

Curating the Catalogue Raisonné

Ribera's Drawings Disseminated

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Dedicated to the memory of Mark Roglán

This article explores the problems and possibilities of translating the genre of the catalogue raisonné into a curated exhibition. It takes as its focus the first complete catalogue raisonné of the drawings by Spanish Baroque artist Jusepe de Ribera (1591–1652). Timed to coincide with the publication were the 2016 exhibition at the Museo Nacional del Prado in Madrid—Ribera: Maestro del dibujo—and its 2017 counterpart at the Meadows Museum in Dallas—Between Heaven and Hell: The Drawings of Jusepe de Ribera—which showcased a cross-section of sheets by Ribera in the context of related paintings and prints. Like linguistic translation, curatorial translation involves issues of framing and interpretation. This article argues that such a process is neither seamless nor straightforward, requiring considerable curatorial and authorial license when adapting a scholarly publication for the museum walls. Distinct from an exhibition catalogue, which typically accompanies an exhibition and serves as a guidebook or record of the works on view, the Ribera drawings catalogue raisonné was not conceived as “a book of the show.” Rather, the two-venue exhibition was designed as “a show of the book,” transforming the comprehensive volume into a distilled display which addressed simultaneously a general and a discerning audience. The article offers a critical self-reflection on the process of conceiving both the catalogue and the exhibition from the perspective of a co-author and curator.

Introduction: Meet the Draughtsman

Drawing played a central role in the art of Jusepe de Ribera (1591–1652). Born in Játiva, Valencia, in eastern Spain, Ribera emigrated to Rome as a young artist in 1606. There he encountered the revolutionary paintings of

Caravaggio, whose stark realism he adopted in his own works, prompting him to be recognized as a Caravaggesque artist. However, unlike Caravaggio, who famously did not make drawings on paper, Ribera was both an extraordinary painter and a prolific draughtsman. He produced a rich corpus of drawings as well as an important group of prints, and it is the strength of his works on paper—in addition to his paintings—that distinguishes Ribera from his Caravaggist contemporaries. Proud of his Spanish heritage, Ribera eventually settled in Naples, then a Spanish territory, in 1616, but never again returned to Spain. Soon after his arrival, he secured the viceroys of Naples as his principal patrons. They commissioned works of art for their personal collections and also for the Spanish Crown. Strategically positioned between the Kingdom of Naples and the Iberian Peninsula, producing works for the church, the court, and the aristocracy, Ribera had a significant impact on the art of both regions.

Works by Ribera are widely dispersed in public and private collections throughout the world. The majority can be found in Europe, notably in Madrid and Naples. A modest group of 13 works, comprising paintings, prints, and drawings generally considered to be autograph, is located in Denmark.¹ These include three sheets, one in pen and ink, *Study for Saint John the Baptist* [?], *a Head*, and *a Left Arm* in the Statens Museum for Kunst (SMK), and two in red chalk: *Seated Nude Boy*, also in the SMK, and *Man Frightened by a Snake* in the J.F. Willumsens Museum in Frederikssund. Collectively, this trio recalls the diversity of media, subjects, and functions that characterizes Ribera's drawings, as will be discussed below.

Although Ribera has been celebrated primarily as a painter and printmaker, scholarship and exhibitions devoted to the Spanish master have turned increasingly to his drawings. In 1973, Ribera was introduced to American audiences as a draughtsman and printmaker in an exhibition held at Princeton University's Art Museum and Harvard University's Fogg Art Museum.² In 1982, the first international monographic exhibition on Ribera's paintings opened at the Kimbell Art Museum in Fort Worth.³ A decade later, the major touring exhibition marking the quatercentenary of the artist's birth, which featured drawings as well as paintings, took place in Naples, Madrid, and New York (1992).⁴ Smaller, more focused exhibi-

tions followed, notably on Ribera's pietà scenes (2003), his Caravaggesque painting (2005), his early activities in Rome and Naples (2011), and his subtle interpretations of Mary Magdalene (2011).⁵ More recently, the 2016 exhibition at the Museo Nacional del Prado in Madrid—*Ribera: Maestro del dibujo*—and its 2017 counterpart at the Meadows Museum in Dallas—*Between Heaven and Hell: The Drawings of Jusepe de Ribera*—showcased a cross-section of sheets by Ribera in the context of related paintings and prints.⁶ The latter two exhibitions were timed to coincide with the joint publication by the Prado, the Meadows, and the Fundación Focus of the first complete catalogue raisonné of the artist's drawings.⁷ Subsequently, a thematic exhibition at Dulwich Picture Gallery in London, *Ribera: Art of Violence* (2018–19), examined the violent imagery for which Ribera was renowned, not only in his paintings, but also in his works on paper.⁸

