

Beauty's Awakening: Drawings by the Pre-Raphaelites and their Contemporaries from the Lanigan Collection by Dennis T. Lanigan and Christopher Newall. Edited by Sonia Del Re. Exhibition catalogue. Ottawa: National Gallery of Canada, 2015. 216 pp. + 252 colour plates, 4 b/w illus. ISBN 978-0888849328. \$40.

Beauty's Awakening (9 October 2015 – 3 January 2016) is the second major exhibition to draw on the remarkable collection of nineteenth-century British drawings assembled by Saskatoon art collector Dennis T. Lanigan (the first, *A Dream of the Past*, was hosted by the University of Toronto Art Centre in 2000). This new exhibition, at the National Gallery of Canada, offers a clear structuring into five thematic groupings: “Antiquity: A Dream of the Past,” “Biblical Times and Morality,” “Romantic Middle Ages,” “Renaissance Men,” and “No Time Like the Present.” Though the division is determined mostly by each drawing’s subject and purpose, taken as a whole it renders the collection much more intelligible to the viewer, and the exhibition notes do a fine job of linking the earliest Pre-Raphaelite works from the 1840s to the early 20th-century drawings by J.W. Waterhouse and Edward Poynter.

Regarding the earliest inspirations for his collecting, Lanigan singles out his first meeting with William E. Fredeman in 1983. Viewing Fredeman’s treasures – especially the Moxon Tennyson (1857), Dalziels’ Bible Gallery (1881), and *The Flower Book* by Edward Burne-Jones (1905) – was a catalyst for Lanigan, who had bought his first Pre-Raphaelite work only a year before. In 1986, Lanigan first visited the National Gallery to view its collection of master drawings and met Douglas Schoenherr, who had just been hired as Associate Curator of European and American Prints and Drawings. Dr. Lanigan’s affinity with the National Gallery and friendship with Schoenherr grew from that meeting. Despite Lanigan’s limited budget, his collection features works by most major Pre-Raphaelite and related artists, though Dante Rossetti is represented by minor sketches, and John Ruskin is entirely absent. Over the years, Lanigan has found obscure treasures from many artists of the period, and now invites viewers to appreciate less-finished sketches by familiar names alongside beautifully composed illustrations by more tertiary figures. John Dawson Watson’s *The Princess*, an illustration of Tennyson’s *Poem* (1858, pen and brown ink) is one such unexpected but worthy inclusion. Lanigan describes his collection as a scholarly endeavour, and strives to purchase drawings that highlight important points of understanding within the context of the whole period. The exhibition director, Sonia Del Re, has foregrounded this strategy in giving an educational coherence to the exhibition.

A 216-page colour-illustrated catalogue accompanies the show, with essays by Del Re, Christopher Newall, and Lanigan, who is the author of all