

groundwork for the recovery of female patrician religious sensibility in relation to Italian Renaissance visual and material culture and convincingly presents these conventual spaces as courtly spaces run by and for patrician women in the fifteenth and sixteenth centuries.

Xavier F. Salomon and Letizia Treves, *Murillo: The Self-Portraits*. New Haven, CT: Yale University Press, 2017. 144 pp. + 65 color illus. \$40.00. Review by LIVIA STOENESCU, TEXAS A&M UNIVERSITY.

The four-hundredth anniversary of Bartolomé Esteban Murillo (1617–1682) yielded significant curatorial projects to commemorate the birth of one of the most celebrated painters of the Spanish Golden Age. *Murillo: The Self-Portraits* documents his two celebrated self-depictions in the holdings of New York City’s Frick Collection and London’s National Gallery, respectively. Both gallery-hosted exhibitions devoted to the understudied identity of Murillo as a portraitist, the Frick Collection being the first ever to have displayed Murillo’s only two known self-portraits. In March 2018, rounding up Murillo’s anniversary, a four-day symposium conjoined art historical and historiographical commentaries with a thematic exhibition at the Capuchins convent in Murillo’s native Seville. “Murillo and the Capuchins of Seville” reassembled in original setting Murillo’s series of altarpieces he executed for the Capuchins of Seville. The altarpieces, dispersed among several owners and institutions, were brought together in the Capuchin convent of Seville for the first time.

As a token of remembrance, the curatorial idea to focus *Murillo: The Self-Portraits* on the painter’s activity as portraitist is relevant. The editors, Xavier F. Salomon and Letizia Treves, wrote essays to investigate the career of Murillo by way of his portraits of Sevillian people, dignitaries and, more especially, his self-depictions. The emphasis on the self-portrait associates the Spanish Baroque mode with the Italian Renaissance slogan “every painter paints himself.” Yet the book accomplishes even more than a substantial context for the self-portrait as an artist’s highest mode of self-expressing. Xavier F. Salomon underscores the Sevillian environment in which Murillo received formation at a

school with an established tradition. Seville gave Murillo exposure to significant patrons of the arts, such as the Antwerp-born Nicolás Omazur, who secured through engraving the fame of the London self-portrait outside of Spain; the Flemish ecclesiast and canon of Seville Cathedral, Justino de Neve, who collected art and supported Murillo as a close friend; and many others. The choice of the oval frame for both the Frick and London self-portraits emerges as a calculated measure on Murillo's part to ensure his posterity with recourse to the roundel format for ancient portraiture (43). The use of the roundel format from funerary art and the stone medium for the effigy of the deceased were key portraiture tools derived by Murillo from the antiquities of Seville, a town steeped in Greco-Roman culture and in the remnants of ancient civilizations preserved in the historical town of Hispalis, the older name for Seville (61). Murillo added in the London self-portrait the protruding hand as an illusionistic feature, one aligned with the Baroque *trompe l'oeil* but at the same time consistent with the call to make the portrait as vivid and alive as possible. By way of the hand resting on the outer edge of the stone frame, Murillo animates his effigy and brings himself closer to the words of the Latin inscription below, reminding the viewer that he created his self-image as a gift to his nine children. Xavier S. Salomon did a fascinating job in addressing the layered meaning behind Murillo's self-portraits as an object with substantial outreach: the stony oval frame and the half-length format imbued with ancient recollections, and the semi-profile view, all of which heighten the personal overtone from the London self-portrait, wherein the inscription and the prominent white collar, or *golilla* (the sign of the Spanish upper class) were emphasized by Murillo.

