

The Spanish Manner

DRAWINGS FROM RIBERA TO GOYA



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Introduction

The Spanish Manner: Drawings from Ribera to Goya

JONATHAN BROWN

The year is 2010. The event is the first exhibition of Spanish Old Master drawings to take place in New York City. The question: How do we explain the absence until now of such rich material?

A stroll through the exhibition galleries of The Frick Collection demonstrates at once that there is no shortage of superb Spanish drawings in New York collections. Lenders include The Metropolitan Museum of Art, The Morgan Library & Museum, The Hispanic Society of America, and several private collectors. The Frick Collection owns an important drawing by Goya (cat. no. 48) that, however, cannot be placed on permanent view because of its fragile condition. Another link between Goya the draftsman and the Frick is the painting known as *The Forge*, which is related to a drawing in The Metropolitan Museum of Art (cat. no. 41). It is true that occasionally we have extended the geographical boundary of lenders to include sheets in the collections of museums along the northeast corridor, including the Princeton University Art Museum and the Philadelphia Museum of Art. Like debutantes at a ball, we want to look our best.

But to return to the question—Why have there been so few exhibitions that focus on Spanish drawings from the seventeenth and eighteenth centuries? Perhaps it is best to begin by qualifying the answer by mentioning the name of Goya, one of the most prolific, compelling draftsmen of all time. His drawings, long known and admired, make up half of the exhibition. Some of these astonishing sheets have in fact been included in New York shows before.¹ As recently as 2006, twenty-five pages from Albums G and H (1824–28) were included in *Goya's Last Works*, an exhibition organized by The Frick Collection.² However, there is more to the inclusion of Goya than the hope of attracting favorable reviews and public applause. In the art-historical narrative constructed here, Goya's pungent draftsmanship is seen as an extension and enrichment of a graphic tradition that took shape in the seventeenth century.

It has sometimes been said that Spanish artists were not particularly interested in the art of drawing. This supposition contains a grain, but only a grain, of truth. Drawings by some of the most famous painters—El Greco, Velázquez, Zurbarán—are very rare. They painted directly on the canvas (a technique known by the expressive Italian term *alla prima*), and it was

Francisco Pacheco

(1564–1644)

King David, 1610–13

Pen and brown ink and wash, with black chalk mark at the geometric center of the sheet, on paper, pasted onto secondary support; corners trimmed

8 $\frac{3}{8}$ x 6 inches (21.9 x 15.2 cm)

Private collection, New York; promised gift to The Hispanic Society of America, New York

INSCRIPTIONS: On old mat, *D. Juan Niño de Guevara*, and *could be the work of [Francisco Pacheco] A.E.P.* (A. E. Popham).

PROVENANCE: Pierre Huard (Lugt 2084); C. R. Rudolf Collection (Lugt 2811b) stamp on old mat; Bournemouth, art market, 1960; private collection, New York.

PRINCIPAL REFERENCES: Muller 1963, pp. 52–54; Lawrence 1974, no. 32, pp. 56–57; Angulo Iníguez and Pérez Sánchez 1975–88, vol. III, no. 92, p. 32; Valdivieso González and Serrera 1985, p. 52; Valdivieso González 1990, pp. 23–24; Seville 1995, no. 15, pp. 78–79; Mena Marqués 1999, pp. 96 and 103; Madrid 2006B, no. 12, pp. 66–68, illus.

This highly finished drawing of King David exemplifies Pacheco's distinctive and painterly technique, using the point of the brush with brown wash. The careful planning of this drawing, evident from the small black chalk line marking the exact center of the sheet, was in keeping with Pacheco's own theories about the use of a rule and compass.¹ In 1963 Priscilla Muller identified the sheet as a preparatory study for the painting of King David in the altarpiece of Saint John the Baptist at the Church of the Convento de San Clemente in Seville (fig. 1).²

After he signed the contract with the nuns in 1610, Pacheco created detailed preparatory drawings for their approval.³ He completed four small panel paintings of the prophets for the altarpiece at San Clemente, one signed and dated in 1613, permitting the drawing to be securely ascribed to these years.⁴ Of the four preparatory drawings of the prophets, *King David* is the only one to survive.⁵ A small change between the drawing and the painting may reflect the intervention of the nuns in the approval of Pacheco's design. A transparent halo, evident around David's head, is missing from the final painting, since in the context of the altarpiece he is treated as a prophet and herald, rather than emphasizing his role as an ancestor of Christ.⁶

