

Shakespeare in Early Millais:

Millais's Fidelity to the Text in *Ferdinand Lured by Ariel* (1849-50)

In this paper, *Ferdinand Lured by Ariel* (1849-50) by John Everett Millais, which is based on *The Tempest* by William Shakespeare, is examined to clarify to what extent Millais's fidelity to Shakespeare's text is reflected in his own work. We begin with concerning the importance of Millais's early painting, *Ferdinand* in the artist's career. Then we consider the artist's possible reception of Shakespeare in the context of the Victorian culture of the Bard. Also, the dramatic quality of *Ferdinand* which is suggestive of the artist's familiarity with the text is examined, in comparison to the pictorial and theatrical adaptations of the play by his contemporaries in the heightened culture of bardolatry. Furthermore, we explore the musicality shared by the original text and Millais's rendition, considering the effect of music in the play and its presentation in the painting. Conclusively, this paper attempts to examine the originality of Millais's rendition in terms of the representation of various qualities pervading the scene, which has been enabled by his fidelity to the text by Shakespeare.