughout the United States and Europe. In this article, which she published in the magazine* Independent *in 1901, she attacks the assumption that lynching resulted from a desire for justice. As you read, consider the conclusion she draws about the cause of lynching.

It was eminently befitting that the *Independent*'s first number in the new century should contain a strong protest against lynching. The deepest dyed infamy of the 19th century was that which, in its supreme contempt for law, defied all constitutional guarantees of citizenship, and during the last fifteen years of the century put to death 2,000 men, women, and children by shooting, hanging, and burning alive. Well would it have been if every preacher in every pulpit in the land had made so earnest a plea as that which came from Miss Addams' forceful pen.

Appreciating the helpful influences of such a dispassionate and logical argument as that made by the writer referred to, I earnestly desire to say nothing to lessen the force of the appeal. At the same time, an unfortunate presumption used as a basis for her argument works so serious, though doubtless unintentional, an injury to the memory of thousands of victims of mob law that it is only fair to call attention to this phase of the writer's plea. It is unspeakably infamous to put thousands of people to death without a trial by jury; it adds to that infamy to charge that these victims were moral monsters, when, in fact, four-fifths of them were not so accused even by the fiends who murdered them.

Almost at the beginning of her discussion the distinguished writer says: "Let us assume that the Southern citizens who take part in and abet the lynching of Negroes honestly believe that that is the only successful method of dealing with a certain class of crimes."

It is this assumption, this absolutely unwarrantable assumption, that vitiates every suggestion which it inspires Miss Addams to make. It is the same baseless assumption which influences ninety-nine out of every one hundred persons who discuss this question. Among many thousand editorial clippings I have received in the past five years 99 percent discuss the question upon the presumption that lynchings are the desperate effort of the Southern people to protect their women from black monsters, and, while the large majority condemn lynching, the condemnation is tempered with a plea for the lyncher—that human nature gives way under such awful provocation and that the mob, insane for the moment, must be pitied as well as condemned. It is strange that an intelligent, law-abiding, and fair-minded people should so persistently shut their eyes to the facts in the discussion of what the civilized world now concedes to be America's national crime.

This almost universal tendency to accept as true the slander which the lynchers offer to civilization as an excuse for their crime might be explained if the true facts were difficult to obtain; but not the slightest difficulty intervenes. The Associated Press dispatches, the press clipping bureau, frequent book publications, and the annual summary of a number of influential journals give the lynching record every year. . . .

A careful classification of the offenses which have caused lynchings during the past five years shows that contempt for law and race prejudice constitute the real cause of all lynching. During the past five years, 147 white persons were lynched. It may be argued that fear of the "law's delays" was the cause of their being lynched. But this is not true. Not a single white victim of the mob was wealthy or had friends or influence to cause a miscarriage of justice. There was no such possibility; it was contempt for law which incited the mob.

from Ida B. Wells, "Lynching and the Excuse for It," *Independent,* May 16, 1901.

Discussion Questions

1. How many lynching victims were there in the last 15 years of the 19th century?
2. What does Wells say actually caused lynching?
3. Why do you think Wells risked her own life to speak out against lynching? Cite evidence from your textbook to support your opinion.

Name _____ Date _____

CHAPTER 16

Section 4

LITERATURE SELECTION *from Ragtime* by E. L. Doctorow

In this novel, the lives of three fictional families are entwined with those of such historical figures as industrialist J. P. Morgan, architect Stanford White, social reformer Emma Goldman, and magician Harry Houdini. Read this excerpt to find out what life was like for a typical middle-class white family at the turn of the 20th century.

