

# Contents

*List of Illustrations* / ix

*Acknowledgments* / xi

Introduction / i

## CHAPTER 1

Architectural Determinism and the Industrial City  
in *The Blithedale Romance* and *Ruth Hall* / 16

## CHAPTER 2

The City's Drawing-Room: Spatial Practice  
in *The Bostonians* and Central Park / 51

## CHAPTER 3

The Tenement Home: Pushing the City's Limits / 90

## CHAPTER 4

The Apartment as Utopia: Reimagining the City,  
Reconstructing the Home / 128

## CHAPTER 5

From Artifact to Investment: Hotel Homes, the Economics  
of Luxury, and *The Custom of the Country* / 161

## CHAPTER 6

The Paradox of Intimacy: Mobility, Sociology, and the Function  
of Home in *Quicksand* / 191

Epilogue / 223

*Notes* / 235

*Bibliography* / 261

*Index* / 275

# Index

Page numbers in *italics* indicate illustrations.

- Abbott, Edith, 195
- Addams, Jane, 111, 220, 223
- advertisements, 72, 76, 83, 86, 161
- advice manuals, 22, 23, 25, 121, 238n.36
- aesthetic influence, 54-55, 75
- agency: versus architectural determinism, 223-24; as central to urban homes, 8; and development, 226-32; in Fern's *Ruth Hall*, 50, 223-24; stories for enacting, 224
- Age of Innocence, The* (Wharton), 63-64, 164, 178-79, 247n.13
- agoraphobia, 206-7
- Alcott, Louisa May, 44, 238n.27, 239n.47
- Alger, Horatio, 6, 46
- Allen, Polly Wynn, 159
- alleys: connection and mobility symbolized by, 94; as threatening conduits, 98-99
- American, The* (James), 52
- Americanization, 117, 121
- American Notebooks* (Hawthorne), 36, 230
- American Scene, The* (James): attention to new types of housing in, 12; on Central Park, 66-67, 82; on connectedness in housing, 13-14; on divorce of space from history, 162; on home becoming public, 12-13; Ralph Marvell of Wharton's *The Custom of the Country* compared with James's persona of, 182; on things said for the house, 1
- American Woman's Home, The* (Beecher and Stowe), 27, 121, 122, 123, 124
- ancestral portraits, 188-89, 190
- Anhorn, Judy, 20
- anonymity: anxiety about urban, 3; in hotels, 34, 35; in literary modernism, 19
- Ansonia Apartments (New York City), 132, 133
- anthropology, 196
- apartment buildings, 128-60; amenities in, 132, 153; Ansonia Apartments, New York City, 132, 133; apartment hotels, 131, 136, 138, 164, 251n.13, 255n.11; bachelor apartments, 136; children in, 141; connections in, 136, 148-49, 154-55; cooking discouraged in, 154; in Dreiser's *Sister Carrie*, 11-12, 130-31, 143-60; dumbwaiters in, 132, 153, 154; Gilman on, 136-41; as heterotopic, 11, 145-46, 160; hotels compared with, 164; magazines on apartment living, 132-33, 140-41, 143; middle-class, 131-34; mobility in, 146, 155; new technologies in, 164; privacy in, 131, 132, 143, 149; private space and public space mixed in, 5, 131; proliferation of, 127, 131-34; Riis on, 115; spaces shared in, 5; Stuyvesant Apartments, New York City, 58, 131, 251n.15; tenements and, 131-32; as tourist sights, 256n.18; traditional domesticity threatened by, 131, 134, 141, 154; variety and repetition characterizing, 10; Vaux's design of, 58-59; women as liberated by, 129, 134, 136-39, 142-43
- apartment hotels, 131, 136, 138, 164, 251n.13, 255n.11
- Appletons' Dictionary of New York*, 166, 256n.18

- architectural determinism, 2-3; versus agency, 223-24; breaking down through narrative, 48-49; of Charlotte Perkins Gilman, 134, 223; in Hawthorne's *The Blithedale Romance* and Fern's *Ruth Hall*, 16-50, 232-33; and the lower class, 37-42; multiple use opposed by, 118; and Park's scientific approach, 196; on single-family home, 23; tenements associated with, 11, 91, 108-16; urban housing as suspect for, 4-5; of Vaux, 58, 113; of Edith Wharton, 164, 170
- Architectural Record, The*, 131, 134
- Architectural Review*, 155
- assimilation, 117, 201, 204, 205, 218
- authorship, 45, 47, 50
- Autobiography of an Ex-Colored Man* (Johnson), 201, 205, 210
- bachelor girls, 11, 142, 143, 144, 160, 223
- Backward Glance, A* (Wharton), 163
- backyards, 36, 230
- Balzac, Honoré de, 158
- "Barracks, Mott Street between Bleeker and Houston Streets, The" (Riis), 95-96, 96
- "Bartleby the Scrivener" (Melville), 16, 18
- baths, 132
- Baudelaire, Charles, 1, 3
- Baym, Nina, 41, 237n.6
- Beals, Jessie Tarbox, 123, 124
- bedrooms, 95, 118, 247n.13, 249n.63
- Beecher, Catharine: *The American Woman's Home*, 27, 121, 122, 123, 124; as architectural determinist, 2, 25, 58; on bedrooms, 247n.13; on domestic discipline, 56; on domestic influence, 73; on domestic interiors, 26, 27, 29; Downing contrasted with, 235n.8; Fern's *Ruth Hall* as in accordance with, 22, 25; Charlotte Perkins Gilman and, 134, 138; "home-culture" in James's *The Bostonians* compared with, 71; on housing and health and comfort, 3; on multiple use, 247n.13, 249n.63; Riis compared with, 117-18; on single-family homes, 28; *A Treatise on Domestic Economy*, 238n.36; on women manipulating the environment, 172
- Bellamy, Edward, 136, 252n.37
- "Bird's-eye View of an East Side Tenement Block," 112, 113
- black Americans: Harlem Renaissance, 193-94, 201. *See also* mulattoes; *Quicksand* (Larsen)
- Blacker the Berry, The* (Thurman), 201
- Blackmar, Elizabeth, 8
- Blithedale Romance, The* (Hawthorne): architectural determinism in, 19, 37; "Blithedale Pastures" chapter, 40; "The Boarding House" chapter, 31; boarding house in, 31-32, 36, 37-42, 142, 174; Brook Farm parodied in, 20; on conceptualizing modern urban subjectivity through narrative, 50; consumption in, 82; cosmopolitan in, 200; cottage in, 17, 19; ending of, 17, 50; on fronts of buildings, 36; "The Hotel" chapter, 31; hotel in, 30-32, 34-35, 48-49, 174; isolation and connection as in tension in, 20; literary allusions in, 21; lower-class boarding house in, 37-42; luxury boarding house in, 31-32, 36; migrational city in, 49; mobility in, 31, 41, 198, 208; "A Modern Arcadia" chapter, 21; modern urban subject in, 18, 19, 35, 50; mutability in, 40, 50; pastoral domesticity undermined in, 19-22; penetrability of characters of, 41; on permeability of urban spaces, 11, 18, 34, 36, 37, 39, 40, 50; public and private mixing in, 34-35; redemptive power of the cottage undermined by, 18, 19-22; as romance, 48; row houses in, 36-37; on rural spaces as mediate, 20-21; sounds of the streets in, 34, 37, 139; suburbs in, 21, 49-50; transformability of characters of, 39-42; transition from rural to urban in, 18; transparency and mutability of Priscilla in, 39-41; urban buildings as permeable in, 36-37, 50; and utopian



