

United States Department of the Interior
National Park Service

For NPS use only

National Register of Historic Places
Inventory—Nomination Form

received

date entered

See instructions in *How to Complete National Register Forms*
Type all entries—complete applicable sections

1. Name

historic Kate Chopin House

and/or common

2. Location

street & number 4232 McPherson Avenue not for publication

city, town St. Louis vicinity of

state Missouri code 29 county City of St. Louis code 510

3. Classification

Category	Ownership	Status	Present Use	
<input type="checkbox"/> district	<input type="checkbox"/> public	<input type="checkbox"/> occupied	<input type="checkbox"/> agriculture	<input type="checkbox"/> museum
<input checked="" type="checkbox"/> building(s)	<input checked="" type="checkbox"/> private	<input checked="" type="checkbox"/> unoccupied	<input type="checkbox"/> commercial	<input type="checkbox"/> park
<input type="checkbox"/> structure	<input type="checkbox"/> both	<input type="checkbox"/> work in progress	<input type="checkbox"/> educational	<input checked="" type="checkbox"/> private residence
<input type="checkbox"/> site	Public Acquisition	Accessible	<input type="checkbox"/> entertainment	<input type="checkbox"/> religious
<input type="checkbox"/> object	<input type="checkbox"/> in process	<input type="checkbox"/> yes: restricted	<input type="checkbox"/> government	<input type="checkbox"/> scientific
	<input checked="" type="checkbox"/> being considered	<input type="checkbox"/> yes: unrestricted	<input type="checkbox"/> industrial	<input type="checkbox"/> transportation
		<input checked="" type="checkbox"/> no	<input type="checkbox"/> military	<input type="checkbox"/> other:

4. Owner of Property

name John A. Bordeaux

c/o Freewheelin

street & number 6388 Delmar Blvd.

city, town St. Louis, vicinity of state MO 63130

5. Location of Legal Description

courthouse, registry of deeds, etc. St. Louis Recorder of Deeds

street & number St. Louis City Hall, Market St. & Tucker Blvd.

city, town St. Louis state MO

6. Representation in Existing Surveys

title Architectural Survey of Midtown-West has this property been determined eligible? yes no

date March 1983 federal state county local

depository for survey records Landmarks Association of St. Louis, Inc.

city, town St. Louis state Missouri

7. Description

Condition		Check one	Check one
<input type="checkbox"/> excellent	<input type="checkbox"/> deteriorated	<input type="checkbox"/> unaltered	<input checked="" type="checkbox"/> original site
<input type="checkbox"/> good	<input type="checkbox"/> ruins	<input checked="" type="checkbox"/> altered	<input type="checkbox"/> moved date _____
<input checked="" type="checkbox"/> fair	<input type="checkbox"/> unexposed		

Describe the present and original (if known) physical appearance

The house at 4232 McPherson was constructed in March of 1897 as one of two dwellings built for investment in the Central West End by contractor/owner Oscar F. Humphrey. Estimated to cost \$5000, 4232 McPherson is a simply detailed, two and one-half story two-bay house with the front elevation of buff face brick laid in stretcher bond with tan mortar above an ashlar stone foundation, (Photo #1). (Other walls are of dark red common brick with red-brown mortar above a rubble-stone foundation.) Except for the single, fixed-pane window to the left of the front door, all windows on the front elevation are paired with one-over-one sash. The openings are articulated by brick banding and stone sills. A one-story front porch has stone-capped brick piers supporting a gable roof above a stucco pediment. The brick wall that encloses the porch is also capped with stone. The cut stone front steps are now sagging; the threshold was recently removed after it cracked.

The roofline on the west elevation is punctuated by a shed dormer; two dormers, covered with slate appear on the east elevation. A secondary entrance (currently boarded up) opens onto the concrete walkway on the east side of the house. A metal fire escape was installed on the two-bay rear elevation in 1957 when the house was converted from single-family.

Significant features which have survived in the interior include the original staircase, woodwork and built-in bench in the entry hall. (See Photo #4.)

Oscar T. Humphrey and his wife sold the house in early 1898 to Walter J. Holbrook, President of the Blackwelder-Holbrook Realty Co., who in turn sold to the Mount Auburn Realty Co. In May of 1898, Mount Auburn sold to Emily J. Randolph, a widow who lived a few blocks away at 317 Boyle. The house remained in the Randolph family until December 19, 1904, a few months after Kate Chopin's death. In the late 1920s, single-family houses on either side of 4232 McPherson were demolished for apartment buildings, (Photo #2).

Louise Assmann and her family lived at 4232 McPherson from 1920, when she purchased the property, until her death in 1953. Her children sold the house in 1956; by 1971, it was listed as "vacant" along with 12 other houses and many apartments on the 4200 block of McPherson.

