

zoni (cat. 83,84), entre otros, además del conjunto de dibujos genoveses (cat. 86-92), todos ellos singulares por razones diversas.

Estamos indiscutiblemente ante un libro imprescindible a partir de ahora para un mejor conocimiento del dibujo europeo del XVI y por ello mi enhorabuena a coordinadores y autores de los diferentes textos y fichas catalográficas, que han conseguido un trabajo de excepcional calidad bajo la coordinación editorial y técnica de Federica Piantoni y Mario Ara y la cuidada edición De Luca Editori D'Arte en Roma.

Una importante selección de esta colección se expone en la Biblioteca Nacional de España del 15 de octubre de 2021 al 16 de enero de 2022.

FUENSANTA GARCÍA DE LA TORRE  
Museo de Bellas Artes de Córdoba

CARLOS, María Cruz De / PEREDA, Felipe / RIELLO, José (eds.): *La mirada extravagante. Arte, ciencia y religión en la Edad Moderna. Homenaje a Fernando Marías*. [Fotografías del cuadernillo de Joaquín Bérchez]. Madrid: Marcial Pons, 2020, 611 pp., 128 ilus. b/n [ISBN: 978-84-17945-06-6]

It is not often that a *Festschrift* is also a good book, a true scientific contribution and an invitation to rethink themes and problems of current art historical research. This *Homenaje a Fernando Marías*, full professor of History of Art at the UAM until 2020, now emeritus, and a member of the Real Academia de la Historia, is all three. It is also an extremely well curated collection of essays written by friends, colleagues and fellows of the illustrious scholar and historian of Spanish and European architecture and art, to celebrate on a landmark birthday (2019) an intense, fecund and almost 50-year-long international career.

*La mirada extravagante. Arte, ciencia y religión en la Edad Moderna*, published in January 2020 (on the threshold of the pandemic) by Marcial Pons and edited with affectionate care by María Cruz de Carlos, Felipe Pereda and José Riello, is a book that deserves to be read from the first page to the last. It immerses the reader in long conversations, heated discussions, study trips, and passages of life intertwined and spent with Fernando Marías at different times by the twenty authors involved. After a brief preface by the curators, the volume is framed by two “liminal” essays that provide — *à rebours* — the two inseparable ingredients that form the basis of this homage between ‘art and life’. The *Presentación* by Carmen Iglesias, director of the Real Academia, who emphasises Fernando Marías’ crucial contribution to historical studies in a broader sense, that is, the renewal of the “paradigmas de las relaciones entre arte e historia”, according to a concept of art and its production as a “political gesture” that transcends individual intentions and involves the entire society; and an *Epílogo* by Javier Marías. The latter is a beautiful piece that gives us a glimpse, through the veil of time, of the childhood of two brothers passionate about soccer (for the “desdén... y asombro” by the rest of the family) and devoted to fantastical “campeonatos de chapas”, with playing fields, goal posts and teams designed and constructed almost like artworks or micro-architectures by Fernando, who the brother writer, harking back to a birth that in a certain sense was linked to a premature death, describes as the one “de mejor carácter”, but also the most enigmatic of the four brothers, if not the most perceptive “para desmontar con argumentos y datos los tópicos más asentados, sean sobre El Greco o Velázquez o cualquier otro artista o periodo” (p. 609). Featuring high-quality illustrations in black and white, the book is, last but not least, enriched by a beautiful photographic insert in colour by Joaquín Bérchez (who also authored the cover photo): an “Homenaje desde la fotografía”, a visual testimony of interests and projects in common and of wide-ranging research in history and the theory of architecture of Spain and Italy (“Hechizo istriado”, “Yo fui primero”), architecture, painting, travels and historical and existential questions (“Homo viator”) — all themes that also make up the scientific heart of the book.

The four main sections include seventeen essays, all connected with the multifaceted work of Marías as a historian and theoretician of architecture (I); a specialist of El Greco and Velázquez (II, III); and a historian of art and the role of images in the culture, religion and politics of the “larga edad moderna” (IV). The primary architectural interests are represented by Guido Beltrami’s entry essay on the “Plinian” Villa dei Vescovi in Luvigliano (Padova) as an “incunabolo delle ville del Veneto” and its relationship with landscape; Howard Burns on the “conversation sketches” by Palladio, which also evokes, perhaps, conversations with Marías; Carlos Sambricio on urban planning in the seventeenth century; and Miriam Cera, on the myths and the necessary *entmythisierungen* of Juan de Herrera. The second part of the book reflects on the revolutionary nature of Marías’ studies on El Greco with an essay by Cristiano Tessari on the entwinement of painting and architecture between El Greco and Herrera; an assessment by Nicos Hadjinicolaou of the radical position taken by Marías in respect to the earlier image of the artist as a religious painter in works that (from 1981,

