

## The authors

**Thomas Bean** is a book collector and private researcher. He has published numerous articles on the art collector, connoisseur and hispanophile Richard Ford. Bean has also amassed a significant archive of Ford's letters and books. He is a farmer and in 2006 a Liberal Democrat representative for Worcester County Council.

**Xavier Bray** completed his PhD at Trinity College Dublin, and is currently the Director of the Wallace Collection. Formerly Chief Curator of the Museo de Bellas Artes de Bilbao and Dulwich Picture Gallery, he was also Assistant Curator of Seventeenth and Eighteenth-century European paintings at the National Gallery, London, where he has curated several exhibitions, including *The Sacred Made Real: Spanish Sculpture and Painting 1600–1700* (2009) and *Goya: The Portraits* (2015).

**Hugh Brigstocke** was Curator of Italian, French and Spanish paintings at the National Gallery of Scotland (1968–83); later Senior Old Masters Expert at Sotheby's, London (1989–95). He has also worked widely in publishing as Editor in Chief of the *Grove Dictionary of Art* (1983–87) and Editor of the *Oxford Companion to Western Art* (1995–2001) and the *Journal of Walpole Society* (2000–12). In 2015 he was the author of a Walpole Society volume dedicated entirely to British Travellers in Spain from 1766 to 1849; and more recently, with Odette D'Albo, the monograph *Giulio Cesare Procaccini, Life and Work* (2020).

**Xanthe Brooke** completed her MPhil at the Courtauld Institute with a dissertation on the patronage and art collection of the 1st Duke of Lerma (1598–1625). Formerly Curator of Continental European

Fine Art at the National Museums Liverpool, where she curated many exhibitions at the Walker Art Gallery, including *Murillo in Focus* (1990), and co-curated at Dulwich Picture Gallery, with Peter Cherry, *Murillo. Scenes of Childhood* (2001). Her field of research interests include the reception of Spanish art in Britain, especially the work of Murillo, Velázquez and Ribera, about which she has written extensively in the form of essays and exhibition catalogue reviews in diverse British and Spanish periodicals and publications.

**José Luis Colomer** holds a PhD in Comparative Literature from the University of Bologna and a degree in Art History from the Sorbonne. He currently directs the Centro de Estudios Europa Hispánica (CEEH) and the Center for Spain in America (CSA). A chief aim of both entities is to promote the study of international reception of Spanish art and culture. He has coedited *Collecting Spanish Art: Spain's Golden Age and America's Gilded Age* with Inge Reist (2012) and *Sorolla in America: Friends and Patrons* with Blanca Pons-Sorolla and Mark Roglán (2015).

**Véronique Gerard-Powell**, formerly Associate Professor in History of Art at the Sorbonne, is a French art historian specialising in Spanish art from sixteenth to early twentieth century. She has published the catalogues raisonnés of Spanish paintings in the museums of Grenoble (2000) and, with Claudie Ressorit, of the Louvre (2002). She is also interested in history of collecting, particularly the nineteenth-century European taste for Spanish art. Among her recent publications are two exhibition catalogues of Antonio Pérez Simón's collections of Spanish and Victorian paintings, articles about the French art dealer Jean-Baptiste Lebrun, Durand-Ruel and Spanish Old Masters, and collecting El Greco. She is preparing a study of French collecting and the art market for Spanish Old Masters from 1800 to 1914.

**Claudia Hopkins** has been appointed Professor and Director of the Zurbarán Centre of Spanish and Latin American Art, Durham University, having previously been Senior Lecturer in History of Art at the University of Edinburgh. Her research focuses on nineteenth- and twentieth-century Spain. She was part of the team curating *The Discovery of Spain* (National Gallery of Scotland, 2009) and is curator of *Romantic Spain: David Roberts and Genaro Pérez Villaamil* (RABASF/CEEH, scheduled for 2021). Among her

publications are the edited volumes *Pascual de Gayangos: A Nineteenth-century Spanish Arabist* (2008) and *Spain and Orientalism* (2017). Her book *The Orient Within: Spanish Art and Identity 1833–1956* is forthcoming.

**Isabelle Kent** is an art historian specialising in Spanish art and is currently working on an MPhil at Cambridge University. From 2017 to 2019 she was the inaugural Enriqueta Harris Frankfort Curatorial Fellow at the Wallace Collection, where, among other projects, she organised the conference ‘Collecting Murillo in Britain and Ireland’. She has previously interned at the Metropolitan Museum of Art, Dulwich Picture Gallery and British Library. She holds a BA in History of Art from Trinity College, University of Cambridge, and has published exhibition and book reviews in *The Burlington Magazine* and *Apollo Magazine*.

**Hilary Macartney** is Lecturer in History of Art at the University of Glasgow, where she also directs research projects relating to Sir William Stirling Maxwell as scholar and collector of Spanish art. A Glasgow graduate, she gained her PhD from the Courtauld Institute. Her special interests are centred on the reception of Spanish art in the UK, including reproduction and its use as a tool of scholarship and widening access. Her publications include *Spanish Art in Britain and Ireland, 1750–1920: Studies in Reception in Memory of Enriqueta Harris Frankfort* (2010), co-edited with Nigel Glendinning, and *Copied by the Sun: Talbotype Illustrations to the Annals of the Artists of Spain* (2016), with José Manuel Matilla, with whom she co-curated the accompanying exhibition at the Prado Museum. She is co-founder and Joint Honorary Vice-President of ARTES Iberian & Latin American Visual Studies Group.

**Philip McEvansoneya** is a Lecturer in the History of Art at Trinity College Dublin. One of his fields of research is the history of collections in Ireland. His numerous publications include ‘John Savile Lumley and Velázquez’s *Christ after the Flagellation Contemplated by the Christian Soul*’ (*The Burlington Magazine*, 2010).

**Thierry Morel** is the Director and Curator-at-Large of the Hermitage Museum Foundation. He was educated at the universities of Paris and Oxford, where he graduated in Law and History of Art. He was a post-doctoral research associate at the University

of Cambridge and has done extensive research on the history of art collections and art provenance in Europe. He also wrote and produced plays and films, among them *Private View*, a ten-part series of TV documentaries on art collectors. In 2013, he curated *Houghton Revisited*.

**Robert Wenley** has been the Deputy Director and Head of Collections at the Barber Institute of Fine Arts at the University of Birmingham since 2010. He was previously a curator at the Wallace Collection, London, and for Glasgow Museums, with responsibilities including the major collection of Spanish paintings at Pollok House. He has published extensively on the history of collecting in Britain and France, most recently on the taste for the paintings of Jan de Beer in England, in the catalogue of his exhibition, *'Truly Bright and Memorable': Jan de Beer's Renaissance Altarpieces* (Barber Institute, 2019).