This article explores the problems and possibilities of translating the genre of the catalogue raisonné into a curated exhibition. It offers a critical self-reflection on the process of conceiving both the catalogue and the exhibition from my perspective as a co-author and curator. Like linguistic translation, curatorial translation involves issues of framing and interpretation. The article argues that this process is neither seamless nor straightforward, requiring considerable curatorial and authorial license when adapting a scholarly publication for the museum walls. Labels are an important means of communicating with an audience, but they require a different register and cannot always be written in a scholarly voice. While catalogue entries may range in length from a single paragraph to a short essay, object labels are necessarily curtailed in order to streamline the information and increase accessibility. Since the Prado's gallery interpretation also features an English translation, the labels in the Ribera drawings exhibition were more concise and uniform in length. The Meadows, however, did not insist on a word limit for object labels, thus inviting a more discursive approach that flagged certain works as especially noteworthy for visitors. Curatorial translation, therefore, establishes a hierarchy of objects by virtue of their selection, position, and interpretation, while the catalogue raisonné flattens such hierarchies, including all the known facts about each work in an artist's corpus without privileging one object over another.

Distinct from an exhibition catalogue, which typically accompanies an exhibition and serves as a guidebook or record of the works on view, the Ribera drawings catalogue raisonné was not conceived as “a book of the show.” Rather, the two-venue exhibition was designed as “a show of the book,” transforming the comprehensive volume into a distilled display which addressed simultaneously a general and a discerning audience. Although Mark McDonald, in his *Burlington Magazine* review, states that the catalogue raisonné doubled as the exhibition’s guide, this was not, in fact, the authors’ intention.⁹ The volume serves as a standalone reference, and indeed its large format would have made it impractical for visitors to use as a guidebook. McDonald also laments the absence of catalogue numbers on the object labels in the Prado exhibition.¹⁰ While handy for a reviewer, this would have been confusing for visitors, as some of the exhibited works were neither illustrated in the catalogue, nor the subject of individual entries.

Cataloguing and Curating the Artist

Weighing in at 426 pages, the catalogue raisonné was edited by Gabriele Finaldi, who wrote the introductory essay and co-authored the entries along with Elena Cenalmor and myself. Cenalmor was trained as a conservator and has since worked on a range of projects at the Prado; Finaldi and I are both Ribera specialists. Collectively, we three identified and catalogued a total of 157 autograph sheets, five attributed drawings, and 31 rejected works. This volume represents the first study on the entire corpus of an artist’s drawings to be published by the Prado.¹¹ Its point of departure was the fourth and final chapter of Finaldi’s doctoral thesis, *Aspects of the Life and Work of Jusepe de Ribera, 1591–1652*, completed at the Courtauld Institute of Art in 1995.¹² This chapter offers an overview of the character, composition, and iconography of Ribera’s drawings, followed by a catalogue of 152 sheets, then considered to be autograph. Finaldi states explicitly that this list does not constitute a catalogue raisonné, omitting, for example, full provenance information.¹³ Over twenty years later, the published Ribera drawings catalogue builds on this foundational study and subsequent scholarship by updating the corpus, revising attributions and chronology, and sharpening the interpretations of these intriguing sheets.¹⁴

Ribera must have produced many more drawings than the 157 included in the catalogue raisonné, but only a fraction of them survives. Finaldi estimates that if the number of surviving sheets from each decade of Ribera's life is more or less consistent, then more than half of his production may have been lost or remains to be discovered.¹⁵ Most of the corpus is independent in nature, with few drawings directly related to known paintings and prints. However, a range of categories is represented: initial sketches, preparatory designs, squared compositions, independent studies, highly finished autonomous drawings, and a single sketch that seems to be executed after a painting by another artist. While Ribera habitually signed his paintings, only a small group of drawings bears an autograph signature, with just one sheet that is both signed and dated by the artist himself.