In 1902 Father built a house at the crest of the Broadview Avenue hill in New Rochelle, New York. It was a three-story brown shingle with dormers, bay windows and a screened porch. Striped awnings shaded the windows. The family took possession of this stout manse on a sunny day in June and it seemed for some years thereafter that all their days would be warm and fair. The best part of Father's income was derived from the manufacture of flags and buntings and other accoutrements of patriotism, including fireworks. Patriotism was a reliable sentiment in the early 1900's. Teddy Roosevelt was President. The population customarily gathered in great numbers either out of doors for parades, public concerts, fish fries, political picnics, social outings, or indoors in meeting halls, vaudeville theatres, operas, ballrooms. There seemed to be no entertainment that did not involve great swarms of people. Trains and steamers and trolleys moved them from one place to another. That was the style, that was the way people lived. Women were stouter then. They visited the fleet carrying white parasols. Everyone wore white in summer. Tennis racquets were hefty and the racquet faces elliptical. There was a lot of fainting. There were no Negroes.There were no immigrants. On Sunday afternoon, after dinner, Father and Mother went upstairs and closed the bedroom door. Grandfather fell asleep on the divan in the parlor. The Little Boy in the sailor blouse sat on the screened porch and waved away the flies. Down at the bottom of the hill Mother's Younger Brother boarded the streetcar and rode to the end of the line. He was a lonely, withdrawn young man with blond moustaches, and was thought to be having difficulty finding himself. The end of the line was an empty field of tall marsh grasses. The air was salt. Mother's Younger Brother in his white linen suit and boater rolled his trousers and walked barefoot in the salt marshes. Sea birds started and flew up. This was the time in our history when Winslow Homer was doing his painting. A certain light was still available along the Eastern seaboard. Homer painted the light. It gave the sea a heavy dull menace and shone coldly on the rocks and shoals of the New England coast. There were unexplained shipwrecks and brave towline rescues. Odd things went on in lighthouses and in shacks nestled in the wild beach plum. Across America sex and death were barely distinguishable. Runaway women died in the rigors of ecstasy. Stories were hushed up and reporters paid off by rich families. One read between the lines of the journals and gazettes. In New York City the papers were full of the shooting of the famous architect Stanford White by Harry K. Thaw, eccentric scion of a coke and railroad fortune. Harry K. Thaw was the husband of Evelyn Nesbit, the celebrated beauty who had once been Stanford White's mistress. The shooting took place in the roof garden of the Madison Square Garden on 26th Street, a spectacular block-long building of yellow brick and terra cotta that White himself had designed in the Sevillian style. It was the opening night of a revue entitled *Mamzelle Champagne,* and as the chorus sang and danced the eccentric scion wearing on this summer night a straw boater and heavy black coat pulled out a pistol and shot the famous architect three times in the head. On the roof. There were screams. Evelyn fainted. She had been a well-known artist's model at the age of fifteen. Her underclothes were white. Her husband habitually whipped her. She happened once to meet Emma Goldman, the revolutionary. Goldman lashed her with her tongue. Apparently there *were* Negroes. There *were* immigrants. And though the papers called the shooting the Crime of the Century, Goldman knew it was only 1906 and there were ninety-four years to go.

Women . . . visited the fleet carrying white parasols. Everyone wore white in summer.

Mother's Younger Brother was in love with Evelyn Nesbit. He had closely followed the scandal surrounding her name and had begun to reason that the death of her lover Stanford White and the imprisonment of her husband Harry K. Thaw left her in need of the attentions of a genteel middle-class young man with no money. He thought about her all the time. He was desperate to have her. In his room pinned on the wall was a newspaper drawing by Charles Dana Gibson entitled "The Eternal Question." It showed Evelyn in profile, with a profusion of hair, one thick strand undone and fallen in the configuration of a question mark. Her downcast eye was embellished with a fallen ringlet that threw her brow in shadow. Her nose was delicately upturned. Her mouth was slightly pouted. Her long neck curved like a bird taking wing. Evelyn Nesbit had caused the death of one man and wrecked the life of another and from that he deduced that there was nothing in life worth having, worth wanting, but the embrace of her thin arms.

The afternoon was a blue haze. Tidewater seeped into his footprints. He bent down and found a perfect shell specimen, a variety not common to western Long Island Sound. It was a voluted pink and amber shell the shape of a thimble, and what he did in the hazy sun with the salt drying on his ankles was to throw his head back and drink the minute amount of sea water in the shell. Gulls wheeled overhead, crying like oboes, and behind him at the land end of the marsh, out of sight behind the tall grasses, the distant bell of the North Avenue streetcar tolled its warning.

Houdini was a headliner in the top vaudeville circuits. His audiences were poor people.

