The Complete Prints of Francisco de Goya

Miguel Orozco

The Complete Prints of Francisco de Goya

Miguel Orozco

Uploaded to https://ucm.academia.edu/MiguelOrozco on April 29, 2021

Cover: *No te escaparás*, Los Caprichos No. 72, 1797-1799
Etching and aquatint burnished (Gassier-Wilson 596; Harris 107)

Undoubtedly, the most real Goya is in these creations, they are his works of thought. While most of his paintings are commissioned and the subject is imposed on him, the Goya engraver acts with full and absolute freedom and deploys his entire internal world there, where his own ideology is exposed.

Juan Carrete Parrondo
Goya. Estampas. Grabado y litografía

The monsters in Gracián are a contrast opposition to what should be the beauties and normalities of the universe… In Goya the *Disparate* is more disinterested. It seems to be based on its sheer expressiveness, on following the fumes of a desperate and atrociously pessimistic imagination. Goya sees the ugliness and stupidity of the world and embodies it in forms that end in themselves, in their utter monstruosity and their inconsequential ugliness.

José Camón Aznar
El Monstruo en Gracián y en Goya

Contents

Introduction

My previous books can be said to fill gaps in the bibliography of the artists I tackle, either because their subject matter was not covered by previous essays or compilations (*Picasso lithographer*, *The true story of Joan Miró*, *The paintings of Jacques Villon*, *Goya's frescoes and Galván's etchings*) or because they constitute an update and improvement over previous works (*Picasso. 70 years of book illustration, Picasso Posters, The Prints of Georges Braque, The Prints of Francis Bacon, The Interpretation prints of Jacques Villon, The Lithographs, pochoirs, monotypes of Jacques Villon* and *Degas Monotypes*). I do not claim to be in the same situation in the case of the present book, that simply aims to make available to collectors and print lovers an overview of the entire collection of Goya prints, with decent photographs and –most of the times– a short description and/or explanation in English.

Those wanting to deepen their knowledge of these prints should refer to the at least sixteen catalogues raisonnés of the graphic work of Goya that have been published since 1842, compiled by ten authors or groups of authors: Théophile Gautier & Eugéne Piot *Le catalogue raisonné de l'oeuvre gravé* (1842); Paul Lefort (*Essai d'un catalogue raisonné de l'oeuvre gravé et litographié* (1867-1868); *Catalogue de la collection de dessins anciens… eaux-fortes et lithographies de Goya* (1869) and *Essai d'un catalogue raisonné de son oeuvre gravé et lithographié* (1877); Paul Lafond *Catalogue de l'oeuvre peint, dessiné, gravé et lithographié* (1890) and Étude biographique et critique suivié des catalogues complets (1902); Aldous Huxley *The Complete Etchings* (1943); Enrique Lafuente Ferrari *Complete Etchings, Aquatints and Lithographs* (1961-62); Tomás Harris *Engravings and Lithographs* (1964 and 1983); Pierre Gassier, & Juliet Wilson-Bareau *L'oeuvre complet ilustré* (1970); Alfonso Emilio Pérez Sánchez and Julián Gállego *Complete Etchings and Engravings* (1995); Rafael Casariego *Obra gráfica completa* (2004); and Juan Carrete Parrondo *Estampas, Grabado y litografía* (2007). Very few artists in history have deserved such effort of catalogation of their graphic œuvre and there is practically nothing to add to what has been said by these authors.

I have also tried in the present book is to compile a bibliographic notice comprising the most relevant publications, separated into Catalogues raisonnés in chronological order; books on the main series of *Los Caprichos*, on *La tauromaquia*, on *Los Desastres de la Guerra*, and on Los disparates; followed by literature on all Goya engravings and general matters of interest. Whenever these books or articles are available online, I have included the corresponding link. It should be noticed in connection with this that the Prado Museum has been building a digital library of old books and articles on Goya. This resource includes for instance Théophile Gautier's 1842 *Catalogue raisonné de l'oeuvre de Franco Goya y Lucientes*, Paul Lefort's 1867 *Essai d'un catalogue raisonné de l'oeuvre gravé et lithographié de Francisco Goya* (Part I, Part II), Charles Yriarte's 1867 *Goya. Sa vie, son œuvre* or Hugh Stokes 1914 *Francisco de Goya. A Study of the Work and Personality of the Eighteenth Century Spanish Painter and Satirist*.

There are also a number of internet sites with a wide coverage of Goya's etchings and lithographs and where we have found a lot of information useful for our catalogue. The most important one is the one made available by the Prado Museum in Madrid, although sometimes it is difficult to find what one wants, as there is no specific site for Goya's graphic work. A good approach could be to go directly to the subsites created on the occasion of the 2014-2015 exhibition *Goya en el Prado* for the various series of engravings: *Copias de Velázquez, Caprichos, Desastres de la Guerra, Tauromaquia, Disparates, Últimos caprichos* and *Various*. Through these subsites you can access the individual works, with lots of information about them. Another very useful and comprehensive site is the one made available by the Real Academia de Bellas Artes de San Fernando (San Fernando Royal Academy of Fine Arts), in Madrid for the series *Caprichos, Desastres de la guerra, Tauromaquia* and *Disparates*. And a further very useful site where one can find all Goya engravings is the one maintained by the Fundación Goya en Aragón, and its subsites *Estampas religiosas*, *Copias de Pinturas de Velázquez*, *Los Caprichos*, *Últimos Caprichos*, *Litografías de Madrid*, *Los Toros de Burdeos*, *Costumbres y usos de España*, *Litografías de Burdeos*, *Los desastres de la guerra*, and *Grabados sueltos*.

The work of Spanish painter Francisco de Goya y Lucientes (Fuendetodos, Zaragoza, 1746 - Bordeaux, 1828) includes drawing, easel and mural painting, and engraving. His art implies the beginning of contemporary painting, and is considered a precursor of the pictorial avant-garde of the twentieth century. Engraving is the purest product of Goya's art. In the cultivation of this discipline he showed himself with total freedom and was able to graphically communicate his concept of the language of invention, as he exposed in writing to the Academia de San Fernando in 1792. In the 18th century, two great aquafortists in Europe stand out, Piranesi in Italy and Francisco de Goya in Spain. The history of modern printing has its initial reference in the graphic production of this artist.

Goya produced four major series of engravings: *Los Caprichos* (1799), with satirical intentions, are a scathing criticism of the European society of the time; *Los Desastres de la Guerra* (1810-1815), a sample of the disaster caused by the War of Independence that left a deep mark on the artist; *La Tauromaquia* (1815), on the world of bullfighting; and *Los Disparates* (1816-1824), where the masterful use of aquatint creates the dark and mysterious atmospheres with an inexplicable theme. These series have been printed many times. Of the first and most famous of them, *Los Caprichos*, thirteen official editions are known: The first of 1799, five in the 19th century, and seven in the 20th century, the last one being the 1970 one by the Royal Academy of Fine Arts of San Fernando. But the real number of editions of has been set at forty-five for the period 1799 to 1937. At present all the plates of Goya's engraved production have ceased to be printed; they have become works of art in themselves, since they are the supports worked directly by the artist's hands.

Goya's work has been universally recognized as an artistic bridge between the mentality of the *Ancien Régime* and the convulsive emergence of Modernity. Although this character full of nuances has manifested itself in painting, Goya's graphic work was the privileged support for his reflections on the reality of his

time. His complex and innovative engraving technique produced the series of prints that have preserved for us the soul of an era. The production of graphic work by Francisco de Goya y Lucientes (Fuendetodos, 1746-Burdeos, 1828), made up of drawings, intaglio prints and lithographs, show his constant evolution and reveals an artistic field where he had more possibilities to experiment his creativity. Goya's graphic work amounts to two hundred and eighty-eight prints: two hundred and forty-four copper engravings divided into five suites, twenty-two copper engravings hors-série and twenty-two lithographs.

Goya was not a precocious engraver. No attempt by his hand during the four years of apprenticeship in the studio of painter José Luzan Martinez at the Academy of Zaragoza (1760-1764). This seems all the more surprising as his master's pedagogy was partially focused on the transposition, in drawing as well as in painting, of Italian prints from his own collection. Goya's beginnings in the technique of engraving were revealed in the religious-themed prints made in etchings executed in the 1770s. Very shortly after, and in a show of emulating the great masterpieces of the Royal Palace Collection, Goya would execute a series of prints, inspired by royal portraits and court jesters of Diego Velázquez. They are not copies but transpositions and are mostly made in etching and retouched with drypoint or burin. In total there are sixteen prints that were put up for sale between the months of July and December 1778 and that served Goya as a technical learning method.

The artist will reach his maximum perfection in his four most famous series of prints in which the artist shows he already uses the different artistic techniques such as etching, aquatint, burin and drypoint with astonishing mastery. Goya will culminate his skill with the series *Los Disparates* o *Proverbios*, which is difficult to interpret and goes beyond deep social criticism. Thus political power is metaphorically attacked by the artist as the source of all evils. All this through a beautiful expression of a dream world that brings the deepest mysteries of the human being to their ultimate consequences.

The reader will notice that, unlike in my previous catalogues raisonnés, in the present work I have not numbered the prints. The reason for doing so is that in this particular case I have obviously not found any print hidden for over two centuries. Every print is however identified by, at least, its Gassier-Wilson and Harris numbers. In many of the prints I have included illustrations of preparatory drawings, often with cataloguing data, although this is clearly not the object of the present work.

Finally, I should mention that I have taken the liberty of including in this text, alongside the originals, the hand colored etchings of *Los Caprichos* currently in the collection of the Museum of Fine Arts, Boston (Bequest of Eleanor A. Sayre. Accession Number 2002.496). This initiative will undoubtedly irritate prints purists, but it shouldn't, for the comparison of the colored prints with the original ones actually enhances the artistic value of the black and white etchings. But it also serves to appreciate better Goya's etching work and lets us imagine what intaglio prints would look like in color.

Miguel Orozco
April 2021

Copies of Diego Rodríguez de Silva y Velázquez (1778-1785)

Goya copied in drawings between 1777 and 1778 a total of nineteen paintings by Velázquez that were in the royal palaces; among them *Las meninas*, *Los borrachos* and the royal equestrian and hunting portraits. But he did not get to etch some of the works that he already had drawn. Nobody commissioned him to draw the works of Velázquez or to reproduce them in engravings. But between 1777 and 1778, various enlightment intellectuals expressed their concern about the lack of engravers who would undertake the project of reproducing the paintings that were preserved in the Spanish collections, mainly in the Royal Palaces, as a means of making the value of Spanish painting known to nationals and foreigners. Goya was certainly also pushed by the admiration he felt for the Sevillian painter and his work.

In the Madrid Gazette of July 28, 1778, the appearance of nine prints drawn and engraved by Goya on Velázquez's paintings was announced: “Nine prints drawn and etched by Don Francisco de Goya Painter; whose life-size originals painted by Don Diego Velazquez are in the Royal Palace Collection of this Court. They represent equestrian figures of the kings Felipe III and Felipe IV, and of the Queens Doña Margarita de Austria and Doña Isabel de Borbón, and that of Don Gaspar de Guzman Conde Duque de Olivares, the standing figures of Menippus and Aesop and the dwarfs sitting down. They are sold in the Don Antonio Sancha bookstore in the old Customs House, and in Don Manuel Barco's, San Gerónimo street. Their prices are, the equestrian figures at 6 reales and the remaining ones at 3; and they will be sold together and separately ”.

Although Goya was not yet the king's painter, he must have had easy access to the Royal Palace, where Velázquez's work were assembled. The job was not an easy one, and Goya confessed to his friend Zapater: “I send you a set of Belazquez's works that I have recorded that you will already know that the King has ; I have not sent them to you before because I wanted to hide the fact that here I have had a thousand entanglements with them; In the end, as they are printed, I will send them to you ”. What happened is that, instead of using the technique of intaglio, Goya made much more demanding etchings. With this series, Goya began and experimented with this new and complex technique, tiring for the pulse and for the eyes, while recreating famous paintings by a painter whom he admired and considered as a master.The copies he made were not an exact rendering of the original paintings. That is why many criticized him. The engravings were sold to individuals. After some time later they ended up in the National Calcography.

Five months later, on December 22 of 1778, the Madrid Gazette announced two new prints representing Prince D. Baltasar Carlos on horseback, and Goya continued working on the series, engraving *El cardenal-infante Fernando de Austria* and *El bufón Barbarroja*, and then *Don Juan de Austria* and *Las Meninas*, of

which the only evidence that has reached us are a few proofs. Preparatory drawings made with red pencil for prints that were never etched have been preserved.

This etching series, far from simply trying to reproduce the formal appearance of the paintings, Goya sought above all to capture the luminous qualities and the pictorial essence of Velázquez, aspects that truly interested Goya and that will be reflected in his own paintings. With this initiative, thus, not only did Goya show his enlightened spirit, by sharing this concern expressed by Antonio Ponz among others, but he also achieved two essentially artistic objectives: to study Velázquez's painting and to independently learn etching, an engraving technique that allowed him enormous freedom from the academic and complex intaglio, and which will form the basis on which the rest of his series of prints will be based: *Caprichos*, *Desastres de la guerra*, *Tauromaquia* and *Disparates*.

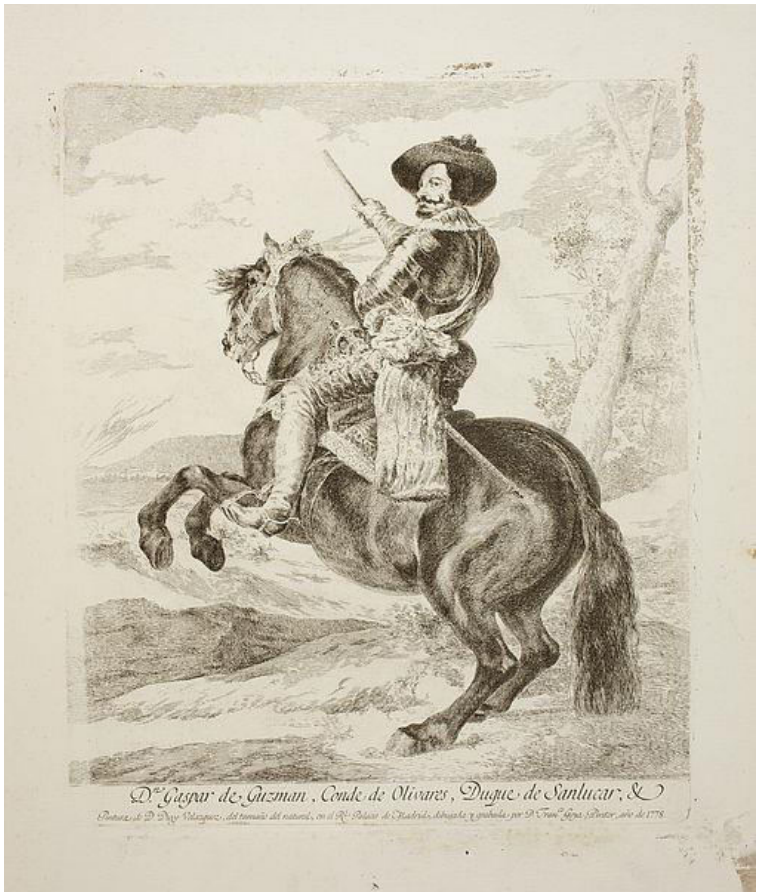
Title : ***Retrato ecuestre de Felipe III***
Date : 1778
Series: Pinturas de Velázquez (print)
Edition: 1st ed., Madrid, 1778
Technique : Etching and drypoint
Paper : Thick ivory laid paper
Measurements : 380 x 308 mm (plate) / 383 x 311 mm (cut paper)
Catalogues : Gassier-Wilson 90; Museo del Prado 2278; Harris 5.III.1

Title: ***Retrato ecuestre de Margarita de Austria***
Date : 1778
Series: Pinturas de Velázquez (print)
Edition: 1st ed., Madrid, 1778
Technique : Etching and drypoint
Paper : Thick ivory laid paper
Measurements : 369 x 311 mm (plate) / 370 x 314 mm (cut paper)
Catalogues : Gassier-Wilson 92; Museo del Prado 2279; Harris 6.III.1

Title : ***Retrato ecuestre de Felipe IV***
Date : 1778
Series: Pinturas de Velázquez (print)
Edition: Printed at the end of XIXth or beginning of XXth centuries
Technique : Etching
Paper : Ivory continuous paper, thick
Measurements : 373 x 318 mm (plate) / 652 x 486 mm (paper)
Catalogues : Gassier-Wilson 93; Museo del Prado 0042; Harris 7

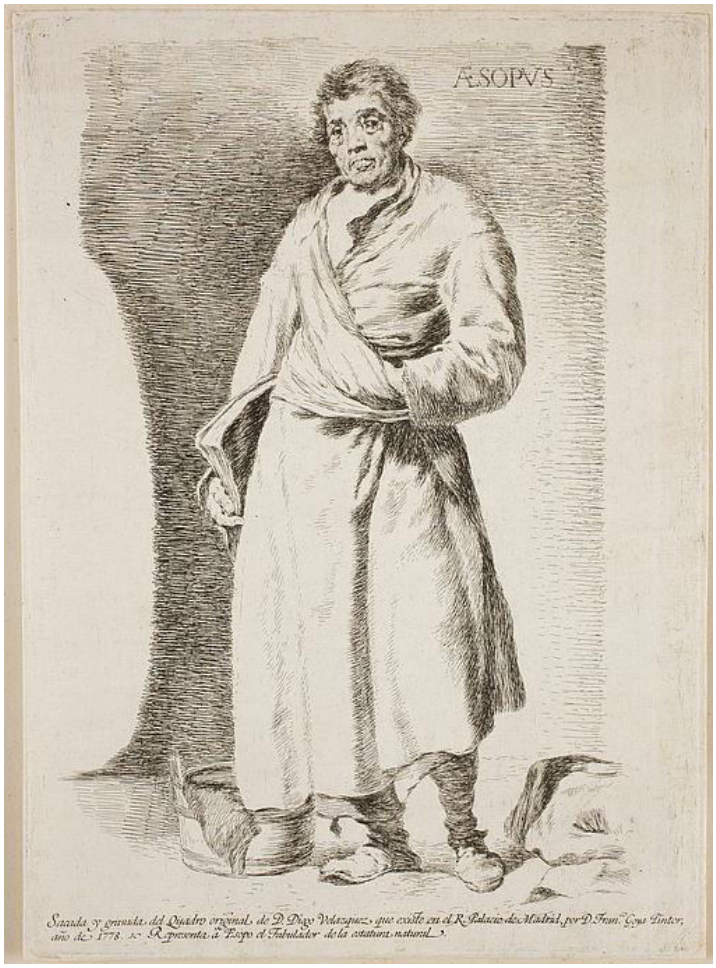
Title : ***Retrato ecuestre de Isabel de Borbón***
Date : 1778
Series: Pinturas de Velázquez (print)
Edition: 1st ed., Madrid, 1778
Technique : Etching and drypoint
Paper : Thick ivory laid paper
Measurements : 372 x 314 mm (plate) / 499 x 373 mm (cut paper)
Catalogues : Gassier-Wilson 94; Museo del Prado 2287; Harris 8.III.1

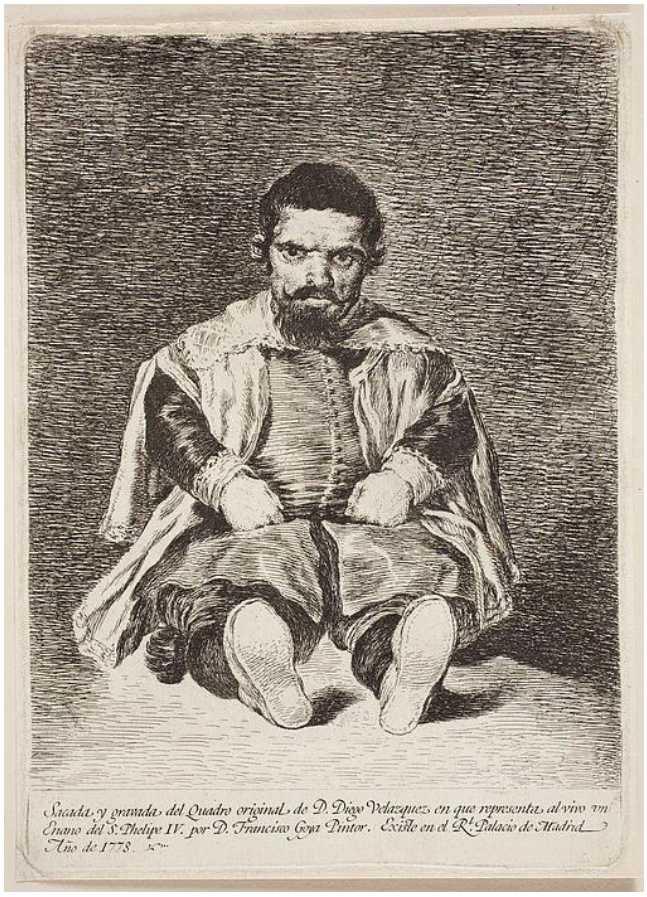
Title : ***Retrato ecuestre de Gaspar de Guzmán, conde-duque de Olivares***
Date : 1778
Series: Pinturas de Velázquez (print)
Edition: 1st ed., Madrid, 1778
Technique : Etching
Paper : Thick ivory laid paper
Measurements : 374 x 313 mm (plate) / 585 x 418 mm (paper)
Catalogues : Gassier-Wilson 96; Museo del Prado 2288; Harris 10.III.1



Title : ***Menipo***
Date : 1778
Series: Pinturas de Velázquez (print)
Edition: 1st ed., Madrid, 1778
Technique : Etching
Paper : Thick ivory laid paper
Measurements : 306 x 220 mm (plate) / 307 x 223 mm (cut paper)
Catalogues : Gassier-Wilson 103; Museo del Prado 2322; Harris 14.III.1

Title : ***Esopo***
Date : 1778
Series: Pinturas de Velázquez (print)
Edition: 1st ed., Madrid, 1778
Technique : Etching
Paper : Thick ivory laid paper
Measurements : 300 x 217 mm (plate) / 303 x 221 mm (cut paper)
Catalogues : Gassier-Wilson 101; Museo del Prado 2323; Harris 13.III.1





Title : ***Sebastián de Morra***
Date : 1778
Series: Pinturas de Velázquez (print)
Edition: 1st ed., Madrid, 1778
Technique : Etching
Paper : Thick ivory laid paper
Measurements : 209 x 148 mm (plate) / 215 x 155 mm (cut paper)
Catalogues : Gassier-Wilson 104; Museo del Prado 2316; Harris 15.III.1

Title *:* ***Diego de Acedo, el Primo***
Date : 1778
Series: Pinturas de Velázquez (print)
Edition: 1st ed., Madrid, 1778
Technique : Etching
Paper : Thick ivory laid paper
Measurements : 215 x 157 mm (plate) / 341 x 250 mm (paper)
Catalogues : Gassier-Wilson 105; Museo del Prado 2317; Harris 16.III.1

Title *:* ***El niño de Vallecas***
Date : Ca. 1778 - 1779
Series: Pinturas de Velázquez (print)
Edition: 1st ed., Madrid, 1778
Technique : Etching & aquatint
Paper : Thick ivory laid paper
Measurements : 210 x 160 mm
Catalogues : Gassier-Wilson CAT. 88-117;
Note: The only known copy of this print was a state proof that belonged to Gaspar Melchor de Jovellanos and which was kept in the Jovellanos Institute in Gijón, but it was destroyed in the civil war.

Title : ***El niño de Vallecas***
Date : Ca. 1778 - 1779
Series: Pinturas de Velázquez (print)
Owner of Museum: Hamburger Kunsthalle, Hamburg. Inventory No. 418 (38536)
Edition: 1st ed., Madrid, 1778
Technique : Sanguine on laid paper
Paper : Thick ivory laid paper
Measurements : 202 x 157 mm
Catalogues : Gassier-Wilson CAT. 112; Gassier Dibujos CAT. 32
Note: Preparatory drawing for the engraving of the same name. It belonged to Juan A. Ceán Bermúdez As in the rest of the prints that were not edited, Goya made use of the red pencil for the drawing, and in this one we remark the fades, which seem to indicate Goya's trials to later apply the aquatint to the print.

Title : ***Retrato ecuestre del príncipe Baltasar Carlos***
Date : 1778
Series: Pinturas de Velázquez (print)
Edition: 1st ed., Madrid, 1778
Technique : Etching and drypoint
Paper : Ivory laid paper
Measurements : 352 x 223 mm (plate) / 589 x 420 mm (paper)
Catalogues : Gassier-Wilson 95; Museo del Prado 2292; Harris 9.III.1

Title : ***El triunfo de Baco o Los borrachos***
Date : 1778
Series: Pinturas de Velázquez (print)
Edition: Printed at the beginning of the XXth century
Technique : Etching
Paper : Thick white continuous paper
Measurements : 322 x 436 mm (plate) / 445 x 632 mm (paper)
Catalogues : Gassier-Wilson 88; Museo del Prado 0048; Harris 4

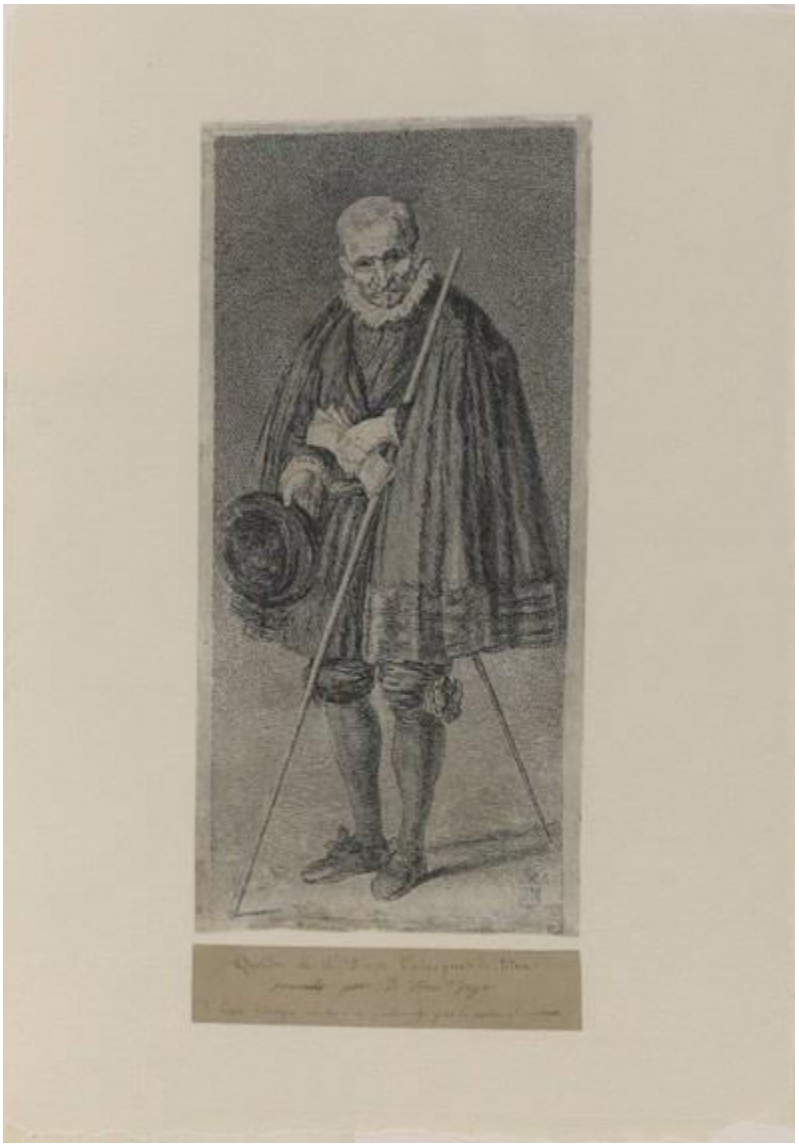
Title : ***El cardenal-infante Fernando de Austria***
Date : 1779-1785
Series: Pinturas de Velázquez (print)
Edition: 1st ed., Madrid, 1792 c.
Technique : Etching, aquatint, drypoint, roulette and burnisher
Paper : Thick ivory laid paper
Measurements : 283 x 168 mm (plate) / 352 x 237 mm (paper)
Catalogues : Gassier-Wilson 97; Museo del Prado 2290; Harris 11.III.1

Title :
El bufón Barbarroja
Date : 1779-1785
Series: Pinturas de Velázquez (print)
Edition: Printed at the end of XIXth or beginning of XXth centuries
Technique : Etching, aquatint, burin and roulette
Paper : Ivory continuous paper, thick
Measurements : 284 x 168 mm (plate) / 485 x 324 mm (paper)
Catalogues : Gassier-Wilson 99; Museo del Prado 0129; Harris 12

Title : ***Las Meninas***
Date : Ca. 1778 - 1785
Series: Pinturas de Velázquez (print)
Edition:
Technique : Etching, aquatint, drypont, burin and roulette
Paper : Ivory continuous paper, thick
Measurements : 405 x 325 mm (paper)
Catalogues : Gassier-Wilson 107; Catálogo de estampas de Goya en la Biblioteca Nacional 60; Harris 17
Note:

The scene represents Velázquez's work without variations and, despite Goya's difficulties in differentiating the ceiling from the walls, it manages to convey the necessary depth and all the elements that appear diffuse in the background of the painting. Perhaps the least successful figure was that of Velázquez, who practically blends into the background.
In the process of applying the aquatint and the burnisher, the plate (unaccounted for) was damaged, which is why of this print, the most complex of the entire series, there is a small number of copies (at least four proofs of state) located in the National Library of Madrid, the Cabinet of Prints of the Museum of Berlin, the British Museum of London and the Museum of Fine Arts of Boston, as well as one, stamped on both sides in black and red inks, from a private collection Madrid.

Title : ***El portero Ochoa***
Date : Ca. 1778 - 1785
Series: Pinturas de Velázquez (print)
Edition: Never published commercially
Technique : Etching
Paper : Thick ivory laid paper
Measurements : 280 x 165 mm (plate)
Catalogues : Gassier-Wilson 111; Catálogo de estampas de Goya en la Biblioteca Nacional 59; Harris 19
Note: The painting by Velázquez entitled Ochoa or El alcalde de Ronquillo is a work of which there practically no records and which we can only approach thanks to a version that was in the old Casa Torres collection. Only three copies of this engraving are preserved, one of them before the aquatint. A single state trial proof was printed before the aquatint. Later it was retouched on the lower edge and the lower right corner. The illustrated copy comes from the Valentín Carderera Collection.



Title : ***El bufón Don Juan de Austria***
Date : Ca. 1778 - 1785
Series: Pinturas de Velázquez (print)
Edition: Never published commercially
Technique : Etching and aquatint
Paper : Thick ivory laid paper
Measurements : 280 x 170 mm (plate)
Catalogues : Gassier-Wilson 109; Catálogo de estampas de Goya en la Biblioteca Nacional 57; Harris 18
Note: The loose brushwork with which Velázquez painted this canvas ostensibly hampered the work of Goya, who vainly endeavored to copy it. In the two state trial proofs the window is alluded to, although the naval battle is not recorded. Goya concentrated in capturing the metallic objects at don Juan's feet, although he did not manage to adequately reflect their brightness. He also had serious difficulties to represent the clothes as well as the face of the character. The use of new technical resources in the second trial proof could represent a failed attempt to correct the difficulties that Goya already manifested in the first one.The result of the work did not convince Goya to such an extent that he decided not to publish it. However, the two state proofs are preserved. The first of them is the first etching prior to the second etching and the aquatint. The second proof has been retouched in pen with ink toned to greenish-gray on the face, on the fingers, inside the cape, under the hands and on the jester's left knee and with blurred black pencil. This test of state has been printed in the verse of the second state trial proof of Barbarossa.

Los Caprichos (1793 – 1798)

The term *capricci* was used by Jacques Callot (Nancy, 1592-1635) to designate a series of engravings made in 1617 that precedes his series *Les Misères et les Malheurs de la guerre* (1733). This work was well known to Goya as he was inspired by it for the making of *Los Desastres de la guerra*. Later, the term Capriccio - which practically designates an artistic genre- was used by Giovanni Battista Tiepolo (Venice, 1696-Madrid, 1770) for his series of etchings, *Vari Capricci* (1735 – 1740). In these images the common denominator is the fantasy that unfolds freely in the prints and in which the figures and environments are the result of associations dictated by criteria derived from the imagination. Also Giovanni Battista Piranesi (1720-1778) published in 1756 a series of engravings entitled *Capricci decorativi romani*, in which he created views of the eternal city that were the result of the fusion between elements from reality and fantasy.

Goya, who must have known these artistic precedents very well by virtue of his stay in Rome (1769-1771), made his first approach to *Capriccio* in the paintings made during his stay in Cádiz. At that time Goya resided in the house of his friend, the enlightened Sebastián Martínez y Pérez (1747-1800), whom he portrayed in 1792. He was a collector of engravings, paintings and owner of an important library. In these works from the Cadiz period, as Goya himself points out, he was *able to make observations that commissioned works do not regularly give rise to, where there is no room for whim and invention* [1]. In this process of discovering creative freedom, which brings Goya closer to the romantic artist, the series of engravings *Los Caprichos* was born, in which he censored various aspects of the society of his time.

Although we do not know with certainty the date that Francisco de Goya began to work on the *Los Caprichos* series, it is possible that its germ was some of the sketches made between 1794 and 1796 in his Album A, also known as *Album de Sanlúcar* , and in Album B o de *Sanlúcar-Madrid*. The first of them corresponds to the period in which the Aragonese was in said Andalusian town in the company of the Duchess of Alba (Seville, 1762-Madrid, 1802), who had become a widow a month before the trip she undertook in 1796 with the painter. In it he works with a brush and wash of India ink capturing everyday scenes of coexistence with the aristocrat and with those who were part of her entourage. Album B, which was started in Cádiz and concluded in Madrid, continues the theme of Album A, although from page 55 Goya begins to sketch images of witches and masks that are accompanied by legends that are supposed to allow us to interpret them.

The artist had initially conceived the *Los Caprichos* series as a set of engravings that he would have entitled *Sueños* (Dreams), for which he made 28 preparatory drawings of which 11 are in Album B. The title that the painter had thought to give to the cover was *Dream 1st Universal Language. Drawn and engraved by Francisco de Goya. Year 1797. The Author dreaming. His only attempt is to banish harmful vulgarities and*

[1] *Hacer observaciones a que regularmente no dan lugar las obras encargadas, en que el capricho y la invención no tienen ensanches*

to perpetuate with this work of caprices, the solid testimony of the truth [2]. This title indicates that one of the sources of inspiration for the realization of this set of prints must have been the work *Sueños y discursos* [3] (1606-1623) by Francisco Gómez de Quevedo Villegas (Madrid, 1580-Villanueva de los Infantes, 1645). This is made up of five short stories in which the writer reviews various customs, trades and popular characters of his time [4].

It is possible that the *Los Caprichos* series began to be engraved in the year 1797, as we know thanks to an article by Valentín Carderera y Solano, a Spanish collector, archaeologist, painter and writer, in with which he announced to the public a set of engravings made by Goya and made up of 72 prints, for sale at a price of 288 reais. We also have the certainty, thanks to a receipt kept in the Osuna Archive in which the Duchess of Osuna acquires 4 series of *Los Caprichos*, that the series was completely finished on January 17, 1799. On February 6 of that same year, the sale of Goya's engravings was announced in the Diario de Madrid, in which the work was called *Colección de estampas de asuntos caprichosos, inventadas y grabadas al aguafuerte por D. Francisco de Goya (*The Collection of prints of capricious affairs, invented and etched by D. Francisco de Goya). The newspaper indicated the will of the Aragonese painter to criticize human errors and vices, which had usually been done in literature, and which in this case would have to take shape in painting. The 300 copies of the series put up for sale, made up of 80 engravings, could be bought in a perfume and liquor store located at 1 Calle del Desengaño, where the painter still lived, for a price of 320 reales. In this way the series went, between 1797 and 1799, from being made up of 72 engravings to having 80 and the initial title *Universal Language* was modified, which was replaced by his profile self-portrait.

The anouncement in the *Diario de Madrid* presented *Los Caprichos* as follows::

Collection of prints of capricious affairs, invented and etched by Don Francisco Goya. The author is persuaded that the censorship of human errors and vices (although it seems peculiar to eloquence and poetry) can also be the object of painting: he has chosen as subjects proportionate to his work, among the multitude of extravagances and mistakes that are common in all civil society, and among the vulgar concerns and lies, authorized by custom, ignorance or interest, those he has believed most apt to supply material for ridicule, and at the same time exercise the fantasy of the creator.

As most of the objects that are represented in this work are ideal, it will not be rash to believe that their defects will find, perhaps, much excuse among the intelligent: considering that the author has not followed the examples of another, nor has he been able to copy so little from nature. And if imitating it is as difficult as it is admirable when it is achieved, it will not fail to deserve some appreciation he who, departing entirely from it, has had to expose to the eyes forms and attitudes that have only existed until now in the human mind, obscured and confused by the lack of enlightenment or heated by the wildness of the passions. It would be to suppose too much ignorance in the fine arts to warn the public, that in none of the compositions that make up this collection has the author sought to ridicule the particular defects of one or another individual: that it would be in truth, to narrow too much the limits of talent and mistaking the means used by the arts of imitation to produce perfect works.

Painting (like poetry) selects from the universal that which it judges most fitting to its ends; unites in a single fantastic person, circumstances and characters which nature presents distributed among many; and

---

[2] *Sueño 1º Idioma universal. Dibujado y grabado por Francisco de Goya. Año 1797. El Autor soñando. Su intento solo es desterrar vulgaridades perjudiciales y perpetuar con esta obra de caprichos, el testimonio sólido de la verdad.*

[3] *Sueños y discursos de verdades descubridoras de abusos, vicios y engaños en todos los oficios y estados del mundo (Dreams and discourses of truths discovering abuses, vices and deceptions in all trades and states of the world)*

[4] *El Sueño del Juicio Final (The Dream of the Last Judgement; El Alguacil Endemoniado (The Bedevilled Constable); Sueño del Infierno (The Vision of Hell); El Mundo por de dentro (The World from the Inside)* and *Sueño de la Muerte (The Dream of Death)*

from this ingeniously arranged combination results that fortunate imitation through which a good craftsman acquires the title of inventor and not that of servile copyist..

It is sold in Calle de Desengaño, nº 1, a perfume and liquor store, paying for each collection of 80 prints, 320 reales.[5]

Los Caprichos had the support of the group of enlightened people who made up Goya's circle of friends, who saw in the criticism of certain aspects of society and culture an important incentive its regeneration. By publishing *Los Caprichos*, Goya was risking a tough reaction despite of the fact that he had, at the time of publication, the support of his enlightened friends who had been in power again since November 1797. However, the fall from power of Godoy and the absence of Jovellanos and Saavedra in the Government precipitated the events. Goya, frightened about the possible intervention of the Inquisition, withdrew the Caprichos from sale fourteen days after publication.

The fear of the Inquisition, which at that time was watching over public morals and maintaining the existing type of society, was real because these engravings attacked the clergy and the high nobility. The Aragonese sensed an increase in the specific weight of the Inquisition, in charge of ensuring public morals, which could bring him many problems, especially considering that he was, at that time, the chamber painter of Carlos IV. This circumstance has been very well explained by the enlightened philologist and Hebraist Antonio Puigblanch who, under the pseudonym of Nataniel Jomtob, published in Cádiz in 1811 the book entitled *La Inquisición sin mascara*. In it he pointed out that several prints in the series openly criticized the Inquisition, which was hardly admissible for a chamber painter. Enlightened scientist Gregorio González de Azaola, published on 27 May 1811 in the Patriotic Weekly of Cádiz the following comment:

"All lovers of fine arts have undoubtedly news of our famous painter D. Francisco de Goya y Lucientes, and many will have admired his beautiful fresco ceilings, his Venus and his portraits; but perhaps not everyone knows his masterpiece of drawing and engraving, or his famous satirical prints that go by the name of Goya's Caprichos. The common people have been believing that they only represented rarities of their author, but the sensible people of course knew that all contained a certain mystery. Indeed, this collection composed of 80 prints with more than 400 figures of all kinds, is none other than an instructive book of 80 engraved moral poems, or a satirical treatise on 80 vices and concerns of those that most afflict society. From vices of the most distinguished classes to those of the people with an angry life, all are finally ridiculed in this singular work. The greedy, the lewd, the cowardly, boastful, the ignorant doctors, the crazy

---

[5] *Colección de estampas de asuntos caprichosos, inventadas y grabadas al agua fuerte, por Don Francisco Goya. Persuadido el autor de que la censura de los errores y vicios humanos (aunque parece peculiar de la eloqüencia y la poesía) puede también ser objeto de la pintura: ha escogido como asuntos proporcionados para su obra, entre la multitud de extravagancias y desaciertos que son comunes en toda sociedad civil, y entre las preocupaciones y embustes vulgares, autorizados por la costumbre, la ignorancia ó el interés, aquellos que ha creido más aptos á subministrar materia para el ridículo, y exercitar al mismo tiempo la fantasía del artífice. Como la mayor parte de los objetos que en esta obra se representan son ideales, no será temeridad creer que sus defectos hallarán, tal vez, mucha disculpa entre los inteligentes: considerando que el autor, ni ha seguido los exemplos de otro, ni ha podido copiar tan poco de la naturaleza. Y si el imitarla es tan difícil, como admirable cuando se logra, no dexará de merecer alguna estimación el que apartándose enteramente de ella, ha tenido que exponer á los ojos formas y actitudes que solo han existido hasta ahora en la mente humana, obscurecida y confusa por la falta de ilustración ó acalorada con el desenfreno de las pasiones. Sería suponer demasiada ignorancia en las bellas artes el advertir al público, que en ninguna de las composiciones que forman esta colección se ha propuesto el autor, para ridiculizar los defectos particulares á uno ú otro individuo: que sería en verdad, estrechar demasiado los límites al talento y equivocar los medios de que se valen las artes de imitación para producir obras perfectas.*
La pintura (como la poesía) escoge en lo universal lo que juzga más a propósito para sus fines: reúne en un solo personage fantástico, circunstancias y caracteres que la naturaleza presenta repartidos en muchos, y de esta convinación, ingeniosamente dispuesta, resulta aquella feliz imitación, por la cual adquiere un buen artífice el título de inventor y no de copiante servil.
Se vende en la calle de Desengaño, nº 1, tienda de perfumes y licores, pagando por cada colección de a 80 estampas 320 reales de vellón.

old women, the lazy, the dirty old men, the prostitutes, the hypocrites, and, finally, all kinds of fools, idlers, and rogues are so cleverly portrayed that they give much material to the discourse, while the fine concepts involved in each satire are being revealed, and each one makes in his own way and according to the sphere of his knowledge, more or less happy applications."

The engravings certainly represent a critique of superstition and witchcraft, themes that Goya had already faced in the paintings he made for the Dukes of Osuna; of the life of certain sectors of the Church; prostitution; the proliferation of unequal marriages; the education of children or the Inquisition, all from an enlightenment point of view. It is a work that censors human vices and weaknesses with a sarcastic, acidic language, sometimes full of fantasy. Likewise, Goya avoids in most cases personal references, aware of the risk that this could imply, especially in his capacity as a chamber painter.

It is not possible to speak of a structure that serves to provide an order to the prints in the *Los Caprichos* series, but rather the themes are approached spontaneously, according to the ideas and criteria of the painter. This is partly due to the fact that Goya tried to protect himself from the powers that be by giving the prints labels that are sometimes precise, but other times imprecise, especially those that correspond to the criticism of the aristocracy and the clergy. He also placed the prints in an illogical order arrangement so as to soften the impact of his message. If it had been more appropriate, censors and critics would have a more explosive and compromising reading for him.

However, we notice a more realistic tone in the first half of *Los Caprichos*, while in the second Goya adopts a more fanciful language that, at times, borders on the absurd. In this second part the painter frequently makes use of monstrous and deformed beings that provoke hilarity and at the same time invite bitter reflection. In some cases, it is possible to establish formal and thematic links between various engravings that serve the artist to reiterate certain ideas. Thus, there is a first part of the series that would have to be interpreted as an erotic satire while, in a second group of engravings, it deals with social conventions. The presence of a set of prints is also noted in which, with a certain continuity, the theme of witchcraft and superstition is addressed. Likewise, between engravings 37 and 42 of the series, what has been called asnerías takes place, pictures starring donkeys in which human stupidity and ignorance are criticized.

For an adequate interpretation of the images, the titles of each of the engravings are essential, aphorisms that follow the wake of those of Baltasar Gracián (1601- 1658). The Spanish author offered in his *Art of Worldly Wisdom: A Pocket Oracle*, several hundred aphorisms for understanding the world and successfully diverging from the pack. The book was imitated by La Rochefoucauld, revered by Friedrich Nietzsche, and translated into German by Arthur Schopenhauer. For Nietzsche “Europe has never produced anything finer or more complicated in matters of moral subtlety.”

Goya's Caprichos titles are short, sometimes almost cutting, and provide a first reading of the engraving and contain, in many cases, a second interpretation in which the criticism that Goya unfolds before our eyes is condensed. However, in many cases, the title is not enough to be able to capture the deep meaning of the prints and it is necessary to resort to contemporary manuscripts in which the prints are analyzed. The most relevant and to which we will refer in most cases are that of Ayala, in which the satires of Goya images are frequently personalized, and that of the Museo Nacional del Prado. The Museum's Prado explanation of Goya's Caprichos beguins by stating that the titles are written in his own hand, although there are serious doubts that it was the painter who actually wrote them. A careful study allows us to conclude that there is a link between the two, since the explanations of 30 of the engravings in the series share explanations or expressions in which the variations are really minimal, so we could believe that one would be drawing inspiration from the other. Finally, in many cases we will resort to the interpretation provided by the so-called National Library manuscript of the prints.

Goya executes the prints of *Los Caprichos* working the plates with nitric acid in water that he later intoned with aquatint and finally perfected with dry touch-ups with dry point and burin. He does not draw directly on the plate in the way that other engraving artists such as Rembrandt, of whom Goya owned some prints, do, and he executes preparatory drawings for almost all the engravings in the series. The sketches are careful, sometimes extremely precise, to the point that the painter is forced to lighten them in some cases to simplify the work on the copper. The painter shows in this series a greater skill with respect to the copies of Velázquez's paintings, a greater knowledge of the technique and seems to feel freer, which could also be derived from the private nature of this work.

The sources of inspiration, both literary and formal, are many. In any case, it should be specified that, globally, *Los Caprichos*, due to its highly critical content, could be related to the English satirical picture, especially with some works by William Hogarth (London, 1697-1764). Although the work of the Englishman did not have a particular diffusion in Spain, Goya could have known it thanks to the collection that of this artist owned by Luis Paret y Alcázar (1746-1799), Sebastián Martínez or even the Dukes of Osuna. Likewise, it is probable that his friend, the illustrated Leandro Fernández de Moratín (1760-1828), brought him some satirical print after his return from London.

The delicate situation in which Goya found himself, denounced by the Inquisition as he himself wrote in 1825, made him decide to offer the king the *Los Caprichos* plates as well as 240 series so that he could deposit them in the Royal Chalcography asking on exchange for a pension for his son. However, the painter kept some series that were sold in Cádiz during the War of Independence (1808-1814).

The second edition of Los Caprichos was printed, according to Valentín Carderera y Solano, between 1821 and 1836 in the Real Calcografía Nacional, while the last was printed in 1936-1939, during the Civil War. As for the number of editions that were made of *Los Caprichos* during the 19th century, the issue is subject of debate, although it was assumed that a total of twelve were made in addition to the one made in the 18th century and six in the 20th century. The plate of the first engraving was used as a cover for the second, fifth, sixth, eighth and ninth edition of *Los Caprichos*, as well as the second edition of *La Tauromaquia*, and was sold as a single print in the National Calcography. A total of thirteen official editions are thus known: The first of 1799, five in the 19th century, and seven in the 20th century, the last one being the 1970 one by the Royal Academy of Fine Arts of San Fernando. But the third edition was printed in 1853; the fourth and fifth in 1857; the sixth in 1860/1867 and further editions seem to have been printed in the 19th century in 1868, 1872, 1873, 1874, 1876, 1877 and 1881. The real number of editions of has thus been set at forty-five for the period 1799 to 1937, with a global figure of one thousand eight hundred and twenty collections stamped in that period, that is, a number of editions much higher than the thirteen officially accepted so far. The color of the ink in these editions has been changing: slightly reddish in the first edition and in the following ones, sepia, black or blue were used. The quality and size of the paper has varied, so in the first edition the sheets were 220 x 320mm while there has been some edition of 300 x 425mm. As the editions have succeeded one another, scratches and deterioration have appeared on the plates, affecting particularly the aquatints.

Title : **Autorretrato**. ***Francisco Goya y Lucientes, pintor***
Date : 1797-1799
Series: Caprichos (print), 1
Edition: 1st ed., Madrid, 1799
Technique : Etching, aquatint, drypoint and chisel (or burin)
Paper : Ivory laid paper
Measurements : 215 x 151 mm (plate) / 306 x 201 mm (paper)
Catalogues : Gassier-Wilson 451; Museo del Prado 2089; Harris 36.III.1
Note: The first *Los Caprichos* print was conceived by Goya as a frontispiece for the collection. Both the concept, the intention and the dimensions are different in the other engravings and, in turn, it is the only one that lacks a comment in the Prado manuscript, only "author's portrait" is indicated. However, in the Ayala manuscript it is said "a true portrait of him, with a satirical gesture" and in the one in the National Library "a true portrait of him, in a bad mood, and a satirical gesture."
Goya is in this image about fifty years old and he portrays himself in profile, with a serene expression, a stern gesture and a sharp look that is in line with the satirical gesture noted in the Ayala manuscript and in that of the National Library. The character in this engraving is the fine observer who will unfold before our eyes the social and political panorama of his time from the perspective of sarcasm and irony.

A state proof of this engraving is preserved, showing a single layer of aquatint with drypoint retouching on the tie and burin in the lower right corner. In it appears the shadow of the jacket, a background drawn with black pencil and a frame made in pen, as well as an inscription at the bottom written later. After the different state trials, Goya finally engraved his name and his profession with elegant calligraphy. The plate was ready for printing, but, after some proofs, he decided to rectify the inscription and added a comma after the name, as well as a feature that adorns the final letter r of Painter. A "P" appears before "1", the order number that the stamp occupies in the series.
There is a preparatory drawing for this engraving in the Metropolitan Museum of Art in New York.

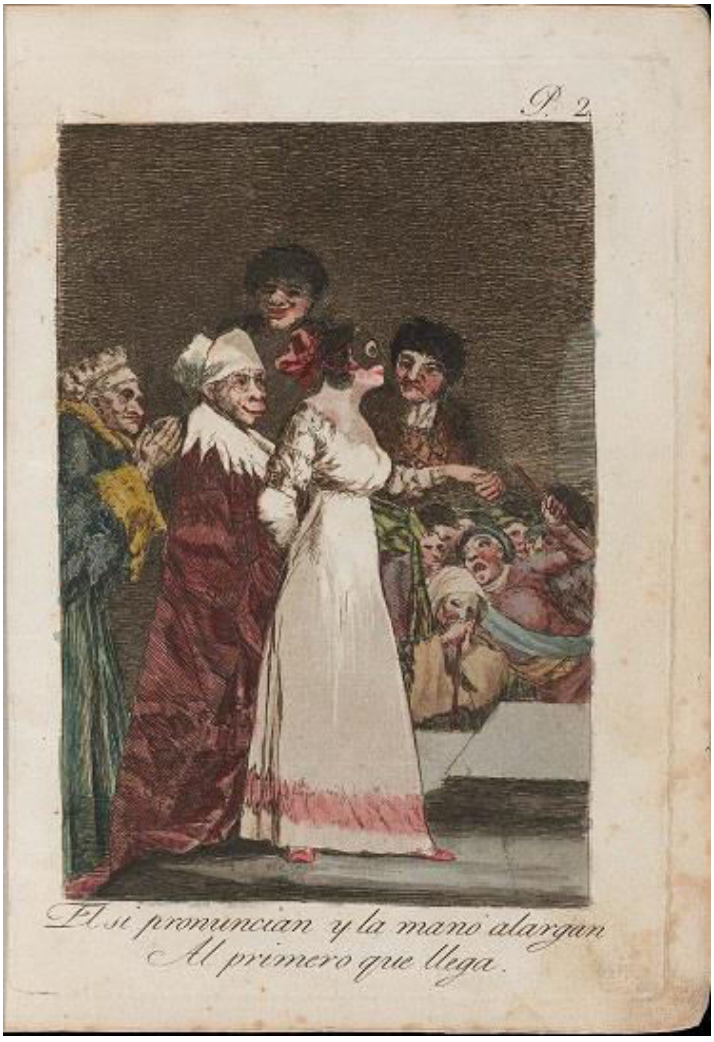
Original drawing

Title :
Autorretrato. Francisco Goya y Lucientes, pintor
Date : Drawn and etched 1797–98; published 1799
Place of Publication: Madrid, Spain
Series: Caprichos (print), No. 1
Edition: 1st ed., Madrid, 1799 Bound set of eighty hand-colored etching and aquatints, with manuscript annotations. Octavo, two vols.; (v. 1) 3 leaves text, plus 40 plates; (v. 2) 4 ll. text, plus 40 plates; contemporary blue paper wrappers, contemporary pen and brown ink titling on spines (blue cloth box).
Technique : Hand coloured etching and aquatint
Paper : Ivory laid paper
Measurements : 212 x 150 mm (plate) / 306 x 201 mm (paper)
Owner or Museum: Museum of Fine Arts, Boston. Credit Line: Bequest of Eleanor A. Sayre. Accession Number 2002.496.1
Provenance: Unidentified collector's mark bottom of first plate each volume (fragment of "M": perhaps Gustave-François Morin, Rouen 1809-1886, painter [see Lugt 1178]; see also Lugt 1850); Eleanor A. Sayre, Cambridge, MA; her bequest to MFA October 23, 2002.
Catalogues : Harris 036-115, first edition; Delteil 038-117

Title : ***El si pronuncian y la mano alargan al primero que llega (They say "yes," and give their hand to the first one that shows up***).

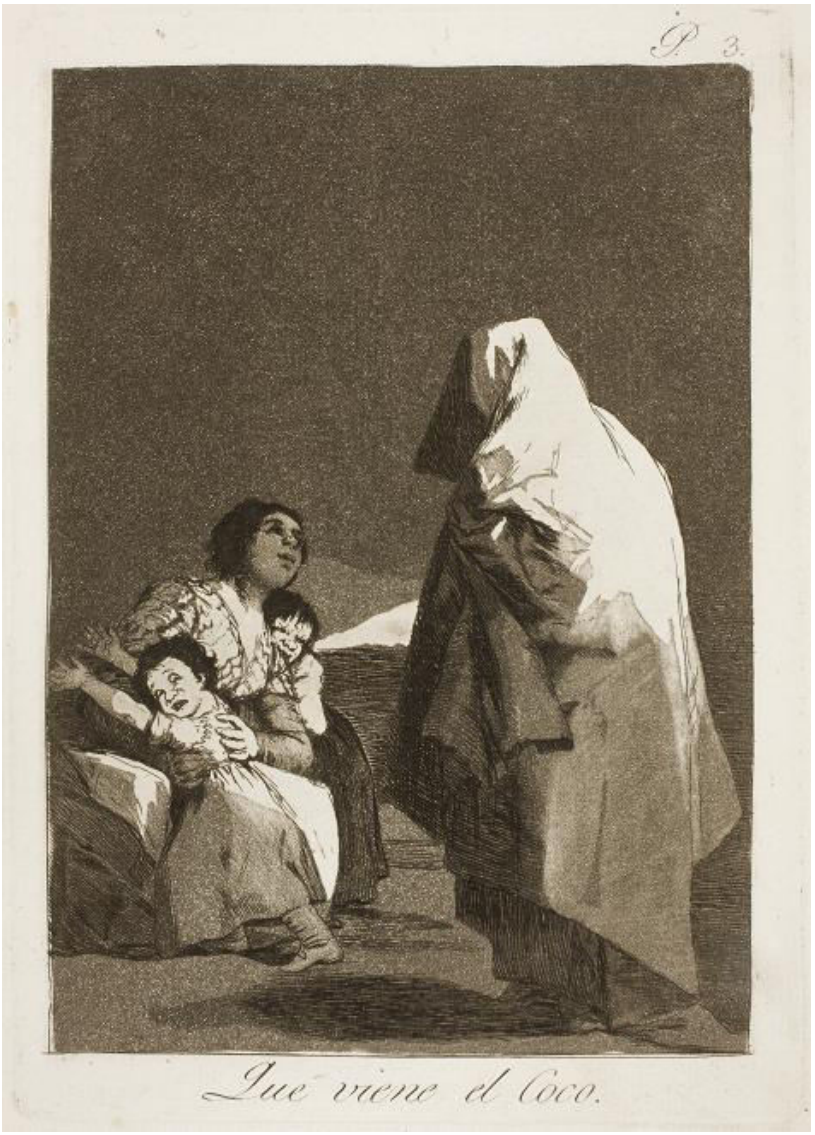
Goya comments on "The indifference with which many women marry, hoping thereby to win greater liberty". A pretty young woman walks serenely into marriage on the arm of an older bridegroom, believing that with him she will have greater independence than by remaining in her parents' house. All parties are pleased with the practice of arranged marriages, ingrained among Spain's aristocratic families, and are oblivious to the unfavorable reaction of peasant onlookers.
Date : 1797-1799
Series: Caprichos (print), 2
Edition: 1st ed., Madrid, 1799
Technique : Etching and aquatint burnished
Paper : Ivory laid paper
Measurements : 215 x 153 mm (plate) / 306 x 201 mm (paper)
Catalogues : Gassier-Wilson 454; Museo del Prado 2090; Harris 37.III.1

Title : ***El si pronuncian y la mano alargan al primero que llega (They say "yes," and give their hand to the first one that shows up)***



Date : Drawn and etched 1797–98; published 1799 Place of Publication: Madrid, Spain
Series: Caprichos (print), No. 2
Edition: 1st ed., Madrid, 1799 Bound set of eighty hand-colored etching and aquatints, with manuscript annotations. Octavo, two vols.; (v. 1) 3 leaves text, plus 40 plates; (v. 2) 4 ll. text, plus 40 plates; contemporary blue paper wrappers, contemporary pen and brown ink titling on spines (blue cloth box).
Technique : Hand colloured etching and aquatint
Paper : Ivory laid paper
Measurements : 212 x 150 mm (plate) / 306 x 201 mm (paper)
Owner or Museum: Museum of Fine Arts, Boston. Credit Line: Bequest of Eleanor A. Sayre. Accession Number 2002.496.2
Provenance: Unidentified collector's mark bottom of first plate each volume (fragment of "M": perhaps Gustave-François Morin, Rouen 1809-1886, painter [see Lugt 1178]; see also Lugt 1850); Eleanor A. Sayre, Cambridge, MA; her bequest to MFA October 23, 2002.
Catalogues : Harris 036-115, first edition; Delteil 038-117

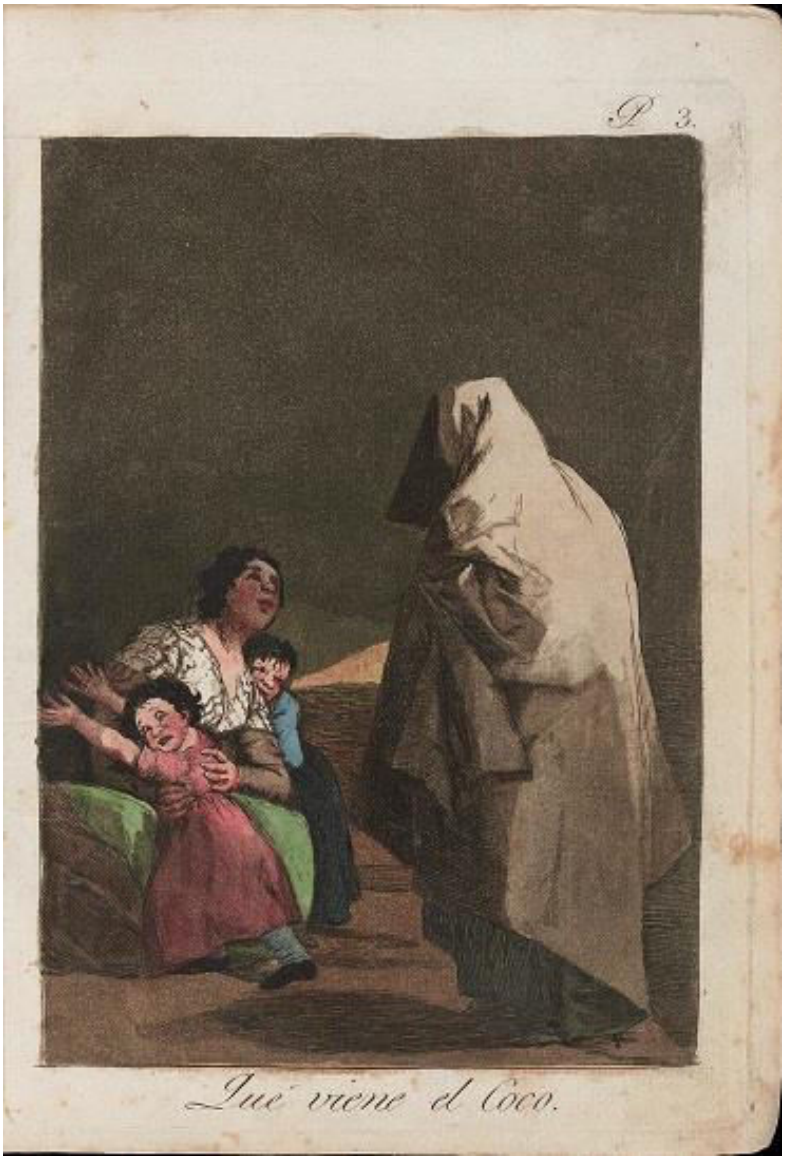
Title : ***Que viene el Coco (Here comes the bogey man).*** An early commentator (possibly Goya himself) comments on "the lamentable state of early education" and condemns those who would "cause a child to fear ... something that does not exist." Two terrified children seek the protection of their mother from El Coco—the Bogeyman—who lurks in shadows ready to eat or snatch children. As a parent—only one of his seven children lived to adulthood—he disapproved of creating a phantom more frightening than one's father.
Date : 1797-1799
Series: Caprichos (print), 3
Edition: 1st ed., Madrid, 1799
Technique : Etching and aquatint burnished
Paper : Ivory laid paper
Measurements : 214 x 152 mm (plate) / 306 x 201 mm (paper)
Catalogues : Gassier-Wilson 455; Museo del Prado 2091; Harris 38.III.1



68

Title : ***Que viene el Coco***
Date : 1797 c.
Series: Caprichos (drawing), 3
Technique : Sanguine and black pencil
Paper : Ivory laid paper
2nd paper : Chick pea colored vellum paper
Measurements : 197 x 140 mm / 215 x 148 mm (2nd support)
Catalogues : Gassier-Wilson 456; Museo del Prado 4208; Sánchez Cantón 48; Gassier II

Title : ***Que viene el Coco (Here comes the bogey man).***



Date : Drawn and etched 1797–98; published 1799 Place of Publication: Madrid, Spain
Series: Caprichos (print), No. 3
Edition: 1st ed., Madrid, 1799 Bound set of eighty hand-colored etching and aquatints, with manuscript annotations. Octavo, two vols.; (v. 1) 3 leaves text, plus 40 plates; (v. 2) 4 ll. text, plus 40 plates; contemporary blue paper wrappers, contemporary pen and brown ink titling on spines (blue cloth box).
Technique : Hand colloured etching and aquatint
Paper : Ivory laid paper
Measurements : 212 x 150 mm (plate) / 306 x 201 mm (paper)
Owner or Museum: Museum of Fine Arts, Boston. Credit Line: Bequest of Eleanor A. Sayre. Accession Number 2002.496.3
Provenance: Unidentified collector's mark bottom of first plate each volume (fragment of "M": perhaps Gustave-François Morin, Rouen 1809-1886, painter [see Lugt 1178]; see also Lugt 1850); Eleanor A. Sayre, Cambridge, MA; her bequest to MFA October 23, 2002.
Catalogues : Harris 036-115, first edition; Delteil 038-117

Title : ***El de la rollona (Nanny's boy).*** Goya comments, "Indifference, laxness, and too much fondling make children naughty, greedy, lazy, and unbearable. They grow up and yet remain childish. Here is a big spoilt booby." Goya here depicts a "man-child" as a satirical critique of Spain's spoiled aristocratic class. Although dressed like an eighteenth-century child in a skirt with protective amulets and bells at his waist, this is clearly an adult, with a beard and muscular arms. Goya conveys the stubborn degree of his petulance through the angle at which his body opposes that of the liveried servant, who strains to drag him away.
Date : 1797-1799
Series: Caprichos (print), 4
Edition: 1st ed., Madrid, 1799
Technique : Etching and aquatint burnished
Paper : Ivory laid paper
Measurements : 205 x 150 mm (plate) / 306 x 201 mm (paper)
Catalogues : Gassier-Wilson 457; Museo del Prado 2092; Harris 39.III.1

Title : ***El de la rollona***
Date : 1797 c.
Series: Caprichos (drawing), 4
Technique : Sanguine over black pencil strokes
Paper : Ivory vellum paper
2nd paper : Chick pea colored vellum paper
Measurements : 210 x 138 mm / 227 x 154 mm (2nd support)
Catalogues : Gassier-Wilson 458; Museo del Prado 3931; Sánchez Cantón 49; Gassier II 69

Title : ***El de la rollona (Nanny's boy)***
Date : Drawn and etched 1797–98; published 1799 Place of Publication: Madrid, Spain
Series: Caprichos (print), No. 4
Edition: 1st ed., Madrid, 1799 Bound set of eighty hand-colored etching and aquatints, with manuscript annotations. Octavo, two vols.; (v. 1) 3 leaves text, plus 40 plates; (v. 2) 4 ll. text, plus 40 plates; contemporary blue paper wrappers, contemporary pen and brown ink titling on spines (blue cloth box).
Technique : Hand colloured etching and aquatint
Paper : Ivory laid paper
Measurements : 212 x 150 mm (plate) / 306 x 201 mm (paper)
Owner or Museum: Museum of Fine Arts, Boston. Credit Line: Bequest of Eleanor A. Sayre. Accession Number 2002.496.4
Provenance: Unidentified collector's mark bottom of first plate each volume (fragment of "M": perhaps Gustave-François Morin, Rouen 1809-1886, painter [see Lugt 1178]; see also Lugt 1850); Eleanor A. Sayre, Cambridge, MA; her bequest to MFA October 23, 2002.
Catalogues : Harris 036-115, first edition; Delteil 038-117

Title : ***Tal para qual (Two of a kind*** or ***Birds of a feather flock together***). Goya comments: "People argue whether man or woman is worse by nature. The vice of one as well as the other is the result of bad upbringing. Where men are perverted women are the same. The young lady in this etching is no better than the fop talking to her. As regards the two old people, the first is as vile as the second." The coquettish young woman is as disreputable as the rakish young man; the two old crones as vile as one another and the young couple.
The veiled señorita looks like Spanish queen Maria Luisa (1751–1819), whom Goya painted on several occasions. Goya may have been making a thinly veiled reference to lax court morals. The queen was rumored to have had many affairs, including one with Prime Minister Manuel Godoy.
Date : 1797-1799
Series: Caprichos (print), 5
Edition: 1st ed., Madrid, 1799
Technique : Etching, aquatint and drypoint
Paper : Ivory laid paper

Measurements : 198 x 150 mm (plate) / 306 x 201 mm (paper)
Catalogues : Gassier-Wilson 459; Museo del Prado 2093; Harris 40.III.1

Title : **Sueño 19.** ***Las viejas se salen de risa por que saben que el no lleba un quarto***
Date : 1796-1797
Series: Caprichos (drawing), 5
Technique : Iron-gall ink a Pen and Wash ofChina ink
Paper : Chick pea colored laid paper
Measurements : 246 x 186 mm
Catalogues : Gassier-Wilson 460; Museo del Prado 4199; Sánchez Cantón 27; Gassier II 54

Title : ***Tal para qual (Two of a kind or Birds of a feather flock together).***

Date : Drawn and etched 1797–98; published 1799 Place of Publication: Madrid, Spain

Series: Caprichos (print), No. 5

Edition: 1st ed., Madrid, 1799 Bound set of eighty hand-colored etching and aquatints, with manuscript annotations. Octavo, two vols.; (v. 1) 3 leaves text, plus 40 plates; (v. 2) 4 ll. text, plus 40 plates; contemporary blue paper wrappers, contemporary pen and brown ink titling on spines (blue cloth box).

Technique : Hand colloured etching and aquatint

Paper : Ivory laid paper

Measurements : 212 x 150 mm (plate) / 306 x 201 mm (paper)

Owner or Museum: Museum of Fine Arts, Boston. Credit Line: Bequest of Eleanor A. Sayre. Accession Number 2002.496.5

Provenance: Unidentified collector's mark bottom of first plate each volume (fragment of "M": perhaps Gustave-François Morin, Rouen 1809-1886, painter [see Lugt 1178]; see also Lugt 1850); Eleanor A. Sayre, Cambridge, MA; her bequest to MFA October 23, 2002.