8. Significance

Period	Areas of Significance—Check and justify below			
<input type="checkbox"/> prehistoric	<input type="checkbox"/> archeology-prehistoric	<input type="checkbox"/> community planning	<input type="checkbox"/> landscape architecture	<input type="checkbox"/> religion
<input type="checkbox"/> 1400-1499	<input type="checkbox"/> archeology-historic	<input type="checkbox"/> conservation	<input checked="" type="checkbox"/> law	<input type="checkbox"/> science
<input type="checkbox"/> 1500-1599	<input type="checkbox"/> agriculture	<input type="checkbox"/> economics	<input checked="" type="checkbox"/> literature	<input type="checkbox"/> sculpture
<input type="checkbox"/> 1600-1699	<input type="checkbox"/> architecture	<input type="checkbox"/> education	<input type="checkbox"/> military	<input checked="" type="checkbox"/> social/
<input type="checkbox"/> 1700-1799	<input type="checkbox"/> art	<input type="checkbox"/> engineering	<input type="checkbox"/> music	<input type="checkbox"/> humanitarian
<input type="checkbox"/> 1800-1899	<input type="checkbox"/> commerce	<input type="checkbox"/> exploration/settlement	<input type="checkbox"/> philosophy	<input type="checkbox"/> theater
<input checked="" type="checkbox"/> 1900-	<input type="checkbox"/> communications	<input type="checkbox"/> industry	<input type="checkbox"/> politics/government	<input type="checkbox"/> transportation
		<input type="checkbox"/> invention		<input type="checkbox"/> other (specify)

Specific dates 1903-1904 **Builder/Architect** Oscar F. Humphrey, Contractor

Statement of Significance (in one paragraph)

The house at 4232 McPherson, St. Louis, Missouri, is eligible for listing on the National Register of Historic Places according to the criteria under definition B, because of its association with Kate Chopin, an American novelist and short story writer, whose literary reputation has not only survived, but flourished, in the eighty-one years since her death. Two full-length biographies and numerous scholarly articles have established Kate Chopin as an important literary figure and also as a representative example of the changing role and status of women in America in the late nineteenth and early twentieth centuries. The areas of significance are "literature" and "social/humanitarian".

Stories, poems, interviews, articles, reviews, and commentaries in the local St. Louis press exist to document this writer's close association with the life and culture of St. Louis, the city in which she grew up and in which she produced all of her published stories, novels, articles, and poems. In the autumn of 1903, Kate Chopin moved from her residence on Morgan Street, which no longer exists, to a house in the newer part of the city. It was in this house at 4232 McPherson that she wrote her last poem, "To the Friend of my Youth: To Kitty," and her last story, "The Impossible Miss Meadows". It was also in this house that she died of a cerebral hemorrhage on August 22, 1904. The house is the only extant St. Louis building associated with her life and work.

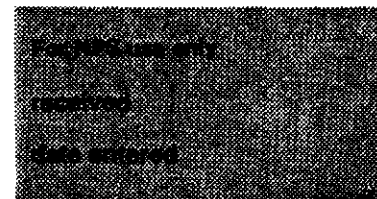
LITERATURE

Kate Chopin began her literary career as a widowed mother of six children, after spending thirteen years of married life in Louisiana and returning to her native city of St. Louis with her young family. Her first short story appeared in the St. Louis Post-Dispatch in 1889.¹ Her first novel, At Fault, was published at her own expense in 1890. After 1890, Chopin's work was published not only in St. Louis, but also in national periodicals, including Century Magazine, Vogue, Atlantic Monthly, and The Saturday Evening Post. Collections of her stories about folk life in rural Louisiana appeared under the titles of Bayou Folk (1894) and A Night in Acadie (1897), establishing her as a prominent writer of the local color school.

Her second novel, The Awakening, provoked strong reactions from both local and national critics in 1899. The Nation magazine harshly criticized the behavior of the novel's central character, a woman who engaged in an extramarital affair, although the reviewer praised the author's mastery of her craft.² Locally, the Post-Dispatch critic echoed the Nation's sentiments.³ The reviewer for the St. Louis Republic wrote that the novel should be labelled "poison".⁴ At the Mercantile Library in St. Louis, the book was removed from circulation.⁵ There has been much speculation about the effect of these harsh critical reactions upon Kate Chopin's career. It is not true that she never wrote again, although in the years following The Awakening, her output was slim. In 1900-1902, she produced six stories.⁶ During her occupancy of the house on McPherson, she seems to have written very little. However, as previously stated, she did write her last poem and her last story in that house.

United States Department of the Interior
National Park Service

National Register of Historic Places
Inventory—Nomination Form



Continuation sheet Kate Chopin House Item number 8 Page 1

Kate Chopin's fame declined, but never totally vanished, after her death. Except for a few short stories in anthologies, her work was out of print between 1911 and 1964.⁷ In a 1923 study entitled The Development of the American Short Story, Fred L. Pattee called her a genius and described her career as "a vivid episode" in American literature, "as brief and intense as a tropic storm".⁸ Nine years later, Daniel S. Rankin produced the first full-length treatment of Kate Chopin's life and work. Her name appeared with a brief biographical sketch in American Authors 1600-1900, published in 1938.