Across town the little boy in the sailor suit was suddenly restless and began to measure the length of the porch. He trod with his toe upon the runner of the cane-backed rocking chair. He had reached that age of knowledge and wisdom in a child when it is not expected by the adults around him and consequently goes unrecognized. He read the newspaper daily and was currently following the dispute between the professional baseballers and a scientist who claimed that the curve ball was an optical illusion. He felt that the circumstances of his family's life operated against his need to see things and to go places. For instance he had conceived an enormous interest in the works and career of Harry Houdini, the escape artist. But he had not been taken to a performance. Houdini was a headliner in the top vaudeville circuits. His audiences were poor people—carriers, peddlers, policemen, children. His life was absurd. He went all over the world accepting all kinds of bondage and escaping. He was roped to a chair. He escaped. He was chained to a ladder. He escaped. He was handcuffed, his legs were put in irons, he was tied up in a strait jacket and put in a locked cabinet. He escaped. He escaped from bank vaults, nailed-up barrels, sewn mailbags; he escaped from a zinc-lined Knabe piano case, a giant football, a galvanized iron boiler, a rolltop desk, a sausage skin. His escapes were mystifying because he never damaged or appeared to unlock what he escaped from. The screen was pulled away and there he stood disheveled but triumphant beside the inviolate container that was supposed to have contained him. He waved to the crowd. He escaped from a sealed milk can filled with water. He escaped from a Siberian exile van. From a Chinese torture crucifix. From a Hamburg penitentiary. From an English prison ship. From a Boston jail. He was chained to automobile tires, water wheels, cannon, and he escaped. He dove manacled from a bridge into the Mississippi, the Seine, the Mersey, and came up waving. He hung upside down and strait-jacketed from cranes, biplanes and the tops of buildings. He was dropped into the ocean padlocked in a diving suit fully weighted and not connected to an air supply, and he escaped. He was buried alive in a grave and could not escape, and had to be rescued. Hurriedly, they dug him out. The earth is too heavy, he said gasping. His nails bled. Soil fell from his eyes. He was drained of color and couldn't stand. His assistant threw up. Houdini wheezed and sputtered. He coughed blood. They cleaned him off and took him back to the hotel. Today, nearly fifty years since his death, the audience for escapes is even larger.

The little boy stood at the end of the porch and fixed his gaze on a bluebottle fly traversing the screen in a way that made it appear to be coming up the hill from North Avenue. The fly flew off. An automobile was coming up the hill from North Avenue. As it drew closer he saw it was a black 45-horsepower Pope-Toledo Runabout. He ran along the porch and stood at the top of the steps. The car

came past his house, made a loud noise and swerved into the telephone pole. The little boy ran inside and called upstairs to his mother and father. Grandfather woke with a start. The boy ran back to the porch. The driver and the passenger were standing in the street looking at the car; it had big wheels with pneumatic tires and wooden spokes painted in black enamel. It had brass headlamps in front of the radiator and brass sidelamps over the fenders. It had tufted upholstery and double side entrances. It did not appear to be damaged. The driver was in livery. He folded back the hood and a geyser of white steam shot up with a hiss.

A number of people looked on from their front yards. But Father, adjusting the chain on his vest, went down to the sidewalk to see if there was something he could do. The car's owner was Harry Houdini, the famous escape artist. He was spending the day driving through Westchester. He was thinking of buying some property. He was invited into the house while the radiator cooled. He surprised them with his modest, almost colorless demeanor. He seemed depressed. His success had brought into vaudeville a host of competitors. Consequently he had to think of more and more dangerous escapes. He was a short, powerfully built man, an athlete obviously, with strong hands and with back and arm muscles that suggested themselves through the cut of his rumpled tweed suit, which, though well tailored, was worn this day inappropriately. The thermometer read in the high eighties. Houdini had unruly stiff hair parted in the middle and clear blue eyes, which did not stop moving. He was very respectful to Mother and Father and spoke of his profession with diffidence. This struck them as appropriate. The little boy stared at him. Mother had ordered lemonade. It was brought into the parlor and Houdini drank it gratefully. The room was kept cool by the awnings on the windows. The windows themselves were shut to keep out the heat. Houdini wanted to undo his collar. He felt trapped by the heavy square furnishings, the drapes and dark rugs, the Oriental silk cushions, the green glass lampshades. There was a chaise with a zebra rug. Noticing Houdini's gaze Father mentioned that he had shot the zebra on a hunting trip in Africa. Father was an amateur explorer of considerable reputation. He was past president of the New York Explorers Club to which he made an annual disbursement. In fact in just a few days he would be leaving to carry the Club's standard on the third Peary expedition to the Arctic. You mean, Houdini said, you're going with Peary to the Pole? God willing, Father replied. He sat back in his chair and lit a cigar. Houdini became voluble. He paced back and forth. He spoke of his own travels, his tours of Europe. But the Pole! he said. Now that's something. You must be pretty good to get picked for that. He turned his blue eyes on Mother. And keeping the home fires burning ain't so easy either, he said. He was not without charm. He smiled and Mother, a large blond woman, lowered her eyes. Houdini then spent a few minutes doing small deft tricks with objects at hand for the little boy. When he took his leave the entire family saw him to the door. Father and Grandfather shook his hand. Houdini walked down the path that ran under the big maple tree and then descended the stone steps that led to the street. The chauffeur was waiting, the car was parked correctly. Houdini climbed in the seat next to the driver and waved. People stood looking on from their yards. The little boy had followed the magician to the street and now stood at the front of the Pope-Toledo gazing at the distorted macrocephalic image of himself in the shiny brass fitting of the headlight. Houdini thought the boy comely, fair like his mother, and tow-headed, but a little soft-looking. He leaned over the side door. Goodbye, Sonny, he said holding out his hand. Warn the Duke, the little boy said. Then he ran off.

