

NORA BLACK AND THE NEW WOMAN IN *ACTIVE SERVICE*



While *Active Service* has justifiably been termed one of Stephen Crane's "potboilers" and has been referred to as his "longest but least successful novel of war,"¹ it is significant for its contribution to a prominent debate in the years surrounding its publication in 1899. The "Woman Question" was a term dating from the middle of the nineteenth century for the debate over what roles women should play in society.² Its central issue was whether or not women should move beyond the domestic sphere accorded to them in the nineteenth century to the public world of "masculine" work and political representation. While working-class women had been laboring outside the home throughout the century, by the end of the 1800s, many middle- and upper-class women had garnered public attention by transcending their role as "angel in the house." Crane's novel presents two female characters, Nora Black and Marjory Wainwright, whose lifestyles indicate contrasting possibilities for women in the 1890s.

Marjory is a demure and proper professor's daughter who adheres to conventional nineteenth-century notions of femininity. On the other hand, Nora Black is a comic opera star, a war correspondent, and the shameless pursuant of journalist Rufus Coleman, making her one of the many New Women to appear in the fiction of American writers surrounding the turn of the century. Her economic, vocational, social, and sexual independence places her in a category shared by such characters as Carrie Meeber of *Sister Carrie*, Celia Madden of *The Damnation of Theron Ware*, and Edna Pontellier of *The Awakening*, in works that appeared within three years of the publication of *Active Service*. However, the concept of an independent woman in the 1890s was one that defied categories, and though she shares some

qualities with those characters, Nora is a unique formulation of this figure. Moreover, when viewed in the context of a development from Crane's creation of Maggie Johnson, in 1893, through Florinda O'Connor, in *The Third Violet* (1897), Crane's New Woman in his 1899 novel shows a growing awareness that there may be more than one novelistic fate for women who defy the nineteenth-century feminine ideal of "piety, purity, submissiveness, and domesticity."³

Much of the novel concerns Nora and Marjory's battle for Coleman's heart, and Marjory ultimately wins, though Coleman's choice of the ingenue over the unconventional stage actress may have been a concession to conservative audiences in the interest of sales. If taken in earnest as a sentimental novel, *Active Service* rightly adheres to a paradigm of traditional sexual politics: the passive Marjory "wins" Coleman, while the aggressive Nora "loses." However, for Nora, the traditional sort of marriage that Coleman and Marjory will share is not even an option. As a traveling stage actress and newspaper correspondent, she could not perform the duties of a stereotypical Victorian wife to make their home a pleasant "haven" for her husband.

As Bettina Knapp has proposed, *Active Service* might also be viewed as a parody of the sentimental novel, in which case Nora may be a caricature of the newly independent and assertive women of this era.⁴ Indeed, the bewilderment of American society with the individuals who posed such a threat to the existing social order did often lead to satire and ridicule. However, the mere presence of a character like Nora in Crane's novel suggests that, rather than the "ancient woman's woe" of the "silent tongue and the governed will" that Dr. Wainwright believes will be Marjory's fate, wider options were becoming possible.

The New Woman was a powerful social and literary figure that emerged in the last decades of the nineteenth century out of several historical influences. One line of ancestry is her forebears who worked in the women's rights and abolition movements, as well as in other types of reform. Women involved with the Transcendental movement in New England, such as Elizabeth Peabody, were important examples of women beginning to assert a public voice outside of the private sphere traditionally accorded them, and in 1845 Margaret Fuller initiated

a discussion of their potential beyond that realm in *Woman in the Nineteenth Century*. After the Civil War, Harriet Beecher Stowe, Rebecca Harding Davis, Louisa May Alcott, and Elizabeth Stuart Phelps, all of whom were variously committed to liberal causes, were among the first American writers to engage the topic of women at work outside the home. Their published work in the decades following the Civil War illuminates the issues confronting female wage earners at the time, from discrimination against female doctors to the toll of inhumane labor laws on factory women. Moreover, Stowe added her voice to the female suffrage debate with a series of sketches in the *Atlantic Monthly* in 1864. In one sketch entitled "The Woman Question: or, What Will you Do with Her?" she advocates not only the right of women to vote but also to be educated and to pursue vocations traditionally held by men.