In a 1956 article in Western Humanities Review, Kenneth Eble described The Awakening as a "forgotten novel" and drew attention to the ground-breaking nature of the author's choice of subject matter.⁹ Eble was one of the first literary scholars to rediscover Kate Chopin. A 1969 biography by Norwegian scholar Per Seyersted marked a growing recognition of Chopin's importance in American literary and social history. The Complete Works of Kate Chopin, in two volumes, edited by Seyersted, also appeared in 1969.

During the 1970's, scholars produced numerous articles and dissertations treating the author and her work. A 1972 dissertation by Peggy Dechert Skaggs sparked controversy¹⁰ by interpreting The Awakening as a feminist plea for sexual freedom. Another scholar, Donald A. Ringe, rejected this interpretation and described The Awakening as a powerful romantic novel.¹¹ In 1974, Bert Bender defended Chopin's¹² shorter works as too big and too serious to be dismissed as "local color" stories. Kate Chopin's precise position in American literary history has yet to be determined. However, the scholarly literature firmly establishes her as an author to be read, reread, and regarded as a subject for serious debate.

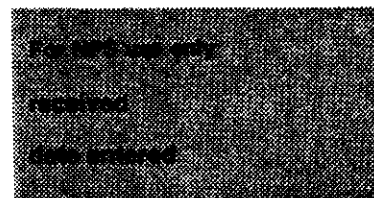
SOCIAL/HUMANITARIAN

Kenneth Eble, who rediscovered Kate Chopin after World War II, treated her career as a social as well as a literary phenomenon. As Eble pointed out, The Awakening dealt with the subject of a woman's sensuality in a way that was shocking to many readers of the time. The fact that the novel was written by a middle class Midwestern woman, the mother of six, was a spectacular indication that times were changing.

In his 1966 study of American writers of the 1890's, The American 1890's: Life and Times of a Lost Generation, Larzer Ziff argued that in The Awakening, Kate Chopin rejected the idea of the family as the equivalent of feminine self-fulfillment and raised the question of¹³ what women were to do with a freedom that, in the nineties, they had not yet won. As previously mentioned, Peggy Skaggs adopted a feminist interpretation of the novel that was widely accepted in the early 1970's. Joyce Ladenson observed in a 1975 article that the "seeds of female consciousness and rebellion"¹⁴ appeared not only in The Awakening, but throughout Kate Chopin's work.

United States Department of the Interior
National Park Service

National Register of Historic Places
Inventory—Nomination Form



Continuation sheet Kate Chopin House Item number 8 Page 2

Whether or not Kate Chopin was a self-conscious feminist, she was certainly aware of strong undercurrents of social change during the period of her creativity. Her published remarks on a meeting of the Western Association of Writers, a group that she termed "provincial," attest to this awareness. She wrote of her Midwestern contemporaries: "The cry of the dying century has not reached this body of workers, or else it has not been comprehended. There is no doubt in their souls, no unrest: apparently an abiding faith in God as he manifests himself through the sectional church, and an overmastering love of their soil and institutions."¹⁵ With the banning of her book from the Mercantile Library, Kate Chopin herself became a symbol of social and moral changes that were apparently deeply disturbing to some, though not all, of her readers and friends.

KATE CHOPIN IN THE CONTEXT OF ST. LOUIS

Kate Chopin was born Katherine O'Flaherty in 1850¹⁶ in a handsome Greek revival home (no longer extant) on Eighth Street between Gratiot and Chouteau Avenues.¹⁷ Her mother, Eliza Faris O'Flaherty, was a gentlewoman of French and Virginian ancestry. Her father, Thomas O'Flaherty, was a prosperous Irish-born merchant, who died in a train wreck on the Gasconade Bridge in 1855.¹⁸ After his death, responsibility for Kate's upbringing rested upon her mother and a maternal great-grandmother, who lived in the O'Flaherty home.

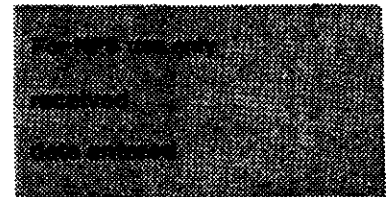
This great-grandmother, Madame Victoire Charleville, was a Creole woman, brimming with life and tales of the past. Both Rankin and Seyersted have traced Kate's love of colorful characters and true-to-life stories to her relationship with Madame Charleville. Kate Chopin's biographers have told us that Mme. Charleville delighted in telling the child tales, sometimes spicy, of Old St. Louis and the Creoles who inhabited it.¹⁹ Kate's tender memories of this lady and her delightful narratives may have sharpened her sympathy for the Louisiana Creoles, who would become enchanting characters in many of her most famous stories.

In addition to the education she received from her great-grandmother, Katie O'Flaherty undertook formal studies at the convent school of the Sacred Heart. A school composition book, signed and dated 1867, survives in the manuscript collection of the Missouri Historical Society. This book contains extracts from various authors and demonstrates wide and serious reading that included the works of Lamartine,²⁰ Macauley, Longfellow, Goethe, and other American and European romantics.

