

REVIEWS

Millais by Jason Rosenfeld and Alison Smith with contributions by Heather Birchall. London: Tate Publishing, 2007. 272 pp. + 200 colour plates. ISBN 978-185437-746-3. \$65.00; £35.00.

Beyond Decoration: The Illustrations of John Everett Millais by Paul Goldman. London: The British Library, and New Castle, DE: Oak Knoll Press, 2005. 337 pp. + 2 colour plates, 312 b/w illus. ISBN 978-1584-561354. \$65.00; £35.00 (cloth). 978-185437-667-1. £24.99 (paper).

Recently there have been some important new publications assessing diverse aspects of the production of John Everett Millais, perhaps the best-known member of the Pre-Raphaelite Brotherhood. This is confirmed by the 2007-08 show at the Tate Gallery, which included 139 works by Millais and was the first comprehensive look at his output since a 1967 exhibition in the U.K. The result is the catalogue entitled *Millais*, which attempts to serve as both an overview of the artist's career and an accompaniment to the exhibition itself, a difficult dual task.

The effect is mixed, with only two essay-chapters by the co-organizers (and no outside essayists) and brief introductory descriptions by the co-curators of each of the following seven sections – “Pre-Raphaelitism,” “Romance and Modern Genre,” “Aestheticism,” “The Grand Tradition,” “Fancy Pictures,” “Portraits,” and “Late Landscapes.” Rosenfeld's essay raises a valid question about “Millais in His Time and Ours,” but some of his points – such as that about the alleged stereotype today of Millais as a deerstalker and country gentleman – seem dubious, especially to American readers and viewers. In a discussion of the impact of Millais and Pre-Raphaelite influence on later artists, Rosenfeld focuses on Van Gogh, and later Dali, but the allusions to Andy Warhol and Damien Hirst seem forced and require more explanation. Another example which seems questionable is the linkage of Barry Windsor-Smith's *Fallen Icarus* (1980) with Millais; in this instance, the work seems more allied with fairy painting by, for example, John Anster Fitzgerald, than with Millais's works (except for *Ferdinand Lured by Ariel* [1849-50], which is not even mentioned). More significantly, there is no mention whatsoever of the considerable influence that Millais (particularly his *Eve of St. Agnes* [1862-63] and *The Bridesmaid* [1851], both in the exhibition) and the Brethren exerted upon numerous artists on the Continent associated with Symbolism--members of Les Vingt, Ferdinand Khnopff, Jean Delville, and many others. This serious oversight makes the references to modern culture seem somewhat facile and undeveloped, although it is certainly true that there has been a decided