Catalogues : Harris 036-115, first edition; Delteil 038-117

Title : ***Nadie se conoce (Nobody knows himself).*** Goya wrote, "The world is a masquerade. Face, dress, and voice, all are false. All wish to appear what they are not. All deceive". The beautiful costumes and courtly behavior of the young masked couple exemplify the reasons eighteenth-century European high society enjoyed masquerades. But for Goya, social niceties and material extravagance are metaphors for deception and falsity at the heart of society.
Date : 1797-1799
Series: Caprichos (print), 6
Edition: 1st ed., Madrid, 1799
Technique : Etching and aquatint burnished
Paper : Ivory laid paper
Measurements : 214 x 152 mm (plate) / 306 x 201 mm (paper)
Catalogues : Gassier-Wilson 461; Museo del Prado 2094; Harris 41.III.1

Title : ***Nadie se conoce***
Date : 1797 c.
Series: Caprichos (drawing), 6
Technique : Sanguine over black pencil strokes
Paper : Ivory laid paper
Measurements : 229 x 155 mm
Catalogues : Gassier-Wilson 462; Museo del Prado 4163; Sánchez Cantón 471Gassier II 70

Title : ***Nadie se conoce (Nobody knows himself)***
Date : Drawn and etched 1797–98; published 1799 Place of Publication: Madrid, Spain
Series: Caprichos (print), No. 6
Edition: 1st ed., Madrid, 1799 Bound set of eighty hand-colored etching and aquatints, with manuscript annotations. Octavo, two vols.; (v. 1) 3 leaves text, plus 40 plates; (v. 2) 4 ll. text, plus 40 plates; contemporary blue paper wrappers, contemporary pen and brown ink titling on spines (blue cloth box).
Technique : Hand colloured etching and aquatint
Paper : Ivory laid paper
Measurements : 212 x 150 mm (plate) / 306 x 201 mm (paper)
Owner or Museum: Museum of Fine Arts, Boston. Credit Line: Bequest of Eleanor A. Sayre. Accession Number 2002.496.6
Provenance: Unidentified collector's mark bottom of first plate each volume (fragment of "M": perhaps Gustave-François Morin, Rouen 1809-1886, painter [see Lugt 1178]; see also Lugt 1850); Eleanor A. Sayre, Cambridge, MA; her bequest to MFA October 23, 2002.
Catalogues : Harris 036-115, first edition; Delteil 038-117

Title : ***Ni asi la distingue (Even thus he cannot make her out)***. Goya wrote, "How can he make her out? In order to know what she is, a monocle is not enough. There would be needed both worldly judgment and practical experience. This is precisely what this poor gentleman lacks." Even as the gentleman minutely examines the youthful beauty before him with his
monocle, he fails to truly see her. She is a prostitute, in the company of others, intent on beguiling him. Perhaps, Goya suggests, he's not wholly unaware of the situation.
Date : 1797-1799
Series: Caprichos (print), 7
Edition: 1st ed., Madrid, 1799
Technique : Etching, aquatint and drypoint
Paper : Ivory laid paper
Measurements : 197 x 149 mm (plate) / 306 x 201 mm (paper)
Catalogues : Gassier-Wilson 463; Museo del Prado 2095; Harris 42.III.1

Title : Sueño 21. ***Por aberle yo dicho que tenia buen mobimiento no puede hablar sin colear***
Date : 1796-1797
Series: Caprichos (drawing), 7
Technique : Iron-gall ink with pen over black pencil strokes and Wash of China ink
Paper : Chick pea colored laid paper
Measurements : 249 x 188 mm
Catalogues : Gassier-Wilson 464; Museo del Prado 4200; Sánchez Cantón 29; Gassier II 55

Title : ***Joven mirando con un anteojo a una maja***
Date : 1794-1795
Series: Álbum de Madrid o Álbum B, 19
Technique : Wash, China ink
Paper : Ivory laid paper
2nd paper : Brown continous paper
Measurements : 234 x 148 mm / abierto en ventana, 282 x 184 mm (2nd support)
Catalogues : Gassier-Wilson 389; Museo del Prado 4339(r); Gassier I 34
Sánchez Cantón 424

Title : ***Ni asi la distingue (Even thus he cannot make her out)***
Date : Drawn and etched 1797–98; published 1799 Place of Publication: Madrid, Spain
Series: Caprichos (print), No. 7
Edition: 1st ed., Madrid, 1799 Bound set of eighty hand-colored etching and aquatints, with manuscript annotations. Octavo, two vols.; (v. 1) 3 leaves text, plus 40 plates; (v. 2) 4 ll. text, plus 40 plates; contemporary blue paper wrappers, contemporary pen and brown ink titling on spines (blue cloth box).
Technique : Hand colloured etching and aquatint
Paper : Ivory laid paper
Measurements : 212 x 150 mm (plate) / 306 x 201 mm (paper)
Owner or Museum: Museum of Fine Arts, Boston. Credit Line: Bequest of Eleanor A. Sayre. Accession Number 2002.496.7
Provenance: Unidentified collector's mark bottom of first plate each volume (fragment of "M": perhaps Gustave-François Morin, Rouen 1809-1886, painter [see Lugt 1178]; see also Lugt 1850); Eleanor A. Sayre, Cambridge, MA; her bequest to MFA October 23, 2002.
Catalogues : Harris 036-115, first edition; Delteil 038-117

Title : ***Que se la llevaron! (They carried her off !)***. "A woman who cannot take care of herself belongs to the first man that grabs her. When it is too late, she is surprised that she has been seduced." Goya accentuates the terror of this
abduction scene with mastery: the woman's body is highlighted against the gray forms of her abductors. One is cowled—possibly the personification of the inhumane institution of the Inquisition—while the other's hooded face is as black as the menacing sky beyond. Viewers versed in religious imagery may have identified Goya's appropriation of the composition of Caravaggio's *Entombment* (1602–1604), by
which he accentuated the sense of desperation and despair conveyed here.
Date : 1797-1799
Series: Caprichos (print), 8
Edition: 1st ed., Madrid, 1799
Technique : Etching and aquatint burnished
Paper : Ivory laid paper
Measurements : 214 x 150 mm (plate) / 306 x 201 mm (paper)
Catalogues : Gassier-Wilson 465; Museo del Prado 2096; Harris 43.III.1

Title : ***Que se la llevaron!***
Date : 1797 c.
Series: Caprichos (drawing), 8
Technique : Red ink wash over black pencil strokes
Paper : Ivory laid paper
Measurements : 190 x 137 mm
Catalogues : Gassier-Wilson 466; Museo del Prado 4231; Sánchez Cantón 92; Gassier II 71

Title : ***Que se la llevaron! (They carried her off !).***

Date : Drawn and etched 1797–98; published 1799 Place of Publication: Madrid, Spain
Series: Caprichos (print), No. 8
Edition: 1st ed., Madrid, 1799 Bound set of eighty hand-colored etching and aquatints, with manuscript annotations. Octavo, two vols.; (v. 1) 3 leaves text, plus 40 plates; (v. 2) 4 ll. text, plus 40 plates; contemporary blue paper wrappers, contemporary pen and brown ink titling on spines (blue cloth box).
Technique : Hand colloured etching and aquatint
Paper : Ivory laid paper
Measurements : 212 x 150 mm (plate) / 306 x 201 mm (paper)
Owner or Museum: Museum of Fine Arts, Boston. Credit Line: Bequest of Eleanor A. Sayre. Accession Number 2002.496.8
Provenance: Unidentified collector's mark bottom of first plate each volume (fragment of "M": perhaps Gustave-François Morin, Rouen 1809-1886, painter [see Lugt 1178]; see also Lugt 1850); Eleanor A. Sayre, Cambridge, MA; her bequest to MFA October 23, 2002.
Catalogues : Harris 036-115, first edition; Delteil 038-117

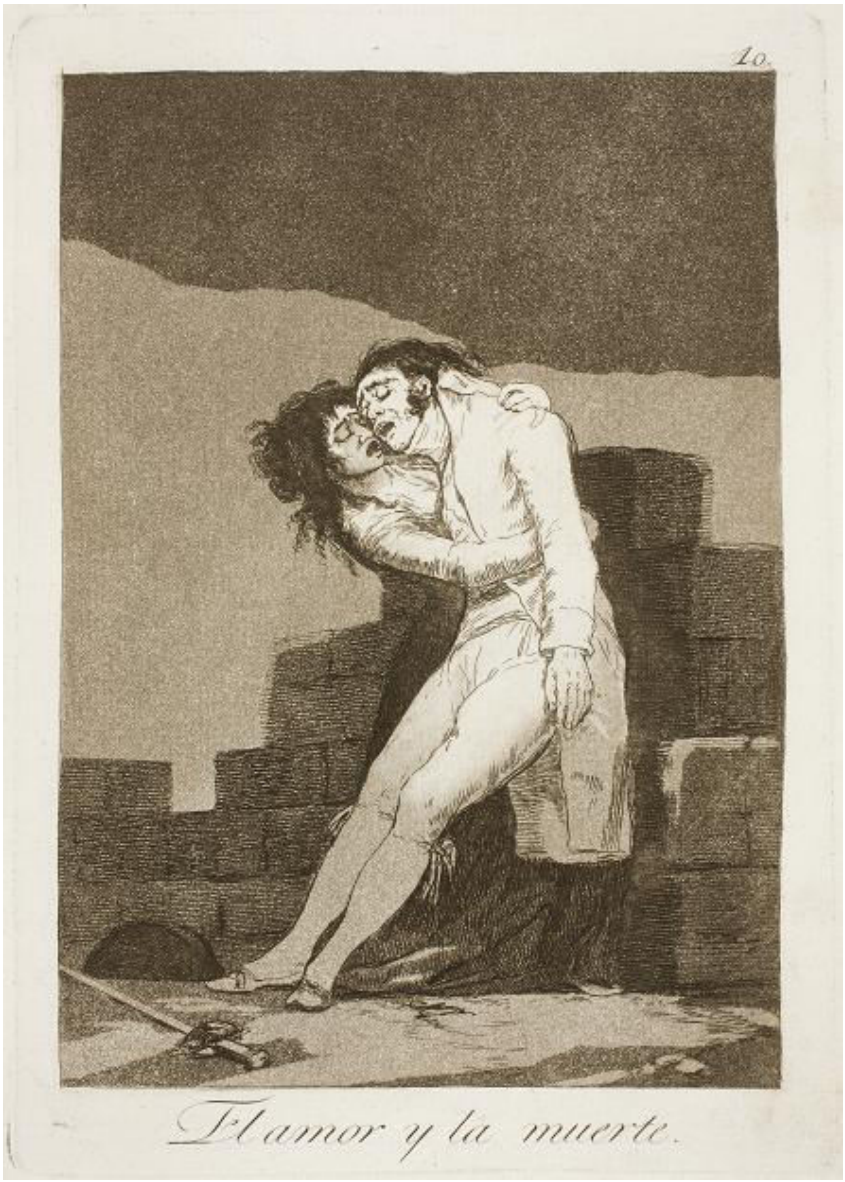
Title : ***Tantalo***. Goya comments, "If he were a better lover and less of a bore, she might revive." In Greek mythology, as punishment for stealing nectar from the gods, Tantalus was condemned to suffer eternal thirst. Here, the thirst is sexual. Goya depicts a boorish, aging lover, impotent and unable to revive or vivify his beautiful young wife. Goya also adapts a composition well known in religious art, that of the Pietà, in which the Virgin Mary cradles the dead body of Christ.
Date : 1797-1799
Series: Caprichos (print), 9
Edition: 1st ed., Madrid, 1799
Technique : Etching and aquatint burnished
Paper : Ivory laid paper
Measurements : 205 x 149 mm (plate) / 306 x 201 mm (paper)
Catalogues : Gassier-Wilson 466; Museo del Prado 2097; Harris 44.III.1

Title : ***Tantalo***
Date : 1797-1799
Series: Caprichos (print), 9
Technique : Etching and aquatint burnished, touches of China ink with pen and brush
Paper : Ivory laid paper
Measurements : 207 x 152 mm (plate) / 324 x 222 mm (paper)
Catalogues : Harris 44.I.2; Museo del Prado 5599

Title : ***Tantalo***
Date : 1797 c.
Series: Caprichos (drawing), 9
Technique : Sanguine over black pencil strokes
Paper : Chick pea colored laid paper
Measurements : 202 x 141 mm
Catalogues : Gassier-Wilson 468; Museo del Prado 4209; Sánchez Cantón 51; Gassier II 72

Title : ***Tantalo***
Date : Drawn and etched 1797–98; published 1799 Place of Publication: Madrid, Spain
Series: Caprichos (print), No. 9
Edition: 1st ed., Madrid, 1799 Bond set of eighty hand-colored etching and aquatints, with manuscript annotations. Octavo, two vols.; (v. 1) 3 leaves text, plus 40 plates; (v. 2) 4 ll. text, plus 40 plates; contemporary blue paper wrappers, contemporary pen and brown ink titling on spines (blue cloth box).
Technique : Hand colloured etching and aquatint
Paper : Ivory laid paper
Measurements : 212 x 150 mm (plate) / 306 x 201 mm (paper)
Owner or Museum: Museum of Fine Arts, Boston. Credit Line: Bequest of Eleanor A. Sayre. Accession Number 2002.496.9
Provenance: Unidentified collector's mark bottom of first plate each volume (fragment of "M": perhaps Gustave-François Morin, Rouen 1809-1886, painter [see Lugt 1178]; see also Lugt 1850); Eleanor A. Sayre, Cambridge, MA; her bequest to MFA October 23, 2002.
Catalogues : Harris 036-115, first edition; Delteil 038-117

Title : ***El amor y la muerte (Love and death)***. "See here a Calderonian lover who, unable to laugh at his rival, dies in the arms of the woman he loves, thus losing her by his daring." Duels between rival lovers were a common trope in Spanish theater, particularly in the works of the great seventeenth-century dramatist Pedro Calderón de la Barca (1600–1681). With this image, Goya warns of the unpredictable outcome of dueling.
Date : 1797-1799
Series: Caprichos (print), 10
Edition: 1st ed., Madrid, 1799
Technique : Etching, aquatint burnished and chisel (or burin)
Paper : Ivory laid paper
Measurements : 215 x 151 mm (plate) / 306 x 201 mm (paper)
Catalogues : Gassier-Wilson 469; Museo del Prado 2098; Harris 45.III.1

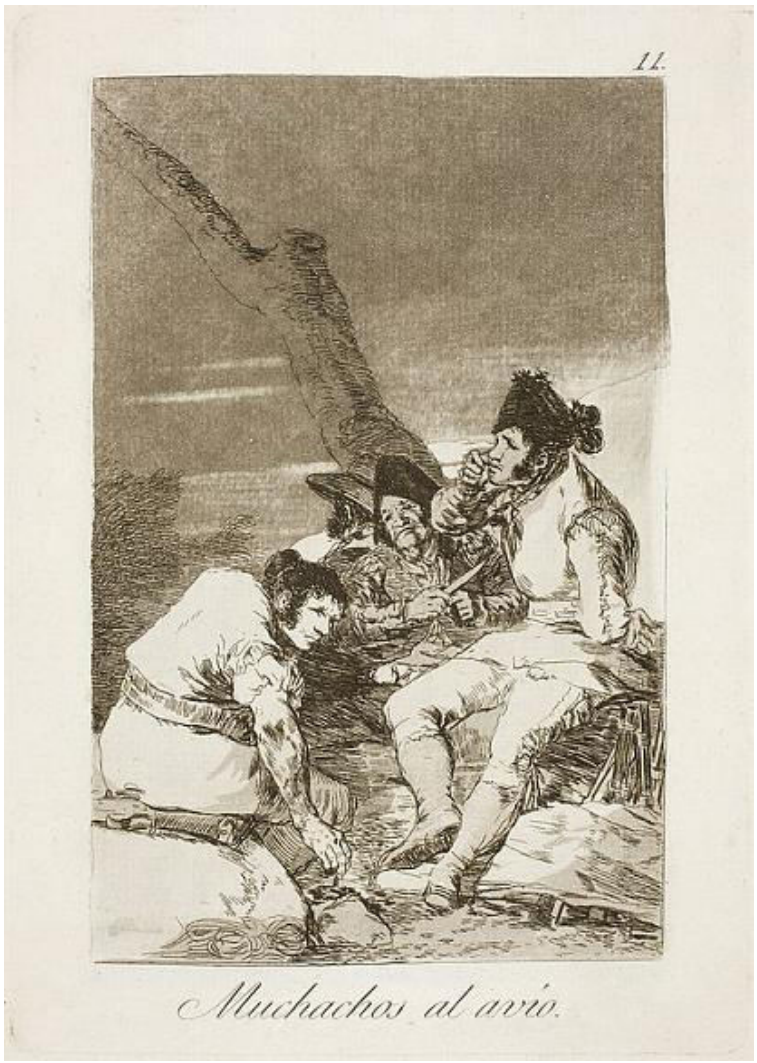


Title : ***El amor y la muerte***
Date : 1797 c.
Series: Caprichos (drawing), 10
Technique : Red ink wash and Sanguine
Paper : Thin, chck pea colored vellum paper with weft
Measurements : 206 x 145 mm
Catalogues : Gassier-Wilson 471; Museo del Prado 3948; Sánchez Cantón 93; Gassier II 74

Title : ***El amor y la muerte***
Date : 1797 c.
Series: Caprichos (drawing), 10
Technique : Sanguine over black pencil strokes
Paper : Chick pea colored laid paper
2nd paper : Cream continuous paper
Measurements : 196 x 141 mm / 227 x 168 mm (2nd support)
Catalogues : Gassier-Wilson 470; Museo del Prado 3932; Sánchez Cantón 50; Gassier II 73

Title : ***El amor y la muerte (Love and death).***
Date : Drawn and etched 1797–98; published 1799 Place of Publication: Madrid, Spain
Series: Caprichos (print), No. 10
Edition: 1st ed., Madrid, 1799 Bond set of eighty hand-colored etching and aquatints, with manuscript annotations. Octavo, two vols.; (v. 1) 3 leaves text, plus 40 plates; (v. 2) 4 ll. text, plus 40 plates; contemporary blue paper wrappers, contemporary pen and brown ink titling on spines (blue cloth box).
Technique : Hand colloured etching and aquatint
Paper : Ivory laid paper
Measurements : 212 x 150 mm (plate) / 306 x 201 mm (paper)
Owner or Museum: Museum of Fine Arts, Boston. Credit Line: Bequest of Eleanor A. Sayre. Accession Number 2002.496.10
Provenance: Unidentified collector's mark bottom of first plate each volume (fragment of "M": perhaps Gustave-François Morin, Rouen 1809-1886, painter [see Lugt 1178]; see also Lugt 1850); Eleanor A. Sayre, Cambridge, MA; her bequest to MFA October 23, 2002.
Catalogues : Harris 036-115, first edition; Delteil 038-117

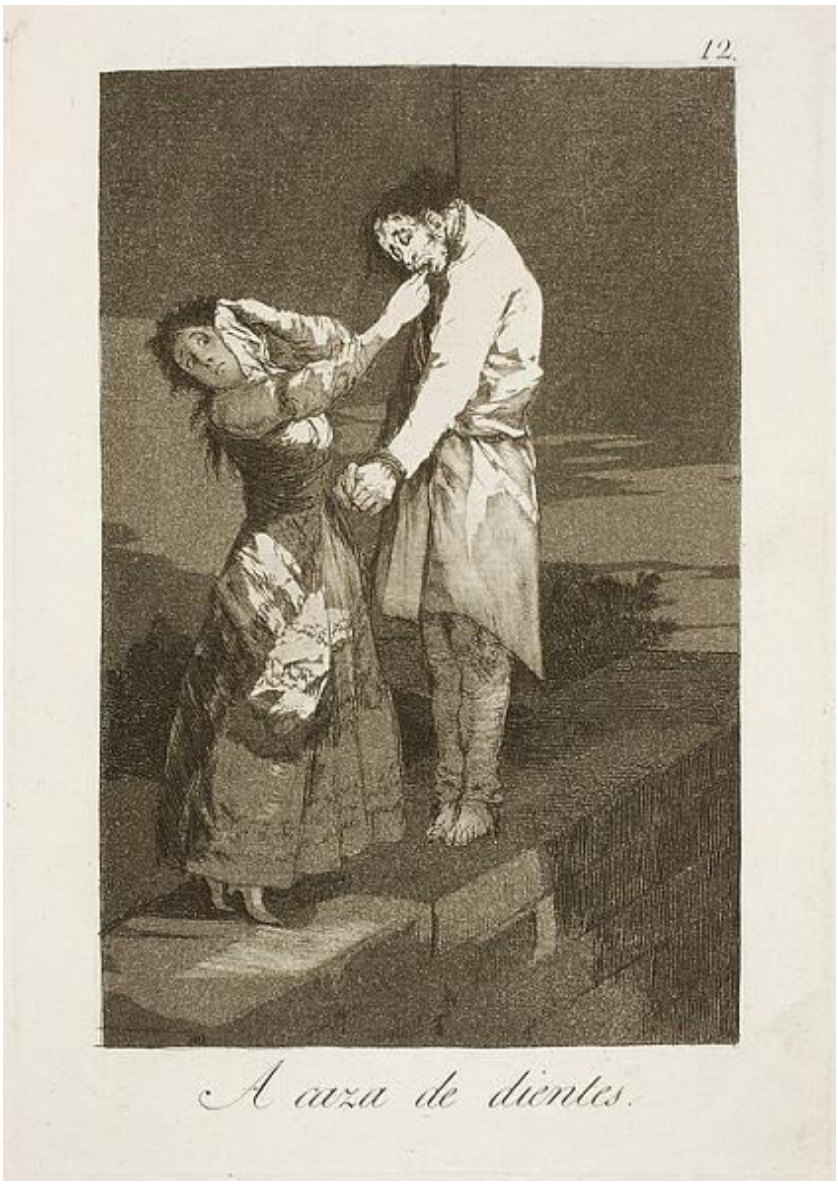
Title : ***Muchachos al avío (Boys, up and about***). Goya wrote, "Their faces and clothes show us what they are." R. S. Johnson cites the Ayala text of 1799-1803, which is more direct: "Andalusion smugglers, near a road, soon to become highway robbers"
Date : 1797-1799
Series: Caprichos (print), 11
Edition: 1st ed., Madrid, 1799
Technique : Etching, aquatint burnished and chisel (or burin)
Paper : Ivory laid paper
Measurements : 215 x 152 mm (plate) / 306 x 201 mm (paper)
Catalogues : Gassier-Wilson 472; Museo del Prado 2099; Harris 46.III.1



Title : Sueño 28. ***Los Mercaderes Silbestres***
Date : 1796-1797
Series: Caprichos (drawing), 11
Technique : Iron-gall ink with pen over black pencil strokes
Paper : Chick pea colored laid paper
Measurements : 234 x 163 mm
Catalogues : Gassier-Wilson 473; Museo del Prado 4193; Sánchez Cantón 19; Gassier II 59

Title : ***Muchachos al avío (Boys, up and about)***
Date : Drawn and etched 1797–98; published 1799 Place of Publication: Madrid, Spain
Series: Caprichos (print), No. 11
Edition: 1st ed., Madrid, 1799 Bond set of eighty hand-colored etching and aquatints, with manuscript annotations. Octavo, two vols.; (v. 1) 3 leaves text, plus 40 plates; (v. 2) 4 ll. text, plus 40 plates; contemporary blue paper wrappers, contemporary pen and brown ink titling on spines (blue cloth box).
Technique : Hand colloured etching and aquatint
Paper : Ivory laid paper
Measurements : 212 x 150 mm (plate) / 306 x 201 mm (paper)
Owner or Museum: Museum of Fine Arts, Boston. Credit Line: Bequest of Eleanor A. Sayre. Accession Number 2002.496.11
Provenance: Unidentified collector's mark bottom of first plate each volume (fragment of "M": perhaps Gustave-François Morin, Rouen 1809-1886, painter [see Lugt 1178]; see also Lugt 1850); Eleanor A. Sayre, Cambridge, MA; her bequest to MFA October 23, 2002.
Catalogues : Harris 036-115, first edition; Delteil 038-117

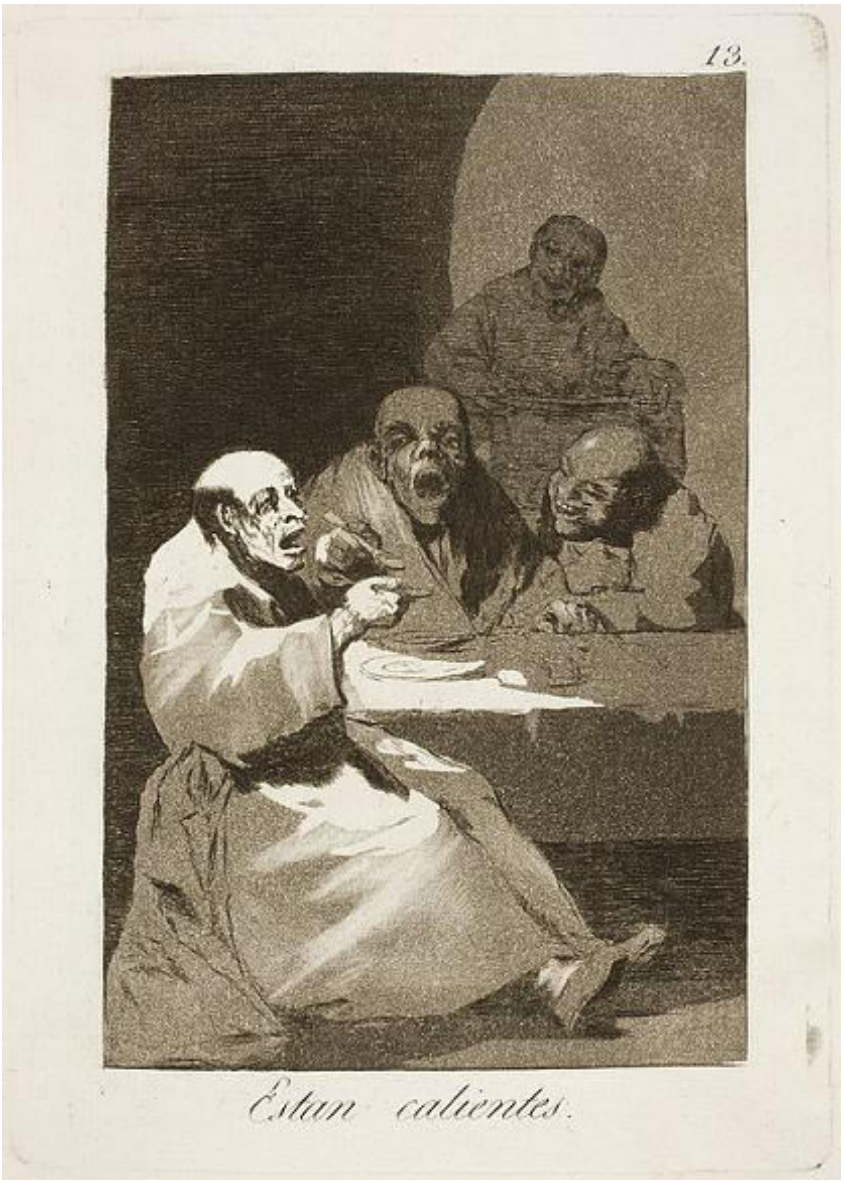
Title : ***A caza de dientes (Tooth hunting)***. Goya wrote, "People believe that the teeth of hanged men are very important to sorcery; that without them it cannot succeed. What a pity that the people should believe such nonsense". One of the many commonplace superstitions Goya decried was the belief that the teeth of hanged men held magical powers. In this repulsive image, Goya intended the viewer's reaction to be as visceral toward the superstition as the sorceress's is to her gruesome act.
Date : 1797-1799
Series: Caprichos (print), 12
Edition: 1st ed., Madrid, 1799
Technique : Etching, aquatint burnished and chisel (or burin)
Paper : Ivory laid paper
Measurements : 215 x 150 mm (plate) / 306 x 201 mm (paper)
Catalogues : Gassier-Wilson 474; Museo del Prado 2100; Harris 47.III.1



Title : ***A caza de dientes***
Date : 1797 c.
Series: Caprichos (drawing), 12
Technique : Sanguine over black pencil strokes
Paper : Chick pea colored laid paper
Measurements : 236 x 166 mm
Catalogues : Gassier-Wilson 475; Museo del Prado 4360(r); Sánchez Cantón 438; Gassier II 75

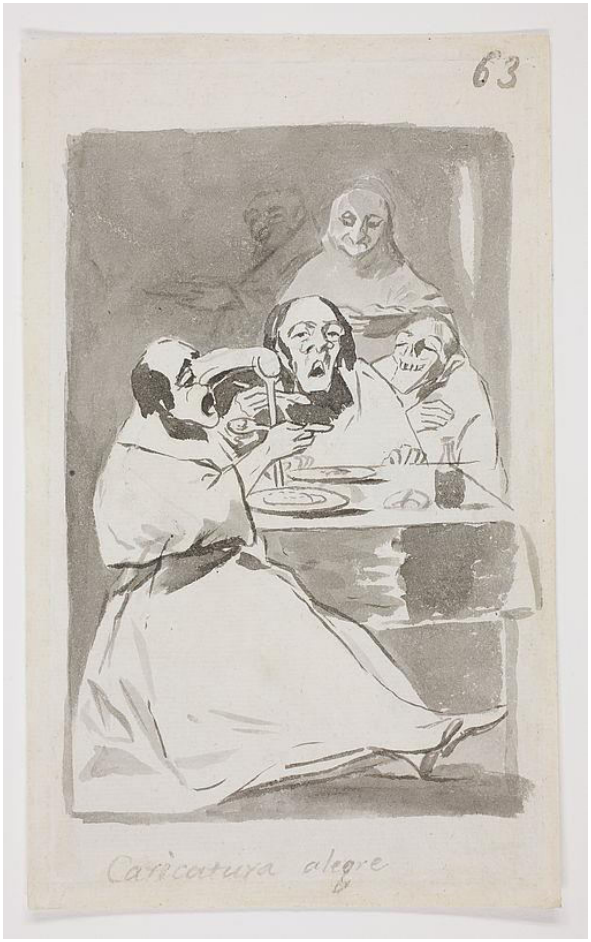
Title : ***A caza de dientes (Tooth hunting).***
Date : Drawn and etched 1797–98; published 1799 Place of Publication: Madrid, Spain
Series: Caprichos (print), No. 12
Edition: 1st ed., Madrid, 1799 Bond set of eighty hand-colored etching and aquatints, with manuscript annotations. Octavo, two vols.; (v. 1) 3 leaves text, plus 40 plates; (v. 2) 4 ll. text, plus 40 plates; contemporary blue paper wrappers, contemporary pen and brown ink titling on spines (blue cloth box).
Technique : Hand colloured etching and aquatint
Paper : Ivory laid paper
Measurements : 212 x 150 mm (plate) / 306 x 201 mm (paper)
Owner or Museum: Museum of Fine Arts, Boston. Credit Line: Bequest of Eleanor A. Sayre. Accession Number 2002.496.12
Provenance: Unidentified collector's mark bottom of first plate each volume (fragment of "M": perhaps Gustave-François Morin, Rouen 1809-1886, painter [see Lugt 1178]; see also Lugt 1850); Eleanor A. Sayre, Cambridge, MA; her bequest to MFA October 23, 2002.
Catalogues : Harris 036-115, first edition; Delteil 038-117

Title : ***Estan calientes (They are hot!)***. "They are in such a hurry to gobble it down that they swallow it boiling hot. Even in pleasure, temperance and moderation are necessary." Goya considered monks parasites and depicted them here as gluttonous and intemperate. In one of the preparatory drawings for this print, Goya depicted a human head upon the tray borne by the servant in the background. An inscription read Dream/Of some men who ate us up.
Date : 1797-1799
Series: Caprichos (print), 13
Edition: 1st ed., Madrid, 1799
Technique : Etching and aquatint burnished
Paper : Ivory laid paper
Measurements : 214 x 152 mm (plate) / 306 x 201 mm (paper)
Catalogues : Gassier-Wilson 476; Museo del Prado 2101; Harris 48.III.1



Title : ***Estan calientes***
Date : 1797 c.
Series: Caprichos (drawing), 13
Technique : Red ink wash over black pencil strokes
Paper : Chick pea colored vellum paper
2nd paper : Cream continuous paper
Measurements : 212 x 138 mm / 230 x 165 mm (2nd support)
Catalogues : Gassier-Wilson 478; Museo del Prado 4232; Sánchez Cantón 94; Gassier II 76

Title : Sueño 25. ***Sueño De unos hombres que se nos comian***
Date : 1796-1797
Series: Caprichos (drawing), 13
Technique : Pen, Iron-gall ink
Paper : Chick pea colored laid paper
Measurements : 243 x 167 mm
Catalogues : Gassier-Wilson 477; Museo del Prado 3918; Sánchez Cantón 20; Gassier II 57



Title : ***Caricatura alegre***
Date : 1796-1797
Series: Álbum de Madrid o Álbum B, 63
Technique : Wash, China ink
Paper : Ivory laid paper
2nd paper : Bluish continuous paper
Measurements : 232 x 142 mm / abierto en ventana con forma de passe-partout, 232 x 142 mm (2nd support)
Catalogues : Gassier-Wilson 423; Museo del Prado 4369(r); Sánchez Cantón 443; Gassier I 68

Title : ***Estan calientes (They are hot!)***
Date : Drawn and etched 1797–98; published 1799 Place of Publication: Madrid, Spain
Series: Caprichos (print), No. 13
Edition: 1st ed., Madrid, 1799 Bond set of eighty hand-colored etching and aquatints, with manuscript annotations. Octavo, two vols.; (v. 1) 3 leaves text, plus 40 plates; (v. 2) 4 ll. text, plus 40 plates; contemporary blue paper wrappers, contemporary pen and brown ink titling on spines (blue cloth box).
Technique : Hand colloured etching and aquatint
Paper : Ivory laid paper
Measurements : 212 x 150 mm (plate) / 306 x 201 mm (paper)
Owner or Museum: Museum of Fine Arts, Boston. Credit Line: Bequest of Eleanor A. Sayre. Accession Number 2002.496.13
Provenance: Unidentified collector's mark bottom of first plate each volume (fragment of "M": perhaps Gustave-François Morin, Rouen 1809-1886, painter [see Lugt 1178]; see also Lugt 1850); Eleanor A. Sayre, Cambridge, MA; her bequest to MFA October 23, 2002.
Catalogues : Harris 036-115, first edition; Delteil 038-117

Title : ***Que sacrificio! (What a sacrifice!)***. "The bridegroom is hard to look at but he is rich. At the cost of the happiness of one poor child the security of a hungry family is bought. Such is the way of the world." The bridegroom is hideous—short, bow-legged, unchbacked, goitrous, and clearly lecherous; the bride, reluctant but submissive; the parents remorseful; yet the priest smiles beatifically on this unequal union, by which a young girl's beauty is sold to a wealthy man for a settlement that saves her family from penury and famine.
Date : 1797-1799
Series: Caprichos (print), 14
Edition: 1st ed., Madrid, 1799
Technique : Etching, aquatint burnished and drypoint
Paper : Ivory laid paper
Measurements : 198 x 148 mm (plate) / 306 x 201 mm (paper)
Catalogues : Gassier-Wilson 479; Museo del Prado 2102; Harris 49.III.1

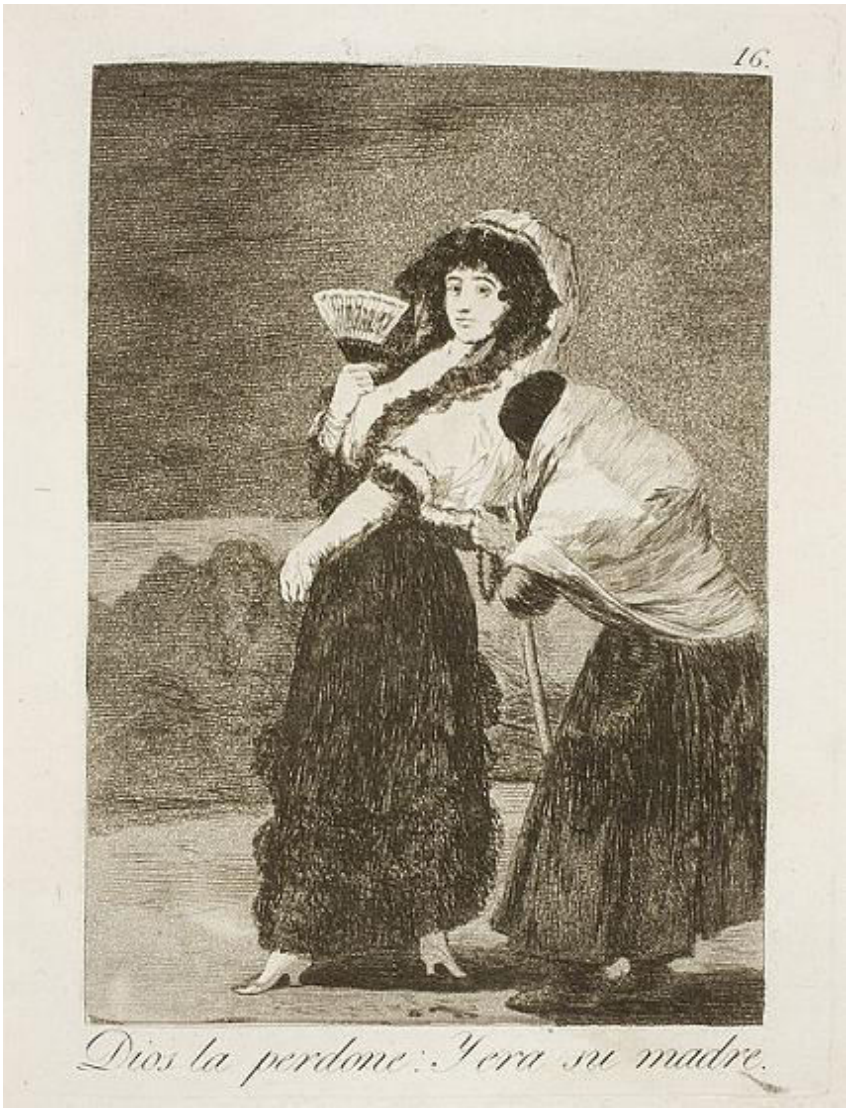
Title : Sueño 15. ***Sacrificio del Ynteres***
Date : 1796-1797
Series: Caprichos (drawing), 14
Technique : Pen, Iron-gall ink
Paper : Chick pea colored laid paper
Measurements : 238 x 170 mm
Catalogues : Gassier-Wilson 480; Museo del Prado 4195; Sánchez Cantón 22; Gassier II 51

Title : ***Que sacrificio! (What a sacrifice!).***
Date : Drawn and etched 1797–98; published 1799 Place of Publication: Madrid, Spain
Series: Caprichos (print), No. 14
Edition: 1st ed., Madrid, 1799 Bond set of eighty hand-colored etching and aquatints, with manuscript annotations. Octavo, two vols.; (v. 1) 3 leaves text, plus 40 plates; (v. 2) 4 ll. text, plus 40 plates; contemporary blue paper wrappers, contemporary pen and brown ink titling on spines (blue cloth box).
Technique : Hand colloured etching and aquatint
Paper : Ivory laid paper
Measurements : 212 x 150 mm (plate) / 306 x 201 mm (paper)
Owner or Museum: Museum of Fine Arts, Boston. Credit Line: Bequest of Eleanor A. Sayre. Accession Number 2002.496.14
Provenance: Unidentified collector's mark bottom of first plate each volume (fragment of "M": perhaps Gustave-François Morin, Rouen 1809-1886, painter [see Lugt 1178]; see also Lugt 1850); Eleanor A. Sayre, Cambridge, MA; her bequest to MFA October 23, 2002.
Catalogues : Harris 036-115, first edition; Delteil 038-117

Title : ***Bellos consejos (Pretty teachings!)***. Goya comments, "The advice is worthy of the one who gives it. The worst is that the girl will follow it absolutely to the letter. Unhappy the man who goes anywhere near her!" Goya warns of the dangerous artifice of love and affections by this scene in which a beautiful, buxom, and demure young woman receives advice from an old crone, who is perhaps her mother or procuress.
Date : 1797-1799
Series: Caprichos (print), 15
Edition: 1st ed., Madrid, 1799
Technique : Etching, aquatint burnished and chisel (or burin)
Paper : Ivory laid paper
Measurements : 215 x 151 mm (plate) / 306 x 201 mm (paper)
Catalogues : Gassier-Wilson 481; Museo del Prado 2103; Harris 50.III.1

Title : ***Bellos consejos***
Date : 1797 c.
Series: Caprichos (drawing), 15
Technique : Sanguine
Paper : Chick pea colored laid paper
2nd paper : Cream continuous paper
Measurements : 195 x 129 mm / 231 x 164 mm (2nd support)
Catalogues : Gassier-Wilson 482; Museo del Prado 4157; Gassier II 77

Title : ***Bellos consejos (Pretty teachings!).***
Date : Drawn and etched 1797–98; published 1799 Place of Publication: Madrid, Spain
Series: Caprichos (print), No. 15
Edition: 1st ed., Madrid, 1799 Bond set of eighty hand-colored etching and aquatints, with manuscript annotations. Octavo, two vols.; (v. 1) 3 leaves text, plus 40 plates; (v. 2) 4 ll. text, plus 40 plates; contemporary blue paper wrappers, contemporary pen and brown ink titling on spines (blue cloth box).
Technique : Hand colloured etching and aquatint
Paper : Ivory laid paper
Measurements : 212 x 150 mm (plate) / 306 x 201 mm (paper)
Owner or Museum: Museum of Fine Arts, Boston. Credit Line: Bequest of Eleanor A. Sayre. Accession Number 2002.496.15
Provenance: Unidentified collector's mark bottom of first plate each volume (fragment of "M": perhaps Gustave-François Morin, Rouen 1809-1886, painter [see Lugt 1178]; see also Lugt 1850); Eleanor A. Sayre, Cambridge, MA; her bequest to MFA October 23, 2002.
Catalogues : Harris 036-115, first edition; Delteil 038-117

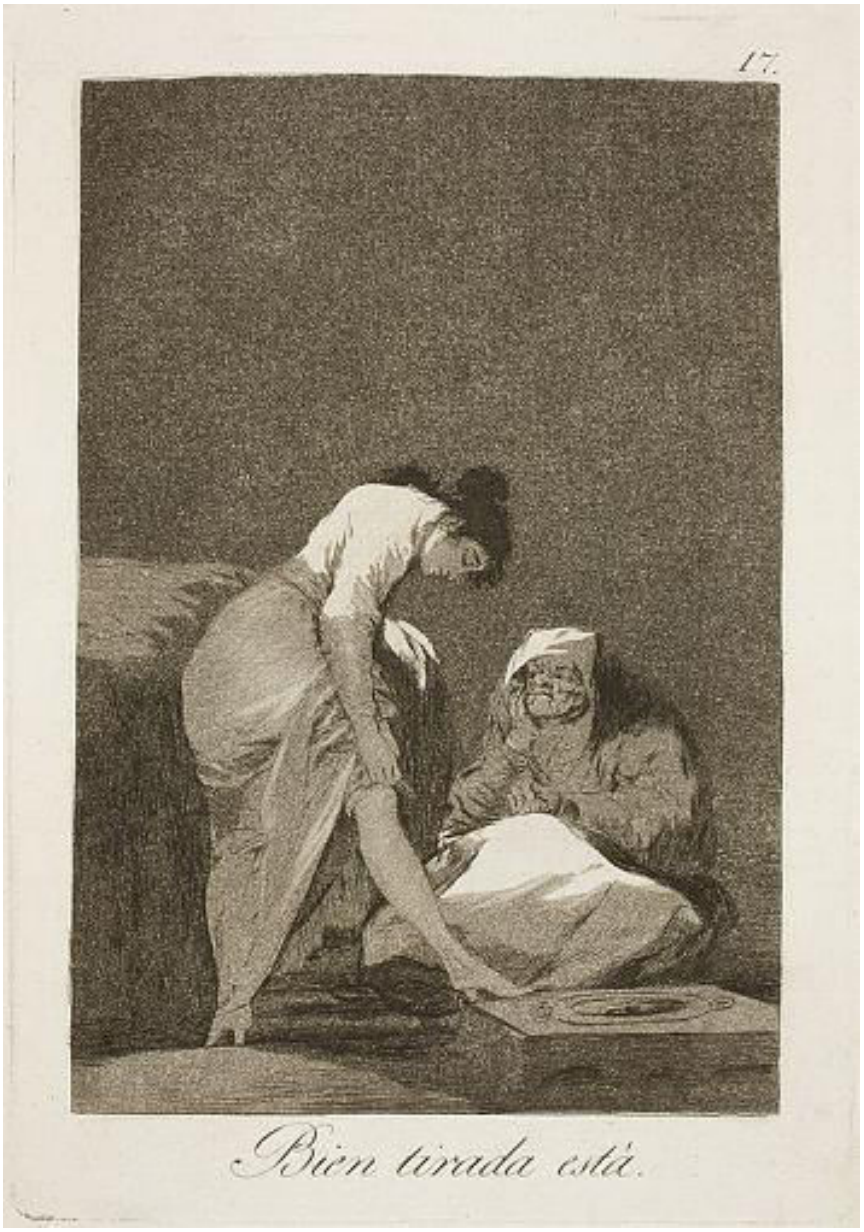


Title : ***Dios la perdone: Y era su madre (God forgive her: it was her mother)***.
Goya comments: "The girl left home very young. Her apprenticeship was gotten at Cadiz and then she went to Madrid. Here she won a lottery prize. She goes for a walk along the Prado. A dirty shrivelled hag begs for alms. She chases her away but the old woman follows her. The hard-hearted girl turns around and sees—who would believe?—the poor old woman is her mother!" The elegantly attired young woman with
her lace mantilla and fan epitomizes pride and hauteur in the presence of an elderly beggar. The latter's staff and rosary signify
her humility. In a well-known story of the period, the old woman is the señorita's mother, whom she fails at first to recognize
having risen high above her lowly origins. The image also characterizes a child's disdain for his or her parents and youth's for old age.
Date : 1797-1799
Series: Caprichos (print), 16
Edition: 1st ed., Madrid, 1799
Technique : Etching and aquatint burnished
Paper : Ivory laid paper
Measurements : 198 x 149 mm (plate) / 306 x 201 mm (paper)
Catalogues : Gassier-Wilson 483; Museo del Prado 2104; Harris 51.III.1

Title : Sueño 20. ***Se aberguenza de que su Madre le able en publico, y le dice, perdone Vm por Dios***
Date : 1796-1797
Series: Caprichos (drawing), 16
Technique : Iron-gall ink a Pen and Wash of China ink
Paper : Chick pea colored laid paper
Measurements : 247 x 169 mm
Catalogues : Gassier-Wilson 484; Museo del Prado 3920; Sánchez Cantón 28; Gassier II 60

Title : ***Dios la perdone: Y era su madre (God forgive her: it was her mother).***
Date : Drawn and etched 1797–98; published 1799 Place of Publication: Madrid, Spain
Series: Caprichos (print), No. 16
Edition: 1st ed., Madrid, 1799 Bond set of eighty hand-colored etching and aquatints, with manuscript annotations. Octavo, two vols.; (v. 1) 3 leaves text, plus 40 plates; (v. 2) 4 ll. text, plus 40 plates; contemporary blue paper wrappers, contemporary pen and brown ink titling on spines (blue cloth box).
Technique : Hand colloured etching and aquatint
Paper : Ivory laid paper
Measurements : 212 x 150 mm (plate) / 306 x 201 mm (paper)
Owner or Museum: Museum of Fine Arts, Boston. Credit Line: Bequest of Eleanor A. Sayre. Accession Number 2002.496.16
Provenance: Unidentified collector's mark bottom of first plate each volume (fragment of "M": perhaps Gustave-François Morin, Rouen 1809-1886, painter [see Lugt 1178]; see also Lugt 1850); Eleanor A. Sayre, Cambridge, MA; her bequest to MFA October 23, 2002.
Catalogues : Harris 036-115, first edition; Delteil 038-117

Title : ***Bien tirada está (They must fit tightly)***. Goya notes, "Auntie is no fool. She knows well that the stockings must fit tightly around the leg." Once again, Goya depicts a young woman receiving advice from a world wise old mentor on how to use her feminine charms to attract attention and win the favors of a man.
Date : 1797-1799
Series: Caprichos (print), 17
Edition: 1st ed., Madrid, 1799
Technique : Etching, aquatint burnished and chisel (or burin)
Paper : Ivory laid paper
Measurements : 215 x 151 mm (plate) / 306 x 201 mm (paper)
Catalogues : Gassier-Wilson 485; Museo del Prado 2105; Harris 52.III.1



Title : ***Bien tirada está***
Date : 1797-1799
Series: Caprichos (print), 17
Technique : Etching, aquatint and chisel (or burin)
Paper : Ivory laid paper
Measurements : 219 x 155 mm (plate) / 321 x 222 mm (paper)
Catalogues : Harris 52.I.2; Museo del Prado 5600

Title : ***Bien tirada está***
Date : 1797 c.
Series: Caprichos (drawing), 17
Technique : Sanguine over black pencil strokes
Paper : Chick pea colored laid paper
Measurements : 204 x 145 mm
Catalogues : Gassier-Wilson 486; Museo del Prado 4380; Sánchez Cantón 52; Gassier II 78

Title : ***Joven estirándose la media***
Date : 1794-1795
Series: Álbum de Sanlúcar o Álbum A, j
Technique : Wash, China ink
Paper : Ivory laid paper
Measurements : 172 x 100 mm
Catalogues : Gassier-Wilson 365; Museo del Prado 4186; Gassier I 10; Sánchez Cantón 467

Title : ***Bien tirada está (They must fit tightly).***
Date : Drawn and etched 1797–98; published 1799 Place of Publication: Madrid, Spain
Series: Caprichos (print), No. 17
Edition: 1st ed., Madrid, 1799 Bond set of eighty hand-colored etching and aquatints, with manuscript annotations. Octavo, two vols.; (v. 1) 3 leaves text, plus 40 plates; (v. 2) 4 ll. text, plus 40 plates; contemporary blue paper wrappers, contemporary pen and brown ink titling on spines (blue cloth box).
Technique : Hand colloured etching and aquatint
Paper : Ivory laid paper
Measurements : 212 x 150 mm (plate) 306 x 201 mm (paper)
Owner or Museum: Museum of Fine Arts, Boston. Credit Line: Bequest of Eleanor A. Sayre. Accession Number 2002.496.17
Provenance: Unidentified collector's mark bottom of first plate each volume (fragment of "M": perhaps Gustave-François Morin, Rouen 1809-1886, painter [see Lugt 1178]; see also Lugt 1850); Eleanor A. Sayre, Cambridge, MA; her bequest to MFA October 23, 2002.
Catalogues : Harris 036-115, first edition; Delteil 038-117

/

Title : ***Y se le quema la Casa (And his house is on fire***). "He couldn't take his pants off nor could he stop playing with the candles till the fireman saved him. This is what drink can do." In the tradition of Renaissance emblem books, oil and wine long symbolized
prudence and imprudence through their associations with the goddess Athena, patroness of intellectual pursuits, and her brother Dionysus, god of wine and wantonness. Goya inventively reuses their attributes to warn of the dangers of drunkenness. As an inebriated man struggles with his clothes, he sets his oil lamp on a chair and it catches fire. The man is too drunk to react to the danger.
Date : 1797-1799
Series: Caprichos (print), 18
Edition: 1st ed., Madrid, 1799
Technique : Etching and aquatint burnished
Paper : Ivory laid paper
Measurements : 216 x 152 mm (plate) / 306 x 201 mm (paper)
Catalogues : Gassier-Wilson 487; Museo del Prado 2106; Harris 53.III.1

Title : Sueño 24 (?). ***El espartero Borracho que no acierta a desnudarse, y dando buenos consejos a un candil yncendia la casa***
Date : 1796-1797
Series: Caprichos (drawing), 18
Technique : Pen, Iron-gall ink
Paper : Chick pea colored laid paper
Measurements : 239 x 165 mm
Catalogues : Gassier-Wilson 488; Museo del Prado 4194; Sánchez Cantón 21; Gassier II 61

Title : ***Y se le quema la Casa (And his house is on fire).***
Date : Drawn and etched 1797–98; published 1799 Place of Publication: Madrid, Spain
Series: Caprichos (print), No. 18
Edition: 1st ed., Madrid, 1799 Bond set of eighty hand-colored etching and aquatints, with manuscript annotations. Octavo, two vols.; (v. 1) 3 leaves text, plus 40 plates; (v. 2) 4 ll. text, plus 40 plates; contemporary blue paper wrappers, contemporary pen and brown ink titling on spines (blue cloth box).
Technique : Hand colloured etching and aquatint
Paper : Ivory laid paper
Measurements : 212 x 150 mm (plate) / 306 x 201 mm (paper)
Owner or Museum: Museum of Fine Arts, Boston. Credit Line: Bequest of Eleanor A. Sayre. Accession Number 2002.496.18
Provenance: Unidentified collector's mark bottom of first plate each volume (fragment of "M": perhaps Gustave-François Morin, Rouen 1809-1886, painter [see Lugt 1178]; see also Lugt 1850); Eleanor A. Sayre, Cambridge, MA; her bequest to MFA October 23, 2002.
Catalogues : Harris 036-115, first edition; Delteil 038-117

Title : ***Todos Caerán (All will fall)***. "They who are about to fall are never stopped by the examples of those who have fallen before them. It is no use, they will all fall." A group of winged males circle around a half-woman, half harpy; down below, the fallen males are plucked. Goya's old crone, or prostitute's procuress, appears again watching as young men are lured to their fate by a well-breasted bird. As a consequence of their failure to learn from others, they will be plucked—a synonym in Spanish for being fleeced—and skewered by the hands of two prostitutes, like a barnyard hen.
Date : 1797-1799
Series: Caprichos (print), 19
Edition: 1st ed., Madrid, 1799
Technique : Etching and aquatint burnished
Paper : Ivory laid paper
Measurements : 215 x 144 mm (plate) / 306 x 201 mm (paper)
Catalogues : Gassier-Wilson 489; Museo del Prado 2107; Harris 54.III.1

Title : ***Todos Caerán***
Date : 1797 c.
Series: Caprichos (drawing), 19
Technique : Sanguine
Paper : Ivory laid paper
Measurements : 199 x 145 mm
Catalogues : Gassier-Wilson 490; Museo del Prado 4210; Sánchez Cantón 53; Gassier II 79

Title : ***Todos Caerán (All will fall).***
Date : Drawn and etched 1797–98; published 1799 Place of Publication: Madrid, Spain
Series: Caprichos (print), No. 19
Edition: 1st ed., Madrid, 1799 Bond set of eighty hand-colored etching and aquatints, with manuscript annotations. Octavo, two vols.; (v. 1) 3 leaves text, plus 40 plates; (v. 2) 4 ll. text, plus 40 plates; contemporary blue paper wrappers, contemporary pen and brown ink titling on spines (blue cloth box).
Technique : Hand colloured etching and aquatint
Paper : Ivory laid paper
Measurements : 212 x 150 mm (plate) / 306 x 201 mm (paper)
Owner or Museum: Museum of Fine Arts, Boston. Credit Line: Bequest of Eleanor A. Sayre. Accession Number 2002.496.19
Provenance: Unidentified collector's mark bottom of first plate each volume (fragment of "M": perhaps Gustave-François Morin, Rouen 1809-1886, painter [see Lugt 1178]; see also Lugt 1850); Eleanor A. Sayre, Cambridge, MA; her bequest to MFA October 23, 2002.
Catalogues : Harris 036-115, first edition; Delteil 038-117

Title : ***Ya van desplumados (There they go plucked)***. Goya comments, "When there are no more feathers left, throw them out. Others will come." As further warning to frequenting prostitutes, Goya shows the snared and plucked human-headed birds being shooed from the brothel to make way for new clients. Their bald and featherless state warns against contracting a sexually transmitted disease, baldness being a symptom of syphilis.
Date : 1797-1799
Series: Caprichos (print), 20
Edition: 1st ed., Madrid, 1799
Technique : Etching, aquatint burnished and drypoint
Paper : Ivory laid paper
Measurements : 215 x 151 mm (plate) / 306 x 201 mm (paper)
Catalogues : Gassier-Wilson 491; Museo del Prado 2108; Harris 55.III.1

Title : ***Ya van desplumados***
Date : 1797 c.
Series: Caprichos (drawing), 20
Technique : Red ink wash over strokes of Sanguine
Paper : Chick pea colored vellum paper
Measurements : 206 x 145 mm
Catalogues : Gassier-Wilson 493; Museo del Prado 4233; Sánchez Cantón 95; Gassier II 81

Title : ***Ya van desplumados***
Date : 1797 c.
Series: Caprichos (drawing), 20
Technique : Sanguine
Paper : Ivory laid paper
Measurements : 242 x 179 mm
Catalogues : Gassier-Wilson 492; Museo del Prado 4352(r); Sánchez Cantón 434; Gassier II 80

Title : ***Joven barriendo***
Date : 1794-1795
Series: Álbum de Sanlúcar o Álbum A, n
Technique : Wash, China ink
Paper : Ivory laid paper
Measurements : 172 x 101 mm
Catalogues : Gassier-Wilson 369; Museo del Prado 7360(v); Gassier I 14

(Francisco de Goya (copia))
Title : ***Joven barriendo***
Date : S.a. (original 1794-1795)
Series: Copy by Valentín Carderera of the previous drawing by Goya Álbum de Sanlúcar)
Technique : Wash of China ink with light strokes of composite pencil
Paper : Chick pea colored laid paper
2nd paper : Cream continuous paper
Measurements : 167 x 102 mm / 267 x 116 mm (2nd support)
Catalogues : Museo del Prado 4159

Title : ***Ya van desplumados (There they go plucked).***
Date : Drawn and etched 1797–98; published 1799 Place of Publication: Madrid, Spain
Series: Caprichos (print), No. 20
Edition: 1st ed., Madrid, 1799 Bond set of eighty hand-colored etching and aquatints, with manuscript annotations. Octavo, two vols.; (v. 1) 3 leaves text, plus 40 plates; (v. 2) 4 ll. text, plus 40 plates; contemporary blue paper wrappers, contemporary pen and brown ink titling on spines (blue cloth box).
Technique : Hand colloured etching and aquatint
Paper : Ivory laid paper
Measurements : 212 x 150 mm (plate) / 306 x 201 mm (paper)
Owner or Museum: Museum of Fine Arts, Boston. Credit Line: Bequest of Eleanor A. Sayre. Accession Number 2002.496.20
Provenance: Unidentified collector's mark bottom of first plate each volume (fragment of "M": perhaps Gustave-François Morin, Rouen 1809-1886, painter [see Lugt 1178]; see also Lugt 1850); Eleanor A. Sayre, Cambridge, MA; her bequest to MFA October 23, 2002.
Catalogues : Harris 036-115, first edition; Delteil 038-117

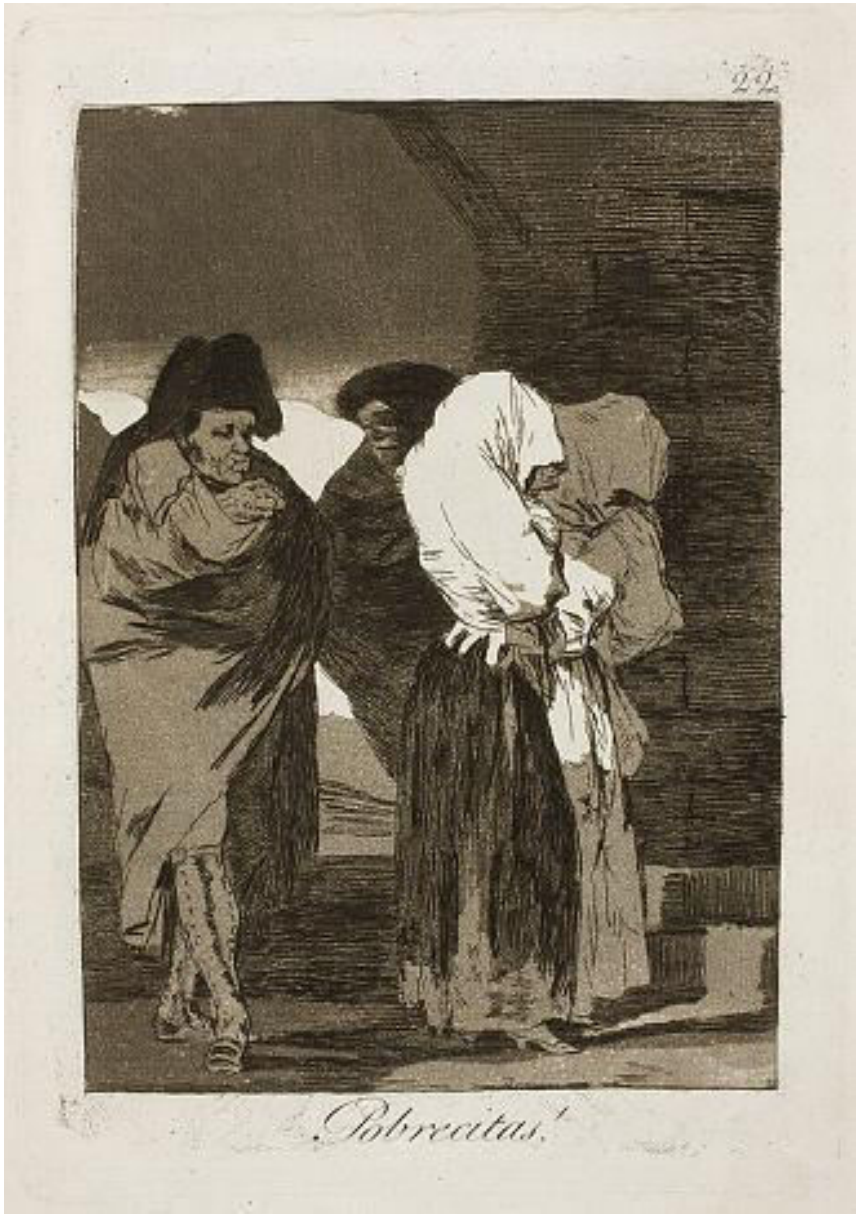
Title : ***¡Qual la descañonan! (How they pluck her!)***. "Hens also encounter birds of prey to pluck them and that is why the saying goes, 'you'll get as good as you give.'" In this print, Goya presents the prostitute as the victim of agents of justice. Identified by their distinctive dress, a notary gnaws one wing while a constable with a sword at his hilt eats the other. Her ruthless exploitation is overseen by the central, commanding figure of a magistrate. Their primal motivation to ravage and victimize those weaker than them is expressed through their feline features.
Date : 1797-1799
Series: Caprichos (print), 21
Edition: 1st ed., Madrid, 1799
Technique : Etching and aquatint burnished
Paper : Ivory laid paper
Measurements : 215 x 147 mm (plate) / 306 x 201 mm (paper)
Catalogues : Gassier-Wilson 494; Museo del Prado 2109; Harris 56.III.1

Title : ***¡Qual la descañonan!***
Date : 1797-1799
Series: Caprichos (print), 21
Technique : Etching and aquatint
Paper : Ivory laid paper
Measurements : 216 x 147 mm (plate) / 283 x 193 mm (paper)
Catalogues : Harris 56.I.2; Museo del Prado 1934

Title : ***¡Qual la descañonan!***
Date : 1797 c.
Series: Caprichos (drawing), 21
Technique : Sanguine and Red ink wash sobre Wash ofIron-gall ink
Paper : Chick pea colored vellum paper
Measurements : 182 x 129 mm
Catalogues : Gassier-Wilson 495; Museo del Prado 3954; Sánchez Cantón 104; Gassier II 82

Title : ***¡Qual la descañonan! (How they pluck her!)***
Date : Drawn and etched 1797–98; published 1799 Place of Publication: Madrid, Spain
Series: Caprichos (print), No. 21
Edition: 1st ed., Madrid, 1799 Bond set of eighty hand-colored etching and aquatints, with manuscript annotations. Octavo, two vols.; (v. 1) 3 leaves text, plus 40 plates; (v. 2) 4 ll. text, plus 40 plates; contemporary blue paper wrappers, contemporary pen and brown ink titling on spines (blue cloth box).
Technique : Hand colloured etching and aquatint
Paper : Ivory laid paper
Measurements : 212 x 150 mm (plate) / 306 x 201 mm (paper)
Owner or Museum: Museum of Fine Arts, Boston. Credit Line: Bequest of Eleanor A. Sayre. Accession Number 2002.496.21
Provenance: Unidentified collector's mark bottom of first plate each volume (fragment of "M": perhaps Gustave-François Morin, Rouen 1809-1886, painter [see Lugt 1178]; see also Lugt 1850); Eleanor A. Sayre, Cambridge, MA; her bequest to MFA October 23, 2002.
Catalogues : Harris 036-115, first edition; Delteil 038-117

Title : ***Pobrecitas! (Poor little girls!)***. "They will have to repair what has long been going from bad to worse, to fix what has been forced apart." The women being taken away to prison are poor women; women who sell themselves to rich husbands get to live in better accommodations. By highlighting the shawl that enshrouds the shapely figure of one of the prostitutes, Goya invokes compassion toward the friendless pair who are led to prison by two dark and rather sinister constables.
Date : 1797-1799
Series: Caprichos (print), 22
Edition: 1st ed., Madrid, 1799
Technique : Etching and aquatint burnished
Paper : Ivory laid paper
Measurements : 215 x 152 mm (plate) / 306 x 201 mm (paper)
Catalogues : Gassier-Wilson 496; Museo del Prado 2110; Harris 57.III.1



Title : ***Pobrecitas!***
Date : 1797 c.
Series: Caprichos (drawing), 22
Technique : Sanguine
Paper : Ivory laid paper
Measurements : 196 x 144 mm
Catalogues : Gassier-Wilson 497; Museo del Prado 4211; Sánchez Cantón 54; Gassier II 83

Title : ***Pobrecitas! (Poor little girls!)***
Date : Drawn and etched 1797–98; published 1799 Place of Publication: Madrid, Spain
Series: Caprichos (print), No. 22
Edition: 1st ed., Madrid, 1799 Bond set of eighty hand-colored etching and aquatints, with manuscript annotations. Octavo, two vols.; (v. 1) 3 leaves text, plus 40 plates; (v. 2) 4 ll. text, plus 40 plates; contemporary blue paper wrappers, contemporary pen and brown ink titling on spines (blue cloth box).
Technique : Hand colloured etching and aquatint
Paper : Ivory laid paper
Measurements : 212 x 150 mm (plate) / 306 x 201 mm (paper)
Owner or Museum: Museum of Fine Arts, Boston. Credit Line: Bequest of Eleanor A. Sayre. Accession Number 2002.496.22
Provenance: Unidentified collector's mark bottom of first plate each volume (fragment of "M": perhaps Gustave-François Morin, Rouen 1809-1886, painter [see Lugt 1178]; see also Lugt 1850); Eleanor A. Sayre, Cambridge, MA; her bequest to MFA October 23, 2002.
Catalogues : Harris 036-115, first edition; Delteil 038-117

Title : ***Aquellos polbos (Those specks of dust).*** "From such dust such dirt must come. For shame, to treat her in such fashion! She who has served everybody for a trifle, who was so industrious, so useful. She was an honorable woman." If white is the color of innocence, Goya here sympathizes with the woman forced to wear the *sambenito* (penitential garment) and *coroza* (pointed hat) while on trial by the Inquisition. With her chin tucked into her breast, she signals her submission to the dar forces of the conservative and reactive Church, represented by the shadowy official and the formless crowd that presses around her.
Date : 1797-1799
Series: Caprichos (print), 23
Edition: 1st ed., Madrid, 1799
Technique : Etching, aquatint burnished, drypoint and chisel (or burin)
Paper : Ivory laid paper
Measurements : 215 x 147 mm (plate) / 306 x 201 mm (paper)
Catalogues : Gassier-Wilson 498; Museo del Prado 2111; Harris 58.III.1

Title : ***Aquellos polbos***
Date : 1797 c.
Series: Caprichos (drawing), 23
Technique : Sanguine and Red ink wash sobre Wash ofIron-gall ink
Paper : Chick pea colored vellum paper
Measurements : 202 x 148 mm
Catalogues : Gassier-Wilson 615; Museo del Prado 4237; Sánchez Cantón 105; Gassier II 84

Title : ***Aquellos polbos (Those specks of dust).***
Date : Drawn and etched 1797–98; published 1799 Place of Publication: Madrid, Spain
Series: Caprichos (print), No. 23
Edition: 1st ed., Madrid, 1799 Bond set of eighty hand-colored etching and aquatints, with manuscript annotations. Octavo, two vols.; (v. 1) 3 leaves text, plus 40 plates; (v. 2) 4 ll. text, plus 40 plates; contemporary blue paper wrappers, contemporary pen and brown ink titling on spines (blue cloth box).
Technique : Hand colloured etching and aquatint
Paper : Ivory laid paper
Measurements : 212 x 150 mm (plate) / 306 x 201 mm (paper)
Owner or Museum: Museum of Fine Arts, Boston. Credit Line: Bequest of Eleanor A. Sayre. Accession Number 2002.496.23
Provenance: Unidentified collector's mark bottom of first plate each volume (fragment of "M": perhaps Gustave-François Morin, Rouen 1809-1886, painter [see Lugt 1178]; see also Lugt 1850); Eleanor A. Sayre, Cambridge, MA; her bequest to MFA October 23, 2002.
Catalogues : Harris 036-115, first edition; Delteil 038-117

Title : ***No hubo remedio (Nothing could be done about it).*** Goya notes, "They have made up their minds to kill this good woman. After judgment was pronounced, she was dragged through the streets in triumph. She has indeed earned a triumph. If they do this to shame her, they are wasting their time. Nothing can make her ashamed who has nothing to be ashamed of." Once again, Goya directs his sympathy toward the Inquisition's victim, whom he highlights against the shaded mass of the ignorant and superstitious crowd depicted with heavy, coarse physiognomies. He gives rapacious, feline features to one of
the officials on horseback who accompany the penitent.

Date : 1797-1799
Series: Caprichos (print), 24
Edition: 1st ed., Madrid, 1799
Technique : Etching and aquatint burnished
Paper : Ivory laid paper
Measurements : 215 x 150 mm (plate) / 306 x 201 mm (paper)
Catalogues : Gassier-Wilson 499; Museo del Prado 2112; Harris 59.III.1

Title : ***No hubo remedio (Nothing could be done about it).***

Date : Drawn and etched 1797–98; published 1799 Place of Publication: Madrid, Spain

Series: Caprichos (print), No. 24

Edition: 1st ed., Madrid, 1799 Bond set of eighty hand-colored etching and aquatints, with manuscript annotations. Octavo, two vols.; (v. 1) 3 leaves text, plus 40 plates; (v. 2) 4 ll. text, plus 40 plates; contemporary blue paper wrappers, contemporary pen and brown ink titling on spines (blue cloth box).

Technique : Hand colloured etching and aquatint

Paper : Ivory laid paper

Measurements : 212 x 150 mm (plate) / 306 x 201 mm (paper)

Owner or Museum: Museum of Fine Arts, Boston. Credit Line: Bequest of Eleanor A. Sayre. Accession Number 2002.496.24

Provenance: Unidentified collector's mark bottom of first plate each volume (fragment of "M": perhaps Gustave-François Morin, Rouen 1809-1886, painter [see Lugt 1178]; see also Lugt 1850); Eleanor A. Sayre, Cambridge, MA; her bequest to MFA October 23, 2002.

Catalogues : Harris 036-115, first edition; Delteil 038-117

Title : ***Si quebró el Cantaro (Yes, he broke the pot***). Goya wrote, "The son is mischievous and the mother is bad-tempered. Which is worse?" Corporal punishment might be a common practice in childrearing, but Goya here questions its use in response to rambunctiousness.
Date : 1797-1799
Series: Caprichos (print), 25
Edition: 1st ed., Madrid, 1799
Technique : Etching, aquatint and drypoint
Paper : Ivory laid paper
Measurements : 206 x 151 mm (plate) / 306 x 201 mm (paper)
Catalogues : Gassier-Wilson 500; Museo del Prado 2113; Harris 60.III.1

Title : ***Si quebró el Cantaro***
Date : 1797 c.
Series: Caprichos (drawing), 25
Technique : Sanguine
Paper : Thin ivory laid paper
2nd paper : Chick pea colored vellum paper
Measurements : 194 x 141 mm / 231 x 168 mm (2nd support)
Catalogues : Gassier-Wilson 501; Museo del Prado 4212; Sánchez Cantón 55; Gassier II 85

Title : ***Si quebró el Cantaro (Yes, he broke the pot)***

Date : Drawn and etched 1797–98; published 1799 Place of Publication: Madrid, Spain
Series: Caprichos (print), No. 25
Edition: 1st ed., Madrid, 1799 Bond set of eighty hand-colored etching and aquatints, with manuscript annotations. Octavo, two vols.; (v. 1) 3 leaves text, plus 40 plates; (v. 2) 4 ll. text, plus 40 plates; contemporary blue paper wrappers, contemporary pen and brown ink titling on spines (blue cloth box).
Technique : Hand colloured etching and aquatint
Paper : Ivory laid paper
Measurements : 212 x 150 mm (plate) / 306 x 201 mm (paper)
Owner or Museum: Museum of Fine Arts, Boston. Credit Line: Bequest of Eleanor A. Sayre. Accession Number 2002.496.25
Provenance: Unidentified collector's mark bottom of first plate each volume (fragment of "M": perhaps Gustave-François Morin, Rouen 1809-1886, painter [see Lugt 1178]; see also Lugt 1850); Eleanor A. Sayre, Cambridge, MA; her bequest to MFA October 23, 2002.
Catalogues : Harris 036-115, first edition; Delteil 038-117

Title : ***Ya tienen asiento (They've already got a seat).*** "If conceited girls want to show they have a seat, there is nothing better than to put it on their head." In Spanish, *sentar la cabeza* (literally to seat one's head) means to acquire some sense and moderation. The two conceited girls with their petticoats over their heads clearly have not yet acquired either. Goya uses a deft mixture of etching and aquatint techniques (respectively hatching and stopping out) to create degrees of shading and thus provide a sense of volume to the figures and depth to the setting.
Date : 1797-1799
Series: Caprichos (print), 26
Edition: 1st ed., Madrid, 1799
Technique : Etching and aquatint burnished
Paper : Ivory laid paper
Measurements : 215 x 151 mm (plate) / 306 x 201 mm (paper)
Catalogues : Gassier-Wilson 502; Museo del Prado 2114; Harris 61.III.1 G01935

Cantón 56; Gassier II 86

Title : ***Ya tienen asiento***
Date : 1797-1799
Series: Caprichos (print), 26
Technique : Etching and aquatint
Paper : Ivory laid paper
Measurements : 215 x 151 mm (plate) / 263 x 200 mm (paper)
Catalogues : Harris 61.I.2

Title : ***Ya tienen asiento***
Date : 1797 c.
Series: Caprichos (drawing), 26
Technique : Sanguine
Paper : Chick pea colored laid paper
Measurements : 201 x 140 mm
Catalogues : Gassier-Wilson 503; Museo del Prado 4213; Sánchez

Title : ***Ya tienen asiento (They've already got a seat).***
Date : Drawn and etched 1797–98; published 1799 Place of Publication: Madrid, Spain
Series: Caprichos (print), No. 26
Edition: 1st ed., Madrid, 1799 Bond set of eighty hand-colored etching and aquatints, with manuscript annotations. Octavo, two vols.; (v. 1) 3 leaves text, plus 40 plates; (v. 2) 4 ll. text, plus 40 plates; contemporary blue paper wrappers, contemporary pen and brown ink titling on spines (blue cloth box).
Technique : Hand colloured etching and aquatint
Paper : Ivory laid paper
Measurements : 212 x 150 mm (plate) / 306 x 201 mm (paper)
Owner or Museum: Museum of Fine Arts, Boston. Credit Line: Bequest of Eleanor A. Sayre. Accession Number 2002.496.26
Provenance: Unidentified collector's mark bottom of first plate each volume (fragment of "M": perhaps Gustave-François Morin, Rouen 1809-1886, painter [see Lugt 1178]; see also Lugt 1850); Eleanor A. Sayre, Cambridge, MA; her bequest to MFA October 23, 2002.
Catalogues : Harris 036-115, first edition; Delteil 038-117

Title : ***Quien mas rendido? Which of them is more overcome?*** Goya comments, "Neither one or the other. He is a charlatan in love who says the same to all of them, and she is wondering how to keep her five dates between eight and nine—and it is seven-thirty now." XVIII century courtship rituals are lampooned as little better or more noble than the behavior of dogs. The young man's courtliness masks his insincerity, while the señorita's aloofness belies her calculations on whether to cancel other assignations. Some commentators interpreted this scene as a commentary on Goya's relationship with the Duchess of Alba (1762–1802), suggesting there was more to it than simply the attention of an artist to his patron.
Date : 1797-1799
Series: Caprichos (print), 27
Edition: 1st ed., Madrid, 1799
Technique : Etching, aquatint and drypoint
Paper : Ivory laid paper
Measurements : 193 x 149 mm (plate) / 306 x 201 mm (paper)
Catalogues : Gassier-Wilson 504;

Museo del Prado 2115; Harris 62.III.1

Title : Sueño 18. ***Antiguo y moderno, Origen del orgullo***
Date : 1796-1797
Series: Caprichos (drawing), 27
Technique : Pen, Iron-gall ink
Paper : Chick pea colored laid paper
Measurements : 245 x 186 mm
Catalogues : Gassier-Wilson 505; Museo del Prado 4196; Sánchez Cantón 23; Gassier II 53

Title : ***Maja ante tres compañeros***
Date : 1794-1795
Series: Álbum de Madrid o Álbum B, 20
Technique : Wash of China ink over light strokes of black pencil
Paper : Ivory laid paper
2nd paper : Brown continous paper
Measurements : 234 x 148 mm , 282 x 184 mm (2nd support)
Catalogues : Gassier-Wilson 390; Gassier I 35; Sánchez Cantón 462 ; Museo del Prado: D04339(v)

Title : ***Quien mas rendido? Which of them is more overcome?***
Date : Drawn and etched 1797–98; published 1799 Place of Publication: Madrid, Spain
Series: Caprichos (print), No. 27
Edition: 1st ed., Madrid, 1799 Bond set of eighty hand-

colored etching and aquatints, with manuscript annotations. Octavo, two vols.; (v. 1) 3 leaves text, plus 40 plates; (v. 2) 4 ll. text, plus 40 plates; contemporary blue paper wrappers, contemporary pen and brown ink titling on spines (blue cloth box).
Technique : Hand colloured etching and aquatint
Paper : Ivory laid paper
Measurements : 212 x 150 mm (plate) / 306 x 201 mm (paper)
Owner or Museum: Museum of Fine Arts, Boston. Credit Line: Bequest of Eleanor A. Sayre. Accession Number 2002.496.27
Provenance: Unidentified collector's mark bottom of first plate each volume (fragment of "M": perhaps Gustave-François Morin, Rouen 1809-1886, painter [see Lugt 1178]; see also Lugt 1850); Eleanor A. Sayre, Cambridge, MA; her bequest to MFA October 23, 2002.
Catalogues : Harris 036-115, first edition; Delteil 038-117

Title : ***Chiton (Hush)*** Goya comments, "An excellent woman to trust with a confidential message." What appears to be a tender moment between an elegant young lady and her devout, rosary-carrying mother, stooped with age, is more likely a critique of the relationship between aristocratic women and the crones who acted as go-betweens with their paramours and lovers.
Date : 1797-1799
Series: Caprichos (print), 28
Edition: 1st ed., Madrid, 1799
Technique : Etching, aquatint and chisel (or burin)
Paper : Ivory laid paper
Measurements : 215 x 151 mm (plate) / 306 x 201 mm (paper)
Catalogues : Gassier-Wilson 506; Museo del Prado 2116; Harris 63.III.1

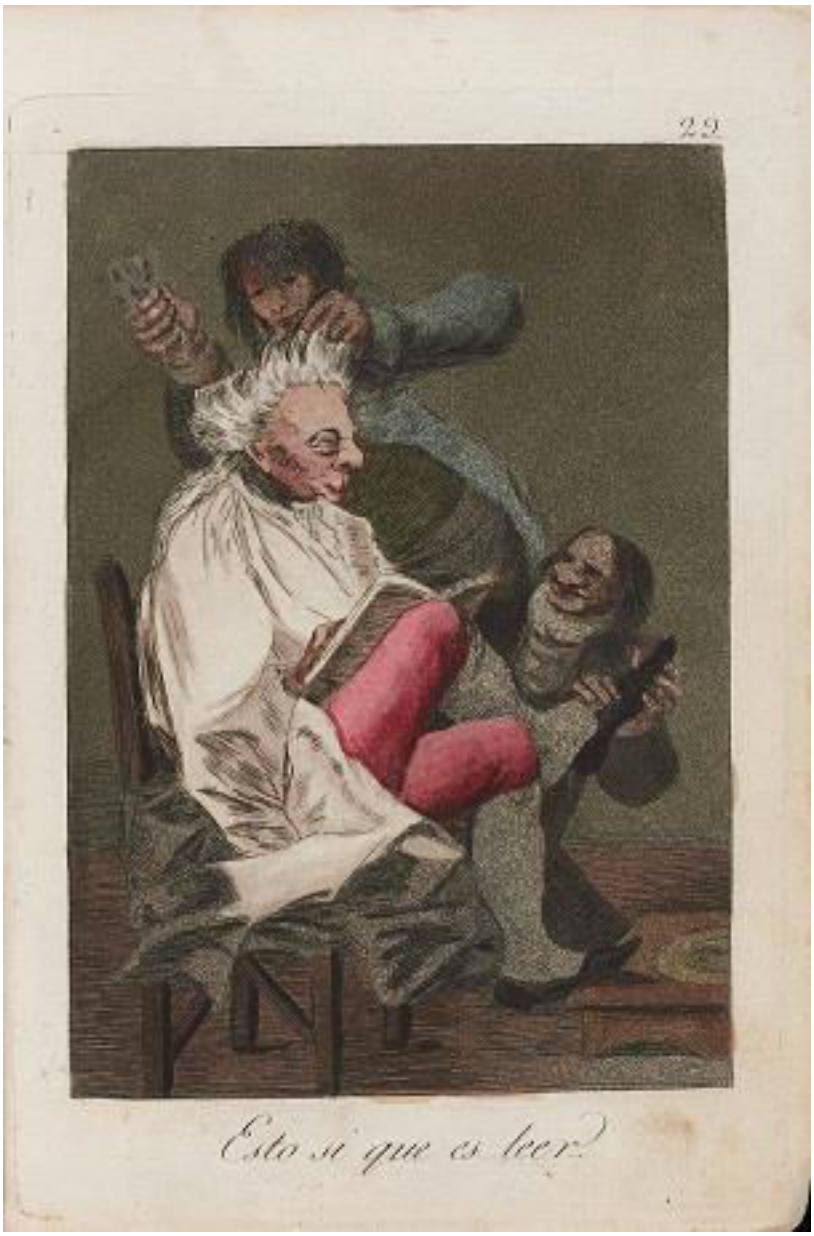
Title : ***Chiton***
Date : 1797 c.
Series: Caprichos (drawing), 28
Technique : Sanguine
Paper : Chick pea colored laid paper
Measurements : 204 x 143 mm
Catalogues : Gassier-Wilson 507; Museo del Prado 4214; Sánchez Cantón 57; Gassier II 87

Title : ***Chiton (Hush)***
Date : Drawn and etched 1797–98; published 1799 Place of Publication: Madrid, Spain
Series: Caprichos (print), No. 28
Edition: 1st ed., Madrid, 1799 Bond set of eighty hand-colored etching and aquatints, with manuscript annotations. Octavo, two vols.; (v. 1) 3 leaves text, plus 40 plates; (v. 2) 4 ll. text, plus 40 plates; contemporary blue paper wrappers, contemporary pen and brown ink titling on spines (blue cloth box).
Technique : Hand colloured etching and aquatint
Paper : Ivory laid paper
Measurements : 212 x 150 mm (plate) / 306 x 201 mm (paper)
Owner or Museum: Museum of Fine Arts, Boston. Credit Line: Bequest of Eleanor A. Sayre. Accession Number 2002.496.28
Provenance: Unidentified collector's mark bottom of first plate each volume (fragment of "M": perhaps Gustave-François Morin, Rouen 1809-1886, painter [see Lugt 1178]; see also Lugt 1850); Eleanor A. Sayre, Cambridge, MA; her bequest to MFA October 23, 2002.
Catalogues : Harris 036-115, first edition; Delteil 038-117

Title : ***Esto si que es leer (This is what is called reading)*** "They are combing his hair, putting on his shows, he is sleeping, and he is studying. No one shall say that he is not making the most of his time!" Goya mocks members of the aristocracy who limited their reading and interest in education to the time during which their valets and hairdressers prepared them to be out and about in society. Cutting a fashionable figure preoccupied many of Spain's conservative aristocrats more than participating in the philosophical, political, and scientific advances of the Enlightenment.
Date : 1797-1799
Series: Caprichos (print), 29
Edition: 1st ed., Madrid, 1799
Technique : Etching, aquatint burnished and drypoint
Paper : Ivory laid paper
Measurements : 214 x 146 mm (plate) / 306 x 201 mm (paper)
Catalogues : Gassier-Wilson 508; Museo del Prado 2117; Harris 64.III.1

Title : ***Esto si que es leer***
Date : 1797 c.
Series: Caprichos (drawing), 29
Technique : Sanguine
Paper : Chick pea colored laid paper
2nd paper : Cream vellum paper
Measurements : 204 x 138 mm / 204 x 138 mm (2nd support)
Catalogues : Gassier-Wilson 509; Museo del Prado 4215; Sánchez Cantón 58; Gassier II 88

Title : ***Esto si que es leer (This is what is called reading)***
Date : Drawn and etched 1797–98; published 1799 Place of Publication: Madrid, Spain
Series: Caprichos (print), No. 29
Edition: 1st ed., Madrid, 1799 Bond set of eighty hand-colored etching and aquatints, with manuscript annotations. Octavo, two vols.; (v. 1) 3 leaves text, plus 40 plates; (v. 2) 4 ll. text, plus 40 plates; contemporary blue paper wrappers, contemporary pen and brown ink titling on spines (blue cloth box).
Technique : Hand colloured etching and aquatint
Paper : Ivory laid paper
Measurements : 212 x 150 mm (plate) / 306 x 201 mm (paper)
Owner or Museum: Museum of Fine Arts, Boston. Credit Line: Bequest of Eleanor A. Sayre. Accession Number 2002.496.29
Provenance: Unidentified collector's mark bottom of first plate each volume (fragment of "M": perhaps Gustave-François Morin, Rouen 1809-1886, painter [see Lugt 1178]; see also Lugt 1850); Eleanor A. Sayre, Cambridge, MA; her bequest to MFA October 23, 2002.
Catalogues : Harris 036-115, first edition; Delteil 038-117



Title : ***Porque esconderlos? (Why hide them?)*** Goya comments: "Although he is over 80 and can't live another month, he still fears that he will live long enough to lack money. Such are the calculations of avarice!" In the background onlookers laugh at his folly. Satirizing greed, Goya portrays a sick, elderly man hoarding his bags of gold for fear of running out of money, even as he runs out of time. His heirs mock him as they eagerly anticipate their bountiful inheritance.
Date : 1797-1799
Series: Caprichos (print), 30
Edition: 1st ed., Madrid, 1799
Technique : Etching, aquatint burnished and drypoint
Paper : Ivory laid paper
Measurements : 215 x 151 mm (plate) / 306 x 201 mm (paper)
Catalogues : Gassier-Wilson 510; Museo del Prado 2118; Harris 65.III.1

Title : ***Porque esconderlos?***
Date : 1797-1799
Series: Caprichos (print), 30
Technique : Etching and aquatint burnished
Paper : Ivory laid paper
Measurements : 216 x 152 mm (plate) / 264 x 202 mm (paper)
Catalogues : Harris 65.I.2; Museo del Prado 1936

Title : ***Porque esconderlos? Tres cabezas grotescas***
Date : 1797 c.
Series: Caprichos (drawing), 30
Technique : Sanguine
Paper : Chick pea colored laid paper
Measurements : 202 x 142 mm
Catalogues : Gassier-Wilson 512; Museo del Prado 4371(v); Sánchez Cantón 450; Gassier II 90

Title : **Porque esconderlos?**
Date : 1797 c.
Series: Caprichos (drawing), 30
Technique : Sanguine
Paper : Chick pea colored laid paper
Measurements : 202 x 142 mm
Catalogues : Gassier-Wilson 511; Museo del Prado 4371(r); Sánchez Cantón 445; Gassier II 89

Title : ***Porque esconderlos? (Why hide them?)***
Date : Drawn and etched 1797–98; published 1799 Place of Publication: Madrid, Spain
Series: Caprichos (print), No. 30
Edition: 1st ed., Madrid, 1799 Bond set of eighty hand-colored etching and aquatints, with manuscript annotations. Octavo, two vols.; (v. 1) 3 leaves text, plus 40 plates; (v. 2) 4 ll. text, plus 40 plates; contemporary blue paper wrappers, contemporary pen and brown ink titling on spines (blue cloth box).
Technique : Hand colloured etching and aquatint
Paper : Ivory laid paper
Measurements : 212 x 150 mm (plate) / 306 x 201 mm (paper)
Owner or Museum: Museum of Fine Arts, Boston. Credit Line: Bequest of Eleanor A. Sayre. Accession Number 2002.496.30
Provenance: Unidentified collector's mark bottom of first plate each volume (fragment of "M": perhaps Gustave-François Morin, Rouen 1809-1886, painter [see Lugt 1178]; see also Lugt 1850); Eleanor A. Sayre, Cambridge, MA; her bequest to MFA October 23, 2002.
Catalogues : Harris 036-115, first edition; Delteil 038-117

Title : ***Ruega por ella (She prays for her).*** Goya wrote, "And she did well to do so.... that God may give her luck, keep her from harm, moneylenders, and cops... make her skillful and careful, wide-awake, and ready as her sainted mother." The Ayala text of 1799-1802 clarifies the status of her "sainted mother" by specifying that the old woman, a procuress, is the mother in question, praying on her rosary for her daughter's safety in a dangerous world. One of the most moving images in the Caprichos, this work stresses the moral and spiritual degradation of the world in which the purchasers of the first edition lived, a world in which mothers pimped out their daughters to keep the whole family from starving, hoping to catch a rich man who could protect their whole family and that their daughters could live a better life than they.
As in Caprichos 17, a prostitute and her crone prepare for the evening. While the former dresses and pulls on a stocking, the latter piously recites by rote her rosary in expectation of divine protection for her impious girl.
Date : 1797-1799

Series: Caprichos (print), 31
Edition: 1st ed., Madrid, 1799
Technique : Etching, aquatint burnished, drypoint and chisel (or burin)
Paper : Ivory laid paper
Measurements : 205 x 150 mm (plate) / 306 x 201 mm (paper)
Catalogues : Gassier-Wilson 513; Museo del Prado 2119; Harris 66.III.1

Title : ***Ruega por ella***
Date : 1797-1799
Series: Caprichos (print), 31
Technique : Etching, aquatint burnished, drypoint and chisel (or burin)
Paper : Ivory laid paper
Measurements : 205 x 150 mm (plate) / 264 x 201 mm (paper)
Catalogues : Harris 66.I.3; Museo del Prado 1937

Title : ***Ruega por ella***
Date : 1797 c.
Series: Caprichos (drawing), 31
Technique : Sanguine and black pencil
Paper : Chick pea colored laid paper
2nd paper : Cream vellum paper
Measurements : 191 x 137 mm / 224 x 159 mm (2nd support)
Catalogues : Gassier-Wilson 514; Museo del Prado 3933; Sánchez Cantón 59; Gassier II 91

Title : ***Ruega por ella (She prays for her).***
Date : Drawn and etched 1797–98; published 1799 Place of Publication: Madrid, Spain