- projects, 19, 20, 21; Verena of James's *The Bostonians* compared with Priscilla, 71; vision in, 48-49; vision of the city of, 18; voyeurism in, 26, 32, 48-49, 174
- boarders (lodgers), 28, 119
- boarding houses: apartments contrasted with, 143; as businesses, 43-44; chance encounters in, 44; class mobility in, 44-45; dining in, 43-44; in Dreiser's *Sister Carrie*, 148; in Fern's *Ruth Hall*, 42-45, 142; ghosts and attic lodgers in, 38-39; Gilman on, 136; in Hawthorne's *The Blithedale Romance*, 31-32, 36, 37-42, 142, 174; home contrasted with, 43-44; hotels distinguished from, 30, 31, 239n.43; interior networks in upper-class, 28-37; newly married in, 26, 165, 239n.40; parlors in, 44, 45; *Physiology of New York Boarding Houses*, 32, 38; as places of connection, 28, 30; positive interpersonal connections in, 30; private lodgings in, 31; proprietresses of, 43; public and private mingling in, 4, 28, 29-30, 32-35, 44; spaces shared in, 5; surroundings functioning as parts of, 43; variety and repetition characterizing, 10; Vaux comparing apartments with, 58; in Wharton's *The House of Mirth*, 179; women in, 31
- Boston: becoming modern, 3; in Bellamy's *Looking Backward*, 136; Charlesbank Park, 88, 89, 96; Charles Street, 68, 87, 89; as domestic space, 71; as permeable, 83; Tremont House, 32-33, 33, 34, 58, 166; urban development in, 224-32; West End, 87, 89
- Bostonians, The* (James), 67-89; attempting containment in, 67-72; Mrs. Burrage's mansion, 80-81, 84; Central Park in, 67, 82-83; cities as places of creative generation in, 217; class in, 69, 70; connections with material culture, 242n.9; drawing-room in, 68-71, 80, 82, 84-87; ending of, 73, 83; gender in, 70, 75, 78; "home-culture" in, 71, 74, 78; hotel in, 77; influence's centrality to, 72-74; marriage in, 78-79, 82, 83, 85-86; media in, 72; mobility in, 75-77, 208; modern urban subject in, 15, 71-72; Music Hall performance of Verena, 85-86; on opening the contained self to urban networks, 54; privacy and domesticity reconfigured in, 53; private spaces turned into public stages in, 80-89; publicity in, 74-79; range of messages and options in, 47; row houses in, 68-72, 87-89; urban domestic spaces in, 68
- boudoirs, 84
- Bowen, Janet Wolf, 68, 244n.72
- Brace, Charles Loring, 247n.13
- Brand, Dana, 20, 37, 215
- Brandeis, Louis, 79
- Breckinridge, Sophonisba, 195
- Brigham, Louise, 142
- Brodhead, Richard, 41, 47
- Brook Farm, 20
- Brown, Gillian, 19, 26, 41, 74
- Brown, Henry Collins, 166-67
- building plans, 113-15
- Burgess, Ernest, 195, 198
- Burke, Edmund, 54
- Butler, Robert, 149
- Cahan, Abraham, 11, 92, 97, 119, 128-29, 244n.56
- carriage driving in Central Park, 61, 63, 82, 89
- "Celebrating the Feast of Saint Rocco in Bandit's Roost, Mulberry St." (Riis), 97-98, 98
- Central Park, 54-67; becoming more public, 66, 80; carriage driving in, 61, 63, 82, 89; children playing in winter, 65; class and, 59-61, 64; cottages referred to by, 55-58; crowd transformed by, 60; Currier and Ives's "The Drive," 53; designing for change, 65-66; disciplinary power of domesticity distilled in, 61; display in, 63-64; domestic relations on public display in, 11, 55-59; in Dreiser's *Sister Carrie*, 153;

Central Park (*continued*)

- ice skating in, 61, 62; Henry James on, 51, 61, 66–67, 82; in James's *The Bostonians*, 67, 82–83; networks in, 61–66; privacy in, 64, 82; as public space for personal interaction, 64, 65; as religious and secular experience, 60; social mission of, 52, 54–59; Sundays in, 64; the Terrace, 55–56, 57, 57; theories behind design of, 54; as tourist destination, 64–65; transportation technologies in, 64; as trysting spot, 64, 66; in Wharton's *The Custom of the Country*, 64; women's mobility in, 63–64; working-class activities in, 64
- chance: chance encounters in boarding houses, 44; in Fern's *Ruth Hall*, 46; in Hawthorne's *The Blithedale Romance*, 49
- Chandler, Karen M., 259n.34
- Charlesbank Park (Boston), 88, 89, 96
- Charles Street (Boston), 68, 87, 89
- Chesnutt, Charles, 244n.56, 259n.40
- Chesterton, Gilbert K., 166
- Chicago: in Dreiser's *Sister Carrie*, 147–53; Hull House, 111, 220, 223; in Larsen's *Quicksand*, 204, 210, 211
- Chicago School of sociology, 193, 194, 195–96, 198
- children: in apartment buildings, 141; environment seen as shaping, 116–17, 170; of hotel residents, 170, 171; playing in Central Park, 65; in tenements, 95–96, 97, 98, 99, 103, 105, 109, 116–17, 120, 125
- Children of the Poor, The* (Riis), 97, 120
- Chinatown (New York City), 100
- Chopin, Kate, 259n.40
- chromolithographs, 82, 122, 246n.97, 250n.71
- city, the: as anti-domestic, 7; as anti-home, 3; architectural change in, 9; Balzac on, 158; becoming modern, 3; changing neighborhoods in, 38; connections in, 6, 18, 42, 152–53, 156, 157; crowds in, 60; economic relationships in urban landscapes, 39; inhabitants internalizing characteristics of, 37; James's concern about who would populate, 52–53; Lefebvre on crevices of the urban, 45; mobility in, 2, 5, 190; modern urban landscape as transformative, 5, 6, 37; new urban public of nineteenth century, 47; nodal function of, 190; notions of private and public space shifting in industrial, 1; Olmsted on rural-urban connections, 61–63; as organism for Park, 195, 197; Park's universalized vision of, 193, 195; repetition as characteristic of, 36, 37; sounds of, 35. *See also* Boston; Chicago; modern urban subject; New York City; urban homes
- "City, The: Suggestions for the Investigation of Human Behavior in the Urban Environment" (Park), 196–98; scientific approach to cities of, 191–92; on sentiment versus interests, 199–200; on urban novels, 191
- "City as a Social Laboratory, The" (Park), 197, 220
- Clapper, Michael, 250n.71
- class: addresses signifying, 148; architectural determinism and lower classes, 37–42; Central Park and, 59–61, 64; changing relations of, 8; in distinguishing apartment buildings from tenements, 131–34; hotels and boarding houses threatening to redefine, 29; interior networks in upper-class lodgings, 28–37; in James's *The Bostonians*, 69, 70; in Larsen's *Quicksand*, 205; mimicry of, 177; neighborhoods separated by, 32; upper-class display in Central Park, 63–64; urban surroundings extending possibilities for mixing, 5. *See also* class mobility
- class mobility: and associating home with the past, 189; in boarding houses, 44–45; in Fern's *Ruth Hall*, 42; in Hawthorne's *The Blithedale Romance*, 42; marginal status and, 205
- claustrophobia, 206–7
- clothing, contagion from tenement-produced, 107–8
- collecting, 188
- commons, 229–30



- communication: American city transformed by, 52, 61; middle-class home enmeshed in networks of, 93; modern urban subject shaped by, 18, 19; Park on, 198; postal system, 46, 63, 83; telegraph, 63, 77, 245n.94; tenements enmeshed in networks of, 93-94; time periods affected by networks of, 245n.94; urban homes integrated into networks of, 8. *See also* media; publicity
- community: in apartment buildings, 137; in boarding houses, 30; Gilman on home and, 135; in tenements, 102, 103; urban home as new type of, 47; in urban novels, 5, 6; in utopian projects, 20
- connections: in apartment buildings, 136, 148-49, 154-55; in boarding houses, 28, 30; in Central Park, 61-66; the city as place of, 6, 18, 42, 152-53, 156, 157; in Fern's *Ruth Hall*, 30, 46-47; hallways providing, 5, 100; hotels as places of, 28, 30, 174; Olmsted on rural-urban, 61-63; Progressive Era reformers pathologizing, 92, 94; Riis's *How the Other Half Lives* condemning physical, 94-100; shared open space as, 225-26; streets and alleys symbolizing, 94; tenements as sites of, 91, 92, 115, 125-27; urban homes as connective and connecting, 8, 10; in urban texts, 2; Vaux on excessive, 58. *See also* communication; media; networks; transportation
- consumerism, 84, 147, 174-75
- consumption: conspicuous, 105; in Crane's *Maggie, A Girl of the Streets*, 121; drawing-room as place for, 70; in Dreiser's *Sister Carrie*, 147, 150, 158; glorification of, 86; in Hawthorne's *The Blithedale Romance*, 82; home as commodity, 181, 184-86; middle-class home becoming enmeshed in, 93; production separated from, 104; urban homes integrated in network of, 8; Wharton on logic of, 162; in Wharton's *The Custom of the Country*, 177, 178, 183, 189
- contagion, 90-91, 92, 94, 100-101, 104-8, 127
- cooking, 154
- Cosgrove, Denis, 48
- Cosmopolitan, The* (periodical), 170
- Cott, Nancy, 86
- cottages: Central Park incorporating references to, 55-58; Downing's Gothic cottage, 23, 24, 25-26, 224-25; in Fern's *Ruth Hall*, 17, 19, 22-26, 216; in Hawthorne's *The Blithedale Romance*, 17, 19; in Larsen's *Quicksand*, 216; mass-produced suburban, 20; in Melville's *Pierre*, 17; moving of, 112; redemptive power attributed to, 18; urge to escape, 173; Vaux on spatial arrangements in, 57-58; Vaux's *Villas and Cottages*, 52, 54, 57, 59
- Crane, Stephen: architectural determinism of, 223; *George's Mother*, 101, 104, 121-22; *Maggie, A Girl of the Streets*, 11, 92, 97, 101-4, 121, 125, 139; Park compared with, 192
- crime: Riis on cities as nurseries of, 91-92; tenements seen as nurseries of, 108, 117
- "Crossing Brooklyn Ferry" (Whitman), 3
- cultural adaptation, 210-11
- Cummins, Maria Susanna, 17, 74, 238n.27
- Custom of the Country, The* (Wharton), 161-90; ancestral portraits in, 188-89, 190; Central Park in, 64; cities as places of creative generation in, 217; consumption in, 177, 178, 183, 189; cosmopolitan in, 258n.28; on disappearance of "old" families, 182; display in, 175, 176, 177-78, 189; on distinguishing imitation from real, 176-77; as divorce novel, 162; on divorce of space from history, 12, 162, 169-78, 181, 186, 188-89, 190; expansive trajectory in, 189-90; family heirlooms in, 185-86; Hawthorne's *The Blithedale Romance* compared with, 82; Larsen's *Quicksand* compared with, 208, 213; last line of, 189; logic of investment in, 162-63, 171-72, 175, 180;

