Herbert Sussman’s book explores ideas of manhood and masculinity as they emerged in the early Victorian period, and traces these through diverse formations in the literature and art of the time. Concentrating on representative major figures – Thomas Carlyle, Robert Browning, the Pre-Raphaelite Brotherhood, and Walter Pater – Sussman focuses on areas of conflict and contradiction within their formulation of the masculine. He identifies the development of “masculine poetics” as a project which was for the Victorians, and continues to be, crucial to an industrial and commercial age. The book reveals manhood as an unstable equilibrium, and is responsive to the complex ways in which the early Victorians’ masculine poetics simultaneously subvert and maintain patriarchal power.
CAMBRIDGE STUDIES IN NINETEENTH-CENTURY LITERATURE AND CULTURE

General editors
Gillian Beer, University of Cambridge
Catherine Gallagher, University of California, Berkeley

Editorial board
Isobel Armstrong, Birkbeck College, London
Terry Eagleton, University of Oxford
Leonore Davidoff, University of Essex
D. A. Miller, Harvard University
J. Hillis Miller, University of California, Irvine
Mary Poovey, The Johns Hopkins University
Elaine Showalter, Princeton University

Nineteenth-century British literature and culture have been a rich field for interdisciplinary studies. Since the turn of the twentieth century, scholars and critics have tracked the intersections between Victorian literature and the visual arts, politics, social organizations, economic life, technical innovations, scientific thought – in short, culture, in its broadest sense. In recent years, theoretical challenges and historiographical shifts have unsettled the assumptions of previous scholarly syntheses and called into question the terms of older debates. Whereas the tendency in much past literary critical interpretation was to use the metaphor of culture as “background,” feminist, Foucauldian, and other analyses have employed more dynamic models that raise questions of power and of circulation. Such developments have re-animated the field.

This new series aims to accommodate and promote the most interesting work being undertaken on the frontiers of the field of nineteenth-century literary studies: work which intersects fruitfully with other fields of study such as history, or literary theory, or the history of science. Comparative as well as interdisciplinary approaches are welcomed.

Titles published
The Sickroom in Victorian Fiction
The Art of Being III
by Miriam Bailin, Washington University

Muscular Christianity
Embodying the Victorian Age
edited by Donald E. Hall, California State University, Northbridge
VICTORIAN MASCULINITIES

Manhood and Masculine Poetics in Early Victorian Literature and Art

HERBERT SUSSMAN
Northeastern University
To

Elisabeth Sacks Sussman, Charlotte Sacks Sussman,
Lucas George Sussman
Contents

List of plates

Acknowledgments

Introduction

1 The condition of manliness question: Thomas Carlyle and industrial manhood

2 The problematic of a masculine poetic: Robert Browning

3 Artistic manhood: the Pre-Raphaelite Brotherhood

4 Masculinity transformed: appropriation in Walter Pater’s early writing

Notes

Bibliography

Index

page x

xii

1

16

73

111

173

203

214

222
Plates

1 Ford Madox Brown, *Work*. Manchester City Art Galleries.  page 40
2 J. E. Millais, *Christ in the House of His Parents* (The Carpenter’s Shop). Tate Gallery, London.  113
4 J. E. Millais, Study for *Christ in the House of His Parents*. Fitzwilliam Museum, Cambridge.  123
5 Holman Hunt, *The Light of the World*. By permission of the Warden and Fellows of Keble College, Oxford.  124
7 J. E. Millais, *Mariana*. Makins Collection.  134
8 J. E. Millais, *The Disentombment of Queen Matilda*. Tate Gallery, London.  135
9 Holman Hunt, *Claudio and Isabella*. Tate Gallery, London.  136
12 J. E. Millais, *The Rescue*. Felton Bequest 1924, National Gallery of Victoria, Melbourne, Australia.  145
13 J. E. Millais, *The Knight Errant*. Tate Gallery, London.  147
14 J. E. Millais, *The Order of Release, 1746*. Tate Gallery, London.  149
15 J. E. Millais, *Lorenzo and Isabella*. The Board of Trustees of the National Museums and Galleries on Merseyside (Walker Art Gallery, Liverpool).  151
List of plates

16 J. E. Millais at Dalguise, Scotland. Private Collection. 154
17 J. E. Millais in his studio at Palace Gate. Private Collection. 156
18 Carte-de-visite of Holman Hunt. Jeremy Maas. 159
19 Carte-de-visite of Thomas Carlyle. Jeremy Maas. 159
20 Holman Hunt reenacting the painting of The Scapegoat. Jeremy Maas. 165
21 D. G. Rossetti. Delaware Art Museum, Samuel and Mary R. Bancroft Memorial. 167
22 D. G. Rossetti, The Beloved. Tate Gallery, London. 170
Acknowledgments

I would like to thank the many colleagues who have generously read portions of this work in manuscript and have shared with me ideas about masculinity that have shaped this text: Jim Adams, Julie Codell, Fred Kaplan, Mary Loeffelholz, John Maynard, Thaïs Morgan, Adrienne Munich, Michael Ryan, Carole Silver, Carolyn Williams. I would also like to thank the anonymous readers of Victorian Studies for their careful and helpful comments about Robert Browning, the members of the Victorian Seminar of CUNY for their observations on Carlyle, and the graduate students at Northeastern who have shared with me their valued observations about nineteenth-century masculinities.

My thanks, also, to the College of Arts and Sciences of Northeastern University for the sabbatical leave that enabled me to complete this project.

I would also like to thank the Trustees of Indiana University for permission to reprint material that appeared in Victorian Studies and the Editors for permission to reprint material published in Victorian Literature and Culture.

My gratitude, of course, to Elisabeth, who encouraged me in this task.