

A fresh look at Spain: urban views through foreign and domestic gazes (16th-19th centuries)

Review of:

Imago Urbis. Las ciudades españolas vistas por los viajeros (siglos XVI-XIX), Luis Sazatornil Ruiz and Vidal de la Madrid Álvarez (eds), Gijón (Asturias): Ediciones Trea and Museo de Bellas Artes de Asturias, 2019, 694pp., 412 col. Illus., € 60.00 pbk ISBN 978-84-17987-45-9.

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Imago Urbis: Las ciudades españolas vistas por los viajeros (siglos XVI-XIX) [*Imago Urbis: Spanish cities as seen by travellers, 16th-19th centuries*] is the latest and most ambitious publication in a four-decade-long trend of Spanish exhibitions and studies focused on foreign travellers in Spain and their representations of the country. *Imago Urbis* focuses on traveller's visual representations and features a groundbreaking perspective that not only covers important gaps in knowledge but also lays a foundation for future studies in art historiography. Like many other publications of its kind, the book is based on an exhibition, in this case an exhibition by the same title held at the Museo de Bellas Artes de Asturias from April 25 to June 23, 2019, which showcased the museum's comprehensive collection of travel books and artworks. In turn, the exhibition was part of a larger research project funded by the Spanish government focused on Spanish urban cultures from the sixteenth to the nineteenth centuries. The broad scope covered in *Imago Urbis* could only have been possible with the collaboration of numerous institutions and scholars. Both the exhibition and the publication were coordinated by two architectural historians, Luis Sazatornil Ruiz and Vidal de la Madrid Álvarez. Sazatornil Ruiz is a professor of history of art at the University of Cantabria whose research focuses on nineteenth-century Spanish architecture and urbanism, the image of Spain in World Exhibitions, French travel writers, and *indiano* patronage (*indianos* were emigrants to Latin America who amassed considerable wealth and then returned to Spain where they invested heavily in their communities). His expertise is perfectly complemented by de la Madrid Álvarez, a professor of history of art at the University of Oviedo who specializes in Asturian architecture from the early modern period.

Few, if any, European countries have been as aware of, and as preoccupied with, their international image as Spain is. This is not surprising, given the attention this country has attracted in the past, the particular ways it has been perceived, and the trajectory of its historical development, all of which have set it apart from other European nations. Long before the contemporary era of mass tourism, already during the early modern period and particularly starting in the nineteenth century,

Spain was subject to numerous portrayals by renowned artists and authors, who often disseminated an orientalist image of the country that identified it with Andalusia. As a nation with a long, intermittent yet persistent, identity crisis—starting with its loss of empire during the nineteenth century, and then in the twentieth century as a result of the internal divisions created by the Civil War—these foreign portrayals became a mirror in which the Spaniards could see themselves from an alternative perspective, through foreign eyes. In some cases, the image they discovered was unflattering, boxing them into what they perceived as unfair and negative stereotypes and thereby eliciting Spanish indignation, sarcasm, and counternarratives that sought to portray the country in a more positive light. In other instances, Spaniards recognized themselves in the negative representations and responded with apprehension, feeling exposed as inferior to other European nations and shamed into undertaking an urgent modernization. For still other Spaniards, the European fascination with Spain has been a source of pride and even vanity. It is against this background that one can better understand the Spanish interest in—some would say obsession with—their country's perception by the foreign other and the many studies and exhibitions that this interest has generated.

Imago Urbis's contribution to the field resides in its novel combination of a narrow thematic focus on urban views with an ambitious chronological span running from the sixteenth to the nineteenth centuries, as well as its pioneering integration of Spanish and European gazes. Narrowing the image of Spain to its cities offers a perspective that has been often neglected in favour of more rural-oriented depictions of the country's traditions and ways of life. The thematic shift draws attention to urban architecture and infrastructure as material culture and social space, as an essential human product that generates collective memories, conveys the nation's development, and ultimately embodies its character and identity. The focus is on the urban view itself as an artistic genre, understood in a broad sense and regardless of the artist's reputation or choice of medium or the artistic and technical quality of the images. The result is a rich and comprehensive visual repertoire of how Spanish cities have been conceptualized and represented in two dimensional formats through the centuries. Although the images are focused on Spanish cities, the visual discourse they create can easily be extrapolated to, or become a point of reference for, other geographical areas.