- Custom of the Country, The* (Wharton) (continued),  
 marriage in, 171, 181–90; mobility in, 171, 178, 183, 186, 188, 189, 190, 198, 208; motherhood in, 217; mutability in, 170, 176, 178, 179, 186; newspapers in, 172–73, 178; offices in, 187; plot set in motion by the hotel, 169; publicity in, 178, 183; sentiment in, 192, 201–9; transformation of setting in, 179–81, 186–87; voyeurism in, 174; on women manipulating the environment, 172
- Dark Princess* (DuBois), 259n.47
- Darwin, Charles, 135
- Daughter of the Tenements, A* (Townsend), 90, 92, 120, 248n.23
- Dealey, James Quayle, 120
- de Certeau, Michel, 11, 35, 40, 45, 48, 49, 224
- Decoration of Houses, The* (Wharton), 163
- Deegan, Mary Jo, 220
- Delineator, The* (periodical), 143
- detached housing: Gilman on women and, 135–36; tenements originally constructed as, 118; tenements seen as threat to, 94, 104; urban housing contrasted with, 4, 5; urge to escape, 173. *See also* cottages; single-family homes
- determinism, architectural. *See* architectural determinism
- de Wolfe, Elsie, 128, 140–41
- dining rooms, 5, 33, 43–44, 58
- disorder, anxiety about urban, 3
- display: in Crane's *Maggie, A Girl of the Streets*, 121; of domestic relations in Central Park, 11, 55–59; in Dreiser's *Sister Carrie*, 150; in Hawthorne's *The Blithedale Romance*, 82; middle-class home enmeshed in networks of, 93; upper-class, in Central Park, 63–64; Wharton on, 163; in Wharton's *The Custom of the Country*, 175, 176, 177–78, 189
- divorce, 162
- domesticity: city seen as anti-domestic, 7; disciplinary power of, 56, 61; domestic space as critical to Wharton, 163–64; domestic spaces as never having been contained, 54; enclosed space associated with, 26; Fern's *Ruth Hall* undermining pastoral, 19, 22–28; Hawthorne's *The Blithedale Romance* undermining pastoral, 19–22; hotels and boarding houses discouraging, 28; James's *The Bostonians* on reconfiguration of, 53; love associated with, 82; Melville on urban, 17; Park on liberation from, 199; in private sphere, 7; scholarly neglect of urban, 8; urban landscapes affecting, 17; urban space seen as threatening, 3; Nathaniel P. Willis on, 51; women's influence, 73–74. *See also* home; pastoral domesticity
- Domosh, Mona, 3, 53, 104, 244n.71
- double consciousness, 208
- Douglas, Ann, 194, 201
- Downing, Andrew Jackson: as architectural determinist, 2, 25, 58; Beecher contrasted with, 235n.8; Gothic cottage of, 23, 24, 25–26, 224–25; on multiple use, 249n.63; professional designation as landscape architect, 55; Riis compared with, 117–18; on single-family homes, 28; Vaux as protégé of, 52
- drawing-rooms: in James's *The Bostonians*, 68–71, 80, 82, 84–87; modern function of, 71, 86; parlors distinguished from, 68; Vaux on cottage, 57–58; Vaux on Terrace as Central Park's, 55, 57, 71
- Dreiser, Theodore: as magazine editor, 143, 145; on progress creating casualties, 159; romanticism of, 130, 159; tension between home and city in work of, 1; urban architectures constructed by, 6; utopian vistas of, 159. *See also* *Sister Carrie*
- Dresser, Paul, 145
- DuBois, W. E. B., 208, 259n.47
- dumbwaiters, 132, 153, 154
- eavesdropping, 174
- Eclogues* (Virgil), 21



- ecology, 87, 196  
 elevated trains, 93  
 elevator buildings, 132  
 Engels, Friedrich, 7  
 epistolary novels, 47  
 Esteve, Mary, 192, 203  
*Evil That Men Do, The* (Fawcett), 92, 97, 121, 125  
*Ev'ry Month* (periodical), 145
- family: ancestral portraits, 188–89, 190;  
 heirlooms, 185–86; hotel and boarding  
 house connections standing in for, 30;  
 hotel life facilitating disorganization  
 of, 161–62; interiors as reserved for,  
 26; newly married living with parents,  
 26; as temporary meeting place, 120;  
 urban housing seen as compromising,  
 4, 46–47. *See also* children; marriage  
*Family in Its Sociological Aspects*  
 (Dealey), 120  
 “Family Making Artificial Flowers, 1910”  
 (Riis), 125–26, 126  
 fashion, 155, 175–76, 179  
 Fauset, Jessie, 198, 201, 205  
 Fawcett, Edgar, 92, 97, 121, 125  
 feminist movement, 86–87, 129  
 Fern, Fanny (Sara Payson Willis Parton):  
 brother Nathaniel P. Willis, 46, 51;  
 Dreiser compared with, 146; vitriolic  
 attitude toward her family, 46. *See also*  
*Ruth Hall*
- Fields, William, 113  
 Fine, David, 116–17, 249n.56  
 Fisher, Philip, 246n.95  
 Fitzgerald, F. Scott, 6  
 floor plans, 113–15  
 flop houses, 148  
 food, contagion from tenement-produced,  
 105–7  
*Forerunner, The* (Gilman), 137, 141  
 Foucault, Michel, 6, 11, 145, 192  
 Freud, Sigmund, 206  
 fronts of buildings, 36, 230
- Dreiser's *Sister Carrie*, 146, 159;  
 in Fern's *Ruth Hall*, 28; in Haw-  
 thorne's *The Blithedale Romance*, 28,  
 34; interiors as divided by, 26; in  
 James's *The Bostonians*, 70, 75, 78;  
 in Larsen's *Quicksand*, 205, 207, 210,  
 219, 221; marginality and, 193, 199,  
 218, 219; mixing in hotels and board-  
 ing houses, 29, 44; Park gendering  
 sentiment, 200; separate spheres  
 metaphor, 7, 18, 19, 26, 57, 104;  
 urban surroundings extending possi-  
 bilities for mixing, 5; in Wharton's  
*The Custom of the Country*, 180, 186.  
*See also* women
- geography, 5, 87, 196  
*George's Mother* (Crane), 101, 104,  
 121–22  
 Gibson, Charles Dana, 144  
 Gibson, Mary Ellis, 174  
 Gilman, Charlotte Perkins: on apartment  
 living, 136–41; architectural determin-  
 ism of, 134, 223; city setting of works  
 of, 129; didactic stories of, 137; *The*  
*Forerunner*, 137, 141; happy endings  
 in work of, 147; *Herland*, 136; “Her  
 Memories,” 138–39; on the home,  
 134–40; *The Home*, 134; on home as  
 incarnate past, 163; “Making a  
 Change,” 137–38, 141; *Moving the*  
*Mountain*, 129, 138, 139–40, 159–60;  
 optimism in work of, 159; racism in  
 work of, 159; utopian projects of,  
 129–31, 137–40, 159–60, 231;  
 “A Woman's Utopia,” 138, 139;  
*Women and Economics*, 134, 135;  
 on women restructuring society by  
 restructuring domestic space, 11–12
- Glassie, Henry, 69  
*Godey's Lady's Book*, 23  
*Golden Bowl, The* (James), 52  
 Goldsmith, Meredith, 205, 212  
*Good Housekeeping*, 140, 253n.50  
 “Gotham Court” (Riis), 98–99  
 Gothic cottage, 23, 24, 25–26, 224–25  
 Greensward Plan for Central Park, 52  
 Groth, Paul: on boarding houses versus  
 hotels, 239n.43; on couples in board-  
 ing houses, 239n.40; on hotel life, 32;