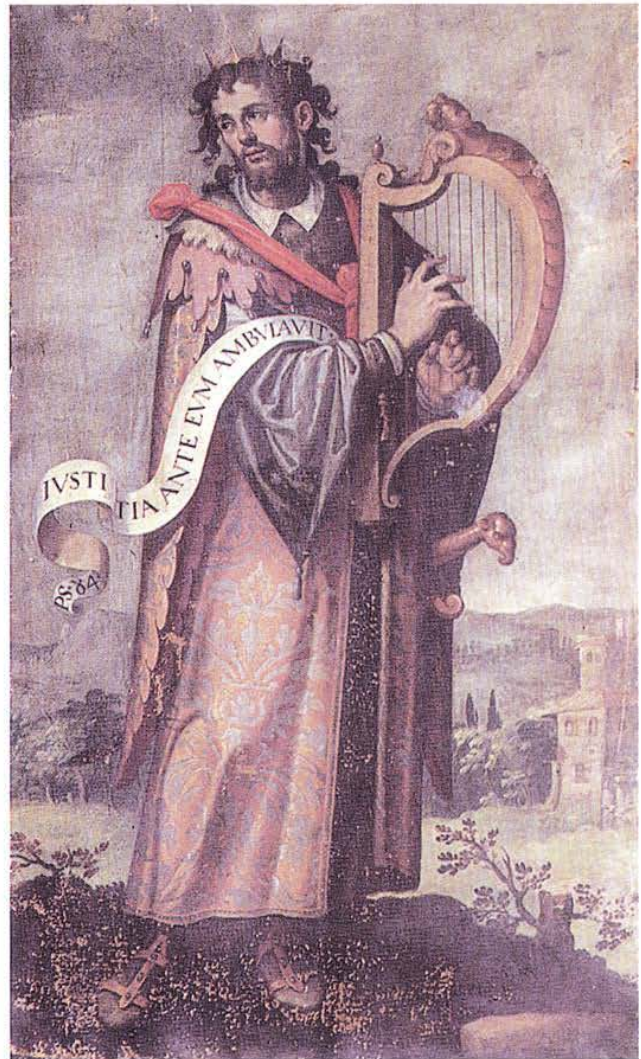


Fig. 1
Francisco Pacheco. *King David*, c. 1613. Oil on canvas, 40 x 23 inches (101.6 x 58 cm). Church of the Convento de San Clemente, Seville

The four prophets Pacheco painted for the convent were Malachi, Zacharias, Isaiah, and David. All were significant to the history of John the Baptist, the subject of the altarpiece program. Zacharias, for instance, was John's father and both Isaiah and Malachi prophesied the birth of John the Baptist. John the Baptist was the herald who anointed Christ and recognized him as the Messiah, who descended from the house of King David.⁷

The inscription on the banderol or phylactery that flows over King David's arm at left is a quotation from the Book of Psalms: "Iustitia ante eum ambulavit et ponet in via gressus

Jusepe de Ribera

(1591–1652)

Jusepe de Ribera was a transnational artist. He was born in a town near Valencia, the city where he received his earliest training. By 1611 he had moved to Italy, stopping first in Parma and then in Rome. During his Roman period, which lasted from 1613 to 1616, he was influenced by the work of Caravaggio and his followers. Ribera's next stop was Naples, then a Spanish possession, and there he spent the rest of his life, working for Spanish and Neapolitan clients. He established a thriving workshop that produced innumerable paintings in his manner that were exported to Spain, where his art was much appreciated. An aggressive businessman, Ribera is thought to have signed paintings he did not execute.

Ribera was a versatile and original draftsman. Some of his drawings are rendered in red or red and black chalk and can be highly finished in a somewhat academic manner (cat. no. 3), while others are rather sketchy (cat. no. 7). By contrast, the pen drawings are remarkably idiosyncratic and charged with vibrancy and vigor. At times, the linear structure is reduced to a cipher-like succession of dots and dashes. However, on occasion Ribera produced finished compositions, which, with their pictorial use of wash, are almost like small paintings (cat. no. 10).