Another important influence on the development of the New Woman in America was the corresponding discussion of the Woman Question in Great Britain.⁵ By the 1880s, women who violated existing social codes began to be discussed as a coherent segment of British society in contrast to those who adhered to Victorian domestic ideology, and as distinct from other groups of women in the late Victorian era who challenged this ideology in varying degrees: single-issue social reformers, including suffragists and antivivisectionists, the so-called "Independent Women" who worked outside the home, and middle-class women who converted to socialism. Members of this group were given the name of the "New Woman" in March 1894 by novelist Sarah Grand in an essay published in the *North American Review*, and the term immediately became ubiquitous.⁶ By this time the New Woman had come to represent a refusal of the Victorian prescription of domestic femininity and a demand for various types of independence: political, social, vocational, artistic, and sexual.

By the 1890s, the concept the New Woman was so well established that she was parodied in cartoons and socio-political satire, including Chicago columnist Finley Peter Dunne's popular "Mr. Dooley" sketches and magazines such as *Life* and *Tinah*.⁷ The new values and the challenge to the existing order that she represented provided fertile ground for writers of literature as well, and both adulatory and condemnatory formulations of her type appear in the work of Kate Chopin, Charlotte Perkins

Gilman, Edith Wharton, Ellen Glasgow, Willa Cather, Theodore Dreiser, Harold Frederic, Hamlin Garland, Henry James, and many other writers. In the decade surrounding publication of *Active Service*, several novels portraying New Women appear. Garland's *Rose of Dutcher's Coolly* presents a young woman who leaves her father's Wisconsin farm for Chicago with hopes of becoming a poet. Though Garland does conclude her adventures with marriage, the Victorian novelistic paradigm for female fulfillment, the cynical journalist whom Rose marries tells her pragmatically that "I want you as comrade and lover, not as subject and servant, or unwilling wife."⁸

Harold Frederic's *The Damnation of Theron Ware* introduces the character of Celia Madden, an intelligent, talented and outspoken woman who challenges an untried young minister's notions of femininity with her passionate musical performances, her intellectual rigor, and her progressive assertions about women's selfhood. In discussing marriage, she tells him that it is "an old-fashioned idea that women must belong to somebody, as if they were curios, or statues, or race-horses. You don't understand, my friend, that I have a different view. I am myself, and I belong to myself, exactly as much as any man."⁹ A seminal novel for the depiction of the New Woman that appeared in the same year as *Active Service* makes its central theme this question of selfhood, of the desire to "belong to oneself." Edna Pontellier in Kate Chopin's *The Awakening* finds herself casting off successive parts of her role as wife and mother in New Orleans Creole society in the hopes of finding happiness. Through Edna's suicide, a repudiation of the society that imposes such constrictions, Chopin does justice to both the positive and negative consequences of the choices such women faced.

That the New Woman may succeed in her aspirations but find that they do not bring the happiness she hoped for is central to the conclusion of Theodore Dreiser's *Sister Carrie*. Like Nora Black, Carrie Meeber has attained success on the stage. She has also freed her life of entanglements with dishonorable men, and she has plans for expanding her professional ambitions, but at the close of the novel she sits alone in her rocking chair, looking out of the window with the same sense of isolation as when she sat in her sister's parlor after arriving in Chicago. In *The Wings of the Dove*, which appeared two years later, Henry James also dealt with

the idea of independence for women in a negative light, having already created a harsh portrait of suffragist Olive Chancellor in *The Bostonians* and an examination of the loss of Isabel Archer's independent ideals in *The Portrait of a Lady*. In James' novel the shrewdly calculating Kate Croy, who is willing to engage in profound deceit to gain financial independence, is contrasted with the meek Milly Theale, a woman whose independent wealth only brings her unhappiness through her exploitation by others.

In the midst of these varying treatments of the New Woman is Crane's Nora Black, who has stirred negative reactions from some readers, both when the novel appeared and in more recent criticism. In unsigned reviews of the book in 1899 and 1900, she was seen by the *New York Times* as "vulgar," by the *Literary News* as a "ruthless . . . little demon in petticoats" representative of "devious ways of womankind," and by the *Bookman* as "disquieting" and "strong."¹⁰ Also, Carl Van Doren's introduction to the 1926 edition of the novel speaks of the "persistent" Nora's "vigorous wiles" and notes in a backhanded compliment that "snubs which would batter an ordinary woman into pulp only accelerate her pursuit of the cool hero."¹¹ However, he concludes that "it is not desire but determination which drives her, and she turns from Coleman to her Greek prince with an ease which makes sympathy unnecessary." Interestingly, some of the initial reviews even saw Marjory Wainwright as "obstinate," "icy," and undeserving of our sympathies for liking Coleman, though she was also praised for "sturdy self-respect" and being "an admirable heroine."¹² Contemporary critics discussing *Active Service* have also viewed Nora negatively, calling her "aggressive and dishonest," a "femme fatale," one of the morally subversive "dark ladies" of American literature, and a "loud caricature of Cora Crane."¹³