Houdini then spent a few minutes doing small deft tricks with objects at hand for the little boy.

Activity Options

1. Create a chart about life in the early 1900s. Use such headings as Entertainment, Politics, Sports, Race Relations, and Transportation and add details based on your reading of this excerpt.
2. With a small group of classmates, create a collage that captures life at the turn of the century as described in this excerpt and your textbook.
3. Imagine that *Ragtime* is to be distributed as an audio book. With a group of classmates, choose several ragtime compositions that you would use as background music to accompany this excerpt.

Name _____ Date _____

CHAPTER 16

Section 2

AMERICAN LIVES

W. E. B. Du Bois

Scholar, Activist, Critic

"The world was thinking wrong about race because it did not know. The ultimate evil was stupidity. The cure for it was knowledge based on scientific investigation."—W. E. B. Du Bois,* Dusk of Dawn *(1940)

W. E. B. Du Bois's ideas evolved over his long career. In one thing, however, he was constant. He wanted to highlight the contributions and condition of African Americans because, he once said, "The problem of the twentieth century is the problem of the color line."

Du Bois (1868–1963), born in Massachusetts, received a shock when he reached Fisk University, an all-black college in Nashville, Tennessee. There he experienced for the first time segregation in the South. He later wrote that only an African American "going into the South for the first time can have any conception of [segregation's] barbarism." After graduation from Fisk, he attended Harvard University, where he learned to question accepted ideas.

Du Bois began to teach while he continued work for his Ph.D., which he was awarded in 1895. In his doctoral dissertation, he argued that the slave trade was ended not for moral reasons, but for economic ones. A brilliant study, it made his name as a scholar. Du Bois's next book, *The Philadelphia Negro,* was an equally impressive work of sociology. In it, Du Bois argued forcefully against the idea—quite common at the time—that racial differences were based on genetic traits.

By the turn of the century, Du Bois began a period of political activism. Joining with 28 other African-American intellectuals, he founded the Niagara Movement. This group rejected the views of Booker T. Washington, a leading African American. Washington urged blacks to pursue job training and use economic advances to secure political rights. The Niagara Movement disagreed, flatly stating, "We want full manhood suffrage and we want it now." Du Bois criticized Washington even though Atlanta University, where he worked, depended on financial aid from Washington supporters.

This movement was taken into the National Association for the Advancement of Colored People, formed in 1909. Du Bois left Atlanta University to become editor of the NAACP's journal, *Crisis.* He held the position for 25 years and used it to protest lynching and the denial of rights to African Americans, to celebrate the achievements of African culture, and to promote African-American art. From time to time, he took positions opposed by the NAACP.