Groth, Paul (*continued*):

on hotel residents with entourages, 173; on hotels as social centers, 165; on hotels keeping undesirables out, 166; on men and women encountering one another in boarding houses, 44; on permanent residence in hotels, 165; on tenement rents, 251n.18; urban domesticity as concern of, 8; on well-to-do in boarding houses, 239n.44

Hales, Peter, 108, 112, 124-25

Hall, Peter, 93

hallways: in boarding houses, 44, 46; connections provided by, 5, 100; in tenements, 100-104, 115

Halttunen, Karen, 68

Hareven, Tamara, 119

Harlem: Harlem Renaissance, 193-94, 201, 205; in Larsen's *Quicksand*, 204, 211, 212

Harper, Frances E. W., 215

Harris, Susan, 25, 232

Harvey, David: on city as place of opportunity, 224; on collective production of cities, 223; on families in detached homes, 94; on heterotopias, 145, 160; James compared with, 12; on landscapes as monuments to economic relationships, 39; on relational aspects of social life, 155; on urbanization as process, 8; on urban novel, 9; on utopian dreams in urban politics, 130

Hawthorne, Nathaniel: *American Notebooks*, 36, 230; *The House of Seven Gables*, 17; as interested in nooks and crannies of cities, 16; Park compared with, 192; tension between home and city in work of, 1. See also *Blithedale Romance*, *The*

Hayden, Dolores, 8, 20

Hayner, Norman, 31, 161-62, 166, 256n.20

*Hazard of New Fortunes*, A (Howells), 93, 132

heirlooms, 185-86

Henderson, Charles R., 198

Henkin, David, 47

*Herland* (Gilman), 136

"Her Memories" (Gilman), 138-39

heterotopias, 11, 145-46, 160

Holbrook, Agnes Sinclair, 111-12

home: affective meaning of, 4; associating with the past, 189; boarding houses contrasted with, 43-44; city as anti-home, 3; collective notion of, 4; as commodity, 181, 184-86; Charlotte Perkins Gilman on, 134-40; in Harlem Renaissance novels, 194, 201; in Larsen's *Quicksand*, 203-4, 215-16; in media networks, 184; multiple meanings of, 3-4; nation-making, 117-18; as not a place of privacy, 26; as nurturing moral regeneration, 2-3; permanence as characteristic of, 165; private notion of, 4; in private sphere, 7; as separate for Riis, 91-92, 108, 116; separate spheres metaphor applied to middle-class, 18; wilderness as opposed to, 3; work separated from, 104-8. See also cottages; detached housing; interiors; single-family homes; urban homes

*Home, The* (Gilman), 134

*Home to Harlem* (McKay), 201

Hostetler, Anne E., 207, 218

Hotel Ansonia (New York City), 171

Hotel Astor (New York City), 167, 167-69, 168, 172, 173, 177

Hotel Lorraine (New York City), 180, 181

hotels: anxiety provoked by, 12; apartment hotels, 131, 136, 138, 164, 251n.13, 255n.11; architectural design in ranking of, 32; boarding houses distinguished from, 30, 31, 239n.43; children in, 170, 171; European, 256n.23; in Fern's *Ruth Hall*, 17, 28, 29-30; in Hawthorne's *The Blithedale Romance*, 30-32, 34-35, 48-49, 174; interior networks in upper-class, 28-37; in James's *The Bostonians*, 77; men as managing, 43; middle-class, 30; mobility encouraged by, 31, 169-70, 178; newly married in, 26, 165, 239n.40; new technologies in, 164; Park on, 199, 200; permanent residents in, 165; as places of connection, 28, 30, 174;

- public and private mingling in, 4, 28, 29-30, 32-35, 174; spaces shared in, 5; Tremont House, Boston, 32-33, 33, 34; variety and repetition characterizing, 10; Vaux compares apartments with, 58; women in, 31. *See also* luxury hotels; resort hotels
- House Beautiful, The* (magazine), 133, 140, 141, 253n.50
- housekeeping, 238n.27
- House of Mirth, The* (Wharton), 169, 172, 179, 200, 258n.28
- House of Seven Gables, The* (Hawthorne), 17
- Howells, William Dean, 93, 132
- How the Other Half Lives* (Riis): architectural determinism in, 108-16; "The Barracks, Mott Street between Bleeker and Houston Streets," 95-96, 96; "Bird's-eye View of an East Side Tenement Block," 112, 113; "Celebrating the Feast of Saint Rocco in Bandit's Roost, Mulberry St.," 97-98, 98; on crime and home, 91-92; emotion evoked by, 120-21; "Family Making Artificial Flowers, 1910," 125-26, 126; narrative map of New York in, 110-12, 249n.48; "Organized Charity, Fighting Tuberculosis on the Roof," 109-10, 110; physical connections condemned by, 94-100; on tenement hallways, 100-101; tenement life dramatized by, 11; on transformation of houses into slums, 118; on typhus, 90; on work and home as separate, 105
- Hull House, 111, 220, 223
- Hull-House Maps and Papers*, 111, 112
- "Human Migration and the Marginal Man" (Park), 198-201; on idealized urban rootlessness, 12; and Larsen's *Quicksand*, 192; on mobility, 204
- Hutchinson, George, 218, 258n.31
- Idlewild (villa), 52
- individualism: connective, 17; of detached home, 94; in Fern's *Ruth Hall*, 50; in Hawthorne's *The Blithedale Romance*, 41; property and, 25; in urban novels, 5, 6; Vaux on hotels and boarding houses and, 58
- infidelities, 33
- influence: aesthetic, 54-55, 75; as force to be resisted, 79; James's *The Bostonians* on transformation of, 72-74, 86; publicity and, 74-79; of Verena in James's *The Bostonians*, 80-89
- interiors: as divided by gender, 26; as for family use, 26; in hotels and boarding houses, 29; interior networks in upper-class lodgings, 28-37; James on architectural and psychic, 14; Olmsted and Vaux on vision connecting exterior to, 54; in tenements, 121-25. *See also* rooms
- intimacy: in Central Park, 64; communication and transportation networks destroying, 198; Harlem Renaissance novels as concerned with, 201, 202; in Larsen's *Quicksand*, 202, 208, 209, 210, 213; Park downplaying, 209; in Park's theoretical work, 192, 218, 219, 220-21; urban novels and, 218
- Iola Leroy* (Harper), 215
- Israels, Charles H., 134, 252n.23
- Jacobs, Jane, 96, 224
- Jacobs decision, 119-20
- James, Henry: *The American*, 52; architectural determinism of, 170; on architecture as symbol of fluidity, 68; on Central Park, 51, 61, 66-67, 82; concern about who would populate American city, 52-53; on curious persons of urban landscape, 12, 70; *The Golden Bowl*, 52; on New York as landscape of flux and change, 162; Park compared with, 192; returns to birthplace, 1; uneasiness with modernity of, 53. *See also* *American Scene*, *The*; *Bostonians*, *The*
- James, William, 206, 242n.6
- Johnson, James Weldon, 193-94, 201, 205, 210
- journalism: influence of, 75-78; on tenements, 91, 92, 104, 127. *See also* newspapers; periodicals (magazines)