The quality and sheer number of the illustrations in *Imago Urbis* is impressive and noteworthy. They are all in colour and of surprisingly high definition for a publication of this kind, allowing for close observation of details. Most of the publications examined in the book are illustrated with a substantial number of prints, and in several cases include *all* the views they contain, unlike previous studies which tended to include only smaller samples. The book also incorporates many images that have never been published in scholarly literature. The variety of image types is remarkable as well, including maps and city plans together with holistic depictions from both outside of cities—viewed from sea, land, or air—as well as from within them, as partial views from streets and squares, often

emphasizing local monuments. There are accurate and detailed renditions alongside others so generic that their identifiers are reduced to a couple of geographical and monumental landmarks; a few are even invented. While some of the cities are deprived of human presence, others are stages for one-time events, or populated by residents going about their daily lives. In most cases the views focus on historic urban centres, but in others the urban periphery, with its newly developed neighbourhoods and infrastructures, becomes the face of the city. In a few remarkable instances, it is the wounded city, destroyed by a disaster, that is represented. All in all, the rich repertoire of views in *Imago Urbis* is in itself an important contribution to the literature on urban views and the image of Spain, and the publication will surely become an essential resource for research in these fields.

The narrow focus on urban images in *Imago Urbis* creates a necessary cohesiveness in a study that is, in all other respects, the most comprehensive to date in terms of the variety of travellers' visual representations of Spain. Most previous exhibitions and studies have been piecemeal, providing unbalanced and patchwork knowledge regarding the country's international image. Frequently, they examine a single national gaze, with a special focus on French and the British travellers, and to a lesser degree, on Germans and North Americans; or they cover only a particular geographical region, which reflects not just local interests but the fact that in Spain the financing of the humanities falls heavily on local governments and institutions. In many instances, the scope is framed by an individual artist, author, or period, especially during the Romantic era. In contrast, *Imago Urbis* approaches the images of Spain diachronically over a lengthy time span, from the invention of print in the sixteenth century to the popularization of photography at the end of the nineteenth century. It thereby brings together views from two periods—the early modern period and the nineteenth century—which have traditionally been divorced from each other due to the conventional chronological taxonomies of art historical methodology. The advantages of the diachronic approach are numerous and significant. The broader perspective allows for the discovery of continuities and ruptures and thereby a more nuanced interpretation of the image of Spain through the centuries. For instance, scholars specializing in the Romantic image of Spain will learn that the predominant emphasis on Andalusia was not just a product of this region's orientalist appeal but also stemmed from a tradition that went back to illustrations of Spanish cities in the sixteenth century sponsored by the Spanish monarchs.

Imago Urbis also breaks new ground in several other respects. Although some cities and regions are more represented than others, the traditional geographical divisions are ignored while covering a significantly larger area of the Iberian Peninsula. The book also moves beyond the usual focus on European travellers to include depictions of Spain by Spaniards, as well as hybrid depictions combining European production and Spanish patronage. In this respect, *Imago Urbis* is an important step forward, given the scant scholarly attention that has been paid to the image of Spain as constructed by Spaniards in the visual arts, particularly in the

printed image. And finally, *Imago Urbis* is far more comprehensive in terms of the nationality of the European travellers it examines. Together with the well-known British and French examples, it offers lesser-known images by artists from Germany, Italy, and the Low Countries. However, it leaves out North Americans, perhaps because they were absent from the collections that served as a basis for the exhibition.

Imago Urbis is arranged into three preliminary essays followed by the exhibition catalogue. There are a few overlaps among its different parts, which although a bit repetitive at times, do allow for an independent reading of each essay and catalogue entry without missing any relevant information. The first essay, 'Imago Graphica: El lector-espectador' [Imago Graphica: the reader-viewer], provides an excellent introduction to the book that draws on the dual expertise of its author Juan Martínez Moro (Universidad de Cantabria), a renowned scholar on engraving and illustrated books who is also himself a nationally recognized engraver. The essay is a thought-provoking introduction to the illustrated book that underscores its particular materiality and the unique experience that its handling affords to a different kind of public, that of the reader-viewer. Following a summary of the various techniques of engraving and their limitations and advantages, Martínez Moro provides a comprehensive account of the many factors and variables at play in the production and experience of illustrated books that set the form apart from other modes of artistic expression, such as its extremely collaborative nature that involves particular expertise and agendas of draftsmen, writers, engravers, binders, publishers, and patrons.