Series: Caprichos (print), No. 31
Edition: 1st ed., Madrid, 1799 Bond set of eighty hand-colored etching and aquatints, with manuscript annotations. Octavo, two vols.; (v. 1) 3 leaves text, plus 40 plates; (v. 2) 4 ll. text, plus 40 plates; contemporary blue paper wrappers, contemporary pen and brown ink titling on spines (blue cloth box).
Technique : Hand colloured etching and aquatint
Paper : Ivory laid paper
Measurements : 212 x 150 mm (plate) / 306 x 201 mm (paper)
Owner or Museum: Museum of Fine Arts, Boston. Credit Line: Bequest of Eleanor A. Sayre. Accession Number 2002.496.31
Provenance: Unidentified collector's mark bottom of first plate each volume (fragment of "M": perhaps Gustave-François Morin, Rouen 1809-1886, painter [see Lugt 1178]; see also Lugt 1850); Eleanor A. Sayre, Cambridge, MA; her bequest to MFA October 23, 2002.
Catalogues : Harris 036-115, first edition; Delteil 038-117

Title : ***Por que fue sensible (Because she was susceptible)***. "This was to be expected. The world has its ups and downs and the life she led has no other end." An early commentator said, "Reckless girls end up giving birth in prison because they were too susceptible of being influenced." There is not one etched line in this print. In some places, Goya scratched away the granular surface of the aquatint resin to create highlights in the midst of modulated shadows. But in the main, from the mouse that scurries in the shadows to the forlorn figure of a prostitute illuminated by a single lamp in her prison cell, Goya created the forms, volumes, and details in this image through his skilled control of the aquatint process, of which he became more adept as Caprichos progressed.
Date : 1797-1799
Series: Caprichos (print), 32
Edition: 1st ed., Madrid, 1799
Technique : Aquatint and burnisher
Paper : Ivory laid paper

Measurements : 215 x 151 mm (plate) / 306 x 201 mm (paper)
Catalogues : Gassier-Wilson 515; Museo del Prado 2120; Harris 67.III.1

Title : ***Por que fue sensible***
Date : 1797-1799
Series: Caprichos (print), 32
Technique : Aquatint and burnisher
Paper : Ivory laid paper
Measurements : 219 x 155 mm (plate) / 321 x 222 mm (paper)
Catalogues : Harris 67.I; Museo del Prado 5601

Title : ***Por que fue sensible***
Date : 1797 c.
Series: Caprichos (drawing), 32
Technique : Sanguine and Red ink wash sobre Iron-gall ink a pincel
Paper : Thin, ivory vellum paper
Measurements : 187 x 129 mm
Catalogues : Gassier-Wilson 516; Museo del Prado 3955; Sánchez Cantón 106; Gassier II 92

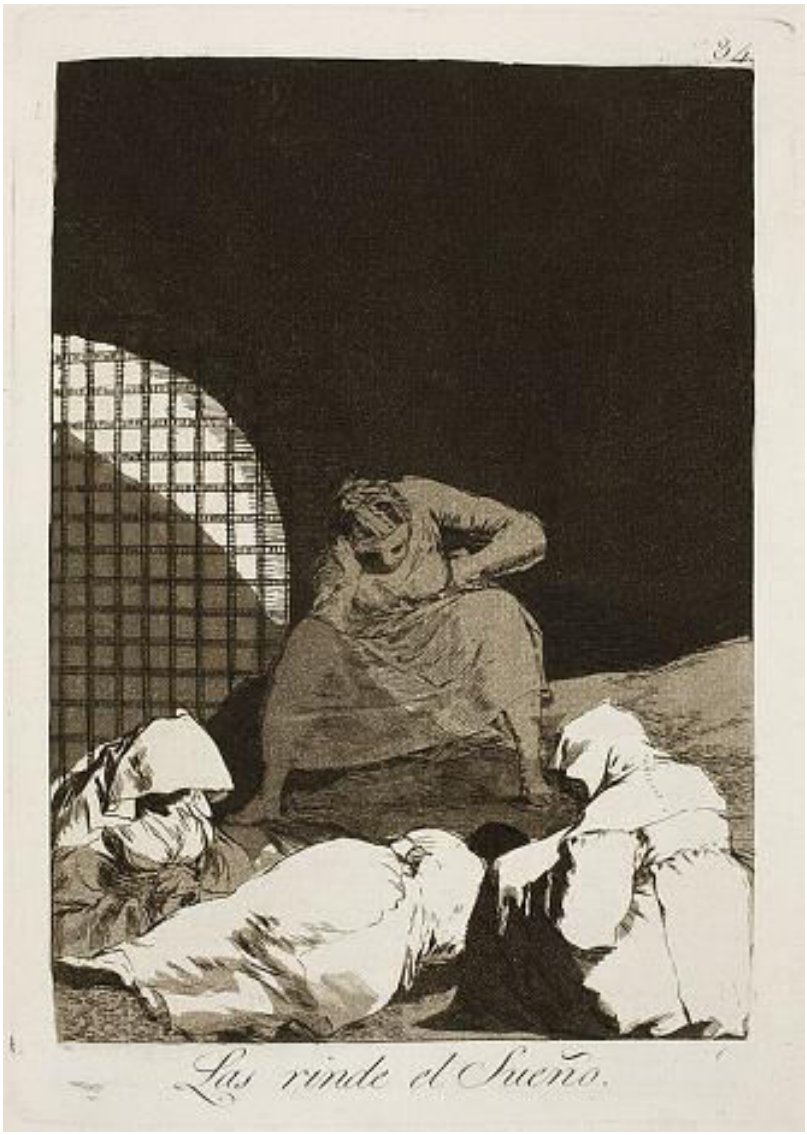
Title : ***Por que fue sensible (Because she was susceptible)***
Date : Drawn and etched 1797–98; published 1799 Place of Publication: Madrid, Spain
Series: Caprichos (print), No. 32
Edition: 1st ed., Madrid, 1799 Bond set of eighty hand-colored etching and aquatints, with manuscript annotations. Octavo, two vols.; (v. 1) 3 leaves text, plus 40 plates; (v. 2) 4 ll. text, plus 40 plates; contemporary blue paper wrappers, contemporary pen and brown ink titling on spines (blue cloth box).
Technique : Hand colloured etching and aquatint
Paper : Ivory laid paper
Measurements : 212 x 150 mm (plate) / 306 x 201 mm (paper)
Owner or Museum: Museum of Fine Arts, Boston. Credit Line: Bequest of Eleanor A. Sayre. Accession Number 2002.496.32
Provenance: Unidentified collector's mark bottom of first plate each volume (fragment of "M": perhaps Gustave-François Morin, Rouen 1809-1886, painter [see Lugt 1178]; see also Lugt 1850); Eleanor A. Sayre, Cambridge, MA; her bequest to MFA October 23, 2002.
Catalogues : Harris 036-115, first edition; Delteil 038-117

Title : ***Al Conde Palatino (To the Count Palatine)*** "In all sciences there are people who know everything without having learned anything and have a ready remedy for all ills. One can't believe what they say. The really intelligent person distrusts them. The educated person makes moderate promises and keeps much in reserve. The Count Palatine never keeps any promises at all." The Ayala text talks about charlatans who pull out jawbones on feigned medical necessity; here the onlookers respond to the procedure with violent vomiting. Despite the potions on his counter and whatever claims he may make, the extractions by this quack dentist are evidently extremely painful. The dentist's unusually fine attire and powdered wig, evocative of court dress, led some commentators to identify him with minister of the crown Mariano Luis de Urquijo (1769–1817), whose policies proved detrimental to the common good
Date : 1797-1799
Series: Caprichos (print), 33
Edition: 1st ed., Madrid, 1799
Technique : Etching, aquatint burnished, drypoint and chisel (or burin)
Paper : Ivory laid paper
Measurements : 214 x 150 mm (plate) / 306 x 201 mm (paper)
Catalogues : Gassier-Wilson 517; Museo del Prado 2121; Harris 68.III.1

Title : ***Al Conde Palatino (To the Count Palatine***

Date : Drawn and etched 1797–98; published 1799 Place of Publication: Madrid, Spain
Series: Caprichos (print), No. 33
Edition: 1st ed., Madrid, 1799 Bond set of eighty hand-colored etching and aquatints, with manuscript annotations. Octavo, two vols.; (v. 1) 3 leaves text, plus 40 plates; (v. 2) 4 ll. text, plus 40 plates; contemporary blue paper wrappers, contemporary pen and brown ink titling on spines (blue cloth box).
Technique : Hand colloured etching and aquatint
Paper : Ivory laid paper
Measurements : 212 x 150 mm (plate) / 306 x 201 mm (paper)
Owner or Museum: Museum of Fine Arts, Boston. Credit Line: Bequest of Eleanor A. Sayre. Accession Number 2002.496.33
Provenance: Unidentified collector's mark bottom of first plate each volume (fragment of "M": perhaps Gustave-François Morin, Rouen 1809-1886, painter [see Lugt 1178]; see also Lugt 1850); Eleanor A. Sayre, Cambridge, MA; her bequest to MFA October 23, 2002.
Catalogues : Harris 036-115, first edition; Delteil 038-117

Title : ***Las rinde el Sueño (Sleep overcomes them)*** Goya comments, "Don't wake them! Sleep is perhaps the only consolation of the wretched." Goya makes no judgment on the actions that led these women to be imprisoned.
He simply sympathizes with their wretchedness at being incarcerated, where sleep is their only refuge.
Date : 1797-1799
Series: Caprichos (print), 34
Edition: 1st ed., Madrid, 1799
Technique : Etching and aquatint burnished
Paper : Ivory laid paper
Measurements : 214 x 152 mm (plate) / 306 x 201 mm (paper)
Catalogues : Gassier-Wilson 518; Museo del Prado 2122; Harris 69.III.1



Title : ***Las rinde el Sueño***
Date : 1797 c.
Series: Caprichos (drawing), 34
Technique : Sanguine, Iron-gall ink a Pen and Wash of China ink
Paper : Ivory laid paper
Measurements : 191 x 136 mm
Catalogues : Gassier-Wilson 519; Museo del Prado 4363; Sánchez Cantón 440; Gassier II 93

Title : ***Las rinde el Sueño (Sleep overcomes them)***
Date : Drawn and etched 1797–98; published 1799 Place of Publication: Madrid, Spain
Series: Caprichos (print), No. 34
Edition: 1st ed., Madrid, 1799 Bond set of eighty hand-colored etching and aquatints, with manuscript annotations. Octavo, two vols.; (v. 1) 3 leaves text, plus 40 plates; (v. 2) 4 ll. text, plus 40 plates; contemporary blue paper wrappers, contemporary pen and brown ink titling on spines (blue cloth box).
Technique : Hand colloured etching and aquatint
Paper : Ivory laid paper
Measurements : 212 x 150 mm (plate) / 306 x 201 mm (paper)
Owner or Museum: Museum of Fine Arts, Boston. Credit Line: Bequest of Eleanor A. Sayre. Accession Number 2002.496.34
Provenance: Unidentified collector's mark bottom of first plate each volume (fragment of "M": perhaps Gustave-François Morin, Rouen 1809-1886, painter [see Lugt 1178]; see also Lugt 1850); Eleanor A. Sayre, Cambridge, MA; her bequest to MFA October 23, 2002.
Catalogues : Harris 036-115, first edition; Delteil 038-117

Title : ***Le descañona (She fleeces him).*** Goya comments, "They shave him close and fleece him. It is his own fault for putting himself in the hands of such a barber." Returning to the folly of consorting with prostitutes, Goya depicts a client so enamored of a coquettish prostitute, he submissively allows her to shave and fleece him.
Date : 1797-1799
Series: Caprichos (print), 35
Edition: 1st ed., Madrid, 1799
Technique : Etching and aquatint burnished
Paper : Ivory laid paper
Measurements : 215 x 152 mm (plate) / 306 x 201 mm (paper)
Catalogues : Gassier-Wilson 520; Museo del Prado 2123; Harris 70.III.1

Title : ***Le descañona***
Date : 1797 c.
Series: Caprichos (drawing), 35
Technique : Sanguine and Red ink wash
Paper : Chick pea colored laid paper
Measurements : 240 x 155 mm
Catalogues : Gassier-Wilson 639; Sánchez Cantón 111; Gassier II 94 ; Museo del Prado D03958

Title : ***Le descañona (She fleeces him).***
Date : Drawn and etched 1797–98; published 1799 Place of Publication: Madrid, Spain
Series: Caprichos (print), No. 35
Edition: 1st ed., Madrid, 1799 Bond set of eighty hand-colored etching and aquatints, with manuscript annotations. Octavo, two vols.; (v. 1) 3 leaves text, plus 40 plates; (v. 2) 4 ll. text, plus 40 plates; contemporary blue paper wrappers, contemporary pen and brown ink titling on spines (blue cloth box).
Technique : Hand colloured etching and aquatint
Paper : Ivory laid paper
Measurements : 212 x 150 mm (plate) / 306 x 201 mm (paper)
Owner or Museum: Museum of Fine Arts, Boston. Credit Line: Bequest of Eleanor A. Sayre. Accession Number 2002.496.35
Provenance: Unidentified collector's mark bottom of first plate each volume (fragment of "M": perhaps Gustave-François Morin, Rouen 1809-1886, painter [see Lugt 1178]; see also Lugt 1850); Eleanor A. Sayre, Cambridge, MA; her bequest to MFA October 23, 2002.
Catalogues : Harris 036-115, first edition; Delteil 038-117

Title : ***Mala noche (A bad night)*** Goya comments, "Gadabout girls who don't want to stay at home risk exposing themselves to these hardships." An early commentator pointed: "It is a bad night for business when not money but the wind raises the skirts of young girls." Out on the street at night to flaunt their
bodies, two women are harried by strong winds.
Date : 1797-1799
Series: Caprichos (print), 36
Edition: 1st ed., Madrid, 1799
Technique : Etching and aquatint burnished
Paper : Ivory laid paper
Measurements : 214 x 152 mm (plate) / 306 x 201 mm (paper)
Catalogues : Gassier-Wilson 521; Museo del Prado 2124; Harris 71.III.1

Title : Sueño 22. **Viento. Si ay culpa en la escena la tiene el trage**
Date : 1796-1797
Series: Caprichos (drawing), 36
Technique : Pen, Iron-gall ink
Paper : Chick pea colored laid paper
Measurements : 240 x 165 mm
Catalogues : Gassier-Wilson 622; Museo del Prado 4197; Sánchez Cantón 24; Gassier II 56

Title : ***Mala noche (A bad night)***
Date : Drawn and etched 1797–98; published 1799 Place of Publication: Madrid, Spain
Series: Caprichos (print), No. 36
Edition: 1st ed., Madrid, 1799 Bond set of eighty hand-colored etching and aquatints, with manuscript annotations. Octavo, two vols.; (v. 1) 3 leaves text, plus 40 plates; (v. 2) 4 ll. text, plus 40 plates; contemporary blue paper wrappers, contemporary pen and brown ink titling on spines (blue cloth box).
Technique : Hand colloured etching and aquatint
Paper : Ivory laid paper
Measurements : 212 x 150 mm (plate) / 306 x 201 mm (paper)
Owner or Museum: Museum of Fine Arts, Boston. Credit Line: Bequest of Eleanor A. Sayre. Accession Number 2002.496.36
Provenance: Unidentified collector's mark bottom of first plate each volume (fragment of "M": perhaps Gustave-François Morin, Rouen 1809-1886, painter [see Lugt 1178]; see also Lugt 1850); Eleanor A. Sayre, Cambridge, MA; her bequest to MFA October 23, 2002.
Catalogues : Harris 036-115, first edition; Delteil 038-117

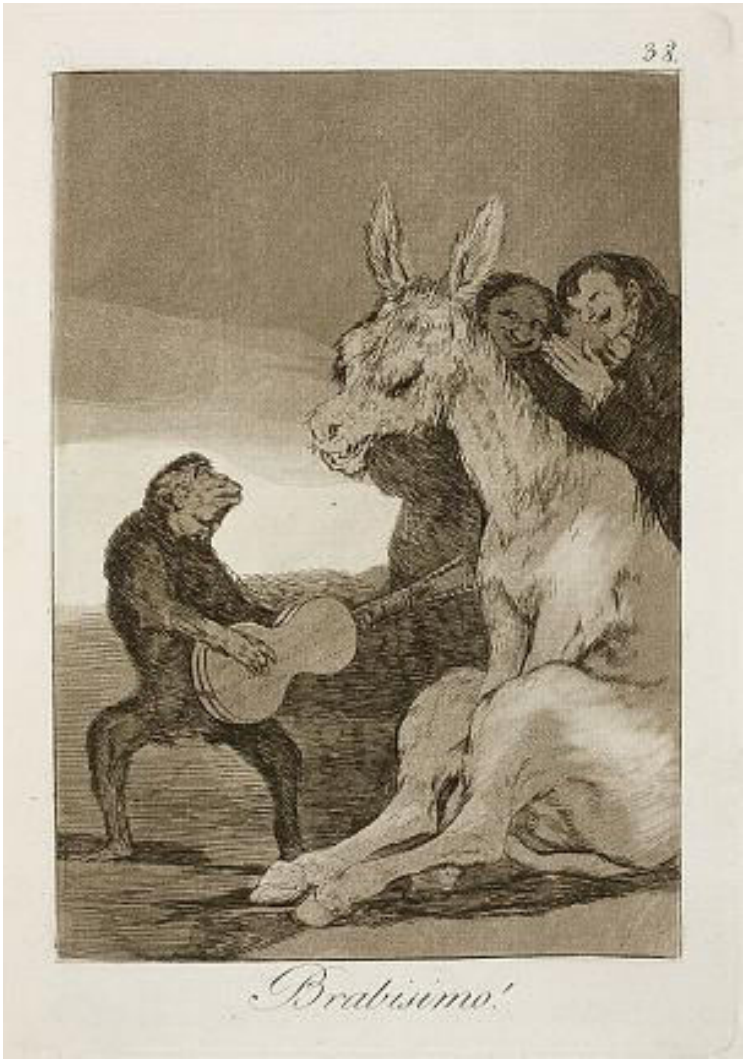
Title : ***Si sabrá mas el discipulo? (Might not the pupil know more?)*** "One cannot say whether he knows more or less; what is certain is that the master is the most serious looking person who could possibly be found." Goya questions the efficacy of education as an ass attempts to learn the alphabet, starting with "A" for asno (donkey).
Date : 1797-1799
Series: Caprichos (print), 37
Edition: 1st ed., Madrid, 1799
Technique : Etching, aquatint burnished and chisel (or burin)
Paper : Ivory laid paper
Measurements : 213 x 151 mm (plate) / 306 x 201 mm (paper)
Catalogues : Gassier-Wilson 522; Museo del Prado 2125; Harris 72.III.1

Title : ***Si sabrá mas el discipulo?***
Date : 1797-1799
Series: Caprichos (print), 37
Technique : Etching and aquatint burnished
Paper : Ivory laid paper
Measurements : 214 x 152 mm (plate) / 263 x 201 mm (paper)
Catalogues : Harris 72.I.2; Museo del Prado 1938

Title : ***Si sabrá mas el discipulo?***
Date : 1797 c.
Series: Caprichos (drawing), 37
Technique : Sanguine and Wash ofSanguine
Paper : Chick pea colored vellum paper
Measurements : 204 x 132 mm
Catalogues : Gassier-Wilson 523; Museo del Prado 4238; Sánchez Cantón 107; Gassier II 95

Title : ***Si sabrá mas el discipulo? (Might not the pupil know more?)***
Date : Drawn and etched 1797–98; published 1799 Place of Publication: Madrid, Spain
Series: Caprichos (print), No. 37
Edition: 1st ed., Madrid, 1799 Bond set of eighty hand-colored etching and aquatints, with manuscript annotations. Octavo, two vols.; (v. 1) 3 leaves text, plus 40 plates; (v. 2) 4 ll. text, plus 40 plates; contemporary blue paper wrappers, contemporary pen and brown ink titling on spines (blue cloth box).
Technique : Hand colloured etching and aquatint
Paper : Ivory laid paper
Measurements : 212 x 150 mm (plate) / 306 x 201 mm (paper)
Owner or Museum: Museum of Fine Arts, Boston. Credit Line: Bequest of Eleanor A. Sayre. Accession Number 2002.496.37
Provenance: Unidentified collector's mark bottom of first plate each volume (fragment of "M": perhaps Gustave-François Morin, Rouen 1809-1886, painter [see Lugt 1178]; see also Lugt 1850); Eleanor A. Sayre, Cambridge, MA; her bequest to MFA October 23, 2002.
Catalogues : Harris 036-115, first edition; Delteil 038-117

Title : ***Brabisimo!*** "If ears were all that were needed to appreciate it, no one could listen more intelligently; but it is feared that he is applauding what is soundless." The reference to the insufficiency of the ears as a measure of intelligent judging of musical worth relates to the story of Midas who misjudged a singing contest between Apollo, god of music, and Pan, the purveyor of rustic chaotic sounds. Midas gave the prize to Pan and Apollo rewarded Midas with a pair of ass's ears. The two sniggering fellows behind the ass suggest that the ass's raptures are misplaced; the ape as musician suggests that he is not creating but "aping" real musicians. Easily misled by the applause of two ruffians, a monkey is encouraged to believe it is playing the guitar well, though it strums the back of the instrument. An ass grins with pleasure at the beautiful music it does not hear. Thus Goya mocks human pretensions.



Date : 1797-1799
Series: Caprichos (print), 38
Edition: 1st ed., Madrid, 1799
Technique : Etching, aquatint burnished and drypoint
Paper : Ivory laid paper
Measurements : 215 x 150 mm (plate) / 306 x 201 mm (paper)
Catalogues : Gassier-Wilson 524; Museo del Prado 2126; Harris 73.III.1

Title : ***Brabisimo!***
Date : 1797 c.
Series: Caprichos (drawing), 38
Technique : Sanguine
Paper : Chick pea colored laid paper
Measurements : 200 x 142 mm
Catalogues : Gassier-Wilson 525; Museo del Prado 4216; Sánchez Cantón 60; Gassier II 96

Title : ***Brabisimo!***
Date : Drawn and etched 1797–98; published 1799 Place of Publication: Madrid, Spain
Series: Caprichos (print), No. 38
Edition: 1st ed., Madrid, 1799 Bond set of eighty hand-colored etching and aquatints, with manuscript annotations. Octavo, two vols.; (v. 1) 3 leaves text, plus 40 plates; (v. 2) 4 ll. text, plus 40 plates; contemporary blue paper wrappers, contemporary pen and brown ink titling on spines (blue cloth box).
Technique : Hand colloured etching and aquatint
Paper : Ivory laid paper
Measurements : 212 x 150 mm (plate) / 306 x 201 mm (paper)
Owner or Museum: Museum of Fine Arts, Boston. Credit Line: Bequest of Eleanor A. Sayre. Accession Number 2002.496.38
Provenance: Unidentified collector's mark bottom of first plate each volume (fragment of "M": perhaps Gustave-François Morin, Rouen 1809-1886, painter [see Lugt 1178]; see also Lugt 1850); Eleanor A. Sayre, Cambridge, MA; her bequest to MFA October 23, 2002.
Catalogues : Harris 036-115, first edition; Delteil 038-117

Title : ***Asta su Abuelo (And so was his grandfather)*** Goya comments, "This poor animal has been driven mad by Genealogists and Heralds. He's not the only one." Like Don Quixote, who was driven mad by romances and thought himself a knight, this "noble" ass thinks that he is a noble and glories in his ancestry even though he is only but truly an ass. Mocking the genealogical pretensions of nobility, Goya portrays an ass reviewing its family lineage.
Date : 1797-1799
Series: Caprichos (print), 39
Edition: 1st ed., Madrid, 1799
Technique : Aquatint
Paper : Ivory laid paper
Measurements : 214 x 150 mm (plate) / 306 x 201 mm (paper)
Catalogues : Gassier-Wilson 526; Museo del Prado 2127; Harris 74.III.1

Title : ***Asta su Abuelo***
Date : 1797 c.
Series: Caprichos (drawing), 39
Technique : Sanguine, Wash of Sanguine and Red ink wash sobre Iron-gall ink a pincel
Paper : Chick pea colored vellum paper fino
Measurements : 215 x 158 mm
Catalogues : Gassier-Wilson 527; Museo del Prado 4234; Sánchez Cantón 96; Gassier II 97

Title : Sueño 26 (?). ***El Asno Literato***
Date : 1796-1797
Series: Caprichos (drawing), 39
Technique : Pen, Iron-gall ink. Recuadrado a lápiz
Paper : Chick pea colored laid paper
Measurements : 228 x 152 mm
Catalogues : Gassier-Wilson 528; Museo del Prado 3919; Sánchez Cantón 25; Gassier II 62

Title : ***Asta su Abuelo (And so was his grandfather)***
Date : Drawn and etched 1797–98; published 1799 Place of Publication: Madrid, Spain
Series: Caprichos (print), No. 39
Edition: 1st ed., Madrid, 1799 Bond set of eighty hand-colored etching and aquatints, with manuscript annotations. Octavo, two vols.; (v. 1) 3 leaves text, plus 40 plates; (v. 2) 4 ll. text, plus 40 plates; contemporary blue paper wrappers, contemporary pen and brown ink titling on spines (blue cloth box).
Technique : Hand colloured etching and aquatint
Paper : Ivory laid paper
Measurements : 212 x 150 mm (plate) / 306 x 201 mm (paper)
Owner or Museum: Museum of Fine Arts, Boston. Credit Line: Bequest of Eleanor A. Sayre. Accession Number 2002.496.39
Provenance: Unidentified collector's mark bottom of first plate each volume (fragment of "M": perhaps Gustave-François Morin, Rouen 1809-1886, painter [see Lugt 1178]; see also Lugt 1850); Eleanor A. Sayre, Cambridge, MA; her bequest to MFA October 23, 2002.
Catalogues : Harris 036-115, first edition; Delteil 038-117

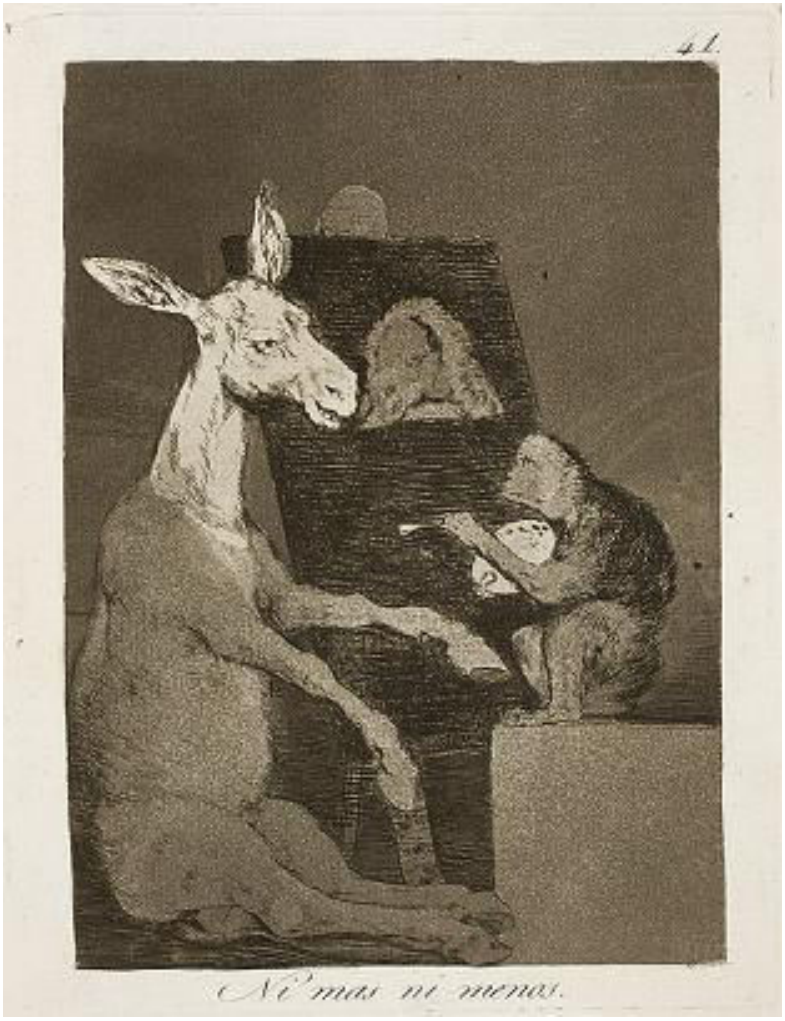
Title : ***De que mal morira? (Of what ill will he die?)*** "The doctor is excellent, pensive, considerate, calm, and serious. What more can one ask for? The obvious answer, of course, is "medical skill." Successful doctors in the eighteenth-century often wore rings with prominent gemstones on their thumbs. Here, the asinine doctor wears it on its hoof as it takes the patient's pulse. The donkey's ignorance, signified by the fact its eyes are closed, will undoubtedly kill the man—a priest waits behind the curtain—but that will not diminish its social standing, indicated by its fine attire.
Date : 1797-1799
Series: Caprichos (print), 40
Edition: 1st ed., Madrid, 1799
Technique : Etching, aquatint burnished, drypoint and chisel (or burin)
Paper : Ivory laid paper
Measurements : 214 x 149 mm (plate) / 306 x 201 mm (paper)
Catalogues : Gassier-Wilson 529; Museo del Prado 2128; Harris 75.III.1

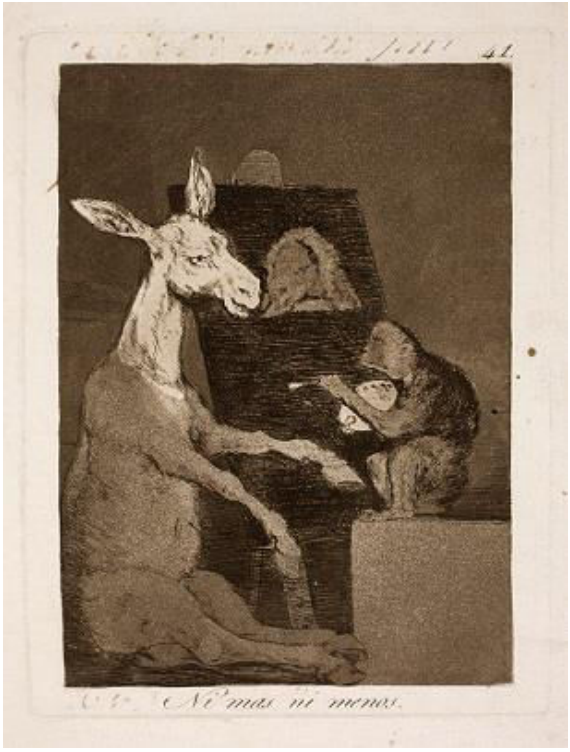
Title : ***De que mal morira?***
Date : 1797 c.
Series: Caprichos (drawing), 40
Technique : Sanguine and Red ink wash
Paper : Thin, ivory vellum paper
2nd paper : Chick pea colored vellum paper
Measurements : 201 x 144 mm / 214 x 160 mm (2nd support)
Catalogues : Gassier-Wilson 530; Museo del Prado 3949; Sánchez Cantón 97; Gassier II 98

Title : Sueño 27. ***Brujas disfrazadas en fisicos comunes***
Date : 1796-1797
Series: Caprichos (drawing), 40
Technique : Iron-gall ink with pen over black pencil strokes
Paper : Chick pea colored laid paper
Measurements : 246 x 184 mm
Catalogues : Gassier-Wilson 531; Museo del Prado 4198; Sánchez Cantón 26; Gassier II 58

Title : ***De que mal morira? (Of what ill will he die?)***
Date : Drawn and etched 1797–98; published 1799 Place of Publication: Madrid, Spain
Series: Caprichos (print), No. 40
Edition: 1st ed., Madrid, 1799 Bond set of eighty hand-colored etching and aquatints, with manuscript annotations. Octavo, two vols.; (v. 1) 3 leaves text, plus 40 plates; (v. 2) 4 ll. text, plus 40 plates; contemporary blue paper wrappers, contemporary pen and brown ink titling on spines (blue cloth box).
Technique : Hand colloured etching and aquatint
Paper : Ivory laid paper
Measurements : 212 x 150 mm (plate) / 306 x 201 mm (paper)
Owner or Museum: Museum of Fine Arts, Boston. Credit Line: Bequest of Eleanor A. Sayre. Accession Number 2002.496.40
Provenance: Unidentified collector's mark bottom of first plate each volume (fragment of "M": perhaps Gustave-François Morin, Rouen 1809-1886, painter [see Lugt 1178]; see also Lugt 1850); Eleanor A. Sayre, Cambridge, MA; her bequest to MFA October 23, 2002.
Catalogues : Harris 036-115, first edition; Delteil 038-117

Title : ***Ni mas ni menos (Neither more nor less)*** Goya comments, "He is quite right to have his portrait painted; thus those who do not know him and have not seen him will know who he is." He is, of course, an ass! Goya lampoons his own profession of portrait painting. He depicts himself as a monkey and his aristocratic sitter as an ass. Motivated by vanity, most sitters expect the artist to flatter them, if not by ennobling their mien, then by bestowing noble qualities, such as erudition or courage, through the inclusion of symbols. While
Goya was one of the least flattering of portraitists, the monkey here paints an image that bears only a superficial resemblance to the sitter.
Date : 1797-1799
Series: Caprichos (print), 41
Edition: 1st ed., Madrid, 1799
Technique : Etching, aquatint burnished, drypoint and chisel (or burin)
Paper : Ivory laid paper
Measurements : 197 x 149 mm (plate) / 306 x 201 mm (paper)
Catalogues : Gassier-Wilson 532; Museo del Prado 2129; Harris 76.III.1



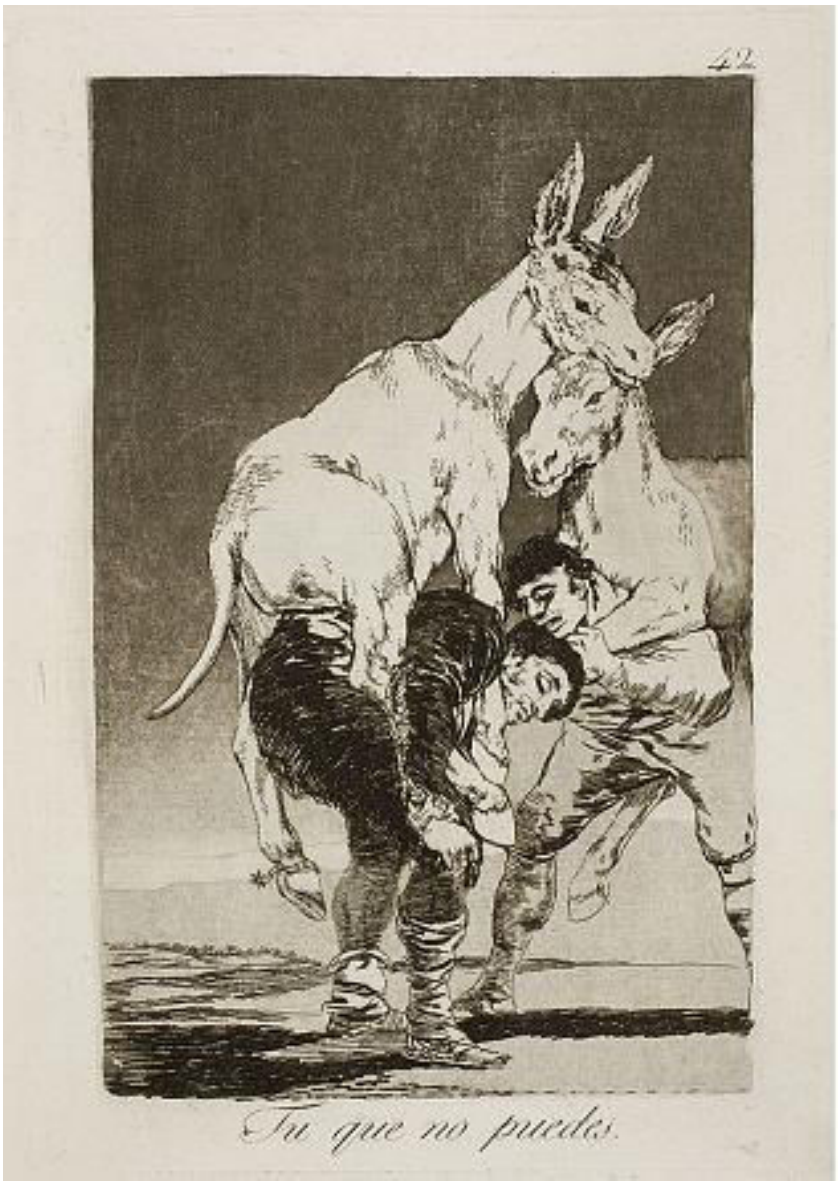


Title : ***Ni mas ni menos***
Date : 1797-1799
Series: Caprichos (print), 41
Technique : Etching, aquatint burnished, drypoint and chisel (or burin)
Paper : Ivory laid paper
Measurements : 198 x 150 mm (plate) / 246 x 212 mm (paper)
Catalogues : Harris 76.II; Museo del Prado 1939

Title : *Ni mas ni menos*
Date : 1797 c.
Series: Caprichos (drawing), 41
Technique : Sanguine
Paper : Chick pea colored laid paper
Measurements : 205 x 146 mm
Catalogues : Gassier-Wilson 533; Museo del Prado 4381; Sánchez Cantón 61; Gassier II 99

Title : *Ni mas ni menos (Neither more nor less)*
Date : Drawn and etched 1797–98; published 1799 Place of Publication: Madrid, Spain
Series: Caprichos (print), No. 41
Edition: 1st ed., Madrid, 1799 Bond set of eighty hand-colored etching and aquatints, with manuscript annotations. Octavo, two vols.; (v. 1) 3 leaves text, plus 40 plates; (v. 2) 4 ll. text, plus 40 plates; contemporary blue paper wrappers, contemporary pen and brown ink titling on spines (blue cloth box).
Technique : Hand colloured etching and aquatint
Paper : Ivory laid paper
Measurements : 212 x 150 mm (plate) / 306 x 201 mm (paper)
Owner or Museum: Museum of Fine Arts, Boston. Credit Line: Bequest of Eleanor A. Sayre. Accession Number 2002.496.41
Provenance: Unidentified collector's mark bottom of first plate each volume (fragment of "M": perhaps Gustave-François Morin, Rouen 1809-1886, painter [see Lugt 1178]; see also Lugt 1850); Eleanor A. Sayre, Cambridge, MA; her bequest to MFA October 23, 2002.
Catalogues : Harris 036-115, first edition; Delteil 038-117

Title : ***Tu que no puedes (Thou who canst not)*** Goya comments, "Who would not say that these two cavaliers are cavalry [i.e., mounted warriors]." The fool who carries "his ass on his back over the dirt" is to be found in Erasmus's Praise of Folly and Shakespeare's King Lear among many others. Goya satirizes the social structure with this image of peasants carrying noble asses on their backs. One donkey even wears spurs, traditional symbols of knights and noblemen. The nobility and Church paid no taxes; the dead weight of their privileges was borne by the heavily taxed peasant class.
Date : 1797-1799
Series: Caprichos (print), 42
Edition: 1st ed., Madrid, 1799
Technique : Etching and aquatint burnished
Paper : Ivory laid paper
Measurements : 213 x 152 mm (plate) / 306 x 201 mm (paper)
Catalogues : Gassier-Wilson 534; Museo del Prado 2130; Harris 77.III.1



Title : ***Tu que no puedes***
Date : 1797 c.
Series: Caprichos (drawing), 42
Technique : Sanguine, Wash of Sanguine and Red ink wash
Paper : Chick pea colored laid paper
Measurements : 242 x 166 mm
Catalogues : Gassier-Wilson 535; Museo del Prado 4235; Sánchez Cantón 98; Gassier II 100

Title : ***Tu que no puedes (Thou who canst not)***
Date : Drawn and etched 1797–98; published 1799 Place of Publication: Madrid, Spain
Series: Caprichos (print), No. 42
Edition: 1st ed., Madrid, 1799 Bond set of eighty hand-colored etching and aquatints, with manuscript annotations. Octavo, two vols.; (v. 1) 3 leaves text, plus 40 plates; (v. 2) 4 ll. text, plus 40 plates; contemporary blue paper wrappers, contemporary pen and brown ink titling on spines (blue cloth box).
Technique : Hand colloured etching and aquatint
Paper : Ivory laid paper
Measurements : 212 x 150 mm (plate) / 306 x 201 mm (paper)
Owner or Museum: Museum of Fine Arts, Boston. Credit Line: Bequest of Eleanor A. Sayre. Accession Number 2002.496.42
Provenance: Unidentified collector's mark bottom of first plate each volume (fragment of "M": perhaps Gustave-François Morin, Rouen 1809-1886, painter [see Lugt 1178]; see also Lugt 1850); Eleanor A. Sayre, Cambridge, MA; her bequest to MFA October 23, 2002.
Catalogues : Harris 036-115, first edition; Delteil 038-117

Title : ***El sueño de la razon produce monstruos (The sleep of reason produces monsters)*** Goya originally intended this to be the frontispiece of *Los Caprichos* and, indeed, first advertised a series of seventy-two prints introduced by this image in 1797. He ultimately did not release *Los Caprichos* until 1799 with this image relegated to forty-third place. As the artist sleeps, the animals of the night gather around him. Owls and bats symbolize ignorance and the fantastical, illogical, and unscientific thoughts the artist's Enlightenment-educated mind usually held at bay. The only creature represented here able to see through the darkness of night is the lynx in the bottom right-hand corner. To a degree, this image exonerates Goya from responsibility for the more outrageous and offensive prints, since they are not his conscious creations.

Date : 1797-1799
Series: Caprichos (print), 43
Edition: 1st ed., Madrid, 1799
Technique : Etching and aquatint
Paper : Ivory laid paper
Measurements : 213 x 151 mm (plate) / 306 x 201 mm (paper)
Catalogues : Gassier-Wilson 536; Museo del Prado 2131; Harris 78.III.1

Title : Sueño 1. ***Ydioma universal. El Autor soñando***
Date : 1797
Series: Caprichos (drawing), 43
Technique : Iron-gall ink with pen over black pencil strokes
Paper : Chick pea colored laid paper
Measurements : 248 x 172 mm
Catalogues : Gassier-Wilson 537; Museo del Prado 3923; Sánchez Cantón 34; Gassier II 39

Title : ***El sueño de la razon produce monstruos***
Date : 1796-1797
Series: Caprichos (drawing), 43
Technique : Pen, Iron-gall ink
Paper : Ivory laid paper
Measurements : 229 x 155 mm
Catalogues : Gassier-Wilson 538; Museo del Prado 4162; Sánchez Cantón 470; Gassier II 101

Title : ***El sueño de la razon produce monstruos (The sleep of reason produces monsters***

Date : Drawn and etched 1797–98; published 1799 Place of Publication: Madrid, Spain
Series: Caprichos (print), No. 43
Edition: 1st ed., Madrid, 1799 Bond set of eighty hand-colored etching and aquatints, with manuscript annotations. Octavo, two vols.; (v. 1) 3 leaves text, plus 40 plates; (v. 2) 4 ll. text, plus 40 plates; contemporary blue paper wrappers, contemporary pen and brown ink titling on spines (blue cloth box).
Technique : Hand colloured etching and aquatint
Paper : Ivory laid paper
Measurements : 212 x 150 mm (plate) / 306 x 201 mm (paper)
Owner or Museum: Museum of Fine Arts, Boston. Credit Line: Bequest of Eleanor A. Sayre. Accession Number 2002.496.43
Provenance: Unidentified collector's mark bottom of first plate each volume (fragment of "M": perhaps Gustave-François Morin, Rouen 1809-1886, painter [see Lugt 1178]; see also Lugt 1850); Eleanor A. Sayre, Cambridge, MA; her bequest to MFA October 23, 2002.
Catalogues : Harris 036-115, first edition; Delteil 038-117

Title : ***Hilan delgado (They spin finely)*** Goya comments, "They spin finely and the devil himself will not be able to undo the warp which they contrive." Whether they represent the fates, witches, or bawds is not clear. Since ancient times, the superstitious believed in an immortal being, the Parcae to Romans, who determined the destiny and length of every mortal's life. Goya portrays them as three aged and hideous women. One spun an individual's life thread, another measured it, and a third cut it. The babies suspended in the upper-right corner may allude to the fates the three Parcae controlled, as there was a long tradition in European art of babies representing human souls.
Date : 1797-1799
Series: Caprichos (print), 44
Edition: 1st ed., Madrid, 1799
Technique : Etching, aquatint, drypoint and chisel (or burin)
Paper : Ivory laid paper
Measurements : 215 x 151 mm (plate) / 306 x 201 mm (paper)
Catalogues : Gassier-Wilson 539;

Museo del Prado 2132; Harris 79.III.1

Title : ***Hilan delgado***
Date : 1797 c.
Series: Caprichos (drawing), 44
Technique : Sanguine
Paper : Chick pea colored laid paper
Measurements : 196 x 136 mm
Catalogues : Gassier-Wilson 540; Museo del Prado 3934; Sánchez Cantón 62; Gassier II 102

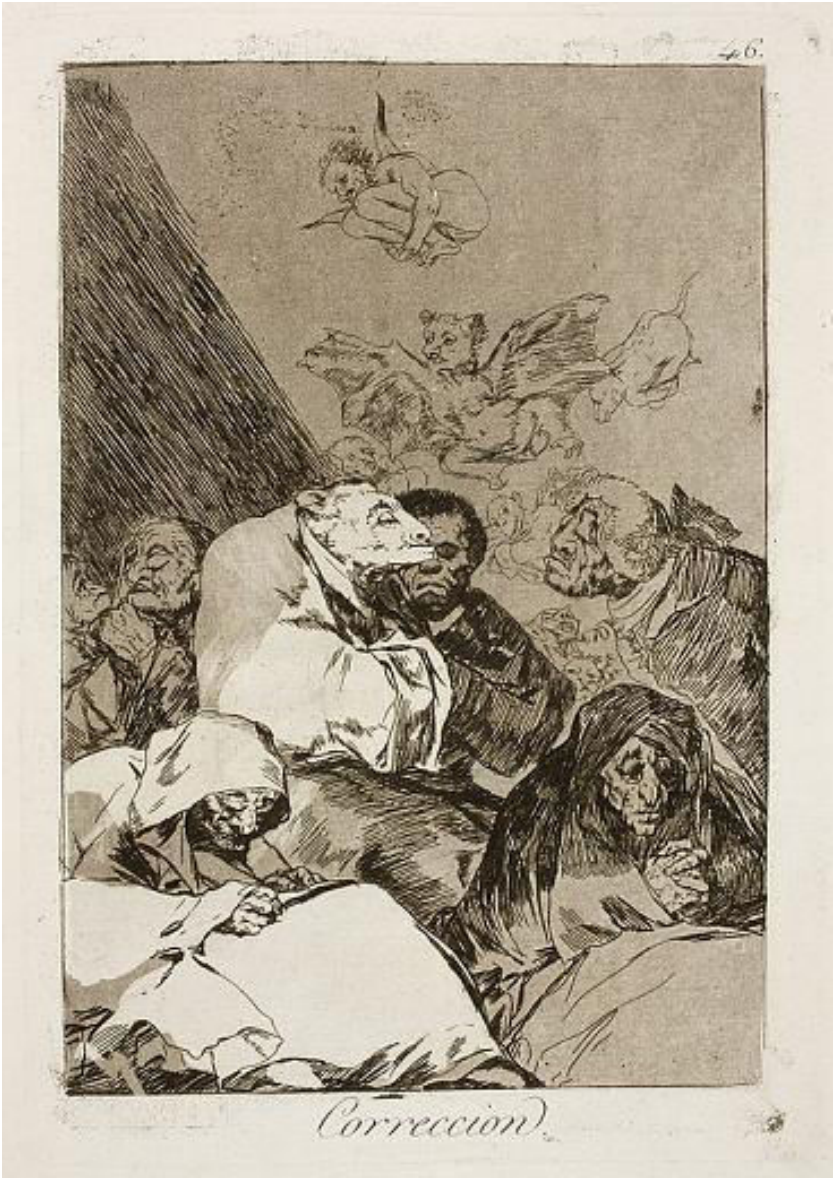
Title : ***Hilan delgado (They spin finely)***
Date : Drawn and etched 1797–98; published 1799 Place of Publication: Madrid, Spain
Series: Caprichos (print), No. 44
Edition: 1st ed., Madrid, 1799 Bond set of eighty hand-colored etching and aquatints, with manuscript annotations. Octavo, two vols.; (v. 1) 3 leaves text, plus 40 plates; (v. 2) 4 ll. text, plus 40 plates; contemporary blue paper wrappers, contemporary pen and brown ink titling on spines (blue cloth box).
Technique : Hand colloured etching and aquatint
Paper : Ivory laid paper
Measurements : 212 x 150 mm (plate) / 306 x 201 mm (paper)
Owner or Museum: Museum of Fine Arts, Boston. Credit Line: Bequest of Eleanor A. Sayre. Accession Number 2002.496.44
Provenance: Unidentified collector's mark bottom of first plate each volume (fragment of "M": perhaps Gustave-François Morin, Rouen 1809-1886, painter [see Lugt 1178]; see also Lugt 1850); Eleanor A. Sayre, Cambridge, MA; her bequest to MFA October 23, 2002.
Catalogues : Harris 036-115, first edition; Delteil 038-117

Title : ***Mucho hay que chupar (There is plenty to suck)*** "Those´who reach eighty suck little children; those under eighteen suck grown-ups. It seems that man is born and lives to have the substance sucked out of him." Here sit the three Furies, vengeful deities that punish all who defile the natural order. Two take snuff as they await the collection of more mortal souls they gather in their wicker basket.
Date : 1797-1799
Series: Caprichos (print), 45
Edition: 1st ed., Madrid, 1799
Technique : Etching and aquatint burnished
Paper : Ivory laid paper
Measurements : 204 x 149 mm (plate) / 306 x 201 mm (paper)
Catalogues : Gassier-Wilson 541; Museo del Prado 2133; Harris 80.III.1

Title : ***Mucho hay que chupar***
Date : 1797 c.
Series: Caprichos (drawing), 45
Technique : Sanguine
Paper : Chick pea colored laid paper
Measurements : 197 x 134 mm
Catalogues : Gassier-Wilson 542; Museo del Prado 4217; Sánchez Cantón 63; Gassier II 103

Title : ***Mucho hay que chupar (There is plenty to suck)***
Date : Drawn and etched 1797–98; published 1799 Place of Publication: Madrid, Spain
Series: Caprichos (print), No. 45
Edition: 1st ed., Madrid, 1799 Bond set of eighty hand-colored etching and aquatints, with manuscript annotations. Octavo, two vols.; (v. 1) 3 leaves text, plus 40 plates; (v. 2) 4 ll. text, plus 40 plates; contemporary blue paper wrappers, contemporary pen and brown ink titling on spines (blue cloth box).
Technique : Hand colloured etching and aquatint
Paper : Ivory laid paper
Measurements : 212 x 150 mm (plate) / 306 x 201 mm (paper)
Owner or Museum: Museum of Fine Arts, Boston. Credit Line: Bequest of Eleanor A. Sayre. Accession Number 2002.496.45
Provenance: Unidentified collector's mark bottom of first plate each volume (fragment of "M": perhaps Gustave-François Morin, Rouen 1809-1886, painter [see Lugt 1178]; see also Lugt 1850); Eleanor A. Sayre, Cambridge, MA; her bequest to MFA October 23, 2002.
Catalogues : Harris 036-115, first edition; Delteil 038-117

Title : ***Correccion (Correction)*** "Without correction and censure one cannot get on in any faculty, and that of witchraft needs uncommon talent, application, maturity, submission, and docility to the advice of the great Witch who directs the seminary of Barahona." Goya's image of a witches' seminary is unsurprisingly like that of the Church. A central figure, given predatory feline features, ordains orthodoxy to, among others, a bewigged member of the aristocracy. This print constituted a thinly veiled critique of the authority of both the Crown and the Church.
Date : 1797-1799
Series: Caprichos (print), 46
Edition: 1st ed., Madrid, 1799
Technique : Etching and aquatint burnished
Paper : Ivory laid paper
Measurements : 213 x 148 mm (plate) / 306 x 201 mm (paper)
Catalogues : Gassier-Wilson 543; Museo del Prado 2134; Harris 81.III.1

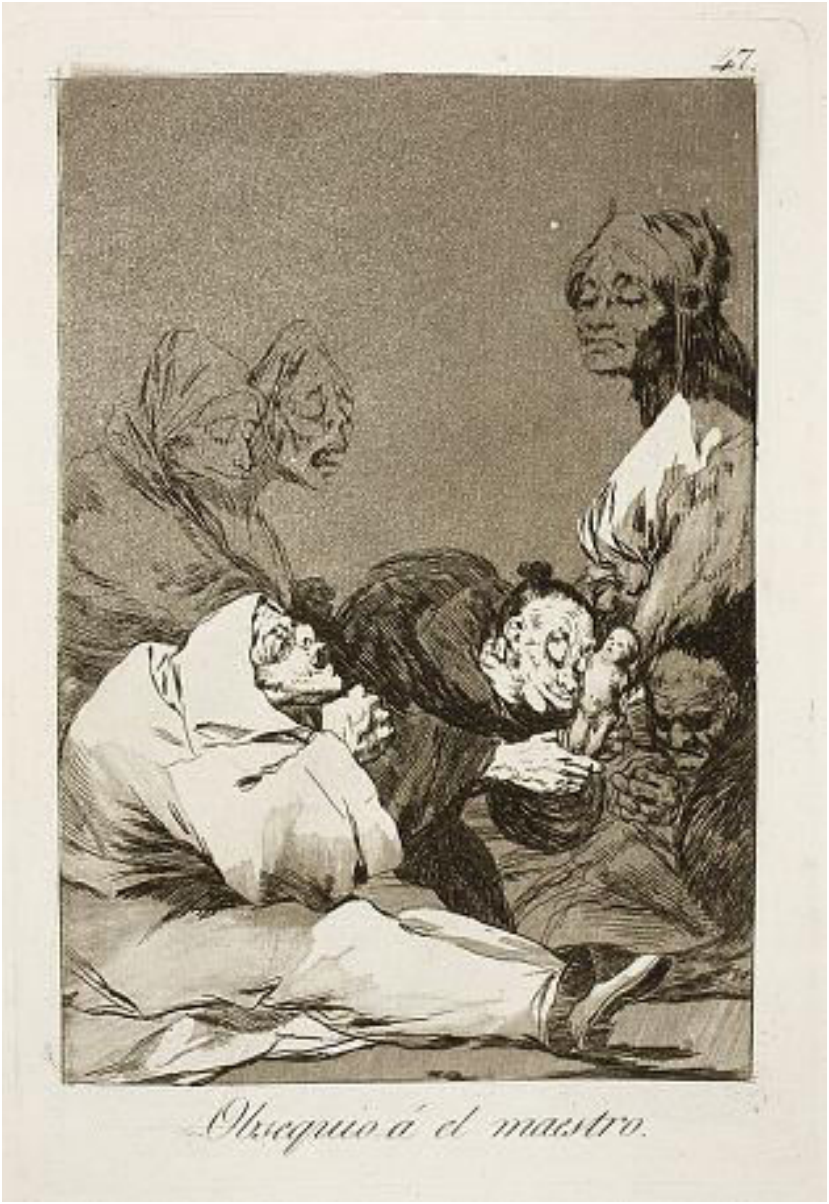


Title :

Correccion
Date : 1797 c.
Series: Caprichos (drawing), 46
Technique : Sanguine
Paper : Chick pea colored laid paper
2nd paper : Chick pea colored laid paper
Measurements : 206 x 149 mm / 206 x 149 mm (2nd support)
Catalogues : Gassier-Wilson 544; Museo del Prado 4218; Sánchez Cantón 66; Gassier II 104

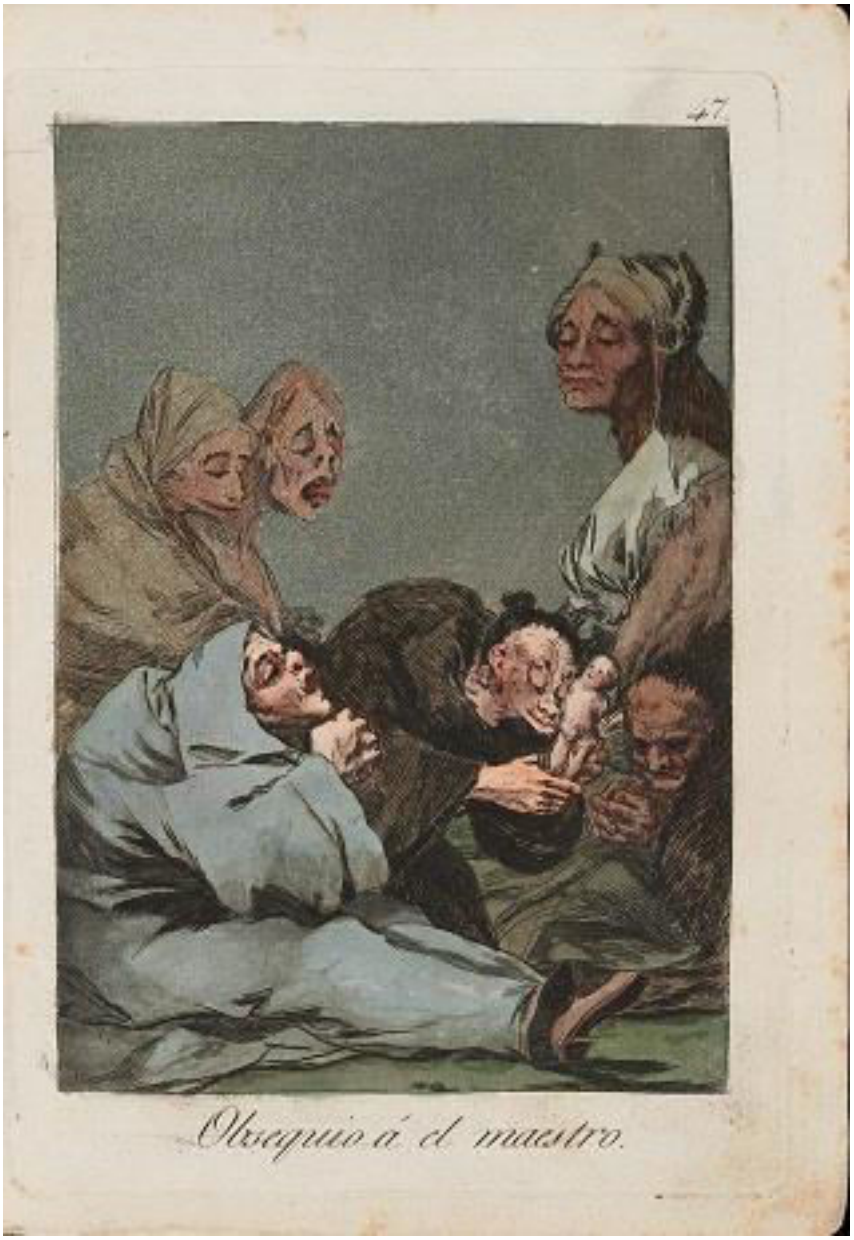
Title : ***Correccion (Correction)***
Date : Drawn and etched 1797–98; published 1799 Place of Publication: Madrid, Spain
Series: Caprichos (print), No. 46
Edition: 1st ed., Madrid, 1799 Bond set of eighty hand-colored etching and aquatints, with manuscript annotations. Octavo, two vols.; (v. 1) 3 leaves text, plus 40 plates; (v. 2) 4 ll. text, plus 40 plates; contemporary blue paper wrappers, contemporary pen and brown ink titling on spines (blue cloth box).
Technique : Hand colloured etching and aquatint
Paper : Ivory laid paper
Measurements : 212 x 150 mm (plate) / 306 x 201 mm (paper)
Owner or Museum: Museum of Fine Arts, Boston. Credit Line: Bequest of Eleanor A. Sayre. Accession Number 2002.496.46
Provenance: Unidentified collector's mark bottom of first plate each volume (fragment of "M": perhaps Gustave-François Morin, Rouen 1809-1886, painter [see Lugt 1178]; see also Lugt 1850); Eleanor A. Sayre, Cambridge, MA; her bequest to MFA October 23, 2002.
Catalogues : Harris 036-115, first edition; Delteil 038-117

Title : ***Obsequio á el maestro (A gift for the master).*** "That is quite right; they would be ungrateful pupils not to visit their professor to whom they owe everything they know in their diaboloical science." The cowled witch of the previous print reappears here in homage of her horned devilish teacher, to whom another witch presents a child, or soul, as a token of their devotion and adherence to the latter's teaching.
Date : 1797-1799
Series: Caprichos (print), 47
Edition: 1st ed., Madrid, 1799
Technique : Etching, aquatint burnished and chisel (or burin)
Paper : Ivory laid paper
Measurements : 215 x 148 mm (plate) / 306 x 201 mm (paper)
Catalogues : Gassier-Wilson 545; Museo del Prado 2135; Harris 82.III.1



Title : ***Obsequio á el maestro***
Date : 1797 c.
Series: Caprichos (drawing), 47
Technique : Sanguine
Paper : Chick pea colored laid paper
Measurements : 204 x 150 mm
Catalogues : Gassier-Wilson 546; Museo del Prado 4382; Sánchez Cantón 67; Gassier II 105

Title : ***Obsequio á el maestro (A gift for the master)***
Date : Drawn and etched 1797–98; published 1799 Place of Publication: Madrid, Spain
Series: Caprichos (print), No. 47
Edition: 1st ed., Madrid, 1799 Bond set of eighty hand-colored etching and aquatints, with manuscript annotations. Octavo, two vols.; (v. 1) 3 leaves text, plus 40 plates; (v. 2) 4 ll. text, plus 40 plates; contemporary blue paper wrappers, contemporary pen and brown ink titling on spines (blue cloth box).
Technique : Hand colloured etching and aquatint
Paper : Ivory laid paper
Measurements : 212 x 150 mm (plate) / 306 x 201 mm (paper)
Owner or Museum: Museum of Fine Arts, Boston. Credit Line: Bequest of Eleanor A. Sayre. Accession Number 2002.496.47
Provenance: Unidentified collector's mark bottom of first plate each volume (fragment of "M": perhaps Gustave-François Morin, Rouen 1809-1886, painter [see Lugt 1178]; see also Lugt 1850); Eleanor A. Sayre, Cambridge, MA; her bequest to MFA October 23, 2002.
Catalogues : Harris 036-115, first edition; Delteil 038-117



Title : ***Soplones (Tale-bearers—blasts of wind)*** According to a commentary appended to Los Caprichos, this print of figures protecting their ears from the aural assault of fiendish beings lampoons the Catholic practice of confession: Aural confession only serves to fill the ears of the friars of dirt, obscenities, and crap.
Date : 1797-1799
Series: Caprichos (print), 48
Edition: 1st ed., Madrid, 1799
Technique : Etching and aquatint burnished
Paper : Ivory laid paper
Measurements : 205 x 149 mm (plate) / 306 x 201 mm (paper)
Catalogues : Gassier-Wilson 547; Museo del Prado 2136; Harris 83.III.1

Title : ***Soplones***
Date : 1797 c.
Series: Caprichos (drawing), 48
Technique : Sanguine
Paper : Chick pea colored laid paper
2nd paper : Cream vellum paper
Measurements : 201 x 137 mm / 217 x 157 mm (2nd support)
Catalogues : Gassier-Wilson 548; Museo del Prado 4383; Sánchez Cantón 68; Gassier II 106

Title : ***Soplones (Tale-bearers—blasts of wind)***
Date : Drawn and etched 1797–98; published 1799 Place of Publication: Madrid, Spain
Series: Caprichos (print), No. 48
Edition: 1st ed., Madrid, 1799 Bond set of eighty hand-colored etching and aquatints, with manuscript annotations. Octavo, two vols.; (v. 1) 3 leaves text, plus 40 plates; (v. 2) 4 ll. text, plus 40 plates; contemporary blue paper wrappers, contemporary pen and brown ink titling on spines (blue cloth box).
Technique : Hand colloured etching and aquatint
Paper : Ivory laid paper
Measurements : 212 x 150 mm (plate) / 306 x 201 mm (paper)
Owner or Museum: Museum of Fine Arts, Boston. Credit Line: Bequest of Eleanor A. Sayre. Accession Number 2002.496.48
Provenance: Unidentified collector's mark bottom of first plate each volume (fragment of "M": perhaps Gustave-François Morin, Rouen 1809-1886, painter [see Lugt 1178]; see also Lugt 1850); Eleanor A. Sayre, Cambridge, MA; her bequest to MFA October 23, 2002.
Catalogues : Harris 036-115, first edition; Delteil 038-117

Title : ***Duendecitos (Hobgoblins).*** "Now this is another kind of people. Happy, playful, obliging; a little greedy, fond of playing practival jokes; but they are very good-natured little men." Contemporary references make it clear that priests and friars were commonly identified as hobgoblinis. Goya's commentary provides a cover against the Inquisition by suggesting a different identity for the "little men." The existence of goblins was debated with grotesque seriousness in Goya's time. Here, two are dressed in the cowls of friars, the third in the black garb of a priest. According to the commentary in the Biblioteca Nacional, these goblins represent the avarice of the clergy, the "true hobgoblins of the world who eat and drink at our expense."
Date : 1797-1799
Series: Caprichos (print), 49
Edition: 1st ed., Madrid, 1799
Technique : Etching and aquatint burnished
Paper : Ivory laid paper
Measurements : 214 x 151 mm (plate) / 306 x 201 mm (paper)

Catalogues : Gassier-Wilson 549; Museo del Prado 2137; Harris 84.III.1

Title : ***Duendecitos***
Date : 1797 c.
Series: Caprichos (drawing), 49
Technique : Sanguine
Paper : Chick pea colored laid paper fino
Measurements : 197 x 140 mm
Catalogues : Gassier-Wilson 550; Museo del Prado 3937; Sánchez Cantón 69; Gassier II 107

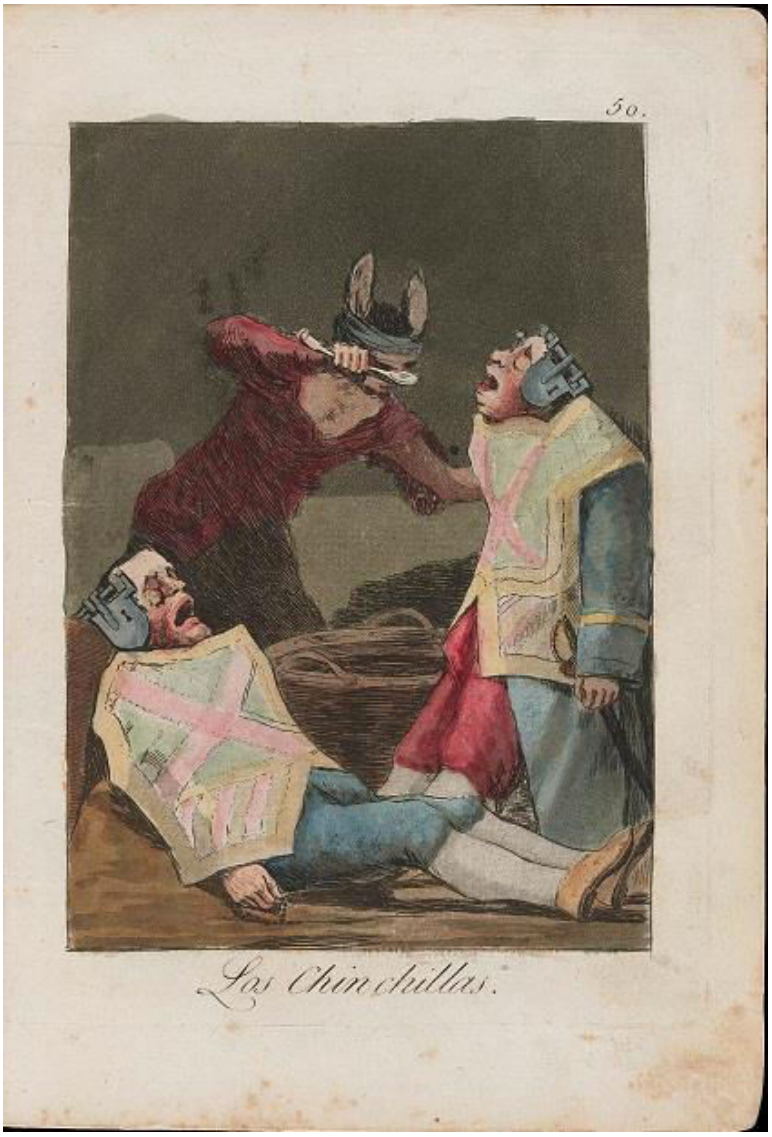
Title : ***Duendecitos (Hobgoblins).***
Date : Drawn and etched 1797–98; published 1799 Place of Publication: Madrid, Spain
Series: Caprichos (print), No. 49
Edition: 1st ed., Madrid, 1799 Bond set of eighty hand-colored etching and aquatints, with manuscript annotations. Octavo, two vols.; (v. 1) 3 leaves text, plus 40 plates; (v. 2) 4 ll. text, plus 40 plates; contemporary blue paper wrappers, contemporary pen and brown ink titling on spines (blue cloth box).
Technique : Hand colloured etching and aquatint
Paper : Ivory laid paper
Measurements : 212 x 150 mm (plate) / 306 x 201 mm (paper)
Owner or Museum: Museum of Fine Arts, Boston. Credit Line: Bequest of Eleanor A. Sayre. Accession Number 2002.496.49
Provenance: Unidentified collector's mark bottom of first plate each volume (fragment of "M": perhaps Gustave-François Morin, Rouen 1809-1886, painter [see Lugt 1178]; see also Lugt 1850); Eleanor A. Sayre, Cambridge, MA; her bequest to MFA October 23, 2002.
Catalogues : Harris 036-115, first edition; Delteil 038-117

Title : ***Los Chinchillas (The Chinchillas)*** Goya comments, "He who hears nothing, knows nothing, and does nothing belongs to the numerous family of the Chinchillas, which has always been good for nothing." Contemporary references identify the Chinchilas as nobles: "Those idiots who pride themselves on their nobility, let themselves go to laziness and superstitionn. They close off their understanding with padlocks while they are grossly fed by ignorance." This plate offers a different perspective on the folly of geneological pride illustrated in plate 39. Instead of the earlier plate's self-satisfied and well-dressed ass, this one depicts the nobility as victims of their own pride living like madmen in their own prisons of ignorance, clearly unfit to play any role in the nation.
Date : 1797-1799
Series: Caprichos (print), 50
Edition: 1st ed., Madrid, 1799
Technique : Etching, aquatint burnished and chisel (or burin)
Paper : Ivory laid paper
Measurements : 204 x 149 mm (plate) / 306 x 201 mm (paper)
Catalogues : Gassier-Wilson 551; Museo del Prado 2138; Harris 85.III.1

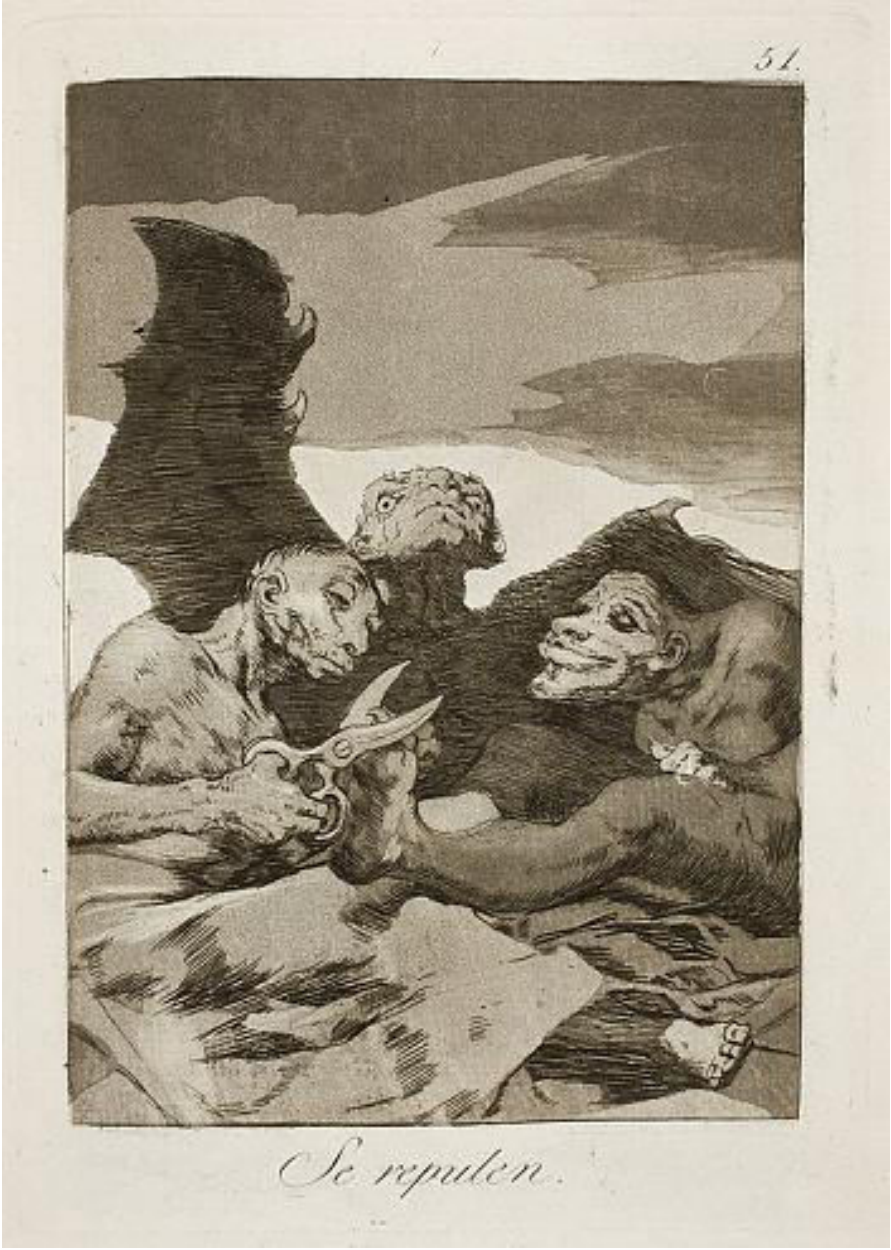
Title : ***Los Chinchillas***
Date : 1797 c.
Series: Caprichos (drawing), 50
Technique : Red ink wash and Wash of Sanguine over strokes of Sanguine
Paper : Chick pea colored vellum paper fino
2nd paper : Cream vellum paper
Measurements : 197 x 143 mm / 203 x 149 mm (2nd support)
Catalogues : Gassier-Wilson 552; Museo del Prado 3950; Sánchez Cantón 99; Gassier II 108

Title : Sueño 17 (?). ***La enfermedad de la razon***
Date : 1796-1797
Series: Caprichos (drawing), 50
Technique : Iron-gall ink with pen over black pencil strokes
Paper : Chick pea colored laid paper
Measurements : 235 x 161 mm
Catalogues : Gassier-Wilson 623; Museo del Prado 3924; Sánchez Cantón 35; Gassier II 65

Title : ***Los Chinchillas (The Chinchillas)***
Date : Drawn and etched 1797–98; published 1799 Place of Publication: Madrid, Spain
Series: Caprichos (print), No. 50
Edition: 1st ed., Madrid, 1799 Bound set of eighty hand-colored etching and aquatints, with manuscript annotations. Octavo, two vols.; (v. 1) 3 leaves text, plus 40 plates; (v. 2) 4 ll. text, plus 40 plates; contemporary blue paper wrappers, contemporary pen and brown ink titling on spines (blue cloth box).
Technique : Hand colloured etching and aquatint
Paper : Ivory laid paper
Measurements : 212 x 150 mm (plate) / 306 x 201 mm (paper)
Owner or Museum: Museum of Fine Arts, Boston. Credit Line: Bequest of Eleanor A. Sayre. Accession Number 2002.496.50
Provenance: Unidentified collector's mark bottom of first plate each volume (fragment of "M": perhaps Gustave-François Morin, Rouen 1809-1886, painter [see Lugt 1178]; see also Lugt 1850); Eleanor A. Sayre, Cambridge, MA; her bequest to MFA October 23, 2002.
Catalogues : Harris 036-115, first edition; Delteil 038-117



Title : ***Se repulen (They spruce themselves up)*** Goya commented: "This business of having long nails is so pernicious that it is forbidden even in witchcraft." Goya mocks the notion that ghouls are concerned with their personal appearances. At least one contemporary commentator associated long nails with public theft and corruption. One might therefore read this image as a condemnation of the officials who aid and abet each other in embezzling the wealth of the state, while seeking to maintain social respectability.
Date : 1797-1799
Series: Caprichos (print), 51
Edition: 1st ed., Madrid, 1799
Technique : Etching, aquatint burnished and chisel (or burin)
Paper : Ivory laid paper
Measurements : 210 x 148 mm (plate) / 306 x 201 mm (paper)
Catalogues : Gassier-Wilson 553; Museo del Prado 2139; Harris 86.III.1



Title : ***Se repulen***
Date : 1797 c.
Series: Caprichos (drawing), 51
Technique : Sanguine
Paper : Greyish laid paper
Measurements : 208 x 146 mm
Catalogues : Gassier-Wilson 554; Museo del Prado 4219; Sánchez Cantón 70; Gassier II 109

Title : ***Se repulen (They spruce themselves up)***
Date : Drawn and etched 1797–98; published 1799 Place of Publication: Madrid, Spain
Series: Caprichos (print), No. 51
Edition: 1st ed., Madrid, 1799 Bond set of eighty hand-colored etching and aquatints, with manuscript annotations. Octavo, two vols.; (v. 1) 3 leaves text, plus 40 plates; (v. 2) 4 ll. text, plus 40 plates; contemporary blue paper wrappers, contemporary pen and brown ink titling on spines (blue cloth box).
Technique : Hand colloured etching and aquatint
Paper : Ivory laid paper
Measurements : 212 x 150 mm (plate) / 306 x 201 mm (paper)
Owner or Museum: Museum of Fine Arts, Boston. Credit Line: Bequest of Eleanor A. Sayre. Accession Number 2002.496.51
Provenance: Unidentified collector's mark bottom of first plate each volume (fragment of "M": perhaps Gustave-François Morin, Rouen 1809-1886, painter [see Lugt 1178]; see also Lugt 1850); Eleanor A. Sayre, Cambridge, MA; her bequest to MFA October 23, 2002.
Catalogues : Harris 036-115, first edition; Delteil 038-117

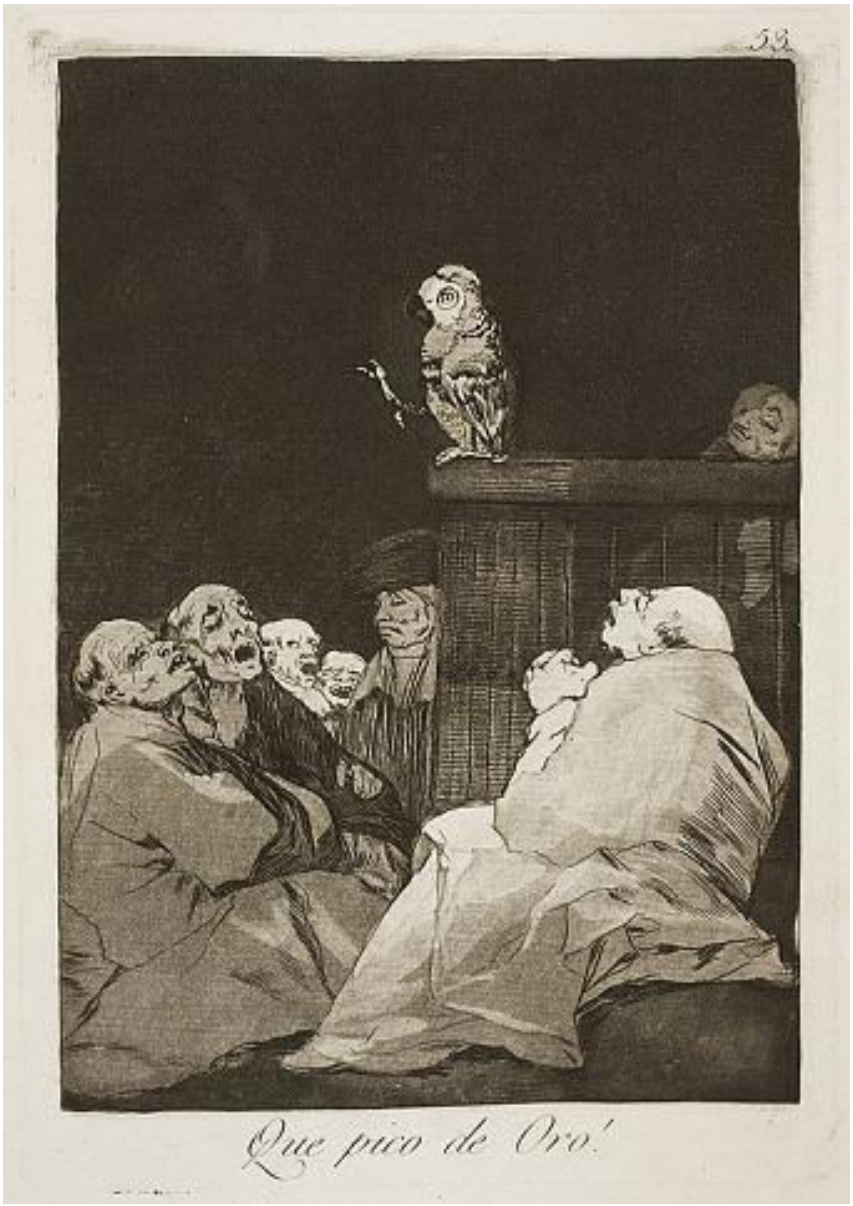
Title : ***Lo que puede un Sastre! (What a tailor can do!).*** "How often can some ridiculous creature be suddenly transformed into a presumptuous coxcomb who is nothing but appears to be much. That is what can be done by the ability of a tailor and the stupidity of those who judge things by their appearance." Of course many viewers of art also tend to judge things by their appearance. How foolish of us? If not by their appearance, how should we judge artworks? By their meaning? The devout kneel before the apparent figure of a preacher in full flight. Yet, it is only a tree dressed in the robes of a friar. Thus, Goya, in an uncharacteristically frank image, condemns the Church for misleading the simple and pious with superstitious beliefs and practices.
Date : 1797-1799
Series: Caprichos (print), 52
Edition: 1st ed., Madrid, 1799
Technique : Etching, aquatint burnished, drypoint and chisel (or burin)
Paper : Ivory laid paper
Measurements : 214 x 150 mm (plate) / 306 x 201 mm (paper)

