

REVIEWS

Pre-Raphaelite Masculinities: Constructions of Masculinity in Art and Literature edited by Amelia Yeates and Serena Trowbridge. Farnham, Surrey: Ashgate, 2014. xi, 217 pp. + 18 b/w illus. ISBN 9781409455585. £65.00; \$109.95.

Grounded within recent and foundational work in masculinity studies, this collection constitutes a historically specific inquiry into the multifaceted processes by which gender was constructed, contested, reformed, and deconstructed by Pre-Raphaelite cultural producers. Exploring Pre-Raphaelite discourses on masculinity from a range of perspectives and from various sites including poetry, art, reception, the periodical press, and biographical representations, this volume is interested not only in the original Pre-Raphaelite Brotherhood of seven, but also in the second-wave Pre-Raphaelite movement that emerged in the late 1850s.

The nine chapters address a range of themes: creativity and the creative process, artistic identity, sexuality, the quest for spiritual and moral purity, isolation, the significance of style, and imperialism. Rosemary Mitchell and Dinah Roe both explore the tension in Pre-Raphaelite discourse between isolated creative processes and participation in the art world, while Amelia Yeates and Sally-Anne Huxtable discuss aesthete re-workings of masculinity. Yeates and Gavin Budge both explore the relationship between health/disease and manly artistic creation, while Jay D. Sloan and Ingrid Hanson reconsider hegemonic masculinity. Simon Cooke and Eleanor Fraser Stansbie each tease out the intersections of male sexuality and forms of aggression. Although the chapters are cohesive, some minor inconsistencies exist in the collection's introduction: while the introduction anticipates Budge's discussion of Ford Madox Brown's *Cromwell on his Farm* (1874), Budge specifically deals with the earlier version, *Saint Ives, A.D. 1630* (1865); similarly, readers excited by the introduction's promise of a consideration of Swinburne's poetry in Roe's chapter may be disappointed to find that Swinburne is not one of the writers Roe addresses.

The collection's attempt to consider gender construction in an integrated way and from a range of cultural forms is commendable, and it constitutes a genuine contribution to knowledge about the history of social constructions of masculinity, showing masculinity to be a mutable, mobile, and highly contested category. *Pre-Raphaelite Masculinities* asserts that gender was also a form of identity with which the Pre-Raphaelites were distinctly preoccupied. It demonstrates that their constructions of the masculine were complex and