

PRE-RAPHAELITES IN AMERICA

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The first major travelling exhibition of Pre-Raphaelite artists in the United States since the Exhibition of British Artists in 1857 opened on 9 March at the Seattle Art Museum. Entitled *Visions of Love and Life: Pre-Raphaelite Art from the Birmingham Collection, England*, the exhibition, which consists of 118 paintings, drawings, and artifacts from the Birmingham Museums and Art Gallery, is organized by Art Services International of Alexandria, Virginia, with the support of the National Endowment for the Humanities, the British Council, and the Federal Council on the Arts and Humanities. In Seattle until May 7, the Exhibition will move to the Cleveland Museum of Art, then the Delaware Art Museum in Wilmington, then the Museum of Fine Arts in Houston, and finally to the High Museum of Art in Atlanta before returning to their home gallery in mid April.

Guest-curated by Stephen Wildman, Curator of Prints and Drawings at Birmingham, the exhibition is accompanied by a handsomely produced and profusely illustrated 272-page quarto catalogue. An excellent value at \$34.95, the catalogue is prefaced by three essays on the Pre-Raphaelites--by Jan Marsh ("Life, Literature, Art: The Social and Cultural Context of the Pre-Raphaelite Circle"); John Christian ("The souls of earnest men laid open': Pre-Raphaelitism in England, 1848-1898"); and Stephen Wildman ("Opportunity and Philanthropy: The Pre-Raphaelites as Seen and Collected in Birmingham"). Wildman also prepared the "Author's Note" and "Note to the catalogue," the catalogue entries themselves, the section on "Artists' Biographies" with photographs of the artists, which also serves as an index, and the "Select Bibliography." A "Chronology" of the period paralleling Pre-Raphaelite activities with contemporary events was compiled by Louise Hazel.

In Seattle, the exhibition has been mounted by the Assistant Curator of European Painting, Chiyo Ishikawa, who in hanging the pictures has substituted for the strictly chronological sequence of the catalogue entries an impressive and effective quadripartite thematic arrangement, dividing the works into four groupings, each occupying one of the large rooms devoted to the exhibition: "A NEW VISION: The Pre-Raphaelite Brotherhood 1848-53"; "Visions of the PAST"; "Visions of LOVE"; and "Visions of LIFE." This arrangement achieves an easy flow from picture to picture and from room to room in the gallery and provides a sense of continuity that is less readily apparent in the successive entries of the catalogue. The printed wall cards, succinctly summarizing the compositional history