

*Collecting the Pre-Raphaelites: The Anglo-American Enchantment*, edited by Margaretta Frederick Watson. Aldershot: Ashgate, 1997. 240 pp. 29 illus. ISBN 1-85928-399-3. \$78.95

The present collection of essays resulted from a symposium, "Ideas and Images: A Pre-Raphaelite Symposium," held in 1995 in conjunction with the exhibition *Visions of Love and Life: Pre-Raphaelite Art from the Birmingham Collection, England* (organized and circulated by Art Services International, Alexandria, Virginia) at the Delaware Art Museum. Since symposia are inherently ephemeral and the scholarly exchange is limited to those in the audience, it is a contribution to the field to have the papers recorded permanently in this volume, although some of the speakers are not represented, including Jason Rosenfeld, who spoke on "The Pre-Raphaelite Landscape in 1851 and the Transfiguration of Vision," and Jonathan Ribner, who spoke on "Our English Coasts, 1852: William Holman Hunt and Invasion Fear at Mid-Century."

Unfortunately, the lively diversity of the symposium is not well represented by the title selected for this volume. Those glancing at this book on a shelf would expect it to deal with collecting Pre-Raphaelite art in Britain and in America, but only four of the sixteen essays do so. Margaretta Frederick Watson, volume editor, begins with an essay, "'Crossing the Big Pond': The Anglo-American Appeal of Pre-Raphaelitism," that establishes connections between the Birmingham collection and the Samuel and Mary R. Bancroft, Jr and Related Pre-Raphaelite Collections at the Delaware Art Museum. References to the other essays in the volume are woven into the narrative. The Birmingham collection is addressed at greater length by Stephen Wildman, Guest Curator of *Visions of Love and Life*. For that exhibition catalogue, Wildman furnished an essay on the exhibiting and collecting of Pre-Raphaelite works in the city of Birmingham. For this volume, he develops in more detail "the moral imperative behind the establishment of the Museum and its Pre-Raphaelite collection," namely the 'Civic Gospel' that held the community responsible for the happiness and prosperity of its citizens (15-16). The late Delaware curator Rowland Elzea sheds light on the buying practices of Delaware collector Samuel Bancroft, who was relatively unusual for his day in his desire to build a collection for his "personal pleasure" rather than as a monument to himself (26). In his pursuit of Pre-Raphaelite art, Bancroft relied heavily on the advice of artist and connoisseur Charles Fairfax Murray, whose career is addressed in an essay by Julie Codell. Murray is one of those figures in art history who could be in danger of being forgotten, since he never produced a blockbuster canvas, but he nevertheless served as midwife of sorts to numerous Pre-Raphaelite works. Codell explores how Murray's activities as copyist, apprentice, picture buyer, and art collector reveal the nature of Pre-Raphaelite studio practice, which was "not readily divulged in public writings" (36). Codell provides ample evidence as to how this draper's son rose to a position of authority in the Victorian artistic field, although