In fact, several critics have asserted connections between Nora and Crane's real-life companion,¹⁴ especially since it is believed that Cora herself wrote dispatches as a war correspondent under the name of "Imogene Carter." In 1897 Crane sailed for Greece to cover the Greco-Turkish conflict for the *New York Journal*, and Cora joined him there. On April 26, 1897, he sent his first dispatch to the *New York Journal*, and on that same day Imogene Carter sent the sketch "War Seen Through a Woman's Eyes," though it did not appear in the *Journal* until May 14.¹⁵ This

essay cites the injustices to women as spoils of victory for the Turks, though ironically, the acts cannot be described in the press because they are too horrific. Throughout these writings, Imogene Carter seems aware of the distinction of her position in a context traditionally reserved for men. She notes that "The soldiers were amazed at the presence of a woman during the fighting," and she counters civilians' questions as to why the American newspapers "don't send a man" to cover the war with the response: "They have sent many men . . . but now they want to know what woman thinks of a battle."¹⁶

Crane scholars have noted connections between Nora Black and Cora Crane as war correspondents and as challengers of social convention, but none have paused to consider her in relation to the New Woman's defiance of nineteenth-century notions of womanhood. Nora fits the general formulation of the New Woman in her financial, vocational, and sexual freedom, but she adds to this literary phenomenon in her distinctions from the other foremost fictional New Women of this time. Though also an actress, she is more intelligent and calculating than Dreiser's ignorant Carrie, who is indeed often depicted as drifting helplessly in the powerful currents of deterministic forces. She also does not have Carrie's anxiety over the dominant sexual morality of the time, since Carrie, after being seduced twice in the novel, feels in both instances that she must be married to her seducer.

Moreover, unlike Fredric's genteel Celia Madden, Nora has worked to attain her financial independence. But while other American New Woman novels up to 1899 tended to portray their independent protagonists as members of the upper-middle class as well as the professional elite, such as Sarah Orne Jewett's *A Country Doctor*, William Dean Howells' *Dr. Breen's Practice*, and Elizabeth Stuart Phelps' *Dr. Zay*, Crane's novel presents a working-class New Woman. Crane shows that this figure may transcend class boundaries in other manifestations than the stereotypical educated lady who has become tired of enforced leisure. Indeed, that the New Woman may not be "new" at all for the working class, though her desire to work is predicated on a very different impulse than her genteel sister, is a concept that merits further exploration. Both Nora in *Active Service* and Florinda O'Connor in *The Third Violet* represent the independent "working girl" of the 1890s, an important counterpoint to the sportive

“Gibson Girl” ideal of the leisure class.¹⁷ Another distinction between Nora and the genteel New Woman, exemplified by Celia Madden, is that she is less concerned than Celia by public perceptions of her morality. Celia is infuriated by Theron Ware’s suspicions of a relationship between her and Father Forbes, while Nora seems happy to flaunt her new intrigue with a “little Greek prince” at the end of Crane’s novel.

Most importantly, perhaps, Nora possesses much greater focus in her desires and her willingness to risk herself for them than Chopin’s Edna Pontellier. The latter is told by Mademoiselle Reisz that “The bird that would soar above the level plain of tradition and prejudice must have strong wings,”¹⁸ but she ultimately recognizes that she does not have that strength, and a central image in the scene of her suicide is a bird with a broken wing. Nora, on the other hand, nonchalantly tells a group of male admirers just what kind of man she likes, impudently points out to Coleman that she draws a bigger salary at the New York *Daylight* than he does at the New York *Eclipse*, and even drinks from a flask in public.¹⁹ Nora’s distinctions from other fictional New Women of the era make her a unique version of this figure.