The exhibitions held in Madrid and Dallas were curated respectively by Finaldi and myself, with Cenalmor serving as scientific coordinator for the Prado installation. The shows reunited works from collections in Canada, France, Germany, Italy, Malta, the Netherlands, Spain, the United Kingdom, and the United States. They were similar in scale, displaying nearly one third of the sheets now ascribed to Ribera: 52 drawings at the Prado, matched by 47 at the Meadows. According to one reviewer, discussing in particular the Meadows show, it was “not quite accurately billed as a ‘drawings’ exhibition,” since the drawings were presented alongside a selection of prints, paintings, and one wax sculpture by Ribera's father-in-law.¹⁶ Indeed, their integration demonstrated the shared goal of the two museums: to avoid the artificial separation of Ribera's works of art executed in different media, and to illuminate instead their points of intersection. Furthermore, the joint exhibitions provided a rare opportunity to see many of Ribera's drawings together for an extended period, as all works on paper are sensitive to light exposure and are normally stored in boxes or albums.

Ribera's preferred drawing medium was pen and brown ink, but he also employed wash, red and black chalks, and he often combined media to create subtle painterly effects. Human figures and head studies—many grotesque and wearing fanciful headdresses—are the dominant subjects of Ribera's drawings. About half of the surviving corpus is religious in character, and about one tenth depicts classical or mythological themes.



ILL. 1

Installation: *Ribera: Maestro del dibujo*, Museo Nacional del Prado, Madrid, November 22, 2016 – February 19, 2017. © Museo Nacional del Prado / © Archivo Fotográfico Museo Nacional del Prado. Photo: Alberto Otero.

Men tied to trees comprise approximately one quarter of Ribera's drawings, half of which represent the martyrdoms of particular saints. Five curious sheets, whose meanings remain obscure, depict miniature figures scaling larger ones. Ribera also produced a small group of genre scenes of urban life in Naples featuring gypsies, acrobats, Turks, and children, as well as drawings of hunting subjects and torture scenes. There are few buildings or animals in Ribera's drawings, and no pure landscapes or portraits. The female nude is almost completely absent from his oeuvre, save one drawing of a sleeping nymph. Ribera was unique among his Neapolitan and Spanish contemporaries for incorporating such a diverse thematic repertoire in his drawings. Like the catalogue raisonné itself, the Prado and Meadows exhibitions aimed to examine the variety of Ribera's drawings, the technical skill in his use of pen, ink, and chalk, and the extraordinary originality of his subject matter, ranging from anatomical figure studies and lively street scenes, to capricious subjects and images of martyrdom and torture.



ILL. 2

Installation: *Between Heaven and Hell: The Drawings of Jusepe de Ribera*, Meadows Museum, Dallas, March 12 – June 11, 2017. Photo: Kevin Todora.

Curatorial Strategies

The two presentations adopted distinct curatorial strategies in order to frame the drawings conceptually for their respective audiences. The Prado and Meadows installations were literally and figuratively “day” and “night.” With its parchment-colored walls, the Prado version was expressly designed as a “drawings exhibition” (Ill. 1). The show introduced the audience not to the artist Ribera, but rather to an aspect of his work which is perhaps less familiar. Additionally, visitors to the Prado had the unique experience of being able to explore major paintings by Ribera in the museum’s permanent collection. Arranged monographically, the permanent galleries comprise a suite of “Ribera rooms,” and paintings by the artist from the Prado’s own collection also featured in the exhibition. At the Meadows, with its exhibition galleries painted a charcoal gray (dramatically named “cheating heart”), the drawings were treated like paintings (Ill. 2). Generously spaced, allowing each work room to breathe, the drawings were

individually spot-lit and invited sharper inspection. Magnifying glasses available in each gallery facilitated the kind of close study that is possible in a print room. While the Prado exhibition was complemented by the museum's rich holdings of paintings by Ribera, the Meadows introduced its audiences to the artist through the graphic medium.