Catalogues : Gassier-Wilson 555; Museo del Prado 2140; Harris 87.III.1

Title : ***Lo que puede un Sastre!***
Date : 1797 c.
Series: Caprichos (drawing), 52
Technique : Sanguine, Wash of Sanguine and Red ink wash
Paper : Chick pea colored laid paper
Measurements : 238 x 164 mm
Catalogues : Gassier-Wilson 556; Museo del Prado 3952; Sánchez Cantón 101; Gassier II 110

Title : ***Lo que puede un Sastre! (What a tailor can do!)***
Date : Drawn and etched 1797–98; published 1799 Place of Publication: Madrid, Spain
Series: Caprichos (print), No. 52
Edition: 1st ed., Madrid, 1799 Bound set of eighty hand-colored etching and aquatints, with manuscript annotations. Octavo, two vols.; (v. 1) 3 leaves text, plus 40 plates; (v. 2) 4 ll. text, plus 40 plates; contemporary blue paper wrappers, contemporary pen and brown ink titling on spines (blue cloth box).
Technique : Hand colloured etching and aquatint
Paper : Ivory laid paper
Measurements : 212 x 150 mm (plate) / 306 x 201 mm (paper)
Owner or Museum: Museum of Fine Arts, Boston. Credit Line: Bequest of Eleanor A. Sayre. Accession Number 2002.496.52
Provenance: Unidentified collector's mark bottom of first plate each volume (fragment of "M": perhaps Gustave-François Morin, Rouen 1809-1886, painter [see Lugt 1178]; see also Lugt 1850); Eleanor A. Sayre, Cambridge, MA; her bequest to MFA October 23, 2002.
Catalogues : Harris 036-115, first edition; Delteil 038-117

Title : ***Que pico de Oro! (What a golden beak!)*** Goya comments, "This looks a bit like an academic meeting. Perhaps the parrot is speaking about medicine? However don't believe a word he says. There is many a doctor who has a "golden beak" when he is talking, but when he comes to prescriptions, he's a Herod; he can ramble on about pains, but can't cure them; he makes fools of sick people and fills the cemeteries with skulls." In Spanish, the term *pico de oro* (golden beak) is used to denote an eloquent speaker. Goya attacks the sophistry of preachers that enraptures congregants with false and superstitious doctrines. Here, friars are taken in by the words of a parrot. Other commentators used this image to warn against doctors whose quackery fails to ameliorate sufferers' pain.
Date : 1797-1799
Series: Caprichos (print), 53
Edition: 1st ed., Madrid, 1799
Technique : Etching, aquatint burnished and chisel (or burin)
Paper : Ivory laid paper
Measurements : 215 x 150 mm (plate) / 306 x 201 mm (paper)
Catalogues : Gassier-Wilson 557; Museo del Prado 2141; Harris 88.III.1

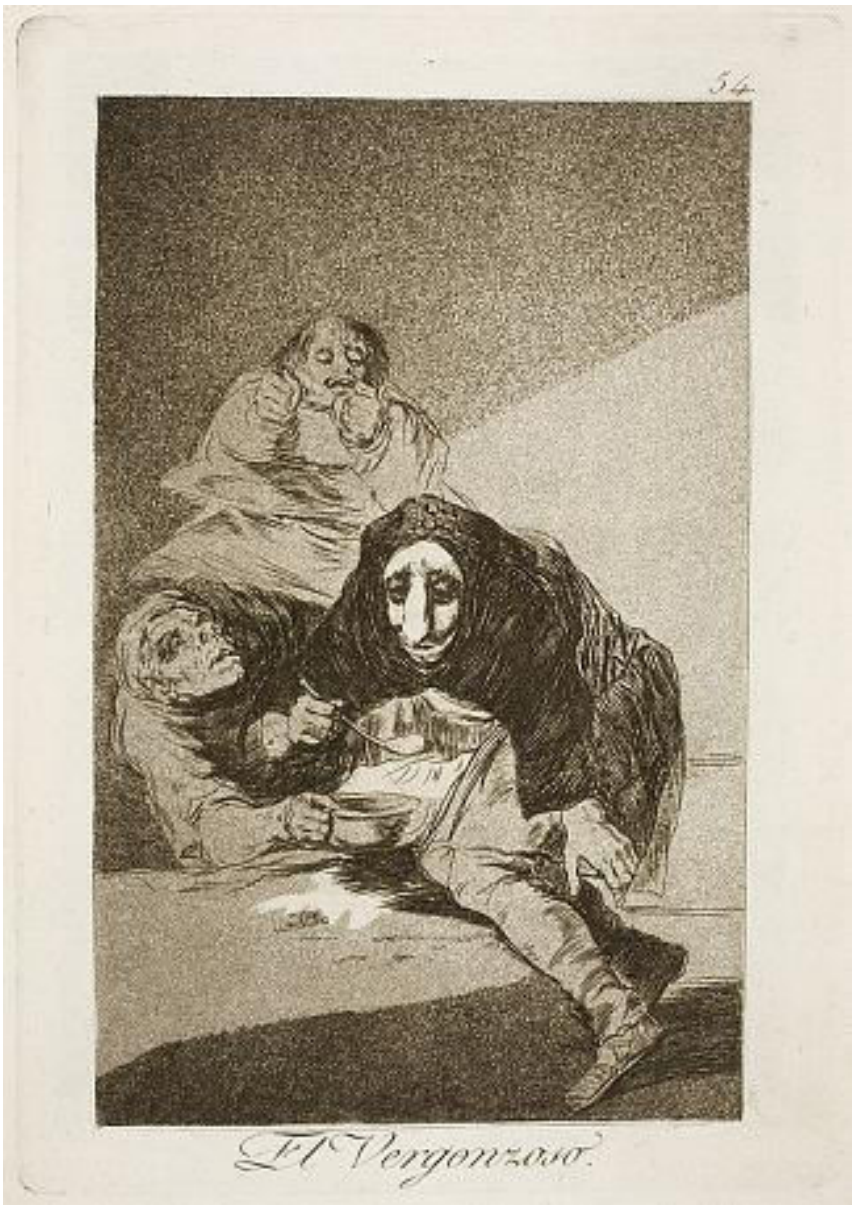


Title : ***Que pico de Oro!***
Date : 1797-1799
Series: Caprichos (print), 53
Technique : Etching and aquatint burnished
Paper : Ivory laid paper
Measurements : 218 x 153 mm (plate) / 291 x 202 mm (paper)
Catalogues : Harris 88.I.2; Museo del Prado 1940

Title : ***Que pico de Oro!***
Date : 1797 c.
Series: Caprichos (drawing), 53
Technique : Sanguine over black pencil strokes
Paper : Chick pea colored laid paper
2nd paper : Chick pea colored vellum paper
Measurements : 201 x 136 mm / 201 x 136 mm (2nd support)
Catalogues : Gassier-Wilson 558; Museo del Prado 4220; Sánchez Cantón 71; Gassier II 111

Title : ***Que pico de Oro! (What a golden beak!)***
Date : Drawn and etched 1797–98; published 1799 Place of Publication: Madrid, Spain
Series: Caprichos (print), No. 53
Edition: 1st ed., Madrid, 1799 Bond set of eighty hand-colored etching and aquatints, with manuscript annotations. Octavo, two vols.; (v. 1) 3 leaves text, plus 40 plates; (v. 2) 4 ll. text, plus 40 plates; contemporary blue paper wrappers, contemporary pen and brown ink titling on spines (blue cloth box).
Technique : Hand colloured etching and aquatint
Paper : Ivory laid paper
Measurements : 212 x 150 mm (plate) / 306 x 201 mm (paper)
Owner or Museum: Museum of Fine Arts, Boston. Credit Line: Bequest of Eleanor A. Sayre. Accession Number 2002.496.53
Provenance: Unidentified collector's mark bottom of first plate each volume (fragment of "M": perhaps Gustave-François Morin, Rouen 1809-1886, painter [see Lugt 1178]; see also Lugt 1850); Eleanor A. Sayre, Cambridge, MA; her bequest to MFA October 23, 2002.
Catalogues : Harris 036-115, first edition; Delteil 038-117

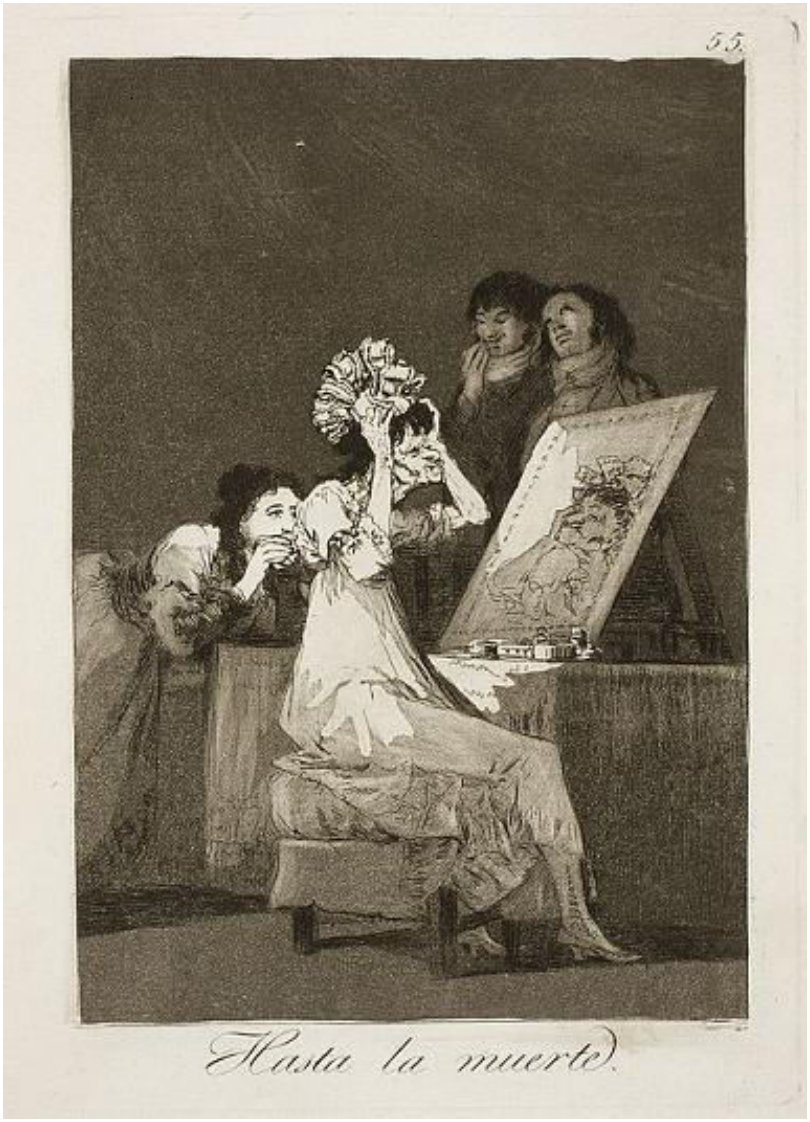
Title : ***El Vergonzoso (The shamefaced one)*** "There are men whose faces are the most indecent parts of their whole bodies and it would be a good thing if those who have such unfortunate and ridiculous faces were to put them in their breeches" It was commonly believed that a man's features reflect his true nature.
Date : 1797-1799
Series: Caprichos (print), 54
Edition: 1st ed., Madrid, 1799
Technique : Etching and aquatint
Paper : Ivory laid paper
Measurements : 214 x 150 mm (plate) / 306 x 201 mm (paper)
Catalogues : Gassier-Wilson 559; Museo del Prado 2142; Harris 89.III.1



Title : Sueño 23. ***Este es un hombre que porque le digeron que tenía la cara yndecente se puso los calzones en la cabeza***
Date : 1796-1797
Series: Caprichos (drawing), 54
Technique : Iron-gall ink with pen over black pencil strokes and Red ink wash
Paper : Chick pea colored laid paper
Measurements : 308 x 209 mm
Catalogues : Gassier-Wilson 560; Museo del Prado 4239; Sánchez Cantón 108; Gassier II 63

Title : ***El Vergonzoso (The shamefaced one)***
Date : Drawn and etched 1797–98; published 1799 Place of Publication: Madrid, Spain
Series: Caprichos (print), No. 54
Edition: 1st ed., Madrid, 1799 Bond set of eighty hand-colored etching and aquatints, with manuscript annotations. Octavo, two vols.; (v. 1) 3 leaves text, plus 40 plates; (v. 2) 4 ll. text, plus 40 plates; contemporary blue paper wrappers, contemporary pen and brown ink titling on spines (blue cloth box).
Technique : Hand colloured etching and aquatint
Paper : Ivory laid paper
Measurements : 212 x 150 mm (plate) / 306 x 201 mm (paper)
Owner or Museum: Museum of Fine Arts, Boston. Credit Line: Bequest of Eleanor A. Sayre. Accession Number 2002.496.54
Provenance: Unidentified collector's mark bottom of first plate each volume (fragment of "M": perhaps Gustave-François Morin, Rouen 1809-1886, painter [see Lugt 1178]; see also Lugt 1850); Eleanor A. Sayre, Cambridge, MA; her bequest to MFA October 23, 2002.
Catalogues : Harris 036-115, first edition; Delteil 038-117

Title : ***Hasta la muerte (Until death)***. Goya comments, "She's quite right to make herself look pretty. It is her seventy-fifth birthday, and her little girl friends are coming to see her." Mocking vanity, a human failing that does not diminish even in old age, Goya presents an old lady as she dresses in the latest style. A young female companion and two flatterers stifle their mockery of the old lady's folly.
Date : 1797-1799
Series: Caprichos (print), 55
Edition: 1st ed., Madrid, 1799
Technique : Etching, aquatint burnished and drypoint
Paper : Ivory laid paper
Measurements : 215 x 152 mm (plate) / 306 x 201 mm (paper)
Catalogues : Gassier-Wilson 561; Museo del Prado 2143; Harris 90.III.1



Title : ***Hasta la muerte***
Date : 1797 c.
Series: Caprichos (drawing), 55
Technique : Sanguine over black pencil strokes
Paper : Chick pea colored laid paper
2nd paper : Chick pea colored vellum paper
Measurements : 199 x 140 mm / 199 x 140 mm (2nd support)
Catalogues : Gassier-Wilson 562; Museo del Prado 3938; Sánchez Cantón 72; Gassier II 112

Title : ***Hasta la muerte (Until death).***
Date : Drawn and etched 1797–98; published 1799 Place of Publication: Madrid, Spain
Series: Caprichos (print), No. 55
Edition: 1st ed., Madrid, 1799 Bond set of eighty hand-colored etching and aquatints, with manuscript annotations. Octavo, two vols.; (v. 1) 3 leaves text, plus 40 plates; (v. 2) 4 ll. text, plus 40 plates; contemporary blue paper wrappers, contemporary pen and brown ink titling on spines (blue cloth box).
Technique : Hand colloured etching and aquatint
Paper : Ivory laid paper
Measurements : 212 x 150 mm (plate) / 306 x 201 mm (paper)
Owner or Museum: Museum of Fine Arts, Boston. Credit Line: Bequest of Eleanor A. Sayre. Accession Number 2002.496.55
Provenance: Unidentified collector's mark bottom of first plate each volume (fragment of "M": perhaps Gustave-François Morin, Rouen 1809-1886, painter [see Lugt 1178]; see also Lugt 1850); Eleanor A. Sayre, Cambridge, MA; her bequest to MFA October 23, 2002.
Catalogues : Harris 036-115, first edition; Delteil 038-117

Title : ***Subir y bajar (To rise and to fall)*** Goya comments, "Fortune maltreats those who court her. Efforts to rise she rewards with hot air and those who have risen she punishes by downfall." R. S. Johnson, pointing to two early texts, interprets the figure who has risen as Manuel Godoy, Queen Maria-Luisa's lover and Spain's first minister, and the falling figures as Goya's friends who lost their positions at Godoy's hands. He also sees the figure raising "Godoy" as Lust. Given the cloven hooves for feet, one could argue that it is indeed Lust not fortune who raises up "Godoy"; given the prominence of the giant figure with cloven hooves, one could argue that it is he who is central, not the rising or falling figures and see him more traditionally as demonic, which might better fit the context of the images of witches in which this work occurs. The moral then would be that those who seek good fortune by turning to evil to raise themselves up are destined in the end to fall. The rise to power necessitated the fall of others. Here, a devilish figure with the haunches of a goat raises a military figure to prominence as others fall to earth. Some commentators identify the rising military figure as Prime Minister Manuel Godoy, of whom Adelardo López de Ayala y Herrera, a nineteenth-century playwright, once wrote, “Lust raised him up by his feet, it filled his head with smoke and wind and he hurls thunderbolts at his rivals.”

Date : 1797-1799
Series: Caprichos (print), 56
Edition: 1st ed., Madrid, 1799
Technique : Etching and aquatint burnished
Paper : Ivory laid paper
Measurements : 214 x 151 mm (plate) / 306 x 201 mm (paper)
Catalogues : Gassier-Wilson 563; Museo del Prado 2144; Harris 91.III.1

Title : ***Subir y bajar***
Date : 1797 c.
Series: Caprichos (drawing), 56
Technique : Sanguine
Paper : Greyish laid paper
2nd paper : Chick pea colored vellum paper
Measurements : 204 x 144 mm / 204 x 144 mm (2nd support)
Catalogues : Gassier-Wilson 564; Museo del Prado 4221; Sánchez Cantón 73; Gassier II 113

Title : ***Subir y bajar (To rise and to fall)***
Date : Drawn and etched 1797–98; published 1799 Place of Publication: Madrid, Spain

Series: Caprichos (print), No. 56
Edition: 1st ed., Madrid, 1799 Bond set of eighty hand-colored etching and aquatints, with manuscript annotations. Octavo, two vols.; (v. 1) 3 leaves text, plus 40 plates; (v. 2) 4 ll. text, plus 40 plates; contemporary blue paper wrappers, contemporary pen and brown ink titling on spines (blue cloth box).
Technique : Hand colloured etching and aquatint
Paper : Ivory laid paper
Measurements : 212 x 150 mm (plate) / 306 x 201 mm (paper)
Owner or Museum: Museum of Fine Arts, Boston. Credit Line: Bequest of Eleanor A. Sayre. Accession Number 2002.496.56
Provenance: Unidentified collector's mark bottom of first plate each volume (fragment of "M": perhaps Gustave-François Morin, Rouen 1809-1886, painter [see Lugt 1178]; see also Lugt 1850); Eleanor A. Sayre, Cambridge, MA; her bequest to MFA October 23, 2002.
Catalogues : Harris 036-115, first edition; Delteil 038-117

Title : ***La filiacion (Family background)*** "Here is a question of fooling the fiancé by letting him see, through her pedigree, who were the parents, grandparents, great-grandparents, and great great-grandparents of the young lady. And who is she? He will find that out later." In Caprichos 6, a man and a woman both in masks peer at each other, but have no interest in finding out who they are looking at since they are more concerned with keeping up their own deceptive appearances. In Caprichos 7, a man peers through a monocle at an unmasked woman, but fails to "know what she is" because he lacks "judgment and experience of the world." Here the situation is different: "the gentleman would like very much to know what kind of woman his potential bride is, but her deception and his willingness to rise in status by marrying well will make him fail in happiness if he proceeds with this marriage." Aristocrats' snobbery about their noble pedigree is mocked here as a potential bride, wearing a mask, blocks the ears of her fiancé as her ancestry is read from the book of nobility. His family is none too attractive either. A pair of pince-nez held aloft on a stick warns him to open his eyes and consider her suitability as a bride.

Date : 1797-1799
Series: Caprichos (print), 57
Edition: 1st ed., Madrid, 1799
Technique : Etching and aquatint
Paper : Ivory laid paper
Measurements : 213 x 151 mm (plate) / 306 x 201 mm (paper)
Catalogues : Gassier-Wilson 565; Museo del Prado 2145; Harris 92.III.1

Title : ***La filiacion***
Date : 1797 c.
Series: Caprichos (drawing), 57
Technique : Red ink wash over black pencil strokes
Paper : Chick pea colored laid paper
2nd paper : Chick pea colored vellum paper
Measurements : 196 (r) x 126 (r) mm / 196 x 126 mm (2nd support)
Catalogues : Gassier-Wilson 566; Museo del Prado 3953; Sánchez Cantón 102; Gassier II 114

Title : Sueño 11. ***Mascaras de caricaturas que apuntaron por su significado***
Date : 1796-1797
Series: Caprichos (drawing), 57
Technique : Iron-gall ink by pen and touches of Sanguine
Paper : Chick pea colored laid paper
Measurements : 293 x 187 mm
Catalogues : Gassier-Wilson 624; Museo del Prado 4201; Sánchez Cantón 30; Gassier II 50

Title : ***La filiacion (Family background)***
Date : Drawn and etched 1797–98; published 1799 Place of Publication: Madrid, Spain
Series: Caprichos (print), No. 57
Edition: 1st ed., Madrid, 1799 Bond set of eighty hand-colored etching and aquatints, with manuscript annotations. Octavo, two vols.; (v. 1) 3 leaves text, plus 40 plates; (v. 2) 4 ll. text, plus 40 plates; contemporary blue paper wrappers, contemporary pen and brown ink titling on spines (blue cloth box).
Technique : Hand colloured etching and aquatint
Paper : Ivory laid paper
Measurements : 212 x 150 mm (plate) / 306 x 201 mm (paper)
Owner or Museum: Museum of Fine Arts, Boston. Credit Line: Bequest of Eleanor A. Sayre. Accession Number 2002.496.57
Provenance: Unidentified collector's mark bottom of first plate each volume (fragment of "M": perhaps Gustave-François Morin, Rouen 1809-1886, painter [see Lugt 1178]; see also Lugt 1850); Eleanor A. Sayre, Cambridge, MA; her bequest to MFA October 23, 2002.
Catalogues : Harris 036-115, first edition; Delteil 038-117

Title : ***Tragala perro (Swallow it, dog)*** "He who lives among men will be Irremediably vexed. If he wants to avoid it he will have to go and live in the mountains, but when he is there he will discover that to live alone is vexatious." Playing upon the dual meanings of the word "jeringar"—to syringe and to vex—Goya suggests that if one tries to avoid vexation by becoming a hermit, he will still discover that in his little world of man he will still be vexed by his own thoughts and emotions. The cloaked and hooded men surrounding him in clerical outfits suggest that in this world there is no escape from vexation. *Tragala perro* (swallow it, dog) was the refrain of a popular anti-authority song. In the topsy-turvy world of *Los Caprichos,* it is the refrain of friars, who threaten to cleanse a terrified parishioner with an enema as they separate him from his veiled wife, for whom they have their own designs. A shadowy, devilish apparition watches over the scene.
Date : 1797-1799
Series: Caprichos (print), 58

Edition: 1st ed., Madrid, 1799
Technique : Etching, aquatint burnished and drypoint
Paper : Ivory laid paper
Measurements : 214 x 151 mm (plate) / 306 x 201 mm (paper)
Catalogues : Gassier-Wilson 567; Museo del Prado 2146; Harris 93.III.1

Title : ***Tragala perro***
Date : 1797 c.
Series: Caprichos (drawing), 58
Technique : Sanguine, Wash of Sanguine and Red ink wash
Paper : Chick pea colored laid paper
Measurements : 246 x 167 mm
Catalogues : Gassier-Wilson 568; Museo del Prado 4236; Sánchez Cantón 103; Gassier II 115
Title : ***Tragala perro (Swallow it, dog)***

Date : Drawn and etched 1797–98; published 1799 Place of Publication: Madrid, Spain
Series: Caprichos (print), No. 58
Edition: 1st ed., Madrid, 1799 Bond set of eighty hand-colored etching and aquatints, with manuscript annotations. Octavo, two vols.; (v. 1) 3 leaves text, plus 40 plates; (v. 2) 4 ll. text, plus 40 plates; contemporary blue paper wrappers, contemporary pen and brown ink titling on spines (blue cloth box).
Technique : Hand colloured etching and aquatint
Paper : Ivory laid paper
Measurements : 212 x 150 mm (plate) / 306 x 201 mm (paper)
Owner or Museum: Museum of Fine Arts, Boston. Credit Line: Bequest of Eleanor A. Sayre. Accession Number 2002.496.58
Provenance: Unidentified collector's mark bottom of first plate each volume (fragment of "M": perhaps Gustave-François Morin, Rouen 1809-1886, painter [see Lugt 1178]; see also Lugt 1850); Eleanor A. Sayre, Cambridge, MA; her bequest to MFA October 23, 2002.
Catalogues : Harris 036-115, first edition; Delteil 038-117

Title : ***Y aun no se van! (And still they don't go!)*** "He who does not reflect on the inconstancy of fortune sleeps peacefully surrounded by dangers; he does not know how to avoid the danger which threatens him, and there is no misfortune which does not surprise him." Goya laments the dead weight of the past. Despite the skeleton's best efforts, it is inevitable the massive tomb slab will fall back on the living. Trapped by their piety, sin, and infirmities, they make no effort to escape.
Date : 1797-1799
Series: Caprichos (print), 59
Edition: 1st ed., Madrid, 1799
Technique : Etching, aquatint burnished and chisel (or burin)
Paper : Ivory laid paper
Measurements : 214 x 150 mm (plate) / 306 x 201 mm (paper)
Catalogues : Gassier-Wilson 569; Museo del Prado 2147; Harris 94.III.1

Title : ***Y aun no se van***
Date : 1797-1799
Series: Caprichos (print), 59
Technique : Etching, aquatint burnished and chisel (or burin)
Paper : Ivory laid paper
Measurements : 215 x 151 mm (plate) / 298 x 213 mm (paper)
Catalogues : Harris 94.II.1; Museo del Prado 1941

Title : ***Y aun no se van!***
Date : 1797 c.
Series: Caprichos (drawing), 59
Technique : Sanguine
Paper : Chick pea colored laid paper
Measurements : 209 x 142 mm
Catalogues : Gassier-Wilson 570; Museo del Prado 4222; Sánchez Cantón 74; Gassier II 116

Title : ***Y aun no se van***
Date : Mid 18yh century
Series: Museo del Prado's *Copias de los Caprichos de Goya*, 59
Technique : Pencil, wash of China ink
Paper : laid paper
Measurements : 215 x 150 mm.
Catalogues : Museo del Prado D008724
Provenance: Colección Martín Rico; Claude Rico Robert; Donación Claude Rico Robert, 2012.

Title : ***Y aun no se van! (And still they don't go!)***
Date : Drawn and etched 1797–98; published 1799 Place of Publication: Madrid, Spain
Series: Caprichos (print), No.59
Edition: 1st ed., Madrid, 1799 Bond set of eighty hand-colored etching and aquatints, with manuscript annotations. Octavo, two vols.; (v. 1) 3 leaves text, plus 40 plates; (v. 2) 4 ll. text, plus 40 plates; contemporary blue paper wrappers, contemporary pen and brown ink titling on spines (blue cloth box).
Technique : Hand colloured etching and aquatint
Paper : Ivory laid paper
Measurements : 212 x 150 mm (plate) / 306 x 201 mm (paper)
Owner or Museum: Museum of Fine Arts, Boston. Credit Line: Bequest of Eleanor A. Sayre. Accession Number 2002.496.59
Provenance: Unidentified collector's mark bottom of first plate each volume (fragment of "M": perhaps Gustave-François Morin, Rouen 1809-1886, painter [see Lugt 1178]; see also Lugt 1850); Eleanor A. Sayre, Cambridge, MA; her bequest to MFA October 23, 2002.
Catalogues : Harris 036-115, first edition; Delteil 038-117

Title : ***Ensayos (Trials)*** "Little by little she is making progress. She is already making her first steps and in time she will know as much as her teacher." A young witch learns how to torment a human in the presence of her fiendish teacher, a giant ram, and its acolytes, two infernal cats.
Date : 1797-1799
Series: Caprichos (print), 60
Edition: 1st ed., Madrid, 1799
Technique : Etching, aquatint and chisel (or burin)
Paper : Ivory laid paper
Measurements : 206 x 164 mm (plate) / 306 x 201 mm (paper)
Catalogues : Gassier-Wilson 571; Museo del Prado 2148; Harris 95.III.1

Title : Sueño 2. ***Ensayo de Brujas primerizas de primer buelo, y con temor se prueban para trabajar***
Date : 1796-1797
Series: Caprichos (drawing), 60
Technique : Iron-gall ink with pen over black pencil strokes
Paper : Chick pea colored laid paper
Measurements : 230 x 170 mm
Catalogues : Gassier-Wilson 572; Museo del Prado 4202; Sánchez Cantón 36; Gassier II 40

Title : ***Ensayos (Trials)***
Date : Drawn and etched 1797–98; published 1799 Place of Publication: Madrid, Spain
Series: Caprichos (print), No. 60
Edition: 1st ed., Madrid, 1799 Bond set of eighty hand-colored etching and aquatints, with manuscript annotations. Octavo, two vols.; (v. 1) 3 leaves text, plus 40 plates; (v. 2) 4 ll. text, plus 40 plates; contemporary blue paper wrappers, contemporary pen and brown ink titling on spines (blue cloth box).
Technique : Hand colloured etching and aquatint
Paper : Ivory laid paper
Measurements : 212 x 150 mm (plate) / 306 x 201 mm (paper)
Owner or Museum: Museum of Fine Arts, Boston. Credit Line: Bequest of Eleanor A. Sayre. Accession Number 2002.496.60
Provenance: Unidentified collector's mark bottom of first plate each volume (fragment of "M": perhaps Gustave-François Morin, Rouen 1809-1886, painter [see Lugt 1178]; see also Lugt 1850); Eleanor A. Sayre, Cambridge, MA; her bequest to MFA October 23, 2002.
Catalogues : Harris 036-115, first edition; Delteil 038-117

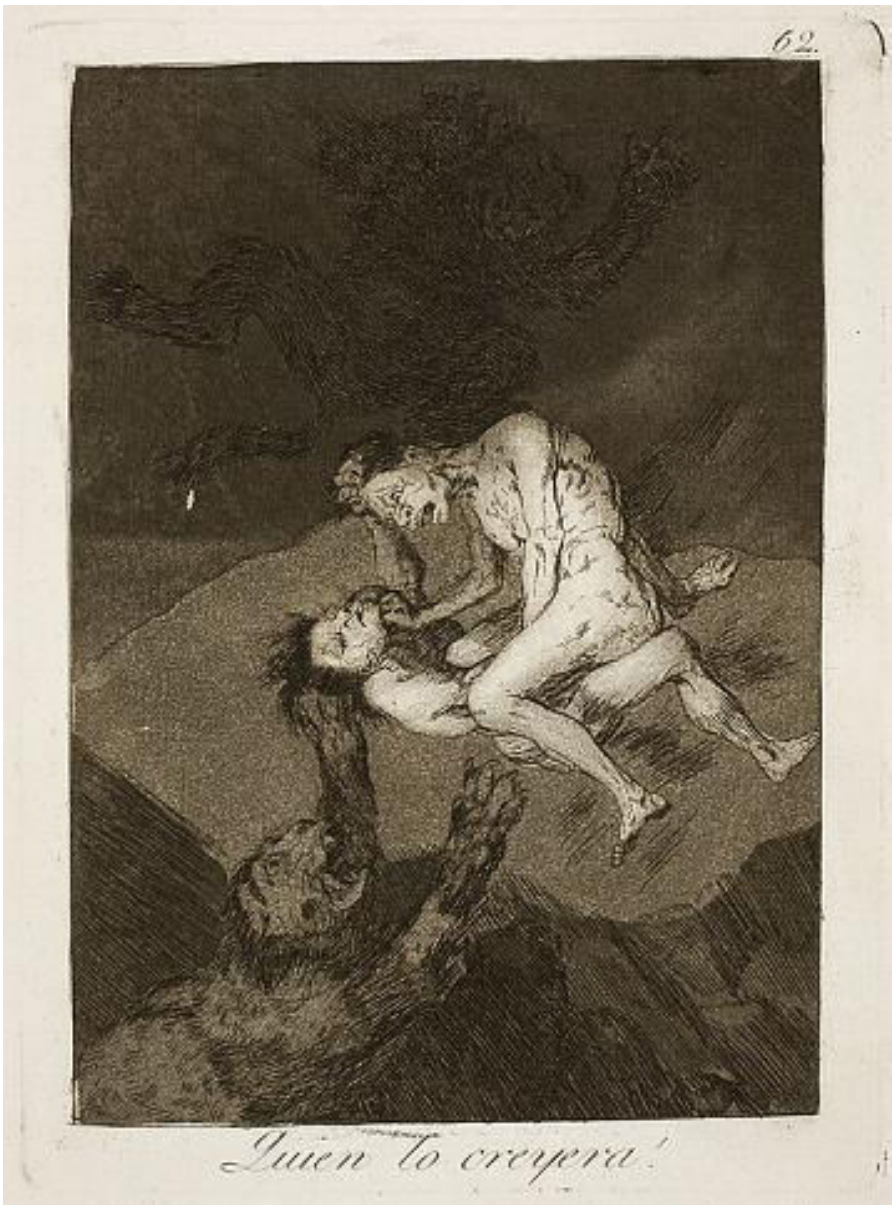
Title : ***Volaverunt (They have flown)*** "The group of witches which serves as pedestal for this fashionable lady is put there for ornament rather than for use. There are heads so full of inflammable gas that they need neither balloons nor witches to make them fly." Many commentators have identified the woman with the butterfly wings as the Duchess of Alba, whose portrait Goya painted on several occasions and with whom some say he had an affair. However, there is no substantiating evidence for that and, indeed, the woman in a walking dress with her legs apart could just as well be one of the prostitutes portrayed elsewhere in the series. Butterfly wings signified inconstancy and impermanence, limitations Goya may intend the viewer to apply to both her beauty and affections.

Date : 1797-1799
Series: Caprichos (print), 61
Edition: 1st ed., Madrid, 1799
Technique : Etching, aquatint and drypoint
Paper : Ivory laid paper
Measurements : 214 x 149 mm (plate) / 306 x 201 mm (paper)
Catalogues : Gassier-Wilson 573; Museo del Prado 2149; Harris 96.III.1

Title : ***Volaverunt***
Date : 1797 c.
Series: Caprichos (drawing), 61
Technique : Sanguine
Paper : Chick pea colored laid paper
2nd paper : Cream vellum paper
Measurements : 197 x 143 mm / 222 x 165 mm (2nd support)
Catalogues : Gassier-Wilson 574; Museo del Prado 4223; Sánchez Cantón 75; Gassier II 117

Title : ***Volaverunt (They have flown)***
Date : Drawn and etched 1797–98; published 1799 Place of Publication: Madrid, Spain
Series: Caprichos (print), No. 61
Edition: 1st ed., Madrid, 1799 Bond set of eighty hand-colored etching and aquatints, with manuscript annotations. Octavo, two vols.; (v. 1) 3 leaves text, plus 40 plates; (v. 2) 4 ll. text, plus 40 plates; contemporary blue paper wrappers, contemporary pen and brown ink titling on spines (blue cloth box).
Technique : Hand colloured etching and aquatint
Paper : Ivory laid paper
Measurements : 212 x 150 mm (plate) / 306 x 201 mm (paper)
Owner or Museum: Museum of Fine Arts, Boston. Credit Line: Bequest of Eleanor A. Sayre. Accession Number 2002.496.61
Provenance: Unidentified collector's mark bottom of first plate each volume (fragment of "M": perhaps Gustave-François Morin, Rouen 1809-1886, painter [see Lugt 1178]; see also Lugt 1850); Eleanor A. Sayre, Cambridge, MA; her bequest to MFA October 23, 2002.
Catalogues : Harris 036-115, first edition; Delteil 038-117

Title : ***Quien lo creyera! (Who would have believed it!)*** Goya comments, "See here is a terrible quarrel as to which of the two is more of a witch. Who would have thought that the screechy one and the grizzly one would tear each other's hair in this way? Friendship is the daughter of virtue. Villains may be accomplices but not friends." Not only do we see the witches fight, but Goya also shows us their familiars clawing away at each of the witches on behalf of their mistresses. A number of prints depict lessons in witchcraft. Inverting the climax of the story of a virtuous soul ascending to heaven, Goya depicts two witches vying for power and ultimately cast down by a ferocious, saber-toothed and sharp-clawed beast.



Date : 1797-1799
Series: Caprichos (print), 62
Edition: 1st ed., Madrid, 1799
Technique : Etching, aquatint burnished and chisel (or burin)
Paper : Ivory laid paper
Measurements : 204 x 151 mm (plate) / 306 x 201 mm (paper)
Catalogues : Gassier-Wilson 575; Museo del Prado 2150; Harris 97.III.1

Title : Sueño 10. ***De lo mas alto de su buelo son arrojadas las soberbias Brujas***
Date : 1796-1797
Series: Caprichos (drawing), 62
Technique : Iron-gall ink with pen over black pencil strokes
Paper : Chick pea colored laid paper
Measurements : 244 x 171 mm
Catalogues : Gassier-Wilson 576; Museo del Prado 4203; Sánchez Cantón 37; Gassier II 49

Title : ***Quien lo creyera! (Who would have believed it!)***
Date : Drawn and etched 1797–98; published 1799 Place of Publication: Madrid, Spain
Series: Caprichos (print), No. 62
Edition: 1st ed., Madrid, 1799 Bound set of eighty hand-colored etching and aquatints, with manuscript annotations. Octavo, two vols.; (v. 1) 3 leaves text, plus 40 plates; (v. 2) 4 ll. text, plus 40 plates; contemporary blue paper wrappers, contemporary pen and brown ink titling on spines (blue cloth box).
Technique : Hand colloured etching and aquatint
Paper : Ivory laid paper
Measurements : 212 x 150 mm (plate) / 306 x 201 mm (paper)
Owner or Museum: Museum of Fine Arts, Boston. Credit Line: Bequest of Eleanor A. Sayre. Accession Number 2002.496.62
Provenance: Unidentified collector's mark bottom of first plate each volume (fragment of "M": perhaps Gustave-François Morin, Rouen 1809-1886, painter [see Lugt 1178]; see also Lugt 1850); Eleanor A. Sayre, Cambridge, MA; her bequest to MFA October 23, 2002.
Catalogues : Harris 036-115, first edition; Delteil 038-117

Title : ***Miren que grabes! (Look how solemn they are!)*** "The print shows that these are two witches of means and position who have gone out to take a little exercise on horseback." Riding out in public was a way for civic officials and socialites to be seen and thus impress upon people their wealth and standing. In a further critique of contemporary society, Goya depicts two men riding together with the suggestion of a crowd of onlookers in the background. One official is rapacious, the other pompous.
Date : 1797-1799
Series: Caprichos (print), 63
Edition: 1st ed., Madrid, 1799
Technique : Etching, aquatint and drypoint
Paper : Ivory laid paper
Measurements : 212 x 162 mm (plate) / 306 x 201 mm (paper)
Catalogues : Gassier-Wilson 577; Museo del Prado 2151; Harris 98.III.1

Title : ***Miren que grabes!***
Date : 1797-1799
Series: Caprichos (print), 63
Technique : Etching, aquatint and drypoint
Paper : Ivory laid paper
Measurements : 214 x 164 mm (plate) / 264 x 201 mm (paper)
Catalogues : Harris 98.I.2; Museo del Prado 1942

Title : ***Sueño 8. Los Zanganos de las Brujas***
Date : 1796-1797
Series: Caprichos (drawing), 63
Technique : Iron-gall ink with pen over black pencil strokes
Paper : Chick pea colored laid paper
Measurements : 229 x 165 mm
Catalogues : Gassier-Wilson 578; Museo del Prado 4204; Sánchez Cantón 38; Gassier II 47

Title : ***Miren que grabes! (Look how solemn they are!)***

Date : Drawn and etched 1797–98; published 1799 Place of Publication: Madrid, Spain
Series: Caprichos (print), No. 63
Edition: 1st ed., Madrid, 1799 Bond set of eighty hand-colored etching and aquatints, with manuscript annotations. Octavo, two vols.; (v. 1) 3 leaves text, plus 40 plates; (v. 2) 4 ll. text, plus 40 plates; contemporary blue paper wrappers, contemporary pen and brown ink titling on spines (blue cloth box).
Technique : Hand colloured etching and aquatint
Paper : Ivory laid paper
Measurements : 212 x 150 mm (plate) / 306 x 201 mm (paper)
Owner or Museum: Museum of Fine Arts, Boston. Credit Line: Bequest of Eleanor A. Sayre. Accession Number 2002.496.63
Provenance: Unidentified collector's mark bottom of first plate each volume (fragment of "M": perhaps Gustave-François Morin, Rouen 1809-1886, painter [see Lugt 1178]; see also Lugt 1850); Eleanor A. Sayre, Cambridge, MA; her bequest to MFA October 23, 2002.
Catalogues : Harris 036-115, first edition; Delteil 038-117

Title : ***Buen Viage (Bon voyage)*** Goya comments, "Where is this infernal company going, filling the air with noise in the darkness of night? If it were daytime it would be quite a different matter and gun shots would bring the whole group of them to the ground; but as it is night, no one can see them." In this representation of superstitious nighttime terrors, ghouls shriek as they are borne through the air on the back of a semi-human winged creature. As one commentary notes, in daylight, they could easily be shot out of the sky, but at night, invisible, they induce fear.
Date : 1797-1799
Series: Caprichos (print), 64
Edition: 1st ed., Madrid, 1799
Technique : Etching, aquatint burnished and chisel (or burin)
Paper : Ivory laid paper
Measurements : 215 x 151 mm (plate) / 306 x 201 mm (paper)
Catalogues : Gassier-Wilson 579; Museo del Prado 2152; Harris 99.III.1

Title : ***Buen Viage***
Date : 1797-1799
Series: Caprichos (print), 64
Technique : Etching, aquatint burnished and chisel (or burin)
Paper : Ivory laid paper
Measurements : 216 x 151 mm (plate) / 263 x 202 mm (paper)
Catalogues : Harris 99.I.2; Museo del Prado 1943

Title : ***Buen Viage***
Date : 1797 c.
Series: Caprichos (drawing), 64
Technique : Sanguine
Paper : Greyish laid paper
Measurements : 208 x 148 mm
Catalogues : Gassier-Wilson 580; Museo del Prado 4365(r); Sánchez Cantón 441; Gassier II 118

Title : ***Buen Viage (Bon voyage)***
Date : Drawn and etched 1797–98; published 1799 Place of Publication: Madrid, Spain
Series: Caprichos (print), No. 64
Edition: 1st ed., Madrid, 1799 Bond set of eighty hand-colored etching and aquatints, with manuscript annotations. Octavo, two vols.; (v. 1) 3 leaves text, plus 40 plates; (v. 2) 4 ll. text, plus 40 plates; contemporary blue paper wrappers, contemporary pen and brown ink titling on spines (blue cloth box).
Technique : Hand colloured etching and aquatint
Paper : Ivory laid paper
Measurements : 212 x 150 mm (plate) / 306 x 201 mm (paper)
Owner or Museum: Museum of Fine Arts, Boston. Credit Line: Bequest of Eleanor A. Sayre. Accession Number 2002.496.64
Provenance: Unidentified collector's mark bottom of first plate each volume (fragment of "M": perhaps Gustave-François Morin, Rouen 1809-1886, painter [see Lugt 1178]; see also Lugt 1850); Eleanor A. Sayre, Cambridge, MA; her bequest to MFA October 23, 2002.
Catalogues : Harris 036-115, first edition; Delteil 038-117

Title : ***Donde vá mamá? (Where is mother going?)*** "Mother has dropsy and they have sent her on an outing. God willing, she may recover." Goya's imagination here gambols happily, particularly in the cat with the parasol and the owl head seeming to emerge from within the bottom figure! A collection of fiendish creatures flies a mother witch through the air. Her Rubenesque form alludes to such vices of greed, gluttony, and lasciviousness.
Date : 1797-1799
Series: Caprichos (print), 65
Edition: 1st ed., Madrid, 1799
Technique : Etching, aquatint and drypoint
Paper : Ivory laid paper
Measurements : 206 x 164 mm (plate) / 306 x 201 mm (paper)
Catalogues : Gassier-Wilson 581; Museo del Prado 2153; Harris 100.III.1

Title : Sueño 9. ***Bruja poderosa que por ydropica sacan a paseo las mejores boladoras***
Date : 1796-1797
Series: Caprichos (drawing), 65
Technique : Iron-gall ink with pen over black pencil strokes
Paper : Chick pea colored laid paper
Measurements : 240 x 168 mm
Catalogues : Gassier-Wilson 582; Museo del Prado 4205; Sánchez Cantón 39; Gassier II 48

Title : ***Donde vá mamá? (Where is mother going?)***
Date : Drawn and etched 1797–98; published 1799 Place of Publication: Madrid, Spain
Series: Caprichos (print), No. 65
Edition: 1st ed., Madrid, 1799 Bond set of eighty hand-colored etching and aquatints, with manuscript annotations. Octavo, two vols.; (v. 1) 3 leaves text, plus 40 plates; (v. 2) 4 ll. text, plus 40 plates; contemporary blue paper wrappers, contemporary pen and brown ink titling on spines (blue cloth box).
Technique : Hand colloured etching and aquatint
Paper : Ivory laid paper
Measurements : 212 x 150 mm (plate) / 306 x 201 mm (paper)
Owner or Museum: Museum of Fine Arts, Boston. Credit Line: Bequest of Eleanor A. Sayre. Accession Number 2002.496.65
Provenance: Unidentified collector's mark bottom of first plate each volume (fragment of "M": perhaps Gustave-François Morin, Rouen 1809-1886, painter [see Lugt 1178]; see also Lugt 1850); Eleanor A. Sayre, Cambridge, MA; her bequest to MFA October 23, 2002.
Catalogues : Harris 036-115, first edition; Delteil 038-117

Title : ***Allá vá eso (There it goes)***
Goya comments, "There goes a witch, riding on the little crippled devil. This poor devil, of whom everyone makes fun, is not without his uses at times." This print depicts another representation of a witch catching a ride, this time on the back of a lame trainee. Her cat rides with them on the back of a snake.
Date : 1797-1799
Series: Caprichos (print), 66
Edition: 1st ed., Madrid, 1799
Technique : Etching, aquatint and drypoint
Paper : Ivory laid paper
Measurements : 205 x 165 mm (plate) / 306 x 201 mm (paper)
Catalogues : Gassier-Wilson 583; Museo del Prado 2154; Harris 101.III.1

Title : Sueño 5. ***Bruja maestra dando lecciones a su discipula del primer buelo***
Date : 1796-1797
Series: Caprichos (drawing), 66
Technique : Iron-gall ink with pen over black pencil strokes
Paper : Chick pea colored laid paper
Measurements : 236 x 171 mm
Catalogues : Gassier-Wilson 584; Museo del Prado 4206; Sánchez Cantón 40; Gassier II 44

Title : ***Allá vá eso (There it goes)***
Date : Drawn and etched 1797–98; published 1799 Place of Publication: Madrid, Spain
Series: Caprichos (print), No. 66
Edition: 1st ed., Madrid, 1799 Bond set of eighty hand-colored etching and aquatints, with manuscript annotations. Octavo, two vols.; (v. 1) 3 leaves text, plus 40 plates; (v. 2) 4 ll. text, plus 40 plates; contemporary blue paper wrappers, contemporary pen and brown ink titling on spines (blue cloth box).
Technique : Hand colloured etching and aquatint
Paper : Ivory laid paper
Measurements : 212 x 150 mm (plate) / 306 x 201 mm (paper)
Owner or Museum: Museum of Fine Arts, Boston. Credit Line: Bequest of Eleanor A. Sayre. Accession Number 2002.496.66
Provenance: Unidentified collector's mark bottom of first plate each volume (fragment of "M": perhaps Gustave-François Morin, Rouen 1809-1886, painter [see Lugt 1178]; see also Lugt 1850); Eleanor A. Sayre, Cambridge, MA; her bequest to MFA October 23, 2002.
Catalogues : Harris 036-115, first edition; Delteil 038-117

Title : ***Aguarda que te unten (Wait till you've been anointed)*** , "He has been sent out on an important errand and wants to go off half-anointed. Even among the witches, some are hare-brained, impetuous, madcap, without a scrap of judgment. It's the same the world over." Goya satirizes the Church's rite of anointing kings and priests with sacred oils and the faithful with holy water. Here, an overeager witch's acolyte attempts to fly before he has been fully anointed—his foot is still human—and thus transformed into a fiendish he-goat devil.
Date : 1797-1799
Series: Caprichos (print), 67
Edition: 1st ed., Madrid, 1799
Technique : Etching, aquatint burnished and drypoint
Paper : Ivory laid paper
Measurements : 214 x 149 mm (plate) / 306 x 201 mm (paper)
Catalogues : Gassier-Wilson 585; Museo del Prado 2155; Harris 102.III.1

Title : ***Aguarda que te unten***
Date : 1797 c.
Series: Caprichos (drawing), 67
Technique : Sanguine
Paper : Greyish laid paper
2nd paper : Chick pea colored vellum paper
Measurements : 200 (r) x 136 mm / 223 x 153 mm (2nd support)
Catalogues : Gassier-Wilson 586; Museo del Prado 4224; Sánchez Cantón 76; Gassier II 119

Title : ***Aguarda que te unten (Wait till you've been anointed)***
Date : Drawn and etched 1797–98; published 1799 Place of Publication: Madrid, Spain
Series: Caprichos (print), No. 67
Edition: 1st ed., Madrid, 1799 Bond set of eighty hand-colored etching and aquatints, with manuscript annotations. Octavo, two vols.; (v. 1) 3 leaves text, plus 40 plates; (v. 2) 4 ll. text, plus 40 plates; contemporary blue paper wrappers, contemporary pen and brown ink titling on spines (blue cloth box).
Technique : Hand colloured etching and aquatint
Paper : Ivory laid paper
Measurements : 212 x 150 mm (plate) / 306 x 201 mm (paper)
Owner or Museum: Museum of Fine Arts, Boston. Credit Line: Bequest of Eleanor A. Sayre. Accession Number 2002.496.67
Provenance: Unidentified collector's mark bottom of first plate each volume (fragment of "M": perhaps Gustave-François Morin, Rouen 1809-1886, painter [see Lugt 1178]; see also Lugt 1850); Eleanor A. Sayre, Cambridge, MA; her bequest to MFA October 23, 2002.
Catalogues : Harris 036-115, first edition; Delteil 038-117

Title : ***Linda maestra! (Pretty teacher!)*** "The broom is one of the most necessary implements for witches; for besides being great sweepers, as the stories tell, they may be able to change the broom into a fast mule and go with it where the Devil cannot reach them." Goya's mastery of printmaking is evident here in his ability to convey the contrasts between the loose, sagging skin of the haggard witch and the firm youthfulness of her trainee. While ostensibly another witch print, the presence of the phallic broom insinuates sexual vices as expressed in Goya's prints of old crones and young girls.
Date : 1797-1799
Series: Caprichos (print), 68
Edition: 1st ed., Madrid, 1799
Technique : Etching, aquatint burnished and drypoint
Paper : Ivory laid paper
Measurements : 209 x 148 mm (plate) / 306 x 201 mm (paper)
Catalogues : Gassier-Wilson 587; Museo del Prado 2156; Harris 103.III.1

Title : Sueño 4. ***Sueño De Brujas. Agente en diligencia***
Date : 1796-1797
Series: Caprichos (drawing), 68
Technique : Pen, Iron-gall ink
Paper : Chick pea colored laid paper
Measurements : 246 x 174 mm
Catalogues : Gassier-Wilson 588; Museo del Prado 4207; Sánchez Cantón 41; Gassier II 43

Title : ***Linda maestra! (Pretty teacher!)***
Date : Drawn and etched 1797–98; published 1799 Place of Publication: Madrid, Spain
Series: Caprichos (print), No. 68
Edition: 1st ed., Madrid, 1799 Bond set of eighty hand-colored etching and aquatints, with manuscript annotations. Octavo, two vols.; (v. 1) 3 leaves text, plus 40 plates; (v. 2) 4 ll. text, plus 40 plates; contemporary blue paper wrappers, contemporary pen and brown ink titling on spines (blue cloth box).

Technique : Hand colloured etching and aquatint
Paper : Ivory laid paper
Measurements : 212 x 150 mm (plate) / 306 x 201 mm (paper)
Owner or Museum: Museum of Fine Arts, Boston. Credit Line: Bequest of Eleanor A. Sayre. Accession Number 2002.496.68
Provenance: Unidentified collector's mark bottom of first plate each volume (fragment of "M": perhaps Gustave-François Morin, Rouen 1809-1886, painter [see Lugt 1178]; see also Lugt 1850); Eleanor A. Sayre, Cambridge, MA; her bequest to MFA October 23, 2002.
Catalogues : Harris 036-115, first edition; Delteil 038-117

Title : ***Sopla (Blow***). Goya comments, "No doubt there was a great catch of children the previous night. The banquet which the are preparing will be a rich one: 'Bon appetit.' " One of the most disquieting images in the Caprichos! One of the few prints in *Los Caprichos* to bear Goya's signature, this work is, to modern eyes perhaps, the most disturbing. It depicts acts of child abuse. As one witch tenderly bears two babes to the conclave, the head witch uses another as a bellows to revive the brazier. The indoctrination and control of children ensures the perpetuation of evil.
Date : 1797-1799
Series: Caprichos (print), 69
Edition: 1st ed., Madrid, 1799
Technique : Etching, aquatint, drypoint and chisel (or burin)
Paper : Ivory laid paper
Measurements : 210 x 148 mm (plate) / 306 x 201 mm (paper)
Catalogues : Gassier-Wilson 589; Museo del Prado 2157; Harris 104.III.1

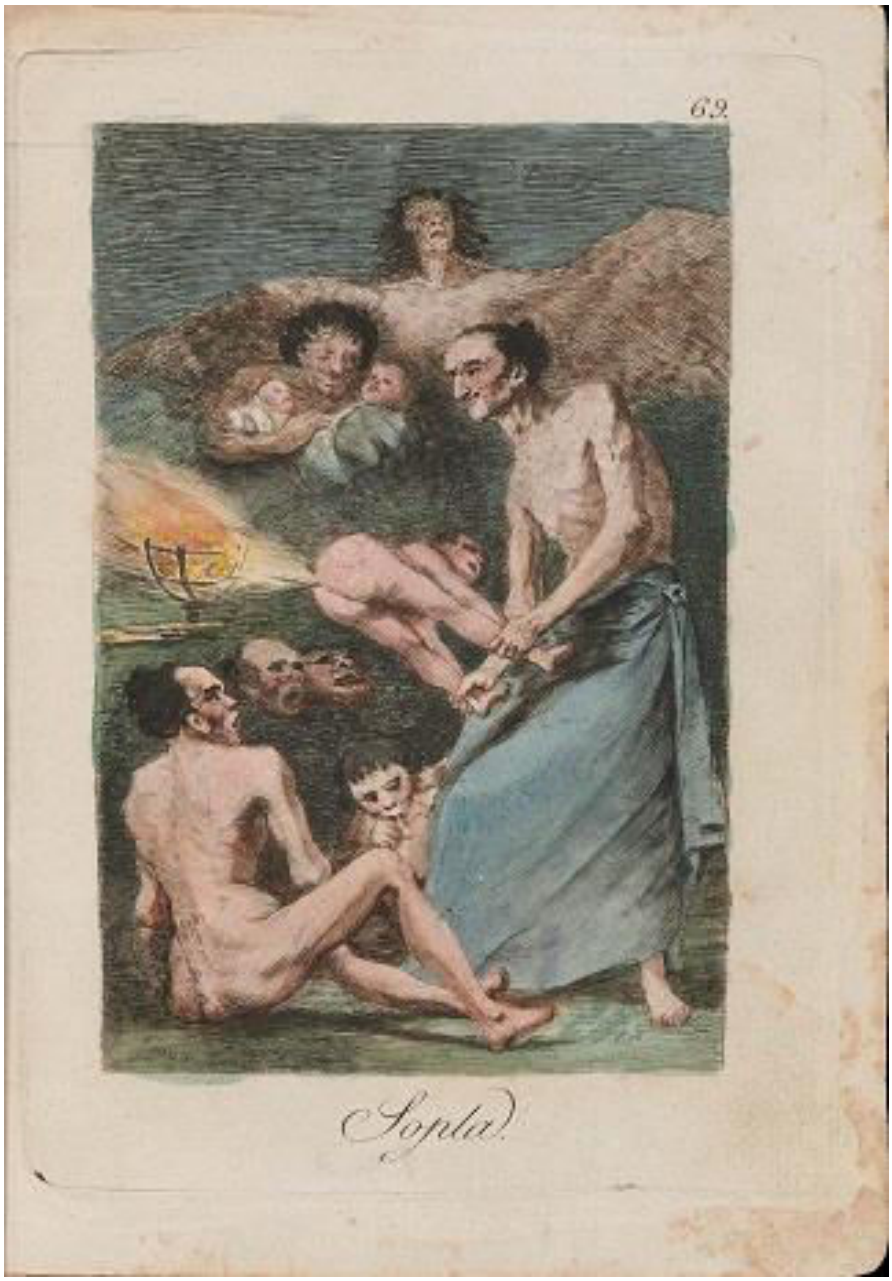
Title : Sueño 7. ***Sueño de Brujas consumadas***
Date : 1796-1797
Series: Caprichos (drawing), 69
Technique : Iron-gall ink with pen over black pencil strokes
Paper : Chick pea colored laid paper
Measurements : 244 x 169 mm
Catalogues : Gassier-Wilson 590; Museo del Prado 4192; Sánchez Cantón 16; Gassier II 46

Title : Sueño 6. ***Pregon de Brujas proibiendo a las que no pasan de treinta años, por mas merito que tengan***
Date : 1796-1797
Series: Caprichos (drawing), 69
Technique : Pen, Iron-gall ink
Paper : Chick pea colored laid paper
Measurements : 232 x 153 mm
Catalogues : Gassier-Wilson 625; Museo del Prado 4156; Sánchez Cantón 477; Gassier II 45

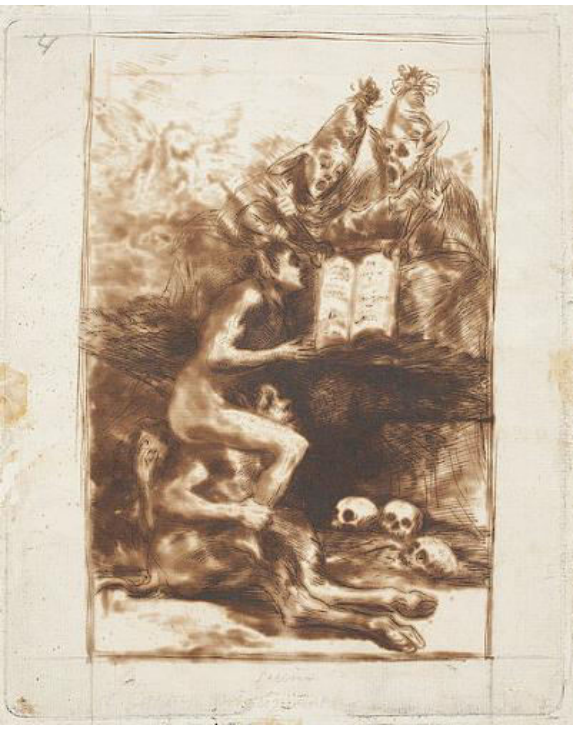
Title :

Proclamación de Brujas
Date : 1797 c.
Series: Caprichos (drawing), 69
Technique : Wash of Sanguine and Red ink wash
Paper : Ivory vellum paper
2nd paper : Chick pea colored vellum paper
Measurements : 200 x 135 mm / 213 x 145 mm (2nd support)
Catalogues : Gassier-Wilson 626; Museo del Prado 4155; Sánchez Cantón 476; Gassier II 131

Title : ***Sopla (Blow).***
Date : Drawn and etched 1797–98; published 1799 Place of Publication: Madrid, Spain
Series: Caprichos (print), No. 69
Edition: 1st ed., Madrid, 1799 Bond set of eighty hand-colored etching and aquatints, with manuscript annotations. Octavo, two vols.; (v. 1) 3 leaves text, plus 40 plates; (v. 2) 4 ll. text, plus 40 plates; contemporary blue paper wrappers, contemporary pen and brown ink titling on spines (blue cloth box).
Technique : Hand colloured etching and aquatint
Paper : Ivory laid paper
Measurements : 212 x 150 mm (plate) / 306 x 201 mm (paper)
Owner or Museum: Museum of Fine Arts, Boston. Credit Line: Bequest of Eleanor A. Sayre. Accession Number 2002.496.69
Provenance: Unidentified collector's mark bottom of first plate each volume (fragment of "M": perhaps Gustave-François Morin, Rouen 1809-1886, painter [see Lugt 1178]; see also Lugt 1850); Eleanor A. Sayre, Cambridge, MA; her bequest to MFA October 23, 2002.
Catalogues : Harris 036-115, first edition; Delteil 038-117



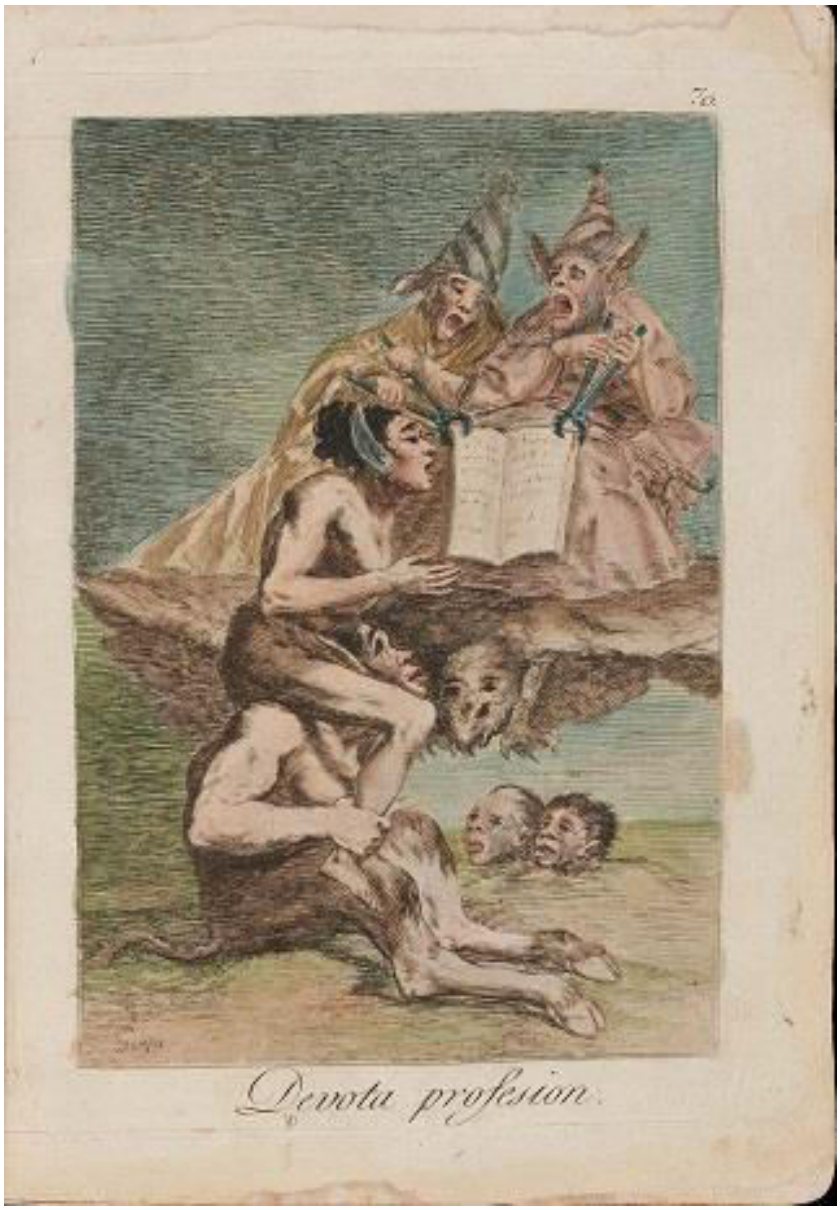
Title : ***Devota profesion (Devout profession)*** " 'Will you swear to obey and respect your masters and superiors, to sweep the garrets, to spin tow, to ring bells, to howl, to yell, to fly, to cook, to grease, to suck, to bake, to fry, everything and whatever time you are ordered to?' "I swear.' 'Well then, my girl, you are now a witch. Congratulations.' " In this anti-clerical satire, the allusion to the taking of religious vows is unmistakable. The two officiants are dressed like bishops in enveloping copes; donkey's ears slip out beneath their miters.
Date : 1797-1799
Series: Caprichos (print), 70
Edition: 1st ed., Madrid, 1799
Technique : Etching, aquatint and drypoint
Paper : Ivory laid paper
Measurements : 206 x 165 mm (plate) / 306 x 201 mm (paper)
Catalogues : Gassier-Wilson 591; Museo del Prado 2158; Harris 105.III.1



Title : ***Sueño De Brujas***
Date : 1796-1797
Series: Caprichos (drawing), 70
Technique : Pen, Iron-gall ink
Paper : Chick pea colored laid paper
Measurements : 238 x 179 mm
Catalogues : Gassier-Wilson 593; Museo del Prado 4392(v); Sánchez Cantón 444; Gassier II 42

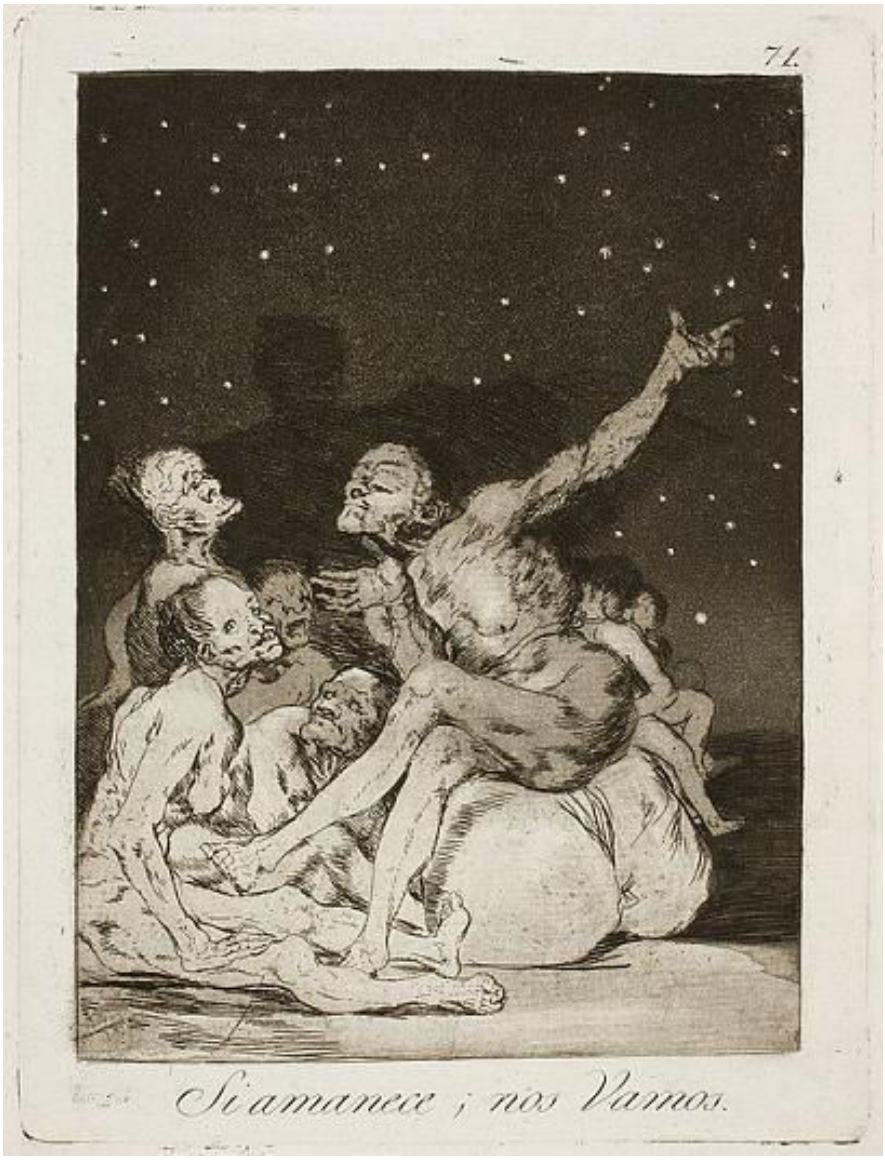
Title : Sueño 3. ***Sueño de Bruja principianta***
Date : 1796-1797
Series: Caprichos (drawing), 70
Technique : Iron-gall ink with pen over black pencil strokes
Paper : Chick pea colored laid paper
Measurements : 238 x 179 mm
Catalogues : Gassier-Wilson 592; Museo del Prado 4392(r); Sánchez Cantón 451; Gassier II 41

Title : ***Devota profesion (Devout profession)***



Date : Drawn and etched 1797–98; published 1799 Place of Publication: Madrid, Spain
Series: Caprichos (print), No. 70
Edition: 1st ed., Madrid, 1799 Bond set of eighty hand-colored etching and aquatints, with manuscript annotations. Octavo, two vols.; (v. 1) 3 leaves text, plus 40 plates; (v. 2) 4 ll. text, plus 40 plates; contemporary blue paper wrappers, contemporary pen and brown ink titling on spines (blue cloth box).
Technique : Hand colloured etching and aquatint
Paper : Ivory laid paper
Measurements : 212 x 150 mm (plate) / 306 x 201 mm (paper)
Owner or Museum: Museum of Fine Arts, Boston. Credit Line: Bequest of Eleanor A. Sayre. Accession Number 2002.496.70
Provenance: Unidentified collector's mark bottom of first plate each volume (fragment of "M": perhaps Gustave-François Morin, Rouen 1809-1886, painter [see Lugt 1178]; see also Lugt 1850); Eleanor A. Sayre, Cambridge, MA; her bequest to MFA October 23, 2002.
Catalogues : Harris 036-115, first edition; Delteil 038-117

Title : ***Si amanece, nos Vamos (When day breaks we will be off)*** "Even if you hadn't come you wouldn't have been missed." The ignorant and superstitious prepare to flee as light—reason—creeps into the night sky. The print is an example of Goya's command of both etching and aquatint. He delineates musculature with the former, while carefully modulating light and shadow through the latter.
Date : 1797-1799
Series: Caprichos (print), 71
Edition: 1st ed., Madrid, 1799
Technique : Etching, aquatint burnished and chisel (or burin)
Paper : Ivory laid paper
Measurements : 196 x 148 mm (plate) / 306 x 201 mm (paper)
Catalogues : Gassier-Wilson 594; Museo del Prado 2159; Harris 106.III.1



Title : ***Si amanece, nos Vamos***
Date : 1797 c.
Series: Caprichos (drawing), 71
Technique : Sanguine
Paper : Chick pea colored laid paper
Measurements : 206 x 144 mm
Catalogues : Gassier-Wilson 595; Museo del Prado 4230; Sánchez Cantón 82; Gassier II 120

Title : ***Si amanece, nos Vamos (When day breaks we will be off)***

Date : Drawn and etched 1797–98; published 1799 Place of Publication: Madrid, Spain
Series: Caprichos (print), No. 71
Edition: 1st ed., Madrid, 1799 Bond set of eighty hand-colored etching and aquatints, with manuscript annotations. Octavo, two vols.; (v. 1) 3 leaves text, plus 40 plates; (v. 2) 4 ll. text, plus 40 plates; contemporary blue paper wrappers, contemporary pen and brown ink titling on spines (blue cloth box).
Technique : Hand colloured etching and aquatint
Paper : Ivory laid paper
Measurements : 212 x 150 mm (plate) / 306 x 201 mm (paper)
Owner or Museum: Museum of Fine Arts, Boston. Credit Line: Bequest of Eleanor A. Sayre. Accession Number 2002.496.71
Provenance: Unidentified collector's mark bottom of first plate each volume (fragment of "M": perhaps Gustave-François Morin, Rouen 1809-1886, painter [see Lugt 1178]; see also Lugt 1850); Eleanor A. Sayre, Cambridge, MA; her bequest to MFA October 23, 2002.
Catalogues : Harris 036-115, first edition; Delteil 038-117

Title : ***No te escaparás (You will not escape)*** Goya comments, "She who wants to be caught never escapes." The young woman is more willing to be ensnared by the demons' blandishments to vice and immorality than her apparent act of flight would suggest.
Date : 1797-1799
Series: Caprichos (print), 72
Edition: 1st ed., Madrid, 1799
Technique : Etching and aquatint burnished
Paper : Ivory laid paper
Measurements : 212 x 149 mm (plate) / 306 x 201 mm (paper)
Catalogues : Gassier-Wilson 596; Museo del Prado 2160; Harris 107.III.1

Title : ***No te escaparás***
Date : 1797 c.

Series: Caprichos (drawing), 72
Technique : Sanguine
Paper : Chick pea colored laid paper
Measurements : 205 x 144 mm
Catalogues : Gassier-Wilson 597; Museo del Prado 4348(v); Sánchez Cantón 458; Gassier II 121

Title : ***No te escaparás***
Date : 1797 c.
Series: Caprichos (drawing), 72
Technique : Sanguine over black pencil strokes
Paper : Chick pea colored laid paper
Measurements : 205 x 144 mm
Catalogues : Gassier-Wilson 598; Museo del Prado 4348(r); Sánchez Cantón 432; Gassier II 122

Title : ***No te escaparás (You will not escape***
Date : Drawn and etched 1797–98; published 1799 Place of Publication: Madrid, Spain
Series: Caprichos (print), No. 72
Edition: 1st ed., Madrid, 1799 Bond set of eighty hand-colored etching and aquatints, with manuscript annotations. Octavo, two vols.; (v. 1) 3 leaves text, plus 40 plates; (v. 2) 4 ll. text, plus 40 plates; contemporary blue paper wrappers, contemporary pen and brown ink titling on spines (blue cloth box).
Technique : Hand colloured etching and aquatint
Paper : Ivory laid paper
Measurements : 212 x 150 mm (plate) / 306 x 201 mm (paper)
Owner or Museum: Museum of Fine Arts, Boston. Credit Line: Bequest of Eleanor A. Sayre. Accession Number 2002.496.72
Provenance: Unidentified collector's mark bottom of first plate each volume (fragment of "M": perhaps Gustave-François Morin, Rouen 1809-1886, painter [see Lugt 1178]; see also Lugt 1850); Eleanor A. Sayre, Cambridge, MA; her bequest to MFA October 23, 2002.
Catalogues : Harris 036-115, first edition; Delteil 038-117

Title : ***Mejor es holgar (It is better to be lazy)*** "Mother has dropsy and they have sent her on an outing. God willing, she may recover." This print is rife with sexual innuendo. While an older housewife winds thread, the pretty lass takes a bold stance—her legs splayed—in front of a man, who holds one end of a thread attached to the skein she clasps in her idle hands.
Date : 1797-1799
Series: Caprichos (print), 73
Edition: 1st ed., Madrid, 1799
Technique : Etching, aquatint burnished, drypoint and chisel (or burin)
Paper : Ivory laid paper
Measurements : 213 x 149 mm (plate) / 306 x 201 mm (paper)
Catalogues : Gassier-Wilson 599; Museo del Prado 2161; Harris 108.III.1

Title : ***Mejor es holgar***
Date : 1797-1799
Series: Caprichos (print), 73
Technique : Etching, aquatint burnished and chisel (or burin)
Paper : Ivory laid paper
Measurements : 216 x 152 mm (plate) / 266 x 201 mm (paper)
Catalogues : Harris 108.I.2; Museo del Prado 1945

Title : ***Mejor es holgar (It is better to be lazy)***

Date : Drawn and etched 1797–98; published 1799 Place of Publication: Madrid, Spain
Series: Caprichos (print), No. 73
Edition: 1st ed., Madrid, 1799 Bond set of eighty hand-colored etching and aquatints, with manuscript annotations. Octavo, two vols.; (v. 1) 3 leaves text, plus plates; (v. 2) 4 ll. text, plus 40 plates; contemporary blue paper wrappers, contemporary pen and brown ink titling on spines (blue cloth box).
Technique : Hand colloured etching and aquatint
Paper : Ivory laid paper
Measurements : 212 x 150 mm (plate) / 306 x 201 mm (paper)
Owner or Museum: Museum of Fine Arts, Boston. Credit Line: Bequest of Eleanor A. Sayre. Accession Number 2002.496.73
Provenance: Unidentified collector's mark bottom of first plate each volume (fragment of "M": perhaps Gustave-François Morin, Rouen 1809-1886, painter [see Lugt 1178]; see also Lugt 1850); Eleanor A. Sayre, Cambridge, MA; her bequest to MFA October 23, 2002.
Catalogues : Harris 036-115, first edition; Delteil 038-117

40

Title : ***No grites, tonta (Don't scream, stupid)*** "Poor Paquila! She was looking for the footman and runs into the goblin, but don't be afraid: it is plain that Martinico is in a good mood and won't do her any harm." The humor in this print, a woman more surprised than frightened by the appearance of a comical monk, belies Goya's stinging criticism of the lasciviousness of both the aristocracy and clergy. Contemporary gossip was awash with stories of confessors corrupting the fine ladies they visited.
Date : 1797-1799
Series: Caprichos (print), 74
Edition: 1st ed., Madrid, 1799
Technique : Etching and aquatint burnished
Paper : Ivory laid paper
Measurements : 213 x 151 mm (plate) / 306 x 201 mm (paper)
Catalogues : Gassier-Wilson 600; Museo del Prado 2162; Harris 109.III.1

Title : ***No grites, tonta***
Date : 1797 c.
Series: Caprichos (drawing), 74
Technique : Sanguine
Paper : Chick pea colored laid paper
Measurements : 201 x 140 mm
Catalogues : Gassier-Wilson 601; Museo del Prado 4226; Sánchez Cantón 78; Gassier II 123

Title : ***No grites, tonta (Don't scream, stupid)***
Date : Drawn and etched 1797–98; published 1799 Place of Publication: Madrid, Spain
Series: Caprichos (print), No. 74
Edition: 1st ed., Madrid, 1799 Bond set of eighty hand-colored etching and aquatints, with manuscript annotations. Octavo, two vols.; (v. 1) 3 leaves text, plus 40 plates; (v. 2) 4 ll. text, plus 40 plates; contemporary blue paper wrappers, contemporary pen and brown ink titling on spines (blue cloth box).
Technique : Hand colloured etching and aquatint
Paper : Ivory laid paper
Measurements : 212 x 150 mm (plate) / 306 x 201 mm (paper)
Owner or Museum: Museum of Fine Arts, Boston. Credit Line: Bequest of Eleanor A. Sayre. Accession Number 2002.496.74
Provenance: Unidentified collector's mark bottom of first plate each volume (fragment of "M": perhaps Gustave-François Morin, Rouen 1809-1886, painter [see Lugt 1178]; see also Lugt 1850); Eleanor A. Sayre, Cambridge, MA; her bequest to MFA October 23, 2002.
Catalogues : Harris 036-115, first edition; Delteil 038-117

Title : ***¿No hay quien nos desate? (Can't anyone untie us?)*** Goya comments, "A man and a woman tied together with ropes, struggling to get loose and crying out to be untied quickly? Either I am mistaken, or they are two people who have been forced to marry." This plate contrasts with the previous one in which a maid goes looking for a footman but finds a goblin in a good mood who won't harm her; here two people tied in an arranged marriage are miserable and suffering under the power of the demonic owl, not the good-humored goblin. No matter how much the couple struggles, they are firmly bound together under the auspices of the owl, the creature of nighttime and unreason. To some, this print represented the Church's dogmatic insistence of the indissolubility of marriage. Divorce had recently become legal in Revolutionary France.