Moreover, Nora signifies an important progression from the manner in which Crane treated female sexuality in *Maggie: A Girl of the Streets*. That novel was controversial to contemporary audiences for its gritty portrayal of life in the Bowery district, as well as its focus upon the unmentionable vocation of prostitution. However, Crane’s conclusion to *Maggie* adheres to a conventional narrative pattern in dealing with women who transgress the bounds of nineteenth-century middle-class morality. Maggie’s story, as Laura Hapke has pointed out, is that of the quintessential “fallen woman,” wherein she is destroyed as a result of her fall into impurity, while the surviving Nell’s characterization is equally reductive:

To an extent Crane humanized the street prostitute. He gave his deserted street waifs a dimension lacking in the fallen creatures of his colleagues. Still, Maggie’s psychic deadness and the suicidal resolve she shares with the hysterical heroines of his sketches hark back to the mid-century stereotypes. Even more clichéd is the adventuress, Nell. In de-

picting her, Crane channeled what he know of the mercenary streetwalker onto a cardboard villainess whose nature he did not risk exposing.²⁰

These ideas may be extrapolated to the fictional treatment of women in general who sexually transgress the bounds of Victorian feminine propriety. As Ann Ardis points out, most nineteenth-century fiction ended in only two alternatives for women: marriage for the good, and death for the bad.²¹ Not only the overtly “bad” women, prostitutes, often died, but even women who sought sexual relationships outside marriage, such as Anna Karenina and Emma Bovary. It is only in the era of New Woman novels, in the 1880s and 1890s, that authors began to envision alternative destinies for these women. In American fiction, sexually transgressive female characters experience a variety of fates, both conventional and unconventional. While Kate Chopin’s heroine commits suicide, like her Continental antecedents, Theodore Dreiser writes perhaps the first American tale of seduction in which the victim not only lives, but attains public success on the stage.

In his works succeeding *Maggie*, Crane portrays, like Dreiser, a different destiny for women who do not fit the social prescription of feminine purity. As with Dreiser’s Carrie, Florinda O’Connor in *The Third Violet* does not behave in accordance with standards of conduct for young women of the middle and upper class. Florinda, an artist’s model, spends her time alone with young men in painters’ studios, smoking cigarettes, drinking, and bantering. Like Nora, she makes a bid for the protagonist’s affections, but fails to compete with her debutante rival; in fact, Donald A. Gibson sees her as an antecedent for Nora. However, if anything, it is Miss Fanhall who is portrayed as shallow and incomprehensible in her abrupt decision to “take back”²² the struggling artist Hawker at the end of the novel.

Two years later, in *Active Service*, Crane develops Nora even more fully as an assertive figure, but she again fails to win the protagonist away from her competitor. However, it is most evident in this conflict that Crane, as Gibson has noted, tends to falsify reality in the novel by oversimplifying it.²³ Nora’s unsuccessful attempt to openly seduce Coleman is played out in exaggerated terms, as she tempts him with champagne, candles,

and black silk stockings (170-72). To ensure her failure as a credible character, Crane unfortunately falls back on a clichéd strategy: combining his New Woman with the stock figure of the *femme fatale*. Nora's reductive characterization thus invites Coleman's dismissal of her in that scene. Indeed, New Woman characters were often seen by their detractors as either "sexless" in the sense of "unwomanly," for not desiring the traditional role of wife and mother, or as "oversexed," as in reactions to the sexually independent heroines in fiction by such British writers as George Egerton, Mona Caird, and others. Here, the latter occurs as Nora, initially a fascinating, if perverse, figure, is reduced to the same kind of "cardboard villainess" that Laura Hapke saw in *Maggie's Nell*.

In retaliation for her rebuff, Nora asserts that she and Coleman share past intimacy by publicly calling him "Rufus," a realistic indication of the social nuances of the time (226). However, he stops her by asserting in company that he has " 'never paid [her] particular and direct attention' " (241). This seems an oversimplified resolution, for earlier in the novel when Coleman and Nora meet on board the Atlantic steamer, they clearly show great familiarity. They walk arm in arm, referring to each other by first names as they recall their original acquaintance when Coleman wrote a notice for Nora's play; Coleman is described by the narrator as "dreamy" and Nora as "affectionate" (68). In the subsequent scene, where Coleman defeats Nora by announcing his position "in an unconventional blunt way which nobody in the carriage could fail to understand" (241), the fact that Coleman's story is automatically valued over Nora's suggests a social standard that Nora, for all her independence, cannot escape.