A little more than a hundred drawings by the artist have been identified, although newly attributed sheets continue to appear with some frequency. Not surprisingly, a number of drawings are preparatory studies for paintings. Most, however, are independent creations with a surprisingly varied iconography. Most unusual is the artist's fascination with the grotesque, the droll, and the violent: a recurrent subject is Christian martyrdom. His favorite martyred saint was Sebastian, with Bartholomew running a close second. Secular scenes of violent death are not infrequent and can be grisly, such as the drawing in the Teylers Museum, Haarlem, the Netherlands, that depicts an almost naked man with his arms and legs tied to short posts and slightly elevated above the ground. Beside him stands an executioner, holding an ax high above his head, about to bring it crashing down with a thud on the torso of his hapless victim. In a comparable vein is the *Inquisition Scene* (fig. 3), in which



Fig. 3

Jusepe de Ribera, *Inquisition Scene*, after 1635. Pen and brown ink with brown wash, $8\frac{3}{16} \times 6\frac{1}{2}$ inches (20.8 x 16.5 cm). Museum of Art, Rhode Island School of Design, Providence

an officer of the tribunal records testimony from a man suspended by his arms from a gallows-like structure. It takes only a minute to see, from the displaced position of his arms, that his shoulders have been wrenched from their sockets. Inspired by such drawings, one scholar has hypothesized that the artist was a sadomasochist. Without more specific evidence of a kind we are unlikely to discover, this seems a problematic diagnosis. After all, Naples in the seventeenth century was at least as violent as it is in the twenty-first.

Another facet of Ribera's fascination with the abnormal is the so-called Grotesque Heads. They make their first appearance in two etchings, one of which is dated 1622. These bust-length "portraits" are often profiles with some sort of facial disfiguration. Most prominent is a spongy, outsized growth on the neck, a symptom of von Recklinghausen disease. In other drawings, the face is disfigured by large warts, sprouting a few bristly hairs. Another member of this company is the satyr, that

Bartolomé Esteban Murillo

(1617–1682)

Bartolomé Esteban Murillo (1617–1682) was a consummate painter of religious imagery. He was born in Seville, where he spent all but a couple of years of his life. Yet Murillo was no provincial painter. Seville was the seat of Spain's overseas trading empire and attracted fortune seekers from all over Catholic Europe, especially from Flanders and southern Italy. They imparted a cosmopolitan tone to the city and brought the wider world of art to its doorstep. Some of the arrivals were connoisseurs and collectors and eventually became patrons of Murillo, who developed a style and technique adapted to their international tastes. He became a virtuoso painter and draftsman, able to assimilate a wide range of sources and to forge an individual manner of expression.

Murillo specialized in two classes of religious imagery, altarpieces and devotional art. In the former category, he provided paintings for institutional patrons such as monastic orders, parish churches, and charitable organizations. Far more numerous are his devotional works, intended for an audience of the pious, who used them to assist in private prayer. With his talent for capturing the religious sentiment of his time and place, he became one of the most influential painters in the history of Spanish art.

The apparent fluidity of his paintings is entirely contrived, and drawings are the means of contrivance. Murillo mastered most of the techniques available to the seventeenth-century draftsman and in 1660 was co-founder of an informal drawing academy that was dedicated to improving the skills of Sevillian painters through the time-honored practice of life drawing. His use of pen and ink followed the local tradition of schematic compositions drawn with emphatic lines (cat. no. 22). Sometimes he muted the impact of his brusque linear manner by the painterly application of thin, translucent washes (cat. no. 17), occasionally accented with white highlights. The drawings in red and black chalk are more precise and finished.

Murillo invented his compositions in stages, beginning with a rapid sketch of the scene in black chalk or pen and ink. Next he would settle the pose of the central figure either with pen, ink, and wash (cat. no. 17) or with red and black chalk. In a few instances, he would extract a minor detail that needed to be studied carefully (cat. no. 21). A final step, although rarely taken, would be a small oil sketch of the entire scene.

Murillo's drawings were avidly collected in his own day. Many are inscribed or possibly signed "Bartolome Murillo" by the same distinctive hand (cat. nos. 17 and 22). Connoisseurs in Seville were keenly aware that drawing was not a secondary aspect of Murillo's art, and they were not mistaken. Without knowing his works on paper, the viewer easily can underestimate the graceful genius of this great painter.

J.B.