An especially interesting entry in this composition book, in light of her later career, is a long and unambiguous quotation from "Woman's Kingdom" that asks and then answers the question, who is responsible for the happiness or misery of the household? The answer: "the woman". The quotation continues: "The men make or mar its outside fortunes; but its internal comfort lies in the woman's hands alone. And until women feel this -- recognize at once the power and their duties -- it is idle for them to chatter about their rights." The last eight words are underlined in the book.²¹

**United States Department of the Interior
National Park Service**

**National Register of Historic Places
Inventory—Nomination Form**



Continuation sheet Kate Chopin House Item number 8 Page 3

Kate O'Flaherty seems to have accepted this view of a woman's place within the home, but the idea seems to have weighed upon her mind. She expressed her misgivings in a naive manuscript entitled "Emancipation, A Life Fable." The scenario was simple, even trite. A small bird was nurtured and protected in a cage. One day, by accident, the cage door was left open. The bird, excited and frightened, flew out, returned, and then flew out again. In the world outside, the bird was forced to fight for food. She had to struggle to find water. For the first time in her life, she suffered hunger, injury, and thirst. But she also discovered joy. The cage remained empty.²² The manuscript was dated 1870, the year of Kate's marriage to Oscar Chopin.

Oscar Chopin was a substantial and prosperous man. A merchant like Thomas O'Flaherty, he took his new wife to Europe first and then to New Orleans, where he was a cotton factor. Later, the couple moved to a plantation at Cloutierville, in Natchitoches Parish, on the Red River in Louisiana, where Kate Chopin observed the life she would write about most often in her stories. She lived there with Oscar until his death, although she made frequent and prolonged visits to her mother in St. Louis. Most of her children were born in St. Louis and delivered by her friend and physician, Dr. Frederick Kolbenheyer.²³

Oscar Chopin died on December 17, 1882,²⁴ leaving Kate a widow with five sons and a daughter. She returned to St. Louis sometime in 1883. At first, she stayed at the home of her mother, whom Rankin has described as a woman who belonged in the old-fashioned garden of her home at 1122 St. Ange Avenue, a woman of poise and gentility, who spoke English in the Creole manner. But Mrs. O'Flaherty died suddenly in 1885. Kate Chopin, grief-stricken, was now completely on her own.²⁵

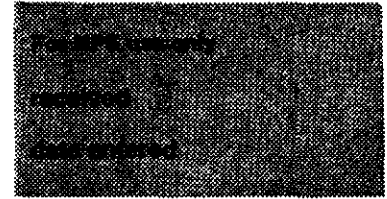
It was in her own house on Morgan Street that she began to exercise her literary gifts. A widow with a large family, she had to be careful of her financial resources. Neither the Chopin nor the O'Flaherty fortune was an immense one.²⁶ Part, though probably not the greatest part, of the impetus toward her writing career may have come from the desire to supplement her income.

St. Louis author and critic Alexander DeMenil described Kate Chopin during her creative years as a bright, "unpresuming and womanly woman."²⁷ Rankin has stated that she had numerous suitors. Her physician Dr. Kolbenheyer was a frequent visitor to her home. But his relationship to Mrs. Chopin seems to have remained one of friendship and intellectual conversation. A ledger kept by Mrs. Chopin indicates that she showed her early stories to Dr. Kolbenheyer. The first page of the ledger shows that she gave a story of about three thousand words to the doctor in April 1888. There is no record of his reaction to the piece.²⁸

By 1889 Kate Chopin had begun to submit her work for publication. "A Point at Issue," which was published in the St. Louis Post-Dispatch on October 27, 1889, was the first of her writings to appear in print. Throughout the 1890's her stories and articles appeared frequently both in national magazines and in local publications, such as the St. Louis Spectator, St. Louis Magazine, St. Louis Life, Reedy's St. Louis Mirror, and the St. Louis Criterion.

United States Department of the Interior
National Park Service

National Register of Historic Places
Inventory—Nomination Form



Continuation sheet Kate Chopin House Item number 8 Page 4

The relationship between the author and her home city has been a subject for scholarly research. In 1975, Emily Toth published a monograph entitled "St. Louis and the Fiction of Kate Chopin," in which she described the relationship between Mrs. Chopin and St. Louis as an uncomfortable one. According to this important scholar, who is currently writing a full-length biography of the author: "Kate Chopin was a St. Louis writer who rarely wrote about St. Louis. Her works of fiction -- two novels and nearly a hundred short stories -- take place for the most part in Louisiana, where she spent thirteen of her fifty-three years. When she does use her native city, it is as a home territory for silly, spoiled people who lead meaningless lives; as an urban contrast with small-town life; as a setting for dishonesty and sin. In both her fiction and in her life, she was in rebellion against St. Louis and the laws, rules, and ways of life for which it was a symbol." As support for her thesis, she cites Chopin's first novel, At Fault, in which St. Louis life is pictured as rather empty and degrading, and several stories, such as "Miss McEnders," in which the principal character is shocked at the corruption behind the wealth of certain prominent St. Louis citizens.²⁹

