

At the Temple of Art: The Grosvenor Gallery, 1877-1890 by Colleen Denney. London: Associated University Presses, 2000; Madison and Teaneck, NJ: Fairleigh Dickinson UP, 2000. 263 pp. + 98 b/w illustrations. ISBN 0-8386-3850-3. \$59.50.

In 1877 Sir Coutts Lindsay and his wife, Blanche, Lady Lindsay, opened the Grosvenor Gallery at a fashionable address in New Bond Street. Under their charismatic leadership, the gallery crystallized into one of the most avant-garde exhibition spaces of its time, championing mainly the cause of late nineteenth-century artists, including female painters who had not been recognized by institutions like the Royal Academy, and occasionally triggering controversy like the infamous Ruskin-Whistler trial. The Pre-Raphaelites, led by Sir Edward Burne-Jones; followers of the Aesthetic Movement; female painters; foreign artists like Whistler, James Tissot, and Jules Bastien-LePage; the Newlyn School; the Glasgow Boys; and British artists trained abroad such as George Clausen: all shared the stage of the Grosvenor Gallery at some point during its brief but dazzling tenure. These constituencies and some of the radical artistic developments they spearheaded have provided ample fodder for numerous books and articles. Ironically, however, the gallery that nurtured the careers of these artists and their aesthetic preferences under the brilliant yet at times troubled patronage of the Lindsays, has remained largely neglected.

To this end, Colleen Denney's comprehensive study of the Grosvenor Gallery is a refreshing analysis of that institution and its chief patrons – the Lindsays – and their extraordinary contributions to the production and consumption of art in late nineteenth-century London. The author's examination originated in her 1990 dissertation at the University of Minnesota and is a valuable extension of the catalogue she co-edited with Susan P. Casteras in conjunction with the first exhibition dedicated to the Grosvenor Gallery's history that she and Casteras curated at the Yale Center for British Art in 1996. Aside from the Yale catalogue and Christopher Newall's *The Grosvenor Gallery Exhibitions: Change and Continuity in the Victorian Art World* (Cambridge UP, 1995), Denney's book is the only substantial scholarly work devoted to this distinctly modern British institution, one that was ahead of its time in the late Victorian period.

At the heart of Denney's analysis is the problematic character of the elite *sanctum sanctorum* of artists and patrons overseen by the ambitious Lindsays, whose staunch support of the Pre-Raphaelites and Aestheticism was targeted frequently by satirists like George du Maurier. Her discussion weaves its way through these complex relationships among aesthetic output, patronage, criticism, and institutional management, developments that shaped the Grosvenor Gallery's reputation as a "Temple of Art" but also led to its demise