heimer’s career, its turning point can be seen to come with his transfer from Zürich to Geneva in autumn 1917; a move west to francophone Switzerland and soon to a post-War buoyancy and a new expansiveness. The enthusiastic international reception of The orchestra at the 1923 Paris Salon d’Automne and the 1925 Rome Biennale offset, to a degree, the failure of Oppenheimer’s attempt to settle at this time in Vienna. It also spurred the decision, taken as he returned instead to Berlin, to repeat the experiment in working on a monumental scale. With subsequent relocations enforced rather than chosen, Oppenheimer’s adherence to this project became as much a token of stability as it was a form of nostalgia. Preconceived objections to The Philharmonic (as too fantastical, too fondly caricatural, or simply a proof that ‘more is less’) are likely to be overcome in its enveloping presence. One can easily envisage Oppenheimer in his long transatlantic exile reabsorbed into the vanished musical Vienna of his youth.7

Drawing in Spain

New York

by JANIS TOMLINSON

The first exhibition of Spanish drawings ever held in New York, *The Spanish Manner: Drawings from Ribera to Goya at the Frick Collection, New York* (to 9th January), presents fifty-four drawings spanning two centuries, from Francisco Pacheco’s pen-and-ink wash drawing of King David (1610–13; cat. no.1) to Francisco Goya’s black crayon rendering of a mutilated man (1824–28; no. 54). Installed in the temporary exhibition galleries of the Frick, the exhibition has an intimacy appropriate to the works presented, lent from New York collections, the Princeton University Art Museum and the Philadelphia Museum of Art.1

Drawings by well-known artists – Ribera, Murillo and Cano – as well as artists less familiar to a U.S. audience – the Elder and Younger Herreras, Francisco Rizi and others – introduce a rich range of techniques, subjects and functions to represent drawing in seventeenth-century Spain and its territories. Ribera’s highly finished red-and-black chalk drawing of David and Goliah (no.1; Fig.7) was perhaps intended as a study presented for a now lost painting, listed in the 1686 inventory of the royal palace (Alcázar) in Madrid that was destroyed by fire in 1734. The masterly handling of red chalk to heighten gesture and expression, moving into more general volumes indicated in black, corroborates such a function. The previously assigned title, *David beheading Goliah*, better captures the moment depicted, as the recently fallen giant, the stone lodged in his bleeding forehead, struggles against his adversary whose sword begins to penetrate his flesh.

74. Design for a processional sculpture of the Vision of St John on Patmos, with five variant plans, by Francisco de Herrera the Younger. 1666–71. Pen-and-ink wash, over metal point, 27.3 by 19.8 cm. (Morgan Library and Museum, New York; exh. Frick Collection, New York).

Chalk drawings are in the minority, supporting the curatorial thesis that the use of ink and wash is the defining technique of the ‘Spanish manner’. One regional variation explored is the use of the reed pen by Sevillian artists, illustrated by San Marías, one of eight surviving drawings of an apostolado by Francisco de Herrera the Elder, signed and dated 1642 (Hispanic Society of America, New York; no.13). Dynamic hatching, with lines varying with the pressure of the pen and shadows emphasised by selective application of a darker ink, characterise these figures, praised in 1800 by the art historian and collector Cean...
BERMÚDEZ as evidence of the artist’s ‘knowledge, naturalism and genius’.2

The use of ink and wash ranges widely, from the delicacy of washes over black chalk in Murillo’s Christ on the Cross (no.19; Princeton University Art Museum) to the flamboyance of a design for processional sculpture by Francisco de Herrera the Younger (no.26; Fig.74). Herrera’s use of the pen could not be more different from that of his father, as lines swell and taper, curl, float and ultimately coalesce to suggest the forms of St John, the eagle and the Apocalyptic Virgin. The technique seems as ephemeral as the vision itself, emanating a radiance of marks that dissolve into the paper, brown wash defining equally vibrant shadows. A radical contrast is found in the monumental solidity of the design by Alonso Cano (1661–62) for the altarpiece of the Chapel of S. Diego de Alcalá in the convent of S. María de Jesús, Alcalá de Henares (Morgan Library and Museum, New York; no.11), comprising seventeen individual sheets. Reference to this 1662 in commissioning documents for the altarpiece confirms a date of 1657–58; it also bears the coat of arms of Philip IV, who became patron of the chapel in 1657. Pen and ink define the ornate architecture of this three-storey retablo with its full cast of saintly and angelic figures, sculpted and painted; blue wash shadows enhance the architectural masses and recesse 0s, and, more subtly, the volumes of sculptures and illusionism of paintings.

Ranging in function, subject and technique, these rarely seen seventeenth-century drawings condense a complex, Baroque world into a small gallery. Two chalk drawings (nos.31 and 32) by Mariano Salvador Maella (1739–1819) and Francisco Bayeu (1741–95), both from the Hispanic Society of America and related to fresco projects, represent the eighteenth century. It is unclear whether this limited glimpse of Spain under Bourbon rule reflects the preference of the collecting institution or curatorial choice: certainly these works, by artists influenced by Italy and France for patrons of similar origin, challenge any easy conception of a Spanish manner. Given the limited availability of early drawings by Goya that might ease the transition from Maella and Bayeu, we find ourselves thrown into a very different world upon entering the second of two galleries, with twenty-two drawings by the artist. The presentation of Goya within the context of this exhibition further complicates the idea of a Spanish manner: his subjects and handling mark a clear departure from his Spanish predecessors. As others have noted, the drawings of both Giambattista and Domenico Tiepolo are precedents to which Goya possibly looked, a connection corroborated by the presence in Goya’s studio in 1812 of two works by Tiepolo (whether drawings or small paintings, whether by father or son, is unclear).

The selection of drawings by Goya opens with the flirtatious maços and majos of the mid-1790s and extends to a late crayon drawing (1824–28) of a man hanging, bearing the caption: ‘He appeared at dawn like this, mutilated, in Zalaca, early in 1769’, by Francisco Goya y Lucientes. 1584–93. Crayon, 17.2 by 14.8 cm. (Dian Woodner Collection, New York; exh. Frick Collection, New York).

Paul Thek

New York by FIONA ANDERSON

IN 1963, THE AMERICAN artist Paul Thek (1933–88) visited the catacombs in Palermo with the photographer Peter Hujar. As Hujar took photographs of encased corpses (Fig.77), Thek opened up a coffin, stopping to pick up what he thought to be a piece of paper. ‘It was a piece of dried thigh’, he recalled ‘I felt strangely relieved and free. [. . .] We accept