

later stage were installed in some of these writers' houses.

While the book under review convincingly argues that the celebrity culture which developed in late nineteenth-century Paris was a fertile ground for the rise of the French writer house museum from the start of the new century, it is less persuasive when it comes to demonstrating a direct link. The example of the Maison Hugo itself suggests that such a link might be much more oblique than is argued here. At the height of the unprecedented personality cult around Hugo at the time of his death in 1885, the initiatives to transform his apartment on the Avenue Eylau (now Victor Hugo) into a museum failed repeatedly. They were successful only some twenty years later, when the hype of the Hugo cult was fading, and produced the opening of a museum in a house where almost no trace of the author's domestic life survived.

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Inge Reist and José Luis Colomer (eds), *Collecting Spanish Art: Spain's Golden Age and America's Gilded Age*. New York, Frick Collection, 2012. ISBN 978-0-912114-58-3. 396 pp., 114 col. illus., 56 b. & w. illus. \$90.

This is a rich collection of essays on Spanish art in America from the late nineteenth to the early twentieth century, published by the Center for the History of Collecting at the Frick Collection, New York (established in 2007) with the assistance of the Centro de Estudios Europa Hispánica in Madrid. Although comprising a range of contributions, there is a sense of a cohesive whole to this volume, which is conveniently divided into three sections: the formation of the American taste for Spain; great collectors of Spanish art in America (Isabella Stewart Gardner, Henry Clay Frick, Charles Deering, William Randolph Hearst, Archer Milton Huntington and Algur H. Meadows); and the evolution of taste for the great masters (Velázquez, Murillo and Goya).

Some themes appear and reappear, for example the question of exporting works of art from Europe to the States, an aspect with which many today might feel uncomfortable. Richard Kagan quotes the dealer

Arthur Byrne, writing in 1934 to Julia Morgan, 'My only role in life is taking down old works of art, conserving them to the best of my ability and shipping them to America.' Another (more positive) thread which we perceive again and again is the awakening of a taste for Spanish art, a renaissance of sensibilities, partly inspired by some of the collectors discussed here, and partly by nineteenth-century American writers such as Walt Whitman and Nathaniel Hawthorne, and artists such as John Singer Sargent and Mary Cassatt.

Richard Kagan's opening piece gives an overview of some of the questions of collecting art, and the literature of art in the nineteenth century, noting the shift in American taste in the 1880s, the flood of wealthy collectors, and the fact that major Spanish paintings entered public collections in the States. Kagan talks too about the role of contemporary artists in raising the profile of Spanish art. He also makes the point that the east coast was particularly vital, collections in Philadelphia, New York and Washington playing an important part.

M. Elizabeth Boone writes entertainingly about the Philadelphia Centennial Exhibition in 1876, and the Spanish contributions to that show, which she tellingly describes as a 'mixed affair'. Contemporary Spanish paintings on display were not always of the highest standard, and Boone reveals that contemporary press reports in the States were not always sympathetic to Spanish art. This essay is complemented by Javier Barón's study of the same exhibition, as well as Chicago's World's Columbian Exposition of 1893, while also looking at some of the other European exhibitions incorporating Spanish art and culture in the late nineteenth century. Barón additionally mentions some of the contemporary sculptures shipped over for the American exhibitions, most of them plasters or terracottas, and many broken in transit. Unsurprisingly Spanish owners and artists were loath to send valuable works of art for exhibition, which might be damaged, and this may partly explain why no first-rate works were included, and why Spanish art failed to attract favourable comment from critics and visitors to those exhibitions.

The article by Ellen Prokop on Isabella Stewart Gardner and her great collection and museum at Fenway Court in Boston presents a brief history of this celebrated collector's life and collection, summing up her exceptional response to Spanish art and to Spain itself. She apparently remarked on her second trip to the Iberian peninsula in 1904, 'I like countries

when Americans aren't in them'. The sense of discovery, finding aesthetic pleasure in areas perhaps not immediately predictable, is another leitmotif in this exploration of American taste for Spanish art. Gardner's taste was much influenced by the aesthetic of Sargent, whose works she also collected, and whose paintings could be said to mirror some aspects of Spanish baroque art.

