SHIFTING ATTITUDES TOWARD CAREER WOMEN AS SHOWN IN RECENT AMERICAN FICTION

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INTRODUCTION

There is probably no more significant change in American literature or in American thinking than the change of attitude toward the place of woman in modern American life. An increasing number of women have entered the professions and industry, and the competence and ability they have displayed plus the preparation required of them have greatly affected their lives and the attitudes of others in regard to their "worth" to society. This is so obvious that only those untouched by modern culture or insensitive to its effects are unconscious of what has happened and what is still in process. By forces chiefly of social origin woman has been moved toward a near-equality with man. Unless influences adverse to the long-continued trend appear and dominate--and at present they are not in evidence--American women will be carried still nearer to equality with men if not to a full cultural parity.

The purpose of this thesis is to organize and make clear an important tendency in recent American fiction by showing how the novelists have mirrored the shifting attitudes of society toward the career woman from 1910 to the present day. A chapter concerning the status of the employment of women has been included to acquaint the reader with the situation as it now exists. Statistics which show the increase in the number of gainfully employed women each census year since 1910, the number of women employed as recently as November, 1946, and the type of work in which women are occupied have been supplied. There is also a brief discussion of the inequalities women encounter in the labor market because of traditional prejudices, the way in which some of these difficulties have been overcome, and the motivations responsible for woman's entering the labor force.

The various novelists' attitudes toward the aforementioned conditions that affect the status and employment of women are presented in the ensuing chapters:

General Effect of Outside Conditions on Women's Professional and Personal Relations As Seen by Novelists

Personal Appearance of Career Women As Pictured in Recent American Fiction

Types of Work in Which Women are Engaged and Relations to Others in Their Business

Motivations Responsible for Women's Entrance into the Labor Force as Shown in Recent American Fiction

Actual Division of Interests--How Solved and How Successful the Solutions Are

The novels included have been placed in the chapters in chronological order to trace the shift in attitude both of the novelists themselves and of society as a whole.

The novels referred to in writing this thesis deal primarily with the problems and successes of career women. Other novels which depict career women as minor characters and are not particularly concerned with the problems they encounter in their personal and professional life because of their being employed were examined but not included in this study.

The material used ranges from Margaret Deland's The Iron Woman (1910) to Helen Hull's Hawk's Flight (1945). The intervening novels included and studied are as follows:

Name of Book	Author	Date of Publication
Emma McChesney & Co.	Edna Ferber	1915
The Spinster	Sarah Cleghorn	1916
His Family	Ernest Poole	1917
Peter Kindred	Robert Nathan	1920
The Homemaker	Dorothy Canfield Fisher	1924
Show Boat	Edna Ferber	1926
If I Have Four Apples	Josephine Lawrence	1935
Time at Her Heels	Dorothy Aldis	1937
This Proud Heart	Pearl Buck	1938
Tower of Steel	Josephine Lawrence	1943
Kitty Foyle	Christopher Morley	1944
Jake Home	Ruth McKenney	1945

One point of interest that should be noted is that all except three of the authors of the novels cited are women. This clearly indicates that women are more conscious of and more concerned about the problems confronting their own sex than are men. The fact that they themselves have entered the field of journalism no doubt has made them more aware of the problems women encounter when they enter the labor market. These women novelists were also motivated in one way or the other; thus their attitudes toward women who are employed is influenced by their personal feelings and experiences.

STATUS OF THE EMPLOYMENT OF WOMEN

The large number of women reported as gainfully employed in 1946 reveals how large a part women have come to have in industry in all its aspects. There were in paid employment about 17 million in 1946, an unprecedented peacetime number constituting almost 30 per cent of the Nation's employed.

The following table shows the increase in the number of women employed in gainful occupations from 1910 to 1946. It is evident that they constitute a permanent factor in the total labor force.

Trend in Employment of Women, 1910-46[1]

Year	Number of Women in Labor Force	Per Cent of All Persons in Labor Force
1910	7,789,000	20.9
1920	8,430,000	20.4
1930	10,679,000	22.0
1940	13,015,000	24.4
1944(July)	19,110,000	34.7
1946(Nov.)	17,020,000	24.9

During the thirty-six years from 1910 to 1946, the number of gainfully occupied women increased from approximately 7.75 million to 17 million, i.e., almost two and one-half times. The effect of World War II upon the number of women employed during the war years is clearly seen, for in July, 1944, there were slightly over 19 million as compared with 17 million employed in November, 1946. After the war two million women, some through choice, some because they were no longer needed by certain industries, and others because they were replaced by returning service men, no longer constituted a part of the labor force. However, there is a definite increase in the number of women employed in 1940, about 13 million, as compared with the number in the labor force in November, 1946, about 17 million. This is an increase of 4 million.

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[1] Dickason, Gladys. "Women in Labor Unions," American Academy of Political and Social Science. Vol. 248-251 (May, 1947) p. 70.

According to the reports of the 1940 Census women are now employed in almost all occupations in the United States--in fact, in all but 9 of the 451 occupational classifications then used.

Occupations with 100,000 or More Employed Women[1]
(14 years and over, 1940)

Rank	Occupation	Number	Per Cent of total employed
1	Servants, private family	1,420.469	91.3
2	Stenographers, typists, and secretaries	988,081	93.5
3	Teachers	772,044	75.7
4	Clerical and kindred workers	630,471	35.7
5	Saleswomen	515,539	40.8
6	Bookkeepers, accountants, & cashiers	446,205	52.1
7	Operatives, apparel & accessories	425,534	77.5
8	Housekeepers, private family	362,431	99.2
9	Waitresses	356,036	67.6
10	Trained nurses & student nurses	348,277	97.6
11	Farm laborers	223,269	19.2
12	Barbers, beauticians, & manicurists	206,592	49.7
13	"Clerks" in stores	201,281	42.5
14	Telephone operators	189,002	94.6
15	Laundresses, private family	186,183	98.2
16	Servants, except private family	174,724	55.3
17	Laundry operatives	167,155	77.7
18	Operatives, cotton manufacturers	151,087	47.0
19	Farmers (owners and tenants)	133,627	3.0
20	Dressmakers & seamstresses	116,310	98.3
21	Cooks, except private family	115,106	42.0
22	Operatives, knit goods	100,355	66.9
23	Boarding house keepers	55,210	90.5

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[1] Source: U. S. Department of Commerce, Bureau of the Census. *Sixteenth Census of the United States*: 1940. Population. Vol.III The Labor Force. Part 1, United States Summary, Table 58.

Although such a measuring rod as the preceding table provides some index to the diversity of women's work, one should not overlook the fact that three-fourths of the employed women were concentrated in only twenty-three occupations in which 100,000 or more women were employed.

Another point of interest is the fact that in many occupations women constituted well over half the total employment in the occupation. Over three-fourths of the persons employed in the teaching profession and almost 98 per cent of all nurses were women.

There have been great variations in the proportion of different occupations that women have held between 1910 and 1940.

Variation in Proportion of Women in Different Occupations[1]
(1910-1940) (women 14 years old or over) (in percentage)

Occupation	1910	1920	1930	1940
Professional persons	9.2	11.7	13.6	12.2
Clerical and kindred workers	13.9	26.0	28.8	29.1
Semi-skilled workers	27.9	26.8	23.7	28.5
Unskilled workers	42.6	29.2	18.5	25.2

The proportion in number of women decreased in unskilled and domestic service from 42.6 per cent in 1910 to 25.2 per cent in 1940, while there was an increase in the number of clerical and kindred workers, semi-skilled workers, and those in the professions. This indicates an increase in the industrial efficiency and earning capacity of women in gainful occupations. It is also indicative of the training and education that women are taking upon themselves to obtain.

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[1] Source: Statistical Abstract of the U.S., 1943, p. 133.

Professional service is naturally considered the best type of occupation for women. A profession generally helps women in earning higher income, and also adds to their intellectual and moral development. According to Dr, Sonya Ruth Das, in 1940, "among professional women, there were 4,447 lawyers and judges, 7,708 physicians and surgeons, 20,124 college presidents, professors and instructors, and 20,496 authors, editors and reporters."[1]

This trend in the increase of the number of women in skilled and professional services is due in large to the improvement in educational opportunities for women. Marguerite Wykoff Zapoleon has summarized these improvements as follows:

> 1. Opportunity for general education is shared equally by boys and girls up to the college level, where women students are fewer than men in spite of the gradual increase in their number. At the graduate level, their ratio falls off more sharply and no recent progress has been made.
>
> 2. In the occupations in which women have been long engaged in large numbers,
>
> a) training is generally available to women in those occupations in which specialized preparation is usually required by law, as in school teaching, or by custom as in stenography;
>
> b) training facilities are becoming increasingly available in occupations in which here tofore pre-employment training has not been generally required, such as store work, waitress work, garment manufacturing;
>
> c) most of the training facilities for these woman-employing occupations are not filled to capacity because the war demand for the services of women and the continuing high level of employment have diverted many

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[1] Das, Sonya Ruth, The American Woman in Modern Marriage, p. 21.

women into other fields. The occupation or the training or both must be made relatively more attractive as compared with other available outlets if young women are to seek training in these fields in increasing numbers in the future.

3. In home economics, library work, and similar well-established professional fields for women which do not rank among the largest woman-employing occupations, experience has been similar to that in the larger fields.

4. In certain relatively new occupations in which women predominate and which require specialized training, such as dental hygiene and occupational and physical therapy, there has been a marked increase in training facilities to meet the increasing demand; here qualified women seeking training outnumber the facilities.

5. In certain fields in which women have been a sizable minority, as in journalism and commerce, women trained in increasing numbers during the war. Whether this was due to a more general acceptance of women students because men were not available, or was due only to an increasing interest of women, or both, subsequent enrollment will reveal.

6. In occupations requiring highly specialized preparation in which women have been a very small minority as in medicine and engineering.

a) the number and proportion of women in training increased during the war years, except in law and architecture in which war needs were not emphasized and in which the number of women students declined;

b) in spite of the increase, the numbers of women training for these fields is still very small, ranging from fewer than 100 to 2,000 except in chemistry, where they have gone over the 5,000 mark;

c) a number of institutions which had never before admitted women, welcomed them;

d) it is still too early to predict how much of women's advance in these fields will be permanent, but the present and future success of women students who had unusual opportunity during the war period will be an influential factor in whatever progress is made.[1]

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[1] Marguerite Wykoff Zapoleon. "Education and Employment Opportunities for Women," American Academy of Political and Social Science. Vol. 248-251 (May, 1947) pp. 167-70.

Although the number of gainfully employed women is continually increasing and there are more opportunities available to woman than ever before in their history, this does not mean that women have reached in any field of competition an equality with men but merely that their distance from men has been lessened.

As yet there exists an attitude of mind conditioned by tradition and social prejudice that separates men and women into distinct categories. One of the foremost evidenced of this situation is the deeply rooted inferiority-superiority feeling between men and women. Dr. Sonya Ruth Das states:

> In many primitive societies, men and women had the same rights, but in the process of social evolution, women gradually lost their position of equality with men. Once they came down to the inferior status, and customs and laws were formed making that status permanent, women themselves began to believe in their inferiority and became reconciled to their subordinate position. Through the loss of equal status, women have also lost their cultural and social rights and privileges except in a few isolated cases....But all those were exceptions rather than rules and the position of women continued to remain inferior.[1]

This traditional superiority-inferiority prejudice against women has to be taken into account in establishing the status of women in American industry today. Although there is a great variation, even some few exceptions, there does not exist any equality of opportunity for work. This is expressed in three discriminations that work against women in industry, in business, and in the professions.

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[1] Das, op. cit., pp. 45-6.

The first of these is inequality in wages and salaries. "As a rule women receive from one-half to two-thirds of men's wages and salaries for the same job."[1]

The second inequality that a woman experiences is her obvious difficulty of advancing. As she moves upward her headway becomes increasingly difficult. Many times advancing a woman over a man would become a handicap in competitive business because of the obvious dislike of subordination to a woman not only of men but also of women.

Another inequality that greatly affects women is their lesser prestige. This is largely due to the fact that men occupy in business, in industry, and in the professions most of the higher positions. However, there are vocations almost exclusively possessed by women, such as nursing, that do have social standing, and as a result the women in them have prestige. The general rule, however, is that the male sex has the advantage of prestige, and when a woman in free competition with men obtains distinction, it is regarded as exceptional and individual. Madame Curie, the chemist, and Mrs. Georgia Neese Clark, first woman treasurer of the United States, are examples of this common reaction to the woman who becomes famous.[2]

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[1] Ibid., p. 21.

[2] Ernest G. Groves, The American Woman, pp. 375-6.

Women lack prestige both because of the idea of masculine superiority and because of the low status of housework. Yet the ideal to most people is the domestically inclined woman who avoids competition with men and accepts a life-program in sharp contrast to that of her husband.

In addition to traditional prejudice against women, who have until recently been engaged in household or similar other work, and the gear of competition that makes men dislike employment of women in some occupations, there is another important cause of the inequality of opportunity for women in industry. Most women lack any definite aim in industrial careers, for they undertake gainful occupations as merely temporary jobs and quit them as soon as they are married. Very few women prepare themselves for an industrial career and undergo the necessary education and training for efficient work. Employers do not feel inclined to engage women in those occupations which carry responsibilities and require long experience.[1]

Not only do all women engaged in the labor force have traditional prejudices to hold them back and to overcome, but married women have additional problems which handicap them in their careers. A husband and wife in a home may both be professional workers; but it is the wife who is expected to order the meals, arrange the entertainments, and engage the domestic help. In the case of the industrial workers, though both may go to the factory and the wife's may be the harder work, it is she who, in the majority of cases, is expected to prepare the food, clean the house, and mend the children's clothes in her so-called leisure. In many cases fatigue keeps the woman from being both a successful wife and a careerist, for this double burden is too great a tax on her strength. And unless a woman has an exceptionally well-paid position, she cannot afford to hire domestic help.

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[1] Das, op. cit., p. 22.

In spite of birth control, the problem of pregnancy after marriage affects the plans of many gainfully employed women. Society as a whole disapproves of a mother's working during pregnancy. Then, after the birth of a baby, the problem of care of young children is present. In many cities and vicinities there are no nursery schools, creches, or maid service exchanges for public use.

Even though the gainfully employed married women encounter problems peculiar to themselves, there is a trend toward an increase in the number of married women in the labor force. Shifting attitudes toward their employment is no doubt responsible for the increase in the proportion of married women at work. Among more and more married couples it is not uncommon to find mutual expectation that husband and wife will share jointly toward meeting expenses, particularly when special needs must be met and when the wife is reasonably free of child-caring responsibilities.

It is therefore not surprising to find that married women constituted well over one-third of the female labor force in 1940.

Their number has been increasing steadily and rapidly. In 1900 there were fewer than 800,000 married women gainfully employed, but by 1940 this number had jumped to over 4.5 million, an increase of almost 500 per cent. During the war period it was the married women who accounted for most of the expansion in the female labor force, and for the first time in the nation's history they outnumbered the single women. It is known that many married women left employment when peace came.[1]

An analysis of the situation of women in business and industry reveals distinctions in circumstances and motives that are responsible for their entrance into the labor force.

The circumstances that facilitate the gainful employment of women would make a long list if singly and completely enumerated. Labor-saving devices and equipment, easy access to markets with ready-to-eat foods and ready-to-wear clothing, smaller families, commercial laundries, and nursery schools are examples of such facilitating conditions. The shortening of the work week to forty hours also facilitates the gainful employment of married women. The larger the proportion of women that work while they are single and are prepared to work on the same basis as men, the larger the proportion that are likely to work after marriage. Of a different character but equally important is the change of traditional attitudes toward women in industry and professions.[2]

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[1] Frieda S. Miller, "Women in the Labor Force," American Academy of Political and Social Science, Vol. 248-51. (May, 1947) pp. 38-9.

[2] Hazel Kyrk, "Who Works and Why", American Academy of Political and Social Science. Vol. 248-51 (May, 1947) pp. 48-9.

However, the fact that surveys continue to be made with the objective of determining what activates a woman to enter the labor market indicates that traditional attitudes toward the employment of women have not been entirely relegated to a past generation.

Frieda S. Miller describes the situation thus in the American Academy of Political and Social Science:

> Generally employing the direct interview method, these surveys reveal that women must work, to support themselves and often other persons as well. The Women's Bureau found, after interviewing over 13,000 women employed in 1944-45 in ten areas located throughout the country, that 84 percent of those who expected to continue working after the war made this decision because of economic necessity; they depended on their earning for a livelihood for themselves and the families they supported partially or supported wholly. The reasons offered by another 8 per cent of the women centered around the desire to attain a standard of living not otherwise possible--their earnings were needed for the education of children or the purchase of a home.... These findings have been corroborated by other surveys, all of which point to the same conclusions....
>
> Women workers are often tied down by financial obligations toward other persons, elders or children, who but for a woman's earnings would be without adequate support. Some women are the sole supporting wage earners of their families.[1]

Thus we find there is a group of single women who work because they are self-supporting. Since they carry no family responsibilities, their labor market is wider than that of married women. A part of this group of women view their situation as something temporary, since they look forward to an eventual marriage. On the other hand, many are not interested in matrimony, for they find no appeal in marriage as a career.

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[1] Miller, op. cit., pp. 41-2.