- Kaplan, Amy, 117, 129, 145, 146, 160, 161
- Kerber, Linda K., 7
- Kessler, Carol Farley, 137
- Kiernander, Adrian, 146
- kitchens, 68, 118, 119, 121, 136, 138
- Kramer, David, 78
- Ladies' Home Journal*, 132-33, 140, 141-42, 253n.50
- Lamarckian genetics, 39
- Lamplighter, The* (Cummins), 17, 74, 238n.27
- land ownership, as salient feature of American citizenship, 2
- Larsen, Nella: *Passing*, 205; tension between home and city in work of, 1. See also *Quicksand*
- "Leaves of Grass" (Whitman), 3
- Lebsock, Suzanne, 245n.94
- Le Corbusier, 136
- Lefebvre, Henri: on architecture as shaping its inhabitants, 12; on city networks transforming the rural, 35; on crevices of the urban, 45; on plurality and simultaneity in urban life, 48; on social relations as achieved from the sensible, 8; on spaces made to be read, 36; on suburbs, 23
- Levander, Caroline, 71
- libraries, 26, 57-58
- Lippard, George, 6
- Little Women* (Alcott), 44, 238n.27, 239n.47
- "Local Communities in the Metropolis" (Park), 204-5
- lodgers (boarders), 28, 119
- lodging houses: drawing-room in James's *The Bostonians* contrasted with, 69-70; in Fern's *Ruth Hall*, 42-43. See also boarding houses
- Looking Backward* (Bellamy), 136, 252n.37
- love, 82, 135
- lower classes: architectural determinism and, 37-42; working-class activities in Central Park, 64. See also tenements
- luxury hotels: and eradication of the past, 12, 169-78; historical development of, 173-74; Hotel Astor, New York City, 167, 167-69, 168, 172, 173, 177; Hotel Lorraine, New York City, 180, 181; Park Avenue Hotel Court, 167; privacy in, 168-69; public reaction to, 161-62; as quasi-public spaces, 161, 169; rise of, 163-69, 172; as social centers, 165-66; as tourist sights, 166-67; variety and repetition characterizing, 10; Waldorf Hotel, New York City, 147, 161; in Wharton's *The Custom of the Country*, 161-90; in Wharton's *The House of Mirth*, 179
- MacComb, Debra Ann, 162, 186
- magazines. See periodicals (magazines)
- Maggie, A Girl of the Streets* (Crane), 11, 92, 97, 101-4, 121, 125, 139
- magic lantern slide shows, 248n.17
- "Making a Change" (Gilman), 137-38, 141
- Making of an American, The* (Riis), 117, 120, 249n.57
- Marcus, Sharon, 6, 7, 8, 131
- marginality: the body and, 218; divided self of marginal man, 200-201, 209; gender and, 193, 199, 218, 219; in Harlem Renaissance novels, 194, 201; in Larsen's *Quicksand*, 192, 201-9; mobility and, 198; modernity associated with, 202; of mulattoes, 192, 201, 218-19; Park on, 198-201, 203, 212, 218-19, 240n.65; race and, 193
- market activity, 95
- marriage: in Dreiser's *Sister Carrie*, 154; in dual price for women's sexual expression, 207; in Fern's *Ruth Hall*, 22, 25, 26, 44; in Hawthorne's *The Blithedale Romance*, 17; infidelities, 33; in James's *The Bostonians*, 78-79, 82, 83, 85-86; in Larsen's *Quicksand*, 202, 210-11, 215, 217; newly married in hotels and boarding houses, 26, 165, 239n.40; in Wharton's *The Custom of the Country*, 171, 181-90
- Marx, Leo, 20, 56
- Massey, Doreen, 8-9, 11, 54, 87, 89, 91, 147
- mass-marketing, 86

- McDowell, Deborah, 219  
 McKay, Claude, 201  
 McNamara, Kevin, 155  
 Mead, George Herbert, 198  
 media: boundaries eroded by, 184; influence of, 75; in James's *The Bostonians*, 72; and legal definition of privacy, 79. *See also* press, the  
 Melville, Herman: "Bartleby the Scrivener," 16, 18; characters making themselves at home in alien spaces, 16; *Moby Dick*, 16; *Pierre*, 17; *Typee*, 16; urban architectures constructed by, 6  
 migration, 198-99  
 Miller, Angela, 55  
 mimicry, 176, 177, 180  
 "Mind of the Rover, The" (Park), 199-200  
 mobility: of apartment dwellers, 146, 155; in cities, 2, 5, 190; in Dreiser's *Sister Carrie*, 146, 160, 198, 208; in Fern's *Ruth Hall*, 41, 42, 45, 46; in Harlem Renaissance novels, 194, 201; in Hawthorne's *The Blithedale Romance*, 31, 41, 198, 208; of the home, 3; hotels and boarding houses encouraging, 31, 169-70, 178; James's concerns about, 13; in James's *The Bostonians*, 75-77, 208; in Larsen's *Quicksand*, 193, 201-9, 212, 216, 217, 219, 221; marginality and, 198; modernity associated with, 14, 202; of modern urban subject, 2, 6, 11, 14, 19, 171; newspapers and, 75-77; Park on, 193, 195-98, 199-200, 204; passageways facilitating illicit, 99; as privilege, 217; streets and alleys symbolizing, 94; transportation technology and, 12; urban environment creating and rewarding, 37; in urban homes, 2, 5, 8; in Wharton's *The Custom of the Country*, 171, 178, 183, 186, 188, 189, 190, 198, 208; of women in Central Park, 63-64. *See also* class mobility; transience  
*Moby Dick* (Melville), 16  
 "model flats," 127  
 model tenements, 113-16  
 modernism, 15, 18, 19  
 modernity: Central Park signifying for James, 66-67; cities becoming modern, 3; fascination with newness in, 78; Fern's *Ruth Hall*'s optimism about, 48; influence as associated with, 71; James's uneasiness with, 53; marginality associated with, 202; mechanical reproducibility in, 183; mobility associated with, 14, 202; mutability as characteristic of, 2, 40. *See also* modern urban subject  
 modern urban subject: creative adaptation to changing environment in, 47; in Dreiser's *Sister Carrie*, 71; in Fern's *Ruth Hall*, 18, 19, 46; first appearance in urban novels, 11; in Hawthorne's *The Blithedale Romance*, 18, 19, 35, 50; in James's *The Bostonians*, 15, 71-72; in Larsen's *Quicksand*, 202; market-oriented mentality of, 46; mobility of, 2, 6, 11, 14, 19, 171; mutability of, 2, 6; parade of impressions in, 155; Park on, 197; as shaped by and shaping the urban landscape, 15, 87; sounds of the city in building, 35; urban literature exploring, 6  
 More, Thomas, 129  
 motherhood: in Larsen's *Quicksand*, 210, 216, 217, 219; love associated with, 82; republican motherhood, 73, 172  
*Moving the Mountain* (Gilman), 129, 138, 139-40, 159-60  
 mulattoes: in Larsen's *Quicksand*, 192, 202, 258n.31; marginality of, 192, 201, 218-19; Park on, 192, 201, 218; passing, 205, 212, 219  
 Mulberry Bend neighborhood (New York City), 99, 248n.23  
 Murphy, Elaine, 227-31  
 music, 136, 139-40, 149, 150, 151, 154  
 mutability: in boarding houses, 37-38; in Fern's *Ruth Hall*, 42; in Hawthorne's *The Blithedale Romance*, 40, 50; of mimics, 176; modernity characterized by, 2, 40; of modern urban subject, 2, 6; in urban homes, 8, 190; in urban texts, 2; in Wharton's *The Custom of the Country*, 170, 176, 178, 179, 186



