

Victorian Illustration: The Pre-Raphaelites, the Idyllic School, and the High Victorians by Paul Goldman. Revised edition. London: Lund Humphries, 2004. xviii, 395 pp. + 239 b/w illus. ISBN 0-85331-904-9. \$50.00; £25.00 (paper).

John Everett Millais: Illustrator and Narrator by Paul Goldman with an essay by Tessa Sidey. London: Lund Humphries in association with Birmingham Museums and Art Gallery, 2004. 71 pp. + 21 colour plates, 30 b/w illus. ISBN 0-85331-911-1. \$30.00; £16.50.

In *Of the Decorative Illustration of Books Old and New* (1896) Walter Crane described illustrated books as the “hand-glass” of the nation. The illustrations designed by Crane himself do not appear in Paul Goldman’s survey of Victorian illustration. Crane, as Goldman suggests, is most successful as a colour illustrator, while Goldman’s book is concerned with the black-and-white wood-engravings that dominated what has come to be known as “sixties” illustration (a period actually spanning 1855 to 1880). But if Crane does not make an actual appearance, then his sentiment that illustration was a defining feature of the nineteenth century is the impetus behind both of the books reviewed here. Goldman’s aim is to make these images visible, to bring to the reader’s attention a genre that has been largely neglected. There are, as he points out in *John Everett Millais: Illustrator and Narrator*, several reasons for this neglect: illustration has traditionally been placed last, if it is placed at all, in a hierarchy that sees painting and sculpture as the highest forms of art. This mode of representation might also have suffered in its very interdisciplinarity: it falls between the conventional boundaries of art history and literary criticism.

It is testament to the significance of Goldman’s work, then, that in the years since the first publication of *Victorian Illustration* by Scholar in 1996 and his other major survey of the subject, *Victorian Illustrated Books 1850-1870: The Heyday of Wood Engraving* (1995), scholarly attention has been drawn more frequently to this marginalised medium, with books like Gregory Suriano’s *The Pre-Raphaelite Illustrators* (2000), Lorraine Janzen Kooistra’s *Christina Rossetti and Illustration* (2002), and edited collections including Catherine J. Golden’s *Book Illustrated* (2000) and Richard Maxwell’s *The Victorian Illustrated Book* (2002). My own discussion of illustration in *Pictorial Victorians* (2004) is indebted to Goldman. Reading this revised paperback edition and the Millais exhibition catalogue, however, I was struck by how much work on the subject still could, and should, be done. The strength of Goldman’s books is that they provide the material for further analysis, encouraging the reader to look again at these pictures.

Victorian Illustration reviews the illustrative output of 31 artists working in the period, dividing them into five groups or schools (the Pre-Raphaelites: the inner circle; the Pre-Raphaelites: the outer circle; the Idyllic school; the