

several of Holbein's prominent sitters. His unquestionable talent as a portraitist is further grounded in his ability to "successfully generate the impression that the inner person is fully aligned with their external projection" (210).

This is that unusual book which is both accessible to the general reader and illuminating to the specialist. Nuechterlein deftly explains key concepts in a way that is comprehensible to a reader new to the subject, without making the book feel introductory to the specialist who will find many new insights to take away from the analysis. The book provides a deep reading of Holbein's career and explores the full contours of his artistic practice, providing close readings of lesser-known works alongside treatment of his better-known works. Work such as his designs for media other than painting and printed projects is shown as key to understanding his output, representational choices, and artistic development. While Holbein the individual persona may remain tantalizingly out of reach, his artistic intentionality and approach is recoverable, as the author demonstrates. This comprehensive and authoritative work is a welcome addition to Holbein literature and offers a definitive treatment of the artist.

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L'artiste et l'antiquaire: L'étude de l'antique et son imaginaire à l'époque moderne.
Emmanuel Lurin and Delphine Morana Burlot, eds.
Paris: Picard, 2017. 240 pp. €52.

The book is a calibrated reworking of the results of the innovative and multidisciplinary international conference organized in Paris in 2014 by the Université Paris-Sorbonne and the Institut national d'histoire de l'art (INHA), which saw the participation of archaeologists and historians of ancient and early modern art. Qualified by a well-structured organization and excellent contributions from the most authoritative scholars on the various topics treated, it assesses the state of the question in the literature. It stands out for its many merits, one of which is the quest to attain a more refined perception of the role played by artists in antiquarian scholarship.

This work highlights the importance of the documentation (i.e., prints and drawings) reconsidered in recent scholarship for both content and method of production, such as exceptional reproductive techniques, the definition of a specialized visual repertory, and the dissemination of knowledge through imagery. The analysis of modalities of cultured collaboration established between antiquarians and artists illuminates, for the first time, socio-professional networks, documentation and illustration practices used for treatises, the material objects produced, and an antiquarian visual repertory understood as an essential, richly informative point of reference rather than as a subordinate form of representation. The book probes previously underexplored issues, such as the relationships

between knowledge and invention and antiquarian erudition and artistic creation, which marked the apogee of the antiquarian tradition in European scholarly thought from the fifteenth to the seventeenth centuries.

Each essay in the book represents a step forward with respect to the current state of the field and contributes to the development of scholarship by opening up new and intriguing lines of research. The contributions are thematically organized under three rubrics: 1) scholars' and artists' study of antiquity; 2) antiquarian illustration techniques, types, and functions; and 3) antiquarian scholarship and artistic creation.

The first part of the volume analyzes modalities of scholarly collaboration between antiquarians and artists. If the former often required drawings to accompany their work documenting ancient objects, sites, or vestiges, artists proved to be both excellent collaborators and refined connoisseurs of classical antiquities, who contributed directly to the construction of the discipline. The necessity for this kind of cooperation was specific not only to antiquarian studies in the early modern era, but to all fields of investigation where knowledge was based at least in part on empirical data.

The need for visual documentation was closely linked to archaeological discoveries. In gradually perfecting a specialized iconographic vocabulary, the works of antiquarian scholars were aimed above all at illustrating not only what was known from ruins, artifacts, and fragile material traces (entities that few knew *de visu* and for which illustration was thus necessary), but also other aspects of ancient civilizations—e.g., rituals, the use of space, material culture, and traditions—for which learned discourse or even documentation in scholarly texts could not alone suffice. In this way there emerges a new way of seeing artists, who finally join antiquarians in reflecting on the ancient world. By corresponding with antiquarians, actively collaborating on their publications, contributing directly to the study and interpretation of ancient sources and the compilation of documentary corpora, artists made a name for themselves in the scholarly community.

The second part of the book explores the importance of antiquarian illustrations, successfully awakening the reader's interest in a category of scientific images that constantly calls into question our notions of the techniques of artistic reproduction, documentary representation, and the artist's craft in early modern society. The third and final part of the book brings together studies highlighting forms of antiquarian scholarship in the fields of architecture, decorative arts, and history painting. Each of these forms of expression represents an extension of the antiquarian spirit in the art theory of the early modern era. At times this is through the application of precise data drawn from archaeology or through the interpretation of ancient texts in contemporary projects, and elsewhere it is seen in the appropriation of antiquarian knowledge and iconography for social ends, personal celebration, or legitimation.

The publication itself is splendidly illustrated. Impeccable care has been given to its editing and back matter: particularly useful are the annexes with abstracts in French and English for the authors' contributions, the double index of places and monuments, and

the index of personal names, valuable even for the non-French-speaking reader. Ultimately, the contributions also lead us to reflect on the fact that European classicism was conceived from the start as a form of cultural, ideological, and social rebirth of an earlier tradition, which required understanding and attentive cultivation.

This book is an invitation to rediscover that spirit of intellectual effervescence and the uninterrupted fascination with the art of antiquity, a production that inspired European culture for many centuries.

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Murillo: Persuasion and Aura. Benito Navarrete Prieto.

Studies in Baroque Art 16. Turnhout: Brepols, 2021. 348 pp. €175.

Do Murillo's paintings still have an aura today? Does the public perceive this aura? If so, is this because it is an inherent property of these masterpieces? Conversely, if it has been lost, what can art history do to recover it? These are some of the questions that come to my mind while reading Benito Navarrete's *Murillo: Persuasion and Aura*. Such questions may not necessarily coincide with those posed by the author, but, in my opinion, they shed light on the aims pursued in this book.

Professor Navarrete evidently considers Murillo's paintings to be intrinsically auratic. Furthermore, he proposes that this quality was noted over time by spectators such as Justino de Neve, one of Murillo's seventeenth-century Sevillian patrons, the impressionable nineteenth-century traveler Hans Christian Andersen, and the Marquis of Lozoya, a Franco-era art historian and cultural bureaucrat. However, little is said about whether this aura continues to be perceived today. In my view, as the cultural significance of the premodern artistic canon wanes, the aura of Murillo's paintings no longer remains intact. Furthermore, the auratic trace that persists predominantly pertains to these paintings' appeal in popular culture. This latter idea raises a series of questions about this book's explicit attempt to analyze Murillo in terms of Warburg and Didi-Huberman's concepts of the survival of images and the "aesthetic of the symptom": Murillo's paintings are survivals and symptoms of what? From when? And, above all, for whom?

Setting aside the idea of survival, a major strength of this book is precisely its inquiry into Murillo within the context of seventeenth-century Seville. Navarrete argues that the exploration of that milieu is a key issue when constructing a twenty-first-century understanding of Murillo. According to this argument, clichéd nineteenth- and twentieth-century views of Murillo can be overcome through a twofold analysis of what his original public would have expected, and the resources Murillo deployed to meet these expectations. It is regarding this that the author addresses the notion of