Ribera is a household name in Spain, especially at the Prado, which boasts the largest holdings of works by the artist.¹⁷ Not so in America, much less the Dallas-Fort Worth metroplex, in spite of the previous Ribera exhibitions held at the Kimbell in 1982 and the Meadows in 2011. As the artist needed no introduction in Madrid, the title *Ribera: Maestro del dibujo* [*Ribera: Master of Drawing*] was selected for the exhibition. In Dallas, however, the name Ribera may potentially be confused with Rivera, the better-known twentieth-century Mexican muralist. This is suggested by the title of the exhibition review by Rick Brettell, "You say Rivera, I say Ribera — as in the drawings of Jusepe de Ribera," published in *The Dallas Morning News*. The enticing main title at the Meadows—*Between Heaven and Hell*—thus called for a subtitle that distinguished the draughtsman as *Jusepe de Ribera*. A major tourist destination in a capital city, the Prado's world-class holdings of Western art draw visitors from across the globe. Designed as a "small Prado in Texas," the Meadows is an intimate, jewel-like museum on the campus of Southern Methodist University, and off the traditional tourist map. The Prado exhibition received 75,513 visitors, while the Meadows recorded 3,481, including visitors from across the United States as well as Mexico, Canada, and Australia.¹⁸ The stark contrast in visitor figures perhaps reflects less the respective locations and reputations of the two museums, and more the resonance of the artist Ribera for local and national audiences.

Whereas the Prado exhibition was structured chronologically with a thematic overlay, the Meadows exhibition broke with chronology in favor of an explicitly thematic narrative which traced revealing parallels between the works across the trajectory of Ribera's career. The Prado exhibition was divided into 11 sections with interlaced thematic and chronological titles, the latter signposting pivotal moments in the artist's development. Rooms entitled "The Young Artist 1610–20," "Ribera in the 1620s," "The Prodigious Years 1634–37," and "Last Drawings" marked clear temporal coordinates

for the visitor when tracking Ribera's stylistic progression. This structure mirrored the chronology of the catalogue, which adopted broader date brackets when arranging the drawings sequentially. The rationale for this was a practical one, given the difficulty in precisely dating the drawings. The architecture of the exhibition galleries created a "crescendo" effect, culminating in Ribera's earsplitting *Apollo and Marsyas* (Ill. 2), followed by a "decrecendo" as the path faded into the artist's final years. The Meadows, in contrast, immersed the visitor in the world of Ribera's subjects, employing such titles as "The Artist at Work," "Biblical and Mythological Crossings," "Macabre and Everyday," and "Curious Inventions." For Brettell, the "exhibition of works of such high quality [was] arranged in a way that forces the viewer to think as much about the subjects represented as about when and by whom they were made."¹⁹ At the Meadows, a timeline in the first gallery provided an overview of Ribera's life and works in the context of historical and artistic events. This served as a chronological roadmap for the non-specialist visitor, and set the scene for the thematic story that unfolded.

One of the rooms near the climax of the Prado installation repurposed the show's subtitle: "Master of Drawing." This was essentially the thesis of the exhibition, a curatorial translation of the catalogue's introductory essay by Finaldi, entitled "Ribera, Master Draughtsman." Like his Italian and Northern counterparts, the Spaniard Ribera was a remarkable graphic artist. For Ribera, "mastery" of the drawing medium was threefold, involving artistic training, pedagogical instruction, and the skillful handling of graphic materials. In 1613, he was elected a member of the prestigious Accademia di San Luca in Rome, which emphasized life drawing as a fundamental practice. Ribera's commitment to drawing the human figure throughout his career testifies to his academic training and his self-identification as a Roman Academician. Within this context should be placed his anatomical prints of the early 1620s, which were intended to serve as a pattern book for students to learn the principles of drawing. Absorbed in sketching an eye in red chalk on a sheet of paper, the young apprentice depicted in the painting, *Ancora imparo* (Ill. 3), by the Master of the Annunciation to the Shepherds, carries out the particular exercise that Ribera's print, *Studies of Eyes* (Ill. 4), endeavored to stimulate.²⁰ As



ILL. 3

Master of the Annunciation to the Shepherds (Bartolomeo Passante?): *Ancora imparo*, second half of the 1630s, oil on canvas, 143,5 × 194,5 cm, Masaveu Collection, Oviedo.

