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El arte español entre Roma y París (siglos XVIII y XIX): intercambios artísticos y circulación de modelos. Edited by Luis Sazatornil & Frédéric Jiménez. Collection de la Casa de Velázquez 143. Madrid: Casa de Velázquez, 2014. xi + 574 pp. 93 colour + 49 black-and-white illustrations.

This collection of 24 papers began as a series of three Jornadas Internacionales de Historia del Arte held in Rome, Paris and Madrid in 2010. Its theme is the perennial pull of both Paris and Rome for Spanish artists—to the classical monuments of the Eternal City on the one hand, and to the French capital as the liveliest centre of art on the other—though the reverse fascination, notably in the case of Paris–Madrid in the nineteenth century, is also explored. The papers are organized around three strands: circulation of artists, circulation of artworks and artistic models, and circulation of ideas. The authors include many of the most respected scholars, as well as newer arrivals in the field, though space does not permit notice of all their contributions here. The opening study by Jesús Urrea (19–28) provides a useful historiographical and bibliographical survey on Spanish painters and sculptors in Rome in the eighteenth century. Ana Reuter returns to the rich seam of insights glimpsed through the notebooks of Spanish artists in eighteenth-century Italy (29–54), which she initially mined for the exhibition and catalogue *Roma en el bolsillo* (Prado, 2013–14). Luis Sazatornil (103–37) examines notions of Rome’s primacy in nurturing artistic sensibility versus the superiority of Paris in the development of scientific and technical skill in his essay on the training of Spanish architects, following the establishment of architecture as an academic discipline in the eighteenth century. Though he questions the over-simplistic binary opposition of the influence of the two cities, Carlos Reyero (129–44) nevertheless finds a broad tendency among nineteenth-century Spanish artists who went to Rome to self-represent and be perceived of as continuators of the traditions of Golden Age Spain, whilst their compatriots in Paris, including Ramón Casas in a self-portrait in torero costume in 1883 (MNAC, Barcelona), were inclined, however ironically, to accept the role of exotic or Other. María Soto Cano (145–67) identifies the role of the Spanish academy in Rome as central to the process of revitalization of Spanish sculpture that occurred in the last three decades of the nineteenth century, culminating with the eclectic style of Nemesio Mogrobojo which effectively combined classicism with symbolism.

In *El museo pictórico* (1724), Antonio Palomino famously complained that Spanish artists could only earn their laurels by having their credentials stamped by Italian customs. Opening the second section, Benito Navarrete’s paper (171–90) explores the situation regarding Spanish artists and Italy at the end of the seventeenth-century. Quoting the passage by the painter and treatise-writer (1032), he shows how it pertained to Palomino himself, since his style was influenced by Italian works such as those by Luca Giordano. By focusing on the influence of Simon Vouet and Nicolas Poussin, engravings of whose paintings were widely circulated, the corresponding period is also studied by Frédéric Jiménez (192–219) from the perspective of French models of painting in Spain in the reign of Charles II and the emergence of a new taste in art. The close links between these two themes are shown by Véronique Meyer (221–37) in her paper on the circulation of prints of Italian eighteenth-century art interpreted by French engravers. Diana Urriagli Serrano (239–55) offers a fascinating survey of the changing tastes, habits and profile of eighteenth-century collectors, including the increasing value they placed on native artists of the Golden Age, and the movement of paintings between middle-class, noble and royal collections. Antonio Urquizar Herrera and José Antonio Vígara Zafra (257–74) outline the increasing *afrancesamiento* of the nobility and the artistic systems and institutions in Spain in this period. Geneviève Lacambre builds on her work charting the increasing importance of the reverse gaze in the nineteenth century in the *Manet–Velázquez* exhibition and catalogue (Paris/New York: Musée d’Orsay/Metropolitan, 2002), in this case through the eyes of French copyists of Spanish Golden-Age art at the Prado (275–89), whilst Mónica Vázquez Astorga’s case-study of acquisitions for the Galleria di Palazzo Bianco in Genoa shows the key role of France as conduit for disseminating this new taste. The complexity of the web of collecting and dealing interests and their impact on taste for Spanish art is well demonstrated in Véronique Gérard-Powell’s paper (305–23).

José Luis Sancho (347–73) opens the third section with an exploration of the annual circuit of the royal palaces of La Granja, Aranjuez and El Escorial by the Bourbon king Felipe V and his family, which focuses on the relationship between the Reales Sitios and notions of Versailles. Philippe Bordes offers an intriguing case-study of Goya's portrait of Ferdinand Guillemardet, French ambassador in Madrid 1798–1800. Guillemardet's revolutionary credentials hardly endeared him to the court of Carlos IV, though both the portrait and its sitter's ideas had affinities with those of Spanish liberals such as Jovellanos. The paper is appropriately dedicated to Jeannine Baticle (now deceased), whose entry in the catalogue of Spanish and Portuguese paintings at the Louvre (2002) renewed interest in this often overlooked portrait which is likely to have been the first work by Goya seen in France. Ester Alba Pagán (417–37) examines the (often changing) political attitudes of artists in Spain during the Peninsular War and its aftermath. María de los Santos García Felguera (451–75) considers the impact of new technology with her study of the role of French photographers on the history of photography in nineteenth-century Spain. Luis Méndez Rodríguez (477–501) rounds off this richly informative and thought-provoking collection of papers with an exploration of the construction of the tourist image of Spain, and especially Andalusia, as romantic Other within Europe. Along the way, coverage of architecture and design adds welcome depth, from consideration of the influence of the grand tour to Italy on the neoclassical style of early museums, including the Prado (Sophie Descat, 73–88) and a study of designs for the Jardín del Príncipe at Aranjuez which, in parallel with those for Rambouillet (Île-de-France), reflected both new European ideas on landscape and new plant species from the Americas (F. Javier Girón, 375–401), to an outline and bibliographical survey of the history of architecture in metal in Spain, including the context of nineteenth-century Franco-Spanish relations (Estéban Castañer Muñoz, 439–50),.

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