Of great interest are Martínez Moro's reflections on viewer-readers and their unique interaction with illustrated books. He frames the issue as a dialectic in which both object and handler exert a mutual agency. As he explains, the particular and intimate experience afforded by manipulating an object with one's own hands elicits a sensorial and cognitive experience through a simultaneous process of viewing and reading that has no parallel in the other visual arts. Martínez Moro also points out the particular expectations an illustrated book must meet, and which are likewise absent from other artistic representations, such as its consultatory character or its function as a provider of itineraries for the armchair traveller. Overall, the essay provides an excellent theoretical framework for understanding the rest of the book, as well as serving a general introduction to illustrated books, regardless of the type, nationality, or subject of the illustrations.

The second essay narrows the focus to the specific genre of urban views and the particular case of views of Spanish cities. Written by the main coordinator of the book, Sazatornil Ruiz, this essay is considerably longer than the first and provides a sweeping history of representations of urban Spain from the sixteenth to the nineteenth centuries, under the title of 'Icononautas urbanos: Las vistas de ciudades españolas desde la corografía a la fotografía' [Urban iconauts: views of Spanish cities from chorography to photography]. The essay brings together into a single cohesive discourse the works that are later analysed in detail in the catalogue. It

opens with an overview of the specific issues surrounding the study of urban views, framing them within the persistent human curiosity about those aspects of the world—cities, in this case—that are unknown or unreachable to us. Visual images of cities, Sazatornil Ruiz notes, afford the possibility of virtual travel and impossibly rapid itineraries throughout far-off countries and continents. In this sense, urban views have long constituted visual spectacles for consumption—commodities midway between high and low art—that have had a substantial impact on how we think and visualize cities both in the past and in the present. He also notes three other main reasons for the appeal of urban images: psychological (as a prompt for reviving individual memories), political (as a means of symbolic appropriation of that which is represented), and geostrategic (as tools for war strategies). Urban images, he argues, also acquire a deeper representational relevance due to the nature of cities as perhaps the most complex human creation, as historically constructed spaces of social interaction, synesthetic experiences, economic development, and cultural traditions. As such, he argues, urban images are a medium for conveying (echoing Heidegger) an existential space in which collective experiences, history, memories, and identity are interwoven. In light of this function of urban images, Sazatornil Ruiz advocates a methodological approach for their study that is inspired by semiotics, aesthetics of reception, and gaze theory.

In his account of views of Spanish cities from the early modern period, Sazatornil Ruiz highlights the contributions Spain made to this genre during the period in question, not so much on the part of Spanish artists—Portuguese and Spanish artists were notorious for their lack of interest in representing the cities of their own countries—but due to the patronage of the Habsburg monarchs. For instance, Petrus Apianus, personal geographer of Charles V and author of the influential *Cosmographicus liber* (Bavaria, 1524), developed a new mathematical method for the geometric interpretation of space—its precise location and representation in two dimensions—that had an enormous impact. His work, which was translated into Spanish and updated by Dutch astronomer Rainier Gemma Frisio in 1548, provided techniques and mathematical methodologies that greatly improved the representation of cities and fostered the rise of artists specialized in urban illustrations. Even more consequential was the patronage of Phillip II, who sponsored two groundbreaking publications, Abraham Ortelius's *Theatrum terrarium* (1527-1598) and its complement, *Civitatis orbis terrarum* (1572-1617). The urban illustrations in the latter work, which provided a scopic experience unavailable to the human eye, would spur the production of imaginary visual portrayals of cities focused on a selection of monumental and natural features that would become emblems their wealth and greatness. Sazatornil Ruiz singles out three important consequences of the manner in which Spanish cities were illustrated in *Civitatis orbis terrarum*. First, their overwhelming focus on Andalusian cities planted the seed for the identification of Spain with this region and its disproportionate popularity. Second, they were shamelessly plagiarized throughout the early modern period thereby becoming the standard image of Spanish cities.

And third, because these representations did not keep pace with the real evolution of cities, they froze them in a past time that fed the perception of Spain as a nation incapable of modernization and growth.