In an ironic result, Nora inspires, if only temporarily, Mrs. Wainwright's surprising defense of her. In an argument with her husband, the narrator tells how Mrs. Wainwright "failed to see . . . where this poor lone girl was in great fault. Of course it was probable that she had listened to this snaky-tongued Rufus Coleman, but that was ever the mistake women made" (235). In fact, Mrs. Wainwright is nettled to the point that she becomes temporarily imbued with the spirit of Mary Wollstonecraft: "upon the instant that the professor strenuously opposed her she became an apostle, an enlightened, uplifted apostle to the world

on the wrongs of her sex" (236). Again, perhaps Crane is merely poking fun at the new rhetoric being used to decry the oppression of women, but it is significant that even a respectable matron like Mrs. Wainwright is moved, if temporarily, to feminist polemic.

By the end of the novel, however, Nora Black has been soundly snubbed by the circle of the Wainwright family and the Washurst College students in Greece, and she plans to go on to Paris with Marco, the "little Greek prince" she has taken on as an admirer. When her companion Maude hears the news that Coleman and Marjory have become engaged and assumes that Nora must be upset by this, Nora tells her that "You'd better try to think as little as possible. . . . And above all, don't think of my affairs. I myself am taking pains not to think of them. It's easier" (297-98). Nora here seems as nonchalant as ever, but there is a note of unhappiness in her comment. Though she in many ways exemplifies the defiant New Woman, the independence she has maintained must still be accompanied by male admiration, even if a deeper voice inside her questions its necessity. While *Active Service* is dominated by oversimplification and awkward adherence to a formula, here Crane depicts with subtlety the New Woman's struggle between accepted prescriptions of womanhood and her own definition of self.

The happy union of Marjory and Coleman at the end of *Active Service* is a conventional conclusion for a sentimental novel, but not unproblematic. Lillian B. Gilkes notes that Crane has penetrated beneath the surface of Victorian society to show the problem of women being subjects of "the silent tongue and the governed will,"²⁴ and the undue suffering of Marjory before the final reconciliation still overshadows the ending. On the other hand, Nora may be seen as a satiric stereotype of the New Woman with a good measure of *femme fatale* thrown in, making her failure no surprise, but in terms of what the New Woman represents, this is the logical conclusion. If she had won the battle for Coleman's heart, he would expect her to be a "wife," a role which it would be impossible for her to fulfill. Nora could only choose to be with Coleman in a relationship predicated on the freedom to pursue professions of her choice.

Carl Van Doren's Introduction to *Active Service* noted Crane's struggle to create realistic female characters, asserting in

reference to Marjory Wainwright that such young women "are cryptic creatures, whose words never mean what they seem to say and whose silences are deeply mysterious" (xii). However, his comment might also summarize the bewilderment of society at the new roles that women were assuming in the time when this novel was written. Nora Black, whose assertiveness confounds Rufus Coleman, is representative of this confrontation, making *Active Service* a unique contribution to the literary era of the New Woman.

NOTES

1. James Nagel, *Stephen Crane and Literary Impressionism* (University Park: Pennsylvania State University Press, 1980), 51.
2. For further discussion of the nature of this debate, see Ann R. Shapiro, *Unlikely Heroines: Nineteenth-Century Women Writers and the Woman Question* (New York: Greenwood, 1987), 5-16. Also, see discussions of women's changing roles in American society at that time in Carl N. Degler, *At Odds: Women and the Family in America from the Revolution to the Present* (New York: Oxford University Press, 1980), 299-394; Carroll Smith-Rosenberg's *Disorderly Conduct: Visions of Gender in Victorian America* (New York: Alfred A. Knopf, 1985), 245-96; and Nancy F. Cott, *The Grounding of Modern Feminism* (New Haven: Yale University Press, 1987), 12-21.
3. Barbara Welter cites these four qualities as the nineteenth-century attributes of True Womanhood in "The Cult of True Womanhood: 1820-1860," *American Quarterly* 18 (Summer 1966): 151-74, rpt. in *Our American Sisters: Women in American Life and Thought*, Jean E. Friedman and William G. Shade, eds. (Boston: Allyn and Bacon, 1973), 103-15.
4. Bettina Knapp, *Stephen Crane* (New York: Ungar, 1987), 109.
5. For discussion of the inception of the British New Woman, see Ann Ardis, *New Women, New Novels: Feminism and Early Modernism* (New Brunswick: Rutgers University Press, 1990), 10-28. Also, see Gail Cunningham, *The New Woman and the Victorian Novel* (New York: Harper & Row, 1978), 1-19; and Lloyd Fernando, "*New Women*" and the *Late Victorian Novel* (University Park: Pennsylvania State University Press, 1977), 1-25.
6. Grand termed "the new woman" as one who had "proclaimed for herself what was wrong with Home-is-the-Woman's Sphere, and prescribed the remedy," in her essay "The New Aspects of the Woman Question." Ardis notes that novelist Ouida (pen name of Marie Louise

de la Ramée) picked up the term, capitalized it, and responded in May 1894, asserting that the "New Woman" is one of "two unmitigated bores," the other being "The Workingman," but solidifying the term's usage (10-11).

