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Nota di contenuto	pt. 1. The Seventeenth and Eighteenth Centuries. The Masculine Economies of Banished / James Ward -- 'I will not fight for my country ... for my ship ... my King ... or Captain': Redefining Imperial Masculinities in To the Ends of the Earth / Mark Fryers -- Television Costume Drama and the Eroticised, Regionalised Body: Poldark and Outlander / Gemma Goodman and Rachel Moseley -- Power and Passion: Seventeenth-Century Masculinities Dramatised on the BBC in the Twenty-First Century / Sarah Belts -- pt. 2. Visions of the Nineteenth Century. A Post-Feminist Hero: Sandy Welch's North and South / Sarah E. Fanning -- 'Because my daddy would protect them': Ripper Street's Edmund Reid and the Competing Demands of Home and Public Lives / Jessica Saxon -- 'Pleasure and pain, again and again' - Between Monstrosity and Inner Turmoil: The Representation of Masculinity in Penny Dreadful / Caroline Langhorst -- Pathological Masculinities: Syphilis and the Medical Profession in The Frankenstein Chronicles / Katherine Byrne --pt. 3. Masculinities from World War I to the Cold War. 'The war is done. Shut the door on it!': The Great War, Masculinity and Trauma in British Period Television / Julie Anne Taddeo -- A Minority of Men: The Conscientious Objector in Period Drama /

Lucy Brown -- Cads, Cowards and Cowmen: Masculinity in Crisis in World War II Television Drama / Stella Hockenhull -- 'Have you seen Walliams' Bottom?: Detecting the 'Ordinary' Man in Partners in Crime / Louise FitzGerald -- 'No Need to Matronise Me!': The Crown, the Male Consort and Conflicted Masculinity / James Leggott.

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#### Sommario/riassunto

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"Never before has period drama offered viewers such an assortment of complex male characters, from transported felons and syphilitic detectives to shell shocked soldiers and gangland criminals. Neo-Victorian Gothic fictions like Penny Dreadful represent masculinity at its darkest, Poldark and Outlander have refashioned the romantic hero and anti-heritage series like Peaky Blinders portray masculinity in crisis, at moments when the patriarchy was being bombarded by forces like World War I, the rise of first wave feminism and the breakdown of Empire. Scholars of film, media, literature and history explore the very different types of maleness offered by contemporary television and show how the intersection of class, race, history and masculinity in period dramas has come to hold such broad appeal to twenty-first-century audiences."--

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