Another group of women seek employment not only because they are self-supporting but because they are also literally heads of families. There is no difference between them and male workers so far as their function and responsibilities are concerned, but rarely do they have anything like equal opportunity. Frieda S. Miller describes the situation thus:

> In sharp contrast to the popularly envisioned picture of the "average" family, consisting of father, mother, and children, stands the fact that in 1940 almost 5.5 million families had a woman head. Not all family heads, be they men or women, are in the labor force. In 1940, among the almost 29 million families in which the head was in the labor force, well over 2 million had a woman head who, presumably, was working not only for her own support but also toward the family's maintenance. In other words, approximately one-sixth of the Nation's working women were heads of families.
>
> The number of families with a woman head has been increasing. They constituted 15.3 per cent of all families in the country in 1940, compared with 12.7 per cent in 1930.[1]

There is still another group of women who are gainfully employed rather more from necessity than from choice. They supplement the earnings of their husbands or some other family member.

Then there is a group of women who work partly to balance the family budget and partly to make possible an increased standard of living. They wish to enjoy luxuries otherwise impossible or to increase the economic security of their family. These women have perhaps not gained economic independence but certainly have gained the power of economic cooperation.

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[1] *Ibid.*, p. 40.

There is a final group of women who seek employment because of the desire for self-expression. Sometimes this motivation is intermingled with the necessity for self-support; sometimes it stands alone. The monotony and drudgery of home-making and even the enforced leisure of the modern household send many women from the home into the business world. Some feel the need to make a contribution to society in a field adapted to their individual personality. The academic training offered under our system of free, compulsory education many times developes in women the desire to choose a field of work suited to their psychological needs.[1]

Since a major concern for many women at present is their employment status, it is no longer possible to try to interpret the role or interest of women merely from the domestic angle. Their status at present is highly transitional and can only be discussed and interpreted in terms of a temporary position. The separation of men and women from early times according to division of labor is dissolving. More and more people are using independent judgment instead of traditional prejudice in forming their opinions as to the "worth" and place of women in society. If this constant movement of events which is providing women with more freedom and opportunities than ever before continues, and there is no reason to think it will not, women in the future will attain full equality with men. The contributions of many prominent women and the competence and ability displayed by women in all fields of employment not only typify the new order, but give assurance that women will march steadily onward in their quest for complete equality with men.

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[1] Das, op. cit., p. 113.

GENERAL EFFECT OF OUTSIDE CONDITIONS ON WOMEN'S PROFESSIONAL AND PERSONAL RELATIONS AS SEEN BY NOVELISTS

Undoubtedly, changing attitudes toward the status and employment of women are responsible for the increase, shown in each succeeding census year, in the number of women, both single and married, in the labor force. These shifting public attitudes toward the employment of women are reflected particularly in recent American fiction.

In the earlier fiction written during the 1910's and 1920's, individuals who are in the minority protest against some of the traditional attitudes concerning the status or "place" of women in society, and even a few women ignore social disapproval to have careers. In the novels published from 1935 to the present day, and particularly in the novels written after 1943, the employment of women, both married and single, is the accepted convention. Those who protest and disapprove are pictured as the minority, not the majority.

As early as 1915 in Edna Ferber's Emma McChesney & Co. Emma is pictured as a successful executive and one of the best salesmen in the T. A. Buck Featherloom Petticoat Company. However, she is portrayed, not as typical, but as an example of an outstanding woman. T. A. Buck says,

> Emma, you're not at all in the class with the girl you see every day on Fifth Avenue. Fifth Avenue's full of her--hundreds of her, thousands of her. You don't see a procession of Emma McChesneys every day on Fifth Avenue--Not by a long shot.[1]

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[1] Edna Ferber, Emma McChesney & Co., p. 91.

In spite of her common sense and business ability, she is represented as having the quality of "womanly intuition"--one of the traditional false ideas concerning women.

Emma McChesney told T. A. Buck that the office force had guessed the secret of their engagement. When he asked her why she thought so, Emma said, "Nothing. That is, nothing definite. No man-reason. Just a woman-reason."

T. A. Buck smiled, "I haven't known you all this time without having learned that's reason enough."[1]

We also find in this novel an example of a woman who is in the minority protesting against the traditional attitude that the "woman's place is in the home." Hortense found that after she and Henry were married and she had resigned her position as a stenographer of the T. A. Buck Company she did not have sufficient housework to keep her occupied.

> We're happy as can be, but I'm idle most of the time. After Henry leaves in the morning, I get to work. I suppose, in the old days, when women used to have to chop the kindling, and catch the water for washing in a rain barrel, and keep up fire in the kitchen stove, and do their own bread-baking and all, it used to keep 'em hustling. But, my goodness! A four-room flat for two isn't any work. By eleven, I'm through.[2]

Hortense became dissatisfied and wanted to secure another position. But Henry, who voiced the attitude of society of that period, said that he was the one who was going to earn the money in their household. When Hortense discussed the situation with Emma McChesney, Emma said,

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[1] Ibid., p. 87

[2] Ibid., p. 130.

> "I know that the world is full of Henry's, and that the number of Hortenses is growing larger and larger. I don't know if the four-room flats are to blame, or whether it's just a natural development. But the Henry-Hortense situation seems to be spreading to the nine-room-and-three-bath apartments, too."[1]

Even T. A. Buck, who accepted the fact that he had a woman as a business partner, was not quite certain that he wanted Emma to remain gainfully employed when she became his wife.

> "Emma," Buck had said, just before their marriage, "what is the arrangement to be after--after--"
>
> "Just what it is now, I suppose," Emma had replied, "except that we'll come down to the office together."
>
> He had regarded her thoughtfully for a long minute. Then, "Emma, for three months after our marriage will you try being just Mrs. T. A. Buck?"[2]

Sarah Cleghorn's novel, The Spinster, written in 1916, has its setting during the period of the formation of labor unions and the beginning of strikes. Ellen Graham is cast in the role of an unusual woman who protests against the status of women in society. She is drawn to the woman suffrage and socialist movements.

Ellen's Aunt Sallie and Aunt Frannie, as were the majority of the men and women during the 1916's, had the traditional idea of men's superiority over women and were satisfied with the situation. They could not understand the protest that Ellen made about masculine domination.

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[1] Ibid., pp. 132-3.

[2] Ibid., p. 114.

> "Oh, Ellen, what a queer child you are, sometimes. Why can't you let men manage these things for you? They understand them so much better. I don't like to have you so inquisitive, and so--so different from the way your mother and your Aunt Frances and I were brought up....
>
> You must take the world as you find it, you poor child! You can't rearrange everything to suit your ideas of right and wrong!"[1]

In Robert Nathan's *Peter Kindred*, published in 1920, are two young people, Joan and Peter Kindred, who represent the change of attitude that was gradually taking place among the younger generation toward the relationship of men and women. Both Peter and Joan accepted the idea of a woman's being employed after her marriage.

> ..."I wouldn't care much," Peter said seriously. "After all, it's not fearfully important if a woman is pretty....I'd want one busy with some real work, that would fit in with mine....I wouldn't want to be thinking about her face all the time. I'd want to be able to discuss things with her, and not have her go off into a fit right away. Anyhow, she'd have to be intelligent enough to bring up her own children."[2]
>
> His eyes dreamed of a tenement, and two brave people loving and working there. Joan was to study stenography over the summer; it would be a stepping-stone to all manner of great things for her.[3]
>
> "Why, Peter dear," she said, "how silly. There's work to be done, and we shall find it....work for both of us...hard, splendid work. I'm not afraid. I'll love it."

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[1] Sarah Cleghorn, *The Spinster*, p. 271.

[2] Robert Nathan, *Peter Kindred*, pp. 116-7

[3] *Ibid.*, p. 213.

"Of course it's there," Peter said, "And we'll find it."

"Won't it be good to come home at evening, Peter?"

"And to find you there."

"No....I'll be working, Peter. I'll be coming home, too."

"Yes, but I'll be coming home last."[1]

That some women have more foresight and intelligence than men, as recognized in this novel, is quite indicative of a changing attitude toward women. Very seldom in the early 1900's was this possibility admitted.

> Peter was made unconfortable by Joan's knowledge of the man (Carver); she had by far a more technical grasp on economics than he had, and he wished that Don were with him, behind whose greater intelligence he might retire and reorganize.[2]

"There was a deal of thinking to be done, and it was like Joan to consider that at once, and like Peter to overlook it."[3]

Peter's father, representative of the older generation and the majority of people, did not approve of the shifting attitudes toward the men-women relationship that his son displayed.

> "I thought I ought to tell you, sir," he said, "I... I want to be married."
>
> ..."Well, then," he said, "you'd better forget all about it,...you'll get no help from me."
>
> "I didn't expect to," Peter said coldly.
>
> "No? And how do you think you'd live?

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[1] *Ibid.*, p. 215.

[2] *Ibid.*, p. 151, see also p. 210.

[3] *Ibid.*, p. 210.

> Peter told him. "We both intend to work," he said.
>
> His father said nothing for a long time. Then he threw himself back in his chair.
>
> "I might have expected something like this."[1]

By 1935, the time of publication of Josephine Lawrence's If I Have Four Apples, a woman's being employed after marriage--particularly if it was necessary for the support of the family--was accepted by the younger as well as the older generation without question.

Darthula, the daughter of Rose Hoe, was engaged to Neil, a young man in his twenties. He accepted the fact that Darthula would continue working after their marriage; in fact, he even encouraged her to do so.

> Neil argued that, married, they'd practice thrift. An apartment would be fun. Their combined salaries would give them a swell start. "With my thirty-five a week and your eighteen dollars, we could do the thing up brown."[2]

After Darthula broke her engagement to Neil, she made plans to marry Mr. Rossiter, a middle-aged man who had three children. That Mr. Rossiter was willing and even insistent that Darthula continue her employment after their marriage is shown in the following conversation:

> "Did you plan to have me go on working and keep house for the four of you?"...

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[1] Ibid., pp. 255-6.

[2] Josephine Lawrence, If I Have Four Apples, pp. 50-1.

> "Only for the first two or three years....Only until I complete my course in pharmacy. I plan to attend night classes."[1]

The employment of Rose Hoe, the mother of the family, as a clerk in a department store is accepted as a necessity in the household economy.

> Smiling, affable, Rose said, "I've been reading your budgets, Mrs. Bradley, and I think they're fine....I'd like you to tell me how to pay for my things out of my salary and have enough left over for food, clothes, medicines, recreation, insurance, some laundry and a personal allowance for me. I'm tired of worrying about money. It takes all my husband makes to pay for the house. He can't even buy tires for the car."[2]

The novel, Time at Her Heels, written by Dorothy Aldis (1937) presents the situation in which Edgar, the husband of Mary, understood that it was necessary for the personal happiness of his wife to be gainfully occupied outside the home. This reveals the shifting of attitude toward women in that it resognizes that women are individuals and should have the right to decide for themselves what part they wish to fulfill in the social order.

> "And I also think that a development in one direction puts out a shoot in another. I mean I think learning to be a more skillful painter or writer is likely to make one a better housekeeper or--or teacher at the same time. ...Any kind of honest work--and for me it happens to be sculpturing--tends to make one feel integrated on one's insides...."
>
> "And have you ever said all this to Edgar?"
>
> Mary eyed him consideringly. "Yes. As a matter of fact, no. But if I had he would have understood."[3]

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[1] Ibid., p. 299.

[2] Ibid., p. 12 .

[3] Dorothy Aldis, Time at Her Heels, p. 195.

Susan Gaylord, who appears in Pearl Buck's This Proud Heart (1938), is the type of woman who has been and is instrumental in advancing the place of women in society. She not only proved her worth by working hard and using her ability to its utmost but also demanded that she be given no privileges because of her sex.

> "You're not making a damned candlestick!" he roared. "you aren't a gift-shoppy artist. Pound it in! Straight and hard and clear! Forget forever that you're a woman, will you?...Pound that line deeper, harder--"
>
> At night her shoulders ached until she could not sleep. But she wanted no mercy because she was a woman.[1]

Susan realized that the women who have no ambition and are complacent about remaining at home while their husbands provide everything for them are hindrances to women's achieving a full cultural parity with men.

> Mary said, "When I marry I want to stop work. If I can't, I'll stay as I am."
>
> Susan picked up her chisel and mallet. She wanted to work, she was suddenly very angry.
>
> "Women like you," she said slowly, "women like you set us all back for centuries. There's no hope for us except as we learn to take everything in life....I hate women who think of nothing except how they can get the most out of some man. Look at Lucile and poor Hal! She thinks she's a respectable woman. She doesn't see she's sucked Hal dry until he's nothing. He's done nothing all his life except support Lucile. He's worked all day to feed and clothe her and comes home at night and helps her wash the dishes and put the children to bed because she's tired. That's his life. Nobody knows what Hal really is. He's never had time to find out himself. No, Mary, don't marry Michael! It's kind of you not to marry him....It would be a pity to spoil him so that you could stop work and do nothing at all."[2]

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[1] Pearl Buck, This Proud Heart, p. 92.

[2] Ibid., pp. 303-4.

Josephine Lawrence's novel Tower of Steel (1943) has as its setting the years of World War II. During this period about four million additional women began work in various industries. Their war service gave them an opportunity to demonstrate that they could do just as efficiently as men many jobs for which they had been thought unfit.

Mr. Lyman, of the Lyman, Lyman and Lyman Law Firm found it necessary to employ women to fill positions that had hitherto been occupied by men.

> "Before the war," as Frannie expressed it, an alert boy had always been posted there to receive visitors. Now the supply of ambitious lads who worked by day and attended school at night had been drained off by the factories in which even youngsters earned fantastic amounts. The office had reluctantly been forced to replace its bookkeeper, a man, with Frannie Miller and to take on Lois Dissen as a stenographer substitute for the law student who had been inducted the day after the bookkeeper left for Fort Dix.[1]

During the war more inexperienced and younger girls were hired than ever before.

> "This girl I'm taking on has had no experience, but Thalia Dell seems to think she is the type for us. Seventeen last May. She's one of a large family and the only girl among six boys, four of them in the service." He thought the work would give the youngest no trouble, if she had sufficient stability. "After all, she's only a school-girl--she finished high school last June and has been taking a business course which she's supposed to finish before she comes to us."[2]

The entrance into the labor market of married women with children necessitated the communities' providing facilities for the care of babies and pre-school children.

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[1] Josephine Lawrence, Tower of Steel, p. 7.

[2] Ibid., p. 21.

Nettie Talbot worked in a nursery for "mothers who went into war work and left young children to the care of others."[1]

That there are some women who can not find happiness being just a house wife but need a career in which they can use their ability and energy is voiced by Frannie Miller. She realized that there has been a change in attitude toward the employment of women in gainful occupations since the last generation.

> Frannie shrugged. "Mother's never been a happy person. It's a funny thing to say, but I don't think she should ever have married. Or at least not young. She would have been a marvelous success in the role of career woman."
>
> In her mother's youth, girls didn't go all out for executive positions, Frannie mumbled....Marriage was a career in those days, the wife and mother lived in the lives of her husband and child. "Can you imagine a domineering woman like my mother fitting into that narrow frame? She didn't need a husband--let alone three; she needed an outlet for her driving ability."[2]

Thalia Dell represents those persons in the minority in society who still cling to the traditional idea that "Woman's place is in the home." However, her attitude is overshadowed by Frannie's arguments.

> "It's none of my business, Thalia, but you've been engaged three years."
>
> Tranquil, unruffled, Thalia...said slowly, "I'm not willing to marry Ralph until he can support me."
>
> "You mean you want to stop working when you marry?" Lois asked....

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[1] Ibid., p. 184.

[2] Ibid., p. 160.

"I've seen too much....My sister, Trix, is one example. She worked, after she married, until her first baby was born. Then she worked until the second baby came. Her husband was furious that she couldn't keep earning after that. Then there's Nettie Talbot who lives with us now--she's worked steadily and she's been married fifteen or sixteen years. I'm not going to marry until I can stay at home and take care of my children. I'm thinking of Ralph, as well as myself. A working wife is often a disappointment to her husband."

"Look!" Frannie said, "The trouble with you is you're cherishing a tradition. You believe the happiest marriages are those in which the husband makes enough for a family to live on and the wife lives on what he makes. They have two children, a boy and a girl. They own a small house, with a garden; they have a car. When Daddy comes home at night, the door is locked and barred against the troubles of the business world. Mother has spent her day making the house clean and comfortable....Daddy spends his evenings getting his armor replated for the next day's conflict. Right?"

Thalia laughed. "You're cruel. But fundamentally my idea is right."

"It's fundamental," Frannie admitted. "But cold-blooded, don't you think? Not to mention cockeyed. Because there's no guarantee that a man able to support you when you marry him, can continue to do so. Lots of things might happen to his means of support."

..."What about the cold-blooded charge?"...

To insist that a man must be able to support you, Frannie maintained, suggested a too controlled choice. "Thalia's seen the mess Trix made of her life and she assumes it was because Trix's husband couldn't support her. So our Thalia assumes that is the only mistake to avoid. As a child of what the sentimental so delicately refer to as a broken home, I know better. My mother's never had to work, but she hasn't had a happy marriage yet."

..."If you're going to take care to fall in love only with a man able to support you, isn't that a little too much like planned economy?" Frannie suggested.

Judith Pratt said earnestly, "But you get so tired of working. Maybe you don't, Frannie, but I'm sick of teaching. You've set your heart on being a lawyer."

> "If I ever get through law school, I expect to support myself by getting divorces for women who have married men able to support them," Frannie said.[1]

In Christopher Morley's Kitty Foyle (1944) the situation in which woman is accepted as equal with man is presented. Monsieur and Delphine Detaille are partners in a perfumery business in which Delphine is considered as important and essential as Monsieur Detaille.

> Monsieur Detaille was the mystery man of the office. He was the chemist, never said much, spent all his time in that little laboratory....It would be cheaper to have the lab somewheres else at lower rent but Monsieur and Delphine like to confer together as all the French people do....It appears it stunk so in the trenches that Monsieur said once in French, "By God, if I ever get out of this I'll go in the perfumery business." I guess he hunted round till he found someone who smelled especially good and found Delphine. They pooled the good smell and the chemistry and that started the Delphine Detaille, Inc.[2]

A change in man's attitude toward woman is also shown by the fact that not only does Mark, whom Kitty expects to marry, accept his wife's employment, but he is proud of the position that she holds.