7. See Cecelia Tichi, "Women Writers and the New Woman," in *The Columbia Literary History of the United States*, Emory Elliott, ed. (New York: Columbia University Press, 19), 589. For further discussion of the treatment of the New Woman in American and British popular satire and cartoons, see Patricia Marks, *Bicycles, Bangs, and Bloomers: the New Woman in the Popular Press* (Lexington: The University Press of Kentucky, 1990).

8. Hamlin Garland, *Rose of Dutchess' Cooly* (New York: Harper & Row, 1899), 333.

9. Harold Frederic, *The Damnation of Theron Ware* (1896; rpt., New York: Holt, Rinehart, and Winston, 1966), 257.

10. Richard M. Weatherford, *Stephen Crane: The Critical Heritage* (Boston: Routledge and Kegan Paul, 1973), 243, 245, and 249, respectively.

11. Carl Van Doren, "Introduction," *Active Service*. (New York: Alfred A. Knopf, 1926), x-xi.

12. Weatherford, *The Critical Heritage*, 242, 249, 246, 251, and 241, respectively.

13. Carol Hurd Green, "Stephen Crane and the Fallen Women," in *Stephen Crane: Modern Critical Views*, Harold Bloom, ed. (New York: Chelsea House, 1987), 106; Edwin H. Cady, *Stephen Crane* (New York: Twayne Publishers, 1962), 149; Donald A. Gibson, *The Fiction of Stephen Crane* (Carbondale: Southern Illinois University Press, 1968), 141; and Lillian B. Gilkes, "The Third Violet, *Active Service*, and *The O'Ruddy*: Stephen Crane's Potboilers," in *Stephen Crane in Transition: Centenary Essays*, Joseph Katz, ed. (DeKalb: Northern Illinois University Press, 1972), 117.

14. Green, "Fallen Women," 106; Gilkes, "Stephen Crane's Potboilers," 117; Cady, *Stephen Crane*, 149, and Knapp, *Stephen Crane*, 116.

15. R.W. Stallman and E.R. Hageman, *The War Dispatches of Stephen Crane* (New York: New York University Press, 1964), 4. It is interesting to note that Cora was not the "Only Woman on the Scene," as the title of one of the three articles that appeared by Imogene Carter in the *New York Journal* implies. Stallman and Hageman note that Harriet Boyd was also in Greece to write for the *Journal* (25). Thus, Nora's presence as a correspondent in the novel is probable outside of a direct connection to Cora's involvement.

16. Stallman and Hageman, *War Dispatches*, 27.

17. For further discussion of how the “working girl” provided a counterpoint to the genteel New Woman, see Lois W. Banner’s *American Beauty* (Chicago: University of Chicago Press, 1983), 176.
18. Kate Chopin, *The Awakening*, 1899, rpt. as *The Awakening: An Authoritative Text, Contexts, Criticism*, Margeret Culley, ed. (New York: Norton & Co., 1976), 82.
19. Stephen Crane, *Active Service*, (New York: Alfred A. Knopf, 1926), 79, 153, and 164, respectively. Page citations to the novel hereafter will appear in the text. For further discussion of how the New Women’s public drinking, along with smoking, threatened the social order, see Marks, *Bicycles*, 127, 135, 178.
20. Laura Hapke, *Girls Who Went Wrong: Prostitutes in American Fiction, 1885-1917* (Bowling Green: Bowling Green State University Popular Press, 1989), 66.
21. Ardis, *New Women*, 60-61.
22. Gibson, *Fiction*, 141.
23. Gibson, *Fiction*, 144.
24. Like Knapp, Gilkes sees the novel as Crane’s explorations of the parodic possibilities of the love-story formula, pointing out that Crane depicts Nora on the level of merely a “stage dummy” and that it is impossible to take her seriously (117).