Jesse Locker has recently argued, the eager pupil functions as a “youthful mirror” of the old master, who wields palette and brushes as he paints a still life directly onto the canvas without the guide of a preliminary drawing.²¹ This juxtaposition of master and student with the *cartellino* on which are inscribed the words “Ancora imparo” (“I’m still learning”), suggests a meditation on the passage of lifelong learning in an artist’s career, and the paradoxical role of the master painter as the eternal student.²² Likewise, mastery on paper was an ongoing pursuit for Ribera, raising issues of quality and virtuosity that will be addressed below.²³ Ribera’s handling of the graphic medium—his dexterous deployment of different materials and techniques—enabled him to exploit the potential for drawing to capture a vast array of subjects: religious, mythological, everyday, and fantastical.

Echoing the Prado, the main title of the Meadows exhibition, *Between Heaven and Hell*, resonated in the layout of the show. The first gallery opened with “heaven,” introducing Ribera as a painter, draughtsman, and



ILL. 4
Jusepe de Ribera: *Studies of Eyes*, c. 1622, etching, 143 × 216 mm, The British Museum, London, 1874,0808.747.

printmaker with three works, executed in three different media, representing *The Penitence of Saint Peter*. In each, the saint appears kneeling in a landscape with tears in his eyes, hands clasped in prayer, and head raised to the heavens. Unique in his oeuvre, this group is the only surviving example of the same composition by Ribera executed in painting, drawing, and print. Balancing the first room, the final gallery concluded with “hell,” which comprised two sections entitled “Drawn to Torture” and “The Scream of Marsyas.”

Analysis of the curatorial translation undertaken by each institution reveals divergent attitudes towards Ribera’s violent imagery. The gallery interpretation at the Prado stated that Ribera’s scenes of punishment and horror “seem to reflect a morbid interest in physical violence.” Such biographical explanations perhaps make Ribera’s depictions of violent subjects—in paint and on paper, for public and private audiences—more palatable for the modern visitor. Neighboring drawings of putti, cherubim,



ILL. 5
Jusepe de Ribera: *The Archangel Michael Triumphant over Satan*, mid- to late 1620s, red chalk, 225 × 183 mm, Museo de Bellas Artes, Córdoba, Permanent Collection 36.

and the Immaculate Conception were a reassuring reminder, if one was needed, that the artist did not solely revel in themes of bloodshed. At the Meadows, however, the visitor was invited to look at Ribera's images of violence "in the eye." Dominating the final room was his monumental painting of Apollo flaying Marsyas from the Museo e Real Bosco di Capodimonte, mentioned above (Ill. 2). Facing scenes of religious martyrdom, and flanked by drawings of screaming satyrs, the painting was situated within the context of other "sounding" images, notably Ribera's etching of open mouths and a wax relief depicting a soul in hell by Giovanni Bernardino Azzolino. These earlier works provided Ribera with the motif for his suffering Marsyas, screaming in pain. Sandwiched between the first and final galleries, near the center of the show, was a sheet that straddles the heavenly and infernal spheres: a striking red chalk drawing of *The Archangel Michael Triumphant over Satan* (Ill. 5). It was probably conceived as an independent sheet, since there is no surviving painting of this subject by Ribera's hand, nor any documentary reference to such a work. Whether a commissioned drawing or a gift for someone called Michael, the theme of the Archangel battling Satan is fundamentally Riberesque in character, evoking the tensions between heaven and hell that permeate his art.²⁴ For Ribera, violent subjects were a vehicle for engaging critically with art theory and art making. Ribera's violent imagery, therefore, should not be read as a transparent window onto his biography, but rather through the lens of his artistic practice.²⁵

Inclusion and Exclusion

While the genre of the catalogue raisonné aims for completeness, the curated exhibitions were necessarily selective. A number of loans were shared between the two venues, yet about half of the works displayed in Dallas were different from those on view in Madrid. This was due in part to the exposure limits of the works on paper, which impacted the availability of some sheets for the duration of the show. However, the distinct checklists did have the advantage of creating some variation between the two exhibitions. Naturally, the Madrid presentation drew more heavily on European loans, whereas the Dallas incarnation favored works from



ILL. 6

Jusepe de Ribera: *Head of a Satyr*, first half of the 1620s, red chalk on brownish paper, 303 × 211 mm, The Metropolitan Museum of Art, New York, The Elisha Whittelsey Collection, The Elisha Whittelsey Fund, 1954, 54.200.