> Poor Mark, he admires me in such a mixed-up way, partly because I'm so Aryan..., and partly because he's proud of me being in the beauty business....
>
> He's so proud of me having a glamor job he'd most likely be tickled to have me keep on with it....I'm proud of it too, I hammered it right out of a hall bedroom and a School for Brides.[3]

Ruth McKenney's Jake Home (1945) contains several situations which mirror the present-day attitudes of the larger part of society toward women. The capability of women, the acceptance of women as a necessary part of the socialist movement, man's recognition of woman's need and right to work, and the revolt of woman against the traditional status of women are shown.

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[1] Ibid., pp. 142-4.

[2] Christopher Morley, Kitty Foyle, pp. 254-5.

[3] Ibid., p. 329.

Kate resented the traditional lot of the wife who was expected to be a cook and home-maker and nothing else. Thus she revolted by disregarding all the conventions.

> Kate shouted, "Nobody in this world is going to run my life. I do what I please. You can't order me around. I'm not your maidservant. You want to know why I, as you suggest, sleep around? Because I won't be any man's property, and especially not yours! See! I have my own life! You don't own me! Nobody owns me!"[1]

That women are accepted as a necessary part of the socialist movement is illustrated by the following:

> Mrs. Freckleson sat at the head of the table, notebook before her, her black hat sliding askew on her rumpled white hair. Jake nodded his greetings to the old lady, and stood hesitating a moment, sizing up the crowd. The girl next to Mrs. Freckleson had the same hard, angry look as Sonya. The hard-working office manager, Jake thought, the inevitable comrade who answered the telephone, paid the bills, argued with the printer and typed letters. One for every committee. Efficient, long-suffering, bad-tempered.[2]

That women are considered as capable and efficient workers is shown by the following quotation:

> Jake told Mrs. Fenelli she was to be on the committee, and Mrs. Fenelli was overwhelmed. First she refused, from politeness. Next she began to talk with excitement. She outlined a dozen plans for Jake. She spoke of people who could be approached, a hall she knew about, ways of

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[1] Ruth McKenney, Jake Home, pp. 408-9.

[2] Ibid., p. 246.

> raising money. Jake smiled a little. He hadn't chosen wrong this time. Mrs. Fenelli would hold the committee together, push it to fruitfulness and efficiency.[1]

Jake Home realized that his wife Kate needed work because of her personal inclination and desires.

> Jake broke the quiet. "Anyway," he said hastily, "the point is, I'd like to get out of here next week.... And then I thought...well, they need clerical help downtown. They need people on the Daily, need 'em bad. You could...Kate, you haven't done a job of work since Boston....Well, you need a job, Kate. I have work now, good work, You need it, too."[2]

That the woman of today has more opportunity for individual freedom and for having a career if she so desires than the woman of the last generation is expressed aptly by Helen Hull in Hawk's Flight.

> Ellen, in her generation, hitches her ego to theories about women and jobs and expressions and poor Florence (Ellen's mother) had been hitched to nothing, so that the trivia of her life, social functions, details of domestic affairs, clothes, artificial social prestige, had always to be extended in her effort to find something for her energy.[3]

A woman's having not only a successful career, but also a home and children as well is not questioned by society in Hawk's Flight. The attitude is taken that if a woman so desires and is capable, that is her prerogative. Instead of adversely criticizing a woman who had successfully managed both a home and career, Carey Moore resented the fact that she was unable to do the same thing.

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[1] Ibid., p. 284.

[2] Ibid., p. 304.

[3] Helen Hull, Hawks Flight, p. 66

> I see that I was troubled with a kind of jealousy of Ellen, not the ordinary jealousy, but a resentment that she was arrogant and unafraid, that she could take child-birth in her stride without losing step in her work.[1]

Although there has been a shift in the attitude of society toward the status of women and women of today have secured wider opportunities and gained greater individual freedom than ever before in their history, they have not reached in any field of competition an equality with men. This trend toward full cultural parity of women with men is continuing steadily onward, but has been and is at present being hampered by tradition and social prejudice. The novelists of recent American fiction are well aware of the difficulties that are encountered by women in both their professional and personal relations.

One of the most difficult of the prejudices to overcome is that of the superiority-inferiority ratio between men and women. The effect of the traditional idea of man's superiority over woman is stated many times in the novels studied for this thesis. It is expressed very aptly in Edna Ferber's novel, Emma McChesney & Co. (1915).

When Emma McChesney returned from a South American trip as a saleswoman, T. A. Buck had taken over the management of the office and had been quite successful as a salesman in the Middle West. When the buyers came to the office to see samples, they asked for Mr. Buck instead of Emma. Emma talked with Ethel

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[1] Ibid., p. 117.

Morrissey about the situation.

> Ethel said, "Emma, this is the best thing that could have happened to you. You know, Emma, the Lord lets a woman climb just so high up the mountain of success. And then, when she gets too cocky, when she begins to measure her wits and brain and strength against that of men, and finds herself superior, he just taps her smartly over the head and shins, so that she stumbles, falls, and rolls down a few miles on the road she has traveled so painfully. He does it as a gentle reminder to her that she's only a woman, after all. Oh, I know all this feminist talk. But this thing's been proven. Look at what happened to--to Joan of Arc, and Mary Queen of Scots."[1]

Again in Sarah Cleghorn's The Spinster (1916) the idea that men are superior to women is voiced.

> Ellen's aunts endured shop talk from her very patiently as a rule, but when she added economics and began to mix them both up with a militant, defiant way of talking about strikes that were being reported in the papers, they displayed some bewildered impatience.
>
> "Your mother never had any such ideas. She didn't know anything about laboring men, except the ones that worked for her father, and naturally she was always kind to them. But she went on with her church work, and her home duties, and accepted the world as it was."
>
> "Didn't she ever read the paper?" asked Ellen.
>
> "Of course she did, and she was quite excited at election times, we all were; we wanted the Republicans to win, because our father was a Republican."
>
> "Were the Republicans always in the right, do you think?"
>
> "We left all such questions to the men. We could trust our father to know how he ought to vote; he didn't need our advice."[2]

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[1] Ferber, op. cit., p. 65.

[2] Cleghorn, op. cit., p. 245.

The novelists also point out that the traditional prejudice that the ideal woman is the one who is domestically inclined has made it difficult for women to enter the labor market even what it was necessary from an economic standpoint. This situation is depicted in Dorothy Aldis's Time at Her Heels.

> While she was still alive, Mary was too young to appreciate this quality, but more and more as she grew older, she found herself thinking of her mother's life in the light of her own increasing knowledge and understanding. Widowed before she was forty, with two half-grown children to support. Making a job for herself in a department store long before women did things like that. Keeping well. Enlarging her world all the time.[1]

The resentment of the husband toward his wife's working after marriage is shown by Dorothy Aldis in Time at Her Heels.

> "I've been talking to Mr. Strong," said Mary.... "and I know that there's no need of my telling you that sick people are unreasonable....His particular unreasonableness seems to take the form of resenting you telephone conversations...And he did happen to mention that you overstayed your hours off yesterday afternoon."
>
> "I know," said Miss White...."Oh, I know, but you see my husband doesn't want me to keep on with this job. We were talking about that yesterday, having an argument. That's why I was so late."[2]

Susan Gaylord, who appears in Pearl Buck's This Proud Heart, and her husband, Mark, were discussing their limited finances prior to the birth of their baby.

> "It would be easy enough for me to earn a little, somehow," she said.

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[1] Aldis, op. cit., pp. 51-2.

[2] Ibid., op. cit., pp. 66-67.

> "No," said Mark. "No, sir! I'm going to provide for my own child."
>
> "Mine, too," she murmured.
>
> "Those are your running rules," he said. "Within those limits you have complete freedom, my girl."[1]

Edna Ferber's novel Show Boat expresses the same idea in regard to Parthy Ann Hawks' entrance into the business world.

> That indomitable woman was making a great success of her business. She was boss of her world, such as it was. Her word was final. The modern business woman had not yet begun her almost universal battle against the male in his own field. She was considered unique.[2]

Another of the traditional attitudes that society has toward married women is stated in Pearl Buck's This Proud Heart.

> "It's been very pleasant knowing you," he said again, wiping his hands on a towel. "I never dreamed, of course--I guess I never knew a married woman who was interested in anything else. You're not like anybody else, though, I guess."[3]

The novelists also recognize that women do not have the traditional confidence of the public as doctors and lawyers. This is expressed by Frannie Miller in Josephine Lawrence's A Tower of Steel.

"When ladies come to consult a lawyer, they want plenty of sympathy and men to administer it. That's why I occasionally have doubts about the success of a world which is to be manned by women after the war.[4]

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[1] Ibid., p. 63.

[2] Edna Ferber, Show Boat, p. 304.

[3] Pearl Buck, This Proud Heart, p. 141

[4] Josephine Lawrence, A Tower of Steel, p. 13.

The fact that it is difficult for society to accept women as great artists, particularly in the field of sculpture, which is considered a man's prerogative, is expressed by Susan Gaylord's teacher in Pearl Buck's novel This Proud Heart.

> The maitre kept saying to her loudly that women were never artists. Women were too passive, they lacked the cold desire for perfection, women were lazy, they could not give themselves, women were machines and not creators, women had no imagination.[1]

After the maitre found that a woman did have the talent and ability to work with marble and stone, he rationalized by saying she was not really a woman.

> "You are not a woman, Mamselle," he declared. "A woman does not pursue art as you do. With women art is escape only. It is a thing to do when life does not give what they want most. But I can nearly believe it is what you want most. Ah, your heart is cold and clear! I feel it is so."[2]

The novelists recognize that women who enter the so-called "taboo" professions must maintain higher standards than men in those fields if they are to be considered successful.

Carey Moore, who appears in Helen Hull's Hawk's Flight, encountered this discrimination when she entered the medical field.

> "I'm better than they are, and they hate it. But a woman has to be twice as good as a man to get anywhere....Twice as good, and then you have to fight every inch of the way! But you can't get a man to admit it."[3]

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[1] Buck, op. cit., pp. 200-1.

[2] Ibid., p. 197.

[3] Helen Hull, Hawk's Flight, p. 89.

Susan Gaylord, the heroine of Pearl Buck's This Proud Heart, had to excel the men in the field of sculpturing before she was recognized as a great artist.

> "A woman!" she heard him muttering in a whisper. "Damn, damn, damn, that it's been given to a woman!" He stopped and turned on her and stared at her furiously.
>
> "You're strong anyway," he said. "You look as strong as a man."
>
> "I am," she said.
>
> "You've got to be--and stronger," he said.[1]

In Ruth McKenney's novel Jake Home the same idea is voiced by Jake Home when he realized that his wife Kate had additional difficulties forming a trade union of the Kinsmen Council because she was a woman.

"The thing was delicate, and the priest had denounced Kate by name from the pulpit. A woman had nine strikes against her."[2]

Another inequality that the novelists recognize is woman's obvious difficulty in advancing. Often this means that the superior woman is given a position that allows her to reinforce the less competent man, because to reverse this position would run counter to what is customary.

Helen Hull's Hawk's Flight mirrors this discrimination against women in the situation in which Carey Moore found herself.

> And what was happening to me? I could not go on forever counting blood cells and detecting malaria and getting

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[1] Pearl Buck, This Proud Heart, p. 81

[2] Ruth McKenney, Jake Home, p. 460.

> sugar content, and never have anything handed to me except a few kind words. Gilbert knew as well as I did that the department never would promote a woman, never would make her a professor, or put her in charge of the work. Women are fine assistants, they're so conscientious, so careful, and if they get restless and want something else, there are always more eager young things to take their places.[1]

Novelists are much concerned with the unhappiness in the personal relations of career women in this period of transition caused by the attitude of society that men are superior to women. A man must feel that he is superior to his wife or the marriage will be incompatible.

As long as T. A. Buck felt inferior to Emma McChesney, who appears in Edna Ferber's Emma McChesney & Co., he would not tell her of his love nor propose marriage to her. After he proved to himself, to Emma, and to society in general that he was just as capable of managing the firm and a better salesman than Emma, he asked her to marry him.[2]

Novels also reflect the feeling that the man must be the provider, and in many cases, the sole provider of the family. If a situation arises in which the successful earning woman does support the unemployed man, whether he be a husband, father, brother, relative, or friend, the effect is almost always the same. The man greatly dislikes taking money from a woman. This chivalry complex is a powerful force difficult to overcome and has caused much unhappiness in the relationships of men and women.

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[1] Helen Hull, Hawk's Flight, pp. 145-6.

[2] Edna Ferber, Emma McChesney & Co., pp. 68-75.

This concept of what is proper appears in recent American fiction from 1910 to the present day. David Richie and Elizabeth Ferguson, characters in Margaret Deland's The Iron Woman (1910), found it necessary to postpone their marriage for two years while David attended medical school because of David's feeling about masculine independence.

> Elizabeth said, "It's hideously long. Of, if I were only a rich girl."
>
> "Thank heavens you are not! Do you think I'd marry a rich woman and let her support me?"
>
> "I don't see why she shouldn't, if she loved you," Elizabeth said calmly; "I don't see that it matters which has the money, the man or the girl."
>
> "I see," David said; "I've always felt that way--even about Mother. Materna has wanted to help me out lots of times, and I wouldn't let her. I could kick myself now when I think how often I have to put my hand in her pocket."[1]

Again, in Ruth McKenney's Novel, Jake Home the situation in which the man dislikes taking money from a woman is presented.

> Jake had...only $19.50 left...and nearly a thousand miles across rough roads, mountains, deserts to Los Angeles....Well the committee would have to wire him some dough.
>
> ...Jake addressed the wire to Mrs. Freckleson at the Sacco-Vanzetti headquarters in Boston. He might have wired directly to Kate, of course, but he didn't want that....She might send her own money, and...Well, he wouldn't like that.[2]

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[1] Margaret Deland, The Iron Woman, pp. 156-7.

[2] Ruth McKenney, Jake Home, p. 348.

Although Frannie Miller, one of the young women in Josephine Lawrence's Tower of Steel, partially supported her uncle, he would not openly admit it, even to himself.

> He had broken his specs. No, he couldn't get new ones....Well, he didn't have the money, that was why.
>
> "I'll get them for you and you can pay me later." Frannie knew he never would and he knew it, too, but Uncle Brother's principles forbade accepting help from the women in the family.[1]

That it is very difficult for a man to accept the fact that his wife can earn more money than he is shown clearly in a conversation between Susan Gaylord and her husband in Pearl Buck's This Proud Heart.

> It was hard to say to Mark, brightly, as she had planned, "Mark, I've made some money today."
>
> Mark would ask, "How much is it?" And then when she told him, the dark dead look she dreaded would come into his eyes and he would say, "It's more than I can make in three months--maybe four." She was ashamed to be able to do more than he could do. She could not bear to abase him.[2]

Even though, in many instances, family relationships would be more satisfactory if the traditional position of the husband and wife were reversed, society would not accept such an arrangement. It would be socially unacceptable for the wife to be the wage-earner and provider while the husband remained at home to care for the children.

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[1] Josephine Lawrence, Tower of Steel, p. 30.

[2] Pearl Buck, This Proud Heart, pp. 59-60.

Lester Knapp, who appears in Dorothy Canfield Fisher's The Homemaker, was very aware of this situation.

> When the possibility of Lester Knapp's complete recovery arose, Lester knew that if he were cured, the simple obvious possibility, the natural, right human thing to do was for him to continue to stay at home and make the home, since a home-maker was needed. He knew this was impossible. He knew that from the beginning of time everything had been arranged to make that impossible. Every unit in the whole of society would join in making it impossible, from the Ladies' Guild to the children in the public schools. It would be easier for him to commit murder or rob a bank than to give his intelligence where it was most needed, in his own home with his children.
>
> "What is your husband's business, Mrs. Knapp?
>
> "He hasn't any. He stays at home and keeps house."
>
> "Oh..."
>
> "My papa is an insurance agent. What does your Papa do for a living, Helen?"
>
> "He doesn't do anything. Mother makes the living. Father stays home with us children."
>
> "Oh, is he sick?"
>
> "No, he's not sick."
>
> "Oh..."
>
> He saw Helen, sensitive, defenseless. Helen cringing before that gigantic, "Oh." He knew that soon Henry with his normal reactions would learn to see that "Oh" coming, to hide from it, to avoid his playmates because of it. There was no sense to that "Oh;" there had been no sense for generatios and generations. It was an exclamation that dated from the cave-age, but it still had power to warp children's lives....
>
> Why, the fanatic feminists were right, after all. Under its greasy camouflage of chivalry, society is really based on a contempt for women's work in the home. The only women who were paid, either in human respect or in money, were the women who gave up their traditional job of creating harmony out of human relationships and

> did something really useful, bought or sold or created material objects. As for any man's giving his personality to the woman's work of trying to draw out of children the best there might be in them...fiddling foolishness.[1]

In addition to the traditional prejudices that all women who are gainfully occupied encounter, the novelists portray additional problems of married women, such as their responsibility of managing the home and caring for the children and the consequent fatigue from this double burden. They also point out the difficulties created by low salaries and the difficulty of getting domestic assistance.

Rose Hoe, the mother of the family in Josephine Lawrence's If I Have Four Apples, had the responsibility of managing her home and doing her housework in addition to working as a clerk in a department store.