with Agustín Bustamante) gradually restored to us the image of a “new painter”; and a masterful example by Bonaventura Bassagoda of how to (re)read the passage of Fray José de Sigüenza on the *Martirio de san Mauricio* in the Escorial and the relationships with Navarrete El Mudo — an essay that, with its historical rigour, also would have something to say to researchers working in the area of disability studies. The oeuvre of Velázquez in relation with court culture and the politics of the time occupies the third section: María Cruz de Carlos and Peter Cherry, in a beautiful joint essay, reprise the theme of childhood games, in this case in the education of the prince Baltasar Carlos. The authors uncover new documents that shed light on the educational and playtime culture of the prince, showing that the painter also played a role in these activities (p. 297); as a result, we can reread, in a new context, *La lección de equitación del príncipe Baltasar Carlos* (private collection). A profound and scholarly reflection by José Riello on history painting brings a new interpretation of the relationship between *verídico* and *verdadero* in *La rendición de Breda*; while Victor Stochita studies the relationship between *textos* and *texturas* in *Las Hilanderas* — “historia hecha de historias” and a “relato pictórico sobre el relato” in constant motion like “la rueda de la rueca” dipinta da Velázquez (p. 396-397). The last extremely rich section combines contributions from historians and art historians. Too vast and multi-faceted to be fully summarized here, it covers a wide array of topics: from the reconsideration of religious dissent and its relation to images in Spain (Vicente Lleó Cañal, James S. Amelang), to the social status of artists (Richard L. Kagan), to the theme of early modern religious images as pictorial reimaginings of ancient Marian icons (Felipe Pereda on the models of Titian) or as metaphorical materiality between artistic technique and Jesuit religious oratory (the fascinating “specchi dipinti” of the Virreinato de Nueva España brought to light by Luisa Elena Alcalá), to the sacred machineries of Valencia (Mercedes Gómez-Ferrer) and finally to the Hispanic pre-raphaelism of Frederic Leighton (Véronique Gerard Powell).

In summary, the book is not only an affectionate, choral tribute to an intellectual and illustrious scholar, but also a very rich collection of essays, almost all previously unpublished, whose coherence and linguistic variety (Spanish, Italian and English) mirror the scholar’s journey in all its international dimensions, and from which there is much to learn in terms of methodologies (the essays have many different styles, but they are all characterized by a common belief in the value of a historical approach that must interrogate the objects of the past with new questions) as well as new insights and ideas for research: the book is such a valuable resource that one almost regrets the lack of an index of names that would facilitate its use. At its heart is a driving force, stimulated by the work of Marias, to look with new eyes and to rediscuss the relationship between images, monuments, and documents: cultural documents, that, as Walter Benjamin wrote in a key passage cited by Riello (pp. 368-69), are always also “documento... de barbarie”, that bring along with them the multitudinous detritus of history. And thus they need to be, not only brought forth from the places where they sleep forgotten (like the crucial discoveries of Marias, revisited by Hadjinicolaou, have taught us), but also truly “read” according to a “dictum” of Marias himself, re-evoked by Pereda, according to which “los mejores documentos no son los que están por descubrir, sino los que aguardan a ser leídos”: readings and re-readings of texts and images from the past that, to reverse even if only for a minute the incessant turning of the wheel of history, must always act “a contrapelo”. Fernando Marias *docet*.

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LÓPEZ GARCÍA, José-Ramón: *Frente al signo infinito. Pablo Picasso y los poetas del exilio republicano de 1939*. Madrid: Visor Libros, 2020, 268 pp. [ISBN: 978-84-9895-248-3].

El ensayo que comentamos, centrado en las relaciones que los poetas del exilio republicano de 1939 mantuvieron con Pablo Picasso, es un acertado y riguroso estudio que, sin duda, se venía haciendo necesario desde hace tiempo. Y es que sus páginas dirigen el foco a un ámbito diferente que, desde la singular altura de los permeables nexos sostenidos por estos creadores con el pintor malagueño —poco o mal estudiados en la mayoría de los casos—, arroja nueva luz sobre las intensas consonancias —éticas, estéticas y combativas— que se forjarían durante los tiempos bélicos y posbélicos del pasado siglo entre los poetas y artistas del exilio.

Las tensiones desatadas con la Guerra Civil española y su desenlace, que con gran repercusión internacional hicieron bien visible la temprana e inequívoca alineación de Picasso y su obra con la causa republicana, ciertamente, también situaron su consideración e influyente figura en un nuevo plano de identidad y compromiso. Así, el pintor, que incluso produjo entonces obras de tan alta significación y alcance internacional como su icónico *Guernica* (1937) y que, tras el armisticio de la Segunda Guerra Mundial, se afiliaría en octubre de 1944 al Partido Comunista Francés, no solo vino a quedar comprometido y caracterizado