Bartolomé Esteban Murillo

(1617–1682)

Virgin of the Immaculate Conception, c. 1665–70

Pen and brown ink and brown wash over traces of black chalk on paper

13 $\frac{1}{8}$ x 9 inches (33.4 x 23 cm)

The Morgan Library & Museum, New York (I. 111)

INSCRIPTIONS: In brown ink at lower left corner, *Murillo fe*; at upper right corner, *116*; cross in black chalk in upper left corner

PROVENANCE: R. S. Holford (Lugt 22430); sale, Christie's, London, July 11–14, 1893, lot 653, to Charles Fairfax Murray; J. P. Morgan; Morgan Library.

PRINCIPAL REFERENCES: Murray 1905–12, vol. 1, no. III; Lafuente Ferrari 1937, p. 54, fig. 10; Angulo Iniguez 1962, pp. 231–33, pl. 1, fig. 3; Lawrence, Kansas 1974, no. 29, p. 53; Princeton 1976, no. 54, p. 136; Madrid 2006, pp. 163–66.

This work poses the classic problem of distinguishing authentic drawings from copies. Three versions of this composition have been attributed to the master; the others are in The Hispanic Society of America, New York, and formerly with William H. Schab, New York.¹ Opinion on the attribution of these sheets has gone back and forth. In my catalogue of 1976, I postulated that the version in the Pierpont Morgan Library and the one with the New York gallery William H. Schab (inscribed *Bartolomé Murillo/ 1664*) were authentic and that the version in The Hispanic Society of America was a copy. Recently, Priscilla Muller has defended the authenticity of the last two and believes that the Morgan version is also by Murillo. Now that the hour of reckoning has again arrived, I see the problem differently and believe that only the drawing in The Morgan Library & Museum was done by Murillo.² Thus are the vagaries of drawings connoisseurship.

The drawing in the Morgan is essentially a line drawing in which deftly placed patches of brown wash are used to create transparent shadows. The liveliness and variety of lines and the short, dark accents composed of thicker, parallel lines are basic elements of Murillo's drawing technique. To the right and left of the Virgin, three of the five putti hold aloft the symbols of her purity. In the other versions, three putti are empty-handed, thus rendering ambiguous their poses and function in the composition.

In the version in The Hispanic Society and the one formerly with Schab, the washes are dense, obviating the need to reproduce the subtle combinations of lines and wash found in cat. nos. 17 and 19. This is noticeable in the ex-Schab version, particularly in the shapeless, opaque wash used to create the cloud bank beneath the feet of the Virgin. In the copy in The Hispanic Society, which is not in good condition, the lines are uniform in touch and the drawing of putti is inaccurate and incorrect. The springy, variegated lines in the original here seem barely to quiver.

Two questions remain: Why was this drawing duplicated at least twice? Is the Morgan drawing a preliminary sketch for a painting? Taking the last first, there is a painted version by a follower that is fairly close to the drawing. Perhaps it was copied from a now-lost painting by the master. As for the first question, there is no answer, only a number of unprovable hypotheses.

J.B.

NOTES

1. Princeton 1976, no. 38, p. 118.

2. Madrid 2006B, pp. 163–66.



Francisco de Herrera the Younger

(also known as Francisco de Herrera e Hinestrosa)

(1627–1685)

Son of Francisco de Herrera the Elder, Francisco de Herrera the Younger was also known as “el Joven” or “el Mozo.” Citing the bad temperament of Herrera the Younger’s father, Palomino recorded that Herrera el Mozo went to Rome, where he stayed for several years, studying both architecture and still-life painting, returning only after Herrera the Elder’s death.¹

Little is known about Herrera the Younger before he was documented in Madrid at the sale of Vicente Carducho’s goods in 1640.² He is undocumented from 1640 to 1646, and although there is no mention of him in the Academia de San Luca, there is proof of Palomino’s contention that Herrera the Younger was in Rome a bit later.³ From a series of engraved decorative cartouches, signed and dated 1649, Herrera the Younger’s presence in Rome has been definitively established between about 1647 to about 1650.⁴ Circumstantial evidence from the exuberance of his paintings and the influence of certain Roman monuments on his oeuvre has argued strongly in favor of his Roman stay, now proven by the engravings from 1649. In 1650 Francisco de Herrera the Younger signed a power of attorney in Madrid as a painter and resident of that city.⁵

