

John Everett Millais: Beyond the Pre-Raphaelite Brotherhood edited by Debra N. Mancoff. New Haven: Yale UP, 2001. 223 pp. + 19 colour plates, 82 b/w illus. ISBN 0-300-09119-2. \$60.00.

Very little recent work has been done on Millais's career after the Brotherhood, so this book is a welcome addition to Millais scholarship. In her introductory essay Debra Mancoff points out that Millais's reputation has suffered by being caught between two myths: first, of betraying Pre-Raphaelite principles, and second, the modernist myth of genius dying unrecognized, and not successful and prosperous as President of the Royal Academy. This book of essays provides a re-contextualization of Millais's later career in a number of areas. Like many compilations from diverse sources, it is somewhat uneven in its contributions, with some excellent, stimulating essays and some more pedestrian ones. Also, in spite of the title, quite a few essays deal mainly with work from Millais's Pre-Raphaelite period. For a book that covers Millais's later career, G.H. Fleming's *John Everett Millais, A Biography* (1998) is inclusive and excellent.

Mancoff quotes Jeremy Maas as saying, "an estimate of Millais's work will depend to some extent on one's attitude to Pre-Raphaelitism." Perhaps even more, an estimate of Millais's work depends on one's attitude towards Victorian aesthetics, narrative painting, and sentimental appeal. Millais seldom faltered as a portraitist, landscape painter, and even, in some cases, history painter. Where his later work seems to fall down is in his catering to Victorian taste and standards, and his too-cute children's representations. Here we can see a great talent prostituted to win public approval and the money needed to keep his ever-increasing family in comfort and even luxury. Millais wanted to be a success and a well-to-do English gentleman; in this he succeeded, but at a cost, something not emphasized in this book.

The first contributor's essay, Leonie Ormond's on Millais and contemporary artists, describes Millais's originality in current art styles, such as symbolism, and his desire to paint portraits which captured the personality as well as the appearance of his subject. Ormond makes a strong case for the symbolic and elegiac quality of his late landscapes as "works of melancholy and a sense of mortality."

Kimberly Rhodes's "Degenerate Detail: John Everett Millais and Ophelia's 'Muddy Death'" is really not "beyond" the Brotherhood as *Ophelia* epitomizes the Pre-Raphaelite style in its detailed vegetation and choice of model. Rhodes characterizes Millais's *Ophelia* as an image of "transgression, perversity and decadence." This seems to be a skewed description, as none of these characteristics are obvious in the painting. "Millais and Literature," by Andrew Sanders, discusses Millais's book illustrations, such as those for the Moxon Tennyson (1857, wrongly dated on pages 79 and 80 as 1842), *The Cornhill*