

Artistic Brotherhoods in the Nineteenth Century edited by Laura Morowitz and William Vaughan. Aldershot, Hants / Brookfield, VT: Ashgate, 2000. 204 pp. + 45 b/w illus. ISBN 0-7546-00-4-9. \$84.95.

This is one in the ever more useful series of gatherings by Ashgate of articles based on conference papers, in this case from the 1998 College Art Association in Toronto. Laura Morowitz is Assistant Professor of Art History at Wagner College, New York; William Vaughan, Professor of History of Art at Birkbeck College (University of London), and the author of many books on Romanticism, including *German Romanticism and English Art* (1979).

The scope is wide-ranging, and includes essays on groups which will be new to most readers, as well as the Nazarenes and the Pre-Raphaelites. Vaughan writes on the *fraternité* arising out of Jacques-Louis David's studio during the French Revolution, while Rosalind Polly Gray spotlights the group of mature artists, including Ilya Repin and Valentin Serov, invited by the Russian tycoon Mamontov to his estate at Abramtsevo in the 1880s. With little else in English, these are valuable and informative, as is Mitchell Frank's close examination of the concepts of *Gemeinschaft* (concentration on the inner life) and *Gesellschaft* (treating with the outside world) as represented by the divergent ideas of "brotherhood" held by Friedrich Overbeck and Peter Cornelius. Morowitz raises the same theme in her piece on the compromises faced by smaller groups of French Symbolists such as Emile Bernard's *Association des Anonymes*. Dealing with slightly more lightweight figures, Sarah Kate Gillespie's delightful essay casts some light on the apparently spooky, but basically rather silly, "Visionists," followers of the Order of the Golden Dawn in 1890s Boston.

This leaves papers where methodology begins to take over from art history. Susan Waller revisits the French ateliers to reveal rather too much *fraternité* for her liking, in "Constructing masculinities in the education of French artists," while Jane Mayo Roos strikes a compensatory blow for sisterhoods in "Girls 'n' the 'hood: female artists and nineteenth-century France," unusually and amusingly prefaced by an apposite reminder – from an in-flight movie, no less – of male bonding (*How to Succeed in Business Without Really Trying*).

In the middle of this quite enjoyable feast come two rather less digestible courses. Jason Rosenfeld tries hard to make something out of nothing very new in looking at the significance of the Brotherhood element of the PRB in terms of communality, masculinity, and self-imaging. Answering his own question as to whether it was inevitable for the group to succumb to "the usual laws of modernist fission" (a phrase from a piece of Simon Schama journalism), he stresses the backward-looking elements and claims that it was their attempt to "romanticize the cooperative modern experience" in the face of commercial