> The functioning of the N.R.A. meant nothing to Rose Hoe beyond the established fact that...her employers must give her Thursdays off....It was a pity something wasn't done to raise wages, but a regular day off was a godsend. Most of the women employed by Flowerfield's utilized their leisure time to do a week's housework in one day. It commonly took them from one day off to the next to recover from the drain on their strength.[2]

Darthula Hoe, the daughter of Rose, was very aware of the burden her mother shouldered. So when Neil asked Darthula to marry him, she realized what situation would exist in their household if she continued working after their marriage.

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[1] Dorothy Canfield Fisher, The Homemaker, pp. 309-12.

[2] Josephine Lawrence, If I Have Four Apples, p. 94.

> In the kitchen she refused to see the unwashed dishes crazily stacked on the drain board. She squeezed three oranges for herself, made toast, chose tea, rather than wash the coffee percolator for a fresh brew. I love the prospect of making breakfast for Neil at six-thirty every morning, then getting myself off to work. It's all very well for him to talk. The burden would fall on me.[1]

The double burden of being employed outside the home and doing the house work as well was too great a tax on Rose's strength.

"Rose shook her head. 'He says it isn't cancer at all. Just a swollen gland. But he says I'm run down and he wants me to give up work and stay home....[2]

Rose Hoe did not receive sufficient salary for her employment to cover the added expense that her absence from home incurred. Mrs. Bradley, a budget expert, explained to Rose how her remaining at home would be more profitable economically.

> "You know I promised to think over a plan I had for you"....
>
> She might not like the plan at first, Mrs. Bradley warned. Briefly she went on to represent the department store as a liability. "Give it up. Stay at home. You'll be better off in the end."
>
> Rose set the iron on its stand...."Why, we couldn't live without my money! Never in the world."
>
> Mrs. Bradley watched the thick fingers pull a buttonhole straight. "You can save more than you earn now, perhaps, if you stay at home."
>
> "But it takes everything Penter makes to carry the house. I've got to earn the rest"....

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[1] *Ibid*., p. 63.

[2] *Ibid*., p. 283.

> Yes, but did she earn the rest? Mrs. Bradley persisted. The only two equations she ever admitted are that she has Thursdays off and fifteen dollars in her pay check....
>
> "Don't you think your food bills might be lower, Mrs. Hoe, if you had more time to market and to cook? If you could braise the cheaper cuts of meat, say, and make a kettle of home-made soup? You could watch the gas and electricity bills, too, and do your sewing in the daytime, instead of at night. Then, if you put up your own fruits and vegetables in season--"
>
> "No." Rose scraped her throat. "There's nothing to canning stuff any more. The canned things you get are all right, and, anyway, you can get fresh vegetables and fruit the year round now."
>
> "But they're expensive for a large family."[1]

Joan Kindred, a character in Robert Nathan's Peter Kindred, also found that because of her fatigue she was unable to do both office work and the duties required at home.

> But after all, Joan was tired, and there was no gainsaying it, although she tried in a thousand ways to hide it. She needed rest, and there was no way of resting; little things accumulated and had to be done, cooking, cleaning, the minor parts of housekeeping, and then long and unaccustomed hours at the office. The color went out of her cheeks, but she resented fiercely the implication that it was beyond her strength.[2]

Another problem that the gainfully employed woman encounters is the lack of time for grooming and personal care.

Mary Strong, who appears in Dorothy Aldis's Time at Her Heels, was confronted with this problem--that of not having sufficient time to care for her personal appearance.

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[1] Jozephine Lawrence, If I Have Four Apples, pp. 95-97.

[2] Robert Nathan, Peter Kindred, p. 287.

> As she stopped in front of her dressing-table to powder her nose, she was immediately distracted by her appearance. Well, certainly there was no time to do anything about it now! If she hadn't been furiously working on those sketches for Mrs. Kenneth-Smith's fountain last night before they rushed out for dinner to associate with the bibulous chemistry professor, she could have put a wave in her hair, and done her nails, and shortened the hem on her new dress purchased off a rack at a sale, and worn that this morning instead of this ancient suit.[1]

Kitty Foyle in Christopher Morley's Kitty Foyle voiced the same sentiment when she said of working women,

> Their own private life gets to be a rat-race. I read about the guts of the pioneer woman and the woman of the dustbowl and gingham goddess of the covered wagon. What about the woman of the covered typewriter?[2]

Another problem that is sometimes encountered by married women who are gainfully employed outside the home is presented in Robert Nathan's Peter Kindred. After Joan Kindred secured a position as a secretary, she found that she did not have sufficient time and it taxed her strength too much to do her housework. She and Peter decided to hire a woman to do the housework while they were absent from home, but it was impossible to find efficient and satisfactory help.[2]

The novelists picture the effect of pregnancy after marriage on the plans of many gainfully employed women. When Joan and Peter Kindred decided to get married, they did so with the idea in mind that Joan would be employed after marriage. They excluded from their plans the possibility of having a child, for financially it was impractical. However, Joan became pregnant and found difficulty carrying on her work.

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[1] Dorothy Aldis, Time at Her Heels, p. 36.

[2] Robert Nathan, Peter Kindred, pp. 281-2, 289.

> It took the courage out of Joan. Her face grew white and peaked, her slender hands more thin, almost transparent, her lithe movements slower and slower. She made no complaint, and if Peter were watching her, she smiled....For a while, in the mornings she was insufferably nauseated, and went to her work faint and dizzy....But she would not giveup her office work.
>
> "Not yet, Peter," she said. "We shall need every littlest penny."[1]

Darthula Hoe, in Josephine Lawrence's If I Have Four Apples, was very conscious of the fact that having children often interfered with the employment of young married women and upset their financial plans.

> "All I know is I'm not going to get married. Not for years. Maybe never. If I do marry, I'm going to have things halfway right."
>
> "Neil has a lovely car, Darthula, and he's so attractive, don't you think. With two salaries you can manage. It's a cinch."
>
> Why remind the child, Darthula thought tolerantly, that she and Mark had had two salaries at the start? Sherry had sacrificed her job to the baby...no one could be enthusiastic over living on twenty-four dollars a week.[2]

That society as a whole disapproves of a woman working outside the home during pregnancy is shown in Robert Nathan's Peter Kindred, p. 356.

> "Peter writes that Joan is stronger."

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[1] Ibid., p. 345

[2] Josephine Lawrence, If I Have Four Apples, p. 60.

"Don...do you think that...perhaps...anything could happen?"

Don sighed. "I don't believe she should have gone on working, Helen. But, of course..."

Thus the novelists of recent American fiction have shown the effects upon the professional and personal relations of women that the change in outside conditions has brought about. There is a contrast between the attitude expressed by Edna Ferber in Emma McChesney & Co. (1910) and those attitudes revealed in the later novels, such as Christopher Morley's Kitty Foyle (1944), Ruth McKenney's Jake Home (1945), and Helen Hull's Hawk's Flight.

Attractive Emma McChesney, who entered the labor market and successfully competed with men, is considered unique among women. Also in the same novel is pictured the husband's disapproval of his wife's being gainfully employed.

Christopher Morley in Kitty Foyle (1944) not only presents a situation in which the woman is accepted as an equal with man but also shows a change from the husband's attitude of disapproval toward his wife being a careerist to that of his being proud that she has a good position.

In Ruth McKenney's Jake Home (1945) the husband not only approves of his wife's being employed, but feels it is necessary for her happiness. Also, the attitude that women are considered an essential part of the socialist movement is expressed.

Helen Hull in Hawk's Flight (1945), instead of showing disapproval of a woman's being employed and having a family rather shows the envy of other women for someone who can successfully fill a dual role.

The effects of World War II upon the employment of women are depicted by Josephine Lawrence in Tower of Steel (1943). She was aware of the influence that the War had upon women's employment--both in increase of the number and the opening of new fields that had previously been occupied only by men.

So that the picture regarding the employment of women and the attitudes of society toward them will not be distorted, the novelists have also shown the inequalities of opportunity that exist in the labor market. They have pointed out various traditional prejudices that cause discriminations to be made against women. Thus women have not reached full equality with men, although their progress since the early 1900's has been rapid and their status greatly improved.

PERSONAL APPEARANCE
OF
CAREER WOMEN
AS PICTURED IN RECENT AMERICAN FICTION

There has been a definite shift in the novelists' attitude toward the personal appearance, both dress and physical characteristics, of the career woman from the early 1900's to the present day. As attitudes of society are revealed in fiction, so is the change in the view of this particular situation.

Margaret Deland in her novel The Iron Woman (1910) pictures Mrs. Maitland as a very unattractive, masculine-type woman. "Mrs. Maitland was a silent, plain woman, of devastating common sense, who contradicted all those feminities and soft loveliness so characteristic of pretty women."[1]

Mrs. Maitland was uninterested in her personal appearance; thus she dressed unbecomingly and was ill-kempt.

"Blair was embarrassed that his friends had seen the unkempt figure, the powerful face, the straggling locks of hair, the bare hands..."[2]

> Mrs. Maitland was sitting on the edge of the sofa, her feet wide apart, her skirt pulled back over her knees, so that her scorching petticoat was somewhat liberally displayed. Her big shoes began to steam.[3]

As early as 1915 in Edna Ferber's _Emma McChesney & Co._, the idea that a woman can be attractive and modishly dressed and at the same time a success in the business world is presented. However, the fact that this is not considered a common occurrence is expressed by the dubiousness of Senor Pages that a charming woman can also understand anything about business.

On the boat to South America, charming and attractive Emma McChesney, who was modishly dressed in the latest style, was talking with Senor Pages, owner of the great Buenos Aires dress shop, and approached the subject of business.

> "But a lady as charming as you can understand nothing of business," said Senor Pages. "Business is for your militant sisters."
>
> "But we American women do understand business. Many, many charming American women are in business."
>
> Senor Pages turned his fine eyes upon her. She had talked most interestingly, this pretty American woman.

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[1] Margaret Deland, _The Iron Woman_, p. 7.

[2] _Ibid._, p. 136.

[3] _Ibid._, p. 126.

> "Perhaps--but pardon me if I think not. A woman cannot be really charming and also capable in business."
>
> Emma McChesney dimpled becomingly.
>
> "But I know a woman who is as--well, as charming as you say I am. Still she is a capable, successful business woman. She'll be in Buenos Aires when I am. Will you let me bring her in to meet you, just to prove my point?"[1]

By 1935, the time that Josephine Lawrence's If I Have Four Apples was written, the attitude that it is a necessity for a woman to be well-groomed and appropriately dressed for her job if she is to be a success is expressed.

Rose Hoe, a middle-aged woman who worked as a clerk in a department store, was fearful of her job being given to a younger, more attractive woman--one who had sufficient time to keep herself well-groomed.

> Flowerfield's opened its doors to customers at nine o'clock. Clerks were to be in their places by half past eight. Rose, hurrying from her locker to the drug department, fastened a choker of yellow beads about her neck. Most of the employees put the finishing touches on their toilets at the store, for time was precious at home. Behind the drug counter this morning a new clerk, young, slim, decidedly blonde, smiled. She introduced herself, her parted lips revealing even perfect teeth. "I'm Colette Benjamin. Mr. Garth said you were to tell me what to do."
>
> These incredibly thin creatures who could positively be drawn through a gold ring, thought Rose, the shadowy fear of losing her job to one who looked like Colette churning nausea at the pit of her stomach. I'm a whale alongside of her, the older woman worried, comparing her bulk with the girl's fashionable outline....To compete with the tangible assets of youth and beauty in the business world, the middle-aged and stodgy must confirm their values by cash returns. Darthula, reflected Darthula's mother, often frankly stated that only a good-looking girl with personality stood a chance of landing a job.[2]

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[1] Edna Ferber, Emma McChesney & Co., pp. 25-6.

[2] Ibid., pp. 140-2.

The same attitude, that if a woman is to compete successfully in business she must keep herself well-groomed and attractively dressed, is revealed in Christopher Morley's novel Kitty Foyle (1944). "Molly and me had a talk one time about the White Collar Women, there's millions of them getting maybe 15 to 30 a week, they've got to dress themselves right up to the hilt,..."[1]

The novels written about successful career women from 1935 to the present day, depict them as smart looking and attractively dressed. Although some are less attractive than others, there is no woman presented as ill-kempt or shoddily dressed. With the large number of beauty aids on the market today, any woman, with a small expenditure of time and money and careful planning, can make herself neat and attractive, if not beautiful.

The young women who are employed by the Lyman, Lyman and Lyman Law Firm in Josephine Lawrence's Tower of Steel are typical of the many attractive, well-groomed office employees.

> The light from the desk lamp caught the rippled shading in Thalia Dell's hair, which was the color of sheared beaver. She wore it closely curled in a wide, flat ring about her beautifully shaped head....The tranquil gaze of Thalia's great brown eyes matched her placid voice.
>
> ...Thalia waited patiently, standing tall and slim in her plain dark green jersey frock, immaculately splashed with white at the throat and wrists.[2]

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[1] Christopher Morley, Kitty Foyle, p. 261.

[2] Josephine Lawrence, A Tower of Steel, pp. 3-4.

> Bon, the office girl, is described as a sturdy, smiling girl about seventeen years old, with the bluest eyes Thalia had ever seen. A red shawl covered half of her beautiful full pompadour of bright golden hair....Her compact, vigorous figure was buttoned into a warm tweed reefer....As she smiled at Thalia she radiated vitality, friendliness and an eager desire for motion that was as stimulating as a bubbling fountain. She smelled of the fresh cold November air and perhaps of soap.[1]

"Lois Disson, the stenographer, had a flair for grooming so that she was a smarter figure than Thalia or Frannie. Her pretty legs were her great pride."[2]

Kate, who appears in Ruth McKenney's Jake Home, is pictured as a pretty, well-dressed young woman.

> Jake, facing Kate directly now, examined her with curiosity....The five dollar stockings were now clearly visible, or rather invisible. Kate's legs glimmered in the indirect lighting....Beautiful legs...The hair, too. He liked curly hair....You didn't find her hacking it all off in the back....A nice face, too. He liked that sort of heartshaped face, with the turned-up nose and the rounded soft chin. Very pleasant.[3]

Even though Ellen Hunter, a successful advertising agent in Helen Hull's Hawk's Flight, was not pretty, she was smart and interesting-looking.

> Her hair was smooth, the pearls looked nice against her throat, black velvet made her skin have a lustre like the pearls....She wasn't pretty, but she was smart to look at.[4]

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[1] Ibid., p. 16.

[2] Ibid., p. 10.

[3] Ruth McKenney, Jake Home, p. 224

[4] Helen Hull, Hawk's Flight, p. 96.

Thus there has been a definite shift of attitude toward the personal appearance of career women from 1910 to the present day--from the idea presented in Margaret Deland's The Iron Woman that any woman employed in business must be unfeminine, unkempt, and not at all interested in her personal appearance to the idea that it is a necessity for a woman to be well-groomed and attractively dressed if she is to compete successfully in business.

TYPES OF WORK IN WHICH WOMEN ARE ENGAGED AND RELATIONS TO OTHER PEOPLE IN THEIR BUSINESS

A study of the type of work and the relations of the women employed to other people in their business as presented by the novelists of recent American fiction shows a shift in the attitude of society toward the ability and competence of career women. In the early 1900's only a few people realized that there were women who had as much initiative and business ability as men. Gradually more and more people have come to recognize that women can carry out responsibilities once relegated only to the male sex and competently fill positions that were earlier thought to be the prerogatives of men. Another important point of interest that should be noted is that all the novelists included in this study have recognized the technical and professional competence of women.

Mrs. Maitland, who appears in Margaret Deland's The Iron Woman (1910), was owner and manager of the Maitland Iron Works. Because of her pride in her work, the ability to drive herself, and her common sense, she was very successful in this business venture. Although the employees of Mrs. Maitland were surprised at her competence, they respected and admired her. She and her superintendent, Mr. Ferguson, were good friends, "each growling at, disapproving of, and completely trusting the other."[1]

Even though in outward appearance Mrs. Maitland was unattractive and considered unfeminine by society, Mr. Ferguson described her thus:

> "Nobody knew how big she was--except me. Nobody understood her. They thought because she ran an iron-works, that she wasn't a woman. I tell you she was! I tell you her heart was a woman's heart. She didn't care about fuss and feathers, and every other kind of tomfoolery, but she was as modest as a girl, and as sensitive."[2]

Although Mrs. Maitland efficiently managed the iron-works and was liked by her superintendent and employees, society did not accept her occupation as one that befit a woman. Her son, Blair, realized the disapproval that society had for his mother because she did not adhere to tradition.[3]

But Mrs. Maitland was so busy and interested in her work that she had no time to consider such abstractions.

> As for there being anything unwomanly in her occupation, such an idea never entered her head. To Sarah Maitland no work which it was a woman's duty to do could be unwomanly; she was incapable of consciously aping

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[1] Margaret Deland, The Iron Woman, p. 12.

[2] Ibid., p. 52.

[3] Ibid., p. 53.

> masculinity, but to earn her living and heap up a fortune for her son, was, to her way of thinking, just the plain common sense of duty.[1]

Emma McChesney, the main character in Edna Ferber's Emma McChesney & Co., is depicted as an experienced saleswoman and an executive in the T. A. Buck Featherloom Petticoat Company. Because of her ability she had advanced from an office girl to the position of secretary of the company and successful saleswoman.

> She had transformed the T. A. Buck Featherloom Petticoat Company from a placidly mediocre concern to a thriving, flourishing, nationally known institution."[2]

> Emma McChesney said, "I'm going because the time is ripe to go. I'm going because the future of our business needs it. I'm going because it's a job to be handled by the most experienced salesman on our staff. And I'm just that."[3]

However, Emma McChesney found that on certain occasions the fact that she was a woman was a disadvantage to her in business because of traditional ideas held by society. On board the ship to South America, Emma saw many American business men from whom she knew she could gain valuable information before the trip was over if she were not barred by her sex from the intimate smoking-room talks.[4]

Not only was Emma McChesney successful in her business--she was also respected and admired by her employees.

