

Richard Redgrave edited by SUSAN P. CASTERAS and ROGER PARKINSON. New Haven and London: Yale University Press, 1988. 175 pp. + 165 illustrations, 12 in colour. ISBN 0-300-04305-8; \$40.

The Yale Center for British Art and the Yale University Press have contributed much to the comprehension and appreciation of nineteenth-century British art. This publication on the life and multifarious career of Richard Redgrave is a valuable addition, and the record of an exhibition mounted in collaboration with the Victoria and Albert Museum to the establishment of which Redgrave rendered signal service.

Comprising a series of essays and the catalogue of the works of art, design and writing upon exhibition, it belongs to an increasingly popular bibliographic genus in art historical scholarships: the 'bookalogue', or, in less graceful terminology, the 'catook'. The combination of thematic discussion with commentaries on individual productions supported by copious references and handsome illustrations of a majority of cited works, enlarges the compass and depth of the extant literature on both Redgrave and the period. More stylish and durable, being in hard cover, than the conventional catalogue, the arrangement nonetheless results in a modicum of repetition and partial coverage, particularly in the

totality and context of the artist's career. If lacking the consistency of the standard monograph or critical biography, the essays, as various as they are illuminating, share a number of underlying issues of significance beyond Redgrave's *oeuvre*. Those are the forging of the creative persona, the concept and purpose of art, the development of British art institutions, and the social and cultural mission of art. The last concerns the twin Holy Grails of Victorian art theory, the ameliorating influence of knowledge (embracing the idea of emulating the arts of the 'great' eras of civilization gathered into museums and galleries) and the marriage of Fine and Applied art—concepts rooted in the enlightenment but to occupy opposite poles in the rise of Modernist thought.

The tapestry of essays, avoiding the excessive complexity Redgrave castigated in mid-Victorian fabric design, are established upon Elizabeth Bonython's pleasantly discursive biography of Richard Redgrave and his equally successful bureaucrat brother, Samuel. Through him Richard widened his social and professional contacts, including that highly productive association with Henry Cole, and broadened his knowledge of contemporary British painting which would culminate in their collaboration on *A Century of British Painters* (1866 and 1890). Of no less importance for Richard's career was his an-