Sazatornil Ruiz also calls attention to other, less known works produced during the seventeenth century by the personal cosmographers of the Spanish kings. One of them was the Portuguese João Baptista Lavanha, who illustrated the triumphal visit of Phillip III to Lisbon in 1619 with a fabulous fold-out view of the harbour as well as Phillip's travels through Portugal in 1622 (Portugal was part of the Spanish Crown from 1580 to 1640). Equally interesting was Lavanha's disciple Pedro Texeira Albernaz, the cosmographer of Phillip IV, who likewise made original contributions to the visual representation of Spanish cities with a series of images of coastal cities and a topographical map of Madrid created by a team of topographers and engineers working under his direction. In contrast to these detailed and scientific representations are the imaginary and somewhat delirious views of Spanish cities produced by Bernardin Martin in *Voyages faits en divers temps en Espagne, en Portugal, en Allemagne, en France, et ailleurs* (1699). These images, which are among several examples of hitherto unknown works included in *Imago Urbis*, deserve special attention not only for their fantastic portrayals but also because they are, in my opinion, the visual translation of other invented accounts published in France at the time, such as those by Madame d'Aulnoy. The illustrations in question are certainly curious. For instance, an image of the Alhambra portrays the palace in a baroque classicist fantasy mode, with domes, pediments, and a square surrounded by gigantic lions spouting water from their mouths, the latter being the only element that has a slight referent in the real Alhambra (the famous fountain of the Lions).

As noted by Sazatornil Ruiz, the Enlightenment had a great impact on attitudes towards travel, turning it into an instructive experience and a search for the truth. This new mentality resulted in a noticeable increase in publications aimed at disseminating knowledge about other nations and places. The attitude of those travellers ranged from the antiquarian gaze, interested in the objective representation of monuments, to the encyclopaedic philosophical inquiry. During the last three decades of the eighteenth century, numerous British travellers—Francis Carter, Richard Twiss, Phillip Thicknesse, John Talbot Dillon, Arthur Young, Henry Swinburne, and Joseph Townsend—authored illustrated accounts of Spain in which cities and monuments were depicted with objectivity but isolated from the human environment and experience. Some of these accounts were quite unfavourable to Spain, prompting a reaction among members of the Real Academia de Bellas Artes de San Fernando de Madrid, who would turn their attention, for the first time, to Spanish monuments. Most prominent among them were Antonio Ponz, who produced *Viage de España* (1772-1794) as well as *Antiquedades árabes de España* (1787 and 1804).

Sazatornil Ruiz then discusses the rise of the Romantic sensibility at the turn of the nineteenth century. He points out how objectivity was abandoned in favour

of communicating an emotional experience, as well as highlighting an increasing predilection for anything medieval or 'oriental' that, in combination with improved knowledge of the Iberian Peninsula stemming from the deployment there of hundreds of French and British soldiers during the Peninsular War, turned Spain into the most popular travel destination in Europe. Several of these military figures, such as William Bradford, George Cumberland, and Edward Hawke Locker, returned to Spain after the conflict and published their impressions and sketches, thereby increasing the knowledge of Spain in Great Britain. On the other hand, the interest in Islamic and medieval monuments was translated into metonymic representations of cities often reduced to their most relevant historical landmarks and usually represented through the picturesque gaze. Such was the case of, among others, the *Voyage pittoresque et historique de l'Espagne* (1806-1820) by Joseph Alexander Laborde, illustrated with 349 prints.

As numerous scholars have pointed out, the visual portrayal of Spanish cities by British and French artists and travellers increased exponentially as the nineteenth century progressed. Sazatornil Ruiz summarizes previous studies demonstrating that Spain's popularity was a result of its perception as 'oriental' as well as due to a hunger for fleeting and emotional experiences as an alternative to the increasing materialism and positivistic values of the bourgeoisie population in Europe. He also argues that the popular Spanish characters that foreigners were so fond of became an element of urban views just as consistently and fundamentally as monuments, a thought-provoking proposition that invites a more holistic approach to the analysis of the Romantic portrayal of Spain that integrates both elements, monuments and people, and their mutual relationship. This section of Sazatornil Ruiz's essay analyses well-known portrayals of Spain by British travellers and artists such as Richard Ford, David Roberts, John Frederick Lewis, and George Vivian and their French counterparts such as Joseph-Philibert Girault de Prangrey, Adrien Dauzats, Jean-Charles Davillier (with illustrations by Gustav Doré), and Théophile Gautier (with illustrations by Adolphe and Emile Rouargue). But the section also includes lesser known travellers from Germany such as Wilhelm Gail, Karl Peter Burnitz, and Gustav Friedrich Papperitz. Sazatornil Ruiz credits Roberts with initiating the metonymic representation of cities, in which one monument becomes the 'icon' of the entire city; and he attributes to both German and British artists the creation of the visual repertoire of monuments—the Alhambra in Granada, the great mosque of Cordoba, the Giralda in Seville, and the Puerta del Sol in Toledo—that became obligatory components of later portrayals of Spain (in many cases depicted from exactly the same angles).