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[1] Ibid., p. 53.

[2] Edna Ferber, Emma McChesney & Co., pp. 112.

[3] Ibid., p. 11.

[4] Ibid., pp. 31-2

> Emma's office was more than a place for transaction of business. It was a clearing-house for trouble, it was a shrine, a confessional, and a court of justice.... She listened to the personal troubles of her employees and prescribed with common sense, understanding, and world-wisdom.[1]

Deborah Gale in Ernest Poole's His Family is the principal of a school in a tenement district in New York City. Deborah invited her father to visit her school.

> He had a strange, confusing time. In her office, in a daze, he sat and heard his daughter with her two assistant principals, her clerk and her stenographer, plunge into the routine work of the day. What kind of school teacher was this? She seemed more like the manager of some buzzing factory. Messages kept coming constantly from class-rooms, children came for punishment, and on each small human problem she was passing judgment quickly.[2]
>
> A truant officer brought in two ragged, frightened little chaps. Found on the street during school hours, they had to give account of themselves. Sullenly one of them gave an address far up in the Bronx, ten miles away. They had not been home for a week. Roger felt oppressed by the heavy complexity of it all.
>
> And this was part and parcel of his daughter's daily work in school! Still dazed, disturbed but curious, he sat and watched and listened, while the bewildering demands of Deborah's big family kept crowding in upon her. He went to the class-rooms and found that reading and writing, arithmetic and spelling were being taught in ways which he had never dreamed of.... It was a strange astounding school! He heard Deborah speak of a Mother's Club and a neighborhood association; and he learned of the school doctor, the nurse making experiments, delving into the neighborhood for ways to meet its problems. And by the way Deborah talked to them he felt she had gone before.[3]

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[1] Ibid., p. 182.

[2] Ernest Poole, His Family, pp. 81-2.

[3] Ibid., pp. 83-4 .

Deborah took an individual interest in the tenement children under her supervision and made a study of the conditions that influenced them. Thus, she was put in charge of a new experiment in her school.

> She attended a mass meeting in Carnegie Hall where she was a speaker, visited some schools out in Indiana, a block of tenements far downtown, and the private office of the mayor. For her school had long curious arms.[1]

Deborah became quite successful with her new experiment. "The Board of Education decided not only to let her go on the next year but to try her idea in four other schools and place her in charge with ample funds."[2]

In Robert Nathan's Peter Kindred are presented two young careerists, Joan Kindred, who after her marriage was employed as a secretary, and Helen, who participated in the radical movements of her day.

> And then one day Joan came home with...great news... On the morrow she would become officially no less a personage than the secretary of the business manager of a certain great magazine. Peter was astounded at such good fortune, but Joan took it quite as a matter of course....
>
> "I think he was glad to get me. He should have been," Joan said seriously.[3]

Helen was financially independent and had no inclination to secure gainful employment. However, she became interested in and championed the feminist movement.

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[1] Ibid., p. 14.

[2] Ibid., p. 115.

[3] Robert Nathan, Peter Kindred, p. 280.

> Helen, grown impatient of Gary work, had plunged into some books on biology and seemed to be filling her mind with formulae. During the early spring she had met with some radical folk, feminists and the like, and she took to spending more and more time with one or another of them, discussing everything and anything that seemed unfair....She forgot herself, championing the poor, the underpaid laborer, the over-used mother, and with enthusiasm for the cause of woman's independence, lost to a great degree some of her own dependence.[1]

When Mrs. Knapp, who appears in Dorothy Canfield Fisher's The Homemaker (1924), applied for a position in a department store, she was given a job in the Suits-Cloak department as a stock girl. She was so interested in her work that she soon learned all the stock and was promoted to saleslady. Because of her genius for organization and salesmanship--she took a personal interest in each customer--she was soon asked by Mr. Willing, her employer, to make suggestions for improvements in the store. Soon Mr. and Mrs. Willing considered her an essential part of the organization and left her in charge of the store when they went to market.

After the death of her husband, Captain Andy, Parthy Ann Hawks became owner and manager of the Cotton Blossom Floating Theater. Although she undertook this venture at a time before many women dared to enter the business world, she was very successful.

> She was the richest show-boat owner on the rivers. She ran the boat like a female seminary. If an actor

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[1] Robert Nathan, Peter Kindred, p. 334.

> uttered so much as a damn, he was instantly dismissed from the troupe. Couples in the company had to show a marriage certificate. Every bill--even such innocuous old-timers as East Lynne and The Gambler's Daughter and Tempest and Sunshine--were subject to a purifying process before the stern-visaged female owner of the new COTTON BLOSSOM would sanction their performance on her boat.[1]

Magnolia, Party Ann Hawks' daughter, played ingenue leads on her father's show boat, the Cotton Blossom, when she was a child.

> It was inevitable that Magnolia should, sooner or later, find herself through force of circumstance treading the boards as an actress in the Cotton Blossom Floating Theatre Company. Not only that, she found herself playing ingenue leads. She had been thrown in as a stop-gap following Elly's defection, and had become, quite without previous planning, a permanent member of the troupe. Strangely enough, she developed an enormous following, though she lacked that saccharine quality which river towns had come to expect in their show-boat ingenues. True, her long legs were a little lanky beneath the short skirts of the woodman's pure daughter, but what she lacked in one extremity she made up in another. They got full measure when they looked at her eyes, and her voice made the small-town housewives weep.[2]

After Magnolia's husband, Gaylord Ravenel, deserted her and their daughter Kim, it was necessary for Magnolia to secure gainful employment. Since she had been an actress as a child and could sing Negro folk songs, she decided to secure work in vaudeville.

> Magnolia, a little more than a year later, was singing American coon songs in the Masonic Roof bill, her name on the programme with those of Cissie Loftus and Marshall Wilder and the Four Cohans.[3]

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[1] Edna Ferber, Show Boat, pp. 229-30.

[2] Ibid., p. 157.

[3] Ibid., p. 362.

Kim, the daughter of Magnolia, who represents the third generation of the family, was also an actress, but not a trouper as her mother was. Kim is speaking to Magnolia,

> "We close June first. They plan to open in Boston in September, then Philadelphia, Chicago. My contract, of course, doesn't call for the road. Cruger offered me an increase and a house percentage if I'd go when the season opens, but you know how I hate touring. You're the trouper of this family."[1]

There is also shown in this novel a shift of attitude toward the acting profession. The ability to become an actress is no longer thought to be inborn; she is not necessarily a genius. Skill in performing can be acquired by an intelligent woman who is willing to work hard at preparing herself for such a career. Kim had decided that she wanted to be an actress, then undertook a period of training before she attempted to secure a part in a play.

> Kim had had none of those preliminary hardships and terrors and temptations, then, that are supposed to beset the path of the attractive young woman who would travel the road to theatrical achievement. Her success actually had been instantaneous and sustained. She had been given the part of the daughter of a worldly mother in a new piece by Ford Salter and had taken the play away from the star who did the mother. Her performance had been clear-cut, modern, deft, convincing. She was fresh, but finished.
>
> She was intelligent, successful, workmanlike, vigorous, adaptable. She was almost the first of this new crop of intelligent, successful,...workmanlike adaptable young women of the theater. There was about her nothing of genius, of greatness, of the divine fire...But the dramatic critics...viewed her performance and waxed hysterical, mistaking talent and intelligence and hard work and ambition for something more rare. It became the thing to proclaim each smart young woman the Duse of her

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[1] Edna Ferber, Show Boat, p. 385.

> day if she had a decent feeling for stage tempo, could sustain a character throughout three acts, and speak the English language intelligibly,....[1]

Dorothy Aldis in Time at Her Heels (1937) presents thirty-five-year-old Mary Strong, who made every minute of her day count. In addition to her home, family, and outside interests she did sculpturing. She was not a genius but simply an honest craftsman, who felt it necessary to create in order to be satisfied and integrated within herself.

> The call was about a fountain she had been commissioned to do for a small back-yard garden. One Mrs. Kenneth-Smith, owner of the garden, wanted to know when she might come and see the sketches....
>
> But before she rang off she wanted to know what ideas Mary had had for the fountain,...Mary explained the alternatives: the surprised-looking deer done in a light aluminum, or the small white terra-cotta head of a girl, a spurt of water to be the feather in her cocky hat,... or the three conventionalized fish.[2]

Josephine Lawrence's If I Have Four Apples (1935) has as its setting the depression years when it was an economic necessity for many women to enter the labor market to support themselves as well as other members of their family. There are four gainfully employed women ranging from the grandmother to the young daughter presented in this novel, three of whom did semi-skilled work and one who held a position for which specialized training was needed.

Mrs. Bradley was employed as editor of the woman's section of the newspaper, the Evening Record. She was particularly concerned with aiding families with financial difficulties by making out budgets to fit their incomes.

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[1] Ibid., pp. 389-90.

[2] Dorothy Aldis, Time at Her Heels, p. 35.

> Mrs. Bradley took everything much too seriously; these appealing budget requests, for instance, that streamed endlessly into the financial department of the Record and were diverted to her desk. First inaugurated as an experiment to cement reader interest, this service had proven popular from the start. The secret of its success was probably that it offered men and women to whom no one ever listened an opportunity to discuss their personal affairs. To have some one, even the editor of the woman's section, profess an interest in their financial and domestic problems....[1]

Old Mrs. Darbac, Rose Hoe's mother, had lent the largest part of her money to Rose and Penter Hoe, and thus had to work to pay for her daily sustenance. She went from door-to-door soliciting orders for silk stockings.

> The hours she (old Mrs. Darbac) permitted herself to rest from her rounds of selling, she liked to spend in recuperation, a process that included soaking her swollen feet.[2]

In spite of Rose's contention that working in a kitchen was degrading, Mrs. Darbac quit her job of canvassing for silk hose and took another job that waseasier for her to do.

> Her feet were so bad, she (Mrs. Darbac) explained, that she was no longer able to trudge about, selling silk stockings. She had found herself a niche as kitchen maid in a charitable home for boys. "I sit all day!" Her work would be to prepare the vegetables, peeling and dicing kettles full. The agreement supplied her with her maintenance and ten dollars a month.[3]

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[1] Josephine Lawrence, If I Have Four Apples, p. 6.

[2] Ibid., p. 119.

[3] Ibid., p. 262.

Rose Hoe worked as a clerk in the cosmetics department of Flowerfield's Department Store. Because of the burden of housekeeping placed upon her at home, she had no leisure time to spend on grooming; thus she was constantly beset by the fear of losing her job to a younger, more attractive woman. The inevitable happened; she was gradually eased out of the department by first being assigned to demonstrate and sell powder for cleaning dental plates. Even though "humiliation, as staggering as a blow between the eyes, sent her spirit reeling,"[1] she did not refuse, for she felt that she could not afford to lose her fifteen-dollar-a-week check. Then she was transferred to the hot, humid basement where she sold ruffled curtains.[2]

Darthula, the daughter of the Hoe family, was also gainfully occupied. "Darthula, in smart black satin, met tea room patrons graciously, assigned them to their seats."[3]

Pearl Buck in This Proud Heart (1938) presents Susan Gaylord, who is an example of a woman born with creative genius.

> "I feel it, right or wrong, in my fingers," she said, Yes, she knew that inexplicable feeling of passionate trueness to a line already conceived in her brain. She had it about many things, most of all when she modeled. But it could be there in sewing a seam, in stirring a cake, in arranging flowers in a bowl. There was always the knowledge of how everything should

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[1] Josephine Lawrence, If I Have Four Apples, p. 145.

[2] Ibid., p. 216.

[3] Ibid., p. 104.

> look and be, pictured in her brain, and her fingers were swift and nimble slaves, obedient to the vision.[1]

Because of Susan's innate creative power, it was necessary for her to put this ability into use before she could be completely happy. Her work was fulfillment for her at the time of actual creation.

At first she worked only in clay, then she had the desire to carve instead of to mold. When she told David Barne, her teacher, "I have to work in stone. I've been wrong to touch anything else," he replied, "H'm, mud's lot easier, especially for a woman"[2]--the attitude society has toward a woman sculptress.

Susan overcame the handicaps that befell her as a woman and proved that she was better than most men in the field of sculpturing.

> She began her enormous black statue, one day to become so famous, of a sitting Negress, her legs apart, her hands holding up her full and aching breast. She called it, from the first blow of the mallet upon the chisel into the marble, American Woman, Black.[3]

After completing this group of marble figures and relying entirely on her own merits, she displayed them in an exhibition--a most unusual performance for a woman. She was proclaimed by the critics as a woman artist of great ability.[4]

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[1] Pearl Buck, This Proud Heart, p. 5 .

[2] Ibid., p. 87.

[3] Ibid., p. 288.

[4] Ibid., pp. 320-334.

Mr. Lyman of the Lyman, Lyman and Lyman Law Firm, who appears in Josephine Lawrence's Tower of Steel (1943), employed only men in his firm until the war when he was reluctantly forced to hire women to fill the positions. He held with the traditional idea of men's superiority and so was surprised to discover that women fulfilled the positions as efficiently as the men whom they replaced.

Lois Disson was taken on as a stenographer and Frannie Miller as a bookkeeper. Eventually, Frannie was made office manager, although "she seldom exercised the semblance of authority."[1]

> She was a competent bookkeeper and typist and possessed of considerable personal ambition. She had studied nights for six years to earn her college degree and had begun law school; again the night sessions, to gain admittance to the bar.[2]

Because of her interest in law and her ability, Mr. Lyman permitted Frannie to interview and give advice to clients when he was too busy to take care of everyone.

Thalia Dell was employed as Mr. Lyman's private secretary. "The copying of her shorthand notes, effortless after years of practice, had become a soothing process,...Thalia, at twenty-six, with five years service behind her, could say that she was completely happy in her work."[3]

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[1] Josephine Lawrence, Tower of Steel, p. 99.

[2] Ibid., pp. 10-11.

[3] Ibid., p. 10.

Mr. Lyman began to depend on the composure and tranquility of Thalia to help ease the tension that a restless and confused day caused in the office.

Even though Bon Voyage was inexperienced, it was necessary to hire her as an office girl. "She was frankly and engagingly enthusiastic about her work and her interest extended to the office furnishings. Everything about Bon had to be in shining order."[1]

Christopher Morley's Kitty Foyle (1944) presents three "white-collar" girls who worked in Palmer's department store. Molly worked in the decorating department, Pat in Stockings, and Kitty Foyle in the Beauty Salon.[2]

Kitty's employer, Delphine Detaille, took a personal interest in Kitty and trained her to be a cosmetics demonstrator. She made tours to various cities where Delphine had a selected clientele. Kitty was not only successful in this position, but her originality aided her in designing gadgets.

> I got the idea for the swish beauty kit shaped like a little hatbox, the kind the dress models always carry. I used to see them trotting into the photography studio at Tuscan Court carrying their dunnage in hatboxes.... Molly, who was so smart with her fingers, worked up a sample box for me and Delphine was nuts about it. They were all over Park Avenue next season.[3]

Delphine Detaille and her husband owned Delphine Detaille, Inc. and worked together as business partners. Monsieur Detaille had charge of the laboratory while Delphine managed the retail department. She was such a clever salesman that the demand for their products was greater than the supply.

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[1] Joesphine Lawrence, Tower of Steel, p. 51.

[2] Christopher Morley, Kitty Foyle, p. 300.

[3] Ibid., p. 313.

> Our products were going swell, and news of the Olympia specially was getting around among people who mattered. The big Store wanted us now the worst way, and offered us a contract for the exclusive Delphine Detaille representation...
>
> Delphine liked to give actual demonstration on a model together with her lecture...
>
> That was the first time I heard Delphine do her stuff in public. It's a wonderful act because she never tries to do any selling. Of course as a matter of fact our whole technique is to prevent people from buying anything unless they've had a personal analysis and been told what to use.[1]

Ruth McKenney's Jake Home shows various jobs done by women in the radical social movements. There are many women presented in this novel, but the work of only three--Sonya, Mrs. Freckleson, and Kate Home--is described in detail.

It was necessary for Sonya to be employed to support herself. However, she sought employment in the Communist Party because of her interest in improving the working conditions of the poor class of people. Sonya was not only a secretary in the T.U.E.L. office, but she was on the committee that voted on admittance of members to the Party,[2] she helped organize social movements,[3] advised the T.U.E.L. and helped plan the work of unions.

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[1] Christopher Morley, Kitty Foyle, pp. 290-1.

[2] Ruth McKenney, Jake Home, p. 211.

[3] Ibid., p. 227.

> Sonya talked well at dinner...."All right, so we ask for a review in the courts on the garment union expulsion. That's one angle. It stinks though. Did Tammany ever elect an honest judge? Then how about dragging it out until the appeals committee, the next A.F. of L. convention? We could manage that. Maybe we could get a guy or two on that committee and manage a minority report that would really make a stink everywhere in the needle trades....Yeah?"[1]

Jake Home voiced the idea of women's worth to the movement when he said, "'Mrs. Freckleson, meet Comrade Sonya, the real brains of the T.U.E.L.'"[2]

Mrs. Freckleson, a wealthy dowager, was interested in the Sacco-Vanzetti case and organized a movement in their behalf. By "her patient and decided work on the case...almost single-handed she has made the case famous in America."[3]

> Mrs. Freckleson competently led meetings and began her report in a very matter-of-fact voice. "Comrades and friends. Yesterday...the Massachusetts State Supreme Court refused Nicola Sacco- and Bartholomeo Vanzetti a new trial. And this in spite of the fact enough new evidence has been accumulated to establish their complete innocence...."
>
> Mrs. Freckleson took up her notebook. "Of course there are many other legal moves left to the defense, but we must follow Bartholomeo's lead in appraising the chances....I've covered most of the organization plans now."[4]

Kate Home was a wealthy young woman interested primarily in the movement because of its bizarreness and her need for outside interests. Her first job in the Party was secretary of the New York S-V Committee. Then after her marriage to Jake Home, from time to time, she held positions of great importance in the movement. In Cleveland, she was made leader of the Council for organizing Italian workers.