Date : 1797-1799
Series: Caprichos (print), 75
Edition: 1st ed., Madrid, 1799
Technique : Etching and aquatint burnished
Paper : Ivory laid paper
Measurements : 213 x 149 mm (plate) / 306 x 201 mm (paper)

Catalogues : Gassier-Wilson 602; Museo del Prado 2163; Harris 110.III.1

Title : ***¿No hay quien nos desate?***
Date : 1797 c.
Series: Caprichos (drawing), 75
Technique : Sanguine
Paper : Chick pea colored laid paper
Measurements : 204 x 142 mm
Catalogues : Gassier-Wilson 603; Museo del Prado 4227; Sánchez Cantón 79; Gassier II 124

Title : ***¿No hay quien nos desate?***
Date : 1797 c.
Series: Caprichos (drawing), 75
Technique : Sanguine
Paper : Chick pea colored laid paper
Measurements : 236 x 166 mm
Catalogues : Gassier-Wilson 604; Museo del Prado 4360(v); Sánchez Cantón 449; Gassier II 125

Title : ***¿No hay quien nos desate? (Can't anyone untie us?)***
Date : Drawn and etched 1797–98; published 1799 Place of Publication: Madrid, Spain
Series: Caprichos (print), No. 75
Edition: 1st ed., Madrid, 1799 Bond set of eighty hand-colored etching and aquatints, with manuscript annotations. Octavo, two vols.; (v. 1) 3 leaves text, plus 40 plates; (v. 2) 4 ll. text, plus 40 plates; contemporary blue paper wrappers, contemporary pen and brown ink titling on spines (blue cloth box).
Technique : Hand colloured etching and aquatint
Paper : Ivory laid paper
Measurements : 212 x 150 mm (plate) / 306 x 201 mm (paper)
Owner or Museum: Museum of Fine Arts, Boston. Credit Line: Bequest of Eleanor A. Sayre. Accession Number 2002.496.75
Provenance: Unidentified collector's mark bottom of first plate each volume (fragment of "M": perhaps Gustave-François Morin, Rouen 1809-1886, painter [see Lugt 1178]; see also Lugt 1850); Eleanor A. Sayre, Cambridge, MA; her bequest to MFA October 23, 2002.
Catalogues : Harris 036-115, first edition; Delteil 038-117

Title : ***¿Está Vm… pues, Como digo… eh! Cuidado! si no!... (You understand?... well, as I say... eh! Look out! Otherwise...)*** "The cockade and baton make this stupid bore think that he is a superior being, and he abuses the office entrusted to him to annoy everyone who knows him; he is proud, insolent, vain with all who are his inferiors; servile and abject with those who are his superiors." The image is a merciless attack on "vain, gout-ridden, and herniated military men, who bully the crippled because they were unable to bully the enemy."
Date : 1797-1799
Series: Caprichos (print), 76
Edition: 1st ed., Madrid, 1799
Technique : Etching, aquatint burnished and drypoint
Paper : Ivory laid paper
Measurements : 213 x 150 mm (plate) / 306 x 201 mm (paper)
Catalogues : Gassier-Wilson 605; Museo del Prado 2164; Harris 111.III.1

Title : ***¿Está Vm… pues, Como digo… eh! Cuidado! si no!...***
Date : 1797 c.
Series: Caprichos (drawing), 76
Technique : Sanguine
Paper : Chick pea colored laid paper
Measurements : 208 x 144 mm
Catalogues : Gassier-Wilson 606; Museo del Prado 4228; Sánchez Cantón 80; Gassier II 126

Title :
Date : Drawn and etched 1797–98; published 1799 Place of Publication: Madrid, Spain
Series: Caprichos (print), No.
Edition: 1st ed., Madrid, 1799 Bond set of eighty hand-colored etching and aquatints, with manuscript annotations. Octavo, two vols.; (v. 1) 3 leaves text, plus 40 plates; (v. 2) 4 ll. text, plus 40 plates; contemporary blue paper wrappers, contemporary pen and brown ink titling on spines (blue cloth box).
Technique : Hand colloured etching and aquatint
Paper : Ivory laid paper
Measurements : 212 x 150 mm (plate) / 306 x 201 mm (paper)
Owner or Museum: Museum of Fine Arts, Boston. Credit Line: Bequest of Eleanor A. Sayre. Accession Number 2002.496.
Provenance: Unidentified collector's mark bottom of first plate each volume (fragment of "M": perhaps Gustave-François Morin, Rouen 1809-1886, painter [see Lugt 1178]; see also Lugt 1850); Eleanor A. Sayre, Cambridge, MA; her bequest to MFA October 23, 2002.
Catalogues : Harris 036-115, first edition; Delteil 038-117

Title : ***Unos á otros (What one does to another)*** Goya comments, "It is the way of the world. People jest and fight with one another. He who yesterday played the part of the bull, today plays the gentleman. Fortune presides over the show and allots the parts according to the inconstancy of her caprices." Here, almost at the end of Los Caprichos, Goya points us towards the way to interpret the images he has offered us. The world is full of caprices: those of the rich and aristocratic and those of the poor and the downtrodden; those of the Inquisition and those of the witches and goblins who are their professed enemies. It would seem to be the task of those viewing Goya's work to awaken their reason and put asides the nightmares of disordered imaginations so that they might learn to see the real monsters: the Inquisition, the rigid power structure of a society that rewards some fools with power and wealth while punishing others with the necessity of entering into unloving unions in attempts to save their families from destitution and themselves from prostitution. Goya adapts a common children's street game to highlight the viciousness of the social order as aristocrats push ahead of the poor to win.

Date : 1797-1799
Series: Caprichos (print), 77
Edition: 1st ed., Madrid, 1799
Technique : Etching, aquatint burnished, drypoint and chisel (or burin)
Paper : Ivory laid paper
Measurements : 213 x 149 mm (plate) / 306 x 201 mm (paper)
Catalogues : Gassier-Wilson 607; Museo del Prado 2165; Harris 112.III.1

Title : ***Unos á otros***
Date : 1797 c.
Series: Caprichos (drawing), 77
Technique : Sanguine over black pencil strokes
Paper : Chick pea colored laid paper
Measurements : 204 x 144 mm
Catalogues : Gassier-Wilson 608; Museo del Prado 4229; Sánchez Cantón 81; Gassier II 127

Title : ***Unos á otros (What one does to another)***
Date : Drawn and etched 1797–98; published 1799 Place of Publication: Madrid, Spain
Series: Caprichos (print), No. 77

Edition: 1st ed., Madrid, 1799 Bond set of eighty hand-colored etching and aquatints, with manuscript annotations. Octavo, two vols.; (v. 1) 3 leaves text, plus 40 plates; (v. 2) 4 ll. text, plus 40 plates; contemporary blue paper wrappers, contemporary pen and brown ink titling on spines (blue cloth box).
Technique : Hand colloured etching and aquatint
Paper : Ivory laid paper
Measurements : 212 x 150 mm (plate) / 306 x 201 mm (paper)
Owner or Museum: Museum of Fine Arts, Boston. Credit Line: Bequest of Eleanor A. Sayre. Accession Number 2002.496.77
Provenance: Unidentified collector's mark bottom of first plate each volume (fragment of "M": perhaps Gustave-François Morin, Rouen 1809-1886, painter [see Lugt 1178]; see also Lugt 1850); Eleanor A. Sayre, Cambridge, MA; her bequest to MFA October 23, 2002.
Catalogues : Harris 036-115, first edition; Delteil 038-117

Title : ***Despacha, que dispiértan (Be quick, they are waking up)*** "The goblins are the most industrious and obliging people there are. As the maid keeps them happy, they scour the pot, cook the vegetables, wash up, sweep, and hush the child. It has often been disputed whether the are devils or not; don't let us deceive ourselves. Devils are those who spend their time doing harm, or doing harm, or hindering others from doing good, or are doing nothing at all." Thinking back over Los Caprichos, one cannot distinguish an essential difference between the witches sucking the life out of babies, the Inquisition taking the life out of society, and the fools who destroy their own lives and those of others. In Goya's work, the hard-working goblins and the self-sacrificing young women stand in pointed opposition to those who destroy their own happiness by plucking away the joys of others. In the final three prints, Goya returns to his criticism of the Church. He particularly disliked monks, whom he regarded as social parasites. The clothing worn by the goblins is evocative of a monk's habit.

Date : 1797-1799
Series: Caprichos (print), 78
Edition: 1st ed., Madrid, 1799
Technique : Etching and aquatint burnished
Paper : Ivory laid paper
Measurements : 212 x 150 mm (plate) / 306 x 201 mm (paper)
Catalogues : Gassier-Wilson 609; Museo del Prado 2166; Harris 113.III.1

Title : ***Despacha, que dispiértan***
Date : 1797-1799
Series: Caprichos (print), 78
Technique : Etching and aquatint burnished
Paper : Ivory laid paper
Measurements : 215 x 151 mm (plate) / 264 x 200 mm (paper)
Catalogues : Harris 113.I.2; Museo del Prado 1946

Title : ***Despacha, que dispiértan***
Date : 1797 c.
Series: Caprichos (drawing), 78
Technique : Sanguine
Paper : Chick pea colored laid paper
Measurements : 200 x 144 mm
Catalogues : Gassier-Wilson 610; Museo del Prado 4367(r); Sánchez Cantón 442; Gassier II 128

Title : ***Despacha, que dispiértan (Be quick, they are waking up)***
Date : Drawn and etched 1797–98; published 1799 Place of Publication: Madrid, Spain
Series: Caprichos (print), No. 78
Edition: 1st ed., Madrid, 1799 Bond set of eighty hand-colored etching and aquatints, with manuscript annotations. Octavo, two vols.; (v. 1) 3 leaves text, plus 40 plates; (v. 2) 4 ll. text, plus 40 plates; contemporary blue paper wrappers, contemporary pen and brown ink titling on spines (blue cloth box).
Technique : Hand colloured etching and aquatint
Paper : Ivory laid paper
Measurements : 212 x 150 mm (plate) / 306 x 201 mm (paper)
Owner or Museum: Museum of Fine Arts, Boston. Credit Line: Bequest of Eleanor A. Sayre. Accession Number 2002.496.78
Provenance: Unidentified collector's mark bottom of first plate each volume (fragment of "M": perhaps Gustave-François Morin, Rouen 1809-1886, painter [see Lugt 1178]; see also Lugt 1850); Eleanor A. Sayre, Cambridge, MA; her bequest to MFA October 23, 2002.
Catalogues : Harris 036-115, first edition; Delteil 038-117

Title : ***Nadie nos ha visto (No one has seen us)*** Goya comments, "And what does it matter if the goblins go down to the cellar and have four swigs, if they have been working all night and have left the scullery like gleaming gold." And yet, overseeing the image of the hard-working goblins rewarding themselves for their labors is a smiling Death encouraging them to drink up. Secluded in their monasteries, Goya imagines the monks getting drunk on vats of communion wine.
Date : 1797-1799
Series: Caprichos (print), 79
Edition: 1st ed., Madrid, 1799
Technique : Etching, aquatint burnished and chisel (or burin)
Paper : Ivory laid paper
Measurements : 212 x 150 mm (plate) / 306 x 201 mm (paper)
Catalogues : Gassier-Wilson 611; Museo del Prado 2167; Harris 114.III.1

Title : ***Nadie nos ha visto***
Date : 1797 c.
Series: Caprichos (drawing), 79
Technique : Sanguine and black pencil
Paper : Chick pea colored laid paper
Measurements : 195 x 144 mm
Catalogues : Gassier-Wilson 612; Museo del Prado 4225: Sánchez Cantón 77; Gassier II 129

Title : ***Nadie nos ha visto (No one has seen us)***
Date : Drawn and etched 1797–98; published 1799 Place of Publication: Madrid, Spain
Series: Caprichos (print), 79
Edition: 1st ed., Madrid, 1799 Bound set of eighty hand-colored etching and aquatints, with manuscript annotations. Octavo, two vols.; (v. 1) 3 leaves text, plus 40 plates; (v. 2) 4 ll. text, plus 40 plates; contemporary blue paper wrappers, contemporary pen and brown ink titling on spines (blue cloth box).
Technique : Etching, aquatint burnished and chisel (or burin)
Paper : Ivory laid paper
Measurements : 212 x 150 mm (plate) / 306 x 201 mm (paper)
Owner or Museum: Museum of Fine Arts, Boston. Credit Line: Bequest of Eleanor A. Sayre Accession Number 2002.496.79
Provenance: Unidentified collector's mark bottom of first plate each volume (fragment of "M": perhaps Gustave-François Morin, Rouen 1809-1886, painter [see Lugt 1178]; see also Lugt 1850); Eleanor A. Sayre, Cambridge, MA; her bequest to MFA October 23, 2002.
Catalogues : Harris 036-115, first edition; Delteil 038-117

Title : ***Ya es hora (It is time)*** Goya comments, "Then, when dawn threatens, each one goes on his way, Witches, Hobgoblins, apparitions, and phantoms. It is a good thing that these creatures do not allow themselves to be seen except by night and when it is dark! Nobody has been able to find out where they shut themselves up and hide through the day. If anyone could catch a denful of Hobgoblins and were to show it in a cage at 10 o'clock in the morning in the Puerta del Sol, he would need no other inheritance." This final plate calls into question the reality of most of the images we have been presented with since plate 43. If witches, goblins, apparitions, and phantoms are indeed just phantasms, the dreams of a sleeping reason, then the evils portayed externally in the witches are just visualizations of inner evils, the hard-working but foolish goblins will indeed have to confront death in the end, the apparitions are the products of our fantasies, and the phantoms only the afterimages of our own bad dreams. But if we are the source of the evils and follies that infest our world, waking and sleeping, what is the cure? In a final lambasting of those in religious orders, Goya depicts them grotesquely yawning, perhaps even singing and chanting, as they rouse themselves from idleness, indolence, and sexual vice.

Date : 1797-1799
Series: Caprichos (print), 80
Edition: 1st ed., Madrid, 1799
Technique : Etching, aquatint burnished, drypoint and chisel (or burin)
Paper : Ivory laid paper
Measurements : 214 x 151 mm (plate) / 306 x 201 mm (paper)
Catalogues : Gassier-Wilson 613; Museo del Prado 2168; Harris 115.III.1

Title : ***Ya es hora (It is time)***
Date : Drawn and etched 1797–98; published 1799 Place of Publication: Madrid, Spain
Series: Caprichos (print), No. 80
Edition: 1st ed., Madrid, 1799 Bond set of eighty hand-colored etching and aquatints, with manuscript annotations. Octavo, two vols.; (v. 1) 3 leaves text, plus 40 plates; (v. 2) 4 ll. text, plus 40 plates; contemporary blue paper wrappers, contemporary pen and brown ink titling on spines (blue cloth box).
Technique : Hand colloured etching and aquatint
Paper : Ivory laid paper
Measurements : 212 x 150 mm (plate) / 306 x 201 mm (paper)
Owner or Museum: Museum of Fine Arts, Boston. Credit Line: Bequest of Eleanor A. Sayre. Accession Number 2002.496.80
Provenance: Unidentified collector's mark bottom of first plate each volume (fragment of "M": perhaps Gustave-François Morin, Rouen 1809-1886, painter [see Lugt 1178]; see also Lugt 1850); Eleanor A. Sayre, Cambridge, MA; her bequest to MFA October 23, 2002.
Catalogues **:** Harris 036-115, first edition; Delteil 038-117

Últimos caprichos/ Late Caprichos

The etchings known as *Últimos caprichos* have been considered part of an unfinished series, or complementary individual works of the drawing albums made by Goya in Bordeaux. The supposed mention of this set could be found in the letter sent by the artist to Joaquín María Ferrer, his friend exiled in Paris, on December 20, 1825, where in response to Ferrer's suggestion about the reissue of the Caprichos, Goya commented : "I have better occurrences in the day so that they were sold with more utility." Assuming that these "best occurrences" were these etchings, the date of the letter has been taken as the basis for dating the *Últimos caprichos* between 1826 and 1828. Only period artist's proofs of two of the four compositions are preserved: The blind singer and Old man swinging. Of the other two [Maja on a dark background and Andalusian Smuggler] there are only posthumous prints.[6]

The sheet of The Blind Singer, separated from the rest, belonged to Paul Lefort. In 1922 it was in the possession of Edmond Gosselin, and later it went to the Zdenko Bruck collection in Buenos Aires. From El cantor ciego, two state proofs before the drypoint and burin are preserved, belonging to the Lázaro Galdiano Foundation in Madrid [Inv. 11604] and the Kupferstichkabinett in Berlin. The other three copper plates, along with two plates from the Prisoners group, were acquired in 1859 from Mariano Goya by the English diplomat John Savile Lumley, who had arrived in Madrid the previous year as secretary of the United Kingdom Embassy. In 1926 the London firm Colnaghi acquired the coppers, selling them in 1938 to Philip Hofer. He donated them to the Museum of Fine Arts in Boston in 1970.

On the occasion of the donation of the coppers by Hofer to the Museum of Fine Arts in Boston, in 1971 a reasoned catalog by Eleanor Sayre was published [7]. Twenty-five copies of this book, edited by Philip Hofer Books, had the six stamps inserted, in edition numbered I / XXV to XXV / XXV. The stamping of the twenty-five sets was done by Emiliano Sorini in New York. The book contained a frontispiece and 32 illustrations on 31 plates plus a double suite of the 6 original etchings (12 total) loose in blue cloth folding case. All housed in 1/4-leather & blue cloth clamshell case. The three double-sided copper plates from which the plates were printed passed from Goya's grandson Mariano to John Savile Lumley, then to Colnaghi, from whom Philip Hofer acquired them in the 1930s. He, in turn, gave them in 1970 to the Museum of Fine Arts, Boston, after the present edition of 150 sets had been printed. The Museum's policies absolutely prohibit any further edition. The few proofs pulled by earlier owners are scrupulously described in Eleanor Sayre's catalogue.

Similar compositions to those of the recto are engraved on the backs of the three coppers, although open only by etching. All the backs seem to be copies very close to three designs from Album H of Bordeaux –Album H 22, 31 and 58–, drawings that served as a reference for the engravings on the back. Similar in their

[6] BLAS BENITO, Javier *Últimos caprichos* Goya en el Prado. Museo del Prado Madrid
[7] SAYRE, Eleanor *Late Caprichos of Goya: fragments from a series*. Published by Philip Hofer, New York in association with the Department of Printing and Graphic Art, Harvard College Library, 1971

execution to other nineteenth-century interpretations of Goya's work, there is unanimity in considering two of these [Maja on light background and El embozado] as made by a different hand from the artist, and with respect to the third [Old woman swinging] there are also reasonable doubts of its attribution to Goya.

When Lumley acquired the coppers, some posthumous proofs had been printed from them, probably at the initiative of Mariano Goya. Harris reports that Lumley requested the Madrid National Calcography to stamp the three plates in 1859, including front and back, except for Andalusian Smuggler due to technical defects in the engraving. Colnaghi again commissioned a small number of prints in 1926. Philip Hofer would hire the services of the printer Ture Bengtz in 1954 to produce a short run of four copies of the five compositions previously published by Lumley, plus seven copies of Andalusian Smuggler. Again, Hofer requested in 1960 from the printer Russell T. Limbach a print run of seven copies on Arches paper of the six images.

Title : ***Viejo columpiándose - Old man swinging***

Date : 1826-1828
Series: Últimos caprichos (print)
Edition: 1971. Eleanor A. Sayre, Late Caprichos of Goya: Fragments from a Series, New York: Philip Hofer Books, Walker and Company, 1971. Printed by Emiliano Sorini
Technique : Etching, aquatint, Wash and burnisher
Paper : Ivory continuous paper, Zerkall Butten brand
Measurements : 188 x 121 mm (plate) / 289 x 204 mm (paper)
Catalogues : Gassier-Wilson 1825; Museo del Prado 5105; Harris 32.IV.(3
Note: On the reverse side of the copper plate corresponding to *Viejo columpiándose*, *Vieja columpiándose* (G05106) is engraved.
Title assigned by Sayre in 1971: *Brujo columpiándose, entre demonios* (*Witch swinging, among demons*).

Francisco de Goya (attributed)
Title : ***Vieja columpiándose***
Date : 1826-1828 (?)
Series: Últimos caprichos (print)
Edition: 1971. Eleanor A. Sayre, Late Caprichos of Goya: Fragments from a Series, New York: Philip Hofer Books, Walker and Company, 1971. Printed by Emiliano Sorini
Technique : Etching and rascador
Paper : Ivory continuous paper, Zerkall Butten brand
Measurements : 188 x 121 mm (plate) / 289 x 204 mm (paper)
Catalogues : Gassier-Wilson 1826 ; Museo del Prado 5106; Harris 33.IV.3

Title : ***Maja sobre fondo oscuro***
Date : 1826-1828
Series: Últimos caprichos (print)
Edition: 1971. Eleanor A. Sayre, Late Caprichos of Goya: Fragments from a Series, New York: Philip Hofer Books, Walker and Company, 1971. Printed by Emiliano Sorini
Technique : Etching, aquatint and burnisher
Paper : Ivory continuous paper, Zerkall Butten brand
Measurements : 191 x 122 mm (plate) / 289 x 204 mm (paper)
Catalogues : Gassier-Wilson 1823; Museo del Prado 5107; Harris 30.IV.(3

Anonimous (formerly attributed to Francisco de Goya)
Title : ***Maja sobre fondo claro***
Date : Middle of the XIX century
Series: Últimos caprichos (print)
Edition: 1971. Eleanor A. Sayre, Late Caprichos of Goya: Fragments from a Series, New York: Philip Hofer Books, Walker and Company, 1971. Printed by Emiliano Sorini
Technique : Etching and drypoint
Paper : Ivory continuous paper, Zerkall Butten brand
Measurements : 191 x 122 mm (plate) / 289 x 204 mm (paper)
Catalogues : Gassier-Wilson 1824 ; Museo del Prado 5108; Harris 31.IV.(3

Title : ***Contrabandista andaluz***
Date : 1826-1828
Series: Últimos caprichos (print)
Edition: 1971. Eleanor A. Sayre, Late Caprichos of Goya: Fragments from a Series, New York: Philip Hofer Books, Walker and Company, 1971. Printed by Emiliano Sorini
Technique : Etching, aquatint, drypoint, graneador, rascador and burnisher
Paper : Ivory continuous paper, Zerkall Butten brand
Measurements : 191 x 122 mm (plate) / 289 x 204 mm (paper)
Catalogues : Gassier-Wilson 1827; Museo del Prado 5109

Anonimous (formerly attributed to Francisco de Goya)
Title : *El embozado*
Date : Middle of the XIX century
Series: Últimos caprichos (print)
Edition: 1971. Eleanor A. Sayre, Late Caprichos of Goya: Fragments from a Series, New York: Philip Hofer Books, Walker and Company, 1971. Printed by Emiliano Sorini
Technique : Etching and drypoint
Paper : Ivory continuous paper, Zerkall Butten brand
Measurements : 191 x 122 mm (plate) / 289 x 204 mm (paper)
Catalogues : Gassier-Wilson 1828; Museo del Prado 5110; Harris 34.IV.(3

Los Desastres de la guerra (1808 - 1815)

Napoleon Bonaparte declared himself First Consul of the French Republic on 18 February 1799 and in 1804, he declared himself Emperor of France as Napoleon I. As Spain controlled access to the Mediterranean, it was politically and strategically important to France. Spain's reigning sovereign, Charles IV, was regarded as weak, and his position at the time was threatened by his pro-British heir, Crown Prince Ferdinand.

The self-proclaimed Emperor took advantage of Charles's weak position by suggesting the two nations conquer Portugal —the spoils to be divided equally between France, Spain and the Spanish Prime Minister, Manuel de Godoy, who would take the title "Prince of the Algarve". Seduced by the French offer, Godoy accepted, failing to detect the true motivations of Napoleon and Ferdinand, who both intended to use the invasion as a ploy, to seize power in Spain. After winning the War of the Fourth Coalition (Prussia, Russia, Sweden, and Great Britain), one of Napoleon's major objectives became enforcing the Continental System against the British. He decided to focus his attention on Portugal, which consistently violated his trade prohibitions.

Under the terms of the 1807 Treaty of Fontainebleau, Charles IV and Godoy allowed Napoleon's troops to cross Spain to attack Portugal. This move was extremely unpopular with the Spanish people, who saw the entry as a humiliating invasion. Napoleon turned on his ally and ordered French commanders to seize key Spanish fortresses. Barcelona was taken in February 1808 and the Spanish Royal Army found itself paralyzed.

The events led to the Mutiny of Aranjuez, an 1808 uprising against Charles IV. The mutineers made Charles dismiss Godoy and the court forced the King to abdicate in favor of his son and rival, who became Ferdinand VII. Napoleon, under the false pretense of resolving the conflict, invited both Charles and Ferdinand to Bayonne, where he forced them both to renounce the throne. He then named his brother Joseph Bonaparte king of Spain. This action incensed the native populace and precipitated the Spanish War of Independence (Peninsular War 1808-1814). Marshal Murat led 120,000 troops into Spain and the French arrived in Madrid, where riots against the occupation erupted just a few weeks later (The *Dos de Mayo* of 1808 Uprising). Between 1808 and 1813, Spaniards fought a guerrilla war against the greatest army in Europe to free themselves of French domination. The outbreak of war caught Goya working on an equestrian portrait of Fernando VII that the San Fernando Academy had commissioned him. In October he traveled to Zaragoza called by José de Palafox, a trip in which he witnessed various acts of arms that inspired him The disasters of war.

Goya never lost his position as court painter, but he faced concerns because of his relations with the Frenchified illustrated. However, his political affiliation cannot be clarified with the data available to date. Apparently he was not signified by his ideas, at least publicly, and although many of his friends decided to take the side of José I Bonaparte, installed on the Spanish throne by Napoleon, it is no less true that after the return of Ferdinand VII he continued painting numerous royal portraits. However, on March 11, 1811 he received the Royal Order of Spain from José Bonaparte.

From 1810 until about 1820, Goya worked on the 80 prints he would call *Los Desastres de la Guerra* (The Disasters of War) as a visual protest against the violence of the 1808 *Dos de Mayo* Uprising, the subsequent Peninsular War of 1808–1814 and the setbacks to the liberal cause following the restoration of the Bourbon monarchy in 1814. He started to draw a series of scenes which showed the uglier side of war, the deaths, the tortures and the consequences that war has on the individual; bitter testimonies full of pessimism.

At 62, Goya suffered from poor health and deafness, but eventually completed a series of 85 etchings in 1820. Rather than depicting heroic soldiers and scenes of glorious battle, Goya produced stark, sobering images of brutality, slaughter and misery. His images exposed the horror of war, from the ferocity of village fighting (plates 2-27) to the terrible famine that ravaged Madrid in 1811-12, claiming 20,000 lives (plates 48-64). In the "caprichos emphaticos" (plates 65-80) the artist comments on the war's political, religious, and ideological aspects and ramifications. With a stark intensity unprecedented in the history of art, these prints convey the barbarity and futility of war. No one is spared from man's inhumanity toward man, and no death is glorious.

Despite the fact that Goya worked on many of the plates during the actual war, *Los Desastres de la Guerra* were not published during Goya's lifetime, possibly because the artist feared that some of the prints were politically dangerous or, perhaps, because he knew that the nation was too tired of war to be responsive. The prints finally appeared in 1863, 35 years after Goya's death, revealing a theme that would continue to be expressed in the art of the twentieth century: the suffering of civilians when war is no longer confined to the battlefield. The series was finally printed by the Royal Academy of Fine Arts of San Fernando, where Goya had served as director. The plates had been passed along from Goya's son, Javier, to the academy. In total over a thousand sets have been printed, though later ones are of lower quality, and most print room collections have at least some of the set.

Although he did not make known his intention when creating the plates, art historians view them as a visual protest against the violence of the 1808 *Dos de Mayo* Uprising, the subsequent Peninsular War of 1808–1814 and the setbacks to the liberal cause following the restoration of the Bourbon monarchy in 1814. The Disasters of War's most decisive contribution in the field of ideas is the denunciation that he makes of the terrible social consequences of any armed confrontation and of the horrors suffered in any war of any time and place by citizens, regardless of the result and of the side in which they occur.

The name by which the series is known today is not Goya's own. His handwritten title on an album of proofs given to a friend reads: *Fatal consequences of Spain's bloody war with Bonaparte, and other emphatic caprices* [8]. Aside from the titles or captions given to each print, these are Goya's only known words on the series. With these works, he breaks from a number of painterly traditions. He rejects the bombastic heroics of most previous Spanish war art to show the effect of conflict on individuals. In addition he abandons colour in favour of a more direct truth he found in shadow and shade.

Goya used in The Disasters of War a variety of intaglio techniques, mainly etching for the line work and aquatint for the tonal areas, but also engraving and drypoint. The prints are often referred to as aquatints, but more as etchings. The series is usually separated in three thematic groups which mirror the order of their creation. The first 47 focus on incidents from the war and show the consequences of the conflict on individual soldiers and civilians. The middle series (plates 48 to 64) record the effects of the famine that hit Madrid in 1811–12, before the city was liberated from the French. The final 17 reflect the bitter disappointment of liberals when the restored Bourbon monarchy, encouraged by the Catholic hierarchy, rejected the Spanish Constitution of 1812 and opposed both state and religious reform. The Disasters 's

[8] *Fatales consequencias de la sangrienta guerra en España con Buonaparte, Y otros caprichos enfáticos*

scenes of atrocities, hunger, degradation and humiliation have been described as the "prodigious flowering of rage".

Goya's sympathies with the Spanish defenders seem obvious in the first plates of the war plates, Most show Spanish patriots facing big French soldiers treating them with great cruelty. As the series advances, the distinction between Spanish and Napoleon's soldiers becomes less clear. In other plates, it is difficult to tell to which camp the distorted and disfigured corpses belong. And several titles clearly question the intentions of both sides; for example, *Con razon ó sin ella*. The ambiguity is still present in the final group of plates, where there is no distinction between heroic defenders of the Fatherland and the supporters of the old regime.

Many of the last engravings have an allegorical character, although their interpretation was an enigma until 1978. In that year Nigel Glendinning, published *A Solution to the Enigma of Goya's 'Emphatic Caprices', ns 65-80 of The Disasters of War* where he showed the relationship between prints 65-80 (the so-called «Emphatic Caprichos») and the work *Gli animali parlanti* by the Italian poet Giambattista Casti, whom Goya portrayed in a painting preserved in the Lázaro Galdiano Museum. This book was translated into Spanish in 1813 by Francisco Rodríguez de Ledesma. As evidence, Glendinning argues that in stamp No. 74, entitled "This is the worst!", A wolf writes the phrase "Miserable humanity, the fault is yours. Casti ", which refers to the last verse of stanza 57 of canto XXI of the Italian poem, which reads“ *Schiava umanità, la colpa è tua* ". In his work, Casti attacks the corruption of power, hypocrisy, cronyism or the absence of freedoms and the protagonists are animals. In the work of the Italian poet, the wolf is the henchman of the monarchy, the horse represents constitutionalism and the dogs characterize the revolutionary factions. The owl is an allegory of the ecclesiastical establishment and the vampire of the bad advisers. All these animals appear in the engravings of the third part of The Disasters of War. In the Goyesque series, the wolves would represent the supporters of absolutism, the horse the liberals, and in general the monstrous birds close to vultures are those who are to take advantage of the outcome of the war.

The disasters of war suppose a vision of war in which heroic dignity has disappeared and this is one of the characteristics of the contemporary vision of conflicts. The only thing that appears in Goya is a series of victims, men and women without representation attributes, who suffer, suffer and die in a gradation of horrors. It is a vision of denunciation of the consequences suffered by man as a civilian, stripped of symbols and war paraphernalia. In this sense, it can be seen as a precursor to the war reports of the current press committed to humanitarian catastrophes.

The Academia de San Fernando bought the series'plates in 1862 and produced its first edition in 1863, 35 years after Goya's death. The preparation of the plates for the edition was assigned to engravers Carlos de Haes and Domingo Martínez, who retouched some of them, eliminated superficial scratches, highlighted various margins and added others, erasing the lower part of certain coppers to engrave the legend. After the first edition of 1863, four additional editions were published, the last in 1937, so that in total over 1,000 impressions of varying quality of each print would have been commercialized. As with his other series, later impressions show wear to the aquatint. The 1863 edition had 500 impressions, and editions followed in 1892 (100) before which the plates were probably steel-faced to prevent further wear, 1903 (100), 1906 (275), and 1937. But there are also counts of a total of seven editions. The Royal Academy does not indicate a precise figure.

Title: ***Tristes presentimientos de lo que ha de acontecer (Sad presentiments of what must come to pass)***

Date: 1814-1815
Series: Desastres de la guerra (print), 1
Edition : 1st ed., Madrid: Real Academia de Bellas Artes de San Fernando, 1863
Technique: Etching, drypoint, burin and burnisher. Printing with Entrapment
Paper: Thick ivory wove paper
Measurements : 176 x 220 mm (plate) / 248 x 341 mm (paper)
Catalogues : Museo del Prado G02331; Gassier-Wilson 993; Harris 121.III.1

Title: ***Tristes presentimientos de lo que ha de acontecer***

Date: 1814-1815
Series: Desastres de la guerra (drawing), 1
Technique: Sanguine
Paper: Cream laid paper
Measurements : 146 x 207 mm
Catalogues : Museo del Prado D03964; Gassier-Wilson 994; Sánchez Cantón 117; Gassier II 167

Title: ***Con razon ó sin ella (Rightly or wrongly)***
Date: 1810-1814
Series: Desastres de la guerra (print), 2
Edition : 1st ed., Madrid: Real Academia de Bellas Artes de San Fernando, 1863
Technique: Etching, wash, drypoint, burin and burnisher. Printing with Entrapment
Paper: Thick ivory wove paper
Measurements : 153 x 206 mm (plate) / 248 x 341 mm (paper)
Catalogues : Museo del Prado G02332Gassier-Wilson 995 Harris 122.III.1

Title: ***Lo mismo (The Same)***
Date: 1810-1814
Series: Desastres de la guerra (print), 3
Edition : 1st ed., Madrid: Real Academia de Bellas Artes de San Fernando, 1863
Technique: Etching, wash, drypoint, burin and burnisher. Printing with Entrapment
Paper: Thick ivory wove paper
Measurements : 159 x 219 mm (plate) / 248 x 341 mm (paper)
Catalogues : Museo del Prado G02333; Gassier-Wilson 996; Harris 123.III.1

Title: ***Las mugeres dan valor (Women give courage)*** Here two women are struggling with two French soldiers: the one on the left seems about to stab the soldier, but the woman on the right seems about to perish: the soldier has one hand in her hair and is pulling her head back while his other hand is pushing her towards the ground. Courage is not enough!

Date: 1810-1814
Series: Desastres de la guerra (print), 4
Edition : 1st ed., Madrid: Real Academia de Bellas Artes de San Fernando, 1863
Technique: Etching, aquatint, wash, drypoint, burin and burnisher. Printing with Entrapment
Paper: Thick ivory wove paper
Measurements : 155 x 206 mm (plate) / 248 x 341 mm (paper)
Catalogues : Museo del Prado G02334; Gassier-Wilson 997; Harris 124.III.1

Title: ***Y son fieras (And they are like wild beasts)*** The scene here is a general melee: in the foreground, a woman holding her baby on her hip is killing a soldier with a sword. Behind him, another soldier is engaged in single combat with a woman holding a sword. This action appears to be taking place over the fallen

bodies of at least one soldier and two partisans. Behind them, a soldier is aiming point blank at a body obscured by the women while yet another women is getting ready to hurl a large stone at the soldier. In the left foreground, a woman holding a knife is looking up at the heavens as she expires.
Date: 1810-1814
Series: Desastres de la guerra (print), 5
Edition : 1st ed., Madrid: Real Academia de Bellas Artes de San Fernando, 1863
Technique: Etching, burnished aquatint and drypoint. Printing with Entrapment
Paper: Thick ivory wove paper
Measurements : 155 x 209 mm (plate) / 248 x 341 mm (paper)
Catalogues : Museo del Prado G02335; Gassier-Wilson 998; Harris 125.III.1

Title: ***Bien te se está (It serves you right)*** In the foreground, the French soldiers appear to be trying to tend their wounded and dead; in the background the battle seems to be continuing.

Date: 1810-1814
Series: Desastres de la guerra (print), 6
Edition : 1st ed., Madrid: Real Academia de Bellas Artes de San Fernando, 1863
Technique: Etching, wash and burin. Printing with Entrapment
Paper: Thick ivory wove paper
Measurements : 143 x 208 mm (plate) / 248 x 341 mm (paper)
Catalogues : Museo del Prado G02336; Gassier-Wilson 999; Harris 126.III.1

Title: ***Que valor!(What courage!)*** Hughes comments: This "is the only conventionally 'heroic' plate in the

whole series—heroic in that the artist presents a character as entirely courageous and worthy of admiration, neither a helpless victim, nor a person driven by terror to involuntary acts of courage, nor a bestial and atrocious intruder: in short, a citizen in full command of her humanity. This person was already a legendary heroine when Goya reached Zaragoza: she was Augustina of Aragón, a young Zaragozan woman who, with complete disregard for her own safety, had clambered over the bodies of slain defenders on the ramparts of the city (a pile said to have contained the corpse of her lover) in order to fire a twenty-six-pound cannon at the advancing French" (Hughes, Goya, p. 288). She is, however, standing upon a heap of corpses. However heroic she might be, the scene itself depicts a disaster.
Date: 1810-1814
Series: Desastres de la guerra (print), 7
Edition : 1st ed., Madrid: Real Academia de Bellas Artes de San Fernando, 1863
Technique: Etching, aquatint, drypoint, burin and burnisher. Printing with Entrapment
Paper: Thick ivory wove paper
Measurements : 155 x 206 mm (plate) / 248 x 341 mm (paper)
Catalogues : Museo del Prado G02337; Gassier-Wilson 1000; Harris 127.III.1

Title: ***Que valor!***
Date: 1810-1814
Series: Desastres de la guerra (drawing), 7
Technique: Sanguine
Paper: Cheakpea color laid paper
Measurements : 146 x 200 mm
Catalogues : Museo del Prado D04345(v); Gassier-Wilson 1002; Sánchez Cantón 455; Gassier II 168

Title: ***Que valor!***
Date: 1810-1814
Series: Desastres de la guerra (drawing), 7
Technique: Sanguine (dos lápices rojos)
Paper: Cheakpea color laid paper
Measurements : 146 x 200 mm
Catalogues : Gassier-Wilson 1001; Museo del Prado D04345(r); Sánchez Cantón 430; Gassier II 169

Title: ***Siempre sucede (It always happens)*** The scene shows three French cavalrymen on their horses. The one up front is about to perish, the one in the mid-ground looks with concern at this fallen comrade; the one furthest back gallops on heedlessly. In battles, horses and men die.

Date: 1810-1814
Series: Desastres de la guerra (print), 8
Edition : 1st ed., Madrid: Real Academia de Bellas Artes de San Fernando, 1863
Technique: Etching and drypoint. Printing with Entrapment
Paper: Thick ivory wove paper
Measurements : 177 x 219 mm (plate) / 248 x 341 mm (paper)
Catalogues : Gassier-Wilson 1003; Museo del Prado G02338; Harris 128.III.1

Title: ***Siempre sucede***
Date: 1810-1814
Series: Desastres de la guerra (drawing), **Technique**: Sanguine
Paper: Cream laid paper
Measurements : 145 x 207 mm
Catalogues : Gassier-Wilson 1004; Museo del Prado D04240; Sánchez Cantón 118; Gassier II 170

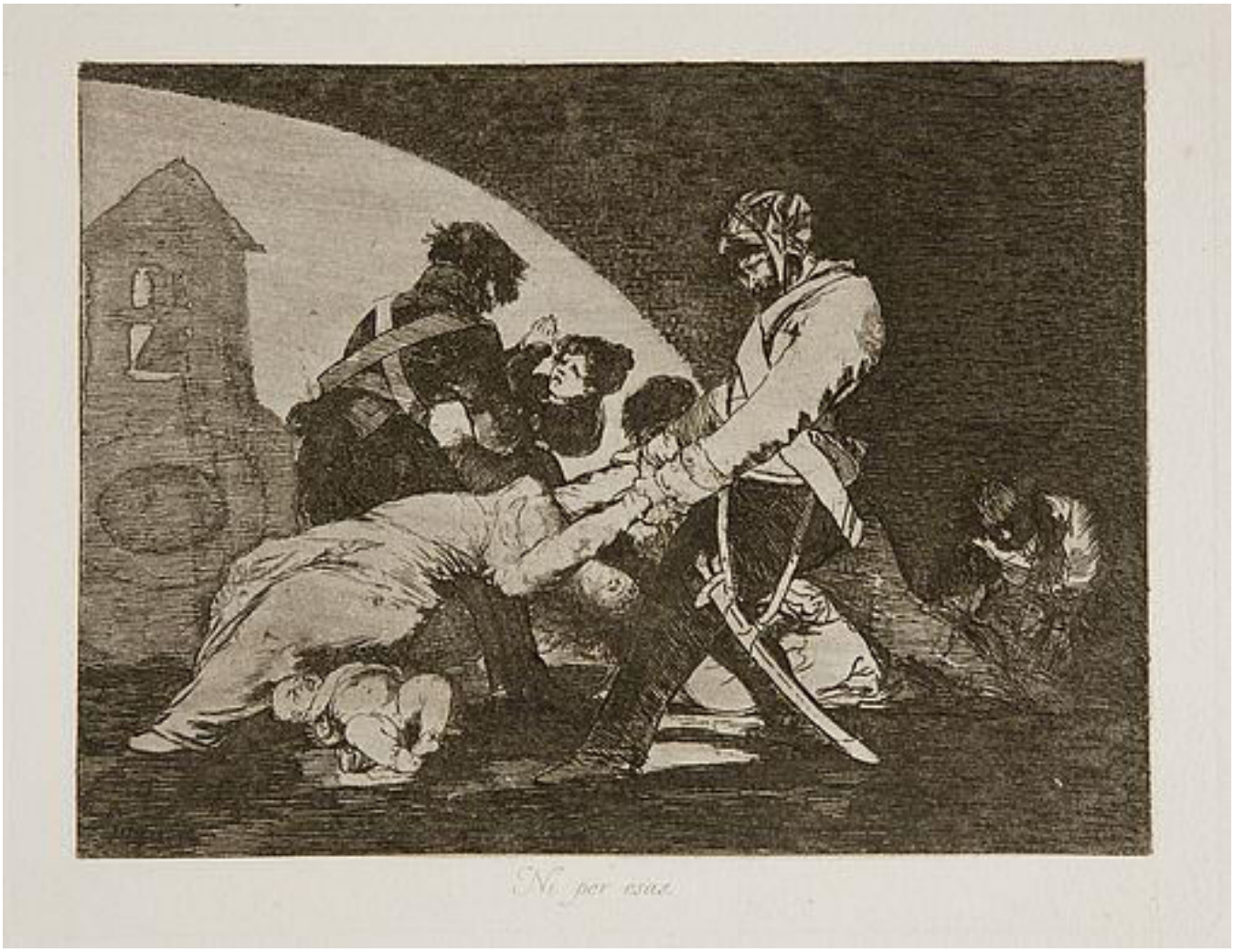
Title: ***No quieren (They don't want)*** A French soldier is about to rape a young woman (she won't like that

and is trying to push him away and scratch his face); behind the soldier, an older woman (mother? aunt?) is about to stab the soldier (he won't like that).
Date: 1810-1814
Series: Desastres de la guerra (print), 9
Edition : 1st ed., anterior a la corrección del Title:, Madrid: Real Academia de Bellas Artes de San Fernando, 1863
Technique: Etching, aquatint, drypoint, burin and burnisher. Printing with Entrapment
Paper: Thick ivory wove paper
Measurements : 153 x 207 mm (plate) / 248 x 341 mm (paper)
Catalogues : Gassier-Wilson 1005; Museo del Prado G02339; Harris 129.III.1a

Title: ***Tampoco (Nor do these either)*** Looking at this work, one cannot help wondering whether General

William T. Sherman was familiar with Goya's Disasters: war is indeed hell, nor are any of these people out of it! Looking at this work, it is hard to even disentangle the bodies from each other. Hughes sees this plate "a brutish and incoherent tangle of bodies, where three French soldiers (their sabers laid almost demurely aside as their penises, by implication, take over) struggle on the bare ground with their women victims, under the lowering murk of the evening sky." I think this seems a far more orderly picture than the work offers. The very large figure on the left has bare feet and white trousers; the two French soldiers on the right, their white belts crossed, are wearing boots and dark pants. The figure at right has one arm circling the body of a squirming woman and his other hand seems to be reaching out toward her face, which is turned away from him, perhaps to turn her over. Someone, perhaps the half naked figure at left, seeems to be pushing the head of rearmost figure away from the woman with whom the soldier on the right is grappling.The result for me a a depiction of that war of each against all the Hobbes described as life in the state of nature.
Date: 1810-1814
Series: Desastres de la guerra (print), 10
Edition : 1st ed., Madrid: Real Academia de Bellas Artes de San Fernando, 1863
Technique: Etching and burin. Printing with Entrapment
Paper: Thick ivory wove paper
Measurements : 149 x 216 mm (plate) / 248 x 341 mm (paper)
Catalogues : Gassier-Wilson 1006; Museo del Prado G02340 Harris 130.III.1

Title: ***Ni por esas (No way whatsoever)*** A French soldier is about to rape a young woman, whose baby has been torn from her and thrown onto the ground; behind another soldier is pulling at another woman,



ignoring her efforts to bat him away, to the right of her, but obscured by the first soldier, yet another woman's body can be see on the ground, the head of yet another soldier is visible bending over her, whether before raping her or rising from the rape, while to the extreme right, yet another woman is on her knees, her body twisted, her hands not visible (perhaps tied behind her). The action is taking pace in the shadows of an archway; behind the shadowed area, a small church can be seen, complete with a bell in its steeple, gray against the lighted background. Hughes (p. 292) suggests that this scene—"compositionally the most developed of the three rape scenes . . . shows to a sublime degree what power Goya could develop when his talent for showing awful events in terms of utter compositional starkness was fully at work."
Date: 1810-1814
Series: Desastres de la guerra (print), 11
Edition : 1st ed., Madrid: Real Academia de Bellas Artes de San Fernando, 1863
Technique: Etching, wash, drypoint and burin. Printing with Entrapment
Paper: Thick ivory wove paper
Measurements : 161 x 211 mm (plate) / 249 x 342 mm (paper)
Catalogues : Gassier-Wilson 1007; Museo del Prado G02341; Harris 131.III.1

Title: ***Ni por esas***

Date: 1810-1814
Series: Desastres de la guerra (drawing), 11
Technique: Brown ink Pen and wash, with Sanguine and pencil stokes over the ink
Paper: Cheakpea color laid paper
2nd Paper: Coninuous brown paper
Measurements : 134 x 186 mm / 166 x 232 mm (2º Paper:)
Catalogues : Gassier-Wilson 1008; Museo del Prado D04271; Sánchez Cantón 167; Gassier II 171

Title: ***Para eso habeis nacido (This is what you were born for)*** Man (and woman) born to die find their

fulfillment in the disasters of war, here a giant heap of the dead and dying, hemorrhaging their blood on the battlefield as the world turns into a giant charnel house; nausea seems the only adequate response to a disaster like this one!
Date: 1810-1814
Series: Desastres de la guerra (print), 12
Edition : 1st ed., Madrid: Real Academia de Bellas Artes de San Fernando, 1863
Technique: Etching, wash, drypoint and burin. Printing with Entrapment
Paper: Thick ivory wove paper
Measurements : 160 x 235 mm (plate) / 249 x 342 mm (paper)
Catalogues : Gassier-Wilson 1009; Museo del Prado G02342; Harris 132.III.1

Title: ***Para eso habeis nacido***

Date: 1810-1814
Series: Desastres de la guerra (drawing), 12
Technique: Sanguine
Paper: Laid ivory paper
Measurements : 176 x 235 mm
Catalogues : Gassier-Wilson 1010; Museo del Prado D04241; Sánchez Cantón 119; Gassier II 172

Title: ***Amarga presencia (Bitter to be present)*** The scene changes from the battlefield to a covered space (an

aqueduct? the foundation of an elevated road?) and the activity changes from slaughter to rape. In the center, a well-dressed woman dressed in white pleads with two soldiers in dark clothes and fur hats; on either side, their companions are already doing those things that we do not want to see being doing in the light of day. After the rape, will they turn next to slaughter?
Date: 1810-1814
Series: Desastres de la guerra (print), 13
Edition : 1st ed., Madrid: Real Academia de Bellas Artes de San Fernando, 1863
Technique: Etching, wash, drypoint, burin and burnisher. Printing with Entrapment
Paper: Thick ivory wove paper
Measurements : 142 x 171 mm (plate) / 249 x 342 mm (paper)
Catalogues : Gassier-Wilson 1011; Museo del Prado G02343; Harris 133.III.1

Title: ***Amarga presencia***
Date: 1810-1814
Series: Desastres de la guerra (drawing), 13
Technique: Sanguine
Paper: Laid ivory paper
Measurements : 149 x 209 mm
Catalogues : Gassier-Wilson 1012; Museo del Prado D03965; Sánchez Cantón 120; Gassier II 173

Title: ***Duro es el paso! (It's a hard step)*** Here we see the condemned man about to be hung. What is his

crime? We do not know. His clothes appear clean; there are no blood stains or tears; was he just caught up in a sweep in which the French planned to execute a number of Spanish peasants in exchange for the crimes of other peasants rebelling against their invaders or revenging atrocities already done? We do not know; we will not ever know. All we learn is that life is hard and often unjust. To the left, another man swings from the scaffold; to the right, mourners weep for the dead.
Date: 1810-1814
Series: Desastres de la guerra (print), 14
Edition : 1st ed., Madrid: Real Academia de Bellas Artes de San Fernando, 1863
Technique: Etching, burnished wash, drypoint and burin. Printing with Entrapment
Paper: Thick ivory wove paper
Measurements : 143 x 168 mm (plate) / 249 x 342 mm (paper)
Catalogues : Gassier-Wilson 1013; Museo del Prado G02344; Harris 134.III.1

Title: ***Duro es el paso!***
Date: 1810-1814
Series: Desastres de la guerra (drawing), 14
Technique: Sanguine
Paper: Dark cream laid paper
Measurements : 151 x 207 mm
Catalogues : Gassier-Wilson 1014; Museo del Prado D04384; Sánchez Cantón 121; Gassier II 174

Title: ***Y no hai remedio (And there's no help for it)*** The machinery of death keeps on working: two men

are about to be shot by two firing squads. Both in front and behind the man closest to us lie dead bodies "tombled on an heape and wallowd in . . . [their] gore" [Edmund Spenser, The Faerie Queene, III.iv.16]. We have no idea what their "crime" might have been; they may just be targets of opportunity in response to an attack on French forces elsewhere. In war, there is not necessarily any connection between the crime and the punishment.

Date: 1810-1814
Series: Desastres de la guerra (print), 15
Edition : 1st ed., Madrid: Real Academia de Bellas Artes de San Fernando, 1863
Technique: Etching, drypoint, burin and burnisher. Printing with Entrapment
Paper: Thick ivory wove paper
Measurements : 141 x 168 mm (plate) / 249 x 342 mm (paper)
Catalogues : Gassier-Wilson 1015; Museo del Prado G02345; Harris 135.III.1

Title: ***No se convienen (They do not agree)*** While the officers argue about tactics, their men are getting

killed.
Date: 1810-1814
Series: Desastres de la guerra (print), 17
Edition : 1st ed., Madrid: Real Academia de Bellas Artes de San Fernando, 1863
Technique: Etching, drypoint, burin and burnisher. Printing with Entrapment
Paper: Thick ivory wove paper
Measurements : 145 x 216 mm (plate) / 250 x 342 mm (paper)
Catalogues : Gassier-Wilson 1019; Museo del Prado G02407; Harris 137.III.1

Title: ***Se aprovechan (They make use of them)*** Following the work of the firing squad, the machinery of the war moves on as the dead bodies are stripped of their raiment (might make good cannon wadding) before burial.

Date: 1810-1814
Series: Desastres de la guerra (print), 16
Edition : 1st ed., Madrid: Real Academia de Bellas Artes de San Fernando, 1863
Technique: Etching, wash, drypoint, burin and burnisher. Printing with Entrapment
Paper: Thick ivory wove paper
Measurements : 161 x 235 mm (plate) / 249 x 342 mm (paper)
Catalogues : Gassier-Wilson 1017; Museo del Prado G02346; Harris 136.III.1

Title: ***Se aprovechan***
Date: 1810-1814
Series: Desastres de la guerra (drawing), 16
Technique: Sanguine and pencil stokes
Paper: Ivory wove paper
Measurements : 165 x 230 mm
Catalogues : Gassier-Wilson 1018; Museo del Prado D04242; Sánchez Cantón 122; Gassier II 176

Title: ***Enterrar y callar (Bury them and keep quiet)***
Hughes' comment here is on target: "The main human response to such events is defiance, which Goya identifies over and over again. The second is disgust, the kind of impotent, life-poisoning doubt of the very possibility of human dignity that turns every speech about the hope of the transcendent human spirit into fatuous sermonizing. . . . [here] two survivors, hands and handkerchiefs stuffed to their faces to block the stench of decay, scan a heap of stripped bodies, now beginning to rot, in the hope of finding a friend or a relative. You probably won't, Goya implies, and if you do, it won't matter: the dead are dead, so just get them in the hole" (pp. 296-97)
Date: 1810-1814
Series: Desastres de la guerra (print), 18
Edition : 1st ed., Madrid: Real Academia de Bellas Artes de San Fernando, 1863
Technique: Etching, burnished wash, drypoint and burin. Printing with Entrapment
Paper: Thick ivory wove paper
Measurements : 161 x 234 mm (plate) / 249 x 342 mm (paper)
Catalogues : Gassier-Wilson 1020; Museo del Prado G02348; Harris 138.III.1

Title: ***Enterrar y callar***
Date: 1810-1814
Series: Desastres de la guerra (drawing), 18
Technique: Sanguine and pencil stokes
Paper: Laid ivory paper
Measurements : 186 x 237 mm **Catalogues** : Gassier-Wilson 1021; Museo del Prado D03966; Sánchez Cantón 123; Gassier II 177

Title: ***Ya no hay tiempo (There isn't time now)*** In the ruins of a house, three soldiers confront the remnant

of a family. On the left, a soldier holds a young girl presumably to keep her in place while he sets about raping her. In the middle, a soldier with a sword confronts two women, one praying with hands folded, the other reaching for the sword that has just killed her father or brother; a third woman lies at the soldier's feet, either praying for mercy or beyond prayer; finally, at right, a soldier turns from the corpse to look at the women. Either death or rape or both are about to follow. From the title, death seems more likely; from the soldiers' looks, they will make time for both.
Date: 1810-1814
Series: Desastres de la guerra (print), 19
Edition : 1st ed., Madrid: Real Academia de Bellas Artes de San Fernando, 1863
Technique: Etching, wash, drypoint, burin and burnisher. Printing with Entrapment
Paper: Thick ivory wove paper
Measurements : 165 x 237 mm (plate) / 249 x 342 mm (paper)
Catalogues : Gassier-Wilson 1022; Museo del Prado G02349; Harris 139.III.1

Title: ***Ya no hay tiempo***
Date: 1810-1814
Series: Desastres de la guerra (drawing), 19
Technique: Sanguine and strokes of black pencil
Paper: Laid ivory paper
Measurements : 186 x 234 mm
Catalogues : Gassier-Wilson 1023; Museo del Prado D03967; Sánchez Cantón 124; Gassier II 178

Title: ***Curarlos, y á otra (Get them well, and on to the next)*** In a broken landscape with heaps of corpses

as a backdrop on either side of the central group, a priest prays over the body of a soldier, to his left a praying man; Further to the left, two well-dressed men try to hold up a soldier; one of the men looks up, the other looks down. Heaps of corpses are the new accessory for a Spanish landscape, it would seem. There is no point wasting too much time with them, but they are not quite ready to give in to the new reality.
Date: 1810
Series: Desastres de la guerra (print), 20
Edition : 1st ed., Madrid: Real Academia de Bellas Artes de San Fernando, 1863
Technique: Etching, wash, burin and burnisher. Printing with Entrapment
Paper: Thick ivory wove paper
Measurements : 159 x 235 mm (plate) / 249 x 342 mm (paper)
Catalogues : Gassier-Wilson 1024; Museo del Prado G02350; Harris 140.III.1

Title: ***Curarlos, y á otra***
Date: 1810 c. (?)
Series: Desastres de la guerra (drawing), 20
Technique: Sanguine (two red pencils)
Paper: Wove paper
Measurements : 196 x 247 mm
Catalogues : Gassier-Wilson 1026; Museo del Prado D03968; Sánchez Cantón 125; Gassier II 179

Title: ***Será lo mismo (It will be the same)*** At left we see three dead peasants and a woman weeping; at

right, two men hold another corpse, perhaps a young woman, wrapped in a shroud for burial.
Date: 1810-1814
Series: Desastres de la guerra (print), 21
Edition : 1st ed., Madrid: Real Academia de Bellas Artes de San Fernando, 1863
Technique: Etching and burnished wash. Printing with Entrapment
Paper: Thick ivory wove paper
Measurements : 146 x 218 mm (plate) / 249 x 342 mm (paper)
Catalogues : Gassier-Wilson 1027; Museo del Prado G02351; Harris 141.III.1

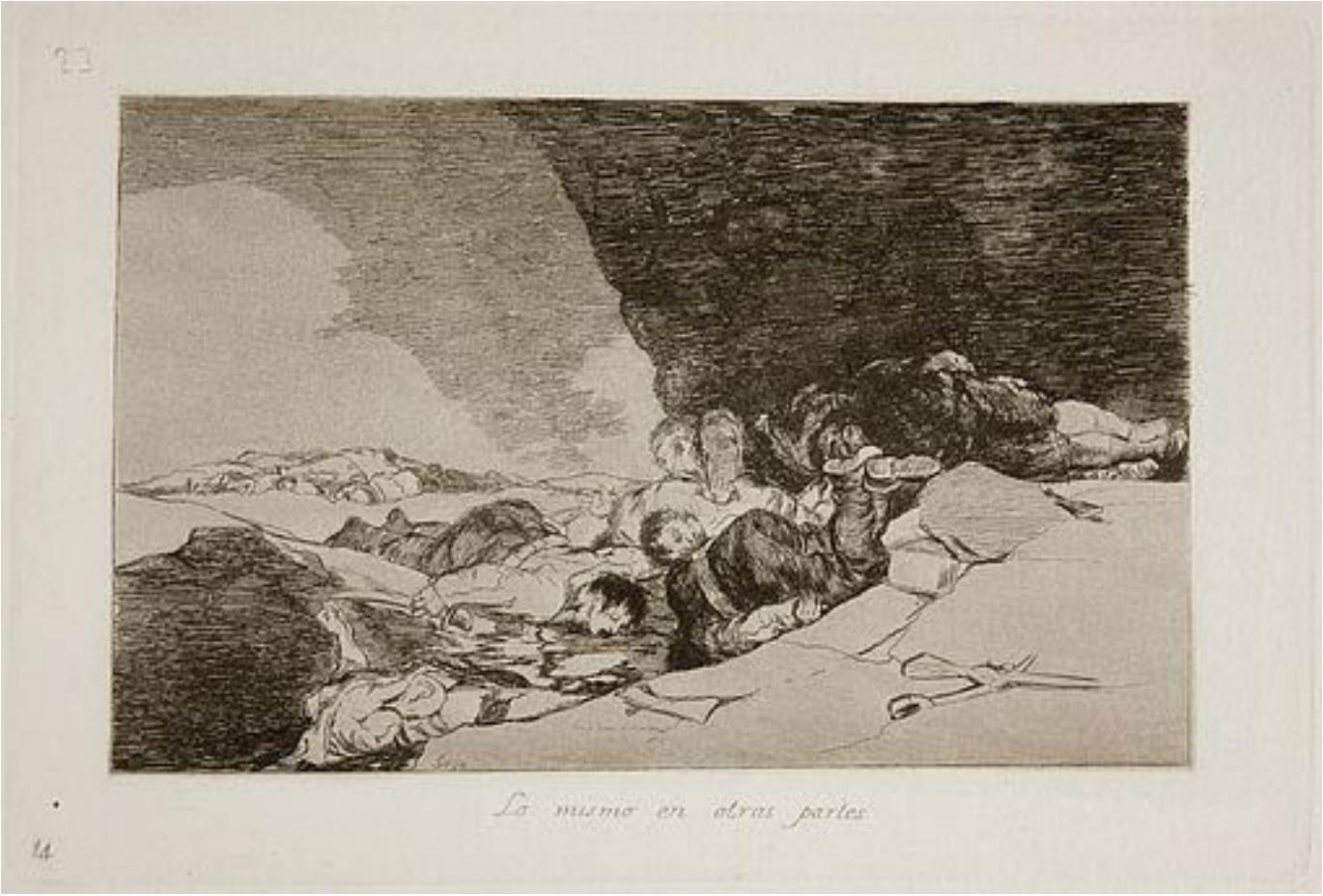
Title: ***Será lo mismo***
Date: 1810-1814
Series: Desastres de la guerra (drawing), 21
Technique: Wash de tinta bistre, touches of Pen and strokes of Sanguine over the ink
Paper: Cheakpea color laid paper
2nd Paper: Continuous cream paper
Measurements : 159 x 223 mm / 159 x 227 mm (2º Paper:)
Catalogues : Gassier-Wilson 1028; Museo del Prado D03978; Sánchez Cantón 168; Gassier II 181

Title: ***Tanto y mas (Even worse)*** Even worse indeed! All that's left of these men and women, soldiers and peasants and gentry, is a heap!

Date: 1810
Series: Desastres de la guerra (print), 22
Edition : 1st ed., Madrid: Real Academia de Bellas Artes de San Fernando, 1863
Technique: Etching, wash and burin. Printing with Entrapment
Paper: Thick ivory wove paper
Measurements : 160 x 253 mm (plate) / 249 x 342 mm (paper)
Catalogues : Gassier-Wilson 1029; Museo del Prado G02352; Harris 142.III.1

Title: ***Tanto y mas***
Date: 1810
Series: Desastres de la guerra (drawing), 22
Technique: Sanguine (dos lápices rojos), with leves pencil stokes
Paper: Laid ivory paper
Measurements : 180 x 238 mm
Catalogues : Gassier-Wilson 1030; Museo del Prado D04243; Sánchez Cantón 127; Gassier II 182

Title: ***Lo mismo en otras partes (The same elsewhere)*** Man (and woman) born to die find their fulfillment



in the disasters of war, here a giant heap of the dead and dying, hemorrhaging their blood on the battlefield as the world turns into a giant charnel house; nausea seems the only adequate response to a disaster like this one!

Date: 1810-1814
Series: Desastres de la guerra (print), 23
Edition : 1st ed., Madrid: Real Academia de Bellas Artes de San Fernando, 1863
Technique: Etching, wash, drypoint and burin. Printing with Entrapment
Paper: Thick ivory wove paper
Measurements : 159 x 238 mm (plate) / 249 x 342 mm (paper)
Catalogues : Gassier-Wilson 1031; Museo del Prado G02353; Harris 143.III.1

Title: ***Lo mismo en otras partes***
Date: 1810-1814
Series: Desastres de la guerra (drawing), 23
Technique: Sanguine
Paper: Laid ivory paper
2nd paper: Laid ivory paper. Continuous cream paper

Measurements : 167 x 221 mm / 167 x 221 mm (2º Paper:) / 172 x 230 mm (3er Paper:)
Catalogues : Gassier-Wilson 1032; Museo del Prado D04385; Sánchez Cantón 128; Gassier II 183

Title: ***Aun podrán servir (They can still be of use)*** If "they" refers to the living, their use is to clear the

battlefield; if it refers to the dead, it could be to form a living wall or to spread death via contagion as they rot.
Date: 1810-1814
Series: Desastres de la guerra (print), 24
Edition : 1st ed., Madrid: Real Academia de Bellas Artes de San Fernando, 1863
Technique: Etching and burnisher. Printing with Entrapment
Paper: Thick ivory wove paper
Measurements : 161 x 257 mm (plate) / 249 x 342 mm (paper)
Catalogues : Gassier-Wilson 1033; Museo del Prado G02354; Harris 144.III.1

Title: ***Aun podrán servir***
Date: 1810-1814
Series: Desastres de la guerra (drawing), 24
Technique: Sanguine and pencil stokes
Paper: Ivory wove paper
Measurements : 164 x 218 mm
Catalogues : Gassier-Wilson 1034; Museo del Prado D04244; Sánchez Cantón 129; Gassier II 184

Title: ***Tambien estos (These too)*** Some of the "dead" may yet live (more or less) again .

Date: 1810-1814
Series: Desastres de la guerra (print), 25
Edition : 1st ed., Madrid: Real Academia de Bellas Artes de San Fernando, 1863
Technique: Etching, drypoint and burin. Printing with Entrapment
Paper: Thick ivory wove paper
Measurements : 162 x 233 mm (plate) / 249 x 342 mm (paper)
Catalogues : Gassier-Wilson 1035; Museo del Prado G02355; Harris 145.III.1

Title: ***Tambien estos***
Date: 1810-1814
Series: Desastres de la guerra (drawing), 25
Technique: Sanguine, leves strokes of black pencil
Paper: Ivory wove paper
Measurements : 169 x 232 mm
Catalogues : Gassier-Wilson 1036; Museo del Prado D04245; Sánchez Cantón 130; Gassier II 185

Title: ***No se puede mirar (One can't look)*** Like his painting, El Tres de mayo en Madrid o Los fusilamientos en la montana del Príncipe Pío / The Third of May, 1808, or the Executions on Príncipe Pío Hill (1814), the events depicted here are based upon an historical event in the Spanish struggles against the French. Hughes' comments: "Goya produced a dramatic masterstroke. The executioners have vanished altogether, but the treat of their presence just offstage is all the greater for it. All we see of them is a cluster of eight gun muzzles and their fixed bayonets poking in from the right edge of the frame, like a single pointing finger: pure, deadly tools. This has an astonishingly cinematic effect: the small, intrusive shape that, like the turning of a doorknob or the creak of the stair that announces the expected killer, creates panic among the wretched Spaniards who are huddled in the cave. Though 'huddled' is perhaps the wrong word. No se puede mirar is a superb example of Goya's ability to give formal rhythm and focus to what, in another artist's hands, could be a chaotic, undifferentiated lump of bodies. He did this by stressing the angularity of slopes and triangles within the heap. The woman in white, framed by the cave's darkness, rocks back in despair at the same angle given by the back of the man in the traje corto, kneeling, wringing his hands in prayer or despair, his back to the rifles. The triangle of the void between his legs matches the solid triangle of leg belonging to the kneeling man in the foreground—who, though he wears a dark jacket and trousers that places him a social cut above the working class, is as plain and ordinary a member of the pueblo as one could wish to see. In the etchings all individuality, all exuberance of humanity, is concentrated in the victims alone. . . . [T]he perception that war is a despicable and monstruous injustice, an impartial machine that kills men like cattle and, most of the time, leaves no residue of glory behind it, is the prototype of all modern views of war" (pp. 318-19).

Date: 1810-1814
Series: Desastres de la guerra (print), 26
Edition : 1st ed., Madrid: Real Academia de Bellas Artes de San Fernando, 1863
Technique: Etching, wash, drypoint, burin and burnisher. Printing with Entrapment
Paper: Thick ivory wove paper
Measurements : 143 x 207 mm (plate) / 249 x 342 mm (paper)
Catalogues : Gassier-Wilson 1037; Museo del Prado G02356; Harris 146.III.1

Title: ***Caridad (Charity)*** Following the work of the firing squad, the machinery of the war moves on as the

dead bodies are stripped and dumped unceremoniously into a yawning pit.
Date: 1810
Series: Desastres de la guerra (print), 27
Edition : 1st ed., Madrid: Real Academia de Bellas Artes de San Fernando, 1863
Technique: Etching, wash, drypoint, burin and burnisher. Printing with Entrapment
Paper: Thick ivory wove paper
Measurements : 160 x 233 mm (plate) / 249 x 342 mm (paper)
Catalogues : Gassier-Wilson 1038; Museo del Prado G02357; Harris 147.III.1

Title: ***Caridad***
Date: 1810
Series: Desastres de la guerra (drawing), 27
Technique: Sanguine and pencil stokes
Paper: Laid ivory paper
Measurements : 190 x 238 mm
Catalogues : Gassier-Wilson 1039; Museo del Prado D04247; Sánchez Cantón 132; Gassier II 186

Title: ***Populacho (Rabble)*** The rabble seem to have captured some wounded French soldiers and is proving

that it can be as savage as the French themselves.
Date: 1810-1814
Series: Desastres de la guerra (print), 28
Edition : 1st ed., Madrid: Real Academia de Bellas Artes de San Fernando, 1863
Technique: Etching, wash, drypoint, burin and burnisher. Printing with Entrapment
Paper: Thick ivory wove paper
Measurements : 175 x 219 mm (plate) / 249 x 342 mm (paper)
Catalogues : Gassier-Wilson 1040; Museo del Prado G02358; Harris 148.III.1

Title: ***Populacho***
Date: 1810-1814
Series: Desastres de la guerra (drawing), 28
Technique: Sanguine
Paper: Laid ivory paper
Measurements : 148 x 206 mm
Catalogues : Gassier-Wilson 1041; Museo del Prado D04246; Sánchez Cantón 131; Gassier II 187

Title: ***Lo merecia (He deserved it)***
Date: 1810-1814
Series: Desastres de la guerra (print), 29
Edition : 1st ed., Madrid: Real Academia de Bellas Artes de San Fernando, 1863
Technique: Etching, drypoint, burin and burnisher. Printing with Entrapment
Paper: Thick ivory wove paper
Measurements : 173 x 216 mm (plate) / 249 x 342 mm (paper)

Catalogues : Gassier-Wilson 1042; Museo del Prado G02359; Harris 149.III.1

Title: ***Lo merecia***
Date: 1810-1814
Series: Desastres de la guerra (drawing), 29
Technique: Sanguine
Paper: Laid ivory paper
Measurements : 144 x 208 mm
Catalogues : Gassier-Wilson 1043; Museo del Prado D04249; Sánchez Cantón 134; Gassier II 188

Title: ***Estragos de la guerra (Ravages of war)*** The world has become a giant trash heap, and everything—from old chairs to infants, bodies with heads and bodies without—can just be tossed into it.

Date: 1810-1814
Series: Desastres de la guerra (print), 30
Edition : 1st ed., Madrid: Real Academia de Bellas Artes de San Fernando, 1863
Technique: Etching, drypoint, burin and burnisher. Printing with Entrapment
Paper: Thick ivory wove paper
Measurements : 140 x 169 mm (plate) / 249 x 342 mm (paper)
Catalogues : Gassier-Wilson 1044; Museo del Prado G02360; Harris 150.III.1

Title: ***Estragos de la guerra***
Date: 1810-1814
Series: Desastres de la guerra (drawing), 30
Technique: Pen and wash, tinta bistre, with trazos sobrepuestos de lápiz compuesto
Paper: Laid ivory paper

Measurements : 183 x 218 mm
Catalogues : Gassier-Wilson 1045; Museo del Prado D04355(r); Sánchez Cantón 436; Gassier II 189

Title: ***Fuerte cosa es! (That's tough!)*** A French officer is just putting his sword back in its scabbard,

though it is hard to tell why he might have needed it. What appears to be a woman seen from the rear is hanging limply from a tree; closer to us, a man has been tied to a branch and a soldier is pulling on his legs to throttle him more quickly. Behind the bushy-bearded officer, another woman is being readied for the tree or has already received its blessing: an end to these horrors we see. One picture may be worth a thousand words, but all it takes here is three: "That's tough!"
Date: 1810-1814
Series: Desastres de la guerra (print), 31
Edition : 1st ed., Madrid: Real Academia de Bellas Artes de San Fernando, 1863
Technique: Etching, burnished aquatint and drypoint. Printing with Entrapment
Paper: Thick ivory wove paper
Measurements : 155 x 206 mm (plate) / 249 x 341 mm (paper)
Catalogues : Gassier-Wilson 1046; Museo del Prado G02361; Harris 151.III.1

Title: ***Por que? (Why ?)*** Although there are trees in the background, this hanging is taking place at a

broken stump too low to get the victim off the ground so the French officer is pushing the man's back away from the stump while another French soldier is pulling at his legs to increase the tension of the noose around his neck. Hughes comments, "No answer is expected; there is no 'why,' Goya implies, because that's the nature of war" (p. 290).
Date: 1810-1814
Series: Desastres de la guerra (print), 32
Edition : 1st ed., before the correction of the accent, Madrid: Real Academia de Bellas Artes de San Fernando, 1863
Technique: Etching, wash, drypoint, burin and burnisher. Printing with Entrapment
Paper: Thick ivory wove paper
Measurements : 154 x 207 mm (plate) / 249 x 341 mm (paper)
Catalogues : Gassier-Wilson 1047; Museo del Prado G02362; Harris 152.III.1a

Title: ***Que hai que hacer mas? (What more can be done?)*** As Fred Licht says about this work in his prize-winning study, *Goya: The Origins of the Modern Temper in Art* (NY: Harper and Row, 1977, 1983), "Goya's martyrdoms distinguish themselves by not being sacrificial in nature. No purpose is served by all this anguish and blood. All things and all occurrences are equal in value and have no way of revealing a higher purpose in either death or life. If there is a point in all this slaughter, then we must find it for ourselves. By seeming impartial in his construction of figures and events observed, Goya goads us into taking a spontaneous and purely personal position. No one who witnesses the bland ferocity of these events can escape taking sides, and by taking sides, one involuntarily gives significance to human life and death even though life and death are without a priori values. The visual syntax of Goya's patterns marks more than a revolution in esthetics or in the perceptive sensibility of modern artists. It is demanded by an equally revolutionary moral purpose. It proclaims that the only true meaning of existence arises from our instinctive rebellion against the meaninglessness we witness in nature and in history" (p. 147). We are helped here by the small smile of satisfaction of a job well done on the face of the soldier at left leaning back as he tugs on the leg of the man being bifurcated, echoing the soldier in the preceding plate with his foot on the shoulder of the man being strangled by the two soldiers at right who pull against his legs to cut off his air supply.

Date: 1810-1814
Series: Desastres de la guerra (print), 33
Edition : 1st ed., before the correction of the accent, Madrid: Real Academia de Bellas Artes de San Fernando, 1863
Technique: Etching, wash, drypoint, burin and burnisher. Printing with Entrapment
Paper: Thick ivory wove paper
Measurements : 154 x 207 mm (plate) / 249 x 341 mm (paper)
Catalogues : Gassier-Wilson 1048; Museo del Prado G02363; Harris 153.III.1a

Title: ***Por una nabaja (On account of a knife)*** A priest was found with a knife; his punishment is to sit at a

post, tied to it by a rope around his neck. His crime, which we cannot read, is written on the placard around his neck. When he falls asleep, he will garotte himself. At least one women (almost immediately behind and slightly to the right of him) has both hands hiding her face; many of the people have turned away, some are walking away, perhaps some were just walking by. Life seeems fairly cheap and death not worth making much of a fuss about. So it goes.
Date: 1810-1814
Series: Desastres de la guerra (print), 34
Edition : 1st ed., before the orthographic correction , Madrid: Real Academia de Bellas Artes de San Fernando, 1863
Technique: Etching, drypoint, burin and burnisher. Printing with Entrapment
Paper: Ivory wove paper
Measurements : 155 x 207 mm (plate) / 249 x 341 mm (paper)
Catalogues : Gassier-Wilson 1049; Museo del Prado G02364; Harris 154.III.1a

Title: ***No se puede saber por que (One can't tell why)*** A mixed group of priest and peasants sit clutching

their crucifixes with placards describing their crimes around their necks. Will they be released when their time is up? Will they be shot? One can't tell that either.
Date: 1810-1814
Series: Desastres de la guerra (print), 35
Edition : 1st ed., before the correction of the accent, Madrid: Real Academia de Bellas Artes de San Fernando, 1863
Technique: Etching, burnished wash, drypoint and burin. Printing with Entrapment
Paper: Thick ivory wove paper
Measurements : 154 x 207 mm (plate) / 249 x 341 mm (paper)
Catalogues : Gassier-Wilson 1050; Museo del Prado G02365; Harris 155.III.1a

Title: ***Tampoco (Not in this case either)*** A French soldier with a smile on his face sits and watches dead

man hanging in front of him. Behind this dead man several more can be seen hanging, like this one, from broken, fragments of trees. Why? Who knows; does it matter to the Frenchman? Should it matter more to us? Who can tell why some live and some are hung?
Date: 1810-1814
Series: Desastres de la guerra (print), 36
Edition : 1st ed., Madrid: Real Academia de Bellas Artes de San Fernando, 1863
Technique: Etching, aquatint, drypoint, burin and burnisher. Printing with Entrapment
Paper: Thick ivory wove paper
Measurements : 155 x 206 mm (plate) / 249 x 341 mm (paper)
Catalogues : Gassier-Wilson 1051; Museo del Prado G02366; Harris 156.III.1b

Title: ***Esto es peor (This is worse)*** Hughes comments: "There were cases in which the French killed and

mutilated Spanish partisans, and left their wretched remains exposed as a warning to villagers and passersby. However there were ample instances when the patriots did the same to the French, or to other Spaniards whom they believed without any trial at all, to be collaborators. Impartially and unblinkingly, Goya set both before his viewers. You realize, for instance, that the men hanging from the three trees by a roadside in plate 36, another one called Tampoco, have to be patriots because a French officer leaning on a stone with a sort of grisly detachment is contemplating them. In the same way, it is clear that the main figure in plate 37– impaled from anus to neck on the sharp branch of a dead tree, his right arm chopped off—cannot be other than a Spaniard, because the figures behind him, one brandishing a saber and the other dragging a second corpse into position for some (no doubt) equally disgusting mutilation, are also French" (Hughes, p. 294).
Date: 1810-1814
Series: Desastres de la guerra (print), 37
Edition : 1st ed., Madrid: Real Academia de Bellas Artes de San Fernando, 1863
Technique: Etching, wash and drypoint. Printing with Entrapment
Paper: Thick ivory wove paper
Measurements : 155 x 208 mm (plate) / 249 x 341 mm (paper)
Catalogues : Gassier-Wilson 1052; Museo del Prado G02367; Harris 157.III.1

Title: ***Grande hazaña, con muertos (Great feat! With dead men!)*** This is a sickeningly effective play on

the Neoclassical cult of the antique fragment. Bits and pieces of human bodies—a headless and armless trunk, two arms tied together, a bodiless head, and a castrated corpse—are hung on trees to terrify the passerby. They remind us that, if only they had been marble and the work of their destruction had been done by time rather than sabers, neoclassicists like Mengs would have been in esthetic raptures over them" (Hughes, p. 295)

Date: 1810-1814

Series: Desastres de la guerra (print), 39

Edition : 1st ed., anterior a la corrección de los signos de puntuación y ortografía, Madrid: Real Academia de Bellas Artes de San Fernando, 1863

Technique: Etching, wash y drypoint. Printing with Entrapment

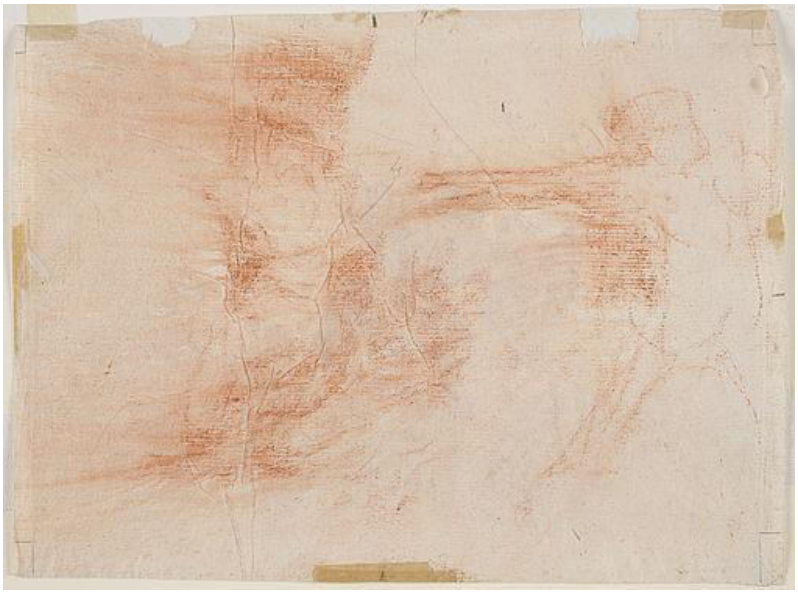
Paper: Thick ivory wove paper

Measurements : 154 x 206 mm (plate) / 249 x 341 mm (paper)

Catalogues : Gassier-Wilson 1055; Museo del Prado G02369; Harris 159.III.1a

Title: ***Bárbaros! (Barbarians)*** Following the work of the firing squad, the machinery of the war moves on as the dead bodies are stripped and dumped unceremoniously into a yawning pit.