As pointed out earlier, one of the great contributions of *Imago Urbis* is the inclusion of the Spanish gaze alongside that of foreigners. Surprisingly, these Spanish publications still remain understudied, making Sazatornil Ruiz's overview of their contribution and integration within the broader context of the international portrayal of Spain all the more valuable and informative. He rightly frames the publication of periodicals such as *El Artista* (1835-1836) and the *Semanario Pintoresco*

Español (1836-1857), or multivolume series such as *Recuerdos y bellezas de España* (1839-1865) and *España artística y monumental* (1842-2850), as a reaction to the generalized European criticism of the state of neglect of Spanish monuments, a problem that was exacerbated by the legal process of appropriation of ecclesiastical properties by the Spanish government. These publications also led an unprecedented effort in the development of the history of Spanish architecture that involved the most prominent artists and scholars of the time. Sazatornil Ruiz provides an excellent summary of the different characteristics of all these publications, the audiences they targeted, and their graphic and technical considerations. He also emphasizes the relevance of the portrayals of cities in *Album artístico de Toledo* by Manuel de Assas; and *Sevilla pintoresca* (1844) and *Toledo pintoresca* (1845) by José Amador de los Ríos.

The essay by Sazatornil Ruiz closes with an overview of photography's impact on the portrayal of Spanish cities, which introduced what he terms a realistic gaze, once again through foreign eyes: Alfred Guesdon, Charles Clifford, and Jean Laurent. Their photographs marked a great shift in focus toward objects of urban infrastructure—harbours, railroads, metallic bridges—that demonstrate the progress and technological superiority of urban life. Photography also introduced a novel viewpoint via shots taken from hot air balloons, which was a great departure from prior views focused on the historic centres of towns. The aerial view allowed the gaze to shift toward new urban developments, on the periphery of historical city centres, that followed rational orthogonal designs and exemplified new ideals of urban hygiene.

The third essay, by Javier González Santos (Universidad de Oviedo), 'Imágenes urbanas de España durante el Antiguo Régimen: estampas de pueblos, ciudades, sitios y monumentos' [Urban images of Spain during the ancient regime: prints of villages, cities, places, and monuments], expands on the topic of early modern urban representations that was introduced by Sazatornil Ruiz in the previous essay. González Santos' essay is, in fact, a comprehensive account of all kinds of visual representations of Spanish cities created during the early modern period, including some that have never been published previously as well as some that are absent from the exhibition. His discussion is filled with information about little known works such as, among others, the *Libro de grandezas y cosas memorables de España* (Seville, 1548), which according to González Santos is the best and only chorography of the Iberian Peninsula published in the sixteenth century; or the virtually unknown *Tabula Hispaniae geographica* (Seville, 1560) by Pedro de Medina, which Abraham Ortelius used to compose his famous *Theatrum orbis terrarum* (Antwerp, 1570), the first modern atlas.

Delving into greater detail than Sazatornil Ruiz, González Santos explains Phillip II's personal interest in cartography and his attempts to import the latest German and Flemish techniques in topography and perspective. The most interesting, although not the only, attempt in this regard was an ambitious project commissioned to Flemish topographer Antoon van den Wyngaerde for drawing

birds-eye panoramic and horizontal views of Spanish cities, towns, and villages for the purpose of producing a pioneering and original *Theatrum Civitatum Hispaniarum*, which unfortunately never was published. In González Santos's expert opinion, these images are superior to those of Spanish cities produced by Joris Hoefnagel for the *Civitatis orbis terrarium* around the same time.