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[1] Ruth McKenney, *Jake Home*, pp. 218-9.

[2] *Ibid.*, p. 215.

[3] *Ibid.*, p. 215.

[4] *Ibid.*, pp.224-5.

> Kate had picked an Italian neighborhood for her Council work....After the first week she was deep in the troubles of a lost and lonely people....After a few days he saw, with a professional eye, that she had the hang of it. She was good, Kate was.[1]

It was not long, however, until Kate encountered some difficulties in her organization. The Church was opposed to the Council, and the fact that she was a woman caused her some additional difficulties.

Later, Kate accompanied Jake in a cross-country tour to organize a national hunger march on Washington. "The committee chose her to speak at the great final march-meeting in Washington."[2]

> Jake always remembered her, that late August day, standing on the little wooden platform under the stinging sun....She had learned how to hold an audience and her simple words, her charm built a bridge between herself and the listening people.[3]

Helen Hull presents two successful married career women in Hawk's Flight. Ellen Hunter was determined to have a career as well as a home and children. She was ambitious and felt that "You don't tempt providence by knowing what you mean to have, you simply show it where to go!"[1]

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[1] Ruth McKenney, Jake Home, p. 457.

[2] Ibid., p. 464.

[3] Ibid., p. 465.

She was employed by an advertising agency for whom she secured new accounts and then directed the advertising campaign.

> The advertising campaign which the firm had handed to her was to push a new cosmetic company. Put rouge, powder, lipstick into the handbags of a million women, make them make-up conscious. Her imagination was facile, concocting phrases for the copy-writers, suggesting sketches for the artists.[2]

Although Ellen's holding a supervisory position was accepted by some of the men in the firm, others resented being under the directorship of a woman.

> "It's exciting to pick up things again. They've got a new account for me at the agency. Walker wouldn't tell me what. Walker'll be glad to see me. But I know two other men who hoped I'd die in child-birth."[3]

Carey Moore is an example of a woman who entered one of the professions where discriminations against her existed. She was awarded a fellowship at Columbia to work on her doctor's degree. After she received her Ph. D. in Bacteriology she realized that if she accepted a professorship or worked for a firm, it would be more difficult for her to advance than for a man. So, at the suggestion of her husband, she opened her own laboratory which she called Moore Laboratories.

Rachel Thayer was chief assistant....The other girls

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[1] Helen Hull, Hawk's Flight, p. 45.

[2] Ibid., p. 92.

[3] Ibid., p. 89.

> in the laboratory, one at first, more later, are a procession of young things, some of them clumsy, some clever, most of them earnest, and most of them temporary.
>
> We worked on a cash basis; the patient came, we took his blood smears and his fee before he went away. We had patients from the first week; most of the doctors I had known at the University were willing to give me a trial, and Gilbert had worked up a good list.[1]

Carey Moore's laboratory was a success and she was respected by both doctors and her assistants.

> The doctors who sent me their patients...knew me as a woman of intelligence and skill. The test-tubes of blood in the racks along our counters, the smears on the numbered slides were proof....The Carey Moore in white smock, leaning over the shoulder of the bacteriology assistant to identify the unexpected parasite, was a useful performer. The girls had a friendly respect for my opinion, my decisions about their problems.[2]

Her crowning success was when she was asked by the medical association at Cincinnati to read a paper, the only woman on the program. "My talk went over well, I had several stimulating suggestions from specialists in leucocythemia, on which I meant to work."[3]

The fact that society as a whole in the early 1900's did not recognize that some women were fitted to fill positions of authority as well as men is shown by Margaret Deland in The Iron Woman (1910) when she portrays the embarrassment of Mrs. Maitland's son, Blair, because his mother managed the Iron Works.

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[1] Helen Hull, Hawk's Flight, p. 150.

[2] Ibid., p. 156.

[3] Ibid., p. 275.

Then in 1924 Mrs. Fisher in The Homemaker presents a reversal of the idea that men are more fitted for the business world than are women. After economic necessity forced Mrs. Knapp to secure employment, she proved much more apt and had much more business ability than did her husband, Lester. However, Mrs. Fisher clearly shows that society did not accept the possibility that, in some homes, if the traditional duties of the man and woman were reversed, each would be better fitted to fulfill his role.

Josephine Lawrence in Tower of Steel (1943) shows the effects of World War II upon the employment of women. They were permitted to fill positions that hitherto had only been held by men.

In the novels written from 1935 until the present day, the majority of society accepts without question a woman's ability to fulfill positions that require technical as well as professional competence. Women are depicted as successfully occupying all types of positions, both skilled and semi-skilled--editor of the woman's section of a newspaper, clerk in a department store, hostess in a tea room, sculptress, bookkeeper and office manager, secretary, office girl, cosmetic demonstrator and designer of gadgets, owner and manager of a cosmetic company, workers in socialist movements, director of campaigns for an advertising firm, and a noted scientific research worker in the field of bacteriology who owned and managed her own laboratories.

That the novelists recognize the technical and professional competence of women is shown by the fact that all the career women depicted were successful in their occupations and positions.

MOTIVATIONS RESPONSIBLE FOR WOMEN'S ENTRANCE INTO THE LABOR FORCE AS SHOWN IN RECENT AMERICAN FICTION

The novelists of recent American fiction are quite aware of the circumstances and motivations that are responsible for women's entrance into the labor market. Every motivation--to provide for herself or dependents, to supplement the husband's income, to make possible an increased standard of living, and to assure personal happiness--is shown in various novels. Sometimes one motivation alone is the cause of a woman's seeking employment; other times economic necessity is coupled with personal inclination of some kind, such as social approval, need of outside interests, devotion to a cause, or escape from reality. The motivations presented by the various novelists have been grouped as follows: first, those women who work because of the necessity of providing for themselves and dependents; second, the women who work to supplement their husband's income; third, the group of single women who are self-supporting; fourth, those women who work partly to balance the family budget and partly to make possible an increased standard of living; and last, the group of women who work because they find it necessary, for their personal happiness. In the novels of the early 1900's the prime motivation was economic necessity, while in later fiction, the novelists recognized that many women seek employment because of personal reasons peculiar to themselves.

As recent surveys reveal, the majority of women work to support themselves and often other persons as well. These economic responsibilities are shouldered by single, married, and widowed women of all age groups. This situation is depicted many times in the novels that have been written from 1910 to the present day.

Mrs. Maitland, who is presented in Margaret Deland's The Iron Woman (1910), found it necessary to provide for herself and her children because "Mrs. Maitland's husband died when Nannie was two years old and Blair an unborn infant....She decided to run the Maitland Iron Works herself."[1]

Emma McChesney, the heroine of Edna Ferber's Emma McChesney & Co. (1915), is another example of a widow finding it necessary to secure gainful employment in order to support herself and her son.

> Emma McChesney was not the sort of woman to rail at a fate that had placed her in the harness instead of in the carriage....In those busy years she had not only earned the living for herself and her boy, she had trained that boy into manhood....[2]

After being deserted by her gambler husband, Magnolia, a character in Edna Ferber's Show Boat, had to seek employment to support herself and her daughter, Kim.

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[1] Margaret Deland, The Iron Woman, p. 11.

[2] Edna Ferber, Emma McChesney & Co., pp. 112-3.

> She found herself casting about in her mind for ways in which she could earn money of her own....
>
> The problem of Kim's education, of Kim's future, was more and more insistently borne in upon her. She wanted money--money of her own with which to provide security for the child.[1]

Mrs. Evelyn Knapp, presented in Dorothy Canfield Fisher's The Homemaker, had the responsibility placed upon her of providing sustenance for herself and her family after her husband jumped from the top of a burning roof and became paralyzed. She applied for a position at the firm where her husband had been employed and was given a job in the Suits-Cloak department as a stock girl.[2]

Josephine Lawrence has presented in Tower of Steel two unmarried young women whose own sustenance and that of relatives depended on their employment. Frannie Miller supported her mother and partially supported her uncle.

> "Mother," Frannie hesitated...."I wish you wouldn't buy anything more this month."
> "May I ask why not?"
> "...Because I can't afford it."
>
> ...Frannie knew that she would not speak to her again that morning....It had been a mistake to refer to financial limitations, since her mother liked to think that she, Frannie, worked more or less as a whim. This insane wisp of rationalization enabled Mrs. Frazer to let money slip through her fingers like melted butter

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[1] Edna Ferber, Show Boat, p. 303.

[2] Dorothy Canfield Fisher, The Homemaker, p. 185.

> and to regard her daughter's salary in the light of sweetening.[1]

Thalia Dell was financially responsible for herself and her grandmother.

> "I sometimes think I am weighted down with Mother and Uncle Brother," Frannie Miller once remarked, "but when I think of you, I feel positively footloose. It was bad enough when you had only Trix and her kids and your old grandmother, but here, your brother Ted had to marry and ship a strange girl back to you."
>
> ...Thalia said, "Grandma's the only one I'm responsible for, really. Jean has a government allowance and Trix gets something for the children from Dick."[2]

The group of women who work to supplement their husband's incomes is well represented by Joan Kindred in Robert Nathan's Peter Kindred. It was financially impossible for Peter and Joan to be married unless Joan was also employed after their marriage.

When Peter told his father that he was planning to marry Joan, his father asked, "'And how do you think you'd live?"

'We both intend to work.'"[3]

Then there is a group of single women who work because they are self-supporting. Deborah, who appears in Ernest Poole's His Family (1916), is one of the first successful young business women presented in American novels who works partly for the purpose of providing for herself.

Kitty Foyle is quite typical of the average white-collar working girl. Mr. Morley also introduces two other young women of the status as Kitty, Molly and Pat.

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[1] Josephine Lawrence, A Tower of Steel, p. 26.

[2] Ibid., p. 53.

[3] Robert Nathan, Peter Kindred, p. 255.

Sonya, a young woman, who because of her home environment saw fit to join the Communist party, is presented in Ruth McKenney's Jake Home as another example of a women who has to work in order to support herself.

> "Sure, I work," Sonya said. "My mother died of cancer and she took in washing until four days before she keeled over, dead. It hurt her so she used to scream as she rubbed...the dirt...off the sheets. I was ten years old. I went to school and ironed when I got home. My mother used to switch my hands when I got wrinkles in the shirts or missed a ruffle."[1]

The group of women who work partly to balance the family budget and partly to make possible an increased standard of living are presented frequently in recent American fiction.

Rose Hoe, the mother of the family in Josephine Lawrence's If I Have Four Apples, found it was necessary for her to be gainfully employed because of her distorted idea of what should constitute their standard of living in comparison with her husband's income.

> "Do you mind telling me exactly what you do with your salary?" Mrs. Bradley asked.
>
> "Oh, I buy all the food." Rose checked on her fingers. "I'm paying for the ice-box, too, and the gas range and the last seven installments on the living room suite. Then, of course, I pay for Sythia's dancing lessons and I try to squeeze out enough for life insurance. We all have policies. I have to give the children school money and buy their clothes. Darthula mostly takes care of herself."[2]

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[1] Ruth McKenney, Jake Home, p. 235.

[2] Josephine Lawrence, If I Have Four Apples, pp. 99-100.

Rose was desirous of her children's obtaining more education than she and her husband had. She wanted money to give to Dallas and Sythia so that they could have very advantage that she thought was necessary for their happiness.

> Rose, ironing silk underwear in the kitchen, liked to see her son and daughter at their books. The scholastic atmosphere at once comforted and reassured her. In the stacks of books, the untidy piles of paper, she read a promise that the tragedy of her own inadequate education would not be visited upon the second generation. Neither she nor Penter had finished the eighth grade, but that didn't matter now.[1]

Mary Strong, the most important character in Time at Her Heels, written by Dorothy Aldis, did sculpturing in order to secure money for the extras in her children's education. "I use what I earn for the children's music lessons, and for Joanie's dancing; things like that."[2]

Susan Gaylord, who appears in Pearl Buck's This Proud Heart, felt that since she could earn money by clay modeling, she had a right to do this work so that she might buy nicer things for her baby than her husband's income would permit.

> "Mark, I thought over last night--and I still feel I want to do my share--do what I can, that is--and I thought of my modeling, so I went to see Mrs. Fontane, and luckily she had some friends there and they gave me two jobs....I'm to do a head for one of them and a fountain for the other...."
>
> "How much?"

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[1] Josephine Lawrence, If I Have Four Apples, p. 25.

[2] Dorothy Aldis, Time at Her Heels, pp. 192-3. See also, p. 96.

> "Mark--please don't mind--seven hundred."...She put her hand on his mouth. "Don't say it--it doesn't matter. Oh, Mark, let me please make a nursery out of the back bedroom and get a really good carriage and a crib. Why not, if I can?"[1]

There is a final group of women who seek employment because of their personal inclination, their ambition, their dislike of housekeeping, their gregarious habits, their desire to make a contribution to society in a field adapted to their individual personality, or to rationalize their unwillingness to bear children--in other words, some type of gainful occupation is necessary for their personal happiness. Sometimes this motivation is coupled with the necessity for self-support; sometimes it stands alone.

Mrs. Maitland in Margaret Deland's The Iron Woman found satisfaction and took pride in her work.

"'You just wait! We'll be the most important city in the country yet, because we will hold the commerce of the world here in our mills.'"[2]

When Emma McChesney, a successful business woman in Edna Ferber 's Emma McChesney & Co. (1915), agreed to marry T. A. Buck, her business partner, he asked, "'Emma, for three months after our marriage will you try being just Mrs. T. A. Buck?'"[3]

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[1] Pearl Buck, This Proud Heart, pp. 61-2.

[2] Margaret Deland, The Iron Woman, p. 11. See also, p. 245.

[3] Edna Ferber, Emma McChesney & Co., p. 114.

Emma agreed to this arrangement and plunged into her new role whole-heartedly. Then gradually she began to tire of a leisurely existence. Miss Smalley, a successful seamstress, expressed her own as well as Emma's feelings:

> "I've found out that work is a kind of self-oiler. If you're used to it, the minute you stop you begin to get rusty, and your hinges creak and you clog up. And the next thing you know, you break down. Work that you like to do is a blessing. It keeps you young. When my mother was my age, she was crippled with rheumatism, and all gnarled up, and quavery, and all she had to look forward to was death. Now me--every time the styles change in skirts I get a new hold on life. And on a day when I can make a short, fat woman look like a tall, thin woman, just by sitting here on my knees with a handful of pins, and giving her the line she needs, I go home feeling like I'd just been born."[1]

Emma carried out the part of home-maker well, but when the three months of the agreement came to an end, Emma said to Buck,

> "I've loafed for three months. And I've never been so tired in my life--not even when we were taking January inventory. Another month of this, and I'd be an old, old woman. I understand now, what it is that brings that hard, tired, stony look into the faces of idle women. They have to work so hard to try to keep happy. I suppose if I had been a homebody all my life, I might be hardened to this kind of thing. But it's too late now."[2]

Ellen Graham, presented by Sarah Cleghorn in The Spinster (1916), was not interested in marriage as a career, but rather was drawn to the suffrage and socialist movements. She represents the type of woman who feels it is necessary to make a contribution to society because of her devotion to a cause.

> Sweetness, beyond all sweetness, she thought, a little boy's kiss and cuddle in the dark! And yet, she

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[1] Ibid., p. 120.

[2] Ibid., pp. 139-40.

> thought, even in that moment, of the red card (Ellen had joined the Communist Party) in the Bible over on the bureau, and her heart exulted in it, with inclusive passion.[1]

Deborah Gale, one of the three sisters in Ernest Poole's His Family (1917), is another example of a woman who worked because she was interested in improving the lot of children and making a contribution to society. She was the principal of an east side tenement district school in New York whose vision of maternity included the thousands of pitiful, striving children she wished to make into good citizens.

> "Do you know what we're going to do some day? We're going to take a boy like George and study him till we think we know just what interests him most. And if in his case it's animals, we'll have a regular zoo in school. And for other boys we'll have other things they really want to know about...."[2]

Deborah was in love with a doctor but kept postponing their marriage because she feared a child of her own might force her to choose between her work and the narrow motherhood of which her sister Edith was such an awful example.

> "If Baird tried making love to Deborah he'd simply be killing his chances. Not the slightest doubt in the world. She can't think of anything but her career. Yes, sir, when all's said and done, to marry a modern woman is no child's play, it means thought and care. And A. Baird has made up his mind to it. He has made his mind up to marry her by playing a long waiting game. He's just slowly and quietly nosing his way into her school, because it's her life."[3]

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[1] Sarah Cleghorn, The Spinster, p. 320.

[2] Ernest Poole, His Family, p. 15.

[3] Ibid., p. 136.

Edna Ferber has introduced two women in Show Boat, who because of their personal inclinations, find happiness in gainful occupations. After the husband of Parthy Ann Hawks died, even though she did not need to support herself, Mrs. Hawks took over the managership of the show boat Cotton Blossom because she enjoyed this type of work.