- narrative: breaking down architectural determinism through, 48–49; Hawthorne's *The Blithedale Romance* on conceptualizing modern urban subjectivity through, 50; spatial relationships explored in, 6; totalizing networks resisted through, 45. *See also* novel, the; stories
- naturalism, 91, 92, 120, 121, 129, 158
- networks: in Central Park, 61–66; city's nodal function, 190; as destabilizing relationships between environment and subject, 52; in Fern's *Ruth Hall*, 19, 42, 46–47; James's *The Bostonians* on opening the contained self to urban, 54; tenements' physical, 93–100; as transforming the rural, 35; in upper-class boarding houses, 28–37. *See also* communication; connections; media; transportation
- newspapers: in James's *The Bostonians*, 72, 75–78; Park as reporter, 195; in Wharton's *The Custom of the Country*, 172–73, 178
- New York City: Ansonia Apartments, 132, 133; apartment buildings proliferating in, 127, 131–34; becoming modern, 3; Chinatown, 100; Dreiser's *Sister Carrie* in, 152–59; in Gilman's stories, 138–39; Hotel Astor, 167, 167–69, 168, 172, 173, 177; Hotel Lorraine, 180, 181; impersonal replacing the personal in, 1; James on, 162; Larsen's *Quicksand* in, 210, 211, 217; luxury hotels in, 163–69, 172; Mulberry Bend neighborhood, 99, 248n.23; newspapers representing to the country, 172–73; Park Avenue Hotel Court, 167; *Physiology of New York Boarding Houses*, 32, 38; pleasurable fear of, 206; Riverside Buildings, Brooklyn, 113–15, 114, 116; Riverside Drive, 139, 140; Stuyvesant Apartments, 58, 131, 251n.15; tenements in, 90–127; Waldorf Hotel, 147, 161; Washington Square, 84, 182, 188; Whitman on, 3. *See also* Central Park; Harlem
- North America* (Trollope), 28
- nouveau riche society, 176–77
- novel, the: epistolary novels, 47; language of influence in, 71; naturalism, 91, 92, 120, 121, 129, 158; realism, 18, 129, 130, 137, 146; sentimental novels, 73; as vivifying imagined landscapes, 224. *See also* urban novels
- Olmsted, Frederick Law: on aesthetic influence, 54, 75; as ambivalent about cities, 60; on ameliorating experience of tenement dwellers, 89, 246n.111; on carriage driving in Central Park, 61; on Central Park as for all classes, 59–60; Charlesbank Park, Boston, 88, 89; designing Central Park for change, 65–66; Greensward Plan for Central Park of, 52; on park as a parlor, 55–56, 57; professional designation as landscape architect, 55; "Public Parks and the Enlargement of Towns," 55; putting domestic relations on public display in Central Park, 11, 55–57; on rural-urban connections, 61–63; on social mission for Central Park, 52, 54–59; on trees, 228; on vision connecting interior to exterior, 54
- "Organized Charity, Fighting Tuberculosis on the Roof" (Riis), 109–10, 110
- Oxford English Dictionary*, 4
- "Parisian Buildings" (Vaux), 58, 59
- Park, Robert E., 195–201; on city and human nature, 191; "The City as a Social Laboratory," 197, 220; on city as organism, 195, 197; on cosmopolitans, 200, 256n.25; on cultural adaptation, 210; disinterestedness of, 12, 191, 192, 193, 198, 202, 220; on *Hull-House Maps and Papers*, 111; on incorporation, 202–3, 204, 205, 214; on interests versus sentiment, 199–200, 218, 219; intimacy downplayed by, 201; intimacy emerging in theoretical work of, 192, 218, 219, 220–21; "Local Communities in the Metropolis," 204–5; on marginal man, 198–201, 203, 212, 218–19, 240n.65; "The Mind of the Rover," 199–200;

- on mobility, 193, 195-98, 199-200, 204; on mulattoes, 192, 201, 218; as newspaper reporter, 195; on race, 200, 218; "Racial Assimilation in Secondary Groups," 218; scientific approach of, 191-92, 196, 220; universalized vision of city of, 193, 195; on urban novels, 191. *See also* "City, The: Suggestions for the Investigation of Human Behavior in the Urban Environment"; "Human Migration and the Marginal Man"
- Park Avenue Hotel Court, 167
- parks: Charlesbank Park, Boston, 88, 89, 96; mixing of classes and genders in, 5; parallels between residential and park architecture, 53-54; town commons as, 230. *See also* Central Park
- parlors: in apartment buildings, 149; in boarding houses, 44, 45; in Downing's cottages, 26; drawing-rooms distinguished from, 68; Olmsted on parks as, 55-56, 57; single use in middle-class, 118; Vaux on street views in, 59
- parvenus, 174
- passageways, 99, 112-13
- passing, 205, 212, 219
- Passing* (Larsen), 205
- pastoral domesticity: versus development, 228, 229; Fern's *Ruth Hall* undermining, 19, 22-28, 217; Hawthorne's *The Blithedale Romance* undermining, 19-22; in Larsen's *Quicksand*, 217; parks and, 56; tenements as anti-pastoral, 109
- periodicals (magazines): on apartment living, 132-33, 140-41, 143; *The Architectural Record*, 131, 134; *Architectural Review*, 155; *The Cosmopolitan*, 170; Dreiser as magazine editor, 143, 145; Godey's *Lady's Book*, 23; *Good Housekeeping*, 140, 253n.50; *The House Beautiful*, 133, 140, 141, 253n.50; house designs published in, 23; *Ladies' Home Journal*, 132-33, 140, 141-42, 253n.50
- phobias, 206-7
- Physiology of New York Boarding Houses* (1857), 32, 38
- Pierre* (Melville), 17
- Pizer, Donald, 130, 146, 151, 152, 158, 159, 254n.88
- plans (floor), 113-15
- Plum Bun* (Fauset), 198, 201, 205
- popular culture, 78
- Posnock, Ross, 245n.88
- postal system, 46, 63, 83
- Practice of Everyday Life, The* (de Certeau), 45
- press, the: in Fern's *Ruth Hall*, 45, 46-47; incorporating rural residents into urban networks, 83; syndicated, 63, 72, 77, 172, 173, 184. *See also* journalism; newspapers; periodicals (magazines)
- privacy: in apartment buildings, 131, 132, 143, 149; in Central Park, 64, 82; as commodity, 212; in drawing-room in James's *The Bostonians*, 68, 86; erosion of, 83; in Fern's *Ruth Hall*, 45; hallways eroding, 100; hotels and boarding houses militating against, 30; James and, 13; James's *The Bostonians* on reconfiguration of, 53; in luxury hotels, 168-69; media and legal definition of, 79; private rooms in hotels, 32; Progressive Era reformers on, 92; publicizing private affairs, 78; Riis on, 91; women lacking, 26
- private space: apartment buildings mixing public space and, 131; Fern's *Ruth Hall* reconfiguring public space and, 19, 42, 45; Hawthorne's *The Blithedale Romance* reconfiguring public space and, 19, 41, 50; hotels and boarding houses mixing public space and, 4, 28, 29-30, 32-35, 44, 174; James on places of passage and, 13; James's *The Bostonians* turning into public stages, 80-89; modern urban landscape as transforming, 1, 5, 6; as not solidly bounded for women, 26; private-public opposition taken as given, 6; tenements mixing public space and, 4, 94-108
- private sphere, 7



- Progressive Era reformers: Addams, 111, 220, 223; on ameliorating experiences of tenement dwellers, 246n.111; architectural determinism of, 91, 108; on boarders, 119; connection pathologized by, 92, 94; on containment, 96; on mixing of public and private in tenements, 89; on model tenements, 113, 115, 116; on multiple use in tenements, 118–19; on “philanthropy and five percent,” 113; on separation of home and work, 92, 104–8, 120; slums threatening rationality of, 113, 120; on tenement hallways, 100, 101; on tenement interiors, 125; on tenements as resistant to reform, 109; on tenements on sites of contagion, 91; Victorian symbols used by, 92. *See also* Gilman, Charlotte Perkins; Riis, Jacob
- publicity: advertisements, 72, 76, 83, 86, 161; in James’s *The Bostonians*, 74–79, 85–86; in Wharton’s *The Custom of the Country*, 178, 183
- “Public Parks and the Enlargement of Towns” (Olmsted), 55
- public space: agoraphobia in Larsen’s *Quicksand*, 206; apartment buildings mixing private space and, 131; commons, 229–30; drawing-rooms as, 71; Fern’s *Ruth Hall* reconfiguring private space and, 19, 42, 45; Hawthorne’s *The Blithedale Romance* reconfiguring private space and, 19, 41, 50; hotels and boarding houses mixing private space and, 4, 28, 29–30, 32–35, 44, 174; James’s *The Bostonians* turning private spaces into public stages, 80–89; modern urban landscape as transforming, 1, 5, 6; as not solidly bounded for women, 26; private-public opposition taken as given, 6; tenements mixing private space and, 4, 94–108
- public sphere, 7
- Quay, Sara, 185
- Quicksand* (Larsen), 201–20; on affective bonds in urban life, 192; in Alabama, 202, 215–17, 219; borrowing space in, 209–19; in Chicago, 204, 210, 211; on cities and freedom, 191; class in, 205; cottage in, 216; cultural adaptation in, 210–11; in Denmark, 204, 212–13; gender in, 205, 207, 210, 219, 221; in Harlem, 204, 211, 212; home in, 203–4, 215–16; intimacy in, 202, 208, 209, 210, 213; marginality in, 192, 201–9; marriage in, 202, 210–11, 213, 215, 217; mobility in, 193, 201–9, 212, 216, 217, 219, 221; on modern urban subject, 202; motherhood in, 210, 213, 217, 219; mulatta in, 192, 202, 258n.31; and Park’s theoretical assessments of urban life, 192; passing in, 205, 212; phobias in, 206–7; race in, 202, 203, 205, 207–9, 213, 221; as revising spatial constructions of urban home, 12; tension between stasis and motion in, 204–5, 207, 209, 210
- race: in Harlem Renaissance novels, 201; in Larsen’s *Quicksand*, 202, 203, 205, 207–9, 213, 221; marginality and, 193; Park on, 200, 218. *See also* black Americans
- “Racial Assimilation in Secondary Groups” (Park), 218
- railroads, 62, 63, 77, 147, 245n.94
- railroad tenements, 100
- realism, 18, 129, 130, 137, 146
- rears of buildings, 36, 230
- Reef, The* (Wharton), 256n.23
- reformers. *See* Progressive Era reformers
- rented space, 146
- republican motherhood, 73, 172
- resort hotels: in Fern’s *Ruth Hall*, 17, 28, 29–30, 173–74; in Wharton’s *The Custom of the Country*, 173–74
- Riis, Jacob: blending of public and private by, 89; *The Children of the Poor*, 97, 120; connection pathologized by, 92, 94; on crowds drawn to the metropolis, 97; Dreiser compared with, 146; emotion evoked by, 120–21; “Gotham Court,” 98–99; on homes as separate, 91–92, 108, 116; magic lantern slide shows of, 248n.17; *The Making of an American*, 117, 120, 249n.57; photo-