North American collections, notably the Meadows Museum, which houses 11 works attributed to the artist. A generous lender, The Metropolitan Museum of Art has a significant group of works by Ribera, including the red chalk *Head of a Satyr* (Ill. 6). For conservation reasons, the original drawing could not be exhibited for longer than two months at each venue. While the Prado simply removed the drawing during the final month of the show, the Meadows replaced the original with a facsimile, kindly provided by the lender, and updated the wall label accordingly. On the one hand, the Prado's policy of only displaying original works of art emphasizes the value placed on authenticity at a national museum; on the other, the Meadows's decision to incorporate a facsimile and corresponding explanation reinforces its role as a university art museum with a pedagogical mission. The issue of displaying copies versus originals resonates more widely with the notion of "museums as cultures of copies," the title of a recent study in which questions of value and authenticity are complicated, and the copy is reconsidered—in light of new technologies—as a pedagogical tool.²⁶

Faithful reproductions are a defining characteristic of the Ribera drawings catalogue raisonné. In order to illuminate the nature of works on paper as physical objects, the sheets in the "autograph" and "attributed" sections are reproduced to scale and in color, accompanied by a full catalogue apparatus. At the Meadows, the catalogue featured as a reference rather than as a guide to the show, available for consultation in a "reading room" embedded within the exhibition space. This enabled visitors to learn more about the project that inspired the exhibition; to explore further those sheets that were included or omitted; and to compare the reproductions with the originals nearby. Visitors to the Meadows were also invited to record their impressions of the show in a comment book. However, some did not make a distinction between the permanent collection and the temporary exhibition. In Dallas, Ribera's drawings occupied the museum's "painting galleries" and thus were folded into a broader narrative of Spanish art; while in Madrid, the discrete exhibition space offered a viewing experience independent from the permanent collection.

It is noteworthy that both the Prado and Meadows exhibitions limited their selection of drawings to the "autograph" sheets that appear in the first section of the catalogue. On reflection, the curatorial narrative might

have been expanded to include material from the following two sections, devoted, respectively, to attributed drawings and rejected works.²⁷ Although attractive in theory, this idea may have been challenging to realize in practice, given the pressure for museums to present the best examples of an artist's production, and the reluctance of lenders to allow the authenticity of their works to be called into question. Subsequently, at least two reviewers have contested the authorship of several sheets that feature in the catalogue's "autograph," "attributed," and "rejected" sections.²⁸ Viviana Farina, in her 14-page *Master Drawings* review of the catalogue, introduces three new "caricature" drawings that she believes are by Ribera's hand, representing an artistic genre with which he has seldom been associated.²⁹ Exposing such drawings, among others, to further scrutiny might have augmented the interactive nature of the show and the discursive dimension of the catalogue, inviting scholars, curators, and visitors alike to join in the conversation. Ultimately, the absence of this dialogue and omission of "problem" works not deemed to be wall-worthy gave rise to a more manicured vision of the artist's production. While remaining faithful to the notion of Ribera as a "master draughtsman," the rhetoric of "mastery" inevitably promotes the genius celebration that has long dominated the field of Ribera studies, casting the "weaker" works in shadow and redirecting the spotlight away from the artist's wider circle.

Conclusion: Hindsight and Foresight

In addition to their joint scholarly enterprise, however, publishing and curating are also a business. The catalogue raisonné was pitched at a specialist readership: academics, curators, collectors, conservators, and dealers. The exhibitions, by contrast, addressed a broader audience, namely enthusiasts of Baroque art, Spanish culture, and old master drawings more generally. In order to market books and sell exhibition tickets, a signature image is needed. In this instance, the catalogue jacket for the English and Spanish editions, and the exhibition posters at both venues, shared the same detail of Ribera's *Acrobats on a Loose Wire* (Ill. 7). Public spectacles captivated Ribera's attention, as revealed in this, one of his most celebrated genre drawings. The sheet evokes a carnival context, and its rapidity of execu-



ILL. 7

Jusepe de Ribera: *Acrobats on a Loose Wire*, late 1630s, pen, brown ink, and brown wash, 258 × 198 mm, Museo de la Real Academia de Bellas Artes de San Fernando, Madrid, D-2208.

tion creates an immediacy of effect, suggesting that Ribera recorded the performance on the spot. Indeed, the artistry of the acrobatic figures with their complex poses betrays the artistry of the draughtsman, who combines his fascination for city life with his fantastic imagination. Explicitly demonstrative of Ribera as a “master of drawing,” the sheet implicitly evokes the tightrope walk “between heaven and hell” that emerges in some of his other works. This same drawing was, in fact, selected for the cover of the 1973 exhibition catalogue of Ribera’s prints and drawings, underscoring its curatorial significance and scholarly resonance for more than 40 years.