The artist agreed to paint an important altarpiece for the Church of San Hermenegildo in the Convent of the Discalced Carmelites in Madrid and received payment for this commission in October 1654.⁶ Shortly thereafter, he returned to Seville to settle his father’s estate.⁷ In January 1656, with Murillo, Herrera el Mozo was named a director of a newly founded Academy of Drawing, “the first formally constituted artistic academy in Spain,” which was dissolved in 1674.⁸ When he returned to Madrid in 1660, the young painter came to the attention of Philip IV, who then commissioned him to paint the cupola of the Church of Nuestra Señora de Atocha and gave him several other important commissions. Twelve years later, in 1672, Herrera the Younger was made painter to Charles II. Herrera the Younger’s skill as an architect led to his eventual

promotion to the post of Master of the Royal Works, which he held until his death in 1685.⁹

There are drawings by Francisco de Herrera the Younger in the collections of The Morgan Library & Museum, New York; the Musée du Louvre, Paris; the Uffizi Gallery, Florence; the Biblioteca Nacional and the Museo del Prado, Madrid; the Albertina, Vienna, and The Metropolitan Museum of Art, New York, among other places. Herrera’s drawings are exceptional among those in the exhibition because they incorporate a sense of ethereal electricity in the thin pen lines with a profound sense of structure underlying the overall composition. His drawings fuse baroque twists, asymmetrical composition, and movement, with a dazzling sense of energy on paper.
L.A.B.

NOTES

1. Brown 1974, p. 129, and p. 135, note 2.
2. Kinkead 1982; Caturla 1968–69, p. 150.
3. Kinkead 1982, p. 13.
4. Fernández-Santos Ortiz-Iribas 2005.
5. Kinkead 1982.
6. Ibid.; Brown 1998, pp. 204–5.
7. Although Lázaro Díaz del Valle put the date of Herrera the Elder’s death at 1656, it has now been proven to be 1654. Thacher (1937), Martínez Ripoll (1978), and Muller (Madrid 2006B, pp. 114–15) agree.
8. Brown 1998, p. 210.
9. Ceán Bermúdez 1800, vol. II, p. 279.



José Antolínez

(1635–1675)

The Immaculate Conception, c. 1665

Pen and brown ink and wash on laid paper

8 x 6¼ inches (20.3 x 15.8 cm)

The Hispanic Society of America, New York (A 3083)

MARK AND INSCRIPTIONS: In pen and brown ink at top center, 721. Watermark: Crown on top of three circles, the uppermost with a cross inside, over another circle with letters AB. Cf. Heawood nos. 251–64, and 314¹

PROVENANCE: New York, art market, 1943; The Hispanic Society of America.

PRINCIPAL REFERENCES: Trapier 1943; Pérez Sánchez 1986, p. 262; Madrid 2006B, no. 51, pp. 198–99, illus.

José Antolínez, pupil of Francisco Rizi, shares a great deal with his master in the exuberance of his painted works and even in his drawings. Antolínez was a prolific painter of *Inmaculadas*, devotional pictures depicting the Virgin as a young woman in billowing draperies standing on the crescent moon. His asymmetrical compositions in these drawings and paintings are characterized by flowing hair, rippling draperies, and an abundance of putti around the figure of the Virgin Mary. There is a sense of movement, suggesting a light wind around the figure of the Virgin, enhanced by the application of brown wash in varying transparency.²

This drawing is a preparatory study for the *Inmaculada*, now in the Museo de Bellas Artes, Bilbao (fig. 27). Although first published in 1943 as a preparatory study for Antolínez's painting at the convent of Las Juanas de Alcalá de Henares, the drawing is much closer to the painting in Bilbao, which was not known at the time.³ An inverse composition of the same subject is in the Ashmolean Museum, Oxford, with the dove approaching the Virgin from top right, rather than left, and introducing the same cloud composed of putti heads at right rather than at left.⁴ José Antolínez painted more than twenty-five versions of the *Inmaculada* during his brief career and must have made frequent studies for the paintings, although this is one of the few surviving drawings by the artist that relate closely to a finished work. The Bilbao picture, representing the



Fig. 27

José Antolínez, *The Immaculate Conception*, c. 1665. Oil on canvas, 77½ x 62 inches (196.5 x 157.5 cm). Museo de Bellas Artes, Bilbao

Virgin as Queen of Heaven crowned with a halo of stars, with the dove of the Holy Spirit approaching from upper left, is the composition closest to the drawing, with the Virgin's head inclined in the same direction and her hands held together just as they are in the preparatory wash study. This drawing can be dated around the time of the signed painting in Bilbao, which dates from c. 1665.⁵

L.A.B.