Date: 1810-1814
Series: Desastres de la guerra (print), 38
Edition : 1st ed., Madrid: Real Academia de Bellas Artes de San Fernando, 1863



Technique: Etching, burnished aquatint and drypoint. Printing with Entrapment
Paper: Thick ivory wove paper
Measurements : 155 x 206 mm (plate) / 249 x 341 mm (paper)
Catalogues : Gassier-Wilson 1053; Museo del Prado G02368; Harris 158.III.1

Title: ***Bárbaros!***
Date: 1810-1814
Series: Desastres de la guerra (drawing), 38
Technique: Sanguine
Paper: Laid ivory paper
Measurements : 156 x 210 mm
Catalogues : Gassier-Wilson 1054; Museo del Prado D04188; Sánchez Cantón 454; Gassier II 190

Title: ***Algun partido saca (He gets something out of it)*** This is one of the more puzzling images in the

Disasters of War: a man (at least the pronoun in the title says so) appears to be embracing or sucking from the neck of a giant dog—seemingly larger than the person embracing his neck. In Shakespeare's Julius Caesar, Marc Antony offers a speech over Caesar's bleeding corpse that seeems oddly pertinent here: "Over thy wounds now do I prophesy– / Which like dumb mouths do ope their ruby lips / To beg the voice and utterance of my tongue– / A curse shall light upon the limbs of men; / Domestic fury and fierce civil strife / Shall cumber all the parts of Italy; / Blood and destruction shall be so in use, / And dreadful objects so familiar, / That mothers shall but smile when they behold / Their infants quartered with the hands of war, / All pity choked with custom of fell deeds; / And Caesar's spirit, ranging for revenge, / With Ate by his side come hot from hell, / Shall in these confines with a monarch's voice / Cry `havoc!" and let slip the dogs of war, / That this foul deed shall smell above the earth / With carrion men, groaning for burial" (II.1.262-78). Although Goya worked on a portrait of the Duke of Wellington during this period, I have not seen anything that suggests that he could read English or had ever heard Shakespeare recited in Spanish. Nonetheless, there is such a close correspondence between Goya's etchings and Shakespeare's verse that one could only hope that there is some kind of relationship between the Disasters and Shakespeare's play.
Date: 1814-1815
Series: Desastres de la guerra (print), 40
Edition : 1st ed., Madrid: Real Academia de Bellas Artes de San Fernando, 1863

Technique: Etching, drypoint and burin. Printing with Entrapment
Paper: Thick ivory wove paper
Measurements : 174 x 218 mm (plate) / 249 x 341 mm (paper)
Catalogues : Gassier-Wilson 1056; Museo del Prado G02370; Harris 160.III.1

Title: ***Algun partido saca***

Date: 1814-1815
Series: Desastres de la guerra (drawing), 40
Technique: Sanguine
Paper: Laid ivory paper
Measurements : 146 x 208 mm
Catalogues : Gassier-Wilson 1057; Museo del Prado D04250; Sánchez Cantón 135; Gassier II 191

Title: ***Escapan entre las llamas (They escape through the flames)*** A city explodes and everyone who can

flees, on their own or int eh arms of their servants.
Date: 1810-1814
Series: Desastres de la guerra (print), 41
Edition : 1st ed., Madrid: Real Academia de Bellas Artes de San Fernando, 1863
Technique: Etching and burin. Printing with Entrapment
Paper: Thick ivory wove paper
Measurements : 159 x 232 mm (plate) / 249 x 340 mm (paper)
Catalogues : Gassier-Wilson 1058; Museo del Prado G02371; Harris 161.III.1

Title: ***Escapan entre las llamas***
Date: 1810-1814
Series: Desastres de la guerra (drawing), 41
Technique: Sanguine (dos lápices rojos) and pencil stokes
Paper: Laid ivory paper
Measurements : 187 x 234 mm
Catalogues : Gassier-Wilson 1059; Museo del Prado D03970; Sánchez Cantón 136; Gassier II 192

Title: ***Todo va revuelto (Everything is topsy-turvy)*** In the foreground, the clergy are panicking; behind

them, their flock sits dejectedly, not knowing what might happen next.
Date: 1810-1814
Series: Desastres de la guerra (print), 42
Edition : 1st ed., Madrid: Real Academia de Bellas Artes de San Fernando, 1863
Technique: Etching and burin. Printing with Entrapment
Paper: Thick ivory wove paper
Measurements : 174 x 218 mm (plate) / 249 x 340 mm (paper)
Catalogues : Gassier-Wilson 1060; Museo del Prado G02372; Harris 162.III.1

Title: ***Todo va revuelto***
Date: 1810-1814
Series: Desastres de la guerra (drawing), 42
Technique: Sanguine
Paper: Laid ivory paper
Measurements : 146 x 208 mm
Catalogues : Gassier-Wilson 1061; Museo del Prado D03971; Sánchez Cantón 137; Gassier II 193

Title: ***Tambien esto (So is this)*** The clergy are running; their flock sits patiently and fearfully, perhaps waiting for be sheared.
Date: 1810-1814
Series: Desastres de la guerra (print), 43
Edition : 1st ed., Madrid: Real Academia de Bellas Artes de San Fernando, 1863

Technique: Etching, aquatint and burnisher. Printing with Entrapment
Paper: Thick ivory wove paper
Measurements : 154 x 206 mm (plate) / 249 x 340 mm (paper)
Catalogues : Gassier-Wilson 1062; Museo del Prado G02373; Harris 163.III.1

Title: ***Tambien esto***
Date: 1810-1814
Series: Desastres de la guerra (drawing), 43
Technique: Sanguine
Paper: Laid ivory paper
Measurements : 156 x 210 mm
Catalogues : Gassier-Wilson 1063; Museo del Prado D04187; Sánchez Cantón 431; Gassier II 194

Title: ***Yo lo vi (I saw it)*** Goya is back in direct observer mode, giving us his witness.

Date: 1810-1814
Series: Desastres de la guerra (print), 44
Edition : 1st ed., Madrid: Real Academia de Bellas Artes de San Fernando, 1863
Technique: Etching, drypoint and burin. Printing with Entrapment
Paper: Thick ivory wove paper

Measurements : 158 x 235 mm (plate) / 249 x 340 mm (paper)
Catalogues : Gassier-Wilson 1064; Museo del Prado G02374; Harris 164.III.1

Title: ***Yo lo vi***
Date: 1810-1814
Series: Desastres de la guerra (drawing), 44
Technique: Sanguine and lápiz compuesto
Paper: Cheakpea color laid paper
Measurements : 177 x 235 mm
Catalogues : Gassier-Wilson 1065; Museo del Prado D03972; Sánchez Cantón 138; Gassier II 195

Title: ***Y esto tambien (And this too)*** A mixed group of well-dressed women carrying their children

followed by a heavily-laden servant and accompanied by a pig are moving from right to left across the foreground; in the background, a larger group of peasants, some visibly terrified are huddled.
Date: 1810-1814
Series: Desastres de la guerra (print), 45
Edition : 1st ed., Madrid: Real Academia de Bellas Artes de San Fernando, 1863
Technique: Etching, aquatint, drypoint and burin. Printing with Entrapment
Paper: Thick ivory wove paper
Measurements : 164 x 221 mm (plate) / 249 x 340 mm (paper)
Catalogues : Gassier-Wilson 1066; Museo del Prado G02375; Harris 165.III.1

Title: ***Y esto tambien***
Date: 1810-1814
Series: Desastres de la guerra (drawing), 45
Technique: Sanguine
Paper: Cheakpea color laid paper
Measurements : 148 x 210 mm
Catalogues : Gassier-Wilson 1067; Museo del Prado D04251; Sánchez Cantón 139; Gassier II 196

Title: ***Esto es malo (This is bad)*** A soldier has just pushed his sword through a monk whose arms are

outflung in prayer; behind him, another of his order lies dead; behind them both, two more soldiers look on. This is indeed bad!
Date: 1810-1814
Series: Desastres de la guerra (print), 46
Edition : 1st ed., Madrid: Real Academia de Bellas Artes de San Fernando, 1863
Technique: Etching, wash, aquatint, drypoint, burin and burnisher. Printing with Entrapment
Paper: Thick ivory wove paper
Measurements : 153 x 205 mm (plate) / 249 x 340 mm (paper)
Catalogues : Gassier-Wilson 1068; Museo del Prado G02376; Harris 166.III.1

Title: ***Así sucedió (This is how it happened)*** A soldier, his arms loaded with spoil in the form of crucifies,

candlesticks, and other church furniture—presumably silver—is exiting; a priest, doubled over on the floor, either from grief at the theft of the holy objects entrusted to his care or from having been stabbed. Such are the spoils of war, such the private victories and defeats.
Date: 1810-1814
Series: Desastres de la guerra (print), 47
Edition : 1st ed., con la corrección de la tilde, Madrid: Real Academia de Bellas Artes de San Fernando, 1863
Technique: Etching, wash, drypoint, burin and burnisher. Printing with Entrapment
Paper: Thick ivory wove paper
Measurements : 154 x 206 mm (plate) / 249 x 340 mm (paper)
Catalogues : Gassier-Wilson 1069; Museo del Prado G02377; Harris 167.III.1b

Title: ***Cruel lástima! (A cruel tale of woe)*** A family trying to escape the slaughter comes upon another one who failed: two men, a woman, and a baby lie crumpled on the ground. A standing man gestures toward them with his hat while a woman holds (or nurses) a child just in front of the standing man (her husband?).

Date: 1812-1814
Series: Desastres de la guerra (print), 48
Edition : 1st ed., Madrid: Real Academia de Bellas Artes de San Fernando, 1863
Technique: Etching, wash, burin and burnisher. Printing with Entrapment
Paper: Thick ivory wove paper
Measurements : 153 x 205 mm (plate) / 249 x 340 mm (paper)
Catalogues : Gassier-Wilson 1070; Museo del Prado G02378; Harris 168.III.1

Title: ***Cruel lástima!***
Date: 1812-1814
Series: Desastres de la guerra (drawing), 48
Technique: Sanguine (dos lápices rojos)
Paper: Laid grey paper
Measurements : 167 x 214 mm
Catalogues : Gassier-Wilson 1071; Museo del Prado D03973; Sánchez Cantón 140; Gassier II 197

Title: ***Caridad de una muger (A woman's charity)*** A man lies on the ground, too exhausted even to eat. His wife and their child (we assumes) are eating hungrily. The charitable woman, whom we see from the rear, holds a tray with a bowl on it. In the background, a women and a very large man, both clad in black, watch approvingly.

Date: 1812-1814
Series: Desastres de la guerra (print), 49
Edition : 1st ed., Madrid: Real Academia de Bellas Artes de San Fernando, 1863
Technique: Etching, wash, burin and burnisher. Printing with Entrapment
Paper: Thick ivory wove paper
Measurements : 154 x 205 mm (plate) / 249 x 340 mm (paper)
Catalogues : Gassier-Wilson 1072; Museo del Prado G02379; Harris 169.III.1

Title: ***Caridad de una muger***
Date: 1812-1814
Series: Desastres de la guerra (drawing), 49
Technique: Sanguine (dos lápices rojos)
Paper: Laid grey paper
2nd paper: Ivory continuous paper
Measurements : 168 x 213 mm / 168 x 213 mm (2º Paper:)
Catalogues : Gassier-Wilson 1073; Museo del Prado D04252; Sánchez Cantón 141; Gassier II 198

Title: ***Madre infeliz! (Unhappy mother!)*** Three men carry a dead woman; a weeping child follows behind. To the left of the procession in the background lies a person (gender undefined), hands clasped upon the head, which is face-down in the dirt. Grieving husband? An anonymous

corpse?Except that it is highlighted by the light on its back, we would barely see it, but there it is.
Date: 1812-1814
Series: Desastres de la guerra (print), 50
Edition : 1st ed., Madrid: Real Academia de Bellas Artes de San Fernando, 1863
Technique: Etching, burnished aquatint and drypoint. Printing with Entrapment
Paper: Thick ivory wove paper
Measurements : 155 x 207 mm (plate) / 249 x 340 mm (paper)
Catalogues : Gassier-Wilson 1074; Museo del Prado G02380; Harris 170.III.1

Title: ***Madre infeliz!***
Date: 1812-1814
Series: Desastres de la guerra (drawing), 50
Technique: Sanguine (dos lápices rojos)
Paper: Laid grey paper
Measurements : 171 x 219 mm
Catalogues : Gassier-Wilson 1075; Museo del Prado D03974; Sánchez Cantón 142; Gassier II 199

Title: ***Gracias á la almorta (Thanks for the millet)*** The action in this piece seems circular. At right, the woman with the white shawl is pouring some liquid into the bowl held by the woman in black directly to her right; the woman in white reclining in the foreground with her elbow over the sack of millet is handing a plate toward the raggedy woman in the white cloak to her left rear. The bearded man next to her, already has a bowl in his hands, and the man in the black hat seems to preside over the scene. However, what are we to think about the three figures in the near and far left planes? The two nearest the food are looking at the women in front with great interest; the woman in the left rear, separated from the others by a barrier of some sort, is looking down, not back at the others with the food and she seems unaware or uninterested in the acts of charity in the foreground. In the sky, there is light above those involved in the circulation of the millet, but darkness in the sky to the left over the woman who has no food.
Date: 1812-1814
Series: Desastres de la guerra (print), 51
Edition : 1st ed., Madrid: Real Academia de Bellas Artes de San Fernando, 1863
Technique: Etching and burnished aquatint. Printing with Entrapment
Paper: Thick ivory wove paper
Measurements : 154 x 204 mm (plate) / 250 x 340 mm (paper)
Catalogues : Gassier-Wilson 1076; Museo del Prado G02381; Harris 171.III.1

Title: ***Gracias á la almorta***
Date: 1812-1814
Series: Desastres de la guerra (drawing), 51
Technique: Sanguine (dos lápices rojos)
Paper: Laid grey paper
Measurements : 170 x 221 mm
Catalogues : Gassier-Wilson 1077; Museo del Prado D04253; Sánchez Cantón 143; Gassier II 200

Title: ***No llegan á tiempo (They do not arrive in time)*** The title seeems to tell the whole story: those who might have helped had they arrived earlier are too late: the woman in the foreground will not rise again nor will her apparently male companion in the background upper right. Harris notes that this is a "famine scene," and since there are no visible wounds, it would seem to follow the attempts in some of the immediately preceding plates to feed the hungry were not successful.

Date: 1812-1814
Series: Desastres de la guerra (print), 52
Edition : 1st ed., Madrid: Real Academia de Bellas Artes de San Fernando, 1863
Technique: Etching, wash, drypoint and burin. Printing with Entrapment
Paper: Thick ivory wove paper
Measurements : 156 x 207 mm (plate) / 250 x 340 mm (paper)
Catalogues : Gassier-Wilson 1078; Museo del Prado G02382; Harris 172.III.1

Title: ***No llegan á tiempo***
Date: 1812-1814
Series: Desastres de la guerra (drawing), 52
Technique: Sanguine (dos lápices rojos)
Paper: Cheakpea color laid paper
Measurements : 170 x 218 mm
Catalogues : Gassier-Wilson 1079; Museo del Prado D04254; Sánchez Cantón 144; Gassier II 201

Title: ***Espiró sin remedio (There was nothing to be done and he died)*** Once again, we see a famine scene with its fatal consequences. In the background far left, there appear to be a heap of corpses; the action in the foreground will add another to the pile. Collectively, these scenes are beginning to show that man's inhumanity to man can be augmented by nature's inhumanity: there is no mourning for deaths in nature; should it be the same among humans? Perhaps, but we are not there yet: the man in the white cloak left of center seems to be gently consoling the man lifting the almost invisible corpse; the woman to the right seems t be comforted a bereaved man to her right as the body begins to be moved.

Date: 1812-1814
Series: Desastres de la guerra (print), 53
Edition : 1st ed., Madrid: Real Academia de Bellas Artes de San Fernando, 1863
Technique: Etching, wash, aquatint, burin and burnisher. Printing with Entrapment
Paper: Thick ivory wove paper
Measurements : 153 x 206 mm (plate) / 243 x 340 mm (paper)
Catalogues : Gassier-Wilson 1080; Museo del Prado G02383; Harris 173.III.1

Title: ***Espiró sin remedio***
Date: 1812-1814
Series: Desastres de la guerra (drawing), 53
Technique: Sanguine (dos lápices rojos)
Paper: Laid grey paper
Measurements : 166 x 212 mm
Catalogues : Gassier-Wilson 1081; Museo del Prado D04255; Sánchez Cantón 145; Gassier II 202

Title: ***Clamores en vano (Appeals are in vain)*** Once again, we see a famine scene with its fatal consequences: Behind the constable, one can barely make out the extremely emaciated form of a man, whose body stretches out diagonally from the extremely gaunt and emaciated legs crossing those of the man in the remains of a white shirt, but if we follow the legs toward the center we see first the naked buttocks and then, twisting back towards the center, the gaunt and emaciated body collapsed on the stone wall upon which the constable sits: if this person is not already dead, he or she will be soon. Next to him, a black-robed woman holds what seems to be the corpse of a small child. On the left, we see a body so emaciated that gender has become irrelevant. We may remember seeing bodies like these in the photographs of the Nazi concentration camps after they were liberated in 1945. Just behind the woman, perhaps reaching out to help her, we can see another uniformed person; behind him, a woman with her face hidden by the folds of her robe, perhaps to try to block out the stench of death.
Date: 1812-1814
Series: Desastres de la guerra (print), 54
Edition : 1st ed., Madrid: Real Academia de Bellas Artes de San Fernando, 1863
Technique: Etching, wash, burin and burnisher. Printing with Entrapment
Paper: Thick ivory wove paper
Measurements : 155 x 207 mm (plate) / 250 x 340 mm (paper)
Catalogues : Gassier-Wilson 1082; Museo del Prado G02384; Harris 174.III.1

Title: ***Clamores en vano***
Date: 1812-1814
Series: Desastres de la guerra (drawing), 54
Technique: Sanguine (leves strokes of 2nd red pencil)
Paper: Laid grey paper
Measurements : 167 x 216 mm
Catalogues : Gassier-Wilson 1083; Museo del Prado D04256; Sánchez Cantón 146; Gassier II 203

Title: ***Lo peor es pedir (The worst is to beg)*** The focus of the plate is the gaunt man at the center of the

image: his hat is tattered, his arms and legs are little more than skin and bones. To the right of him, a woman, whose head is appears at first sight to be a death's head, is supporting a child sitting in her lap, his bare legs not quite so gaunt is the man next to him, his face unreadable, his hands outstretched as if pleading for help. To the right, a man, whose toes protrude from his shoes, who looks far better than those with him, except that he shows no signs of life. Walking from right to left, a fully clothed woman averts her eyes so that she doesn't have to see the starving people she is passing. Between her and the gaunt man at center, we can see the head of an alert and happy person; on the far left, we see a soldier—perhaps an officer, his arms behind his body—watching her pass. There seems no connection between the dead or starving and the well-dressed and seemingly well-fed to whom they seem no longer to exist.
Date: 1812-1814
Series: Desastres de la guerra (print), 55
Edition : 1st ed., Madrid: Real Academia de Bellas Artes de San Fernando, 1863
Technique: Etching, wash, burin and burnisher. Printing with Entrapment
Paper: Thick ivory wove paper
Measurements : 154 x 207 mm (plate) / 250 x 340 mm (paper)
Catalogues : Gassier-Wilson 1084; Museo del Prado G02385; Harris 175.III.1

Title: ***Lo peor es pedir***
Date: 1812-1814
Series: Desastres de la guerra (drawing), 55
Technique: Sanguine (dos lápices rojos) and trazos sobrepuestos de lápiz compuesto
Paper: Laid grey paper
2nd paper: Continuous cream paper
Measurements : 171 x 219 mm / 173 x 224 mm (2º Paper:)
Catalogues : Gassier-Wilson 1085; Museo del Prado D04386; Sánchez Cantón 147; Gassier II 204

Title: ***Al cementerio (To the cemetery)*** Goya here offers us another scene of the effects of the famine: two people carry a corpse off, presumably to a cemetery. Several others, including a mother and her child will soon be ready for their own journey.

Date: 1812-1814
Series: Desastres de la guerra (print), 56
Edition : 1st ed., Madrid: Real Academia de Bellas Artes de San Fernando, 1863
Technique: Etching, wash and drypoint. Printing with Entrapment
Paper: Thick ivory wove paper
Measurements : 155 x 206 mm (plate) / 250 x 340 mm (paper)
Catalogues : Gassier-Wilson 1086; Museo del Prado G02386; Harris 176.III.1

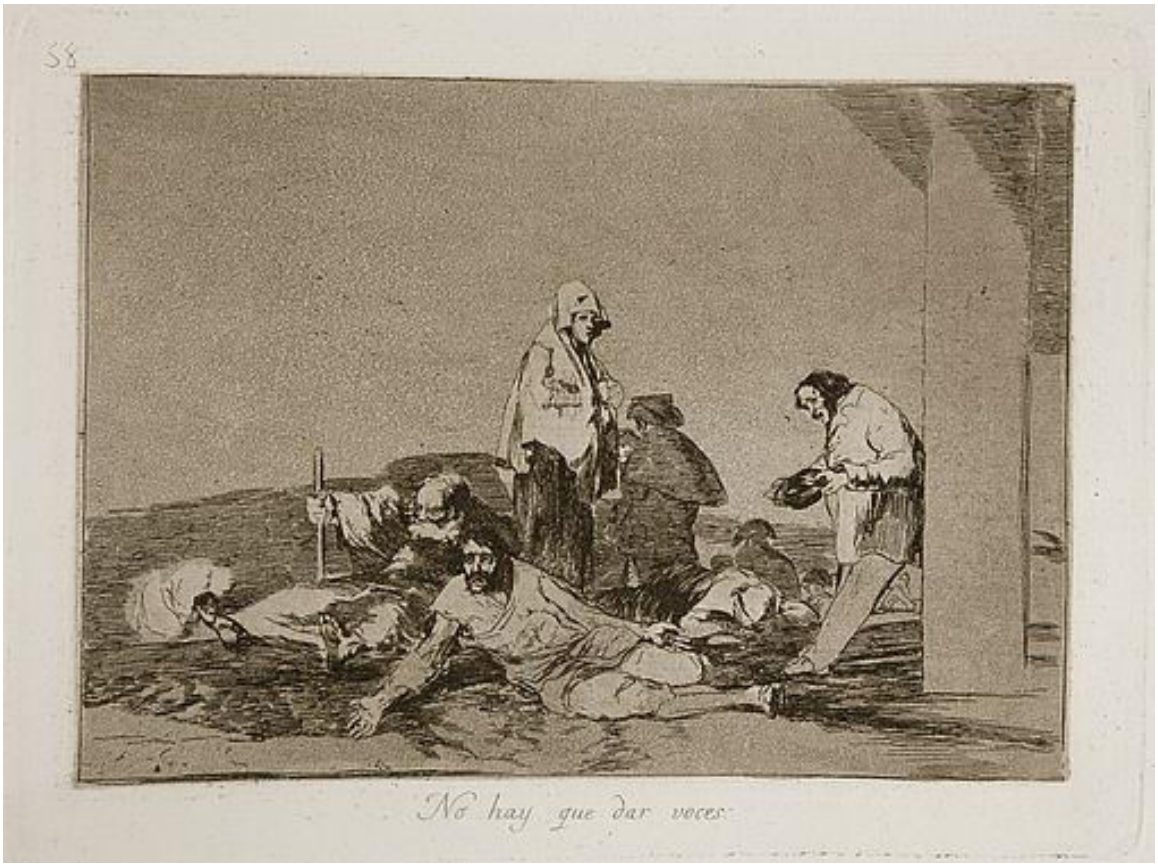
Title: ***Al cementerio***
Date: 1812-1814
Series: Desastres de la guerra (drawing), 56
Technique: Sanguine (dos lápices rojos)
Paper: Laid grey paper
Measurements : 165 x 209 mm
Catalogues : Gassier-Wilson 1087; Museo del Prado D04257; Sánchez Cantón 148; Gassier II 205

Title: ***Sanos y enfermos (The healthy and the sick)*** The old woman, cloaked and hooded at center resembles Death as portrayed in Bergman's The Seventh Seal. She stands supporting a child wrapped in rags who clearly is approaching his end. To the left, two more boys wait patiently for their turn, To the right of the old woman, a man, looking almost sepulchral already waits his turn. Immediately to the left of the old woman, a mother tenderly holds her young child, who is almost back into a fetal position. In the background at right, two more cloaked figures–one in white, the other in black, walk by in the sunlight.

Date: 1812-1814
Series: Desastres de la guerra (print), 57
Edition : 1st ed., Madrid: Real Academia de Bellas Artes de San Fernando, 1863
Technique: Etching, aquatint, burin and burnisher. Printing with Entrapment
Paper: Thick ivory wove paper
Measurements : 154 x 207 mm (plate) / 250 x 340 mm (paper)
Catalogues : Gassier-Wilson 1088; Museo del Prado G02387; Harris 177.III.1

Title: ***Sanos y enfermos***
Date: 1812-1814
Series: Desastres de la guerra (drawing), 57
Technique: Sanguine (dos lápices rojos)
Paper: Laid grey paper
Measurements : 166 x 218 mm
Catalogues : Gassier-Wilson 1089; Museo del Prado D04258; Sánchez Cantón 149; Gassier II 206

Title: ***No hay que dar voces (It's no use crying out)***



Another famine scene: the central figure is an officer; behind him, on a diagonal going off to the upper right, several more stand waiting. In front of the central officer, a man, too weak to stand, stretches out his open hand, hoping for food; at right, a much better dressed man leans against a pillar, his hat outstretched hopefully; at far left, yet another wife holds her apparently dead husband's hand, mourning for him like the Virgin lamenting the death of her crucified son. A powerful print whose impact is more powerful than Harris's description of the plate would seem to allow.

Date: 1812-1814
Series: Desastres de la guerra (print), 58
Edition : 1st ed., Madrid: Real Academia de Bellas Artes de San Fernando, 1863
Technique: Etching, aquatint, burin and burnisher. Printing with Entrapment
Paper: Thick ivory wove paper
Measurements : 155 x 208 mm (plate) / 250 x 340 mm (paper)
Catalogues : Gassier-Wilson 1090; Museo del Prado G02388; Harris 178.III.1

Title: ***No hay que dar voces***
Date: 1812-1814
Series: Desastres de la guerra (drawing), 58
Technique: Sanguine
Paper: Laid grey paper
Measurements : 170 x 214 mm
Catalogues : Gassier-Wilson 1091; Museo del Prado D04259; Sánchez Cantón 150; Gassier II 207

Title: ***De qué sirve una taza? (What good is a single cup?)*** Famine still stalks the land. The charitable woman, whom we see from the side, holds a bowl out to an older woman surrounded by her dead. On our impression, the etched work is still strong and sharp on the clothes of the woman offering a bowl of food to the woman in black surrounded by her dead children. The grief and loss is aptly matched to the grainy presentation of the heavens and the earth. Death appears to be winning this round in the battle with life, but there may still be some marginal amount of hope at least for the woman offering the bowl if not for the one receiving it.

Date: 1812-1814
Series: Desastres de la guerra (print), 59
Edition : 1st ed., Madrid: Real Academia de Bellas Artes de San Fernando, 1863
Technique: Etching, wash and burnished aquatint. Printing with Entrapment
Paper: Thick ivory wove paper
Measurements : 153 x 205 mm (plate) / 250 x 340 mm (paper)
Catalogues : Gassier-Wilson 1092; Museo del Prado G02389; Harris 179.III.1

Title: ***De qué sirve una taza?***
Date: 1812-1814
Series: Desastres de la guerra (drawing), 59
Technique: Sanguine (dos lápices rojos) and pencil stokes
Paper: Laid grey paper
2nd paper: Continuous cream paper
Measurements : 172 x 220 mm / 173 x 220 mm (2º Paper:)
Catalogues : Gassier-Wilson 1093; Museo del Prado D04260; Sánchez Cantón 151; Gassier II 208

Title: **No hat quien los socorra / There is no one to help them**. After the first edition, the plates were probably steel-faced and consequently do not degrade as quickly as they otherwise might. Harris notes that in the 2nd to 7th editions, the plate is in fair to poor condition, though, once again, ours seems better than fair: strong contrasts, sharp lines, and a full range of tones from pure black to pure white. As Harris observes, "The highlights retain most of their contrast since the burnishing marks disappear and they print with less tone." The etching and burin marks are quite sharp. Our impression is from the 4th edition (1906) published from Goya's original plates in the Royal Academy in San Fernando, Spain.

This image is one that might make us recall Fortinbras's words upon entering the palace and seeing all of the corpses lying about: "O proud death, / What feast is toward in thine eternal cell / That thou so many princes at a shot / So bloodily hast struck!" (Hamlet, 5.2.317-320). We are once again peering into the world made by the famine: piles of corpses—2 adults and 2 children—surround the two stranding figures, dressed in white and covering his face, the other dressed in black and looking toward the blank sky behind.

Date: 1812-1814
Series: Disasters of War, plate 60
Edition : 1st ed., Madrid: Real Academia de Bellas Artes de San Fernando, 1863
Technique: Etching, wash and burnished aquatint. Printing with Entrapment
Paper: Thick ivory wove paper
Measurements : 154 x 207 mm (plate) / 250 x 340 mm (paper)
Catalogues : Harris 180, Delteil 179; Museo del Prado G002390;

Title: ***Si son de otro linage (Perhaps they are of another breed)*** In this scene showing the effects of the

famine, starvation has become a tourist attraction. The well-clothed, fleshy tourists, under the guidance of the gentleman in the cocked hat, have come to see for themselves these strange creatures so unlike themselves: the gaunt man with very little flesh covering his all-too evident bones and his bald head stands amidst a group of children, two of whom appear to be dead while the third one is leaning back against his knee and holding what is probably the head of a dead baby. The woman to the left of him cradles the head of an older child in her lap, but from the angle of her body, the child is no longer to be counted among the living either. To the right of the gaunt man, a child studies his child with great interest as if seeing something totally alien from herself and waiting to see whether it will do anything interesting that she can watch. After all, whatever they may have been, they are no longer human, like herself and the other members of her party.

Date: 1812-1814
Series: Desastres de la guerra (print), 61
Edition : 1st ed., Madrid: Real Academia de Bellas Artes de San Fernando, 1863
Technique: Etching, wash, drypoint, burin and burnisher. Printing with Entrapment
Paper: Thick ivory wove paper
Measurements : 154 x 207 mm (plate) / 241 x 339 mm (paper)
Catalogues : Gassier-Wilson 1096; Museo del Prado G02391; Harris 181.III.1

Title: ***Si son de otro linage***
Date: 1812-1814
Series: Desastres de la guerra (drawing), 61
Technique: Sanguine (dos lápices rojos) and trazos superpuestos de lápiz compuesto
Paper: Laid grey paper
Measurements : 169 x 212 mm
Catalogues : Gassier-Wilson 1097; Museo del Prado D04334; Sánchez Cantón 153; Gassier II 210

Title: ***Las camas de la muerte (The beds of death)*** The title seeems to tell the whole story: the dead will not rise again in this lifetime; all that is left is to weep for them. Harris notes that this is also a "famine scene" and since there apparently was no food to feed the hungry, they died. Now all that is left is to mourn them.

Date: 1812-1814
Series: Desastres de la guerra (print), 62
Edition : 1st ed., Madrid: Real Academia de Bellas Artes de San Fernando, 1863
Technique: Etching, wash, drypoint, burin and burnisher. Printing with Entrapment
Paper: Thick ivory wove paper
Measurements : 174 x 218 mm (plate) / 250 x 339 mm (paper)
Catalogues : Gassier-Wilson 1098; Museo del Prado G02392; Harris 182.III.1

Title: ***Las camas de la muerte***
Date: 1812-1814
Series: Desastres de la guerra (drawing), 62
Technique: Sanguine
Paper: Cheakpea color laid paper
Measurements : 148 x 206 mm
Catalogues : Gassier-Wilson 1099; Museo del Prado D04262; Sánchez Cantón 154; Gassier II 211

Title: ***Muertos recogidos (Harvest of the dead)*** After the famine, all that is left are the bodies of the dead, and se all we see is a heap of corpses. Collectively, these scenes are beginning to show that man's inhumanity to man can be augmented by nature's inhumanity: there is no mourning for deaths in nature; is there no one left to mourn among humans?

Date: 1812-1814
Series: Desastres de la guerra (print), 63
Edition : 1st ed., Madrid: Real Academia de Bellas Artes de San Fernando, 1863
Technique: Etching and burnished aquatint. Printing with Entrapment
Paper: Thick ivory wove paper
Measurements : 153 x 206 mm (plate) / 250 x 339 mm (paper)
Catalogues : Gassier-Wilson 1100; Museo del Prado G02393; Harris 183.III.1

Title: ***Muertos recogidos***
Date: 1812-1814
Series: Desastres de la guerra (drawing), 63
Technique: Sanguine (dos lápices rojos)
Paper: Laid grey paper
2nd paper: Continuous cream paper
Measurements : 171 x 219 mm / 179 x 223 mm (2º Paper:)
Catalogues : Gassier-Wilson 1101; Museo del Prado D04263; Sánchez Cantón 155; Gassier II 212

Title: ***Carretadas al cementerio (Cartloads to the cemetery)*** Once again, we see a famine scene with its fatal consequences: dead bodies abound and must be removed lest they breed a plague. No longer treated without respect, they are just things that need to be removed before they breed disease.

Date: 1812-1814
Series: Desastres de la guerra (print), 64
Edition : 1st ed., Madrid: Real Academia de Bellas Artes de San Fernando, 1863
Technique: Etching, aquatint, drypoint, burin and burnisher. Printing with Entrapment
Paper: Thick ivory wove paper
Measurements : 152 x 208 mm (plate) / 250 x 339 mm (paper)
Catalogues : Gassier-Wilson 1102; Museo del Prado G02394; Harris 184.III.1

Title: ***Carretadas al cementerio***
Date: 1812-1814
Series: Desastres de la guerra (drawing), 64
Technique: Sanguine (dos lápices rojos)
Paper: Laid grey paper
Measurements : 168 x 216 mm
Catalogues : Gassier-Wilson 1103; Museo del Prado D04264; Sánchez Cantón 156; Gassier II 213

Title: ***Qué alboroto es este? (What is this hubbub)***

There is clearly a very strong wind blowing dust across the scene. The seated soldier whose face is out of the wind appears amused, but the coulpe at center (the woman in white and the one next to her cover their faces and/or hold on to their hats). Behind them, a crowd of people, mostly women, all bent over, are also traveling in the same direction. Only the dogs at right are resisting this motion. The etched lines in the mid-ground and the darker lines of the ground on which the women stand are quite sharp as are the engraved lines of the rock upon which the soldier is writing. So long as one does not have to deal with the dust that the rude wind blows in their faces, the scene might pass for a comic one, a rather drastic changes from the scenes of death and starvation with which we have been preoccupied since the beginning of the famine series.

Date: 1814-1815
Series: Desastres de la guerra (print), 65
Edition : 1st ed., Madrid: Real Academia de Bellas Artes de San Fernando, 1863
Technique: Etching, aquatint, wash, burin and burnisher. Printing with Entrapment
Paper: Thick ivory wove paper
Measurements : 174 x 219 mm (plate) / 250 x 339 mm (paper)
Catalogues : Gassier-Wilson 1104; Museo del Prado G02395; Harris 185.III.1

Title: ***Extraña devocion! (Strange devotion!)*** Goya here offers us another scene showing the effects of the famine: on the back of a donkey, a corpse lies in a glass-sided coffin. To the left and in front, rows of people sit in silent devotion. If death is all that is left, perhaps Death needs to be worshiped instead of God.

Date: 1814-1815
Series: Desastres de la guerra (print), 66
Edition : 1st ed., Madrid: Real Academia de Bellas Artes de San Fernando, 1863
Technique: Etching, aquatint, wash and burnisher. Printing with Entrapment
Paper: Thick ivory wove paper
Measurements : 174 x 219 mm (plate) / 250 x 339 mm (paper)
Catalogues : Gassier-Wilson 1106; Museo del Prado G02396; Harris 186.III.1

Title: ***Extraña devocion!***
Date: 1814-1815
Series: Desastres de la guerra (drawing), 66
Technique: Sanguine
Paper: Cream laid paper
Measurements : 145 x 207 mm
Catalogues : Gassier-Wilson 1107; Museo del Prado D03975; Sánchez Cantón 157; Gassier II 214

Title: ***Esta no lo es menos (This is not less so)*** A procession headed by a bell-ringer and two elderly men bent over with the weight of a scupture of a nun with a rosary whose wooden legs and platform are visible trudges through the street. Behnind them a train of penitents follow. Towards the end of the procession, another figure is bent over by the heavy weight of some kind of votive object. This, Goya's sequencing says, is another kind of strange devotion: the people are willing to bow before the dead and before idols, but not to do anything to help living images of Christ who are starving to death.

Date: 1814-1815
Series: Desastres de la guerra (print), 67
Edition : 1st ed., Madrid: Real Academia de Bellas Artes de San Fernando, 1863
Technique: Etching, aquatint, wash, drypoint, burin and burnisher. Printing with Entrapment
Paper: Thick ivory wove paper
Measurements : 175 x 219 mm (plate) / 250 x 339 mm (paper)
Catalogues : Gassier-Wilson 1108; Museo del Prado G02397; Harris 187.III.1

Title: ***Esta no lo es menos***
Date: 1814-1815
Series: Desastres de la guerra (drawing), 67
Technique: Sanguine
Paper: Cream laid paper
Measurements : 148 x 207 mm
Catalogues : Gassier-Wilson 1109; Museo del Prado D04265; Sánchez Cantón 158; Gassier II 215

Title: ***Que locura! (What madness!)*** In the background, we can see a number of very dark shadowy

figures, their heads bent over, perhaps in prayer, and at the right, an old woman praying on her knees, her hands clasped together, by a jumbled mass of sculptures of martyrs and various pieces of church furniture. The central figure, a very large man with thick legs and heavy sandals on his large feet, is squatting as if in the process of producing a bowel movement not in the chamber pot within easy reach but as an offering before the jumble of religious items, people in prayer, and discarded carnival masks. A strong and powerful work that witnesses to Goya's fearlessness of the Inquisition and despair for his country and his fellow Spaniards. A very powerful statement of rejection of the madness the Inquisition had perpetrated on his country. The message here seems to be, "This has got to stop!"
Date: 1814-1815
Series: Desastres de la guerra (print), 68
Edition : 1st ed., Madrid: Real Academia de Bellas Artes de San Fernando, 1863
Technique: Etching, wash and burin. Printing with Entrapment
Paper: Thick ivory wove paper
Measurements : 160 x 221 mm (plate) / 250 x 339 mm (paper)
Catalogues : Gassier-Wilson 1110; Museo del Prado G02398; Harris 188.III.1

Title: ***Que locura!***
Date: 1814-1815
Series: Desastres de la guerra (drawing), 68
Technique: Sanguine
Paper: Cream laid paper
Measurements : 147 x 204 mm
Catalogues : Gassier-Wilson 1111; Museo del Prado D04266; Sánchez Cantón 159; Gassier II 216

Title: ***Nada. Ello dirá (Nothing. The event will tell)*** A corpse lies in the ground, one hand holding a stylus and a sheet of paoper on which is written the word "Nada" or "Nothing." Behind it on the right side, a heap of skulls identifies the scene as the interior of a charnel house, where the bones are stored until they can rise at the Last Judgment. Whether there is to be a Last Judgment, however, is exactly what is called into question here. Behind on the left side, someone seems to be crawling out of a large oven. In front of the oven is the skull of a large animal. This work is one of the most famous in the history of western European art. The doctrine of the Resurrection is one of the foundational beliefs of Christianity, yet here the only promise is "nothing." This work is still reverberating on our art and literature today. In one of Thomas Pyncheon's masterpieces, The Crying of Lot 49, the heroine's husband, Mucho Maas, explains to his wife his great discovery: "The bad dream that I used to have all the time, about the car lot, remember that? I could never even tell you about it. But I can now. It doesn't even bother me any more. It was only that sign in the lot, that's what scared me. In the dream I would be going about a normal day's business and suddenly, with no warning, there'd be the sign. We were a member of the National Automobile Dealers' Association. N.A.D.A. Just this creaking metal sign that said nada, nada, aginst the blue sky. I used to wake up hollering" (p. 107). As we approach the end of the novel, Oedipa realizes that she has stumbled into a universe in which there are only four interpretations of life as we kniow it, none of them tolerable, all of them totally lacking in any of the humanist values that our civilation is constructed upon. "She didn't like any of them, but hoped she was mentally ill; that that's all it was. That night she sat for hours, too numb even to drink, teaching herself to breathe in a vacuum. For this, oh God, was the void. There was nobody who could help her. Nobody in the world. They were all on something, mad, possible enemies, dead" (p. 128).

Date: 1814-1815
Series: Desastres de la guerra (print), 69
Edition : 1st ed., Madrid: Real Academia de Bellas Artes de San Fernando, 1863

Technique: Etching, burnished aquatint, wash, drypoint and burin. Printing with Entrapment
Paper: Thick ivory wove paper
Measurements : 155 x 201 mm (plate) / 250 x 339 mm (paper)
Catalogues : Gassier-Wilson 1112; Museo del Prado G02399; Harris 189.III.1

Title: ***Nada. Ello dirá***
Date: 1814-1815
Series: Desastres de la guerra (drawing), 69
Technique: Wash of Iron gall ink and clarión
Paper: Grey-bluish laid paper
Measurements : 200 x 258 mm
Catalogues : Gassier-Wilson 1113; Museo del Prado D04170; Sánchez Cantón 169; Gassier II 217

Title: ***No saben el camino (They do not know the way)*** A chain of men, roped together, wend their way

through a giant S-curve. Several of them—mostly the ones whom the light is illuminating—appear to be smiling; others appear to be grieving as they walk in shadow.
Date: 1814-1815
Series: Desastres de la guerra (print), 70
Edition : 1st ed., Madrid: Real Academia de Bellas Artes de San Fernando, 1863
Technique: Etching, drypoint, burin and burnisher. Printing with Entrapment
Paper: Thick ivory wove paper
Measurements : 175 x 219 mm (plate) / 250 x 339 mm (paper)
Catalogues : Gassier-Wilson 1114; Museo del Prado G02400; Harris 190.III.1

Title: ***Contra el bien general (Against the common good)*** The central focus is a monster with batwings for

ears and with very sharp talons on his four fingers of each hand and the four toes of each foot. He is scribbling into a ledger very intently, and our consciousness of his demonic ears and claws makes us fairly sure that whatever he is writing will not be to the good of the women wailing at right behind him or the men in shadow behind him at left. Hughes (p. 301) interprets this as explicitly political: "a bald and heavy-lidded creature—a sort of recording demon, with a quill, the talons of a bird of prey, and vampire wings sprouting from his head—minutely inscribes laws and lists in a big book open on his lap, a clear allusion to the lists of names and the repressive laws brought in by Fernando's return."
Date: 1814-1815
Series: Desastres de la guerra (print), 71
Edition : 1st ed., Madrid: Real Academia de Bellas Artes de San Fernando, 1863
Technique: Etching and burnisher. Printing with Entrapment
Paper: Thick ivory wove paper
Measurements : 176 x 219 mm (plate) / 250 x 342 mm (paper)
Catalogues : Gassier-Wilson 1116; Museo del Prado G02401; Harris 191.III.1

Title: ***Contra el bien general***
Date: 1814-1815
Series: Desastres de la guerra (drawing), 71

Technique: Sanguine
Paper: Cream laid paper
Measurements : 146 x 206 mm
Catalogues : Gassier-Wilson 1117; Museo del Prado D03976; Sánchez Cantón 160; Gassier II 219

Title: ***Las resultas (The consequences)*** The subject of this etching in general seems clear: the central

figure, dressed in his night clothes, is dreaming and the owls, customarily symbols not of wisdom but of evil, are flocking to get in line to suck out the essence of his fantasies, acting like the Dementors whom we first meet in Harry Potter and the Prisoner of Azkaban: "Dementors are among the foulest creatures that walk this earth. They infest the darkest, filthiest places, they glory in decay and despair, they drain peace, hope, and happiness out of the air around them . . . . Get too near a Dementor and every good feeling, every happy memory will be sucked out of you. If it can, the Dementor will feed on you long enough to reduce you to something like itself . . . soulless and evil. You will be left with nothing but the worst experiences of your life." Looking at the owl whose melting face is attached to the chest of the dreamer, one might wonder whether Goya might have inspired J. K. Rowling to any extent.
Date: 1814-1815
Series: Desastres de la guerra (print), 72
Edition : 1st ed., Madrid: Real Academia de Bellas Artes de San Fernando, 1863
Technique: Etching. Printing with Entrapment
Paper: Thick ivory wove paper
Measurements : 176 x 217 mm (plate) / 250 x 342 mm (paper)
Catalogues : Gassier-Wilson 1118; Museo del Prado G02402; Harris 192.III.1

Title: ***Las resultas***
Date: 1814-1815
Series: Desastres de la guerra (drawing), 72
Technique: Sanguine (dos lápices rojos)
Paper: Cream laid paper
Measurements : 148 x 208 mm
Catalogues : Gassier-Wilson 1119; Museo del Prado D04267; Sánchez Cantón 162; Gassier II 220

Title: ***Gatesca pantomima (Feline pantomime)*** A cat, sitting atop a platform to accept the worship of those who are praying to it (like the cowled figure to the right) or adoring it (like the large crowd center rear), turns to look at a large owl flying toward it.

Date: 1814-1815
Series: Desastres de la guerra (print), 73
Edition : 1st ed., Madrid: Real Academia de Bellas Artes de San Fernando, 1863
Technique: Etching, burin and burnisher. Printing with Entrapment
Paper: Thick ivory wove paper
Measurements : 175 x 217 mm (plate) / 250 x 342 mm (paper)
Catalogues : Gassier-Wilson 1120; Museo del Prado G02403; Harris 193.III.1

Title: ***Gatesca pantomima***
Date: 1814-1815
Series: Desastres de la guerra (drawing), 73
Technique: Sanguine
Paper: Cream laid paper
Measurements : 147 x 205 mm
Catalogues : Gassier-Wilson 1121; Museo del Prado D04268; Sánchez Cantón 163; Gassier II 221

Title: ***Esto es lo peor! (This is the worst)*** Harris helpfully tells us that the words inscribed by the wolf on the parchment are "Misera humanidad la culpa es tuya. Casti (Miserable humanity, the fault is thine), by the Italian satirical poet." Goya provides us with an interesting moment here, when the tonsured priest is told by the wolf, that the priest, not the wolf, a traditional figure for the devil, is to blame for the misery of mankind. And if the priest is supposed to represent the best of mankind, what does that tell us about the rest of us. It is true that sometimes in Los Desastres priests fall far short of that idea (one thinks, for instance, of plates 42 and 43), but sometimes they are faithful unto death (for instance plates 46 and 47).

Date: 1814-1815
Series: Desastres de la guerra (print), 74
Edition : 1st ed., Madrid: Real Academia de Bellas Artes de San Fernando, 1863
Technique: Etching and burnisher. Printing with Entrapment
Paper: Thick ivory wove paper
Measurements : 177 x 218 mm (plate) / 250 x 342 mm (paper)
Catalogues : Gassier-Wilson 1122; Museo del Prado G02404; Harris 194.III.1

Title: ***Esto es lo peor!***
Date: 1814-1815
Series: Desastres de la guerra (drawing), 74
Technique: Sanguine
Paper: Cream laid paper
Measurements : 147 x 208 mm
Catalogues : Gassier-Wilson 1123; Museo del Prado D04269; Sánchez Cantón 164; Gassier II 222

Title: ***Farándula de charlatanes (Charlatans' Show)*** According to Wikipedia, "The farandole is an open-chain community dance popular in Provence, France. . . . The carmagnole of the French Revolution is a derivative."The birds and beasts surround the dancers and observe with mixed reactions. Behind the dancers surrounding the central figure (is it a bird? a masked person? does it have the wrong number of fingers for either?), a colossus-like figures's shadow rears up alarmingly.

Date: 1814-1815
Series: Desastres de la guerra (print), 75
Edition : 1st ed., Madrid: Real Academia de Bellas Artes de San Fernando, 1863
Technique: Etching, aquatint, wash, drypoint and burin. Printing with Entrapment
Paper: Thick ivory wove paper
Measurements : 173 x 220 mm (plate) / 250 x 342 mm (paper)
Catalogues : Gassier-Wilson 1124; Museo del Prado G02405; Harris 195.III.1

Title: ***Farándula de charlatanes***
Date: 1814-1815
Series: Desastres de la guerra (drawing), 75
Technique: Sanguine
Paper: Cream laid paper
Measurements : 147 x 207 mm
Catalogues : Gassier-Wilson 1125; Museo del Prado D04270; Sánchez Cantón 165; Gassier II 223

Title: ***El buitre carnívoro (The carnivorous vulture)*** Behind the soldier to the left are a group of women, two of whom are holding babies, one nervously and the one closest to the vulture seems calling out encouragement to the soldier. Those closest to the vulture seem unable to leave, unlike their neighbors behind them who have already turned away and seem to be leaving.

Date: 1814-1815
Series: Desastres de la guerra (print), 76
Edition : 1st ed., Madrid: Real Academia de Bellas Artes de San Fernando, 1863
Technique: Etching, burin/drypoint and burnisher. Printing with Entrapment
Paper: Thick ivory wove paper
Measurements : 175 x 220 mm (plate) / 250 x 342 mm (paper)
Catalogues : Gassier-Wilson 1126; Museo del Prado G02406; Harris 196.III.1

Title: ***El buitre carnívoro***
Date: 1814-1815
Series: Desastres de la guerra (drawing), 76
Technique: Sanguine
Paper: Cream laid paper
Measurements : 146 x 203 mm
Catalogues : Gassier-Wilson 1127; Museo del Prado D04272; Sánchez Cantón 173; Gassier II 224

Title: ***Que se rompe la cuerda (May the cord break)*** In Goya's original drawing, the priest wears a papal tiara. The finger of the boy on the right points at the rapidly-unraveling rope.

Date: 1814-1815
Series: Desastres de la guerra (print), 77
Edition : 1st ed., Madrid: Real Academia de Bellas Artes de San Fernando, 1863
Technique: Etching, aquatint, wash, drypoint and burnisher. Printing with Entrapment
Paper: Thick ivory wove paper
Measurements : 174 x 219 mm (plate) / 249 x 342 mm (paper)
Catalogues : Gassier-Wilson 1128; Museo del Prado G02347; Harris 197.III.1

Title: ***Que se rompe la cuerda***
Date: 1814-1815
Series: Desastres de la guerra (drawing), 77
Technique: Sanguine
Paper: Cream laid paper
Measurements : 146 x 204 mm
Catalogues : Gassier-Wilson 1129; Museo del Prado D03982; Sánchez Cantón 175; Gassier II 225

Title: ***Se defiende bien (He defends himself well)*** The horse is surrounded by a pack of dogs, one of whom he is biting and the rest of whom seems to have lost their appetite for combat. Since the horse is the more noble animal, this may suggest that all is not yet lost if the leaders of the democratic movement do not given in to the king and his minions. Or perhaps not.

Date: 1814-1815
Series: Desastres de la guerra (print), 78
Edition : 1st ed., Madrid: Real Academia de Bellas Artes de San Fernando, 1863
Technique: Etching, drypoint, burin and burnisher. Printing with Entrapment
Paper: Thick ivory wove paper
Measurements : 175 x 216 mm (plate) / 250 x 342 mm (paper)
Catalogues : Gassier-Wilson 1130; Museo del Prado G02408; Harris 198.III.1

Title: ***Se defiende bien***
Date: 1814-1815
Series: Desastres de la guerra (drawing), 78
Technique: Sanguine
Paper: Cream laid paper
Measurements : 146 x 205 mm
Catalogues : Gassier-Wilson 1131; Museo del Prado D04273; Sánchez Cantón 174; Gassier II 226

Title: ***Murió la Verdad (Truth has died)*** Truth is dead, and Justice, scales across her lap weeps, while a

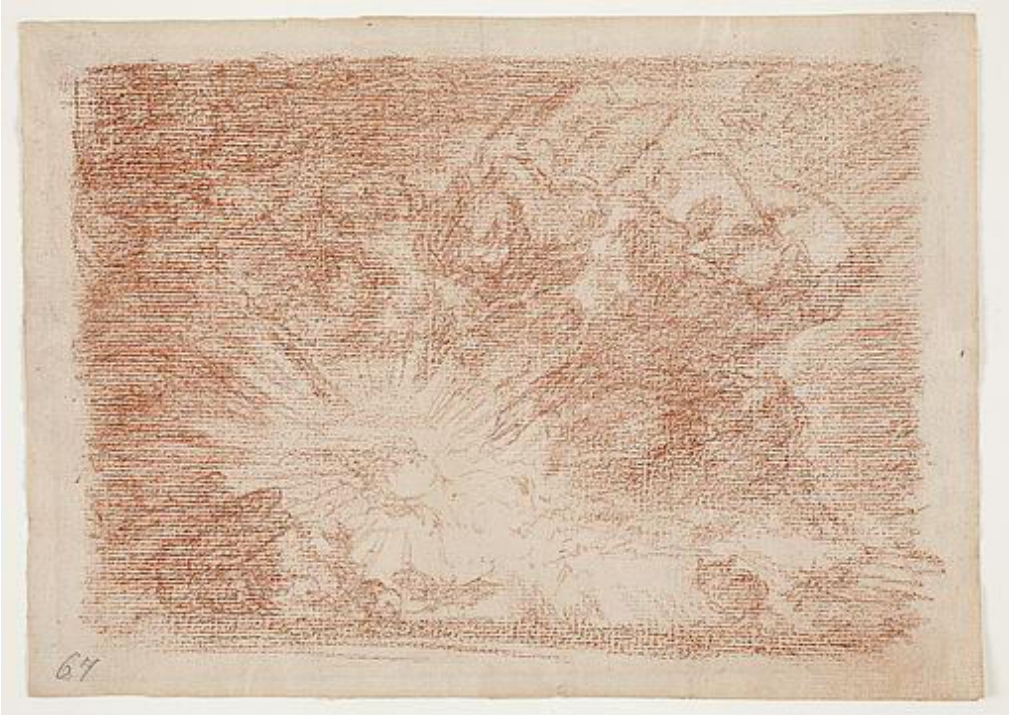
bloated bishop, his face in shadow, speaks of her corpse. Behind him, a large cast of clerical figures, most of them in darkness, except for a monk (left rear) wearing very thick glasses, whose path to Truth's body is blocked by another monk, whose back is illuminated by the rays from the corpse, but whose front is in darkness, her.
Date: 1814-1815
Series: Desastres de la guerra (print), 79
Edition : 1st ed., Madrid: Real Academia de Bellas Artes de San Fernando, 1863
Technique: Etching and burnisher. Printing with Entrapment
Paper: Thick ivory wove paper
Measurements : 173 x 219 mm (plate) / 250 x 342 mm (paper)
Catalogues : Gassier-Wilson 1132; Harris 199.III.1

Title: ***Murió la Verdad***
Date: 1814-1815
Series: Desastres de la guerra (drawing), 79
Technique: Sanguine
Paper: Cream laid paper
Measurements : 148 x 204 mm
Catalogues : Gassier-Wilson 1133; Museo del Prado D03983; Sánchez Cantón 176; Gassier II 227

Title: ***Si resucitará? (Will she rise again?)*** As Hughes puts it, "In plate 80 . . . lovely bare-breasted Truth begins to shine again, to move, while those who would bury her recoil in confusion, clutching their shovels

and books. A feverish and tentative hope is reborn in Goya's darkness" (Hughes, p. 303, where the plate is illustrated as well). All of the clerical figures, however, prove themselves creatures of darkness, even to the point that one—holding a book over his head—appears to have an animals face. A strong and powerful work that witnesses to Goya's fearlessness despite the return of the Inquisition as well as his hope that his country and his fellow Spaniards might yet reach out for Truth, like the man praying over Truth, his hands clasped and his face bathed by the light Truth is giving off. A very powerful statement of rejection of the madness the Inquisition has perpetrated on his country.
Date: 1814-1815
Series: Desastres de la guerra (print), 80
Edition : 1st ed., Madrid: Real Academia de Bellas Artes de San Fernando, 1863
Technique: Etching and burnisher. Printing with Entrapment
Paper: Thick ivory wove paper
Measurements : 174 x 220 mm (plate) / 250 x 342 mm (paper)
Catalogues : Gassier-Wilson 1134; Museo del Prado G02410; Harris 200.III.1

Title: ***Si resucitará?***
Date: 1814-1815
Series: Desastres de la guerra (drawing), 80
Technique: Sanguine
Paper: Cream laid paper
Measurements : 147 x 205 mm
Catalogues : Gassier-Wilson 1135; Museo del Prado D03984; Sánchez Cantón 177; Gassier II 228



Title: ***Fiero monstruo! (Fierce monster!)*** Sánchez and Gállego suggest that this print sums up the entire series in presenting war as a " 'fierce monster' from a terrible nightmare, devouring humanity with dreadful violence" (p. 141).
Date: 1814-1815
Series: Desastres de la guerra (print), 81
Edition : Posterior a la 2ª ed. (Madrid: Real Academia de Bellas Artes de San Fernando, Calcografía Nacional, 1959)
Technique: Etching, drypoint and burin
Paper: Continuous cream paper (falso verjurado)
Measurements : 175 x 216 mm (plate) / 252 x 328 mm (paper)
Catalogues : Gassier-Wilson 1136; Museo del Prado G00752; Harris 201.III.2

Title: ***Fiero monstruo!***
Date: 1814-1815
Series: Desastres de la guerra (drawing), 81
Technique: Sanguine
Paper: Cream laid paper
Measurements : 148 x 205 mm
Catalogues : Gassier-Wilson 1137; Museo del Prado D03985; Sánchez Cantón 178; Gassier II 229

Title: ***Esto es lo verdadero***
Date: 1814-1815
Series: Desastres de la guerra (print), 82
Edition : Posterior a la 2ª ed. (Madrid: Real Academia de Bellas Artes de San Fernando, Calcografía Nacional, 1959)
Technique: Etching, aquatint, drypoint, burin and burnisher
Paper: Continuous cream paper (falso verjurado)
Measurements : 177 x 217 mm (plate) / 252 x 329 mm (paper)
Catalogues : Gassier-Wilson 1138; Museo del Prado G00750; Harris 202.III.2

Title: ***Esto es lo verdadero***
Date: 1814-1815
Series: Desastres de la guerra (drawing), 82
Technique: Sanguine
Paper: Cream laid paper
Measurements : 147 x 205 mm
Catalogues : Gassier-Wilson 1139; Museo del Prado D03986; Sánchez Cantón 179; Gassier II 230

LaTauromaquia (1816)

Th e analysis of Goya's Tauromaquia, a series engraved around 1815, has produced a complex debate. Many different interpretations are possible, generally derived from the personal, artistic or political context where the artist made this series. It might be important to begin outlining the most important interpretations of Goya's bullfight series and to confront them with the images contained in it [9].

The construction of the romantic myth of Goya by the French writers of the nineteenth century, fueled by the defining clichés of the Hispanic national character -such as the fondness for gruesome bullfights- is in partly due to *La Tauromaquia*. For many years, the dominant trend was to regard Goya as a fan of bullfighting. The Goya of Valentín Carderera was so passionate that he went to the plaza dressed as a bullfighter and sword in hand, and that of Théophile Gautier took the bullfighters and manolas with him to his grave. Beyond this romantic vision, the first studies on the possible sources of inspiration for the artist also defended the image of a Protaurine Goya.

The issue of bullfighting, due to its apparent immediacy and the reference to an objectifiable reality, popularly rooted and not exempt from customary connotations, could lead to consider Goya's *Tauromaquia* as a set of prints lacking the conceptual depth of the rest of his graphic production. A review of the fortunes of this series shows that this consideration has not been spared.

The artist began to record the bullfighting scenes probably at the same time, or even before, after the *Emphatic Caprichos* had been completed. If it is accepted that bullfighting has a playful character, one might wonder how it is possible that an individual was isochronically capable of a doubling of sensitivity so marked that he holds a critical attitude towards the annihilation of the human being, on the one hand, and, on the other, the distant presentation of the bullfighting paradigm. The answer to this question is of great importance. In fact, the images of *La Tauromaquia* are much more complex than might be suspected a priori, to the point of being ambiguous enough to have raised doubts about Goya's position on bullfighting. Many questions are still unsolved: what reasons led the artist to address the issue of bullfighting when the aftermath of a terrible war was too fresh? What was Juan Agustín Cean Bermúdez's participation in the presentation of the series? From what stand are the images to be interpreted? Why were they hardly recognized by Goya's contemporaries?

Enrique Lafuente Ferrari's study of possible sources of inspiration and the meaning of bullfighting marks an important turn in Goya's historiography. Considering him also as an amateur, the historian sees Goya above all as the author of a series conceived as a historical document on the bullfighting of his time. After an exhaustive study of the series, he considers that Goya created his *Tauromaquia* with the idea of illustrating some passages from the *Carta histórica sobre el origen y progresos de las fiestas de toros en España* (*Historical Charter on the origin and progress of bullfighting in Spain)*, a protaurine treatise written by Nicolás Fernández de Moratín, father of Goya's friend Leandro, published in 1777 and in 1801.

To that first possible source of inspiration, others were added, among which two in particular stand out. On the one hand, the *Colección de las principales suertes de una corrida de toros* (Collection of the main parts of a bullfight), a series engraved between 1785 and 1790 by Antonio Carnicero and made up of twelve etchings. And on the other hand, the second edition of the *Tauromaquia o Arte de torear de José Delgado,*

[9] BOTTOIS, Ozvan *La Tauromaquia de Goya a la luz de su contexto: el problema de la interpretación*. Goya y su contexto: Actas del Seminario Internacional Goya y su contexto, celebrado por la Institución Fernando El Católico y la Fundación Goya en Aragón, los días 27, 28 y 29 de octubre de 2011, 2013, ISBN 978-84-9911-252-7, págs. 177-191

alias Pepe Hillo, who died in the Plaza de Madrid in 1801 (Bullfighting or Art of Bullfighting by José Delgado, alias Pepe Hillo). Written by Andrés de la Tixera, probably at the dictation of Pepe Hillo it was published three years later. So close have been the ties established by the traditional historiography between the work of Moratín Sr. and Goya's Tauromaquia –at least in the part dedicated to the historical presentation of the confrontations with bulls in Spain– that it has led to the error, also common to the fortune of the Caprichos, of considering the images as a mere graphic illustration of the written text. On the other hand, a sector of specialized critics suspects, with justification, that the historical section of La Tauromaquia was suggested to Goya by Ceán.

The reasons traditionally exposed on the motives that prompted the painter to produce *La Tauromaquia* are diverse, always against the background of the historical events determined by the end of the war and the restoration to the throne of the Bourbon in March 1814. On the one hand, the possibility that *La Tauromaquia* was born from a personal crisis, from the vital need to overcome a traumatic experience, a refuge from the tragedy and drama of death, a cathartic act that leads Goya to a parenthesis of creative objectivity. With variants regarding this line of argument, it has also been suggested that through *La Tauromaquia* the artist would have sought the necessary refuge from the hopelessness inherent in the repressive policy of the Fernandino regime, from which he himself was affected when he was subjected in 1815 to a purification process to rule out his alleged collaboration with José Bonaparte. Another reason raised is the search by Goya for an option to fill the void produced by the shortage of official commissions, and the consequent choice of a harmless subject, free of any suspicion by the censors of the newly restored Inquisitorial Court.

The moment was also suitable to deal with the issue of bullfighting, due to the rebirth experienced by bullfighting, that after the tragic events of the beginning of the century, with numerous fatal mishaps of bullfighters and varilargueros, had been banned by Carlos IV in 1805. Perhaps the most decisive reason was another of those usually argued by specialized critics, namely, the delicate situation of economic hardship that Goya was going through, aggravated by the liquidation to his son Javier of the part that corresponded to him of his mother's inheritance, Josefa Bayeu. It is true that there was a relatively strong national market for bullfighting prints, and it is probable that the painter trusted they would be easy to sell. Now, if this was his goal, it is difficult to understand why he strayed so far from the topical model, why he created disconcerting images through language of violent intensity, or why he evoked old-fashioned forms of bullfighting that audiences did not feel the slightest interest in. Recently, other reasons have been proposed that alter the conventional discourse and approach bullfighting from a more complex perspective: that of images that reprehend the bloody habit of violence turned into spectacle. If the intention of the artist was the exercise of criticism, wouldn't *La Tauromaquia* be conceptually close to the other graphic cycles?

A linear reading, in accordance with the thematic progression that the prints now possess, would lead to dividing the series into three parts: the history of bullfighting in Spain since Antiquity; the figures of the two main bullfighting schools during the 18th century -the Aragonese Navarrese with el Estudiante de Falces, Juanito Apiñani and Martincho, and the Andalusian with Pepe Hillo and Pedro Romero–, and, finally, the images of the fight culminating in tragic outcomes. To a large extent, the possible interpretative deviations of Goya's *Tauromaquia* are due to the fact that traditional historiography has concentrated all the attention on the first two sections, while the most critical scenes of the third have been systematically forgotten.

The artist's contemporaries did perceive the disturbing tension implicit in the images. Perhaps this was the cause of their failure to sell. Formally, *La Tauromaquia* is at the antipodes of the syntactic clarity of Carnicero's prints and his followers. The cancellation of distance, the elimination of anecdotal elements and the dramatic evaluation of light and emptiness constitute the pillars of Goya's visual construction. The square is barely suggested by a fragment of the barrier, and an amalgam of lines allows one to intuit the

presence of a public that lacks individual features. The scene has been reduced to its essence. The image emphasizes the drama, the moment when the animal, whose destiny is always sacrifice, strongly attacks the matador. Goya leaves the viewer helpless in the face of tension in the highest degree, the perception of pain and death. In short, the pictures of *La Tauromaquia* were condemned not to be easily digested by the public.

Goya historiography experienced an important turning point with the publication, in 1961, of an article by Nigel Glendinning[10]. In it, the author considered Goya's Bullfighting as a possible criticism of the fiesta. The violence of the images and the apparent lack of historical coherence in the articulation of the series or in some images, are some of the elements that caught Glendinning's attention in this regard. The analysis proposed by Glendinning allowed a more critical approach to Goya's series. Indeed, a debate was opened and a detailed study of the context of bullfighting was imposed. The existence of a whole anti-bullfighting movement in Goya's time was then taken into account. Juliet Wilson-Bareau, for example, made reference to an anti-bullfighting pamphlet signed by León de Arroyal: *Oración apologética en defensa del estado floreciente de España* (Apologetic prayer in defense of the flourishing state of Spain). Also known as *Pan y toros*, this text circulated in manuscript form since 1796 and was published in 1812. Surprisingly, the text is still now but still now attributed in Spanish libraries to Gaspar Melchor de Jovellanos [11]. Other researchers also mentioned the *Memoria para el arreglo de la policía de los espectáculos y diversiones, y sobre su origen en España* (Memorandum for improvement for the Policing of Spectacles and Amusements, and on its origin in Spain), written in 1790 by Gaspar Melchor de Jovellanos, friend of the painter. That Memory was a condemnation of bullfights, based on both economic and moral arguments. Finally, José Vargas Ponce's *Disertación sobre las corridas de toros* (Dissertation on bullfighting) was also evoked.

There is no doubt that the series does not respond at all to the topical identification of the artist as a man with a passion for bullfighting. The characterization in this sense should be revised. After all, there are not so many references to bullfighting issues in Goya's epistolary, as has been repeatedly pointed out. This does not mean that his position regarding bullfights changed influenced by enlightened criticism, contrary for social and economic reasons to this type of popular entertainment. The testimonies of Jovellanos and Vargas Ponce are well known, among other detractors, against the bullfighting festivities. We know that Ceán maintained relations with both scholars, and that he too shared their opinions on this matter.

Regarding this repeated evocation of violence in bullfighting, it is convenient to analyze what exactly the artist proposes to us in his series. When looking at it, it is curious to observe how the Aragonese painter alternates brutal images with other more pleasant ones. Besides, the representation of drama and violence can impact the viewer of the plates. But we cannot interpose our moral judgment and attribute a judgment to an artist because his work clashes with our sensibilities. Although indeed the artist seems to extol some practices and criticize others, it is in any case dangerous to attribute a moral goal to an image when nothing in it indicates a specific position. The titles originally proposed by Goya do not indicate a clear position either. Goya's official protectors had advocated the prohibition of bullfighting. But the same critical attitude in the artist cannot be inferred from this. In accordance with the tendency of some historians to the illustrated construction of Goya prefixed in the Caprichos, it is not appropriate to exaggerate the interpretation of the bull as a visual metaphor for the forces of ignorance and its submission to the reason embodied in the bullfighter. Ultimately, for the appreciation of *La Tauromaquia* in all its intensity, the

[10] GLENDINNING, Nigel. *A new view of Goya's Bullfighting*, in Journal of the Warburg and Courtauld Institutes, No. 24, 1961

[11] See also LOPEZ, François *«Pan y Toros». Histoire d'un pamphlet. Essai d'attribution*. Bulletin Hispanique, tome 71, n°1-2, 1969. pp. 255-279

question of the artist's positioning is not relevant, since its content is not playful, but neither is it critical, it is pathetic [12].

Two other aspects of this series deserve to be emphasized in particular. First, that the artist restores the evolution of bullfighting, marking the disappearance of the knights in the arena, as well as the birth of a regulated bullfighting and therefore less barbarous. Second, that Goya does not hesitate to present scenes of undoubted violence and other more aesthetic ones, where the grace, courage and agility of the protagonists of the fiesta stand out. According to Lafuente Ferrari, it is possible that Goya engraved his *Tauromaquia* as a source of distraction after the difficulties of the war and the postwar period. It would be a way for the artist to rediscover the pleasures of his youth and to forget the vicissitudes of the war.

Goya put his bullfighting prints up for sale through an advertisement in the Diario de Madrid on October 28, 1816. A short time later, on December 31 of the same year, a similar advertisement would appear in the Madrid Gazette. The plates belonged to Goya's heirs. In 1855 the second edition was made in the National Calcography. The following year, their owner, León Pérez Bobadilla, offered them for purchase to the State, but they were rejected after a negative report from the Royal Academy of Fine Arts of San Fernando. The coppers left for Paris, where Eugène Loizelet, *Marchand D'Estampes, Graveur-Editeur* at 12 Rue des Beaux-Arts Paris made the third edition in 1876, with seven additional prints, engraved in the back of some of the plates, identified with letters from "A" to "G". Thereafter, all subsequent editions consist of forty prints. After various vicissitudes, the plates were acquired by the engraver Ricardo de los Ríos, who brought them to Spain and took charge of the fourth edition, printed in 1905 in the National Calcography, after which they returned to Paris. Painter Francisco Esteve Botey bought them in 1920 and later sold them to the Círculo de Bellas Artes in Madrid. This entity would make the fifth and sixth editions (1921 and 1928), both printed in the National Calcography. During the Civil War the plates were transferred to this last institution, where the excellent seventh edition of 1937 was made. The National Calcography kept the coppers in deposit until they were acquired in 1979 by the entity on which it depends, the Real Academia de San Fernando, printing an eighth and last edition in 1984.

[12] BLAS BENITO, Javier *Tauromaquia*, Goya en la Calcografía Nacional, Real Academia de Bellas Artes de San Fernando, Madrid. See also J. BLAS BENITO, Javier *Prólogo. La Tauromaquia de Goya*, in J.M. Matilla & J.M. Medrano, *El libro de la Tauromaquia. Francisco de Goya*, Madrid: Museo del Prado, 2001, p. 11-13.