The Ribera drawings catalogue raisonné closes a gap in Ribera scholarship and opens the field for discussion, debate, and discovery on an aspect of the artist’s production that has long been eclipsed by his paintings. The volume promises to serve as a standard reference on the subject, and together with the accompanying exhibitions in Madrid and Dallas, contributes to making Ribera’s drawings better known internationally. Written by Ribera scholars for Ribera scholars, as well as students of old master drawings and early modern art, the catalogue addresses a niche audience. However, it also strives to bridge the divide between generalists and specialists, in the hope that additional sheets by the artist may still emerge. Finaldi proposes that more Ribera drawings could still be identified in the public or private sphere: a print room, unvisited museum or library, antiquarian bookshop, or family collection.³⁰ While few new Ribera drawings have surfaced in the five years since the volume’s publication, Finaldi’s hope heightens the nuances between the aims of the two exhibitions.³¹ Like the catalogue raisonné, the Prado’s chronological framework created a platform for presenting several recent additions to the corpus, which were explicitly identified in the gallery texts. The Meadows, by contrast, pushed the interpretative potential of the known works in its thematic organization. However, the connoisseurial and the contextual may be seen as complementary, rather than contradictory, methods of analysis. Beyond the establishment of authorship and chronology, the catalogue raisonné offers researchers a solid foundation on which to build their analysis of the subjects portrayed. Now that the artist’s painterly and graphic corpus has been defined and disseminated, Ribera studies are being pulled in new directions. The curatorial translation of the catalogue raisonné, this classical

genre of art-historical writing, ultimately invites further interpretative contributions of the known works. This may result in more interdisciplinary approaches—drawing on such fields as literary and urban studies—which depart from the intimacy of the graphic medium to offer a more expansive view of Ribera's broader cultural horizons.³²

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NOTES

- 1 Kunst Indeks Danmark: <https://www.kulturarv.dk/kid/SoegKunstnerVaerker.do?kunstnerId=1757> (accessed February 15, 2021).
- 2 Brown, Jonathan: *Jusepe de Ribera: Prints and Drawings*, Princeton, NJ and Cambridge, MA, The Art Museum, Princeton University and Fogg Art Museum, Harvard University, 1973. This catalogue was subsequently updated and translated: Brown, Jonathan: *Jusepe de Ribera, Grabador. 1591–1652*, Valencia and Madrid, Sala de Exposiciones de la Fundación Caja de Pensiones and Calcografía Nacional, Real Academia de Bellas Artes de San Fernando, 1989.
- 3 Felton, Craig and William B. Jordan (eds.): *Jusepe de Ribera, lo Spagnoletto 1591–1652*, Fort Worth, Kimbell Art Museum, 1982.
- 4 Pérez Sánchez, Alfonso E. and Nicola Spinosa (eds.): *Jusepe de Ribera, 1591–1652*, Naples, Castel Sant'Elmo, Certosa di San Martino, and Cappella del Tesoro di San Gennaro, 1992; *Ribera, 1591–1652*, Madrid, Museo del Prado, 1992; *Jusepe de Ribera, 1591–1652*, New York, The Metropolitan Museum of Art, 1992.
- 5 Finaldi, Gabriele (ed.): *Ribera: la piedad*, Madrid, Museo Thyssen-Bornemisza, 2003; Spinosa, Nicola (ed.): *José de Ribera: bajo el signo de Caravaggio (1613–1633)*, Salamanca and Valencia, Sala de Exposiciones de San Eloy and Museo de Bellas Artes de Valencia, 2005; Milicua, José and Javier Portús (eds.): *El joven Ribera*, Madrid, Museo Nacional del Prado, 2011; Spinosa, Nicola (ed.): *Il giovane Ribera tra Roma, Parma e Napoli, 1608–1624*, Naples, Museo di Capodimonte, 2011; Finaldi, Gabriele (ed.): *Jusepe de Ribera's Mary Magdalene in a New Context: The Prado at the Meadows*, Dallas, Meadows Museum, SMU, 2011.

