

*Ford Madox Brown and the Pre-Raphaelite Circle* by Teresa Newman and Ray Watkinson. London: Chatto and Windus, 1991. Pp. 226. £50.00. ISBN 0-7011-13186-1.

Although one of the most accomplished Victorian painters, Ford Madox Brown has not been the subject of a modern biography. Many prominent scholars have worked on him, most notably Mary Bennett of the Liverpool Art Museum and curator of a retrospective on Brown in 1964; Virginia Surtees, who edited Brown's diary in 1981; and Lucy Rabin, whose dissertation on Brown's history painting was published 20 years ago. Brown's famous grandson Ford Madox Ford (née Hueffer) published a biography of Brown in 1896. Brown's murals have been the subject of one essay in a book on Manchester, and other paintings have been subjects of scholarly enterprises (e.g., E. D. H. Johnson's essay on *Work* in 1980), including the major 1984 Tate Gallery exhibition of the Pre-Raphaelites. Brown published a catalogue of his own works for a one-person exhibition in 1865, and in his own day, he was the subject of public lectures and newspaper letters. He appears in many Pre-Raphaelites' memoirs, of course, but it is surprising that so little scholarly work has been done on his life and paintings.

Such paintings as *Work* (1852) or *The Last of England* (1852-55) are emblematic of Victorian and Pre-Raphaelite painting and widely known to the general public.

Newman and Watkinson have written a well-documented, thorough study of Brown's life, a straight biography with both the strengths—clear factual presentations—and the weaknesses—a tendency to psychologize and speculate on the subject's inner motives. The text includes many reproductions of Brown's paintings, sketches, stained glass windows, and furniture, offering a wide range of Brown's works, as well as pertinent examples of paintings by other Victorian history painters and Pre-Raphaelites. While they emphasize his relations with the PRB, of whom he was almost a generation older, they examine his entire life and offer salient analyses of his major works. Although they rely heavily on Hueffer's relatively dispassionate biography of Brown, they correct many of Hueffer's errors and omissions, such as Emma Hill's (Brown's second wife's) background and Brown's relations with his models and female friends.

The book suffers from some sloppy editing and incomplete footnotes (e.g., reference to an article on the Hogarth Club [205], or citation of FMB Papers, but no place [207], and similarly FMB to FJS [209], and