The analysis of urban views by González Santos addresses a wide variety of issues, such as which cities were the most popular and why; how the different impetus behind the views—whether political or commercial—impacted the final result; the ideological implications of these works; the precarious situation of the graphic arts in Spain during the sixteenth, seventeenth and eighteenth centuries; and how the views of Spanish cities related to contemporaneous European trends. Among the many types of works he discusses are images of royal palaces and gardens as emblems of the monarchies of Phillip IV, Charles II, and Phillip V, and the portrayals and perspectives of singular monuments in the Spanish capital and of the Spanish court. Worthy of notice in this regard was *Vues d'Espagne* (Paris, ca. 1665) by Louis Meunier, which featured numerous illustrations of Madrid and surrounding areas where royal palaces were located as well as of a handful of other Spanish cities, most of which had been former capitals of Spanish kingdoms or had royal palaces or castles (such as Granada). Meunier's views were reprinted several times and were often plagiarized in other publications, thereby fostering, through to the second half of the eighteenth century, a visual image of Spain dominated by the royal court at Madrid and surrounding sites.

As González Santos notes, the Spanish production of *vedute* and *vedutine* never matched that of other European capitals. That said, under the Bourbon monarchs during the eighteenth century Spanish painters produced some interesting urban views that record royal ceremonies. He also notes how the creation of a section devoted to engraving in the Real Academia de Bellas Artes de San Fernando in Madrid promoted the production of prints of urban views, some interestingly framed, from 1756 onwards. The information provided by Gonzalez Santos about the *Antigüedades árabes de España* sponsored by the institution, and the *Viage de España*, by Antonio Ponz, as well as about the British and French travellers Laborde, Twiss, Swinburne, and Townsend, also considerably expands on that provided by Sazatornil Ruiz and includes coverage of the monographs of Agustín Ceán Bermúdez. Other views included in his essay are the novel optic views, or views in perspective, whose almost photographic accuracy was facilitated by the use of the camera obscura. The essay also references the recording of strategic infrastructure, including harbours, and the destruction caused by fires, the Peninsular War, and the Dos de Mayo Uprising of 1808.

The second part of *Imago Urbis* contains the catalogue of the items displayed in the exhibition. The research and information provided in each entry is rigorous, complete, and updated. All the entries contain full bibliographic data with details about publication and sources, information about the author, a full description of the views included, and an evaluation of their contribution to the views of Spanish

cities. As mentioned earlier, they are accompanied by high quality illustrations, sometimes in great number. The entries were written by a team of collaborators from different fields and institutions: Luis Sazatornil Ruiz, Vidal de la Madrid Álvarez, Javier González Santos, Gabino Busto Hevia (Museo de Bellas Artes de Asturias), Teresa Caballero Navas (Museo de Bellas Artes de Asturias), Yayoi Kawamura (Universidad de Oviedo), Isabel M. Rodríguez Marco (Cuerpo Facultativo de Conservadores de Museos), Jesús Ángel Sánchez García (Universidade de Santiago de Compostela), Blanca Sazatornil Pinedo (Cuerpo Facultativo de Conservadores de Museos), and Maria Soto Cano (Universidad de Oviedo).

The catalogue is organized in four sections, corresponding to four periods, arranged chronologically, and preceded by a brief introduction by de la Madrid Álvarez and Sazatornil Ruiz. The first section is titled 'Las vistas de ciudades españolas en la Edad Moderna' [Views of Spanish cities in the early modern period]. Of special interest are the six illustrations of Santander and its harbour throughout the centuries, starting with its first depiction in *Civitates orbis terrarum* in the sixteenth century and ending with an image published in the *Semanario Pintoresco Español* in 1847. This series of views demonstrates the persistence of certain viewpoints and elements that, despite differences of style and dates, led to the consolidation of a canonical, standard visualization of the city. Some of the works in this section of the book are profusely illustrated, especially *Les Delices de L'Espagne & du Portugal* and the imaginary views of Spanish cities in *Voyages faits en divers temps en Espagne* by Bernardin Martin. Also of interest are de la Madrid Álvarez's observations (correcting misinformation and providing new facts) with regard to Petrus Apianus's *Libro de la Cosmographia* (1548) and Sebastian Münster's *Cosmographia* (1544), as well as the commentary by Yayoi Kawamura on João Baptista Lavanha's *Viagem da Catholica Real Magestade del Rey D.Filipe II N.S. ao reyno de Portugal* (1622) and Pedro Texeira's *Topographia de la Villa de Madrid* (1656), in which Kawamura identifies a fragment of *The Night Watch* by Rembrandt.