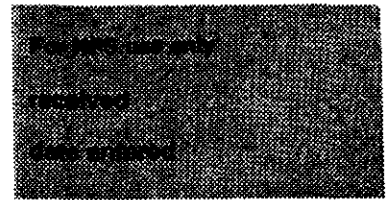
In Toth's thought-provoking article, the corollary of Kate Chopin's disapproval of St. Louis' morals and mores was St. Louis' disapproval of her fiction.³⁰ Local reviewers objected to the raw nature of the subject matter of At Fault, which dealt with alcoholism and the waste of life. Even more stinging, of course, was the reaction of local critics to The Awakening. As previously stated, the St. Louis Republic called the novel "poison". The reviewer for the Mirror expressed a regret that the book had ever been written at all, and the reviewer for the Globe-Democrat was quite vehemently offended by its contents.

Throughout her career, however, Kate Chopin enjoyed the praise and support of many of her St. Louis contemporaries. An article in St. Louis Life in 1894 described her as one of the "foremost writers of American fiction".³¹ Reedy's Mirror praised her collection of short stories, entitled Bayou Folk,³² as "the best literary work that has come out of the Southland in a long time." After the appearance of The Awakening, Mrs. Chopin received supportive notes from several friends, including a gushing one from Sue V. Moore, editor of St. Louis Life: "Your book is great! I have just finished it and am wild to talk to you about it. ... If nothing prevents I think I'll drop in on your tomorrow `Thursday' evening a little while --I am so proud to know the artist with the courageous soul that dares and defies."³³ This note and others have been preserved as part of the Kate Chopin Collection at the Missouri Historical Society in St. Louis.

On November 29, 1899, several months after the publication of The Awakening, Kate Chopin took part in a gala evening with St. Louis authors, sponsored by the venerable Wednesday Club, a woman's organization with a long tradition of devotion to social service and support of the arts. The Globe-Democrat reported that "Mrs. Chopin wore black satin with white lace trimmings, and jetted front and blue velvet toque," for the occasion, and that she "read `Ti Demon,' a touching little story of Creole life."³⁴ This incident, occurring when it did, seems to indicate that Mrs. Chopin continued to be valued as a cultural asset by St. Louis society.

United States Department of the Interior
National Park Service

National Register of Historic Places
Inventory—Nomination Form



Continuation sheet Kate Chopin House Item number 8 Page 5

In the fall of 1903, the author moved from her home on Morgan Street to a modest, but comfortable, house in the newer part of the city, not far from the site of the 1904 Louisiana Purchase Exposition. Rankin has told us that she was enthusiastic about the Exposition and that she purchased one of the first season tickets. On Saturday, August 20, 1904, she returned home from the Fair and became terribly ill. At midnight, she called her son Jean, who arrived to find her unconscious. On Sunday she was able to talk to her children. But on Sunday night she lost consciousness again. She died on Monday, August 22. Father Francis Gilligan celebrated a requiem mass in the Cathedral Chapel of the Cathedral of St. Louis the King. She was buried in Calvary Cemetery on the Way of the Second Door on August 24, 1904.³⁵

St. Louis did not forget her after her death. A lifelong friend as well as an author and critic, Alexander DeMenil recalled her as a child reading Sir Walter Scott and as a St. Louis debutante in the years just after the Civil War. "There was," he wrote, "Not a brighter, more gracious, and handsome young woman in St. Louis." He praised her work and perceived her position in literary history as greater than the other local color writers of her day.³⁶ Another writer in a 1910 article in the St. Louis Republic, the paper that had so rudely condemned The Awakening, termed her "the most brilliant, distinguished and interesting woman that has ever graced St. Louis."³⁷

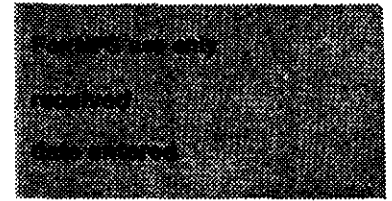
The nomination of the Kate Chopin Home at 4232 McPherson to the National Register of Historic Places is based upon the following considerations: 1. the importance of Kate Chopin in American literary history 2. the importance of Kate Chopin as a symbol of the changing lives of American women around the turn of the century 3. the strength of the association between Kate Chopin and the city of St. Louis and 4. the importance of this house as the only surviving St. Louis building associated with her life and work. The home on Eighth where the author was born, the home on St. Ange where she lived with her mother, and the home on Morgan Street where she spent her most creative years (1885-1903) are no longer in existence. Therefore, the home at 4232 McPherson remains the only surviving St. Louis building connected with Kate Chopin's career.