> "Back of Parthy's opposition to their going was a deep relief of which even she was unaware, and whose existence she would have denied had she been informed of it. Her business talent, so long dormant, was leaping into life. Her energy was cataclysmic. One would almost have said she was happy.[1]
>
> Once a month there came a letter from Mrs. Hawks. That indomitable woman was making a great success of her business. Her letters bristled with complaint, but between the lines Magnolia could read satisfaction and even a certain grim happiness. She was boss of her world, such as it was. Her work was final. The modern business woman had not yet begun her almost universal battle against the male in his own field. She was considered unique.[2]

Magnolia Ravenel, her daughter, who played ingenue leads on the show boat when she was an adolescent, had a desire to return to the stage because of her love of acting.

> "Gay, darling, I'd like to go back on the stage. I'd like to act again. Here, I mean. In Chicago."...
>
> "You don't think that catch-as-catch-can performance was acting, do you? Or that hole in the wall a stage! Or that old tub a theatre!..."
>
> "But I do!" cried Magnolia. "I do think so. I loved it. Everybody in the company was acting because they liked it. They'd rather do it than anything in the world. Maybe we weren't very good but the audience thought we were."[3]

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[1] Edna Ferber, Show Boat, p. 260.

[2] Ibid., p. 304.

[3] Ibid., pp.314-5.

Kim, who was possessed of iron determination and a definite ambition, decided early in life that she would like to be an actress and set out to fulfill her desire.

> Kim. Nothing blind about Kim. She had emerged from the cloistral calm of the Chicago convent with her competent mind quite made up. I am going to be an actress....But Kim had gone about it as she went about everything. Clearheaded. Thoughtful. Deliberate....Five years in stock on Chicago's North Side. A tiny part in musical comedy. Kim decided that she knew nothing. She would go to the National Theatre School of Acting in New York and start all over again....Kim worked slavishly, ferociously.[1]

Although Rose Hoe, the mother of the family in Josephine Lawrence's _If I Have Four Apples_, felt it was an economic necessity for her to be employed, her absence from home incurred more expense than the salary she received working. When Mrs. Bradley, a budget expert, showed her that she could save money by remaining at home and economizing than she could by working, Rose refused to accept the fact. Her work provided a change from the drabness of her home-life and respite from her problems.

> She suspected that in her job down town Rose found a hint of change, a bit of color that added something to her drab life. Deprive her of this contact, what had she left? Economically she should be better off, but I'm afraid she's death on economics.[2]

In _Time at Her Heels_, Dorothy Aldis presents a married woman with a family, Mary Strong, who felt it necessary for her personal happiness to have some work, in her case sculpturing, in addition to housekeeping.

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[1] _Ibid._, pp. 386-7.

[2] Josephine Lawrence, _If I Have Four Apples_, p. 100.

> "But that's not the only reason I work," she said... But it's always so hard to explain what I mean."...
>
> "Go on. tell me."
>
> "Very well, this is it, then: I think--...Yes, I think that in some way an inner activity keeps pace with actual perceivable things that people do. It doesn't so much matter what it is they're doing as long as it's done whole-heartedly."...
>
> "And I also think that a development in one direction puts out a shoot in another. I mean I think learning to be a more skillful painter or writer is likely to make one a better housekeeper or--or teacher at the same time. Or the other way around. Mind you, I'm not talking about geniuses who are possessed, but only honest craftsmen."...
>
> "Well, perhaps I just mean that work, any kind of honest work--and for me it happens to be sculpturing--tends to make one feel integrated on one's insides. And I seem to need to feel that way...."...
>
> "And then, of course," she went on, "there are those very rare times when ever I feel I've pulled off something--well, something that's authentic and true. Not only satisfying but--illuminating."[1]

Susan Gaylord in Pearl Buck's This Proud Heart represents the woman genius born with the desire to create. Her desire to have a husband, home, and children constantly caused a conflict within her. In spite of everything she did, her unceasing devotion to perfection and love of her work made her different from other women. She did not conform in the way that she felt society expected.

> She was not like other women. Once she had told Mark most passionately that she would not be different, but now she knew she was different. Other women did not carry about in them this unceasing desire for perfection in the shaping of clay and the carving of stone. Other women did not leave their homes and come across the sea, searching....She was ashamed and still she said to herself doggedly, "I have to do what I was made to do."[2]

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[1] Dorothy Aldis, Time at Her Heels, pp. 192-3.

[2] Pearl Buck, This Proud Heart, p. 201.

> And there was that thing beyond money which she could not tell him because she did not know how, that desire to work, the strongest she knew, that need, that solitary fulfillment which separated her from him, she did not understand how, except that then she was alone and wanted to be alone, because she needed no one.... Her work became freedom to her and safety and refuge and expansion.[1]

The office of Lyman, Lyman and Lyman, law firm in Josephine Lawrence's Tower of Steel, represented a stabilizing influence and a place of refuge from troubles during the stress of war time to the young women who were employed there.

> Office workers, Caroline believed, shared nothing, at least honestly. There was always something left which belonged only to the single identity. The office might under these circumstances furnish an escape, a sedative, or simply stabilize.[2]
>
> To Frannie Miller the office was a tower. No ivory tower, but a framework with fire-tempered steel. Within she found respite from the forces that so relentlessly pursued her. Only here could she shut herself away, not from life, not from reality, but from the indecent demands on her spiritual privacy. In the office, without evasion, subterfuge or degrading compromise, she kept the core of her inner life inviolable.
>
> ...Frannie saw only that the office door shut out her family's importunities, was grateful for work that challenged her intelligence before her heart, and sensed that the light upon the desks in the morning, the dusk that filled the corners at night, were part of a pattern healing and kind.[3]
>
> "As nearly as I can tell, aside from providing my sustenance, this office also provides my drugs. It's an opiate for my personal life--when I open that door in the morning I can close it on my grief, shock, loss, whatever I have known of renunciation and take up the business of law--" Frannie broke off suddenly.[4]

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[1] Ibid., p. 60.

[2] Josephine Lawrence, Tower of Steel, p. 23.

[3] Ibid, pp. 314-5.

[4] Ibid., p. 201.

> Thalia Dell imagined the warmth and security of the office deepened after five o'clock, when she worked there alone. The Venetian blinds, lowered to comply with dim-out regulations, shut her snugly in,.... The stillness relaxed her nerves.[1]

> Leis Disson had used the office as an escape from her fears, closing its shutters against the sound of the flood in which she must sink, if she refused to swim.[2]

> To Bon Voyage the office was adventure, a vague promise for tomorrow, the unmarked growth of today.[3]

Kate McDonough, who appears in Ruth McKenney's novel Jake Home, is a wealthy young society woman who joins and works for the Communist Party because she craves excitement.

> Jake once told her, "Kate, if you could spend your life marching around on picket lines and daring the cops to take you off to jail, you'd be OK. Sure, you chain yourself to hotel pillars, and you'll be fine on the hunger march next month. Brave, and smart, and a good leader too. You have talent, Kate; you're good...when things are popping...and if the workers would only stay on picket lines, being heroic, or stand there beside you in the hotel demanding higher wages for the bellboys at the top of their lungs...if you met workers only rattling along in springless trucks, hunger-marching to the capital... that would be swell....But you've never made the slightest effort to really like them....They bore you![4]

Mrs. Freckleson and Mrs. Jones are well-to-do middle-aged women who find it necessary to have some outside interests. Thus they have also joined the Communist Party.

> Next to the blonde, a fat, sloppily dressed female, spots on her blue serge jacket, her pale brown hair sliding out from under the hair-pins.

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[1] Ibid., p. 14.

[2] Ibid., p. 315.

[3] Ibid., p. 315.

[4] Ruth McKenney, Jake Home, p. 433.

> "Mr. Home, Mrs. Jones."
>
> Jake frowned. Who was Mrs. Jones? Not a rich-dame liberal in that get up. Still, an odd-looking comrade, if she was one.
>
> Mrs. Freckleson said smoothly, "Mrs. Jones is one of the most active members of our finance department..." Jake met two more middling well-to-do liberals.[1]

In Helen Hull's novel Hawk's Flight (1945) are introduced two successful young business women, both married, who work but do not have to do so because of economic necessity.

Carey Moore, a notable research scientist, was obsessed with the idea of being a success and making her "mark" in the world. She was fearful of anything that might interfere with her progress. Although she married Gilbert, she feared love, domesticity, human sympathy for anyone, and motherhood; thus she used her work to rationalize her not having any children. Also the fact that she had spent years of work to obtain her Ph. D. in Bacteriology influenced her desire to continue with her work at all costs.

In the following paragraph Carey expressed her attitude toward domesticity:

> Now that we really had a house...of course it was a satisfaction. But it was a problem, too. A man wouldn't feel that, but a woman would. The house was a rival, demanding my time, my interest, my energy. "I don't want to be purely domestic, and the house wants me to!"...I just didn't dare let myself care too much about the house, or I'd never get anywhere.[2]

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[1] Ibid, p. 246.

[2] Helen Hull, Hawk's Flight, pp. 144-5.

Because of Carey's early environment, she had acquired an iron determination to be a success in her work so that she might win recognition and social approval.

> I had a vague restlessness, a feeling that somewhere beyond the close margin of our busy---days, was another world....Gilbert's and my work was the one ladder we might climb to reach the vague heaven of approval and recognition and esteem for which I longed....I can see now that this longing of mine had its bitter root in the earlier days in college, where I was too shy to be popular, too shabby and plodding to be elected to any office, or bid by any sorority; earlier still, in my home town, where I lost too early the comfortable acceptance of home and family and self ...and took on mother's fear of all the neighbors must know about us.[1]

Carey used her work to rationalize her fear of having a child.

> At the time I hid the truth under layers of excuses. I was over-wrought, tired. Gilbert wanted me to have what I wanted, that was our bargain with each other. I can see now, too that what happened to Ellen later that summer increased my apprehension, so that the tension which had already come into my relationship with Gilbert took another screw-turn or so. I wasn't going to be betrayed by my flesh, caught, tormented, made into a wretched invalid as my mother had been.[2]

Ellen Hunter, who also appears in Hawk's Flight, wanted and thought she could have everything--a good marriage, social position, wealth, children, and her own successful career in advertising. It seemed necessary to her to have gainful employment in addition to a husband and children in order that her life be complete.

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[1] Ibid., pp. 111-2.

[2] Ibid., p. 118.

Thus all the motivations that are responsible for women's entrance into the labor market are clearly depicted in recent American fiction. A change in the circumstances and motives that cause women to seek employment is recognized and shown. Although in the earlier books such as Margaret Deland's The Iron Woman (1910) and Edna Ferber's Emma McChesney & Co. (1915) the woman's enjoyment of her work is revealed, economic necessity is the prime stimulus for her entering the labor market. In novels written approximately thirty years later--Ruth McKenney's Jake Home (1945) and Helen Hull's Hawk's Flight (1945)--the attitude that some women, even though they are financially independent, find it necessary for their personal happiness and contentment to have gainful occupations is definitely expressed.

ACTUAL DIVISION OF INTERESTS HOW SOLVED AND HOW SUCCESSFUL

The majority of the novelists of recent American fiction under consideration have taken the attitude that a woman can or cannot combine marriage and motherhood with professional employment, depending largely upon the individual circumstances, such as the personal initiative and ability of the woman and the type of work in which she is engaged. The personal philosophy of each novelist determines whether or not the woman depicted is able to fulfill successfully a dual role in society. However, there is a shift of attitude revealed toward the way society regards the favorable outcome of a venture in which the woman is both a careerist and a homemaker. In the earlier fiction, an attitude of surprise is shown when a woman successfully manages to divide her interests, while in the novels written from 1935 to the present day it is regarded as an ordinary occurrence.

Margaret Deland in The Iron Woman (1910) contends that a woman cannot at the same time satisfactorily fulfill the role of a mother and a business executive. It was impossible for Mrs. Maitland to divide her interests and be a success in both fields. She was so absorbed in her business that she never took time to study and understand her son, Blair. Blair had a love of beautiful things, and the sordid, ugly home where they lived was loathsome to him. "He grew hot with shame when Mrs. Richie, whom he admired profoundly, came to take supper with his mother at the office table with its odds and ends of china. Blair found everything hideous, or vulgar, or uncomfortable."[1]

Mrs, Maitland thought that money would give Blair everything he desired. Thus, her main interest in life was being a successful business woman and acquiring money. She always let Blair do as he pleased and have what he wanted. It never occurred to her to make him appreciate his privileges by paying for them. "As for Blair, he took the money, as he took everything else that she gave him of opportunity, and said, 'Thank you, Mother; you are awfully good;' but he shut his eyes when he kiseed her. He was blind to the love,...the outstretched hand of motherhood.[1]

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[1] Margaret Deland, The Iron Woman, p. 52.

Blair did not have to work either in school or in the Iron Works to receive money; he became lazy, indolent, and irreponsible. When Mrs. Maitland heard that Blair had married Elizabeth, David's fiancee, she was stunned. This, to her, was one of the greatest shames that Blair could heap upon himself and her. She asked herself,

> In what way had she been wanting that her son could disgrace his father's name?...How could it be possible that she was to blame?...She had loved him; ...and he never cared for her love....He had had every educational opportunity. All that he wanted he had had....
>
> Just how much money had she given him since he was twenty-one? It was then that a bleak consciousness slowly began to take possession of her: money. She had given him money; but what else had she given him? Not companionship, she had never had the time for that;...Not sympathy in his endless futilities; what intelligent person could sympathize with a man who found serious occupation in buying, well china beetles? Money was apparently the only thing they had in common.[2]

After realizing her mistake in rearing Blair, Mrs. Maitland attempted to make amends by stopping Blair's allowance so that he would have to work. "She flung her iron facte at him....But no spark of understanding came into his angry eyes ....The habit of success made her believe that she could achieve the impossible--namely, save a man's soul in spite of himself."[1]

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[1] Ibid., p. 54.

[2] Ibid., pp. 243-44.

But Mrs. Maitland found that her plan did not change Blair. Until the time of her death, he did not find employment or come to work in the Iron Works as she so desired. Instead, he loathed her and she died a heart-broken woman.

Edna Ferber in Emma McChesney & Co., as early as 1915, presents a woman who was a success both as a mother and as a careerist. Emma McChesney began work as an office girl in the T. A. Buck Featherloom Petticoat Company and advanced to the secretaryship of the firm. During "those busy years she had not only earned the living for herself and her boy; she had trained that boy into manhood and placed his foot on the first rung of success."[2]

However, the fact that society did not regard this as an ordinary occurrence is shown by T. A. Buck's telling Emma that she is not typical of the girls found on Fifth Avenue; she is outstanding.[3]

For three months after the marriage of Emma and T. A. Buck, Emma remained at home giving correct dinners and carrying out the part of homemaker. When the three months of the compact came to an end, both Emma and Buck were ready for Emma to return to the office. She left household work in care of the capable

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[1] Ibid., pp. 290-2

[2] Edna Ferber, Emma McChesney & Co., p. 113.

[3] Ibid., p. 91.

Anna, an arrangement which better satisfied both Emma and her husband.[1]

Ernest Poole in His Family (1917) presents three types of women: Edith, who was too domestic and maternal to live a happy, well-balanced life; Laura, who was too worldly and pleasure-loving and never had time to be concerned with children; and Deborah, his ideal, who discovered that in order to be truly happy and fulfill her role in society, she must marry, have children, and divide her interests with a career.

Deborah Gale postponed her marriage with Allen Baird, the man she loved, because she felt that a child of her own might force her to choose between her work and motherhood. Deborah's father finally convinced her that she and Allen should be married--that she could divide her interests and do so successfully. He told Deborah that he had only a short time to live and that he wanted to be certain that her happiness was secure.

> "We're talking of you--of you alone when I am gone. How will it be? Are you quite sure? You will have your work, that vision of yours, and I know how close it has been to you, vivid and warm, almost like a friend. Are you sure your work won't become a machine? And won't you lose touch with the children then, unless you have a child of your own?
>
> If you marry Baird, I see you both going on together in your work, while in your home you struggle through the troubles, joys and griefs which most of us mortals know so well."[2]

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[1] Ibid., pp. 138-44.

[2] Ernest Poole, His Family, pp. 267-268.

After the marriage of Deborah and Baird, she worked at her school until a month before her baby was born, then returned to work six months later.

> I feel sometimes as though I'd come a million miles along in life. And yet again it feels so close. Because I'm so much closer now--to every mother and every child. At last I'm one of the family.[1]

Robert Nathan in Peter Kindred (1920) shows the disapproval of society toward a woman's dividing her interests between the home and a career. However, the younger generation, represented by Joan and Peter Kindred, approved of a woman's being gainfully occupied after marriage.

After Joan secured a position as secretary and was absent from home all day, even though Peter helped her with the housework, she found it difficult to manage this dual role.

> Since Joan knew well that an experienced maid was entirely beyond her resources, she was obliged to shoulder the burden herself....Yet it was no slight task to come home at half-past six and start supper at once. It was an hour before they could be ready to eat.... They could not be through cleaning and tidying until late, and so there seemed to be no time for reading or for anything save cooking and cleaning.[2]

Eventually they found a woman to help them somewhat, but it cost them almost half of Joan's earnings. Then the problem of pregnancy coupled with her frailty confronted Joan, and she had to resign her position,

Thus the novelist not only displays his approval of a woman dividing her interests after marriage if she and her husband so desire, but he also shows the difficulties that have to be met and overcome if the outcome is to be successful.

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[1] Ibid., p. 313.

[2] Robert Nathan, Peter Kindred, p. 282.

Dorothy Canfield Fisher in The Homemaker (1924) presents the disturbing idea that some women are more suitable for a business career than their husbands are. Even though society decrees that the man should be the breadwinner and the woman the homemaker, in many cases the situation should be reversed.

Mrs. Evelyn Knapp was a meticulous housekeeper but detested doing housework. Because of her nervousness and nagging she created an atmosphere of unrest in their home. Henry, her son, had a sensitive stomach, Lester, her husband, a dyspeptic stomach, and Stephen, her youngest child, threw tantrums and was unmanageable.

