

Caylus



BERNARDO LORENTE GERMÁN
(Seville, 1685–1757)

A Trompe L'Oeil of Sculptural Figures, Curled Engravings and Drapery (An Allegory of Touch)

A Trompe L'Oeil of Musical Scores, an Etching, Books, Letters and a small Painting on a Wooden Shelf (An Allegory of Hearing)

Oil on canvas, a pair
67.3 x 50.2 cm, each

The first signed: "Bernardo Luis Lorente fac"

The documents of the second are inscribed: "A Don Miguel de Molina.... Sr. D. Juan Bejarano q... de Dios... Sebilla"

One of the books is inscribed "Ciceron" on the spine. Presumably this is referring to Marcus Tullius Cicero, the 1st BC Roman philosopher. The sheet music depicted is a fugue by Agostino Agazzari (1578 - 1640), an Italian composer and music theorist.

EXHIBITIONS:

Seville, Espacio Santa Clara. *Sacer, El Martirio de las Cosas*, March - May 2016.

BIBLIOGRAFÍA:

VALDIVIESO, E. *La Escuela de Murillo*. Sevilla: Universidad de Sevilla, 2018, pp. 261-264.

Bernardo Lorente should be considered one of the most gifted amongst the followers of Bartolomé Murillo. He studied under his father, a minor sevillian painter, whose work was also influenced by Murillo. He was the pupil of Cristobal López and became known as *Pintor de las Pastoras* because of his propensity to paint the Virgin Mary in the guise of a Shepherdess (see the example in the Prado). He first rendered the subject for the Capuchin monk, Brother Isidoro of Seville.

However, Lorente was not limited to religious paintings. He was also a highly regarded portraitist and trompe l'oeil painter. During the years of the Spanish Court in Seville from 1729 - 1733 he was much in demand and undoubtedly met Jean Ranc, the established court painter, whose portraiture played an important part in the development of Lorente's own style. Having completed a portrait of the Infante Philip which had been commissioned by Queen Isabel, Lorente gained widespread recognition as a painter and was greatly in demand at many an important Court, including that of Philip V who had returned to Madrid. Lorente, however, was not to be swayed and remained in Seville. He became one of the founder members of the Academia de San Fernando in 1756.

Ceán Bermúdez notes that Lorente was of a melancholic disposition, particularly in his later years when he was employed mostly by the church to paint votive altarpieces.

Lorente's trompe l'oeil still lifes tended to allude to the five senses, which were known as *Rincon de Estudio* and had been introduced into Seville by the painter Marcos Fernandez Correa (act. 1667 - 1673). Two paintings in the Louvre, Allegories of Taste and of Smell (R.F. 1955-17 & 18) display a similar composition and many of the same characteristics as our paintings [Figs. 1 and 2].

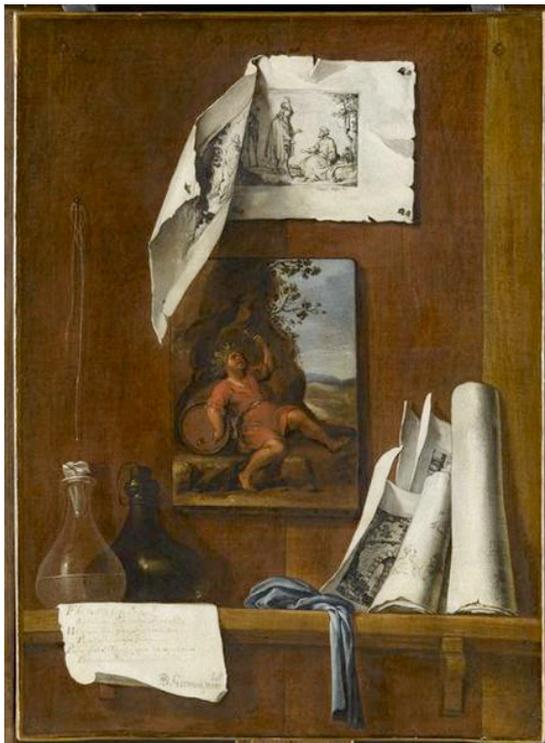


Fig. 1

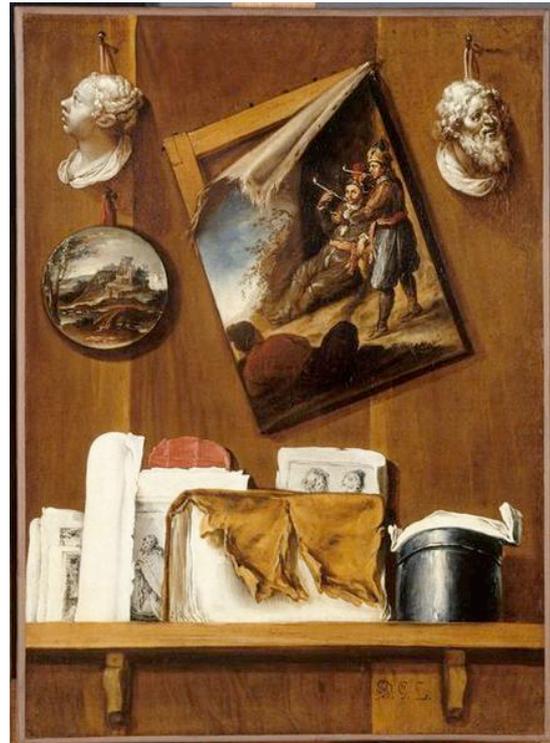


Fig. 2