FOOTNOTES

1. Daniel S. Rankin, Kate Chopin and Her Creole Stories (Philadelphia: University of Pennsylvania Press, 1932), p. 115.
2. Nation, August 3, 1899, p. 96.
3. Deyo, C. L., Review of The Awakening in St. Louis Post-Dispatch, May 20, 1899.
4. St. Louis Republic, May 20, 1899.
5. Rankin, p. 173.

United States Department of the Interior
National Park Service

National Register of Historic Places
Inventory—Nomination Form

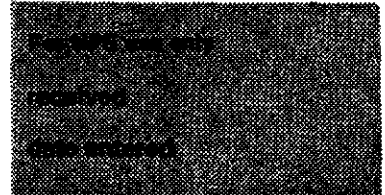


Continuation sheet Kate Chopin House Item number 8 Page 6

6. Ibid, p. 186.
7. Emily Toth, "St. Louis and the Fiction of Kate Chopin", in Missouri Historical Society Bulletin 32:1 (October, 1975), p. 38.
8. Fred L. Pattee, The Development of the American Short Story (N. Y.: Harper & Brothers, 1923), pp. 324-327.
9. Kenneth Eble, "A Forgotten Novel: Kate Chopin's The Awakening", in Western Humanities Review 10 (Summer, 1956), pp. 261-269.
10. Peggy Dechert Skaggs, "A Woman's Place: The Search for Identity in Kate Chopin's Female Characters", Ph. D. dissertation, Texas A & M University, 1972.
11. Donald A. Ringe, "The Romantic Imagery in Kate Chopin's The Awakening," in American Literature 43 (January, 1972), pp. 580-588.
12. Bert Bender, "Kate Chopin's Lyrical Short Stories," in Studies in Short Fiction II (Summer, 1974), pp. 257-266.
13. Larzer Ziff, The American 1890's: Life and Times of a Lost Generation (New York: Viking, 1966), pp. 296-305.
14. Joyce R. Ladenson, "The Return of St. Louis' Prodigal Daughter: Kate Chopin after Seventy Years," in Mid-America II: The Yearbook for the Society of Midwestern Literature (1975), pp. 24-34.
15. Kate Chopin, "The Western Association of Writers," in Complete Works, Volume 2, pp. 691-692.
16. Until recently, scholars have believed that Kate Chopin was born in 1851. But, Mary Helen Wilson has discovered, by reading the 1850 Census, that Kate O'Flaherty was born on July 12, 1850. See Mary Helen Wilson "Kate Chopin's Family: Fallacies and Facts, Including Kate's True Birthdate," in the Kate Chopin Newsletter, Vol. 2, No. 3 (Winter 1976-77), p. 25.
17. A picture of the home in which she was born appeared in the St. Louis Post Dispatch, November 26, 1899.
18. Encyclopedia of the History of St. Louis, Vol. I (St. Louis: Southern Publishing Co., 1899).
19. Seyersted, Kate Chopin: A Critical Biography, pp. 17-21.
20. Katie O'Flaherty, Commonplace Book, Kate Chopin Papers, Missouri Historical Society, St. Louis.

United States Department of the Interior
National Park Service

National Register of Historic Places
Inventory—Nomination Form



Continuation sheet Kate Chopin House Item number 8 Page 7

21. Ibid.
22. Kate Chopin, "Emancipation, A Life Fable," manuscript in Kate Chopin Papers, Missouri Historical Society, St. Louis.
23. Rankin, p. 89.
24. Elizabeth Shown Mills, "The Practical Side of Oscar Chopin's Death," in Kate Chopin Newsletter 1:3 (Winter 1975-1976), p. 29.
25. Rankin, Kate Chopin and Her Creole Stories, p. 105.
26. Ibid., p. 107.
27. Alexander DeMenil, "A Century of Missouri Literature," in Missouri Historical Review, Vol. XV, No. 1 (October, 1920), p. 119, and Alexander DeMenil, The Literature of the Louisiana Territory (St. Louis: The St. Louis News Co., 1904), pp. 158-159.
28. Kate Chopin Papers.
29. Toth, pp. 37-38.
30. Ibid, p.38.
31. Ibid, p. 36.
32. Reedy's St. Louis Mirror, Sept. 30, 1984, p. 4.
33. Kate Chopin Papers.
34. St. Louis Globe-Democrat, Nov. 30, 1899.
35. Rankin, p. 196.
36. Alexander DeMenil, The Literature of the Louisiana Territory (St. Louis, 1904), pp. 257-262.
37. Toth, p. 36.

9. Major Bibliographical References

See continuation sheet

10. Geographical Data

Acreeage of nominated property .11 acre

Quadrangle name Granite City IL/MO

Quadrangle scale 1:24,000

UTM References

A

7	5	7	3	9	4	40	4	2	0	5	4	5
Zone			Easting				Northing					

B

Zone			Easting				Northing					

C

Zone			Easting				Northing					

D

Zone			Easting				Northing					

E

Zone			Easting				Northing					

F

Zone			Easting				Northing					

G

Zone			Easting				Northing					

H

Zone			Easting				Northing					

Verbal boundary description and justification

The east 30 feet of the west 50 feet of lot 15 of City Block 3913B (Pattee's Subdivision).