The story of the transferring of the Frick Self-Portrait from Seville to Manhattan and implicit acquiring by American steel industrialist and art collector Henry Clay Frick (1849-1919) is an informative account about the nineteenth-century climate of masterpieces' switching owners and the role of prints in establishing the critical fortune of the painted portrait. Xavier F. Salomon testifies to the significance of prints made after Murillo's self-portraits as effective in raising awareness of the artist's physiognomy in an age that recognized Murillo as to be the most accomplished Spanish artist, yet without knowing his true likeness. In this respect, art collectors, including royal figures

such as Catherine the Great, never knew how he would have looked like until the advent of his printed portrait (70). Salomon underscores the printmaker Manuel Alegre, who engraved the Frick self-portrait presumably for the first time in 1790. From its location in Paris, at the Louvre's Galerie Espagnole, the Frick self-portrait helped consolidate Murillo's preeminence in France and earned him a place in Paul Delaroche's fresco *Hemicyle* (1837–43) next to Titian, Veronese, Antonello da Messina, and Jan van Eyck. Acquired by Frick in 1904, Murillo's Self-Portrait had never been publically displayed until after a century, but it remained highly valued in the New York's Frick collection for the lengthiest period.

Letizia Treves studies the trajectory of Murillo's popularity in Europe and ascendancy in eighteenth-century Britain, where his religious compositions were avidly collected and associated with the works of Carlo Maratta (94). The reception of the National Gallery's self-portrait relies on its fame outside of Seville, primarily secured through engraving. Richard Collin executed an engraving in Brussels, shortly after the death of Murillo's in 1682, working on commission from the artist's friend and patron Nicolás Omazur (101). Colin's engraved likeness of Murillo was replicated by Joachim von Sandrart's *Academia Nobilissimae Artis Pictoriae* (1683) and displayed on the frontispiece of Antoine-Joseph Dezallier d'Argenville's *Abrégé de la vie des plus fameux peintres* (1762). Treves emphasizes the London Self-Portrait as a work of art that inspired the engravers to produce equally powerful statements on Murillo's likeness. However, Murillo's initial intention to have a painted portrait remained a creative act in the medium of painting only, distinguishing itself from the printed image, which the artist did not request to be made during his life. This perception changed in Britain where the rise of engraving actively influenced the art of painting. As Treves argues, for William Hogarth's self-portrait *The Painter and His Pug* (1745) the combined merits of painting and engraving that ensured the fame of the London Self-Portrait transformed into an ambition for Hogarth to produce a work of conflation—a painted self-portrait executed with the art of engraving in mind (107).

The excellently edited volume *Murillo: The Self-Portraits* concludes with "Technical Studies," a chapter that helps us better understand

the technical complexity and the intricacies of Murillo's brushwork. Dorothy Mahon and Silvia A. Centeno speak of Murillo's ability to sketch with the brush and black paint on a brown background, as revealed by the infrared reflectography pointing to the hair, facial features, and preliminary modelling of the face (116). Nicole Ryder noticed the peculiarity of Murillo's choice of the material quality of his painting, namely, the clay from Seville's Guadalquivir river, which ensured the shimmering qualities of many seventeenth-century Sevillian paintings, as Francisco Pacheco admitted (129).

*Murillo: The Self-Portraits* certainly undertook significant steps into studying his skill as a consummate portraitist, one at the forefront of Sevillian artists who impressed contemporary and subsequent generations of painters and art collectors alike. While the volume carefully includes many statements on Murillo's legacy over the centuries, a stronger emphasis on the Sevillian humanism would have been desired for a study that focuses on one of the most powerful local artists. Seville at midcentury 1640–1660 was a town brimming with academic tradition. Murillo's well-informed brushwork is not an isolated episode, but the outcome of a highly intellectual environment in matters of Renaissance and Classical cultures. Murillo's leadership became actively involved when, together with Francisco de Herrera the Younger, he established the drawing academy of Seville in 1660.

Brian Howell. *The Curious Case of Jan Torrentius*. Düsseldorf: Zagava, 2017. (First limited edition, Summer 2017). 6 volumes. €136. Review by MEGAN N. PEARSON, TEXAS A&M UNIVERSITY.

Brian Howell's *The Curious Case of Jan Torrentius* is a series of historical tales about Johannes Symonsz van der Beeck, alias Jan Torrentius (1589-1644). Torrentius was a Dutch painter whose problematic, libertine lifestyle landed him in trouble; he was arrested and tortured in 1627 as a religious non-conformist, blasphemer, and an alleged Rosicrucian adherent with atheistic and Satanic beliefs. When he was arrested, his paintings were ordered to be destroyed, and thus Torrentius's only surviving work is "Still life with Bridle," which features within the text of Howell's work with a different sec-