NOTES

1. Boubli 2002, p. 188, fig. 6; Muller in Madrid 2006B, p. 198.

2. Pérez Sánchez 1986, p. 262.

3. Trapier 1943; Pérez Sánchez 1986, p. 262; Muller in Madrid 2006B, p. 198.

4. Casley, Harrison, and Whiteley 2004, p. 5. The painting was acquired by the museum from a New York collector in 1941. Previously it belonged to the 6th marquess of Landsdowne. Angulo Iníguez 1957, p. 20.

5. Muller in Madrid 2006B, pp. 198–99.



Goya's Manner: Surveying the Album Drawings

ANDREW SCHULZ

In the spring or summer of 1796, while on a visit to Andalusia that lasted the better part of a year, Francisco Goya (1746–1828) seems to have purchased a small gilt-edged notebook containing sheets of fine Netherlandish paper. On both sides of the eight unbound leaves that have come down to us (the authorship of a ninth is questionable), Goya employed brush and India ink to depict alluring young women either alone or accompanied by a limited number of secondary figures (fig. 31). Although some of these images contain thematic or compositional seeds that would blossom into plates in the *Caprichos* (published in 1799), they mark the first time that Goya employed drawing as an expressive end in itself, rather than as a prelude to “finished” works in another medium.



Fig. 31
Francisco de Goya y Lucientes, *Young Woman Pulling up Her Stocking* (Album A.i), 1796–97. Brush and India ink wash, 6¾ x 3⅞ inches (17.1 x 10 cm). Museo del Prado, Madrid

Regozijo (Mirth) (detail of cat. no. 52)

Francisco de Goya y Lucientes

(1746–1828)

Self-Portrait [verso: two sketches for a self-portrait], c. 1798

Red chalk over traces of pencil on paper

7 $\frac{7}{8}$ x 5 $\frac{5}{8}$ inches (20 x 14.3 cm)

The Metropolitan Museum of Art. Bequest of Walter C. Baker, 1971 (1972.118.295)

PROVENANCE: Javier Goya, 1828; Mariano Goya, 1854; Valentín Carderera, c. 1855–60; General Don Romualdo Nogués; Manuel Nogués; C. de Hauke; Walter C. Baker; The Metropolitan Museum of Art, 1971.

PRINCIPAL REFERENCES: Gassier and Wilson 1971, nos. 452 and 453, p. 176, illus.; Gassier 1975, nos. 66, 67, pp. 103–4, illus.; Madrid 1992B, no. 1, 3–7, illus. p. 4; New York 1995, p. 68, fig. 44; Blas, Benito, Matilla, and Madrano 1999, pp. 58–63.

Of the twenty-two drawings by Goya in the exhibition, only this self-portrait does not come from one of the eight albums that the artist created between 1796 and 1828. Instead, it was executed as a preparatory sketch for the first plate in the series of eighty aquatint etchings known as the *Caprichos*, first published in 1799 (fig. 35). As such, it represents the other side of Goya's work as a draftsman: images made not as independent works of art, but rather as preliminary studies for paintings or prints.

In contrast to his slightly older contemporaries Mariano Maella and Francisco Bayeu (cat. nos. 31 and 32), Goya seems to have made very few preliminary studies for paintings, preferring to work *alla prima*. He did, however, execute approximately 270 sketches for his five major series of etchings. These drawings vary widely in character, from the highly finished (by Goya's standards) and precise works after paintings by Velázquez (1777–78), to the virtual illegibility of some of the studies (if we can still call them such) for the *Disparates* (c. 1816–20). Those sheets that have not been cut down often bear plate marks, indicating that Goya passed them through the press to transfer the image to the etching plate. This working process explains why (with very few exceptions) prints and corresponding preliminary drawings share the same orientation.¹

Aside from the drawings after Velázquez and the *Disparates*,



Fig. 35

Francisco de Goya y Lucientes, *Self-Portrait* (*Los Caprichos*, plate 1), 1799. Etching, 8 $\frac{1}{2}$ x 5 $\frac{5}{8}$ inches (21.7 x 15.1 cm). The British Museum, London

the majority of the studies for prints are rendered in red chalk.² It is noteworthy that Goya did not use this medium for any of the album drawings, perhaps owing to its associations with more conventional applications of drawing and with the academic tradition. In the self-portrait under consideration (and in all the red chalk studies for the *Caprichos*), Goya uses parallel strokes, cross-hatched in places, to define forms and differentiate light from dark. However, he does so in a much looser and less regular manner than in the more controlled studies after Velázquez of some twenty years earlier.