The second section of the catalogue is titled 'Las ciudades españolas y los viajeros de la Ilustración' [Spanish cities and travellers of the Enlightenment]. The entries by Javier González Santos on Ponz's *Viage de España* and on Diego de Villanueva y Muñoz's views of Madrid, Aranjuez, and Segovia substantially expand on the information provided in the earlier essay by González Santos and are worthy of notice. Also of interest are the singular yet little known views produced by Italian artist Fernando Brambilla of the ruins of Zaragoza (with Juan Galbez) and the aqueduct of Segovia, both dating from the early nineteenth century, as well as information about them provided by de la Madrid Álvarez. Although all the entries include various prints from each author, those in Laborde's *Itinéraire descriptive de l'Espagne* are particularly well represented.

The third section of the catalogue, 'Los paisajes urbanos y la imagen romántica de España' [Urban landscapes and the Romantic image of Spain], is dedicated—as the title indicates—to views from the Romantic Era. The most striking feature of this

section is the sheer number of views corresponding to each author. They include images from little studied works, such as *Views in Spain* (1824) by Edward Hawke Locker, George Vivian's *Spanish Scenery* (1838), Louisa Tenison's *Castile and Andalucía*, Wilhelm Gail's *Erinnerungen aus Spanien* (1837), and an original depicting the façade of the old hospital of San Sebastián in Córdoba (1836) by Adrien Dauzats. With regard to the case of a much better-known artist, such as David Roberts, there are a significant number of illustrations from his *Picturesque Sketches in Spain Taken during the Years 1832 and 1833* (1837) and *The Tourist in Spain* (1835-1838), as well as from John F. Lewis's *Sketches in Spain* (1836). There are a substantial number of works by Spanish artists as well, including numerous illustrations from the *Semanario Pintoresco* (1836-1857), from Francisco de Paula Mellado's *Recuerdos de un viage por España* (1849-1851), and especially from *España artística y monumental* (1842-1850) by Jenaro Pérez Villaamil and *Recuerdos y Bellezas de España* (1839-1865) directed by Francisco Javier Parcerisa. In the case of renowned artists such as Roberts and Pérez Villaamil, this section also includes some little known original works by these figures in the collection of the Museo de Bellas Artes de Asturias. The best illustrated French views are those by Gustave Doré, in Jean Charles Davillier's *Voyage e Espagne* (1862-1873), and the images included in Théophile Gautier's *Voyage en Espagne* (1873).

The fourth and final section of the catalogue is titled 'Realismo y fotografía en la ciudad burguesa' [Realism and photography in the bourgeois city]. Of note in this section are the impressive birds-eye views of Valencia, Seville, and Jerez by Alfred Guesdon; the four views of Santander's harbour, produced using the technique of straw marquetry; and the illustrations from *España cómica: Apuntes de viajes*, 1887, in which each Spanish city is depicted in a single spread by several vignettes showing popular types and monuments, a strikingly different manner of visualizing a city. As in the case of the other three sections, this is merely a sample of the illustrations and authors included.

Imago Urbis does not offer innovative methodologies for the analysis of the representation of cities and urban landscapes or the identity of Spain they communicate; nor is that its purpose. What it does contribute is a summary of methodological approaches used by other scholars to frame the study of urban views in general terms, an excellent synthesis of already published information, and a rigorous revision, including timely updates, of the facts from pre-existing literature. It certainly would be interesting to know how the verbal and visual discourses in the travel accounts interact with each other in communicating a message; what image of Spain is constructed by the different kinds of urban views; how different gazes alter the identity of a city; how the collaborative nature of print books conditioned the visual renditions; or what was the agency of these views. But the contributions of *Imago Urbis* are already so substantial that the book does not need to answer these or any other questions in order to be considered a breakthrough work of scholarship on travel illustrations of Spain and of its cities. Not only does it fill an important gap in the historiography of travel views thanks to

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its pioneering and ambitious scope and the abundance of its illustrations, but it also offers a wealth of information that lays the groundwork for future studies that will not be possible without it. *Imago Urbis* is poised to become an essential source for any scholar interested in urban views, in the image of Spain, or in any of the artists and works that it examines. Its engaging style, clarity, and profuse illustrations also make it accessible and appealing to a wider audience beyond academia.

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