Henry Clay Frick's paintings, and his *Galerie Espagnole*, are discussed by Susan Grace Galassi. Arguably Frick's collection includes more *echt* Spanish masterpieces than those of his contemporaries; he purchased for instance Velázquez's portrait of Philip IV for \$475,000 (prices being another topic which run through these essays), and El Greco's *Purification of the Temple*, as well as the same artist's *St Jerome*, and masterpieces by Goya. Charles Deering is a less familiar name as a collector of art; the piece by Bonaventura Bassegoda and Ignasi Doménech on his collection describes Deering's house and collection at the *Palacio Maricel* in Sitges (Barcelona) and *Tamarit Castle*, also in Catalonia. His collection was dispersed after his death, partly because he fell out with Miquel Utrillo, the father of the painter Maurice Utrillo, who had acted as his agent and adviser, and whom Deering was to accuse of defrauding him. Because the collection survives only partially (some works went to the Art Institute of Chicago for example), much of this essay depends on evocative photographs of the now-lost interiors in Catalonia. Deering was interested not only in painting, but in a gamut of decorative arts. Mary Levkoff's portrayal of William Randolph Hearst deftly sums up his passion for collecting, and his desire to house his works of art in substantial and appropriate architecture, for which he could pay handsomely following his inheritance and his own successful business enterprises. He followed his own taste, like Deering accumulating a great swath of works, including choir screens, armour and tapestries. Some of his collection has been dispersed, but many important items are now in public collections, including the Los Angeles County Museum of Art and the Metropolitan Museum of Art, New York.

Archer Milton Huntington specialized in Spanish art, and Marcus Burke's chapter on him emphasizes that, unlike many other collectors, he always wanted to set up a public museum, rather than merely to furnish his own home. Famously, in his twelfth year, on a visit to Europe, he stated that 'he wished he could live

in a museum'. The outstanding collection he assembled, now housed by the Hispanic Society of America in New York, is testament to his genius and his generosity, embracing great paintings by Velázquez, Goya and Sorolla, as well as many others, great baroque sculpture, and an extraordinary group of items from the decorative arts, such as the magnificent collection of lustreware ceramics and historic textile. Mark A. Roglán's essay on Algur H. Meadows is likewise about a figure whose passion was Spain, and who wished to encourage public viewing of this art. He said he wished to create a 'small Prado in Texas'. The Meadows Museum is a monument to his capacity to buy and display Spanish paintings, and in recent years has been superbly renovated.

José Luis Colomer's contribution on the paintings by Velázquez owned by New York collectors presents a fascinating picture of the growing taste for this great painter in the States. Only Britain has more works by Velázquez than America, outside Spain itself. Colomer analyzes the activities of Henry G. Marquand, J. Pierpont Morgan, Benjamin Altman, Jules S. Bache, as well as Huntington and Frick. In this essay we can also perceive the risks of buying any Old Masters: 'school of' and even fakes can trap the unwary buyer. Suzanna Stratton-Pruitt's expertise on Murillo is well-known, and her essay looks at the early appreciation of this artist in the States, beginning in the early nineteenth century, when a painting by Murillo of *Roman Charity* was in an American collection (exhibited at the Pennsylvania Academy of the Fine Arts in Philadelphia from 1816 to 1845), though it was subsequently destroyed in a fire. Stratton-Pruitt draws attention to the numerous prints and copies after paintings, especially Murillos, which also spread a taste for Spanish art: she makes the point that poor copies did not help Murillo's reputation. In addition the Catholic subject-matter did not always appeal to American, often Protestant, viewers. Few people remember now that Joseph Bonaparte was exiled to New Jersey in 1815, and probably brought Spanish paintings to the New World, which may also have built up a taste for Iberian art. Ignacio Cano and Casilda Ybarra write too about the early collecting of Murillo, similarly mentioning Joseph Bonaparte. Their essay usefully includes as an appendix a catalogue of the Murillo paintings now in the States.

The final chapter by María Dolores Jiménez-Blanco on collecting Goya helpfully looks at the impact of Goya's work on artists who wished to break away from

the academic tradition (this indeed is another theme which seems to come up in different contributions to this collection of essays), the anti-classical slant, and the ways in which even quite recent artists, such as Robert Motherwell, have been affected by the Spanish heritage of painting. The book is superbly designed and printed, and the quality of the illustrations, texts, and academic apparatus, the bibliography and notes,

uniformly high. This book must be of interest to all Hispanists, as well as all students of American art collecting in the nineteenth and twentieth centuries.

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