

Whistler's Venice by Alistair Grieve. New Haven: Yale UP, 2000. 216 pp. + 75 colour plates, 150 b/w illus. ISBN 0-300-08449-8. \$40.00.

Palaces in the Night: Whistler in Venice by Margaret F. MacDonald. Berkeley and Los Angeles: U of California P, 2001. 160 pp. + 107 colour plates, 41 b/w illus. ISBN 0-520-23049-3. \$35.00.

With 2003 marking the centenary of the death of American expatriate James McNeill Whistler (1834-1903), scholarly activity related to this artist affords the reader excellent opportunities to study him in new light. In particular, the important subject of Whistler and Venice – never before, surprisingly, the focus of an in-depth monograph – has fortunately inspired two recent publications, *Whistler's Venice* by Alistair Grieve and *Palaces in the Night: Whistler in Venice* by Margaret F. MacDonald. Two related spring 2003 exhibitions in Washington, D.C., *Whistler and His Circle in Venice* at the Corcoran Gallery of Art and *Whistler in Venice: The Pastels at the Freer Gallery*, certainly expand the discourse beyond the books reviewed here as does their combined catalogue, featuring essays by Corcoran Curator of Prints and Drawings and Whistler scholar Eric Denker and Kenneth Meyers, Curator of American Art at the Smithsonian's Freer and Sackler Galleries. MacDonald's book complements a fall 2003 exhibition at the Hunterian Gallery, University of Glasgow, also titled *Palaces of the Night: Whistler in Venice*.

Whistler's 1879 trip to Venice was, of course, precipitated by the 1878 Whistler v. Ruskin libel trial, which made the artist's name a household word in London periodicals – though Whistler had already established his knack for