Mrs. Knapp was a misfit as a homemaker, while Lester, who was a dreamer and a poet, was unfit for business. After Lester was released from his position at the firm where he was employed, he jumped from the roof of a burning building, and became paralyzed.

Mrs. Knapp applied for and was given a position in the firm where her husband had worked. Because of her genius for organization and salesmanship in business, she advanced rapidly. She loved her work and became so interested in it that she forgot to nag at her family. After she started to work, Lester and the children took over the household duties. He understood children and made the home a place of peace.

Mrs. Knapp concentrated entirely on her job and left the household duties to her husband. This arrangement worked very satisfactorily for the entire family.

Kim, who appears in Edna Ferber's Show Boat (1925), very successfully divided her interests between her career and her family. She was an actress and her husband, Kenneth, an actor; thus they had the same problems and the same attitudes toward many situations. Before their marriage, they agreed on the arrangements that would ensue.

> Her marriage with Kenneth Cameron was successful and happy and very nice. Separate bedrooms and those lovely negligees--velvet with Venetian sleeves and square neck-line. Excellent friends. Nothing sordid. Personal liberty and privacy of thought and action--those were the things that made for happiness in marriage....Ken's manner toward Kim was polite, tender, thoughtful. Kim's manner toward Ken was polite, tender, thoughtful.[1]

Rose Hoe, who appears in Josephine Lawrence's Tower of Steel (1943), was not concerned with the problem of her husband's or children's disapproval of her being employed. In fact, they expected her to contribute to the household economy. But she did experience difficulties in doing both her housework and her out-of-the-family work.

> Rose often worked until midnight, after eight hours in the store and another forty minutes on the bus each way. Penter recalled that one of his dreams had been to provide a woman-by-the day for Rose at least once a week. The last pay cut had killed his plan.[2]

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[1] Edna Ferber, Show Boat, p. 393.

[2] Josephine Lawrence, If I Have Four Apples, p. 23.

Rose erred in not training her children to take the responsibility for doing a share of the housework.

> "Not a bed in the house made." Rose frowned upon her daughter who stood before the bathroom mirror.
>
> Sythia, busily parting her hair into strands for the metal curlers, muttered, "I don't have time. Let them make their own beds."[1]

Because Rose did not budget their money, the Hoe family did not live within their income. She felt that she did not have the necessary time it took to systematically plan her spending.

> No, she hadn't tried out the budget yet, she acknowledged as they waited for change. She just didn't seem to get around to it. Anyway, a budget wouldn't be of much help with so many unexpected expenses popping up. "I'll manage somehow. It's this sewing till one o'clock that wears me out."[2]

Dorothy Aldis in Time at Her Heels (1937) contends that a woman can successfully manage a home and children, have outside interests, and also be gainfully occupied. Mary Strong had some assistance with her housework; Aunt Issie lived with the Strongs and Mary had engaged Birdie to cook for them. Neither her husband, Edgar, nor her children objected to her doing sculpturing.

However, Mary became somewhat dissatisfied with the conditions of her home life. Edgar was so preoccupied with his professorship at the college that she became irritated with him. When Joe, a young doctor, became interested in her she willingly accepted his attentions. After a meeting with him, she returned home to find that the entire family, including Edgar, had remembered her birthday and had planned a surprise party. Mary then realized that she had everything she desired at home.

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[1] Ibid., p. 81. See also, p. 58.

[2] Ibid., pp. 89-90.

> A faint odor breathed from the sweet peas in the middle of the table. Mary's mother's silver shone in the candlelight. Outside was the dark night world, but here, partitioned off from the cold, was this little space, where a family sat and were warm and affectionate.
>
> "How are you?" asked Edgar abruptly, smiling across the table at her in his pink paper hat.
>
> Mary smiled back at him. "How could I be anything but fine?" she said.[1]

Pearl Buck in This Proud Heart takes the attitude that a woman who has the desire to create innate within her cannot successfully divide her interests between her work and a family. Although Susan Gaylord was capable both of attending to the physical needs of her family and also doing modeling and sculpturing, her work was so much more important to her than her family that she became spiritually separated from her husband, Mark.

Mark said stoutly, 'I'M a fool to say a word. I'm comfortable and cared for and you don't leave anything undone--except--I feel as though I never quite had you....I'm only married to part of you.'"[2]

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[1] Dorothy Aldis, Time at Her Heels, pp. 235-6.

[2] Pearl Buck, This Proud Heart, p. 115

Susan's work also kept her from understanding her children.

> She stood looking at them, proud of them, half sad, cut off from them somehow. She would not be able to take Mark's place with them, however she tried. She had not Mark's power to enter into their small busy world and they could not enter hers.[1]

A number of years after the death of her husband, Mark, Susan married Blake, an artist, whose medium was plastic. Blake very subtly attempted to keep Susan from returning to her sculpturing by various means. However, Susan could not be happy and find fulfillment unless she was creating, so she secured a studio and began working in marble.

Mrs. Buck then introduced another type of problem that confronted Susan--that of professional jealousy of her husband. "Blake was angry these days because his first exhibit of modern was being ridiculed by one of the directors of the museum."[2] Joseph Hart, the one critic whom Blake wished to impress, called his work shallow.

Sometime later when Susan exhibited her group of marble figures, Joseph Hart was one of the first to proclaim Susan a great artist. This brought about a rift between Blake and Susan.

> Mary said...."Your theories don't work, Susan. Nobody has everything, not even you....You haven't Blake--Sonia has him!"

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[1] Ibid., p. 182.

[2] Ibid., p. 289.

> She stood up. "There--I hadn't meant to tell you... Everybody knows it except you. I'm only telling you to show you you're wrong. You've lost him. You can't have everything, though you've always thought you could."[1]

Ruth McKenney in *Jake Home* (1945) contends that a woman can successfully divide her interests between a home and a career if she so desires. It depends entirely upon the personal inclination and training of the woman. She first pictures the confusion and disorder of the home before Kate decided it was her responsibility to see that the necessary household duties were performed. Kate had been wealthy and therefore untrained in housework.

> Jake was standing in the middle of the old kitchen scanning the closet shelves.
>
> "No olive oil? What're we going to use for salad dressing?"
>
> "Gee, I forgot, darling."...
>
> ..."Listen," Jake said, "Whose night was it to shop and cook?"
>
> "Mine. I am sorry, Jake; no kidding, I just plain forgot."
>
> "And now that we're on the subject, my dream girl, this is your week to send out the laundry, right?"
>
> Kate sat down at the kitchen table and bowed her head. In a moment Jake came over to her side and patted her shoulder. "Don't cry, babe. I'm sorry. I know you have your hands full, working and keeping the house too."
>
> "No," Kate said,..."You do most of the work around here and have twice as tough a job. I ought to do better."[2]

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[1] *Ibid.*, p. 304.

[2] Ruth McKenney, *Jake Home*, pp. 430-31.

Jake became dissatisfied with the living conditions of home. This, coupled with other difficulties Kate had with her work, caused a temporary rift between Kate and Jake. She was sent to a sanitarium to rest and to gain a new perspective on life. Before she returned, she had acquired a different attitude toward her share of the responsibilities.

> The doctor wrote explicit instructions to Jake;... She must feel that you depend on her to make a home for you; she has been taking cooking lessons here, to surprise you. She has all sorts of plans for her work in Cleveland. She means to divide her time between further studies and work in the unemployed movement.[1]

Kate was successful in dividing her interests after she decided that she could competently fulfill a dual role.

> Kate, the house once settled, took up her twin jobs with what seemed to Jake an easy assurance and a confident manner. There was a high school girl to come in and clean and start things on the stove.
>
> "I need a little help, darling," Kate said, and Jake fell over himself agreeing. Of course! Maybe that was the whole trouble before....It had been too much for her.[2]

Helen Hull in Hawk's Flight (1945) adopts the attitude that a married woman can successfully manage both a career and a household, including children, provided she takes a sensible attitude toward both interests and does not expect too much from one or the other.

Ellen Hunter was determined to have everything, a lovely home, a husband of whom she could be proud, children, and her own successful career in an advertising firm.

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[1] Ibid., p. 455.

[2] Ibid., p. 456.

> Father says I'm greedy. I want everything! Why not be greedy? Lawrence doesn't mind. He says what I want suits him. He thinks I'm crazy because I like to work. But he doesn't mind.[1]

Ellen worked until just before her baby was born. Soon afterwards, she returned to work, was given a raise, and put in charge of directing an advertising campaign for a cosmetic company. But Ellen was not satisfied with the progress she had made. She decided that they should also have a town house, so "In September Ellen and Lawrence moved into town, leaving young Larry with Libby and Dr. Randall on the Ridge until Ellen found new quarters for the enlarged family.[2]

After making a thorough search, she finally found a house that she thought would be satisfactory after it was completely redecorated.

> "It's lovely, Ellen!...I don't see how you've done it! Imagine having a baby and a house like this the same year! No one but Ellen could manage that."
>
> "Libby has the baby," Lawrence...was pleased with his little joke.
>
> "Of course," said Ellen, too quickly, "I couldn't swing things without competent help."[3]

Ellen kept pushing Lawrence. He borrowed money to meet her insatiable demands, then killed himself so that Ellen could repay the loan with his insurance money and have some left for herself. The shock of Lawrence's death, together with Ellen's second pregnancy was too much of a burden upon her. "Ellen had to give up her job at the Agency. They couldn't hold it open for her any longer, and the doctors said she simply could not take on a nine to five work-day."[1]

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[1] Helen Hull, Hawk's Flight, p. 43.

[2] Ibid., p. 85.

[3] Ibid., p. 101.

If Ellen had been reasonable in her demands, she could have successfully divided her interests between a career and her household.

Helen Hull presents another woman in _Hawk's Flight_, Carey Moore, who successfully divided her interests between her home and her profession until she became a great deal more interested in her work than in her husband.

When Gilbert and Carey were first married they agreed to make their marriage a partnership, and Carey was to continue her studies at the University.

> Gilbert was teaching a course in evening school, he was working long hours in a clinic,...he was earning not much more than a thousand a year. On that we managed to live and to pay my tuition for classes at the University. Gilbert helped me with the family washing on Sunday, and I learned how to bake pies and cakes with a text-book on bacteriology or chemistry propped beside the cook book. Gilbert was as eager as I was that both of us should get ahead....I was to work for a degree and then get into some kind of reserach. We...had agreed to make our marriage a real partnership and not the end-all, the trap of flesh and instinct in which my mother, and Gilbert's too, had been imprisoned and tortured to death."[2]

After Carey received her Ph. D., Gilbert assisted her in establishing her own research laboratories. She became more and more absorbed in her work and determined that nothing--

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[1] _Ibid_., pp. 143-4.

[2] Helen Hull, _Hawk's Flight_, pp. 7-8.

particularly motherhood, even though Gilbert wanted a child--would stand in the way of her progress.

> Ellen had said to me, "I should think you'd have some children now, while you're young. Why, with work like yours, you'd scarcely have to miss a day, no one minds what you look like in a laboratory; your smock makes a swell maternity dress."
>
> I'd tried to explain, resentfully, that I had to make a place for myself, I couldn't just be a part of an established firm that went right on as hers did, I couldn't risk division of interest, of attention, not till I was really established. And because I had a hidden anxiety that Gilbert might have let Dr. Randall think, and through him, Ellen, that he too would like a child, I wanted proof for myself and for the world that Gilbert cared as much as I did about every step of my progress.[1]

Because of Carey's absorption in her work and her fears of everything that might hinder her progress, even love for Gilbert, there developed a lack of understanding between Carey and Gilbert. "'Why, Carey, I don't even know what goes on inside your head.... We're as separate as if we'd never known each other."[2]

Thus, the novelists of both the earlier and later American fiction studied adopt the attitude that whether or not a woman can successfully divide her interests between a home and a career depends upon the personal inclination and ability of that particular woman.

As early as 1915 Edna Ferber presents Emma McChesney, who because of her intelligence, her perspective on life, and her desire to do so, became a success in the business world and at the same time educated and trained her son. Then, in later life, she remarried and successfully carried out the duties of home-maker as well as continuing with her position.

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[1] *Ibid.*, pp.117-8.

[2] *Ibid.*, p. 56.

Thirty years later Ruth McKenney in Jake Home (1945) depicts Kate McDonough-Home as successful in dividing her interests between a home and work after she decided it was her responsibility to see that the necessary household duties were performed as well as her out-of-the-family work.

There are also women who were unsuccessful in fulfilling the dual role of homemaker and careerist portrayed by the novelists of both the earlier and later fiction. Their failure is due to personal inability to maintain a balance of interest between their two roles.

Margaret Deland in The Iron Woman (1910) presents Mrs. Maitland, who because of absorption in her work, slighted the interest in her home and was unsuccessful in dividing her interests. Helen Hull in Hawk's Flight (1945) adopts a similar attitude in that she presents two women, who, because of demands too great and an unequal balance of interest, were unsuccessful in dividing their interests. Both these novelists felt that their failure was due to the woman's personal inclinations, not to the impossibility of a woman's being successful in fulfilling a dual role.

There is also a shift of attitude shown between the idea presented in the earlier and the later fiction. For example, Edna Ferber in 1915 portrays Emma McChesney as being an unusual woman because she successfully divided her interests, while Mary Strong, who appears in Time at Her Heels (1937) by Dorothy Aldis and Kate McDonough in Ruth McKenney's Jake Home (1945) are regarded as typical of the many successful business women of the day.

CONCLUSIONS

Thus a study of the novels of recent American fiction from 1910 to the present day that deal primarily with the problems of gainfully employed women reveals the shifting attitudes of society and also the novelists' attitudes toward the career woman.

The novelists have shown the effects upon the professional and personal relations of women that the change in outside conditions has brought about. In the earlier fiction written during the 1910's and 1920's, individuals who are in the minority protest against some of the traditional attitudes concerning the status of women, and even a few women ignore social disapproval to have careers. In the novels published from 1935 to the present day, and particularly in the novels written after 1943, the employment of women, both married and single is the accepted convention. Those who protest and disapprove are pictured as the minority, not the majority.

The effects of World War II upon the employment of women--

both in increase of the number and the opening of new positions hitherto occupied by men--are recognized and depicted by the novelist, Josephine Lawrence.

There is no doubt that these shifting public attitudes toward the status and employment of women are responsible for the increase in number of women, both married and single, in the labor force. But in order that the picture regarding the employment of women and the attitudes of society toward them will not be perverted, the novelists have also shown the inequalities of opportunity that exist in the labor market. They have pointed out various traditional prejudices that cause discriminations to be made against women. Thus women have not reached full equality with men, although their progress since the early 1900's has been rapid and their status greatly improved.

There has been a definite shift in the attitude of the novelists and that of society toward the personal appearance of the career woman from 1910 to the present day--from that presented by Margaret Deland in The Iron Woman (1910) that any woman employed in business must be unfeminine, unkempt, and not at all interested in her personal appearance to the idea that it is necessary for a woman to be well-groomed and attractively dressed if she is to compete successfully in business.

There is also a shift in the attitude of society toward the ability and competence of career women shown by the novelists of recent American fiction. In the early 1900's only a few members of society realized that there were women who had as much initiative and business ability as men. Gradually more and more people have come to recognize that women can carry out responsibilities once relegated to the male sex and competently fill positions that were earlier thought to be the prerogatives of men.

The fact that society as a whole in the early 1900's did not recognize that some women were fitted to fill positions of authority as well as men is shown by Margaret Deland in The Iron Woman (1910).

In the novels written from 1935 to the present day, the majority of society accepts without question a woman's ability to fill positions that require technical as well as professional competence. Women are depicted as successfully occupying all types of positions, both skilled and semi-skilled. That the novelists recognize the technical and professional competence of women is shown by the fact that all the career women depicted were successful in their occupations and positions.

The novelists of recent American fiction are quite aware of the circumstances and motivations that are responsible for women's entrance into the labor market. Every motivation--to provide for herself or dependents, to supplement the husband's income, to make possible an increased standard of living, and to assure personal happiness--is shown in various novels. Sometimes one motivation alone is the cause of a woman's seeking employment; other times economic necessity is coupled with personal inclination of some kind, such as social approval, need of outside interests, devotion to a cause, or escape from reality.

A change in the circumstances and motives that cause women to seek employment is recognized and shown by the novelists studied. Although in the earlier books such as Margaret Deland's *The Iron Woman* (1910) and Edna Ferber's *Emma McChesney & Co.* (1915) the woman's enjoyment of her work is revealed, economic necessity is the prime stimulus for her entering the labor market. In novels written approximately thirty years later--Ruth McKenney's *Jake Home* (1945) and Helen Hull's *Hawk's Flight* (1945) --the attitude that some women, even though they are financially independent, find it necessary for their personal happiness and contentment to have gainful occupations is definitely expressed.

The majority of the novelists of recent American fiction under consideration have taken the attitude that a woman can or cannot combine marriage and motherhood with professional employment, depending largely upon the individual circumstances, such as the personal initiative and ability of the woman and the type of work in which she is engaged. The personal philosophy of each novelist determines whether or not the woman depicted is able to fulfill successfully a dual role in society. There is also a shift in the attitude of society toward the favorable outcome of a venture in which the woman is both a careerist and a homemaker and that presented in the later fiction. In the earlier books an attitude of surprise is evidenced when a woman successfully divided her interest, while in the novels written from 1935 to the present day it is regarded as an ordinary occurrence.

So, as shifting attitudes of society are mirrored in fiction, thus recent American fiction reveals the changes in public opinion toward the status and employment of women that greatly affect their social and economic conditions.

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