Often, this drawing is described as similar in style to a set of works that also dates from the late 1790s: the series of red chalk drawings for unrealized prints that would have illustrated Juan Agustín Ceán Bermúdez's *Diccionario histórico sobre los mas ilustres profesores de las bellas artes en España* (*Historical Dictionary of the Most Illustrious Practitioners of the Fine Arts in*

Francisco de Goya y Lucientes

(1746–1828)

Torture of a Man

Album F. 56, c. 1812–20

Brush and brown ink on paper

8 $\frac{1}{16}$ x 5 $\frac{3}{8}$ inches (20.5 x 14.3 cm)

The Hispanic Society of America, New York (A 3312)

INSCRIPTIONS: In Goya's hand, in brush and brown ink at upper right, 56

PROVENANCE: Javier Goya, 1828; Mariano Goya, 1854; possibly Román Garreta y Huerta; Federico de Madrazo y Kuntz, c. 1855 or later; Raimundo de Madrazo y Garreta; Archer M. Huntington, New York, 1913; The Hispanic Society of America, New York, 1956.

PRINCIPAL REFERENCES: Trapicier 1963, pp. 16–17, 20, pl. 16; Gassier and Wilson 1971, no. 1477, p. 293, illus. p. 303; Gassier 1973, no. 332, p. 487, illus. p. 434; Mayor 1974, no. 46, n.p.; Hofmann 2003, p. 276, illus. p. 279 and in detail on p. 281; Madrid 2006B, no. 69, pp. 262–63.

The taut leg and fist of the man at work in the foreground contrast with the dangling limbs of the man whose calm face, eyes looking down, suggests a remarkable stoicism as he is being pulled up on a torture pulley, called a strappado (in Spanish, *garrucha*). The delicacy of the line and wash is in disturbing counterpoint to the horror of what is depicted. This tension between art and brutality is a significant feature of Goya's print series *The Disasters of War*, designed in the 1810s, and of numerous other drawings (such as cat. no. 54).

Torture of a Man has been aptly described as “a masterpiece of dynamic realism.”¹ The study of how the body works in particular situations is a distinctive feature of Album F, to which this drawing belongs. Such a focus on body movement is evident, for example, in the upward and downward movements of the arms, and in the bending in and straddled bracing of the legs, in the figures on our right and left in Album F. 51, *Three Men Digging* (cat. no. 41), and in the man whose legs span the chasm in Album F. 72, *Peasant Carrying a Woman* (cat. no. 46).

The drawings in this album also show a fascination with—and mastery of—the placement of figures in relation to one another. The figure facing us is shown convincingly, even though he is largely blocked out by the vertical post of the machine he operates. We see only a few anatomical details: a shoulder, an arm, and a leg bent at the knee. The two men



Fig. 42

Francisco de Goya y Lucientes, Album F. 57, c. 1812–20. Brush and brown wash, 8 $\frac{1}{8}$ x 5 $\frac{1}{2}$ inches (20.6 x 14.1 cm). Ashmolean Museum of Art and Archaeology, Oxford

turning the pulley, arms lifted, seem to be mirror images of each other, as if through their horrible work they have become pieces of the very mechanism they operate. Their placement in space, one behind the other—separated by the post—is an intriguing instance of Goya's ongoing experimentation with placing figures in space in overlapping association to each other (see cat. nos. 34, 41, and 52 for additional examples).

Goya depicted various types of torture in his art, including the use of a pulley in Album B and in Inquisition scenes in Album C.² Scholars have pointed out that, before Goya, the French printmaker Jacques Callot (1592–1635) and the Italian painter Alessandro Magnasco (1667–1749) had represented the strappado at work.³ Such portrayals also existed in Spanish art. We see them in Vicente Carducho's painting *Martyrdom of Father Andrés* and in the study he made in preparation for it