- graphs of tenement interiors of, 122-25; on slums making their own heredity, 90. See also *How the Other Half Lives*
- "Rita" (Gibson), 144
- Riverside Buildings (Brooklyn), 113-15, 114, 116
- Riverside Drive (New York City), 139, 140
- Rochberg-Halton, Eugene, 196
- romanticism, 20
- Romero, Lora, 3
- "Room in a Tenement Flat, 1910" (Beals), 123, 124
- rooming houses. See boarding houses
- rooms: baths, 132; bedrooms, 95, 118, 247n.13, 249n.63; boudoirs, 84; designated purposes for, 118; dining rooms, 5, 33, 43-44, 58; kitchens, 68, 118, 119, 121, 136, 138; library, 26, 57-58; in resort hotels, 29. See also drawing-rooms; hallways; parlors
- Ross, E. A., 197
- Rowe, Joyce A., 86
- row houses: in Hawthorne's *The Blithedale Romance*, 36-37; in James's *The Bostonians*, 68-72, 87-89; public and private mingling in, 4; spaces shared in, 5; variety and repetition characterizing, 10
- Ruth Hall* (Fern): on agency of city dwellers, 50, 223-24; architectural determinism in, 19, 232-33; authorship in, 45, 47, 50; boarding house in, 42-45, 142; chance in, 46; cities as places of creative generation in, 217; on class mobility, 42; condemnation of Ruth's family in, 45-46; connections in, 30, 46-47; cottage in, 17, 19, 22-26, 216; ending of, 17; femininity of Ruth, 25; hotel in, 17, 28, 29-30, 173-74; the industrial city exerting force on, 17; letters in, 47; mobility in, 41, 42, 45, 46; model of modern female subjectivity in, 45; modern urban subject in, 18, 19, 46; multiplicity of voices in, 48, 232-33; mutability in, 42; as narrative pastiche, 48; networks in, 19, 42, 46-47; optimism about modernity in, 48; pastoral domesticity undermined in, 19, 22-28, 217; on permeability of urban spaces, 11, 18, 50; as precursor to realism, 18; the press in, 45, 46-47; privacy in, 45; as private-public novel, 47; readers incorporated as participants in, 47, 50; reconstruction of family in, 30; redemptive power of the cottage undermined by, 18, 22-28; simultaneity in, 48; tale of moral decay in the city rewritten by, 17-18, 50; on transformative power of urban architecture, 18-19; transition from rural to urban in, 18; and utopian projects, 19, 231; Nathaniel P. Willis fictionalized in, 46, 51
- Sanchez, Maria C., 46
- Sante, Luc, 251n.18
- Sayings and Doings at the Tremont House in the Year 1832*, 33
- "Scene in a Fashionable Boarding House" (lithograph), 28-29, 29
- Scott, Anthony, 79
- Sennett, Richard, 200
- sentiment: in Fern's *Ruth Hall*, 232; in Larsen's *Quicksand*, 192, 201-9, 215; Park on interests versus, 199-200, 218, 219
- sentimental novels, 73
- separate spheres metaphor, 7, 18, 19, 26, 57, 104
- sewers, 99-100
- Showalter, Elaine, 170-71
- sidewalks, 43, 60, 70, 94
- sight. See vision
- Silver Cities* (Hales), 108, 112, 124-25
- Simpson, Mrs. L. C., 180, 181
- simultaneity, 9, 35, 48
- single-family homes: architectural determinism on, 23, 28, 91; urban housing contrasted with, 4. See also cottages; detached housing
- Sister Carrie* (Dreiser): advertisement in, 161; apartment-derived social justice in, 111-12, 130-31, 143-60; boarder in, 119, 142; boarding house in, 148; Central Park in, 153;



*Sister Carrie* (Dreiser) (*continued*):

characters as pursuing idealized image in, 160; in Chicago, 147–53; cities as places of creative generation in, 217; city as site of possibility in, 129; consumption in, 147, 150, 158; desire increasing in apartment buildings in, 149–50, 151–52, 153, 157, 174, 189; disappointing sales of, 145; display in, 150; domesticity in, 153–54; ending of, 129; heterotopias in, 11, 145–46, 160; hotel lobbies as social centers in, 166; on identity as variable, 153; Larsen's *Quicksand* compared with, 205; marriage in, 154; mobility in, 146, 160, 198, 208; modern urban subject in, 71; music in, 140, 149, 150, 151, 154; in New York City, 152–59; range of messages and options in, 47; subversive power of, 130; synechdochizing the city in, 148–60; the theater in, 152, 157; as utopian, 129–31, 160, 231; Waldorf Hotel in, 147, 161

“skaz,” 232

Small, Albion, 195

smells: hallways transmitting, 102; in permeable architecture, 5, 225

Smith, Oliver P., 55

social sciences: anthropology, 196; ecology, 87, 196; geography, 5, 87, 196; and James's *The Bostonians*, 87; and Larsen's *Quicksand*, 12; tenement literature evoking, 120; urban novels compared with, 5, 192, 193. *See also* sociology

sociology: Chicago School, 193, 194, 195–96, 198; and James's *The Bostonians*, 87; Park's scientific approach to, 191–92, 196, 220; Riis using data from, 108; urban novels compared and, 5, 190, 191, 192, 196, 233; women and, 195–96, 220

Soja, Edward, 193

Somerville (Mass.), 224–32

sounds: hallways transmitting, 101–2; music, 136, 139–40, 149, 150, 151, 154; in permeable architecture, 5, 225; of the streets, 34, 37, 139

space: as dynamic, 9, 11; speculating

with, 175. *See also* private space; public space

Spencer, Herbert, 129, 135, 145

standardization of trade and commerce, 62

Stanton, Elizabeth Cady, 46

stories: for enacting agency, 224, 227–32; totalizing networks resisted through, 45; for understanding ourselves as urban dwellers, 224

Stowe, Harriet Beecher: *The American Woman's Home*, 27, 121, 122, 123, 124; on domestic influence, 73; on domestic interiors, 26, 27; Charlotte Perkins Gilman and, 134; *Uncle Tom's Cabin*, 74, 238n.27, 239n.47

streetcars, 59, 69, 70, 77, 83

streets: barriers between boarding houses and, as breaking down, 43; connection and mobility symbolized by, 94; as living space for tenement dwellers, 94–98; market activity in, 95; mixing of class and gender in, 5; parks contrasted with, 60, 61; as public territory, 70; reformers on separating home from, 92; sounds of, 34, 37, 139; women's presence in, 8; women wishing parlors with view of, 59

Stuyvesant Apartments (New York City), 58, 131, 251n.15

subjectivity. *See* modern urban subject  
suburbs: Downing's plan for a suburban cottage, 24; in Fern's *Ruth Hall*, 23; in Hawthorne's *The Blithedale Romance*, 21, 49–50; mass-produced plans for cottages in, 20; move to, 127; in Riis's idea of nation-making home, 117; urge to escape, 173

subways, 59, 183

Sweeting, Adam, 235n.8

syndicated press, 63, 72, 77, 172, 173, 184

Tate, Claudia, 217, 250n.69

telegraph, 63, 77, 245n.94

telegraph poles, 99, 100

Temple, Gale, 240n.79

tenements, 90–127; as anti-pastoral, 109; apartment buildings and, 131–32;

