

Contents

Preface *vii*

Part I. Marriage

- | | | |
|-----|--|-----|
| 1. | A Genre and Its Absorbed Audience | 3 |
| 2. | Fantasy in the Novel | 7 |
| 3. | Love-Interest | 15 |
| 4. | Home Sweet Home | 21 |
| 5. | Domestic Bitterness as Presented in Popular Women's Novels | 34 |
| 6. | John William De Forest vs. Elizabeth Stuart Phelps | 38 |
| 7. | Henry James and W. D. Howells as Sissies | 56 |
| 8. | <i>The Portrait of a Lady</i> | 66 |
| 9. | <i>Their Wedding Journey</i> | 80 |
| 10. | <i>A Modern Instance</i> | 86 |
| 11. | Realism | 103 |

Part II. Male and Female Humor

- | | | |
|-----|--|-----|
| 12. | Easygoing Men and Dressy Ladies | 115 |
| 13. | Taking Down the Big One: From Frontier Boaster to Deadpan Loser to Boy | 126 |
| 14. | Petticoat Humor | 140 |
| 15. | Funny Women | 157 |
| 16. | Funny Tomboys | 172 |
| 17. | Penelope Lapham in <i>The Rise of Silas Lapham</i> | 184 |

Part III. W. D. Howells and American Masculinity

- | | | |
|-----|---------------------------|-----|
| 18. | The Male Risk | 199 |
| 19. | That Old Gang of Mine | 206 |
| 20. | Ambition vs. Selflessness | 220 |
| 21. | “The Best Men” | 235 |

Part IV. The Gentleman of Shalott: Henry James and American Masculinity

- | | | |
|-----|---|-----|
| 22. | The Plot with a Secret | 251 |
| 23. | The Boy Who Could Not Become a Man | 256 |
| 24. | “Observing”: The View from James’s Room in the House of Fiction | 274 |
| 25. | Who Made James the Modern American Master, and Why? | 289 |

Notes 303

Index 365