The Spanish Manner: Drawings from Ribera to Goya
October 6, 2010 through January 10, 2011
The Frick Collection, New York

PRESS IMAGE LIST
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1. Francisco Pacheco (1564–1644)
   King David, 1610–13
   Pen and ink and wash
   8 5/8 x 6 inches
   Courtesy of The Hispanic Society of America, New York
   Private collection, New York; promised gift to The Hispanic Society of America, New York

2. Vicente Carducho (1576–1638)
   Martyrdom of Father Andrés, c. 1632
   Brush and wash, over black chalk, heightened with partially oxidized white gouache
   11 1/2 x 10 3/16 inches
   The Morgan Library & Museum, New York
   Gift of Mrs. Gertrude W. and Seth Dennis (1986.42)

3. Jusepe de Ribera (1591–1652)
   David and Goliath, c. 1625–30
   Chalk
   10 3/16 x 16 3/4 inches, irregular
   Courtesy of The Hispanic Society of America, New York
   Private collection, New York; promised gift to The Hispanic Society of America, New York
4. Jusepe de Ribera (1591–1652)
*Studies of a Head in Profile*, c. 1622
Chalk
9 13/16 x 8 1/8 inches
Princeton University Art Museum
Museum purchase, Laura P. Hall Memorial Fund and Fowler McCormick, Class of 1921, Fund (2002-97)

5. Jusepe de Ribera (1591–1652)
*Head of a Satyr*, c. 1625–30
Chalk
11 7/8 x 8 ¼ inches
The Metropolitan Museum of Art/Art Resource, New York
The Elisha Whittelsey Collection, The Elisha Whittelsey Fund, 1954 (54.200)

6. Jusepe de Ribera (1591–1652)
*Head of a Man with Little Figures on His Head*, c. 1630
Pen and ink with wash over some chalk
6 11/16 x 4 1/16 inches
Philadelphia Museum of Art: The Muriel and Philip Berman Gift, acquired from the Pennsylvania Academy of Fine Arts with funds contributed by Muriel and Philip Berman and the Edgar Viguers Seller Fund (by exchange), 1984

7. Francisco de Herrera the Elder (c. 1590–1656)
*San Matías*, 1642
Pen and ink, over traces of chalk, with reinforcing touches of darker ink
11 11/16 x 7 ½ inches
Courtesy of The Hispanic Society of America, New York
8. Antonio Castillo y Saavedra (1616–1668)
   *Four Heads of Men*, c. 1660
   Pen and ink
   8 5/16 x 6 inches
   Courtesy of The Hispanic Society of America, New York
   Private collection, New York; promised gift to The Hispanic Society of America, New York

9. Francisco Bayeu (1734–1795)
   *Dove of the Holy Spirit for the Regina Angelorum Ceiling at El Pilar, Zaragoza*, 1775–76
   Chalk
   12 ¼ x 20 ½ inches
   Courtesy of The Hispanic Society of America, New York
   Gift of the Baroness von Pantz, 1972

10. Bartolomé Esteban Murillo (1617–1682)
    *Standing Man Holding a Hat*, 1670s
    Pen and ink
    5 11/16 x 4 inches
    The Metropolitan Museum of Art/Art Resource, New York
    Rogers Fund, 1965 (65.66.12)

11. Francisco Camilo (c. 1615–1673)
    *Martyrdom of Saint Peter Martyr*, c. 1656–57
    Pen and ink and wash, heightened with white, over chalk
    17 15/16 x 13 3/16 inches
    The Metropolitan Museum of Art/Art Resource, New York
    Bequest of Harry G. Sperling, 1971 (1975.131.203)
12. Juan Carreño de Miranda (1614–1685)

Ecce Homo, c. 1666–75
Red chalk and charcoal
10 7/16 x 7 3/16 inches
The Metropolitan Museum of Art/Art Resource, New York
Mary Oenslager Fund (1998.266)

13. Francisco de Herrera the Younger, called el Mozo (1627–1685)

Design for a Processional Sculpture of The Vision of St. John on Patmos, with Five Variant Plans, 1660–71
Pen and ink and wash, over metalpoint
10 3/4 x 7 13/16 inches
The Morgan Library & Museum, New York
Purchased as the gift of Walter C. Baker (1960.12)

14. Artist Unknown (formerly attributed to Antonio García Reinoso)

Monstrance Design, c. 1660–70
Pen and ink, with brush and wash and blue crayon, with traces of black chalk
15 ¼ x 7 ¼ inches
Courtesy of The Hispanic Society of America, New York
Private collection, New York; promised gift to The Hispanic Society of America, New York

15. Bartolomé Esteban Murillo (1617–1682)

Christ on the Cross, c. 1665–70
Pen and ink with wash over chalk
13 3/16 x 9 5/16 inches
Princeton University Art Museum
Museum Purchase, Laura P. Hall Memorial Fund (1972-40.)
16. Francisco de Goya y Lucientes (1746–1828)
*Self-Portrait*, c. 1798
Chalk over traces of pencil
7 7/8 x 5 5/8 inches
The Metropolitan Museum of Art/Art Resource, New York
Bequest of Walter C. Baker, 1971 (1972.118.295)

17. Francisco de Goya y Lucientes (1746–1828)
*A Nude Woman Seated beside a Brook* (Album F. 32), c. 1812–20
Brush and ink
8 1/8 x 5 5/8 inches
The Metropolitan Museum of Art/Art Resource, New York
Harris Brisbane Dick Fund, 1935 (35.103.25)

18. Francisco de Goya y Lucientes (1746–1828)
*Three Men Digging* (Album F. 51), c. 1812–20
Brush and wash
8 1/8 x 5 5/8 inches
The Metropolitan Museum of Art/Art Resource, New York
Harris Brisbane Dick Fund, 1935 (35.103.32)

19. Francisco de Goya y Lucientes (1746–1828)
*A Nun Frightened by a Ghost* (Album F. 65), c. 1812–20
Brush and ink and wash
8 1/16 x 5 11/16 inches
The Metropolitan Museum of Art/Art Resource, New York
Harris Brisbane Dick Fund, 1935 (35.103.37)
20. Francisco de Goya y Lucientes (1746–1828)
*Peasant Carrying a Woman*
(Album F. 72), c. 1812–20
Brush and ink and wash
8 1/16 x 5 5/8 inches
Courtesy The Hispanic Society of America, New York

21. Francisco de Goya y Lucientes (1746–1828)
*Pobre e gnuda bai filosofía (Poor and Bare Goes Philosophy)*
(Album E. 28), c. 1816–17
Brush and ink
10 1/2 x 7 1/4 inches
Collection Michael and Judy Steinhardt, New York

22. Francisco de Goya y Lucientes (1746–1828)
*Regozijo (Mirth)*
(Album D. 4), c. 1816–20
Brush and ink and wash and chalk
9 3/8 x 5 13/16 inches
Courtesy of The Hispanic Society of America, New York

23. Francisco de Goya y Lucientes (1746–1828)
*Amaneció asi, mutilado, en Zaragoza, a principios de 1700*
(He Appeared Like This, Mutilated, in Zaragoza, Early in 1700)
(Album G. 16), 1824–28
Crayon
7 5/8 x 5 13/16 inches
Dian Woodner Collection, New York
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