Title : ***Modo con que los antiguos españoles cazaban los toros á caballo en el campo (The Way in which the Ancient Spaniards Hunted Bulls on Horseback in the Open Country)***
Date : 1814-1816
Series: Tauromaquia (print), 1
Edition: 1st ed., Madrid, 1816
Technique : Etching, aquatint, drypoint and burnisher
Paper : White laid paper
Measurements : 250 x 353 mm (plate) / 299 x 407 mm (paper)
Catalogues : Gassier-Wilson 1149; Museo del Prado 2411; Harris 204.III.1

Title : ***Modo con que los antiguos españoles cazaban los toros á caballo en el campo (The Way in which the Ancient Spaniards Hunted Bulls on Horseback in the Open Country)***
Date : 1814-1816
Series: Tauromaquia (drawing), 1
Technique : Sanguine
Paper : Ivory laid paper thick
Measurements : 215 x 293 mm
Catalogues : Gassier-Wilson 1150; Museo del Prado 4291; Sánchez Cantón 210; Gassier II 240

Title : ***Otro modo de cazar á pie (Another Way of Hunting on Foot)***
Date : 1814-1816
Series: Tauromaquia (print), 2
Edition: 1st ed., Madrid, 1816
Technique : Etching, aquatint, drypoint, burin and burnisher
Paper : White laid paper
Measurements : 243 x 353 mm (plate) / 299 x 407 mm (paper)
Catalogues : Gassier-Wilson 1151; Museo del Prado 2412; Harris 205.III.1

Title : ***Cuatro personajes aguantan la embestida de un toro utilizando un cesto***
Date : 1814-1816
Series: Tauromaquia (drawing)
Technique : Sanguine and red pencil
Paper : Ivory laid paper
Measurements : 176 x 288 mm
Catalogues : Gassier-Wilson 1243 ; Museo del Prado 4357(r); Sánchez Cantón 437; Gassier II 289

Title : ***Los moros establecidos en España, prescindiendo de las supersticiones de su Alcorán, adoptaron esta caza and arte, y lancean un toro en el campo (The Moors Settled in Spain, Giving up the Superstitions of the Koran, Adopted This Art of Hunting, and Spear a Bull in the Open)***

Date : 1814-1816
Series: Tauromaquia (print), 3
Edition: 1st ed., Madrid, 1816
Technique : Etching, aquatint, drypoint, burin and burnisher
Paper : White laid paper
Measurements : 244 x 352 mm (plate) / 300 x 408 mm (paper)
Catalogues : Gassier-Wilson 1153; Museo del Prado 2413; Harris 206.III.1

Title : ***Capean otro encerrado (They Play Another with the Cape in an Enclosure)***
Date : 1814-1816
Series: Tauromaquia (print), 4
Edition: 1st ed., Madrid, 1816
Technique : Etching, aquatint, drypoint, burin and burnisher
Paper : White laid paper
Measurements : 246 x 354 mm (plate) / 300 x 408 mm (paper)
Catalogues : Gassier-Wilson 1155; Museo del Prado 2414; Harris 207.III.1

Title : **Capean otro encerrado**
Date : 1814-1816
Series: Tauromaquia (drawing), 4
Technique : Sanguine
Paper : Ivory laid paper
Measurements : 189 x 297 mm
Catalogues : Gassier-Wilson 1156; Museo del Prado 4292; Sánchez Cantón 211; Gassier II 243

Title : ***El animoso moro Gazul es el primero que lanceó toros en regla (The Spirited Moor Gazul is the First to Spear Bulls According to Rules)***

Date : 1814-1816
Series: Tauromaquia (print), 5
Edition: 1st ed., Madrid, 1816
Technique : Etching, aquatint, drypoint and burnisher
Paper : White laid paper
Measurements : 246 x 353 mm (plate) / 300 x 407 mm (paper)
Catalogues : Gassier-Wilson 1157; Museo del Prado 2415; Harris 208.III.1

Title : ***Los moros hacen otro capeo en plaza con su albornoz (The Moors Make a Different Play in the Ring Calling the Bull with Their Burnous)***
Date : 1814-1816
Series: Tauromaquia (print), 6
Edition: 1st ed., Madrid, 1816
Technique : Etching, aquatint, drypoint and burnisher
Paper : White laid paper
Measurements : 244 x 353 mm (plate) / 300 x 408 mm (paper)
Catalogues : Gassier-Wilson 1159; Museo del Prado 2416; Harris 209.III.1

Title : ***Los moros hacen otro capeo en plaza con su albornoz***
Date : 1814-1816
Series: Tauromaquia (drawing), 6
Technique : Sanguine
Paper : Ivory laid paper
Measurements : 192 x 295 mm
Catalogues : Gassier-Wilson 1160; Museo del Prado 4378; Sánchez Cantón 212; Gassier II 245

Title : ***Origen de los arpones ó banderillas (Origin of the Harpoons or Banderillas)***
Date : 1814-1816
Series: Tauromaquia (print), 7
Edition: 1st ed., Madrid, 1816
Technique : Etching, aquatint, drypoint and burnisher
Paper : White laid paper
Measurements : 245 x 352 mm (plate) / 300 x 407 mm (paper)
Catalogues : Gassier-Wilson 1161; Museo del Prado 2417; Harris 210.III.1

Title : ***Origen de los arpones ó banderillas***
Date : 1814-1816
Series: Tauromaquia (drawing), 7
Technique : Sanguine (two red pencils)
Paper : Thin, ivory vellum paper
Measurements : 185 x 300 mm
Catalogues : Gassier-Wilson 1162; Museo del Prado 4293; Sánchez Cantón 213; Gassier II 246

Title : ***Cogida de un moro estando en la plaza (A Moor Caught by the Bull in the Ring)***
Date : 1814-1816
Series: Tauromaquia (print), 8
Edition: 1st ed., Madrid, 1816
Technique : Etching, aquatint, drypoint and burnisher
Paper : White laid paper
Measurements : 245 x 353 mm (plate) / 300 x 408 mm (paper)
Catalogues : Gassier-Wilson 1163; Museo del Prado 2418; Harris 211.III.1

Title : ***Cogida de un moro estando en la plaza***
Date : 1814-1816
Series: Tauromaquia (drawing), 8
Technique : Sanguine (two red pencils)
Paper : Ivory laid paper
2nd paper : Ivory laid paper
Measurements : 189 x 298 mm / cortado en el eje central, 204 x 302 mm (2nd support)
Catalogues : Gassier-Wilson 1164; Museo del Prado 4389; Sánchez Cantón 214;; Gassier II 247

Title : ***Un caballero español mata un toro despues de haber perdido el caballo (A Spanish Knight Kills the Bull after Having Lost His Horse)***
Date : 1814-1816
Series: Tauromaquia (print), 9
Edition: 1st ed., Madrid, 1816
Technique : Etching, aquatint, burin and burnisher
Paper : White laid paper
Measurements : 246 x 352 mm (plate) / 300 x 409 mm (paper)
Catalogues : Gassier-Wilson 1165; Museo del Prado 2419; Harris 212.III.1

Title : ***Un caballero español mata un toro despues de haber perdido el caballo***
Date : 1814-1816
Series: Tauromaquia (drawing), 9
Technique : Sanguine (two red pencils)
Paper : Ivory laid paper
2nd paper : Ivory laid paper
Measurements : 198 x 287 mm / cortado en el eje central, 207 x 298 mm (2nd support)
Catalogues : Gassier-Wilson 1166; Museo del Prado 4294; Sánchez Cantón 215; Gassier II 248

Title : ***Carlos V lanceando un toro en la plaza de Valladolid (Charles V Spearing a Bull in the Ring at Valladolid)***
Date : 1814-1816
Series: Tauromaquia (print), 10
Edition: 1st ed., Madrid, 1816
Technique : Etching, aquatint, drypoint, burin and burnisher
Paper : White laid paper
Measurements : 250 x 351 mm (plate) / 300 x 408 mm (paper)
Catalogues : Gassier-Wilson 1167; Museo del Prado 2420; Harris 213.III.1

Title : ***Carlos V lanceando un toro en la plaza de Valladolid***
Date : 1814-1816

Series: Tauromaquia (drawing), 10
Technique : Sanguine (two red pencils)
Paper : Thin ivory laid paper
2nd paper : Ivory laid paper
Measurements : 192 x 285 mm / cortado en el eje central, 192 x 285 mm (2nd support)
Catalogues : Gassier-Wilson 1169; Museo del Prado 4390; Sánchez Cantón 216; Gassier II 250

Title : ***Carlos V lanceando un toro en la plaza de Valladolid***
Date : 1814-1816
Series: Tauromaquia (drawing), 10
Technique : Sanguine (two red pencils)
Paper : Ivory laid paper
2nd paper : Ivory laid paper
Measurements : 198 x 279 mm / 199 x 279 mm (2nd support)
Catalogues : Gassier-Wilson 1168; Museo del Prado 4297; Sánchez Cantón 219; Gassier II 249

Title : ***El Cid Campeador lanceando otro toro (The Cid Campeador Spearing Another Bull)***
Date : 1814-1816
Series: Tauromaquia (print), 11
Edition: 1st ed., Madrid, 1816
Technique : Etching, aquatint, burin and burnisher
Paper : White laid paper
Measurements : 249 x 351 mm (plate) / 300 x 409 mm (paper)
Catalogues : Gassier-Wilson 1171; Museo del Prado 2421; Harris 214.III.1

Title : ***El Cid Campeador lanceando otro toro***
Date : 1814-1816
Series: Tauromaquia (drawing), 11
Technique : Sanguine
Paper : Ivory laid paper
Measurements : 204 x 289 mm
Catalogues : Gassier-Wilson 1172: Museo del Prado 4353(r); Sánchez Cantón 435; Gassier II 252

Title : ***El Cid Campeador lanceando otro toro***
Date : 1814-1816
Series: Tauromaquia (drawing), 11
Technique : Sanguine (two red pencils)
Paper : Ivory laid paper
Measurements : 204 x 289 mm
Catalogues : Gassier-Wilson 1170; Museo del Prado 4353(v); Sánchez Cantón 461; Gassier II 253

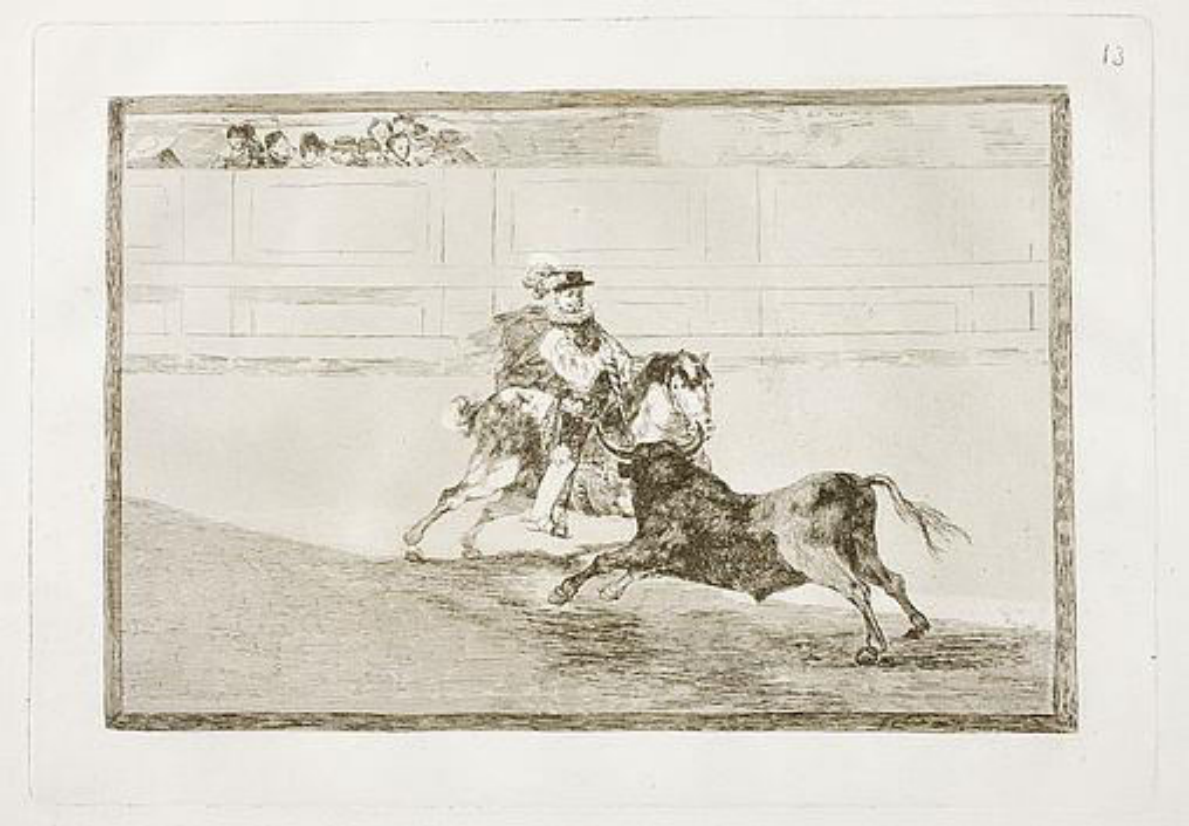
Title : ***Desjarrete de la canalla con lanzas, medias-lunas, banderillas y otras armas (The Rabble Hamstring the Bull with Lances, Sickles, Banderillas and Other Arms)***

Date : 1814-1816
Series: Tauromaquia (print), 12
Edition: 1st ed., Madrid, 1816
Technique : Etching, aquatint, drypoint and burnisher
Paper : White laid paper
Measurements : 251 x 353 mm (plate) / 300 x 409 mm (paper)
Catalogues : Gassier-Wilson 1174; Museo del Prado 2422; Harris 215.III.1

Title : ***Desjarrete de la canalla con lanzas, medias-lunas, banderillas y otras armas***

Date : 1814-1816
Series: Tauromaquia (drawing), 12
Technique : Sanguine (leves strokes of un segundo lápiz rojo)
Paper : Ivory laid paper
2nd paper : Chick pea colored vellum paper
Measurements : 187 x 312 mm / 187 x 312 mm (2nd support)
Catalogues : Gassier-Wilson 1175; Museo del Prado 4295; Sánchez Cantón 217; Gassier II 254

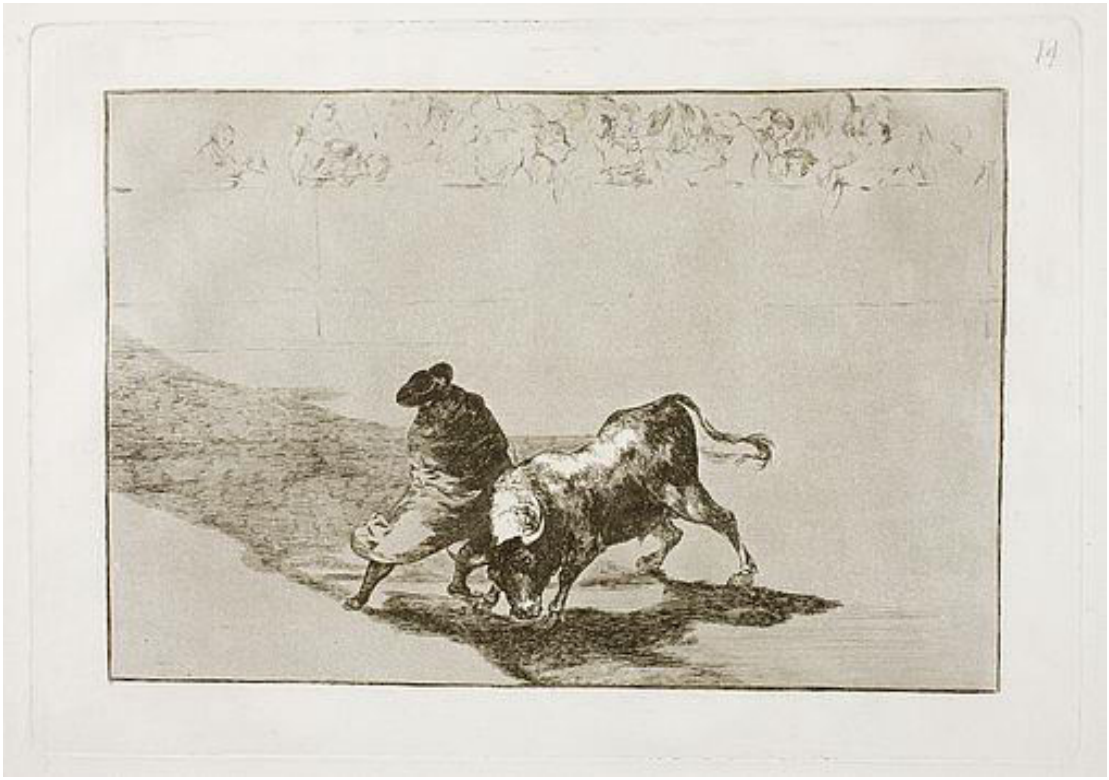
Title : ***Un caballero español en plaza quebrando rejoncillos sin auxilio de los chulos (A Spanish Mounted Knight in the Ring Breaking Short Spears without the Help of Assistants)***



Date : 1814-1816
Series: Tauromaquia (print), 13
Edition: 1st ed., Madrid, 1816
Technique : Etching, aquatint, drypoint, burin and burnisher
Paper : White laid paper
Measurements : 247 x 353 mm (plate) / 300 x 408 mm (paper)
Catalogues : Gassier-Wilson 1176; Museo del Prado 2423; Harris 216.III.1

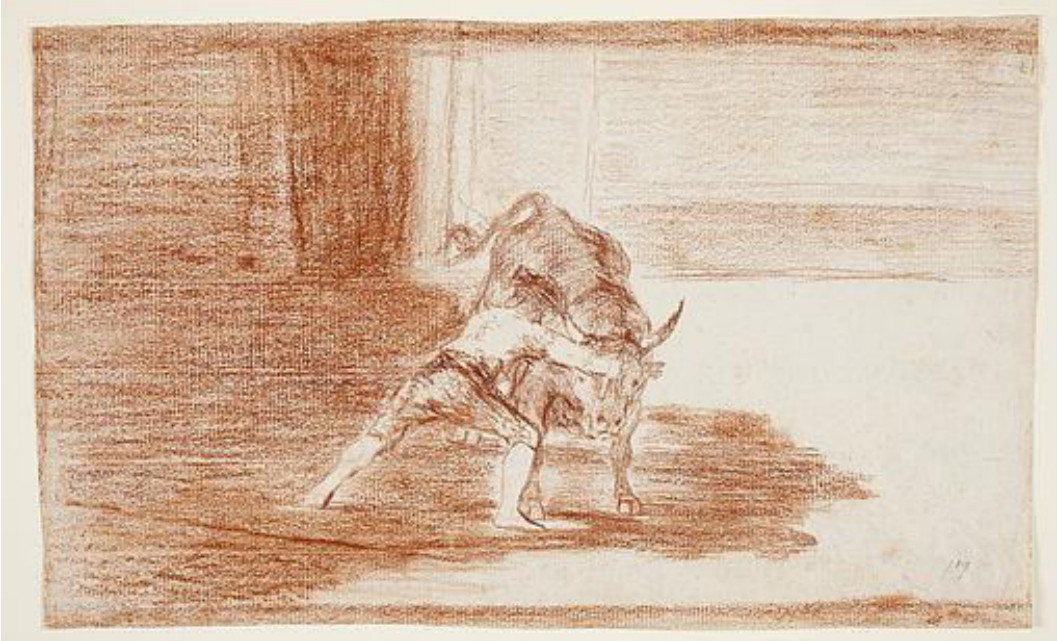
Title : ***Un caballero español en plaza quebrando rejoncillos sin auxilio de los chulos***
Date : 1814-1816
Series: Tauromaquia (drawing), 13
Technique : Sanguine (two red pencils)
Paper : Ivory laid paper
2nd paper : Ivory laid paper
Measurements : 196 x 294 mm / 197 x 293 mm (2nd support)
Catalogues : Gassier-Wilson 1177; Museo del Prado 4298; Sánchez Cantón 220; Gassier II 255

Title : ***El diestrísimo estudiante de Falces, embozado burla al toro con sus quiebros (The Very Skillful Student of Falces, Wrapped in His Cape, Tricks the Bull with the Play of His Body)***
Date : 1814-1816
Series: Tauromaquia (print), 14
Edition: 1st ed., Madrid, 1816
Technique : Etching, aquatint, drypoint and burin
Paper : White laid paper
Measurements : 247 x 355 mm (plate) / 300 x 410 mm (paper)
Catalogues : Gassier-Wilson 1178; Museo del Prado 2424; Harris 217.III.1



Title : ***El diestrísimo estudiante de Falces, embozado burla al toro con sus quiebros***
Date : 1814-1816
Series: Tauromaquia (drawing), 14
Technique : Sanguine (two red pencils)
Paper : Thin, ivory vellum paper
Measurements : 174 x 295 mm
Catalogues : Gassier-Wilson 1179; Museo del Prado 4299; Sánchez Cantón 221; Gassier II 256

Title : ***El famoso Martincho poniendo banderillas al quiebro (The Famous Martincho Places the Banderillas Playing the Bull with the Movement of His Body)***
Date : 1814-1816
Series: Tauromaquia (print), 15
Edition: 1st ed., Madrid, 1816
Technique : Etching, aquatint, drypoint, burin and burnisher
Paper : White laid paper
Measurements : 245 x 353 mm (plate) / 300 x 409 mm (paper)
Catalogues : Gassier-Wilson 1180; Museo del Prado 2425; Harris 218.III.1



Title : ***El famoso Martincho poniendo banderillas al quiebro***
Date : 1814-1816
Series: Tauromaquia (drawing), 15
Technique : Sanguine (two red pencils)
Paper : Ivory laid paper
Measurements : 173 x 282 mm
Catalogues : Gassier-Wilson 1181; Museo del Prado 4300; Sánchez Cantón 222; Gassier II 257

Title : ***El mismo vuelca un toro en la plaza de Madrid (The Same Man Throws a Bull in the Ring at Madrid)***
Date : 1814-1816
Series: Tauromaquia (print), 16
Edition: 1st ed., Madrid, 1816
Technique : Etching, aquatint, drypoint, burin and burnisher
Paper : White laid paper
Measurements : 246 x 352 mm (plate) 299 x 409 mm (paper)
Catalogues : Gassier-Wilson 1182; Museo del Prado 2426; Harris 219.III.1

/

Title : ***El mismo vuelca un toro en la plaza de Madrid***
Date : 1814-1816
Series: Tauromaquia (drawing), 16
Technique : Sanguine (two red pencils)
Paper : Ivory laid paper
2nd paper : Ivory laid paper
Measurements : 161 x 285 mm / cortado en el eje central, 159 x 285 mm (2nd support)
Catalogues : Gassier-Wilson 1183; Museo del Prado 4301; Sánchez Cantón 223; Gassier II 258

Title : ***Palenque de los moros hecho con burros para defenderse del toro embolado (The Moors Use Donkeys as a Barrier to Defend Themselves against the Bull Whose Horns have been Tipped with Balls)***

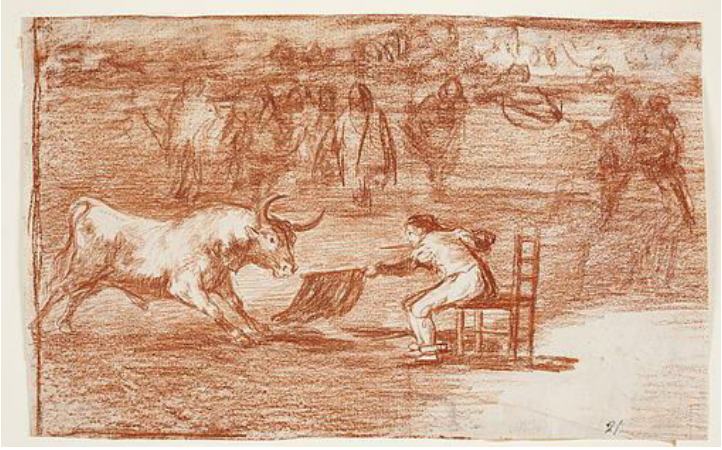
Date : 1814-1816
Series: Tauromaquia (print), 17
Edition: 1st ed., Madrid, 1816
Technique : Etching, aquatint, drypoint, burin and burnisher
Paper : White laid paper
Measurements : 244 x 353 mm (plate) / 298 x 409 mm (paper)
Catalogues : Gassier-Wilson 1184; Museo del Prado 2427; Harris 220.III.1

Title : ***Palenque de los moros hecho con burros para defenderse del toro embolado***
Date : 1814-1816
Series: Tauromaquia (drawing), 17
Technique : Sanguine (two red pencils)
Paper : Ivory laid paper
Measurements : 184 x 293 mm
Catalogues : Gassier-Wilson 1185; Museo del Prado 4302; Sánchez Cantón 224; Gassier II 259

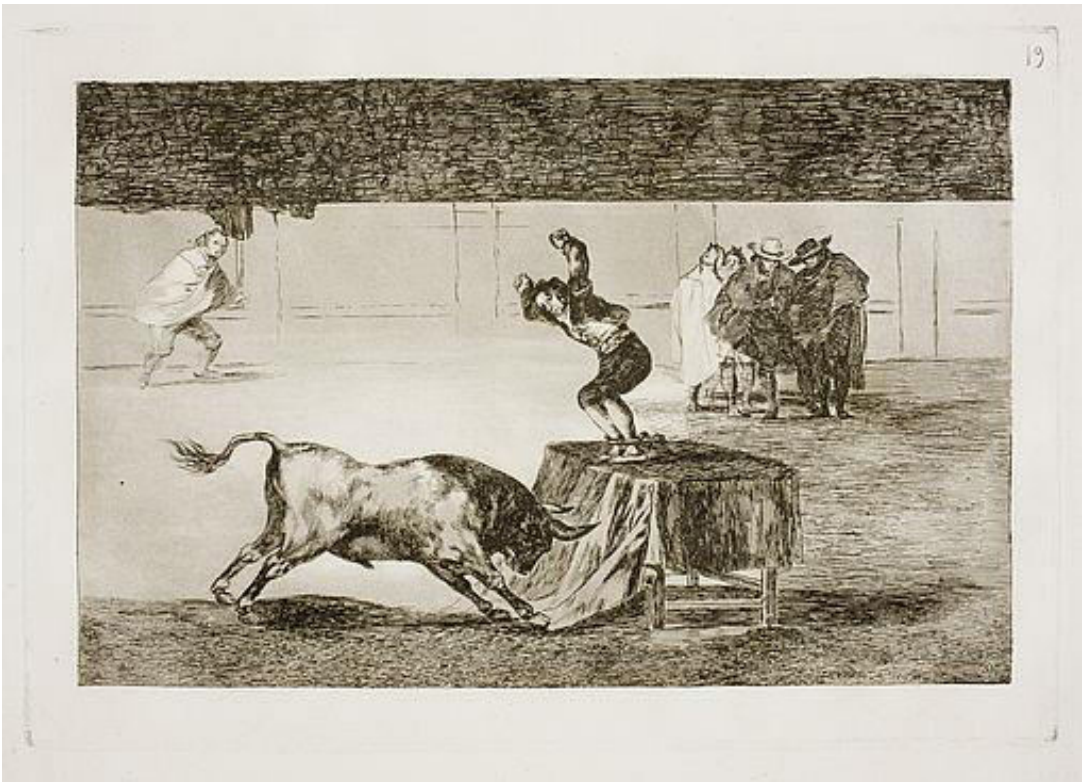
Title : ***Temeridad de Martincho en la plaza de Zaragoza (The Daring of Martincho in the Ring at Saragossa)***
Date : 1814-1816
Series: Tauromaquia (print), 18
Edition: 1st ed., Madrid, 1816
Technique : Etching, aquatint, drypoint and burnisher
Paper : White laid paper
Measurements : 246 x 354 mm (plate) / 300 x 409 mm (paper)
Catalogues : Gassier-Wilson 1186; Museo del Prado 2428; Harris 221.III.1

Title : ***Temeridad de Martincho en la plaza de Zaragoza***
Date : 1814-1816
Series: Tauromaquia (drawing), 18
Technique : Sanguine (leves strokes of un segundo lápiz rojo)
Paper : Ivory laid paper
Measurements : 186 x 269 mm
Catalogues : Gassier-Wilson 1187; Museo del Prado 4304; Sánchez Cantón 226; Gassier II 260

Title : ***Temeridad de Martincho***
Date : 1814-1816
Series: Tauromaquia (drawing), H
Technique : Sanguine (two red pencils)
Paper : Thin, ivory vellum paper
Measurements : 184 x 297 mm
Catalogues : Gassier-Wilson 1234; Museo del Prado 4303; Sánchez Cantón 225; Gassier II 284

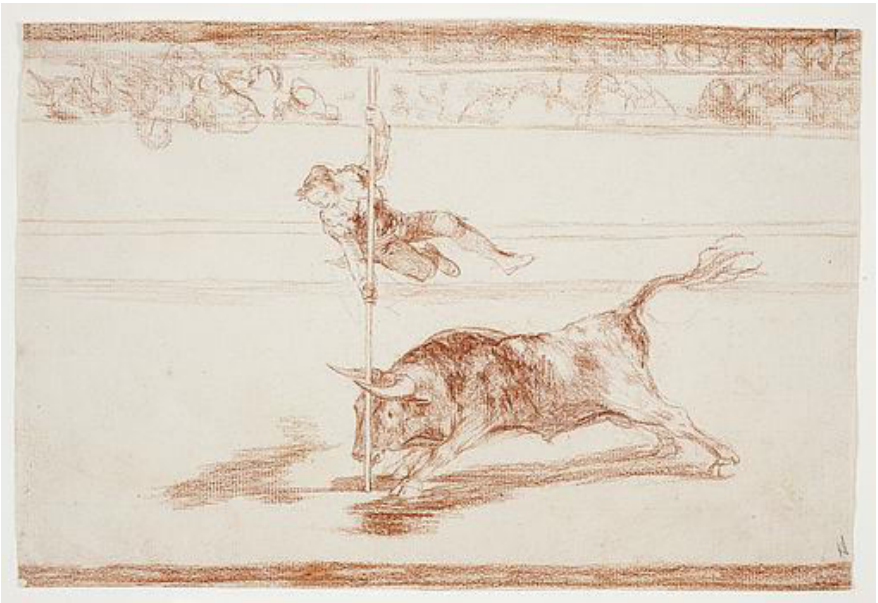


Title : ***Otra locura suya en la misma plaza (Another Madness of His in the Same Ring)***
Date : 1815
Series: Tauromaquia (print), 19
Edition: 1st ed., Madrid, 1816
Technique : Etching, aquatint, drypoint, burin and burnisher
Paper : White laid paper
Measurements : 245 x 353 mm (plate) / 300 x 408 mm (paper)
Catalogues : Gassier-Wilson 1188; Museo del Prado 2429; Harris 222.III.1



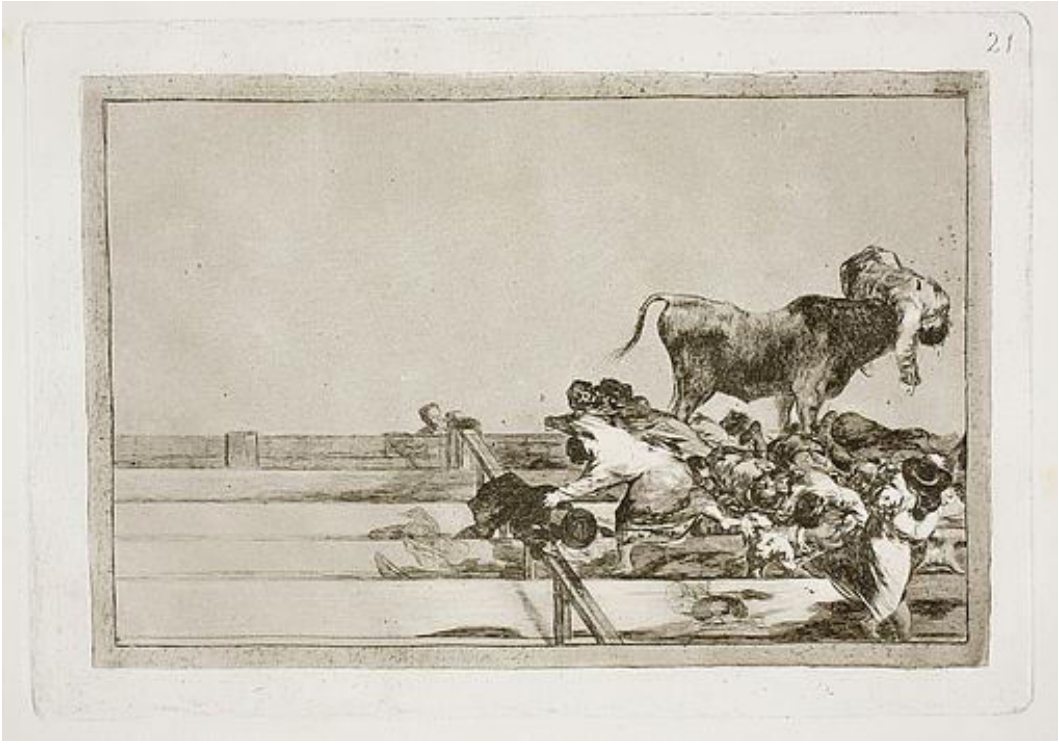
Title : ***Otra locura suya en la misma plaza***
Date : 1815
Series: Tauromaquia (drawing), 19
Technique : Sanguine (two red pencils)
Paper : Thin, ivory vellum paper
Measurements : 188 x 315 mm
Catalogues : Gassier-Wilson 1189; Museo del Prado 4305; Sánchez Cantón 227; Gassier II 261

Title : ***Ligereza y atrevimiento de Juanito Apiñani en la de Madrid (The Agility and Audacity of Juanito Apinani in the Ring at Madrid)***
Date : 1814-1816
Series: Tauromaquia (print), 20
Edition: 1st ed., Madrid, 1816
Technique : Etching and aquatint
Paper : White laid paper
Measurements : 245 x 353 mm (plate) / 299 x 407 mm (paper)
Catalogues : Gassier-Wilson 1190; Museo del Prado 2430; Harris 223.III.1



Title : ***Ligereza y atrevimiento de Juanito Apiñani en la de Madrid***
Date : 1814-1816
Series: Tauromaquia (drawing), 20
Technique : Sanguine (leves strokes of un segundo lápiz rojo)
Paper : Ivory laid paper
Measurements : 186 x 278 mm
Catalogues : Gassier-Wilson 1191; Museo del Prado 4307; Sánchez Cantón 229; Gassier II 262

Title : ***Desgracias acaecidas en el tendido de la plaza de Madrid, y muerte del alcalde de Torrejon (Dreadful events in the Front Rows of the Ring at Madrid and Death of the Mayor of Torrejon)***
Date : 1814-1816
Series: Tauromaquia (print), 21
Edition: 1st ed., Madrid, 1816
Technique : Etching, aquatint, Wash, drypoint, burin and burnisher
Paper : White laid paper
Measurements : 247 x 353 mm (plate) / 299 x 408 mm (paper)
Catalogues : Gassier-Wilson 1192; Museo del Prado 2431; Harris 224.III.1

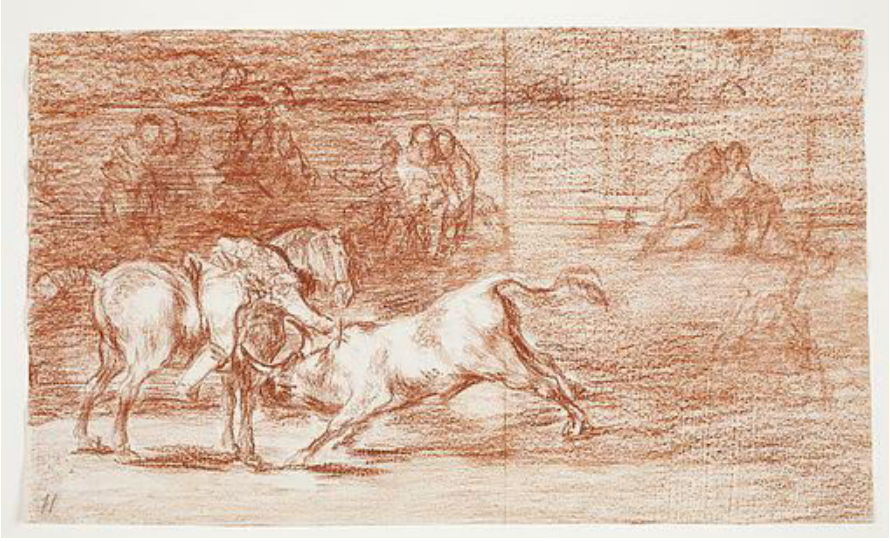


Title : ***Desgracias acaecidas en el tendido de la plaza de Madrid, y muerte del alcalde de Torrejon***
Date : 1814-1816
Series: Tauromaquia (drawing), 21
Technique : Sanguine (two red pencils)
Paper : Ivory laid paper
Measurements : 185 x 302 mm
Catalogues : Gassier-Wilson 1193; Museo del Prado 4308; Sánchez Cantón 230; Gassier II 263

Title : ***Valor varonil de la célebre Pajuelera en la de Zaragoza (Manly Courage of the Celebrated Pajuelera in the Ring at Saragossa)***
Date : 1814-1816
Series: Tauromaquia (print), 22
Edition: 1st ed., Madrid, 1816
Technique : Etching, aquatint, drypoint, burin and burnisher
Paper : White laid paper
Measurements : 250 x 351 mm (plate) / 300 x 408 mm (paper)
Catalogues : Gassier-Wilson 1194; Museo del Prado 2432; Harris 225.III.1

Title : ***Valor varonil de la célebre Pajuelera en la de Zaragoza***
Date : 1814-1816
Series: Tauromaquia (drawing), 22
Technique : Sanguine (touches of un segundo lápiz rojo)
Paper : Ivory laid paper
Measurements : 186 x 285 mm
Catalogues : Gassier-Wilson 1195; Museo del Prado 4309; Sánchez Cantón 231; Gassier II 264

Title : ***Mariano Ceballos, alias el Indio, mata el toro desde su caballo (Mariano Ceballos, Alias the Indian, Kills the Bull from His Horse)***
Date : 1814-1816
Series: Tauromaquia (print), 23
Edition: 1st ed., Madrid, 1816
Technique : Etching, aquatint and burnisher
Paper : White laid paper
Measurements : 250 x 350 mm (plate) / 300 x 408 mm (paper)
Catalogues : Gassier-Wilson 1196; Museo del Prado 2433; Harris 226.III.1



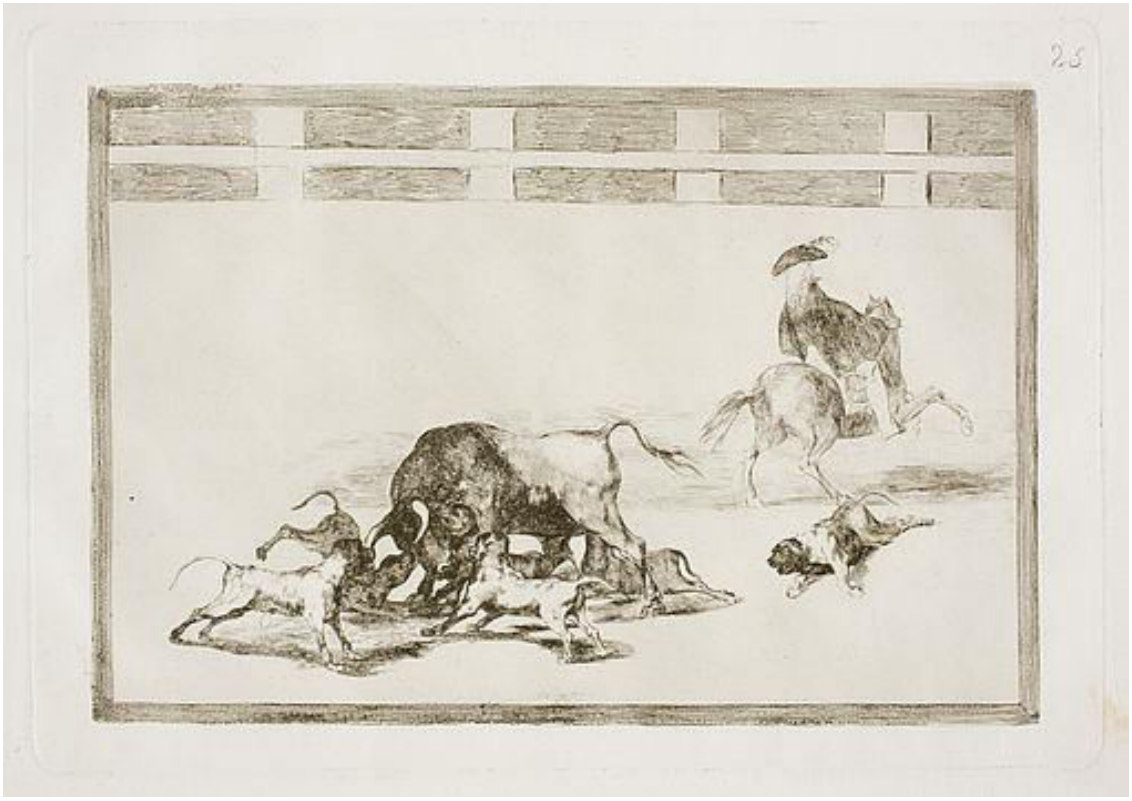
Title : ***Mariano Ceballos, alias el Indio, mata el toro desde su caballo***
Date : 1814-1816
Series: Tauromaquia (drawing), 23
Technique : Sanguine (two red pencils)
Paper : Thin, ivory vellum paper
Measurements : 186 x 318 mm
Catalogues : Gassier-Wilson 1197; Museo del Prado 4310; Sánchez Cantón 232; Gassier II 265

Title : ***El mismo Ceballos montado sobre otro toro quiebra rejones en la plaza de Madrid (The Same Ceballos Mounted on Another Bull Breaks Short Spears in the Ring at Madrid)***

Date : 1814-1816
Series: Tauromaquia (print), 24
Edition: 1st ed., Madrid, 1816
Technique : Etching, aquatint, drypoint, burin and burnisher
Paper : White laid paper
Measurements : 243 x 353 mm (plate) / 300 x 407 mm (paper)
Catalogues : Gassier-Wilson 1198; Museo del Prado 2434; Harris 227.III.1

Title : ***El mismo Ceballos montado sobre otro toro quiebra rejones en la plaza de Madrid***
Date : 1814-1816
Series: Tauromaquia (drawing), 24
Technique : Sanguine (touches of un segundo lápiz rojo)
Paper : Thin ivory laid paper
Measurements : 199 x 283 mm
Catalogues : Gassier-Wilson 1199; Museo del Prado 4311; Sánchez Cantón 233; Gassier II 266

Title : ***Echan perros al toro (They Loose Dogs on the Bull)***
Date : 1814-1816
Series: Tauromaquia (print), 25
Edition: 1st ed., Madrid, 1816
Technique : Etching, aquatint, drypoint and burnisher
Paper : White laid paper
Measurements : 245 x 353 mm (plate) / 300 x 408 mm (paper)
Catalogues : Gassier-Wilson 1200; Museo del Prado 2435; Harris 228.III.1



Title : ***Echan perros al toro***
Date : 1814-1816
Series: Tauromaquia (drawing), 25
Technique : Sanguine
Paper : Thin, ivory vellum paper
Measurements : 181 x 305 mm
Catalogues : Gassier-Wilson 1201; Museo del Prado 4312; Sánchez Cantón 234; Gassier II 267

Title : ***Caida de un picador de su caballo debajo del toro (A Picador is Unhorsed and Falls under the Bull)***
Date : 1814-1816
Series: Tauromaquia (print), 26
Edition: 1st ed., Madrid, 1816
Technique : Etching, aquatint, drypoint and burnisher
Paper : White laid paper
Measurements : 246 x 352 mm (plate) / 300 x 408 mm (paper)
Catalogues : Gassier-Wilson 1202; Museo del Prado 2436; Harris 229.III.1

Title : ***Caida de un picador de su caballo debajo del toro***
Date : 1814-1816
Series: Tauromaquia (drawing), 26
Technique : Sanguine (two red pencils)
Paper : Ivory laid paper
Measurements : 180 x 274 mm
Catalogues : Gassier-Wilson 1203; Museo del Prado 4313; Sánchez Cantón 235; Gassier II 268

Title : ***El célebre Fernando del Toro, barilarguero, obligando á la fiera con su garrocha (The celebrated Picador, Fernando del Toro, Draws the Fierce Beast on with His Pique)***
Date : 1814-1816
Series: Tauromaquia (print), 27
Edition: 1st ed., Madrid, 1816
Technique : Etching, aquatint, drypoint, burin and burnisher
Paper : White laid paper
Measurements : 244 x 351 mm (plate) / 300 x 408 mm (paper)
Catalogues : Gassier-Wilson 1204; Museo del Prado 2437; Harris 230.III.1

Title : ***El célebre Fernando del Toro, barilarguero, obligando á la fiera con su garrocha***
Date : 1814-1816
Series: Tauromaquia (drawing), 27
Technique : Sanguine and Red ink wash
Paper : Thin, ivory vellum paper
Measurements : 188 x 318 mm
Catalogues : Gassier-Wilson 1205; Sánchez Cantón 236; Gassier II 269

Title : ***El esforzado Rendon picando un toro, de cuya suerte murió en la plaza de Madrid (The Forceful Rendon Stabs a Bull with the Pique, from Which Pass He Died in the Ring at Madrid)***

Date : 1814-1816
Series: Tauromaquia (print), 28
Edition: 1st ed., Madrid, 1816
Technique : Etching, aquatint, burin and burnisher
Paper : White laid paper
Measurements : 250 x 352 mm (plate) / 300 x 407 mm (paper)
Catalogues : Gassier-Wilson 1206; Museo del Prado 2438; Harris 231.III.1

Title : ***Pepe Illo haciendo el recorte al toro (Pepe Illo Making the Pass of the 'Recorte')***
Date : 1814-1816
Series: Tauromaquia (print), 29
Edition: 1st ed., Madrid, 1816
Technique : Etching, aquatint, drypoint, burin and burnisher
Paper : White laid paper
Measurements : 245 x 352 mm (plate) / 300 x 407 mm (paper)
Catalogues : Gassier-Wilson 1208; Museo del Prado 2439; Harris 232.III.1

Title : ***Pepe Illo haciendo el recorte al toro***
Date : 1814-1816
Series: Tauromaquia (drawing), 29
Technique : Sanguine (touches of un segundo lápiz rojo)
Paper : Thin, ivory vellum paper
2nd paper : Ivory laid paper
Measurements : 190 x 292 mm / 194 x 300 mm (2nd support)
Catalogues : Gassier-Wilson 1209; Museo del Prado 4315; Sánchez Cantón 237; Gassier II 271

Title : ***Pedro Romero matando á toro parado (Pedro Romero Killing the Halted Bull)***

Date : 1814-1816
Series: Tauromaquia (print), 30
Edition: 1st ed., Madrid, 1816
Technique : Etching, aquatint, drypoint and burin
Paper : White laid paper
Measurements : 245 x 354 mm (plate) / 299 x 409 mm (paper)
Catalogues : Gassier-Wilson 1210; Museo del Prado 2440; Harris 233.III.1

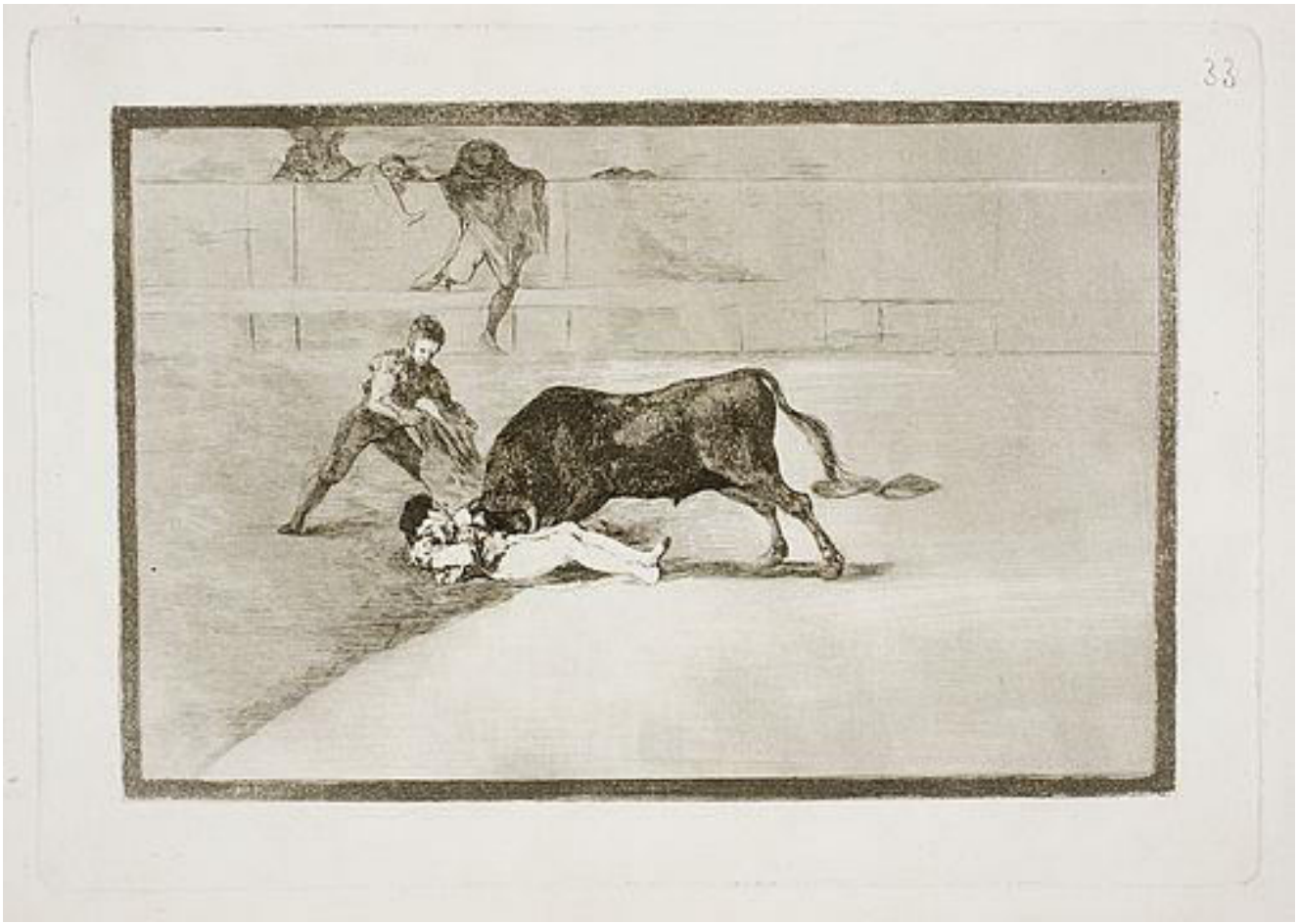
Title : ***Banderillas de fuego (Banderillas with Firecrackers)***
Date : 1815
Series: Tauromaquia (print), 31
Edition: 1st ed., Madrid, 1816
Technique : Etching, aquatint, Wash, drypoint, burin and burnisher
Paper : White laid paper
Measurements : 245 x 353 mm (plate) / 300 x 408 mm (paper)
Catalogues : Gassier-Wilson 1212; Museo del Prado 2441; Harris 234.III.1

Title : ***Banderillas de fuego***
Date : 1815
Series: Tauromaquia (drawing), 31
Technique : Sanguine (touches of a second red pencil)
Paper : Thin, ivory vellum paper
2nd paper : Cream laid paper
Measurements : 188 x 282 mm / 191 x 282 mm (2nd support)
Catalogues : Gassier-Wilson 1213; Museo del Prado 4316; Sánchez Cantón 238; Gassier II 273

Title : ***Dos grupos de picadores arrollados de seguida por un solo toro (Two Teams of Picadors Thrown One after the Other by a Single Bull)***
Date : 1814-1816
Series: Tauromaquia (print), 32
Edition: 1st ed., Madrid, 1816
Technique : Etching, aquatint, drypoint, burin and burnisher
Paper : White laid paper
Measurements : 245 x 354 mm (plate) / 299 x 408 mm (paper)
Catalogues : Gassier-Wilson 1214; Museo del Prado 2442; Harris 235.III.1

Title : ***Dos grupos de picadores arrollados de seguida por un solo toro***
Date : 1814-1816
Series: Tauromaquia (drawing), 32
Technique : Sanguine (two red pencils)
Paper : Ivory laid paper
Measurements : 191 x 294 mm
Catalogues : Gassier-Wilson 1216; Museo del Prado 4317; Sánchez Cantón 239; Gassier II 275

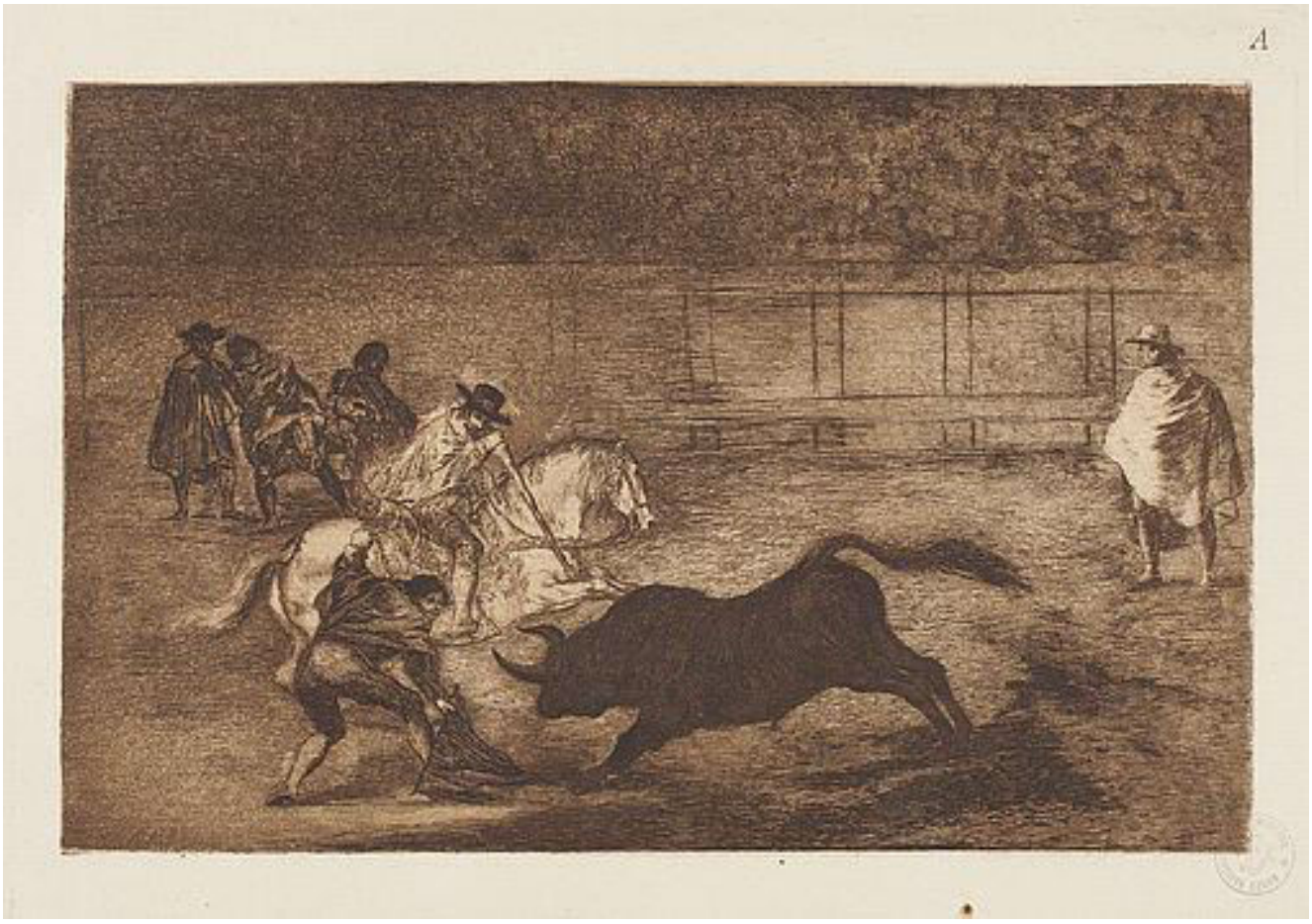
Title : ***La desgraciada muerte de Pepe Illo en la plaza de Madrid (The Unlucky Death of Pepe Illo in the Ring at Madrid)***



Date : 1814-1816
Series: Tauromaquia (print), 33
Edition: 1st ed., Madrid, 1816
Technique : Etching, aquatint, drypoint, burin and burnisher
Paper : White laid paper
Measurements : 245 x 353 mm (plate) / 298 x 408 mm (paper)
Catalogues : Gassier-Wilson 1217; Museo del Prado 2443; Harris 236.III.1

Title : ***La desgraciada muerte de Pepe Illo en la plaza de Madrid***
Date : 1814-1816
Series: Tauromaquia (drawing), 33
Technique : Sanguine (two red pencils)
Paper : Ivory laid paper
Measurements : 176 x 284 mm
Catalogues : Gassier-Wilson 1218; Museo del Prado 4318; Sánchez Cantón 240; Gassier II 276

Title : ***Un caballero en plaza quebrando un rejoncillo con ayuda de un chulo (A gentleman in the plaza breaking a rejón with the help of an assistant)***



Date : 1814-1815
Series: Tauromaquia (print), A
Edition: 5ª ed., Madrid: Círculo de Bellas Artes, 1921 (estampada en la Calcografía Nacional, Madrid)
Technique : Etching, aquatint, drypoint, burin and burnisher. Printing with Entrapment, redish brown ink
Paper : Thick chick pea colored laid paper
Measurements : 252 x 350 mm (plate) / 352 x 455 mm (paper)
Catalogues : Gassier-Wilson 1219 ; Museo del Prado 1172; Harris 237.III.5

Title : ***Un caballero en plaza quebrando un rejoncillo con ayuda de un chulo (Un cavalier espagnol brisant des 'rejoncillos' avec l'aide des chulos)***
Date : 1814-1815
Series: Tauromaquia (drawing), A
Technique : Sanguine (two red pencils)
Paper : Thin, ivory vellum paper
Measurements : 187 x 293 mm
Catalogues : Gassier-Wilson 1220 ; Museo del Prado 4319; Sánchez Cantón 241; Gassier II 277

Title : ***Desgraciada embestida de un poderoso toro (Unhappy onslaught of a mighty bull)***

Date : 1814-1815
Series: Tauromaquia (print), B
Edition: 5ª ed., Madrid: Círculo de Bellas Artes, 1921 (estampada en la Calcografía Nacional, Madrid)
Technique : Etching, aquatint, drypoint and burnisher. Printing with Entrapment, redish brown ink
Paper : Thick chick pea colored laid paper
Measurements : 246 x 348 mm (plate) / 348 x 455 mm (paper)
Catalogues : Gassier-Wilson 1221 ; Museo del Prado 1173; Harris 238.III.5

Title : ***Desgraciada embestida de un poderoso toro (Cheval renversé par un taureau)***
Date : 1814-1815
Series: Tauromaquia (drawing), B
Technique : Sanguine (two red pencils)
Paper : Thin, ivory vellum paper
2nd paper : Ivory laid paper
Measurements : 190 x 319 mm / 192 x 300 mm (2nd support)
Catalogues : Gassier-Wilson 1222 ; Museo del Prado 4321; Sánchez Cantón 243; Gassier II 278

Title : ***Perros al toro (They Loose Dogs on the Bull)***

Date : 1814-1815
Series: Tauromaquia (print), C
Edition: 5ª ed., Madrid: Círculo de Bellas Artes, 1921 (estampada en la Calcografía Nacional, Madrid)
Technique : Etching, aquatint, drypoint, burin and burnisher. Printing with Entrapment, redish brown ink
Paper : Thick chick pea colored laid paper
Measurements : 245 x 347 mm (plate) / 348 x 454 mm (paper)
Catalogues : Gassier-Wilson 1223; Museo del Prado 1174; Harris 239.III.5

Title : ***Perros al toro (Les chiens lâchés sur le taureau)***
Date : 1814-1815
Series: Tauromaquia (drawing), C
Technique : Sanguine (two red pencils)
Paper : Thin, ivory vellum paper
Measurements : 188 x 313 mm
Catalogues : Gassier-Wilson 1224; Museo del Prado 4322; Sánchez Cantón 244; Gassier II 279

Title : ***Un varilarguero, montado a hombros de un chulo, pica al toro (A varilarguero, mounted on the shoulders of n assistant, bites the bull)***

Date : 1814-1815
Series: Tauromaquia (print), D
Edition: 5ª ed., Madrid: Círculo de Bellas Artes, 1921 (estampada en la Calcografía Nacional, Madrid)
Technique : Etching, aquatint, Wash, drypoint and burin. Printing with Entrapment, redish brown ink
Paper : Thick chick pea colored laid paper
Measurements : 242 x 353 mm (plate) / 352 x 450 mm (paper)
Catalogues : Gassier-Wilson 1225 ; Museo del Prado 1175; Harris 240.III.5

Title : ***Un varilarguero, montado a hombros de un chulo, pica al toro (Un torero monté sur les épaules d'un chulo 'lanceado' (sic) un taureau)***
Date : 1814-1815
Series: Tauromaquia (drawing), D
Technique : Sanguine (two red pencils), touches of Wash of Sanguine and leve mancha de albayalde
Paper : Thin, ivory vellum paper
Measurements : 182 x 308 mm
Catalogues : Gassier-Wilson 1226 ; Museo del Prado 4323; Sánchez Cantón 245; Gassier II 280

Title : ***Espanto y confusión en la defensa de un chulo cogido (Fright and confusion in the defense of a caught assistant)***

Date : 1814-1815
Series: Tauromaquia (print), E
Edition: 5ª ed., Madrid: Círculo de Bellas Artes, 1921 (estampada en la Calcografía Nacional, Madrid)
Technique : Etching, aquatint, drypoint, burin and burnisher. Printing with Entrapment, redish brown ink
Paper : Thick chick pea colored laid paper
Measurements : 252 x 347 mm (plate) / 350 x 450 mm (paper)
Catalogues : Gassier-Wilson 1227 ; Museo del Prado 1176; Harris 241.III.5

Title : ***Varilarguero y chulos haciendo el quite a un torero cogido (Varilarguero and assistants trying to remove a bullfighter caught by the bull)***

Date : 1814-1815
Series: Tauromaquia (print), F
Edition: 5ª ed., Madrid: Círculo de Bellas Artes, 1921 (estampada en la Calcografía Nacional, Madrid)
Technique : Etching, aquatint, drypoint, burin and burnisher. Printing with Entrapment, redish brown ink
Paper : Thick chick pea colored laid paper
Measurements : 245 x 349 mm (plate) / 349 x 452 mm (paper)
Catalogues : Gassier-Wilson 1229 ; Museo del Prado 1177; Harris 242.III.5

Title : ***Varilarguero y chulos haciendo el quite a un torero cogido (Mort de Pepe Illo (3e composition))***
Date : 1814-1815
Series: Tauromaquia (drawing), F
Technique : Sanguine (two red pencils)
Paper : Thin, ivory vellum paper
Measurements : 192 x 320 mm
Catalogues : Gassier-Wilson 1230
Sánchez Cantón 246; Gassier II 282 ; Museo del Prado 4324

Title : ***Función de mojiganga (Masquerade show)***

Date : 1814-1815
Series: Tauromaquia (print), G
Edition: 5ª ed., Madrid: Círculo de Bellas Artes, 1921 (estampada en la Calcografía Nacional, Madrid)
Technique : Etching, aquatint, drypoint, burin and burnisher. Printing with Entrapment, redish brown ink
Paper : Thick chick pea colored laid paper
Measurements : 253 x 349 mm (plate) / 351 x 457 mm (paper)
Catalogues : Gassier-Wilson 1231
Harris 243.III.5; Museo del Prado 1178

Title : ***Función de mojiganga (Combat dans une voiture attelée de deux mulets)***

Date : 1814-1815
Series: Tauromaquia (drawing), G
Technique : Sanguine (two red pencils)
Paper : Thin, ivory vellum paper
2nd paper : Brown continous paper
Measurements : 187 x 286 mm / 188 x 286 mm (2nd support)
Catalogues : Gassier-Wilson 1232
Sánchez Cantón 247; Gassier II 283 ; Museo del Prado 4325

Los Disparates (1815 - 1819)

The *Disparates* or *Proverbios* is a series of twenty-two etching and aquatint prints, with drypoint and burnishing touches, engraved by Francisco de Goya between 1815/16 and 1824, shortly before leaving Spain for good. It has become the series of more difficult interpretation of those made by the painter. In it abound dreamlike visions, the presence of violence and sex and the ridicule of the institutions of the *Ancien régime* and, in general, criticism of the established power. For Ramón Gómez de la Serna, "where Goya achieves his incomparable greatness is in his *Disparates*, miniaturized and adorned chapter letters of a book not yet written, a formidable book that has only begun with the first letter of the chapters that the new generations have to write" [13].

Authors date the series between 1815 or 1816 and 1819, when due to the serious illness he suffered, Goya might have interrupted his work, which he would not resume later, being then fully dedicated to the decoration of the *Black Paintings* of the *Quinta del Sordo*. Even though it cannot be ruled out that Goya continued working on the Disparates between 1819 and 1823, a simultaneous production would have been an excessive workload for the artist, who was over seventy years old.

Goya began this series when he was investigated by the Inquisition and within the process of "purification" caused by the regime of terror organized by King Ferdinand VII, an episode that, in Goya's production, had its most specific reflection in the series of prints known as *Prisiones, Suplicios y Libertad* (Prisons, Torments and Freedom). The satirical charge of violence and hidden sexuality of these engravings would collide with the absolutism of the six-year term between 1814 and the rebellion of General Rafael de Riego of 1820. Goya, not being able to publish them, must have kept the plates and abandoned the continuation of the series.

To understand Goya's works after the end of the War of Independence, it is necessary to know the historical and personal context, so unpleasant for the artist until his departure into exile in Bordeaux. Although Goya had maintained a certain distance and neutrality during the years of the war, it is no less true that like the rest of the palace officials he had had to swear allegiance to the French monarch José I. Once the war ended, Goya saw part of the progressive world with which he identified himself collapse around him. Politically uncomfortable and his style drifting away from the new prevailing taste in the Court, he began a period of personal immersion in his own world, ceasing to be aware or disinterested in what was happening around him.

Two of Goya's most famous paintings are the product of his attempt of erasing in advance a possible accusation of collaboration with the invading government. On February 24, 1814, he informed the Regency Council of his “ardent desire to perpetuate in paintings the most remarkable and heroic actions and scenes of our glorious insurrection against the tyrant of Europe”. He was granted an aid to paint the May 2 and 3, 1808 paintings. Despite this show of patriotism, Goya faced the purification of the palace officials after the return of Fernando VII, who brought with him the decree of abolition of the liberal Spanish Constitution of 1812.

The problems did not end after overcoming the purification, since in 1815 he was called by the court of the Inquisition, to testify on the authorship of two paintings seized with the assets of Manuel Godoy, *La maja desnuda* and *La maja vestida*, both declared obscene. It is in this year of 1815 when he begins engraving the

[13] GÓMEZ DE LA SERNA, Ramón. *Goya*. Espasa Calpe, Madrid 1958 pp. 95-101

Disparates. Although none of the copper plates is dated, at least it is known that Goya began to engrave the series shortly before putting the *Tauromaquia* on sale in 1816, since in a copy of that collection that he gave to his friend and prints collector, Juan Agustín Ceán Bermúdez –currently in the British Museum-, there was a state proof only with the etching of Disparate 13, *Modo de volar*.

The year 1816 begins with economic problems for Goya, since his distance from the Palace is almost total. He only makes one work, which will be the last painted for a king of Spain, the grisaille representing Saint Elizabeth of Hungary helping the sick. The powerful and effective lighting of the composition as well as the expressiveness of the faces, almost masks, advance us what the style of both the *Disparates* and the Black Paintings will be. The lack of official orders that would bring him income will lead him to to demand payment from the San Fernando Academy of Fine Arts for a portrait of Fernando VII painted in 1808 and to look for alternative sources that would allow him to maintain his standard of living. That is why he starts the series of *Tauromaquia* prints, although he barely obtained benefits from this initiative.

The biographical data that we have on Goya during these years, confined in his house and working intensely on works like the *Disparates*, are scarce. It is foreseeable that he worked on the series until 1819, the year in which he acquired a farm on the banks of the Manzanares river, almost in front of the Royal Palace, called *Quinta del Sordo*. It is possible that it was after his arrival at the Quinta, when he left the *Disparates* work, leaving the plates in the same wooden boxes in which he had transported them.

The political atmosphere changed notably in 1820. Between 1814 and 1817 there had been various failed liberal military uprisings against the absolutist government of Fernando VII, and finally in 1820 the uprising of General Rafael Riego triumphed, bringing with him again the proclamation of the Constitution of 1812. In this atmosphere of hope for the painter, it seems that the oppressive atmosphere shown by the *Disparates* is out of place, diverting his artistic interest rather to record the last part of the Disasters, known as the *Emphatic Caprichos,* in which he shows the vileness of the absolutist government and the hopes placed on the new liberal government. Hopes that will barely last three years, because in 1823 the intervention of the French army of the *Cien Mil Hijos de San Luis* (Hundred Thousand Sons of Saint Louis) –known in France as *L'expédition d'Espagne*– will restore the absolutism of Fernando VII and will lead Goya to request a permit from the king to take the waters in the Plombiers spa (France), which meant the exile of the painter in Bordeaux, where he will arrive on June 24, 1824, and where he lived until his death on April 16, 1828.

Chronology

When he left Spain, Goya left the *Disparates* plates in his residence, the *Quinta del Sordo*, along with those of *Los desastres de la guerra*. After the painter's death they became the property of the heirs, remaining in the family until the death of the artist's son, Francisco Javier, in May 1854. Román Garreta then bought them with a view to their publication, although only some proofs were printed, and on July 19, 1856 Jaime Machén Casalins offered them for the first time to the Spanish State for the National Calcography, although they were finally acquired in October 1862 by the Royal Academy of Fine Arts of San Fernando along with the eighty plates of the *Desastres de la guerra*. The series remained unpublished until 1864, when the Royal Academy published eighteen engravings with the title of *Proverbios*. Thew engravings were printed in the workshop of Laurenciano Poteno and the print-run was three hundred and sixty copies.

Four other plates –those that do not appear in the edition of the Academy of 1864– were separated from the set and became the property of the painter Eugenio Lucas, who intervened in the appraisal of the Black Paintings of the Quita del Sordo in October 1856, and it is quite possible that he received them in compensation for that work. On Lucas's death in 1870, the four coppers were offered to the Academy, although the lack of agreement led them to finally leave Spain, being acquired by the magazine *L'Art. Revue hebdomadaire illustrée* in Paris

These four prints were published in the magazine *L'Art* in 1877 [14]. In the absence of knowledge of the state proofs in which a title appeared handwritten, they were titled by the editors as *Lluvia de toros* [*Disparate de toritos*], *Otras leyes para el pueblo [Disparate de bestia], ¡Qué guerrero! [Disparate conocido]* and *Una reina del circo [Disparate puntual]*. *L'Art* was a weekly magazine, in which, in addition to articles related to art, etching prints were published. Edited since 1875, the magazine is part of the taste for bibliophilia existing in Paris at the time, as well as the renewal of etching by painters-engravers who sought in this technique the way to create original prints, aside of the academic reproduction engraving. In 1907, upon the death of the last owner of *L'Art*, Paul Leroi, the revue was closed its assets were sold, the four Goya plates being acquired by French modernist prints publisher Edmont Sagot. When Sagot died they passed to his son-in-law Maurice Le Garrec. The plates remained the property of the *galerie Sagot-Le Garrec*, located in 10 rue de Buci, Paris. In July 2011 those four copper plates were bought by the *Société des Amis du Louvre* and joined the collection of the *Chalcographie du Louvre*, under inventory Numbers 11440 to 11443.

Experts assume that *Los Disparates* series had been planned for twenty-five prints. The first ones would have been produced as soon as *La tauromaquia* was finished, because as we mentioned above, in the album that Ceán Bermúdez had there appears after the last bullfighting print a state proof of Disparate number 13. In addition, the copper plates are the same and the type of paper of the *Disparates* belong to the same batch as those used in *La tauromaquia*. As for the order of the engravings, the Royal Academy edition of 1864 used a random sequence, since there was no way to find an ordering plan for the series. Later, when state proofs prepared by Goya himself –with provisional titles– were found, it was noticed that there were two numbers, one in the upper left corner and another in the upper right that did not match in order. The highest number found is 25, which led specialists to suppose that this was the total number of prints planned.

No name

Unlike the rest of the graphic portfolios, where the existence of a cover or a sales announcement give us reliable titles in accordance with the artist's wishes, there is no reference of this nature for the *Disparates*. The title of the series most used in our day has not been the only one proposed, it was not even the first. The oldest news in time refer to this set of works with the term *Caprichos*, or to be exact, *segundos caprichos*, in clear allusion to Goya's *colección de estampas de asuntos caprichosos* (collection of stamps of whimsical affair) published in 1799. Jaime Machén Casalins, the owner of the coppers prior to the sale to the Academy, defined them as *fantastic caprichos*. During the years of the probable execution of the series –1815 to 1824–, Goya mentioned some "original caprichos with the title of *Visions of Don Quixote*". Be that as it may, the term *caprichos*, perhaps the most appropriate, was soon displaced by that of *sueños* (dreams), and from the first edition, the Academy imposed that of *proverbios,* perhaps assuming that the images illustrated popular adages. In any case, said name has led to a specific interpretation until the nineteen sixties. *Disparates* has been adopted by the scientific community because of the epigraphs of the fourteen state proofs. But it is not confirmed with absolute certainty that they come from Goya's hand.

Preparatory drawings

Preparatory drawings with brush and wash of fifteen of the engravings have been preserved, most of them in the Prado Museum. There are also five other drawings that were not engraved on plate. Far from making drawings to engrave, in which according to the traditional burin engraving technique the lines of what was later to be engraved were represented with absolute fidelity, Goya, using freer techniques such as etching and aquatint, uses drawing freedom to make compositions in which the stain will dominate.

In Goya's preparatory drawings an evolution is observed from the first designs for his etchings after Velázquez to the *Disparates*. Evolution that consists in the gradual abandonment of the line, in the loss of

[14] Tomes II et III de l'année 1877, tomes 11 et 12 de la collection, A. Ballue, Editeur, Paris, London, 1877

precision in the drawing in favor of a greater interest in volumes, masses and light and expressive effects. In the designs for the three previous series –*Caprichos*, *Desastres* and *Tauromaquia*– there is an almost total correspondence with the prints, and it is possible to appreciate how Goya fundamentally works the composition first with the pencil, the brush or the pen, until defining both lines and image. The drawings of the Disparates, on the contrary, show Goya's way of working in this last phase of his life, freed from previous servitudes and giving free rein to his imagination and an almost automatic freedom to creation. At first glance we could say that he draws almost at the first impulse, since the lines made in pen with red wash show nervous brushstrokes of different opacity, very confusing at times. But careful observation reveals how, on the contrary, they are very elaborate drawings, in which pencil or sanguine strokes underlie at first outlined composition that was progressively becoming more complicated and acquiring the atmosphere, achieved in the drawings with intense washes and that will have its translation in the prints through aquatint. In these drawings it is possible to see a varied catalog of the different possibilities of using wash, with brushstrokes of different thickness and length, more or less diluted, sometimes almost dry, soft or broken, defining the figures or simply outlining the masses[15].

The changes introduced between the drawing and the final print are thus greater than in the rest of Goya's graphic work. For example, in the preparatory drawing for *Disparate furioso* (No. 6), a soldier appeared expelling a group of people with his rifle a military guardhouse. In the final picture the soldier is a civilian, the sentry box has disappeared, and the rifle has been transformed into a pike with which it pierces the face of a man.

From these drawings, Goya began to work on the plates, transferring some to the plate, passing both through the press, so it is possible to appreciate the imprint left by the copper. However, and even when they are transferred, the compositions undergo profound alterations, taking shape on the sheet through the etching, the first of the engraving processes used by Goya. Once the lines that make up the composition had been engraved by means of etching –a process of which four state proofs have remained as a witness only with etching– Goya proceeded to add the aquatint, which he uses with great skill in this series, showing the mastery he had achieved. By means of the aquatint he obtains the mysterious and dark atmospheres that characterize these works, accentuating in the print the confusing atmosphere, of darkness or nocturnalness, that the washes contributed. Much of his appeal lies precisely in the use of aquatint, capable of imbueing compositions with a mysterious atmosphere that are thematically inexplicable.

When the acquisition by the Academy took place, the aesthetic criteria for printing were different from those at the time when Goya worked on the series. Through the artistic printing practiced in those years, it was sought to equalize the tones of the composition, suppressing the strong contrasts existing between black and white –intentionally sought by Goya for expressive purposes– and marking only those considered appropriate by the printer, who in these moments enjoys great autonomy in the absence of the artist. Thus appear some glazes obtained by leaving and spreading ink with the tarlatan cloth on the sheet. But in discharge of the criticism that could be made to Laureano Potencio for having modified and moved away from the the intentions of the painter, it should be clarified that the print proofs from Goya's workshop were still unknown to him. He thus, had no other reference than that of the prevailing taste at that time and the usual practice in printing etchings in those years.

It should be noted in this connection that when in 1877 the Parisian magazine *L'Art* puclished the other four plates, in addition to the current edition that included each of the prints in black ink on bony-toned laid paper, were made five copies in which three variations made from each copper and prior to the engraving of the letters were included. Thus, each of these five copies contained the following prints obtained from the

[15] MATILLA RODRÍGUEZ, José Manuel, *Approccio ai Disparates di Francisco de Goya*, In *Goya*, Edizioni De Luca, Roma 2000, p. 107-111. Spanish version in Museo del Prado, Madrid

same copper: the first on laid paper of a bone tone with black ink, including handwriting with authorship and title; the second on wove paper with natural sienna ink; the third also before letters on Japanese laid paper with black ink; and finally the fourth, also before letters, on vellum with black ink. These prints are a product and document of the dominant aesthetics in the last quarter of the 19th century, at a time when the "manipulation" of the work of art was perfectly legitimate and provided the vision of the artist's work there was at that time. And in fact these aesthetic amusements that manipulate Goya's work are much closer to what he wanted than the edition that the Academy made in 1864 with the eighteen remaining plates, since a type of printing close to natural was carried out, removing almost all of the excess ink, and thus highlighting the value that white had in the prints for Goya and that can be traced in all his previous series.

Reasons for the enigma

For scholars, the key issue about the *Disparates* lies in the possible iconographic interpretation. Thus, critics such as Charles Yriarte saw the series as a continuation of *Los caprichos* and with the last prints of *Los desastres de la guerra*, the *Emphatic Caprichos*. The link is explained by the semantic relationship between *Disparates* and *Caprichos*, and by the return of the element of political and social satire. But authors underline as characteristic and somewhat exclusive elements of the *Disparates*, the high degree of fantasy, the presentation of nightmare scenes, the grotesque and monstrous aspect of the characters that inhabit it, together with their lack of logic.

The first mistake in interpretation appears with the first edition. As the state proofs were unknown and, therefore, not having news of the handwritten title, which most of the time begins with the word *Disparate*, the Academy thought that they could be illustrations of different proverbs, so it did not hesitate to title them *Proverbios*, as even today it is erroneously known to many. The same happened with the editors of *L'Art*, who gave the prints curious titles alluding more to their free interpretation than to Goya's ambiguos intention.

The question of interpretation has to be put in relation to the most innovative aspect of this series: its modernity. The *Disparates* bring together a varied imaginative world related to the night, carnival and the grotesque. But several circumstances have contributed to reinforce the enigma. The lack of information has left open to theoretical speculation key questions: when were the *Disparates* conceived and made? Why they were not published? Which title corresponds to the intentions of the artist? What are the interpretive keys to penetrate the meaning? The unfinished nature of the series, the absence of print proofs –equivalent to those that Ceán had of the *Desastres* and *Tauromaquia*–, the lack of descriptive legends, the distance in the creative process between the preparatory drawings and the final prints, the misunderstanding of the semantic scope of the titles assigned to some state proofs, the silence in the period sources derived from the late publication of the prints, their arbitrary arrangement, the deviation produced by the title given in the academic editions linking the possible interpretation of the images with proverbs or sayings ... All of these contribute to the enigma.

The difficulty of penetrating the meaning has led to a proliferation of texts marked by the abuse of literary elements. One might wonder if the enigmatic view of the *Disparates* is the differentiating element with respect to the other series, or just a conventionalism of the historiography derived from the lack of interpreting resources. Despite of the critics' caution when interpreting the *Disparates*, which may indicate a show of humility and respect for Goya's work, we may conclude that there are objective elements that do not need demonstration, like the ambiguity that gives rise to modernity; the link between the extravagant and grotesque appearance of the figures and the nocturnal setting; anxiety and self-absorption; and the lack of thematic thread running through the series. Images difficult to read are present in other Goya graphic cycles, like *Los Caprichos*, the *Emphatic Caprichos* and the *Disasters of war*. The difference is that Goya left less clues to ascertain his intentionality in the *Disparates* than in the other cases.

Modernity

Another line of thought regarding the *Disparates* emphasizes the concept of subjectivity as the nucleus of a modern aesthetic behavior. In the twentieth century, avant-garde expressionist artists highlighted the "modernity" of the *Disparates*, although the interpretations they offered were highly subjective. The *Disparates* testify, according to this hypothesis, a qualitative transformation characterized by the break with natural logic and the loss of denoting references. The factor of the artist's intention ceases to be important as a central element in the appreciation of the image, which acquires an indisputable autonomy and a manifest absence of purpose. The artist's subjectivity and the failure of logical communication with the viewer become fundamental aspects of the idea of modernity. This interpretation confirms the enigmatic condition of the images.

But not all *Disparates* are hermetic to the same degree. Several scenes are born from the accumulation of elements inherited from Goya's graphic repertoire, forming a transfigured synthesis of previous visual experiences.

The *Disparates* will show the first manifestations of Goya's truly modern character, the first modern artist. Faced with Classicism, characterized by its adaptation to the norm, by following and imitating the rules of nature, *modernity* lies in the domain of the subject over any external reference, in the absolute power of imagination, free from all imitation, and in the subjectivization of thought and art. The structuring of the work is a constant characteristic of Classicism, to which Modernity will oppose the rupture with the very concept of sequence, of beginning and end. This breaks with the previous logic of communication, since the viewer from this moment will find himself in front of some images for which he lacks a stable or known interpretative code. And thus, the prints that Goya offers us, being invented without obvious references, lack a single explanation. For this reason, the interpretations of the *Disparates* have been so many and so diverse. This secrecy, together with the lack of information about the context of his creative process, makes the interpretations cover a very wide spectrum in which everything has a place and none is fully convincing. In each interpretative theory we find valid answers only for some prints, while for others they are unacceptable.

The carnival, the political situation of the moment, social criticism, Goya's own personal complexes, are possible ways of interpretation, without there being any that clarifies in a totally convincing way the global meaning of the twenty-two prints.

The late publication of the Disparates entails a consequent lack of contemporary references to the work. Unlike with the *Caprichos*, of which we have abundant references, in the *Disparates* we lack the slightest comment. Even when they were published by the Academy in 1864, no text accompanied them clarifying their meaning; rather the opposite, because even though it was implied that they illustrated Spanish proverbs, it was not specified which ones they were. When Tomás Harris published his catalogue raisonné of Goya's prints in 1964, he tried to identify the proverbs that according to the Academy illustrated the prints, with clearly unsatisfactory results, since he started from a totally subjective interpretation. This subjectivity has meant that the different authors who have sought the meaning of these prints have first tried to find a way, a common thread that would allow them to be guided by the tortuous meaning of the *Disparates*, and when they believed they found it, they have tried to adapt the interpretation of each print to the predetermined script.

Criticism of Royalty

The contextualization of the *Disparates* in Ferdinand VII's period of political obscurantism and their link with the *Emphatic Caprichos*, the drawings in Album F and the Black Paintings, allowed the historiography

of the second half of the 20th century to reach the conviction that the prints contain, allegorically or symbolically, a component denouncing the abuses committed by an oppressive regime.

Romantic and realist writers, in their eagerness to identify Goya's prints with visual allusions to a decadent time in history, did not hesitate to establish intricate links with satire on members of the royal family. Later, political intentionality gave way to Freudian psychoanalysis, emphasizing their sexual and violent character. It has also been proposed to return to the title of *Proverbios* of the 1864 edition, and in this sense the series was analyzed as "an illustration of proverbs or sayings", as in the satirical Dutch painting (Brueghel the Old and his work *Flemish Proverbs*). This process culminated in multiple alternatives, coinciding in the discourse of irrationality: freedom of instincts and passions, libidinal complex, paranoid disturbance, delusional explosion of irrationalism, imposition of the arbitrary, etc.

Carnaval

Among the latest interpretations, and following Ramón Gómez de la Serna, Nigel Glendinning has sought in the world of carnival an interpretation of the series, where the traditional values and functions of society are subverted and in which the confrontation with the ecclesiastical and military hierarchies is allowed. Thus the *Disparates* would be the representation of this world upside down present in different scenes of the carnival. Folkloric-ludic traditions such as that shown in *Disparate femenino* (No. 1) or in *Bobalicón* (No. 4), and even the *Disparate de miedo* (No. 2), reinforce Glendinning's thesis, clearly shown in *Disparate de carnaval*. Within the carnival scope scholars include aspects related to the criticism of authority. The attempt to solve the enigma of the *Disparates* through the festive tradition of the carnival has a heritage of several decades, although in recent years it has received a renewed impulse, and not only with regard to this series.

In fact, the most recent essay on the context of *Los Caprichos* insists on the importance of carnival as an interpretive key to its iconographic program. It is true that some scenes in the *Disparates* evoke the burlesque realm of the festivals that precede Lent. An unmistakable desire for excess and subversion underlies the popular tradition of shrovetides. Carnival refers to the domain of irrationality, where *Disparates* appears transfigured into the norm. But insofar as the desire for transgression directs behavior, the carnival spirit implies the rejection of authority. This would explain the anti-clerical character and the criticism of the military establishment in some images. According to the same argument, the carnival demonstrations, with their representation of the world upside down, could serve Goya as a masking strategy of a hostile attitude to an autocratic system under the control of the reactionary army and clergy [16].

The series, in its brevity, is populated with grotesque, deformed, fantastic characters like a graphic representation of the literary Rabelesian "upside-down world" described by Bakhtin in *Popular Culture in the Middle Ages and the Renaissance*[17]. Glendinning observes that one of the carnival traits is the subversion of everything that represents authority. Institutions such as marriage, men versus women, the army and the clergy. Almost all the prints show how the representation of power is overthrown, humiliated, ignored or ridiculed. In *Disparate claro* (No. 15), a man in military dress appears to be thrown out of what could be a scene that a group of people are trying to cover with a tarp. In *Disparate femenino* (No. 1), a female-shaken wimp wears a military uniform. In *Disparate de miedo* (No 2), a soldier flees in terror from someone who has disguised himself with large sheets in the appearance of a ghost. Despite the fact that he that he shows the face through a sleeve, the military man does not notice it. This satire of the establishment, perhaps a simple Goya mockery, is repeated in the two central figures of the shadowed area that make up

[16] BLAS BENITO, Javier *Disparates de Goya* Real Academia de Bellas Artes de San Fernando, Madrid .
[17] BAKHTIN, Mikhail Tvorčestvo Fransua Rable i narodnaja kul'tura srednevekov'ja i Renessansa Renessansa; 1965. (English version: Rabelais and His World. Bloomington, IN: Indiana University Press, 1968)

the audience that witnesses the *Disparate de carnaval*, here there is also a military man, asleep, unconscious or drunk. Ridiculous and degraded of his condition, in any case.

On the other hand, the ecclesiastical establishment is also derided. In *Disparate general* (no. 9), two figures dressed in a log suit worship a litter of cats. And in the preparatory drawing of *Bobalicón* (No. 4), it is a simple kneeling clergyman who seems to feel the most terrified.

Criticism of matrimony

Several critics insist on the protagonism in the series of the ridiculed matrimonial sacrament, and venture possible allusions to the marriage of Leocadia Weiss with her husband and to the relationship that she maintained with Goya until the death of the painter. Print no. 7 *Disparate matrimonial* or *Disparate desordenado* shows a kind of figure, a mixture of man and woman, who seems to hold accountable a monstrous friar, whose grotesque face is saddened. Likewise, print 16, *Las exhortaciones*, has been interpreted as a reflection on infidelity in which a woman holds a man who is leaving, and who in turn is advised or reprimanded by a character who seems to be dressed as a priest . The woman, on the other hand, is drawn by the arm by an old woman with a heavenly character towards two characters with triple and double faces who could be the partners in love infidelity. Another episode of flight occurs in *Disparate pobre* (No. 11), or at least that is how some understand the expression of the flight of a beautiful young woman from a dark character -a representation of death?- and another with wild hair. The young woman seeks refuge in what appears to be the portico of a church populated by old women, crippled people and beggars. The background, between light and dark of burnished aquatint, seems unreal, and gives the picture a light from another world. Relations between women and lazy old men reappear in *Disparate Alegre* (No. 12), where an old man with a huge truss dances in a circle with women with wide cleavage.

Art historian Valeriano Bozal sees in the *Disparates* prints the reality lived by Goya and expressed through allegories, represented out of reason and purpose. Bozal resorts, as he did with the *Caprichos*, to relate the series to the aesthetics of the sublime, of the terrible and threatening that was so in vogue at the end of the 18th century because it produces an unnerving pleasure. And here is precisely, according to José Manuel Matilla, one of the keys to these prints: Why do they attract and fascinate us if we do not understand them? They attract us because they go directly to our sensitivity rather than to our intellect. We forget reason without being able to discover the plot. We identify emotionally with the faces, the looks, the attitudes, the dreamlike atmosphere, the closeness or the size of the figures. They attract us and we don't know why. Here is the cause of their modernity and intemporal validity.