One cause of these differences was Du Bois's broadening views and growing socialism. World War I convinced him that the root of African Americans' problems was white imperialism. Slavery and segregation, in this view, were just one aspect of this imperialism, which was also suppressing people of color around the world. Du Bois also began to believe that economic condition determined political status. He urged African Americans to adopt economic segregation from mainstream American life. The NAACP, though, supported integration. Eventually, these differences led him to resign from editing *Crisis.*

Du Bois still had almost three decades of work remaining. In his later writings, he continued to broaden his concern to include the oppressed around the world, especially people of color. He defined Karl Marx's term—the proletariat—as more than just white laborers in Europe and America. This class was "overwhelmingly of the darker workers of Asia, Africa, the islands of the sea, and South Central America . . . who are supporting a superstructure of wealth, luxury, and extravagance." His radical views led to his arrest in the anticommunist hysteria of the 1950s. But Du Bois refused to stop speaking out. In his last major work, a three-novel series called *The Black Flame,* he used fiction to analyze the African-American experience from the end of Reconstruction to the postwar period.

Questions

1. Why was Du Bois startled when he went to Fisk University?
2. What incidents show Du Bois's independence of mind?
3. How did Du Bois's ideas change over time?

Name _____ Date _____

CHAPTER 16
Section 4

AMERICAN LIVES

Lillian Gish

Lifetime Actress, First Lady of Film

"She loves her work and is always ready to tackle the daily responsibilities of whatever role, big or small, she has undertaken. . . . [She] contributed in no small degree to the early development of the art of film making."—Peter Glenville, Preface to Gish's autobiography,* The Movies, Mr. Griffith, and Me *(1969)

Through a lifetime of acting, Lillian Gish (1896–1993) always behaved professionally. One of the first movie stars, she helped establish the film industry by using a natural acting style that moved audiences deeply.

Abandoned by her husband when her daughters were young, Gish's mother struggled. She became an actress and soon put daughters Lillian and Dorothy on stage as well. Acting had a bad reputation, and the Gishes often did not tell other people exactly what it was that they did for a living. Lillian Gish grew up on stage, with hardly any formal schooling. But she developed her mind by reading constantly.

In the course of their performances, the Gishes met a young actress named Gladys Smith. One day they visited Smith—now calling herself Mary Pickford—on the set of a moving picture, an industry that was just beginning. She introduced her friends to director D. W. Griffith, who immediately cast the girls in his film. Unable to tell them apart, he had Lillian wear a blue bow and Dorothy a red one.

For the next decade, the two sisters made many films with Griffith. Lillian's work included some of the pioneering director's most famous works, including the landmark *The Birth of a Nation* (1915). Griffith used Lillian to show his view of the ideal woman—an innocent in a harsh world. She was a sweet farm girl in *True Heart Susie* (1919). In *Broken Blossoms* (1919), she played a victim of abuse who is eventually killed by her father because she had fallen in love with a Chinese immigrant. In *Orphans of the Storm* (1922), Lillian added to this character type. While still an innocent, she shows fierce determination in trying to find her blind sister, played by Dorothy, in the midst of the turmoil of the French Revolution.

Griffith liked Gish because she could display a wide range of emotions. According to some critics, she invented the art of acting on film. She abandoned the broad, sometimes extreme gestures typical among stage actors. Instead, she used smaller, more subtle movements and facial expressions. The results had a profound impact on audiences. In *The Mothering Heart* (1913), they felt her sorrow and rage when—after her baby died in childbirth—she shredded the petals off a rose. In *Broken Blossoms*, they felt her terror as she hid in a closet from her rampaging father.

Griffith respected Gish's professionalism. In 1920, he asked her to direct Dorothy in *Remodeling Her Husband.* Though the movie succeeded, Gish decided that directing was too much of a burden.

By the time of *Orphans of the Storm,* Gish had grown to be a huge star. Griffith, an independent producer, could not afford to pay her what she could command. He suggested that she sign a rich contract with a studio.

Lillian Gish starred in many films during the 1920s, often suggesting projects to producers. Most notable were her roles in *La Boheme* (1926), *The Scarlet Letter* (1926), and *The Wind* (1928). Then movies became talkies, and audiences began to crave tougher female leads. Gish continued to act, but less frequently in movies. Beginning in 1933, she spent more and more time in the theater, starring in such plays as *Hamlet, Life with Father, The Family Reunion,* and *Uncle Vanya.* She still made occasional movies and, after 1948, appeared from time to time on television. Her last film role was with Bette Davis in the film *The Whales of August.* She was 90 at the time, a complete professional until the end.

Questions

1. Why do you think acting had a bad reputation in the early 1900s?
2. How do you think Gish's childhood shaped her life?
3. What made Gish's acting style different?