List all states and counties for properties overlapping state or county boundaries

state Missouri code 29 county City of St. Louis code 510

state _____ code _____ county _____ code _____

11. Form Prepared By

c Landmarks Association of St. Louis, Inc.

name/title 1. Carolyn Toft, Executive Director and Maureen Jones, Researcher

organization Landmarks Assn. of St. Louis, Inc. date 6-19-85

street & number 721 Olive - Room 1113 telephone (314) 421-6474

city or town St. Louis state Missouri

12. State Historic Preservation Officer Certification

The evaluated significance of this property within the state is:

national state local

As the designated State Historic Preservation Officer for the National Historic Preservation Act of 1966 (Public Law 89-665), I hereby nominate this property for inclusion in the National Register and certify that it has been evaluated according to the criteria and procedures set forth by the National Park Service.

State Historic Preservation Officer signature

Frederick A. Brunner, Ph. D., P.E., Director, Department of Natural Resources, and
title State Historic Preservation Officer date Jan 3, 1986

For NPS use only

I hereby certify that this property is included in the National Register

date

Keeper of the National Register

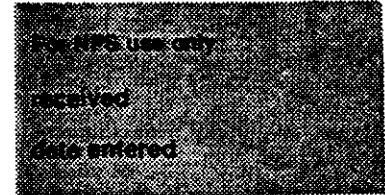
Attest:

date

Chief of Registration

United States Department of the Interior
National Park Service

National Register of Historic Places
Inventory—Nomination Form



Continuation sheet Kate Chopin House Item number 9 Page 1

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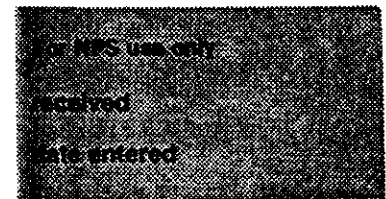
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National Register of Historic Places
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Continuation sheet Kate Chopin House Item number 9 Page 2

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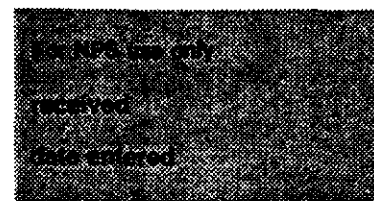
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Inventory—Nomination Form



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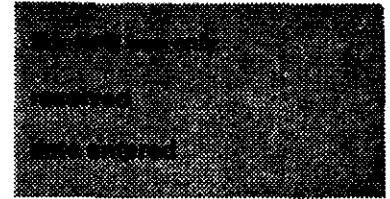
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**United States Department of the Interior
National Park Service**

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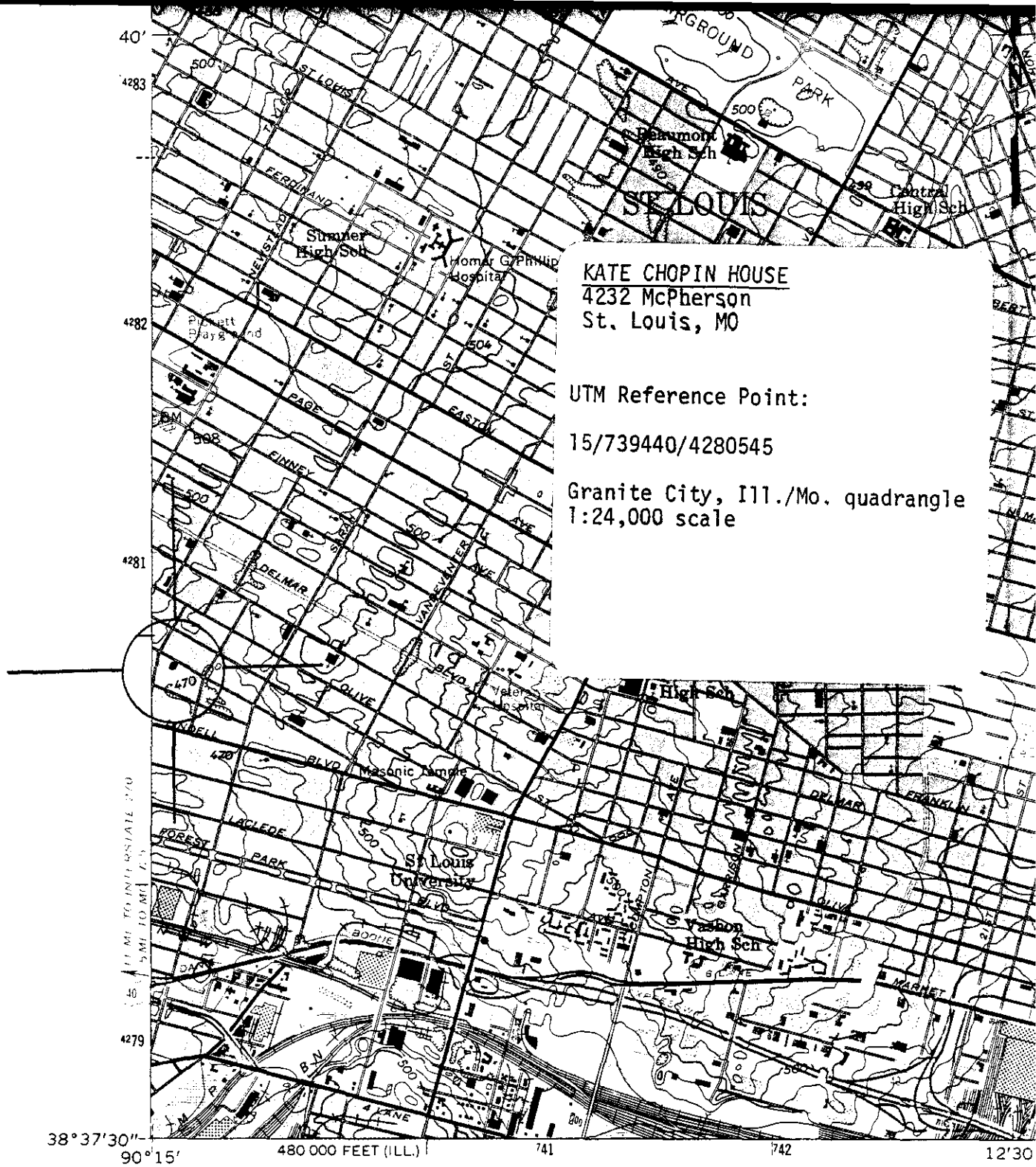