- 6 *Ribera: Maestro del dibujo* was on view at the Museo Nacional del Prado from November 22, 2016 to February 19, 2017; *Between Heaven and Hell: The Drawings of Jusepe de Ribera* was on view at the Meadows Museum, SMU, from March 12 to June 11, 2017.
- 7 Finaldi, Gabriele (ed.): *Jusepe de Ribera, The Drawings. Catalogue raisonné*, Madrid, Seville, and Dallas, Museo Nacional del Prado, Fundación Focus, and Meadows Museum, SMU, 2016.
- 8 Payne, Edward (ed.): *Ribera: Art of Violence*, London, Dulwich Picture Gallery, 2018.
- 9 McDonald, Mark: "Ribera's Drawings" in *The Burlington Magazine*, vol. 159, May 2017, p. 423.
- 10 McDonald 2017, p. 424.
- 11 The Ribera drawings catalogue raisonné prepared the ground for an even more ambitious project. Timed to coincide with the Prado's 200th anniversary celebrations in 2019, the exhibition *Goya Drawings: "Only My Strength of Will Remains"* (November 20, 2019 – February 16, 2020) showcased the work undertaken on a new five-volume catalogue raisonné of Goya's drawings, a collaboration between the Fundación Botín and the Prado.
- 12 Finaldi, Gabriele: *Aspects of the Life and Work of Jusepe de Ribera, 1591–1652*, London, The Courtauld Institute of Art, 1995.
- 13 Finaldi 1995, p. 281.
- 14 See also Finaldi, Gabriele: "Dibujos inéditos y otros poco conocidos de Jusepe de Ribera" in *Boletín del Museo del Prado*, vol. 24, no. 41, 2005, pp. 24–44.
- 15 Finaldi 2016, p. 16.
- 16 Brettell, Rick: "You say Rivera, I say Ribera – as in the drawings of Jusepe de Ribera" in *The Dallas Morning News*, April 20, 2017.
- 17 The Prado houses nearly 60 paintings, two prints, and nine drawings by Ribera.
- 18 The respective visitor figures are recorded in *Museo Nacional del Prado: Memoria de Actividades 2017*, Madrid, Ministerio de Cultura y Deporte, 2018, p. 184, and the Meadows Museum Ribera post-exhibition report.
- 19 Brettell 2017.
- 20 Finaldi 2016, p. 23.
- 21 Locker, Jesse: "'I'm Still Learning': *The Painter's Studio* by the Master of the Annunciation to the Shepherds" in *Artibus et Historiae*, no. 79, 2019, p. 174.
- 22 Locker 2019, p. 175.
- 23 See also Buck, Stephanie: "Mastery on Paper: Drawings at The Courtauld Gallery" in Colin B. Bailey and Stephanie Buck (eds.): *Master Drawings from the Courtauld Gallery*, London and New York, The Courtauld Gallery and The Frick Collection, 2012, esp. pp. 31–32.
- 24 Finaldi 2016, cat. 52, p. 157.
- 25 Payne 2018, esp. pp. 15–33.

- 26 Brenna, Brita, Hans Dam Christensen, and Olav Hamran (eds.): *Museums as Cultures of Copies: The Crafting of Artefacts and Authenticity*, London and New York, Routledge, 2019.
- 27 McDonald 2017, p. 424.
- 28 McDonald 2017 and Farina, Viviana: "Jusepe de Ribera: The Drawings, Catalogue raisonné" in *Master Drawings*, vol. 56, no. 3, 2018, pp. 395–408.
- 29 Farina 2018, pp. 401–06.
- 30 Finaldi 2016, p. 17.
- 31 The Museo de la Real Academia de Bellas Artes de San Fernando, Madrid, recently identified and attributed a new drawing to Ribera. Executed in red chalk, and preparatory in function, it depicts a satyr carrying a wineskin, which can be related to the figure in Ribera's painting (1626) and print (1628) of the *Drunken Silenus*: <https://www.academiacolectaciones.com/noticias/?id=identificado-y-atribuido-un-nuevo-dibujo-de-jose-de-ribera> (accessed June 10, 2021).
- 32 For a recent study, see Farina, Viviana: "A Bat and Two Ears and Jusepe de Ribera's Triumphant Virtue" in *Metropolitan Museum Journal*, vol. 55, 2020, pp. 125–34.

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