

Re-Framing the Pre-Raphaelites: Historical and Theoretical Essays, edited by Ellen Harding. Aldershot: Scolar Press, 1996. xiv, 287 pp., 66 illustrations. ISBN 1 85928 314 4, \$76.95.

In recent years, much of the new thinking of Pre-Raphaelite art has come in the form of collections of essays, such as *The Pre-Raphaelites Re-viewed* (1989), *The Pre-Raphaelites in Context* (1992), and *Pre-Raphaelite Art in its European Context* (1995), and the present volume exemplifies this trend. The volume, as a whole, fulfils the charge of its title by not accepting a stable or simplistic definition of Pre-Raphaelitism. Julie Codell, for example, considers how the public face of Pre-Raphaelitism changed over the course of the second half of the nineteenth century by examining critically Holman Hunt's *Pre-Raphaelitism and the Pre-Raphaelite Brotherhood* (1905) and how it reformulated the PRB as "vigorous, manly, and English" as opposed to "foppish, aesthetic," or French-influenced art. While the volume is marked by a certain (indeed, inevitable) eclecticism in both theme and methodology, most of the essays extend the understanding of Pre-Raphaelitism beyond the frame of the painting by placing the works in a broader cultural context and by addressing questions of identity--class, gender, political, national, local--which make this volume of interest to scholars across the disciplines.

Class, in the Marxist sense, is linked by Dianne Macleod with "the Freudian investigation of the individual subject," as she analyzes the problems faced by the art historian in reconstructing the fluid identities and personal desires of Pre-Raphaelite patrons (the subject of her recent, prodigiously researched book *Art and the Victorian Middle Class: Money and the Making of Cultural Identity*, 1996). Issues of gender appear in Pamela Nunn's investigation of the "struggle for social mobility and intellectual independence" faced by Joanna Mary Boyce as a female artist working in the Pre-Raphaelite manner, as well as in Susan Casteras's study of Victorian images of women at the hearth and how female experience was articulated by the pictorial spaces occupied by female figures. (The latter paintings, arguably, have more to do with the genre of problem pictures than Pre-Raphaelitism.) Christine Poulson also examines the nature of Victorian womanhood articulated in pictorial motifs derived from Tennyson's poem "The Lady of Shalott." Masculinity is not ignored: in an insightful essay Colin Cruise explores how Simeon Solomon developed "a new typology of masculinity" that rested on a duality of "passive spectacle" and "active involvement in religious mystery." Issues of masculinity and national identity are addressed in Alison Smith's examination of the shift in reception of John Everett Millais's *Knight Errant* (1870) from puzzled ambiguity in 1870 to nationalistic virtue in 1885 in the context of changing stylistic vocabularies and social debates about Englishness and morality.

The intersection of art and politics is explored in Michael Hickox and Christiana Payne's inquiry into why critics failed to recognize that John Brett's *The*