

MILLAIS'S ILLUSTRATIONS: FUEL FOR TROLLOPE'S WRITING

Ileana Marin

During the 1860s John Everett Millais provided 86 illustrations and two frontispieces for four novels by Anthony Trollope: *Framley Parsonage* (1861), *Orley Farm* (1862), *The Small House at Allington* (1864), and *Phineas Finn* (1869). The fruitful collaboration between Millais and Trollope was initiated by George Smith, the publisher of *Cornhill Magazine*, who believed that a successful magazine should combine quality illustrations with good literature. Smith thus invited Millais to illustrate Trollope's *Framley Parsonage*, starting with the third installment of the novel (the first two were already out). Trollope was so excited about the news that he did not wait to write a formal letter of thanks to his publisher, but rather put a note directly on the proofs of the current installment: "Should I live to see my story illustrated by Millais, no body will be able to hold me" (Trollope, *Letters* 56). Another factor that might have helped Smith secure Millais's collaboration was through the reader for the press, William Smith Williams, who was an old acquaintance of Millais from 1849, when the young painter was a member of the Pre-Raphaelite Brotherhood.¹

With the increasing success of Millais and the popularity of Trollope, it is no coincidence that these four novels were the most successful in the writer's career. John Hall explains Trollope's success by the fact that he gave Millais an "undeniable authority" and because the publishers integrated the plates in the text (2). For ten years, Trollope and his readers benefitted from Millais's partnership, as did Trollope's later illustrators, who borrowed postures and gestures from Millais's sets of illustrations in order to maintain the Trollope brand.² Not only did Millais create the prototypes of Trollope's characters, some of which reappeared in his later novels, but he also revealed to the writer the potential of his own characters. I argue that this collaboration

The Art of John Everett Millais + Join Group. A group devoted to the artist Sir John Everett Millais (1829-96) Photographs that feature the artist's work and landscape See more. 1193. An Annotated Commentary on the Original and Earliest Illustrations of Anthony Trollope's Novels and Short Stories (many by Millais). www.jimandellen.org/trollope/picture1.htm. www.jimandellen.org/trollope/picture2.htm. www.jimandellen.org/trollope/pictures.PhineasFinn.html. www.jimandellen.org/trollope/pictures.Small.html Originally posted ages ago. (permalink) fierce crown edited this topic ages ago. Martin Beek says: This is most useful, and I hope will be added to in due course. ages ago (permalink). Millais's Illustrations for Trollope. Simon Cooke, PhD. [Victorian Web Home > Visual Arts > Illustration > The Moxon Tennyson > John Everett Millais]. Writing in his Autobiography (1883) Trollope notes how he was "proud" to have Millais as his illustrator, and claims no "more conscientious work was ever done by man" (1, p. 198). He was just as enthusiastic when he was told by his publisher George Smith that he had engaged Millais as the interpreter of the Parsonage (The Cornhill Magazine, 1860-61), his first novel to be illustrated and his first to appear under such a major imprint. This proved problematic, and the writing and illustration of Framley Parsonage was characterized, like so many novels of the period, by an artistic struggle. Between 1855 and 1864 Millais made illustrations for numerous publications, including the Moxon edition of Tennyson's poems (1857), the magazine Once a Week (1859 onwards) and several novels by Trollope. He moved back to London in 1861, where he achieved popular success as a painter of child subjects such as Bubbles (1886, A. & F. Pears Ltd.), which became famous as an advertisement for Pears soap. Also popular were his paintings of beautiful young women, such as Stella (1868, Manchester City Art Gallery). By the mid-1850s, Millais was moving away from the Pre-Raphaelite style to develop a new form of realism in his art. [SLIDE] Although the Millais image is of interest I do not have a slide of it, and in any event it is completely outshone by Rossetti's extraordinary design for 'The Maids of Elfen-mere' which springs off the page in almost shocking contrast to the other illustrations in the book. Here, suddenly is a highly serious, intellectual and psychologically intense illustration with which the artist, by sheer force of personality and power of the image places himself on an equal footing with the text of the poem. Millais's illustrations: fuel for trollope's writing. Ileana Marin. During the 1860s John Everett Millais provided 86 illustrations and two frontispieces for four novels by Anthony Trollope: Framley Parsonage (1861), Orley Farm (1862), The Small House at Allington (1864), and Phineas Finn (1869). The fruitful collaboration between Millais and Trollope was initiated by George Smith, the publisher of Cornhill Magazine, who believed that a successful magazine should combine quality illustrations with good literature. Smith thus invited Millais to illustrate Trollope's Framley Parsonage, starting ...