Continuation sheet KATE CHOPIN House Item number 11 Page 1

2. Bonnie Wright
Cultural Resource Preservationist I
Department of Natural Resources
Division of Parks, Recreation, and
Historic Preservation
P. O. Box 176
Jefferson City, Missouri 65102

Phone: 314/751-4096

Date: 11/25/85



KATE CHOPIN HOUSE
 4232 McPherson
 St. Louis, MO

UTM Reference Point:
 15/739440/4280545

Granite City, Ill./Mo. quadrangle
 1:24,000 scale

(WEBSTER GROVES)
 7961 III SE

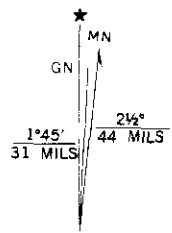
Mapped by the Geological Survey
 Revised by the Army Map Service
 Published for civil use by the Geological Survey
 Control by USGS and USC&GS

Topography from planetable surveys by the Geological Survey 1930 and 1933. Planimetric detail revised from aerial photographs taken 1952. Field check 1954

Polyconic projection. 1927 North American datum
 10,000-foot grids based on Illinois coordinate system, west zone and Missouri coordinate system, east zone
 1000-meter Universal Transverse Mercator grid ticks, zone 15, shown in blue

Red tint indicates areas in which only landmark buildings are shown

To place on the predicted North American Datum 1983
 move the projection lines 2 meters south and
 9 meters east as shown by dashed corner ticks



UTM GRID AND 1982 MAGNETIC NORTH DECLINATION AT CENTER OF SHEET

There may be private inholdings within the boundaries of the National or State reservations shown on this map

KATE CHOPIN HOUSE
4232 McPherson
St. Louis, MO

#1 of 6

Photographer: Esley Hamilton
Date: April 1985
Negative: Landmarks Association
of St. Louis, Inc.
North (principal) elevation;
camera facing south.



KATE CHOPIN HOUSE
4232 McPherson
St. Louis, MO

#2 of 6

Photographer: Esley Hamilton
Date: April 1985
Negative: Landmarks Association
of St. Louis, Inc.
North (principal) elevation;
camera facing south.



KATE CHOPIN HOUSE
4232 McPherson
St. Louis, Missouri

#3 of 6

Photographer: Bonnie Wright
Date: October 4, 1985
Neg. Loc.: Dept. of Natural Resources
P.O. Box 176
Jefferson City, Mo.

Rear elevation; camera facing south.



KATE CHOPIN HOUSE
4232 McPherson
St. Louis, Missouri

#4 of 6

Photographer: Bonnie Wright
Date: October 4, 1985
Neg. Loc.: Dept. of Natural Resources
P.O. Box 176
Jefferson City, Mo.
Interior view; first floor; looking south.



KATE CHOPIN HOUSE

4232 McPherson

St. Louis, Mo.

#5 of 6

Photographer: Bonnie Wright

Date: October 4, 1985

Neg. loc.: Dept. of Natural Resources

P.O. Box 176
Jefferson City, Mo.

Interior view; first floor; looking NE



KATE CHOPIN HOUSE

4232 McPherson

St. Louis, Mo.

#6 of 6

Photographer: Bonnie Wright

Date: October 4, 1985

Neg. Loc.: Dept. of Natural Resources

P.O. Box 176

Jefferson City, Mo.

Detail; above staircase; looking north.