- architectural determinism associated with, 11, 91, 108-16; "Bird's-eye View of an East Side Tenement Block," 112, 113; bourgeois cultural values threatened by, 94; in Cahan's *Yekl*, 128-29; children in, 95-96, 97, 98, 99, 103, 105, 109, 116-17, 120, 125; conflict between middle-class home and, 92-93, 104-8, 126-27; contagion associated with, 90-91, 92, 94, 100-101, 104-8, 127; crime associated with, 108, 117; drawing-room in James's *The Bostonians* contrasted with, 69; as elusive, 109; exorbitant rents for, 251n.18; in Gilman's "A Woman's Utopia," 138; hallways in, 100-104, 115; interiors of, 121-25; "model flats" in, 127; model tenements, 113-16; overflowing quality of, 96; passageways in, 99, 112-13; permeability of, 92-93, 94, 109, 115, 119; in physical networks, 93-100; as places of connection, 91, 92, 115, 125-27; public and private mingling in, 4, 94-108; railroad tenements, 100; residents altering spaces in, 118-20; Riverside Buildings, Brooklyn, 113-15, 114, 116; as transformed into slums, 118; variety and repetition characterizing, 10; work done in, 104-8, 106, 119-20; yards of, 109
- "Terminus" (Wharton), 256n.23
- Terrace (Central Park), 55-56, 57, 57 theater, the, 152, 156, 157
- Thomas, Brook, 79, 83, 246n.95
- Thomas, William L., 195, 198
- Thoreau, Henry David, 20
- Thurman, Wallace, 201
- Tocqueville, Alexis de, 7
- Tompkins, Jane, 73, 74, 250n.69
- Townsend, Edward, 90, 92, 120, 248n.23
- Tractenberg, Alan, 130, 159, 160, 246n.95
- Tracy, Roger S., 120
- transience: as American practice, 165; and development, 226; hotels and boarding houses encouraging, 28, 31, 165
- transportation: American city transformed by, 52, 61; boundaries eroded by, 184; in Central Park, 64; elevated trains, 93; mobility increased by new forms of, 12; modern urban subject shaped by, 18, 19; Park on, 198; railroads, 62, 63, 77, 147, 245n.94; streetcars, 59, 69, 70, 77, 83; tenements enmeshed in networks of, 93-94; time periods affected by networks of, 245n.94; urban homes integrated into networks of, 8
- Treatise on Domestic Economy*, A (Beecher), 238n.36
- Tremont House (Boston), 32-33, 33, 34, 58, 166
- Trollope, Anthony, 28, 165
- Typee* (Melville), 16
- unchaperoned women, 44, 63
- Uncle Tom's Cabin* (Stowe), 74, 238n.27, 239n.47
- Under the Gaslight* (melodrama), 152
- unrelated people sharing a room, 240n.66
- upper classes: display in Central Park, 63-64; interior networks in lodgings of, 28-37
- urban homes: addresses signifying economic status, 148; architectural determinism concerned about, 4-5; becoming increasingly characteristic of the culture, 158; as collective, 4; as connective and connecting, 8, 10; the family as compromised by, 4, 46-47; as microcosms of changing city, 9; mobility in, 2, 5, 8; mutability of, 8, 190; as permeable, 5, 10, 13-14, 18, 36-37; public and private mingling in, 4; surroundings extending possibilities for mixing classes and genders, 5; tensions surrounding, 4; Vaux seeking middle ground for, 58-59. *See also* apartment buildings; boarding houses; hotels; row houses; tenements
- urban novels: on cities as places of creative generation, 217; domestic spaces in, 6, 8, 9, 91; mediums in, 158, 190; Park on, 191; as resembling the cities of which they are a part, 9; social science and, 5, 190, 191, 192, 193, 196, 233; as testing ground for relationship between urban space and subjectivity, 5-6



- urban subject, modern. *See* modern urban subject
- utopian projects: apartment buildings as, 129; architectural determinism in, 2; in Bellamy's *Looking Backward*, 136; Brook Farm, 20; of Dreiser, 159; Dreiser's *Sister Carrie* as, 129-31, 160, 231; Gilman's works as, 129-31, 137-40, 159-60, 231; Hawthorne's *The Blithedale Romance* on, 19, 20, 21; heterotopias, 11, 145-46; separate spheres created in, 19; shared spaces and, 231; urbanity in, 20
- vaudeville mimics, 176, 177
- Vaux, Calvert: apartment buildings designed by, 58-59; architectural determinism of, 58, 113; on Central Park as for all classes, 59-60, 243n.38; designing Central Park for change, 65-66; domestic relations put on public display in Central Park by, 11, 55-59; Greensward Plan for Central Park of, 52; Idlewild built for Willis by, 52; on location in design, 59; "Parisian Buildings," 58, 59; on parlors, 68; professional designation as landscape architect, 55; as protégé of Downing, 52; as reveling in the urban, 60; on social mission for Central Park, 52, 54-59; on spatial arrangements in cottages, 57-58; on the Terrace as Central Park's "drawing-room," 55, 57, 71; versatility and adaptability of, 10; *Villas and Cottages*, 52, 54, 57, 59; on vision connecting interior to exterior, 54-55
- vice: anxiety about urban, 3; crime associated with, 108; Park investigating, 191
- Villas and Cottages* (Vaux), 52, 54, 57, 59
- Virgil, 21
- vision (sight): in Hawthorne's *The Blithedale Romance*, 48-49; Vaux on aesthetic influence, 54-55, 75. *See also* voyeurism
- voyeurism: elevated trains allowing into tenements, 93; in Hawthorne's *The Blithedale Romance*, 26, 32, 48-49, 174; public and private spaces transformed by urban, 5; in Wharton's *The Custom of the Country*, 174
- Waldorf Hotel (New York City), 147, 161
- Waldron, Karen, 45, 47
- "walk-up" buildings, 132
- Walsh, Chris, 74
- Wardley, Lynn, 72, 74, 81, 245n.83, 246n.95
- Warner, Susan, 238n.27, 239n.47
- Warren, Joyce W., 45-46
- Washington Square (New York City), 84, 182, 188
- Weinstein, Cindy, 90, 95
- West End (Boston), 87, 89
- Wharton, Edith: *The Age of Innocence*, 63-64, 164, 178-79, 247n.13; architectural determinism of, 164, 170; *A Backward Glance*, 163; *The Decoration of Houses*, 163; domestic space as critical to, 163-64; *The House of Mirth*, 169, 172, 179, 200, 258n.28; on mirrors for looking into the street, 59; Park compared with, 192; *The Reef*, 256n.23; spatial dialectic in works of, 178-79; tension between home and city in work of, 1; "Terminus," 256n.23; urban architectures constructed by, 6. *See also* *Custom of the Country*, *The*
- Wheeler, Kate, 228, 230, 231, 232
- White, A. T., 113-15, 114, 116
- Whitman, Walt, 3, 28
- Wide, Wide World, The* (Warner), 238n.27, 239n.47
- "Wife of His Youth, The" (Chesnutt), 244n.56
- wilderness, 3
- Willis, Nathaniel P., 46, 51-52, 61, 82
- Wilson, Edmund, 163-64
- Wolff, Cynthia Griffin, 171, 177
- Wolff, Janet, 3, 7, 155
- "Woman's Utopia, A" (Gilman), 138, 139
- women: apartment buildings as liberating for, 129, 134, 136-39, 142-43; bachelor girls, 11, 142, 143, 144, 160, 223; as boarding house proprietresses, 43; boudoirs of, 84; in Central Park, 63-64; in Chicago School of sociology,

195-96; the city offering personal and economic profitability to, 42; dual price for sexual expression by, 207; feminist movement, 86-87, 129; Gilman on isolated housing and, 135-36; in hotels and boarding houses, 31, 44; influence of, 73-74; manipulating the environment, 172; privacy lacking for, 26; private and public spaces not solidly divided for, 26; private sphere for, 7; sentiment associated with, 200, 216; shifting roles and expectations for, 51; and sociology, 195-96, 220; tourists visit-

ing luxury hotels, 166-67; as transformable, 83; unchaperoned, 44, 63; Vaux on design preferences of, 59; women's suffrage, 73. *See also* motherhood

*Women and Economics* (Gilman), 134, 135

women's suffrage, 73

work, in tenements, 104-8, 119-20

Wright, Gwendolyn, 8, 23, 28, 125, 236n.13, 239n.51

Yekl (Cahan), 11, 92, 97, 119, 128-29, 244n.56