The engravings that suppose satires of vices are equally enigmatic and again we remark the absence of logical parameters that allow deciphering the subject of the prints. Disparate number 5 (*Disparate volante*), shows a strange flying animal or mythological being, perhaps a hippogriff, on whose rump a man and a woman ride. She seems to struggle as if she has been abducted against her will, or else she has eloped with her lover and her uneasiness is an allegory of sexual debauchery. A new equine parable, in Disparate No. 10, *Caballo raptor*, shows a woman snatched away by a horse, an animal symbolically associated with sexual potency. In the background a gigantic rat with the appearance of a mound, as landscape, in turn devours a woman, reinforcing the meaning of the central scene.

The Disparates were published 10 times by the Calcografía Real for the Royal Academy of Fine Arts of San Fernando, between 1864 and 1970**.**

Title : ***Disparate femenino (Feminine folly)***

Date : 1815-1819
Series: Disparates (print) 1

Edition: Postumous edition prior to the 1st ed., 1848 c.
Technique : Etching, aquatint and drypoint
Paper : Greyish vellum paper
Measurements : 243 x 358 mm (plate) / 252 x 364 mm (paper)
Catalogues : Gassier-Wilson 1571; Museo del Prado 2169; Harris 248.II.1

Title : ***Disparate femenino (Feminine folly)***
Date : 1815-1819
Series:

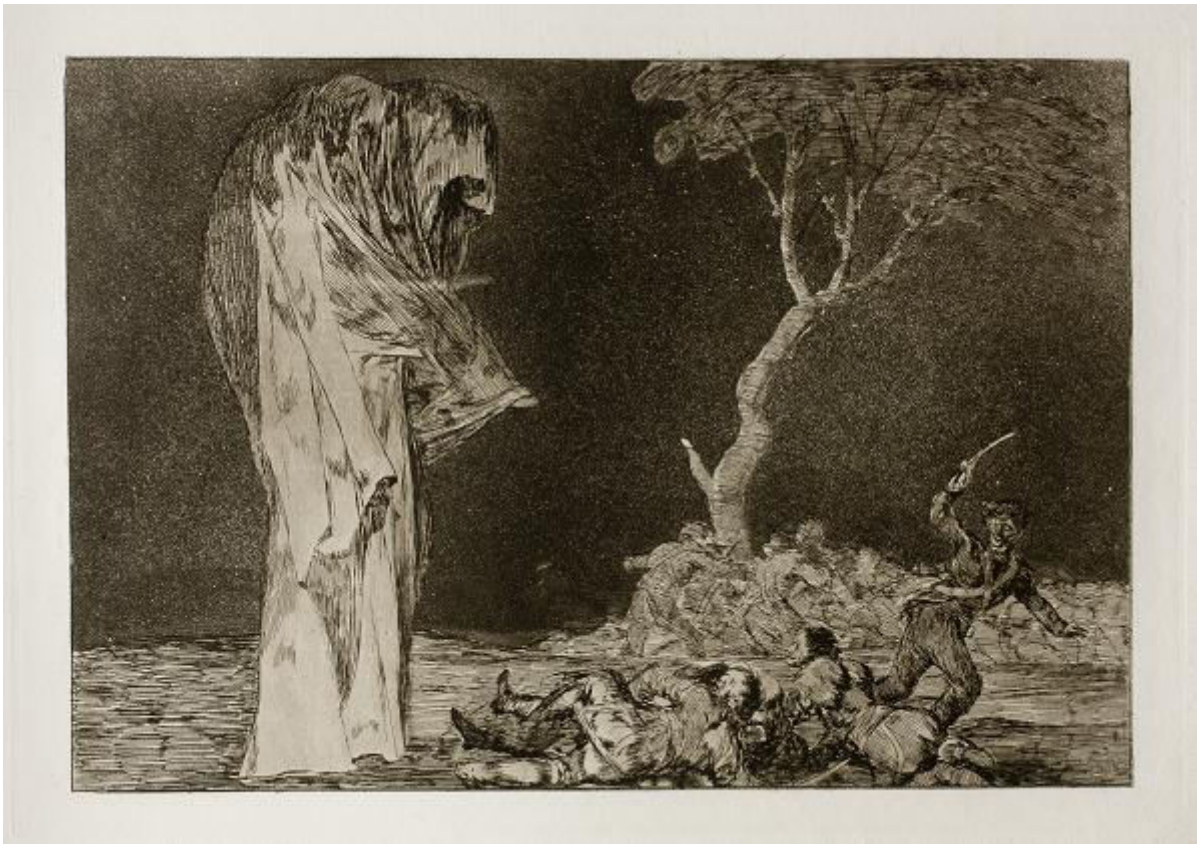
Disparates (print) 1
Edition: 1st ed., Madrid: Real Academia de Bellas Artes de San Fernando, 1864
Technique : Etching, aquatint and drypoint. Printing with Entrapment
Paper : Ivory vellum paper thick
Measurements : 243 x 353 mm (plate) / 336 x 503 mm (paper)
Catalogues : Gassier-Wilson 1571; Museo del Prado 4309; Harris 248.III.1

Title : ***Disparate femenino***
Date : 1815-1819
Series: Disparates (drawing), 1
Technique : Red ink wash, strokes of Sanguine over the ink
Paper : Ivory laid paper
Measurements : 235 x 334 mm
Catalogues : Gassier-Wilson 1572; Museo del Prado 4375; Sánchez Cantón 185; Gassier II 290

Title : ***Disparate de miedo (Fearful folly)***

Date : 1815-1819
Series: Disparates (print), 2
Edition: Postumous edition prior to the 1st ed., 1848 c.
Technique : Etching, aquatint, drypoint and burnisher
Paper : Greyish vellum paper
Measurements : 242 x 356 mm (plate) / 251 x 366 mm (paper)
Catalogues : Gassier-Wilson 1573; Museo del Prado 2170; Harris 249.II.1

Title : ***Disparate de miedo (Fearful folly)***
Date : 1815-1819
Series: Disparates (print), 2
Edition: 1st ed., Madrid: Real Academia de Bellas Artes de San Fernando, 1864
Technique : Etching, aquatint, drypoint and burnisher. Printing with Entrapment
Paper : Ivory vellum paper thick
Measurements : 244 x 353 mm (plate) / 337 x 502 mm (paper)
Catalogues : Gassier-Wilson 1573; Museo del Prado 4310; Harris 249.III.1



Title : ***Disparate de miedo***
Date : 1815-1819
Series: Disparates (drawing), 2
Technique : Red ink wash and Wash of Sanguine, strokes of Sanguine over the ink
Paper : Ivory laid paper
Measurements : 234 x 332 mm
Catalogues : Gassier-Wilson 1574; Museo del Prado 4274; Sánchez Cantón 186; Gassier II 291

Title : ***Disparate ridículo (Ridiculous folly)***

Date : 1815-1819
Series: Disparates (print), 3
Edition: Postumous edition prior to the 1st ed., 1848 c.
Technique : Etching, aquatint, drypoint and burnisher
Paper : Greyish vellum paper
Measurements : 242 x 357 mm (plate) / 249 x 363 mm (paper)
Catalogues : Gassier-Wilson 1575; Museo del Prado 2171; Harris 250.II.1

Title : ***Disparate ridículo (Ridiculous folly)***
Date : 1815-1819
Series: Disparates (print), 3
Edition: 1st ed., Madrid: Real Academia de Bellas Artes de San Fernando, 1864
Technique : Etching, aquatint, drypoint and burnisher. Printing with Entrapment
Paper : Ivory vellum paper thick

Measurements : 245 x 353 mm (plate) / 337 x 503 mm (paper)
Catalogues : Gassier-Wilson 1575; Museo del Prado 4311; Harris 250.III.1

Title : ***Disparate ridículo***
Date : 1815-1819
Series: Disparates (drawing), 3
Technique : Red ink wash and Wash of Sanguine, leves strokes of Sanguine over the ink
Paper : Ivory laid paper
Measurements : 228 x 322 mm
Catalogues : Gassier-Wilson 1605; Museo del Prado 4288; Sánchez Cantón 202; Gassier II 292

Title : ***Bobalicón (Simpleton's folly)***

Harris suggests that the print alludes to the proverb that if we could see vice,it would terrify us in its ugliness. Sánchez stresses the terror of the man at the left hiding behind a woman and the malicious stupidity of the giant and the ghastly heads howling on his left or glowering on his right.
Date : 1815-1819
Series: Disparates (print), 4
Edition: Postumous edition prior to the 1st ed., 1848 c.
Technique : Etching, aquatint, drypoint and burnisher
Paper : Greyish vellum paper
Measurements : 241 x 354 mm (plate) / 248 x 366 mm (paper)
Catalogues : Gassier-Wilson 1576; Museo del Prado 2172; Harris 251.II.1

Title : ***Bobalicón (Simpleton's folly)***
Date : 1815-1819
Series: Disparates (print), 4
Edition: 1st ed., Madrid: Real Academia de Bellas Artes de San Fernando, 1864
Technique : Etching, aquatint, drypoint and burnisher. Printing with Entrapment
Paper : Ivory vellum paper thick

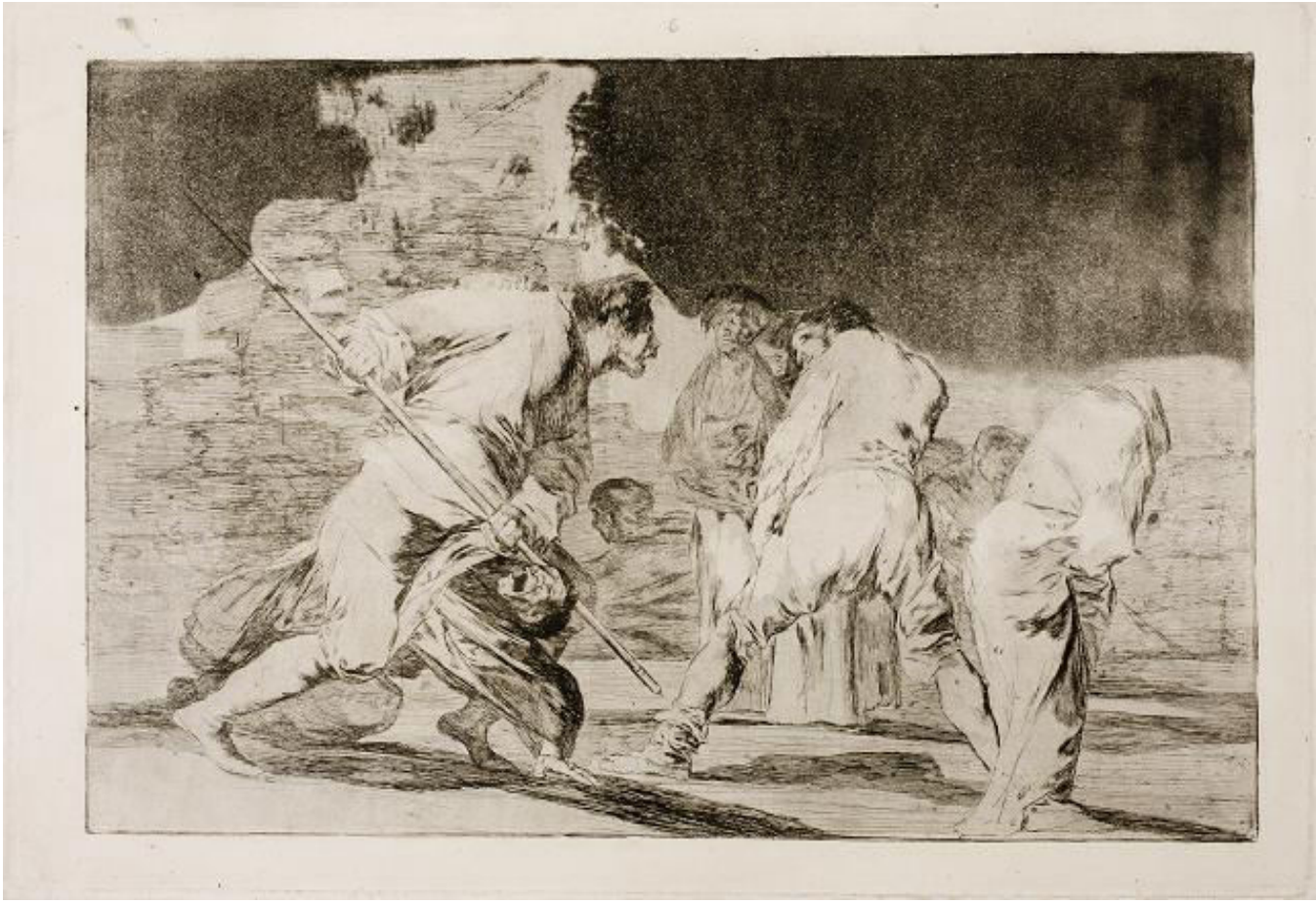
Measurements : 243 x 352 mm (plate) / 337 x 502 mm (paper)
Catalogues : Gassier-Wilson 1576; Museo del Prado 4312; Harris 251.III.1

Title : ***Bobalicón***
Date : 1815-1819
Series: Disparates (drawing), 4
Technique : Red ink wash and Wash of Sanguine, leves strokes of Sanguine over the ink
Paper : Ivory laid paper
Measurements : 244 x 325 mm
Catalogues : Gassier-Wilson 1577; Museo del Prado 4276; Sánchez Cantón 188; Gassier II 293

Title : ***Disparate volante (Flying folly)***
Date : 1815-1819
Series: Disparates (print), 5
Edition: Postumous edition prior to the 1st ed., 1848 c.
Technique : Etching and aquatint
Paper : Greyish vellum paper
Measurements : 244 x 358 mm (plate) / 252 x 365 mm (paper)
Catalogues : Gassier-Wilson 1578; Museo del Prado 2173; Harris 252.II.1

Title : ***Disparate volante (Flying folly)***
Date : 1815-1819
Series: Disparates (print), 5
Edition: 1st ed., Madrid: Real Academia de Bellas Artes de San Fernando, 1864
Technique : Etching and aquatint. Printing with Entrapment
Paper : Ivory vellum paper thick
Measurements : 244 x 352 mm (plate) / 337 x 502 mm (paper)
Catalogues : Gassier-Wilson 1578; Museo del Prado 4313; Harris 252.III.1

Title : ***Disparate cruel (Cruel folly)***



Date : 1815-1819
Series: Disparates (print), 6
Edition: Postumous edition prior to the 1st ed., 1848 c.
Technique : Etching, aquatint and burnisher
Paper : Greyish vellum paper
Measurements : 243 x 357 mm (plate) / 250 x 362 mm (paper)
Catalogues : Gassier-Wilson 1579; Museo del Prado 2174; Harris 253.II.1

Title : ***Disparate cruel (Cruel folly)***
Date : 1815-1819
Series: Disparates (print), 6
Edition: 1st ed., Madrid: Real Academia de Bellas Artes de San Fernando, 1864
Technique : Etching, aquatint and burnisher. Printing with Entrapment
Paper : Ivory vellum paper thick
Measurements : 243 x 351 mm (plate) / 336 x 502 mm (paper)
Catalogues : Gassier-Wilson 1579; Museo del Prado 4314; Harris 253.III.1

Title : ***Disparate cruel***
Date : 1815-1819
Series: Disparates (drawing), 6
Technique : Red ink wash, Wash of Sanguine and Sanguine over ink
Paper : Ivory laid paper
Measurements : 244 x 354 mm
Catalogues : Gassier-Wilson 1580; Museo del Prado 4280; Sánchez Cantón 192; Gassier II 294

Title : ***Disparate desordenado (Disordered folly)***

Date : 1815-1819
Series: Disparates (print), 7
Edition: Postumous edition prior to the 1st ed., 1848 c.
Technique : Etching, aquatint and drypoint
Paper : Greyish vellum paper
Measurements : 245 x 357 mm (plate) / 257 x 364 mm (paper)
Catalogues : Gassier-Wilson 1581; Museo del Prado 2175; Harris 254.II.1

Title : ***Disparate desordenado (Disordered folly)***
Date : 1815-1819
Series: Disparates (print), 7
Edition: 1st ed., Madrid: Real Academia de Bellas Artes de San Fernando, 1864
Technique : Etching, aquatint and drypoint. Printing with Entrapment
Paper : Ivory vellum paper thick
Measurements : 244 x 352 mm (plate) / 337 x 502 mm (paper)
Catalogues : Gassier-Wilson 1581; Museo del Prado 4315; Harris 254.III.1

Title : ***Disparate desordenado***
Date : 1815-1819
Series: Disparates (drawing), 7
Technique : Red ink wash and Wash of Sanguine
Paper : Ivory laid paper
Measurements : 243 x 325 mm
Catalogues : Gassier-Wilson 1606; Museo del Prado 4377; Sánchez Cantón 195; Gassier II 304

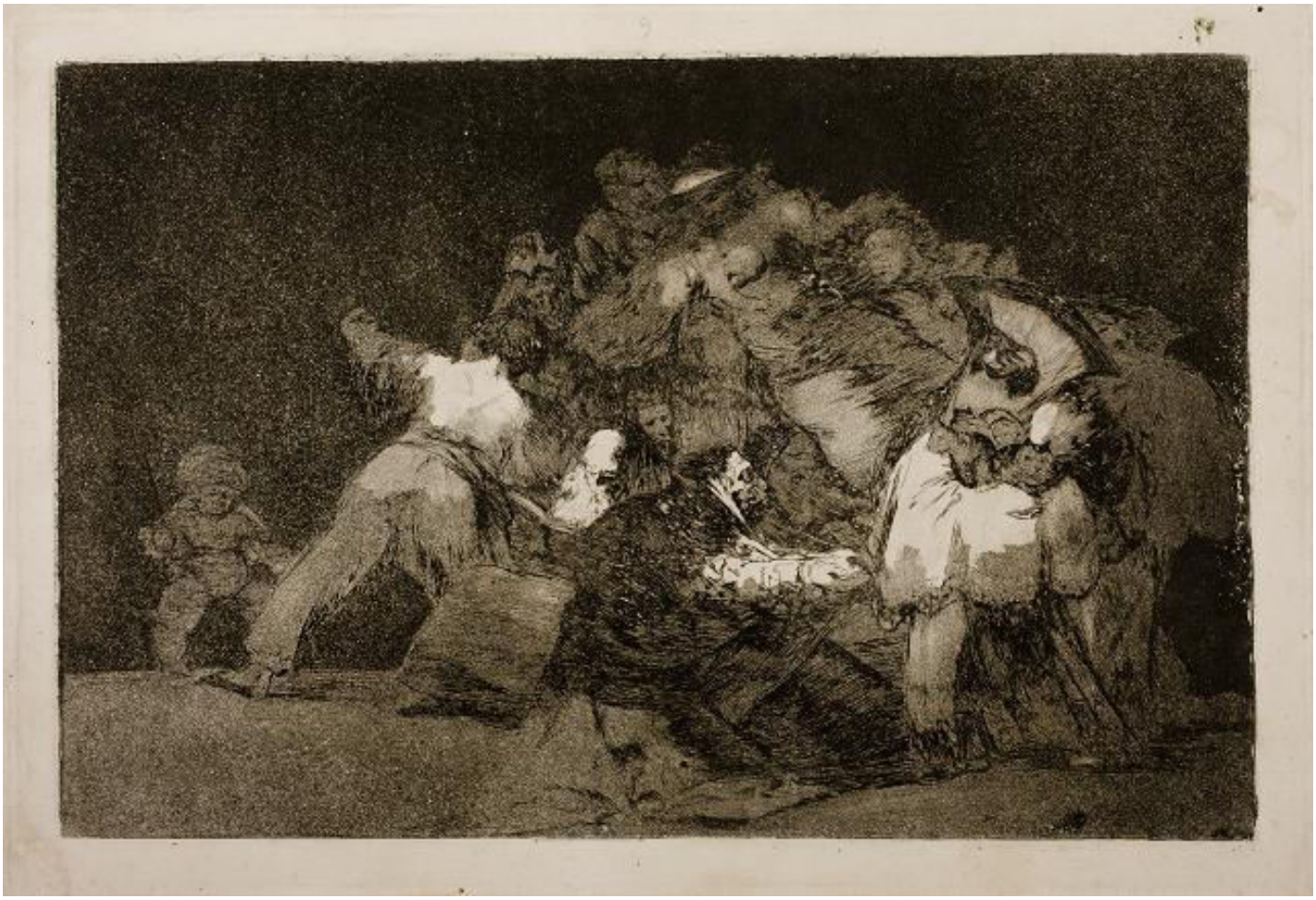
Title : ***Los ensacados (Folly in sacks)***

Date : 1815-1819
Series: Disparates (print), 8
Edition: Postumous edition prior to the 1st ed., 1848 c.
Technique : Etching, aquatint and burnisher
Paper : Greyish vellum paper
Measurements : 243 x 355 mm (plate) / 249 x 364 mm (paper)
Catalogues : Gassier-Wilson 1582; Museo del Prado 2176; Harris 255.II.1

Title : ***Los ensacados (Folly in sacks)***
Date : 1815-1819
Series: Disparates (print), 8
Edition: 1st ed., Madrid: Real Academia de Bellas Artes de San Fernando, 1864
Technique : Etching, aquatint and burnisher. Printing with Entrapment
Paper : Ivory vellum paper thick
Measurements : 244 x 351 mm (plate) / 337 x 502 mm (paper)
Catalogues : Gassier-Wilson 1582; Museo del Prado 4316; Harris 255.III.1

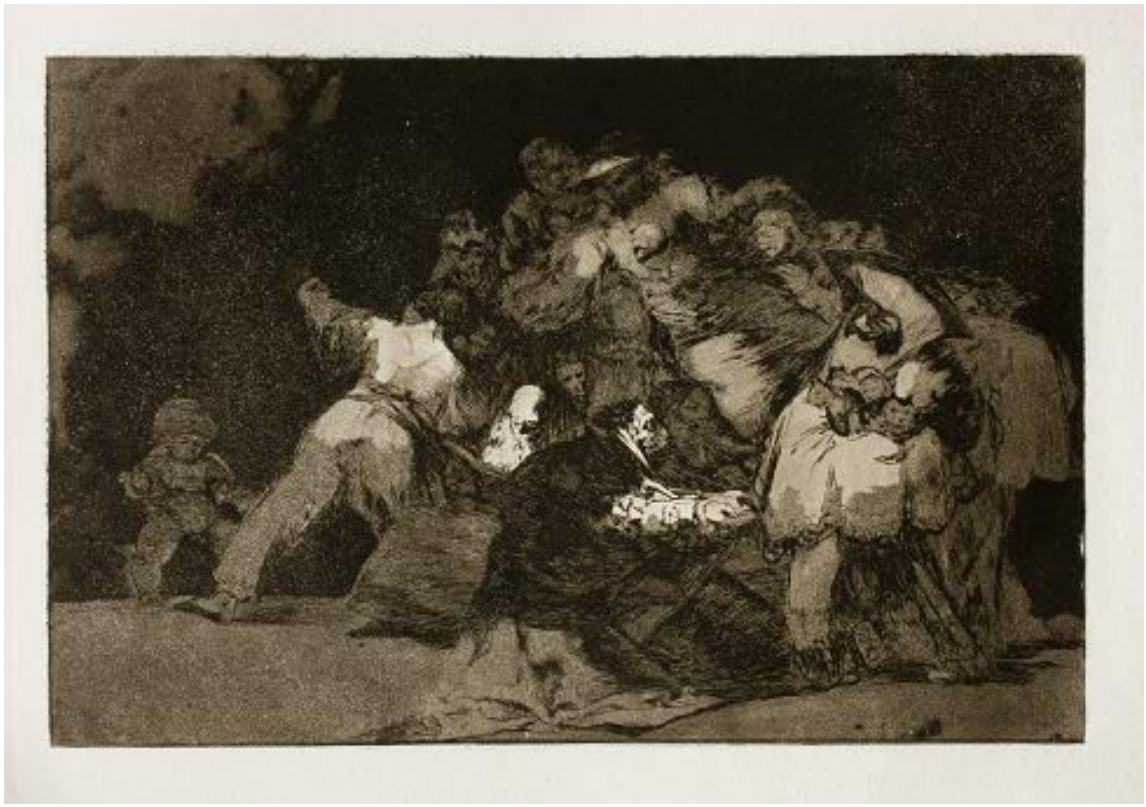
Title : ***Los ensacados***
Date : 1815-1819
Series: Disparates (drawing), 8
Technique : Red ink wash and Wash of Sanguine
Paper : Ivory laid paper
Measurements : 243 x 326 mm
Catalogues : Gassier-Wilson 1607; Museo del Prado 4284; Sánchez Cantón 198; Gassier II 305

Title : ***Disparate general (General folly)***



Date : 1815-1819
Series: Disparates (print), 9
Edition: Postumous edition prior to the 1st ed., 1848 c.
Technique : Etching, aquatint and burnisher
Paper : Greyish vellum paper
Measurements : 243 x 356 mm (plate) / 250 x 362 mm (paper)
Catalogues : Gassier-Wilson 1583; Museo del Prado 2177; Harris 256.II.1

Title : ***Disparate general (General folly)***
Date : 1815-1819
Series: Disparates (print), 9
Edition: 1st ed., Madrid: Real Academia de Bellas Artes de San Fernando, 1864
Technique : Etching, aquatint and burnisher. Printing with Entrapment
Paper : Ivory vellum paper thick
Measurements : 241 x 351 mm (plate) / 337 x 502 mm (paper)
Catalogues : Gassier-Wilson 1583; Museo del Prado 4317; Harris 256.III.1



Title : ***Disparate general***
Date : 1815-1819
Series: Disparates (drawing), 9
Technique : Red ink wash and Wash of Sanguine, leves strokes of Sanguine over the ink
Paper : Ivory laid paper
Measurements : 232 x 332 mm
Catalogues : Gassier-Wilson 1584; Museo del Prado 4349(r); Sánchez Cantón 433; Gassier II 295

Title : ***El caballo raptor (Kidnapping horse)***

Date : 1815-1819
Series: Disparates (print), 10
Edition: Postumous edition prior to the 1st ed., 1848 c.
Technique : Etching, aquatint, drypoint and burnisher
Paper : Greyish vellum paper
Measurements : 242 x 354 mm (plate) / 243 x 360 mm (paper)
Catalogues : Gassier-Wilson 1585; Museo del Prado 2178; Harris 257.II.1

Title : ***Disparate pobre (Poors' folly)***

Date : 1815-1819
Series: Disparates (print), 11
Edition: Postumous edition prior to the 1st ed., 1848 c.
Technique : Etching, aquatint, drypoint, burin and burnisher
Paper : Greyish vellum paper
Measurements : 244 x 356 mm (plate) / 251 x 364 mm (paper)
Catalogues : Gassier-Wilson 1587; Museo del Prado 2179; Harris 258.II.1

Title : ***Disparate pobre(Poors' folly)***
Date : 1815-1819
Series: Disparates (print), 11
Edition: 1st ed., Madrid: Real Academia de Bellas Artes de San Fernando, 1864
Technique : Etching, aquatint, drypoint, burin and burnisher. Printing with Entrapment
Paper : Ivory vellum paper thick

Measurements : 244 x 352 mm (plate) / 337 x 502 mm (paper)
Catalogues : Gassier-Wilson 1587; Museo del Prado 4319; Harris 258.III.1

Title : ***Disparate pobre***
Date : 1815-1819
Series: Disparates (drawing), 11
Technique : Red ink wash and Wash of Sanguine, strokes of Sanguine over the ink
Paper : Ivory laid paper
Measurements : 241 x 338 mm
Catalogues : Gassier-Wilson 1588; Museo del Prado 4275; Sánchez Cantón 187; Gassier II 297

Title : ***Disparate alegre (Merry folly)***

Date : 1815-1819
Series: Disparates (print), 12
Edition: Postumous edition prior to the 1st ed., 1848 c.
Technique : Etching, aquatint, drypoint and burnisher
Paper : Greyish vellum paper
Measurements : 244 x 356 mm (plate) / 250 x 365 mm (paper)
Catalogues : Gassier-Wilson 1589; Museo del Prado 2180; Harris 259.II.1

Title : ***Disparate alegre (Merry folly)***
Date : 1815-1819
Series: Disparates (print), 12
Edition: 1st ed., Madrid: Real Academia de Bellas Artes de San Fernando, 1864
Technique : Etching, aquatint, drypoint and burnisher. Printing with Entrapment
Paper : Ivory vellum paper thick
Measurements : 243 x 352 mm (plate) / 337 x 502 mm (paper)
Catalogues : Gassier-Wilson 1589; Museo del Prado 4320; Harris 259.III.1

Title : ***Disparate alegre***
Date : 1815-1819
Series: Disparates (drawing), 12
Technique : Red ink wash and Wash of Sanguine
Paper : Ivory laid paper
Measurements : 214 x 316 mm
Catalogues : Gassier-Wilson 1590; Museo del Prado 4376; Sánchez Cantón 193; Gassier II 298

Title : ***Modo de volar (A way of flying)***
Date : 1815-1816
Series: Disparates (print), 13
Edition: Postumous edition prior to the 1st ed., 1848 c.
Technique : Etching, aquatint and drypoint
Paper : Greyish vellum paper
Measurements : 245 x 358 mm (plate) / 254 x 366 mm (paper)
Catalogues : Gassier-Wilson 1591; Museo del Prado 2181; Harris 260.II.1

Title : ***Modo de volar (A way of flying)***
Date : 1815-1816
Series: Disparates (print), 13
Edition: 1st ed., Madrid: Real Academia de Bellas Artes de San Fernando, 1864
Technique : Etching, aquatint and drypoint
Paper : Ivory vellum paper thick
Measurements : 244 x 353 mm (plate) / 337 x 502 mm (paper)
Catalogues : Gassier-Wilson 1591; Museo del Prado 4321; Harris 260.III.1

Title : ***Disparate de carnaval (Carnaval folly)***
Date : 1815-1819
Series: Disparates (print), 14
Edition: Postumous edition prior to the 1st ed., 1848 c.
Technique : Etching and aquatint
Paper : Greyish vellum paper
Measurements : 242 x 355 mm (plate) / 249 x 362 mm (paper)
Catalogues : Gassier-Wilson 1593; Museo del Prado 2182; Harris 261.II.1

Title : ***Disparate de carnaval (Carnaval folly)***
Date : 1815-1819
Series: Disparates (print), 14
Edition: 1st ed., Madrid: Real Academia de Bellas Artes de San Fernando, 1864
Technique : Etching and aquatint. Printing with Entrapment
Paper : Ivory vellum paper thick
Measurements : 242 x 352 mm (plate) / 337 x 502 mm (paper)
Catalogues : Gassier-Wilson 1593; Museo del Prado 4322; Harris 261.III.1

Title : ***Disparate claro (Clear folly)***

Date : 1815-1819
Series: Disparates (print), 15
Edition: Postumous edition prior to the 1st ed., 1848 c.
Technique : Etching, Wash, aquatint and burnisher
Paper : Greyish vellum paper
Measurements : 242 x 356 mm (plate) / 248 x 361 mm (paper)
Catalogues : Gassier-Wilson 1594; Museo del Prado 2183; Harris 262.II.1

Title : ***Disparate claro (Clear folly)***
Date : 1815-1819
Series: Disparates (print), 15
Edition: 1st ed., Madrid: Real Academia de Bellas Artes de San Fernando, 1864
Technique : Etching, Wash, aquatint and burnisher. Printing with Entrapment
Paper : Ivory vellum paper thick
Measurements : 243 x 352 mm (plate) / 337 x 502 mm (paper)
Catalogues : Gassier-Wilson 1594; Museo del Prado 4323; Harris 262.III.1 G02184

Title : ***Disparate claro***
Date : 1815-1819
Series: Disparates (drawing), 15
Technique : Red ink wash and Wash of Sanguine
Paper : Ivory laid paper
Measurements : 238 x 325 mm
Catalogues : Gassier-Wilson 1595; Museo del Prado 4289; Sánchez Cantón 203; Gassier II 300

Title : ***Las exhortaciones (The exhortations)***

Date : 1815-1819
Series: Disparates (print), 16
Edition: Postumous edition prior to the 1st ed., 1848 c.
Technique : Etching, aquatint and burnisher
Paper : Greyish vellum paper
Measurements : 244 x 357 mm (plate) / 253 x 365 mm (paper)
Catalogues : Gassier-Wilson 1596
Harris 263.II.1

Title : ***Las exhortaciones (The exhortations)***
Date : 1815-1819
Series: Disparates (print), 16
Edition: 1st ed., Madrid: Real Academia de Bellas Artes de San Fernando, 1864
Technique : Etching, aquatint and burnisher. Printing with Entrapment
Paper : Ivory vellum paper thick
Measurements : 244 x 353 mm (plate) / 337 x 502 mm (paper)
Catalogues : Gassier-Wilson 1596; Museo del Prado 4324; Harris 263.III.1

Title : ***Las exhortaciones***
Date : 1815-1819
Series: Disparates (drawing), 16
Technique : Red ink wash, Sanguine and Wash of Sanguine, strokes of otro lápiz rojo over the ink
Paper : Ivory laid paper
Measurements : 223 x 330 mm
Catalogues : Gassier-Wilson 1597; Museo del Prado 4281; Sánchez Cantón 194; Gassier II 301

Title : ***La lealtad (Loyalty)***

Date : 1815-1819
Series: Disparates (print), 17
Edition: Postumous edition prior to the 1st ed., 1848 c.
Technique : Etching, aquatint and burnisher
Paper : Greyish vellum paper
Measurements : 244 x 355 mm (plate) / 256 x 362 mm (paper)
Catalogues : Gassier-Wilson 1598; Museo del Prado 2185; Harris 264.II.1

Title : ***La lealtad (Loyalty)***
Date : 1815-1819
Series: Disparates (print), 17
Edition: 1st ed., Madrid: Real Academia de Bellas Artes de San Fernando, 1864
Technique : Etching, aquatint and burnisher. Printing with Entrapment
Paper : Ivory vellum paper thick

Measurements : 244 x 351 mm (plate) / 337 x 502 mm (paper)
Catalogues : Gassier-Wilson 1598; Museo del Prado 4325; Harris 264.III.1

Title : ***La lealtad***
Date : 1815-1819
Series: Disparates (drawing), 17
Technique : Red ink wash and Wash of Sanguine, strokes of Sanguine over the ink
Paper : Ivory laid paper
Measurements : 221 x 326 mm
Catalogues : Gassier-Wilson 1599; Museo del Prado 4285; Sánchez Cantón 199; Gassier II 302

Title : ***Disparate fúnebre (Funereal folly)***

Date : 1815-1819
Series: Disparates (print), 18
Edition: Postumous edition prior to the 1st ed., 1848 c.
Technique : Etching, aquatint, burin and burnisher
Paper : Greyish vellum paper
Measurements : 244 x 357 mm (plate) / 249 x 362 mm (paper)
Catalogues : Gassier-Wilson 1600; Museo del Prado 2186; Harris 265.II.1

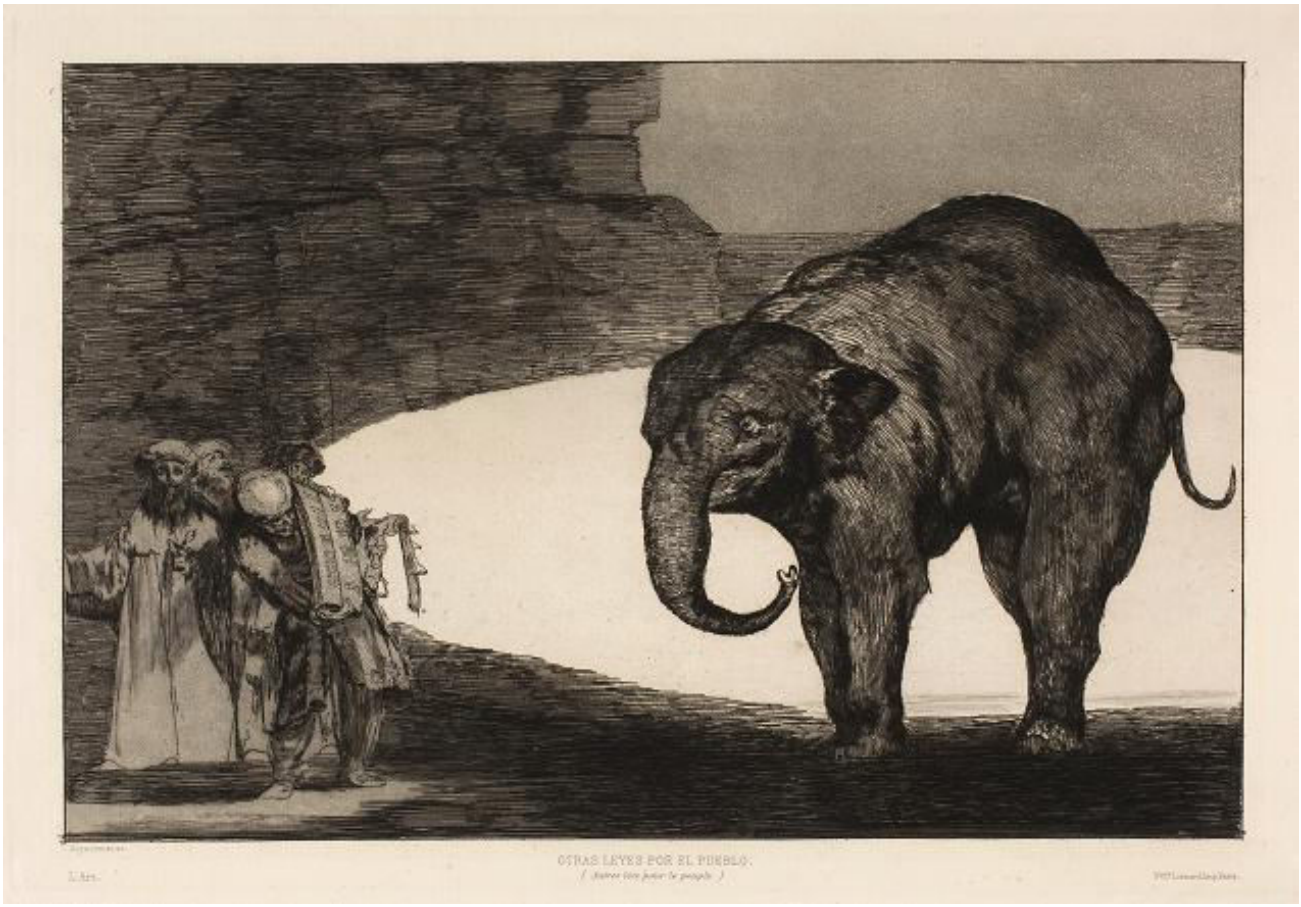
Title : ***Disparate fúnebre (Funereal folly)***
Date : 1815-1819
Series: Disparates (print), 18
Edition: 1st ed., Madrid: Real Academia de Bellas Artes de San Fernando, 1864
Technique : Etching, aquatint, burin and burnisher. Printing with Entrapment
Paper : Ivory vellum paper thick
Measurements : 243 x 352 mm (plate) / 337 x 503 mm (paper)
Catalogues : Gassier-Wilson 1600; Museo del Prado 4326; Harris 265.III.1

Title : Sueño 14. ***Sueño De la mentira y la ynconstancia***
Date : 1796-1797
Series: Caprichos (drawing)
Technique : Iron-gall ink a Pen, Wash of China ink and black pencil
Paper : Chick pea colored laid paper
Measurements : 238 x 167 mm
Catalogues : Gassier-Wilson 620; Museo del Prado 3916; Sánchez Cantón 17; Gassier II 64

Title : ***Disparate de toritos (Disparate de tontos)***
Date : 1815-1819
Series: Disparates (print)
Edition: 1st ed., L'Art. Revue

hebdomadaire illustrée (París and London: A. Ballue), 3rd year, Volume II (Volume IX of the collection), 1877
Technique : Etching, aquatint and drypoint
Paper : Ivory laid paper
Measurements : 243 x 355 mm (plate) / 306 x 445 mm (paper)
Catalogues : Gassier-Wilson 1604; Museo del Prado 3070; Harris 269.III
Note: We illustrate also the copper plate now at the *Calchographie du Louvre* (Inventory No. 11442)

Title : ***Disparate de bestia (Beast's folly)***
Date : 1815-1819
Series:



Disparates (print)
Edition: 1st ed., L'Art. Revue hebdomadaire illustrée (París and London: A. Ballue), 3rd year, Volume II (Volume IX of the collection), 1877
Technique : Etching, aquatint, drypoint and burnisher
Paper : Ivory laid paper
Measurements : 243 x 355 mm (plate) / 300 x 428 mm (paper)
Catalogues : Gassier-Wilson 1603; Museo del Prado 3069; Harris 268.III
Note: We illustrate also the copper plate now at the *Calchographie du Louvre* (Inventory No. 11441)

Title : ***Los elefantes (Disparate de bestia)***
Date : 1815-1819 (?)
Series: Disparates (drawing)
Technique : Pen, tinta parda
Paper : Ivory laid paper
Measurements : 207 x 298 mm
Catalogues : Gassier-Wilson 1532; Museo del Prado 4329; Sánchez Cantón 420; Gassier II 303

Title : ***Disparate conocido (Well-known fantasy)*** On the right, two giant figures (one with a sword in his

hand) gesture menacingly at a group of huddled figures, all except one of whom are terrified and have not noticed that the figures are scarecrows with wooden feet implanted in the ground. One of them, aware of the unreality of their threat, whose thigh and chest are bathed in light, has lifted up his leg and is farting at them in a gesture of contempt and ridicule. Harris associates this image with the proverb, "Dos à uno, meten la paja en el culo / If two to one, stuff your arse with straw" (presumably to keep from soiling yourself; here, of course, there is no need to fear that). The title accompanying the publication in L'Art and imprinted on our impression is Que guerrero! / What a warrior!

Date : 1815-1819
Series: Disparates (print)
Edition: 1st ed., L'Art. Revue hebdomadaire illustrée (París and London: A. Ballue), 3rd year, Volume II (Volume IX of the collection), 1877
Technique : Etching, aquatint and burnisher
Paper : Ivory laid paper (browned by light)
Measurements : 242 x 356 mm (plate) / 301 x 441 mm (paper)
Catalogues : Gassier-Wilson 1601; Museo del Prado 3067; Harris 266.III
Note: We illustrate also the copper plate now at the *Calchographie du Louvre* (Inventory No. 11440)

Title : ***Disparate puntual***

Date : 1815-1819
Series: Disparates (print)
Edition: 1st ed., L'Art. Revue hebdomadaire illustrée (París and London: A. Ballue), 3rd year, Volume II (Volume IX of the collection), 1877
Technique : Etching, aquatint and drypoint
Paper : Ivory laid paper
Measurements : 246 x 356 mm (plate) / 302 x 438 mm (paper)
Catalogues : Gassier-Wilson 1602; Museo del Prado 3068; Harris 267.III
Note: We illustrate also the copper plate now at the *Calchographie du Louvre* (Inventory No. 11443)

Miscellaneous

Throughout the years Goya made different engravings that cannot be classified in any of the series we include in this book. These are not works belonging to a specific period of his life, but in reality they are works that he carried out sporadically, separated by wide intervals of time. In many cases the execution of these prints runs parallel to his work in one of his great series. Equally heterogeneous are the themes that he deals with and even in some of the single prints he will tackle genres that he will practically never return to at other moments in his artistic career.

El ciego de la guitarra (The blind man on the guitar) could be one of the first miscellaneous etchings that Goya made, and it corresponds to the moment when he was working on the copy of Velázquez's works. In it he captures a scene with a manners theme that is also present in *Dios se lo pague a usted* (May God reward you), possibly executed before the War of Independence (1808-1814).

Along the same lines is *El cantor ciego*, which could correspond to Goya's stay in Bordeaux (1824-1828). Also, some of these loose etchings are landscape representations, a subject that rarely aroused Goya's interest: Landscape with a rock and waterfall and Landscape with a rock, buildings and trees. Perhaps the painter thought of making a series that was interrupted by the urgency of carrying out The Disasters of War, since the two plates of the landscapes were reused for four coppers with which he made the corresponding prints of the series on the war .

The War of Independence and the thematic proximity to the series The disasters of war is present on some loose etchings in which the Aragonese painter tackles the death penalty and the treatment that prisoners received in prisons, *El agarrotado, Tan barbara la seguridad como el delito, La seguridad de un reo no exige tormento* and *Si es delincuente que muera presto*.

Lastly, it is worth referring to the engraving of *Blasón de Jovellanos*, which could serve as ex-libris for a work by the enlightened Asturian, and *The Colossus*. The latter would have been made before 1818 and it is quite probable that it served as a preparation for the painting of the same title, The Colossus.

The blind man on the guitar comes from the Valentín Carderera collection. Its publication was not announced and only two proofs of this stamp remain. We are not aware of the existence of a preparatory drawing for this engraving.

The individual engravings have, from the technical point of view, an important heterogeneity. In them the painter resorts to the use of etching and aquatint with which he experiments and makes variations that correspond to different moments and to different needs for artistic expression. For this reason, it is necessary to make a detailed study of each of the prints in which the technical characteristics of it are described.

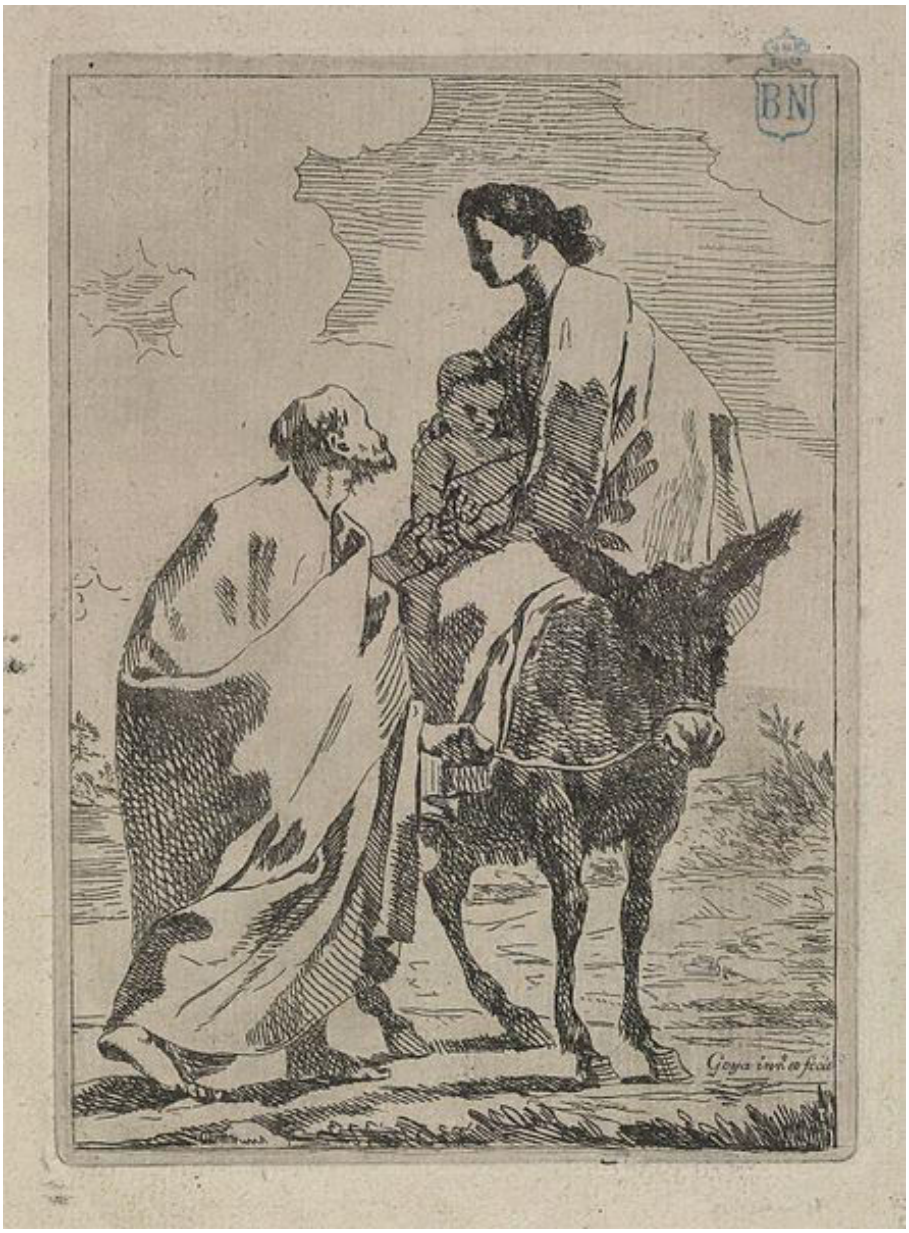
In *El ciego de la guitarra*, fourteen people gather in the open air around a blind man who plays the guitar and who sings, as can be expected from the expression on his face with his mouth open. These characters traveled through cities and towns narrating stories sometimes of dramatic content, for which they obtained some cash. Those who attend this show are of different ages and also belong to different social classes. In the foreground, near the blind person, a water carrier in profile listens with interest, in the same way as a young couple — the woman with the rapt face — well dressed, surely belonging to high society. Next to the singer is a boy with a mischievous expression, dressed in a cape, who could be his guide and behind him, in the background, a man who is completely oblivious to the show guides a pair of oxen.

This engraving, one of the largest that Goya made, can be related to a tapestry cardboard of the same theme that he made for the ante-bedroom of the princes of Asturias in the Palacio del Pardo in 1778. The latter was modified by the painter repeatedly given its complexity. The important coincidences between the engraving

and the cardboard give rise to the belief that he worked on both at the same time or that one work illuminated the realization of the other. In both, the blind man is present in the center, the water carrier on one side, the couple of wealthy young men, the guide and the male figure standing above that clearly marks a pyramidal composition. However, in the cardboard the landscape is richer and more leafy, especially on the right side, while in the engraving the Aragonese painter is more essential.

The pyramidal composition of this engraving reminds us of some engravings by Giambattista Tiepolo (Venice, 1696-Madrid, 1770), while the characterization of the characters has a lot to do with some works by William Hogarth (London, 1697-1764). Both in Goya's work and in that of the English painter, a strong social satire is perceived that is reflected in a veiled and subtle way.

Title : ***La huida a Egipto***
Date : 1771 - 1774
Edition: Printed at the end of XIXth or beginning of XXth centuries
Technique : Etching
Paper : Ivory continuous paper
Inscriptions: Goya inv.t et fecit
Measurements : 130 x 95 mm (plate)
Catalogues : Gassier-Wilson 52; Harris 1



*La huida a Egipto (*The flight to Egypt), the first known print bt Goya, was signed by the artist in the Italian way, which reinforces the suspicion that it had been executed during his stay in this country, as proposed by Harris. In Goya's print, the Virgin is on the back of a donkey and carries the Child Jesus in her hands, who, despite being the protagonist of the scene, appears in the shadow. Saint Joseph in profile holds the lead of the donkey and looks at Mary. Goya uses few strokes to build the figures, solves in a superficial way the question of the panneggio as well as the faces of the characters. He creates the shadows and the body of the animal by means of grids made up of short and determined lines, although excessively regular and monotonous, and avoids any reference to the landscape in which the scene is taking place. He works with a clumsiness that reveals his inexperience as well as the difficulty in granting corporeity to the figures, reflecting in this first engraving his apprenticeship. This image is imbued with the serene classicism of the painting by Carlo Maratti (Camerano, Ancona, 1625-Rome, 1713) in the Church of Sant'Isidoro in Rome.

Title : ***San Isidro Labrador***
Date : 1778 - 1782
Edition: Printed at the end of XIXth or beginning of XXth centuries
Technique : Etching and drypoint
Paper : Ivory continuous paper
Inscriptions: Goya
Measurements : 230 x 168 mm
Catalogues : Gassier-Wilson 53; Harris 2

This engraving, belonging to the series of religious themes, shows, with respect to The Flight into Egypt, a more skilful use of the etching technique by Goya. In it you can see the saint, patron of Madrid, praying on his knees, with his arms crossed and one flank next to him. Behind the Aragonese has engraved the team of oxen led by the angel, of which only the wings can be sensed in the picture. The figure of the saint is being illuminated by a ray of light coming from above. San Isidro looks up, turning his eyes to heaven in a prayerful attitude that accompanies the posture of the arms and is reminiscent of the painting Prayer in the garden as well as the first engraving in the series *Los Desastres de la guerra*. Goya has captured the vestments of the saint through short, horizontal strokes that intensify in the center of the body and on the left shoulder.

Title : ***San Francisco de Paula***

Date : 1775-1780 c.
Edition: Printed at the end of XIXth or beginning of XXth centuries
Technique : Etching and drypoint
Paper : Ivory continuous paper
Measurements : 130 x 95 mm (plate) / 325 x 243 mm (paper)
Catalogues : Gassier-Wilson 55; Museo del Prado 0137; Harris 3

Title : ***El ciego de la guitarra***

Date : Ca. 1778
Edition: Printed at the end of XIXth or beginning of XXth centuries
Technique : Etching
Paper : Ivory continuous paper
Measurements : 395 x 570 mm (paper)
Catalogues : Gassier-Wilson 81; Harris 20
Note: In the spring of 1778 Goya submitted an oil cartoon depcting the blind guitatist to the Royal Tapestry Factory of Santa Barbara in Madrid for it to be woven into a tapestry. Because of the complexity of the design it proved too difficult for the weavers to interpret and alterations had to be made. This etching - his largest ever and the only print after one of his own works - is thought to record his first design before he modified it. The modified cartoon is today in the Museo del Prado, Madrid. Goya recognized the ability of the etching medium to convey minute detail and in this print, he emphasises the different expressions of those surrounding the guitarist. Few impresions of this print are known.
Exhibitions:
- Exposición de la obra grabada de Goya; Sociedad Española de Amigos del Arte Madrid, 1928 catálogo de Miguel Velasco Aguirre
- Grabados y dibujos de Goya en la Biblioteca Nacional; Biblioteca Nacional Madrid 1946. catálogo de Elena Páez Ríos

- Francisco de Goya y Lucientes, 1746-1828: restrospective; Musée Jacquemart-André París 1961
- Los dibujos de Goya Museo Provincial De Zaragoza 1978 guía a cargo de Miguel Beltrán Lloris y Micaela Pérez Sáenz. Octubre 1978
- Goya. Das Zeitalter der Revolucionen. Kunst um 1800 (1980-1981) Hamburger Kunsthalle October 1980 January 1981
- Francisco de Goya: Maleri, Tegning, Grafikk; Nasjonalgalleriet Oslo 1996 del 10 de febrero al 14 de abril de 1996
- Ydioma universal: Goya en la Biblioteca Nacional Madrid 1996 del 19 septiembre al 15 de diciembre de 1996

Goya en Madrid. Cartones para tapices 1775-1794 Museo Nacional del Prado Madrid 2014

Title : ***El agarrotado***
Date : 1778-1785 c.
Edition: Printed at the end of XIXth or beginning of XXth centuries
Technique : Etching and burnisher
Paper : Ivory continuous paper
Measurements : 329 x 210 mm (plate) / 487 x 328 mm (paper)
Catalogues : Gassier-Wilson 122; Museo del Prado 0230; Harris 21

Title : ***Tan barbara la seguridad como el delito***
Date : 1810 - 1815
Technique : Etching and burin
Paper : Ivory continuous paper
Measurements : 110 x 85 mm
Catalogues : Gassier-Wilson 986; Harris 26
This engraving must have been made together with two others, *La seguridad de un reo no exige tormento* and *Si es delincuente q.e muera presto*. In them Goya openly expresses his rejection towards the treatment given to prisoners, as well as towards the death penalty and echoes the ideas of Cesare Beccaria (Milan, 1738-1794). In the work of the Milanese titled *Dei deliti e delle pene*, published between 1763 and 1764, the need to modify the penal system is considered to reduce the severity of punishments and seek mechanisms that prevent crimes. It is possible that these engravings are also a contribution to the debate on the abolition of torture that had opened in the Cortes of Cádiz.

Title : ***La seguridad de un reo no exige tormento***
Date : 1810 - 1815
Edition:
Technique : Etching and burin
Paper : Ivory continuous paper
Measurements : 115 x 85 mm
Catalogues : Gassier-Wilson 988; Harris 27
This engraving should have been made contemporaneously with *Tan barbara seguridad como el delito* and *Si es delincuente q.e muera presto* and has to be related to several prints of *The disasters of war* in which Goya depicts scenes of those sentenced to death that manifest his clear position against this punishment. The title is extremely clear in this sense since the painter points out that it is not necessary to subject prisoners to such physical torture to prevent them from escaping.

Title : ***Si es delincuente que muera presto (If he is a criminal, let him die quickly)***
Date : 1815 c.
Edition: 1st ed., Madrid, 1859. Edited by John Savile Lumley in Madrid or London
Technique : Etching
Paper : Ivory industrial laid paper, thick
Measurements : 117 x 85 mm (plate) / 250 x 190 mm (paper)
Catalogues : Gassier-Wilson 990; Museo del Prado 0728; Harris 28.III

Title : ***Prisionero encadenado, sentado de perfil a la izquierda (Chained prisoner, sitting in profile to the left)***
Date : 1815 c.
Technique : Wash of brown ink over strokes of sanguine and black pencil
Paper : Chick pea colored laid paper
Measurements : 156 x 122 mm
Catalogues : Gassier-Wilson 991; Museo del Prado 4327; Sánchez Cantón 389; Gassier II 165

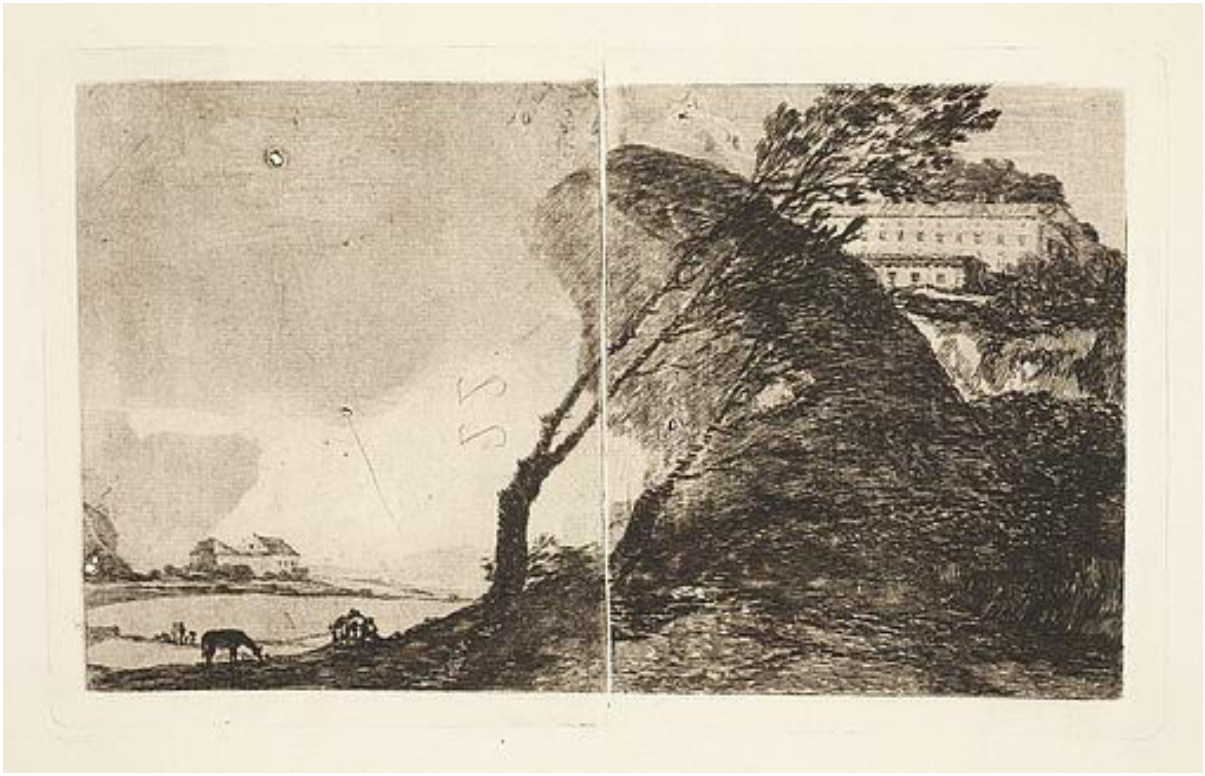
Title : ***El Coloso***
Date : 1810-1818
Edition: Printed at the end of XIXth or beginning of XXth centuries
Technique : Aquatint and burnisher
Paper : Ivory continuous paper
Measurements : 285 x 210 mm
Catalogues : Gassier-Wilson 985; Museo del Prado 0230; Harris 29

This print must be related to the painting of *The Colossus*. Although the positions and the context in which the two giants are represented are clearly different, there is no doubt that they are the same character, whose interpretation is not without complexity. In some cases it has been thought that it may be a reference to Napoleon, although it has also been said that the character in the engraving is an allegorical representation of humanity awaiting the new day. On the other hand, if we establish a comparison between the attitude of the character in the *El Coloso* oil painting preserved in the Museo Nacional del Prado and the figure in the print, we might think that Goya has tried to represent two different moments of the same character. It is possible that the giant is an allegory of Spain that rises against the French in the painting and that, later, during the reign of Ferdinand VII, reflects with resignation, meditates and wonders about its circumstances without much force to react, affected by a strange melancholy.

Title : ***Blasón de Jovellanos/Coat of arms of Jovellanos***
Date : 1798
Edition: Printed at the end of XIXth or beginning of XXth centuries
Technique : etching
Paper : Ivory continuous paper
Measurements : 47 x 61 mm
Catalogues : Gassier-Wilson 747; Harris 22

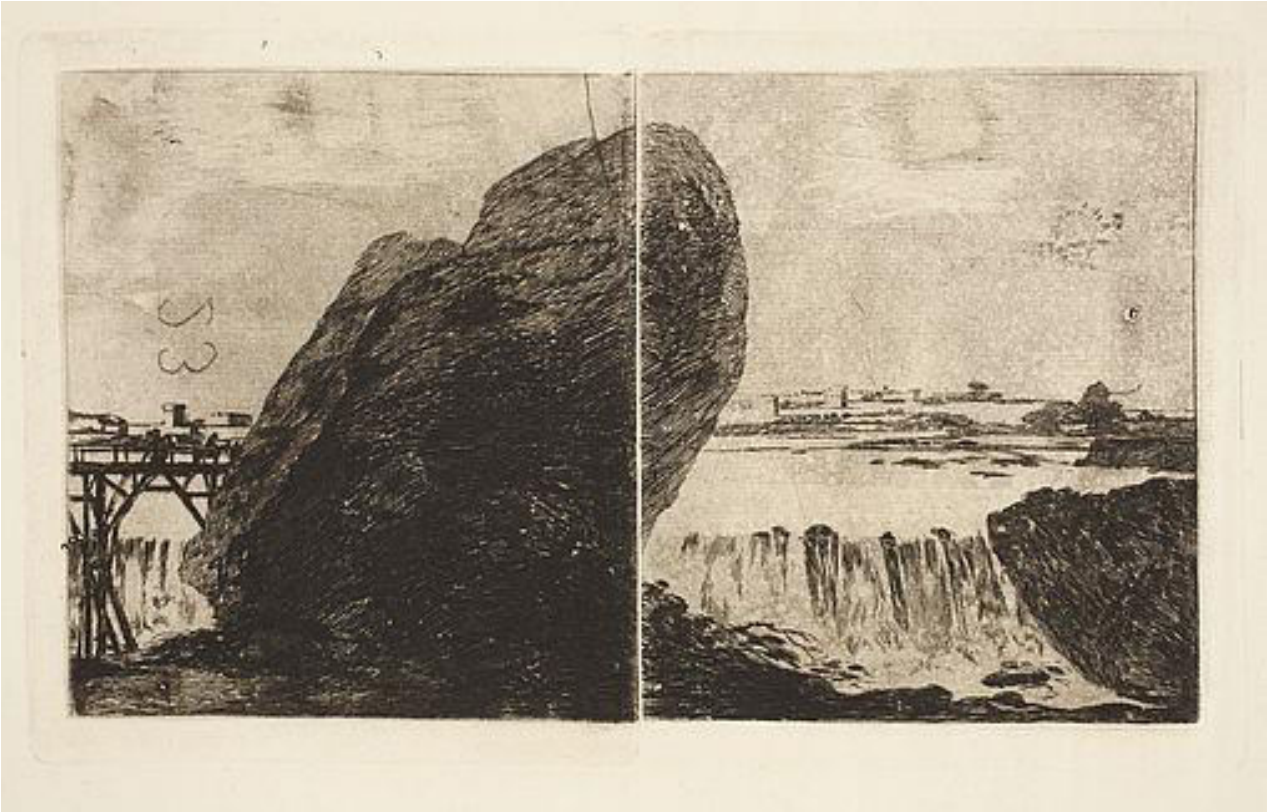
Only two state tests of this engraving are known. It came from the Manuel Castellano collection according to the National Library Memory in 1875 and 1876, p. 84. A.G.A. Ministry of development. National Library, exp. 6586-75. Gaspar Melchor de Jovellanos (Gijón, 1744-Navia, 1811) was a Spanish writer, jurist and enlightened politician with whom Goya maintained a close friendship. It is possible that this link led the Aragonese painter to make an engraving of the coat of arms of the Jovellanos family, with noble roots but lacking in fortune. Probably this print would serve as ex-libris.

Title : ***Paisaje con construcciones y árboles***
Date : 1799 c.
Technique : Etching, aquatint burnished and touches of burin
Paper : Chick pea industrial laid paper
Measurements : 167 x 138 mm (Left half of plate) + 170 x 138 mm (Right half of plate) / 315 x 450 mm (paper)
Catalogues : Gassier-Wilson 748; Museo del Prado 2275; Harris 23.II



Title : ***Paisaje con construcciones y árboles***
Date : 1799 c.
Technique : Sanguine
Paper : Ivory laid paper
Measurements : 151 x 258 mm
Catalogues : Gassier-Wilson 749; Museo del Prado 4279; Sánchez Cantón 191; Gassier II 161

Title : ***Paisaje con cascada***
Date : 1799 c.
Technique : Etching and aquatint burnished
Paper : Chick pea industrial laid paper



Measurements : 166 x 139 mm (Left half of plate) + 168 x 137 mm (Right half of plate) / 318 x 450 mm (paper)
Catalogues : Gassier-Wilson 750; Museo del Prado 2276; Harris 24.II

Title : ***Paisaje con cascada***
Date : 1799 c.
Technique : Sanguine
Paper : Ivory laid paper
Measurements : 152 x 258 mm
Catalogues : Gassier-Wilson 751; Museo del Prado 4278; Sánchez Cantón 190; Gassier II 162

Title : ***Barbara Dibersion (Barbaric fun)***

Date : 1800-1804 c.

Edition: 1st ed., París, 1867. Published in Gazette des Beaux-Arts, XXII (1867) p. 389.
Technique : Etching, aquatint and drypoint
Paper : Ivory industrial laid paper, thick
Measurements : 177 x 210 mm (plate) / 202 x 288 mm (paper)
Catalogues : Gassier-Wilson 772; Harris 25.III.1

Title : ***Dios se lo pague a usted (May God reward you)***
Date : 1800-1804 c.
Technique : Sanguine over black pencil
Paper : Cream laid paper dark
Measurements : 172 x 195 mm
Catalogues : Gassier-Wilson 773; Museo del Prado 4248; Sánchez Cantón 133; Gassier II 160

Lithographs

The introduction of lithography in Spain is due to the initiative of José María Cardano, who on March 16, 1819 inaugurated the first Madrid lithographic workshop called *La Litografía de Madrid*, also known as the Madrid Lithographic Establishment, dependent on the Hydrographic Deposit of the Secretariat of the Navy, an organization that had been created in 1770 and was established in Madrid since 1789 at number 4 of Hortaleza Street, in the so-called Casa de la Platina, with the purpose of storing the cartography produced as a result of the expeditions of navigators, although later he dealt with the management and treatment of charts, maps, plans, prints, etc ... being active until 1825. Although Goya could have knowledge of the lithographic technique through Bartolomé Sureda, he did not practice it until the beginning of 1819 with the collaboration of Cardano, with whom he worked until his departure abroad in July 1822.

Francisco de Goya was the first painter interested in lithography in Spain. As soon as the Lithographic Establishment of the Hydrographic Deposit of Madrid opened in 1819, under the direction of José María Cardano, Goya began to carry out his first works with this new technique. In this period he made at least ten lithographs, of which a very small number of preserved copies are known, in some cases only one and in the largest of them five. In most cases these are trial prints carried out in the workshop, without it appearing to have ever been edited. This is evident since some that are stamped on reused paper from fragments of lithographs by the director of the workshop, José María Cardano, as in *Vieja hilandera* (on the back there is a fragment of a pencil lithograph, *Female figure in a landscape with classical ruins*, of Cardano). A similar case of reuse of this same print on the back is found in other Goya lithographs, specifically in the two copies of the so-called *Expresivo doble fuerza* (Expressive Double Strength), of which copies are kept in the National Library of Spain and the New York Public Library. Only one copy of the Cardano original is known in the National Library of Spain (inv. 45627).

Goya's dedication to this novel technique will continue in his stage in Bordeaux, where he will perform, among other works, the series of the Bordeaux Bulls, one of the summits of this artistic procedure. This 73-year-old interest in lithography is also revealing of the artist's personality, always ready to experiment with all artistic techniques. This allowed him to produce multiple copies of the same image, in the same way as etching, but freeing himself from the complex process of engraving the sheet, since in lithography all he had to do was draw with the pen, brush or the pencil, and it was the lithographic technician in charge of transferring it to the stone matrix. Thus, these lithographs show approaches very close to the drawings of the albums made in these years.

Title : ***Vieja hilandera (Old spinner)***
Date : 1819
Edition: None, just a few trial proofs
Technique : Pen Lithograph
Paper : Thick ivory laid paper
Printed by: Establecimiento Litográfico Depósito Hidrográfico de Madrid
Measurements : 120 x 128 mm (plate) 170 x 150 mm (cut paper)
Provenance: Colección Xavier de Salas; ABM Arte y Subastas; acquired by Prado in 2014.
Catalogues : Gassier-Wilson ; Museo del Prado G005840; Harris 270
Note:
This work is, by the date of the inscription (Madrid, February 1819), the first lithograph produced by Goya and also the first print of the set of at least ten that Goya made in Spain before his trip to Bordeaux, consisting of *Duelo a la antigua usanza (*Duel in the old way*), Escena infernal (*Hell scene*), Monje (*Monk*), Expresivo doble fuerza (*Expressive double force*), La violación* (The rape*), La lectura (*The reading*), Toro acosado por perros (*Bull harassed by dogs*), Suerte de vara en el campo* and *El sueño* (The dream).
In addition to the copy illustrated here, three others are known: in the National Library of Spain, which came in 1867 from the Carderera Collection; in the British Museum in London, where it entered in 1862, and in the Bloch collection after its auction in 2014 in New York.

Title : ***Expresivo doble fuerza (Expressive double strength)***
Date : Ca. 1819 - 1822
Edition: None, just a few trial proofs
Technique : Lithograph
Paper : Thick ivory laid paper
Measurements : 80 x 111 mm (cut paper)
Catalogues : Gassier-Wilson 1648; Harris 274; Biblioteca Nacional 403; Biblioteca Nacional 403; CARRETE PARRONDO 267
Note: The title of the lithograph was taken from the inscription of the last proof. Simple composition of a struggle between a man and a woman sitting on the floor. This woman, on her back, fragile appearance and with her face hidden, seems to try to escape the abuse of a man with a sullen expression.
Preparatory drawing in private collection, London (Gassier, II, 313). In the process of reporting the preparatory drawing, there were some failures, since the delicacy and finesse of the drawing is lost in the print, so that some trial proofs, like the one of the National Library of Madrid, had to be retouched in pencil. One print in the National Library of Madrid and another in the Public Library of New York, both stamped in the Lithographic Establishment of the Hydrographic Deposit of Madrid.
Exhibitions:
Grabados y dibujos de Goya en la Biblioteca Nacional, BIBLIOTECA NACIONAL MADRID 1946
Goya: zeichnungen, radierungen, lithographien INTERNATIONAL TAGE INGELHEIM 1966
The changing image: prints by Francisco de Goya MUSEUM OF FINE ARTS, Boston 1974, The National Gallery of Canada, Ottawa, 1975
Goya en la Biblioteca Nacional. Exposición de grabados y dibujos en el sesquicentenario de su muerte BIBLIOTECA NACIONAL MADRID 1978
Goya (1746-1828). Peintures-Dessins-Gravures CENTRE CULTURAL DU MARAIS PARÍS 1979
Grabados de Goya: colección propiedad de la Biblioteca Nacional, CASA DE LA AMISTAD DE MOSCÚ MOSCÚ 1979
Goya: Zeichnungen und Druckgraphik STÄDTISCHE GALERIE IM STÄDELSCHEN KUNSTINTITUT FRANKFURT 1981
La litografía en Burdeos en la época de Goya AYUNTAMIENTO DE ZARAGOZA ZARAGOZA 1983 organizada por el Ayuntamiento de Zaragoza. Enero de 1983. Bordeaux, 1983.
Origen de la litografía en España. El real establecimiento litográfico MUSEO CASA DE LA MONEDA MADRID 1991
Ydioma universal: Goya en la Biblioteca Nacional BIBLIOTECA NACIONAL MADRID 1996
Goya grabador MUSEO DEL GRABADO ESPAÑOL CONTEMPORÁNEO MARBELLA 1996
Francisco Goya. Sein leben im spiegel der graphik. GALERIE KORNFELD BERN 1996-1997

Title : ***La violación (The rape)***
Date : Ca. 1819 - 1822, Madrid
Technique : Lithographic pen and brush. Retouched with Wash of China ink
Paper : Cream vellum paper
Measurements : 115 x 140 mm (plate) 198 x 165 mm (paper)
Catalogues : Gassier-Wilson 1650; Harris 275; CARRETE PARRONDO 270; Berliner Kupferstichkabinett VI.49
Exhibitions:
Exposición de la obra grabada de Goya SOCIEDAD ESPAÑOLA DE AMIGOS DEL ARTE MADRID
1928 CAT. 394
Goya grabador FUNDACIÓN JUAN MARCH MADRID 1994. CAT. 6
Note:
Unique proof, printed in the Lithographic Establishment of the Hydrographic Deposit of Madrid. Print in the thematic line of the drawings of Album F and very close to Expressive double force, of which it seems to be a continuation, in which a woman on the floor and her back, leaning back and wearing a white dress, is held by strength by a man who pounces on her.

When Goya first turned to the relatively new lithographic technique, he was already 73 years old. Among the 18 sheets that he created in this process -spread over a few years- are several major works from his later period. These are among the highlights of artist lithography in the 19th century. Immediately after the introduction of the lithographic process in Spain and the establishment of the "Establecimiento Lithografico" in Madrid towards the end of 1818 and beginning of 1819, Goya's attempts at lithography began. The head of the first Spanish lithographic company was his friend, lithographer and cartographer J. M. Cardano, who probably printed all of his early lithographs. The artist must also have seen the transfer printing process in him, which he used during his early days.
"Fuerza de amor" is usually attributed to the works from 1819 that were still created in Madrid. They only exist in a few copies or as unique pieces. Several of these early sheets (like our example) were made using the transfer printing process. Among them there is a variant entitled "Espresivo doble fuerza" (expression of double strength) to our "lovers". Of this, too, only two prints have survived, both of which have been retouched by hand due to printing defects. Because of their highly experimental character, the Madrid lithographs are understandably not as technically mature as the later master sheets from Bordeaux. An exception -if our early dating is correct- is "Fuerza de amor", a sheet that was characterized as the "most ingenious" of the early lithographs as early as 1905 when the Berlin Kupferstichkabinett presented the latest Goya acquisitions from the Madrazo collection. The lightness of the swelling and swelling outlines and broad pitches in the shadows set with the brush make it possible to optically fix the erotic component of unbridled sexuality and violence.

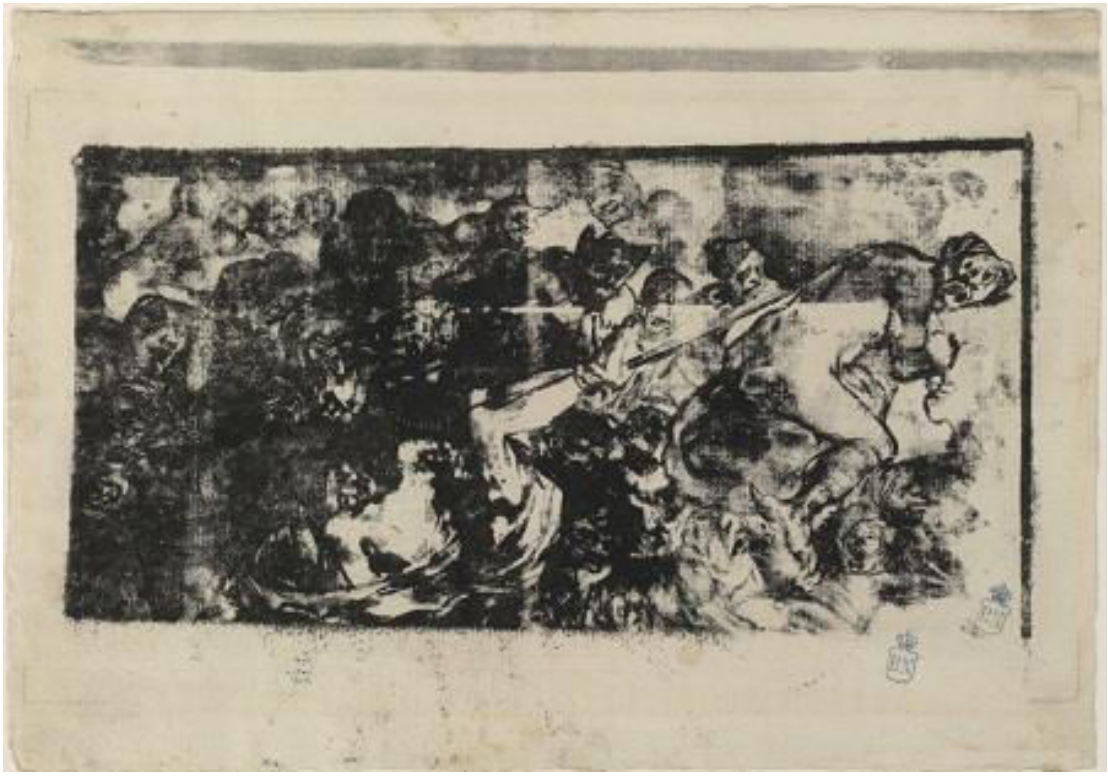
Sigrid Achenbach - Das Berliner Kupferstichkabinett

Title : ***Duelo a la antigua usanza (Duel in the old way)***
Date : March 1819, Madrid
Technique : Lithographic pen. Retouched with Wash of China ink
Paper : Cream vellum paper
Measurements : 121 x 215 (r) mm (mancha) / 194 x 234 (r) mm (paper)
Catalogues : Gassier-Wilson 1644; Museo del Prado 1949; Harris 271
Note: We know the place and date of execution thanks to the facsimile, published in the Gazette des Beaux Arts by Lefort in 1868.
Of this lithograph, only five proofs were shot in the Lithographic Establishment of the Hydrographic Deposit of Madrid, which are preserved in the British Museum in London, the National Library of Madrid, the National Museum of the Prado and the Boix and Lefort collections.

It is a simple lithographic trial proof with two old-fashioned knights fighting in a duel, in the traditional Spanish way, in a setting hinted only by a wide shading of the ground.
Similar scenes are found in the challenge drawings in Album F, such as number 12, entitled *Desafíos. Estocada*, which some authors consider preparatory for the print (see below).

Title : ***Desafíos. Estocada (Challenges. Stab)***
Date : 1812-1820 c.
Series: Álbum F, 12
Technique : Brush, Wash, brown ink
Paper : Chick pea colored laid paper
2nd paper : Pink continuous paper
Measurements : 206 x 146 mm / 206 x 146 mm (2nd support)
Catalogues : Gassier-Wilson 1440; Museo del Prado 4031; Sánchez Cantón 286; Gassier I 286

Title : ***Escena infernal (Hellish scene)***
Date : 1819, Madrid
Technique : Lithographic pen. Retouched with Wash of China ink
Paper : Cream vellum paper
Measurements : 120 x 240 mm (plate)
Catalogues : Gassier-Wilson 1645; Museo del Prado; Harris 272; CARRETE PARRONDO 267
Note: Unique proof, stamped in the Lithographic Establishment of the Hydrographic Deposit of Madrid, and kept in the National Library of Madrid, from the Carderera collection.



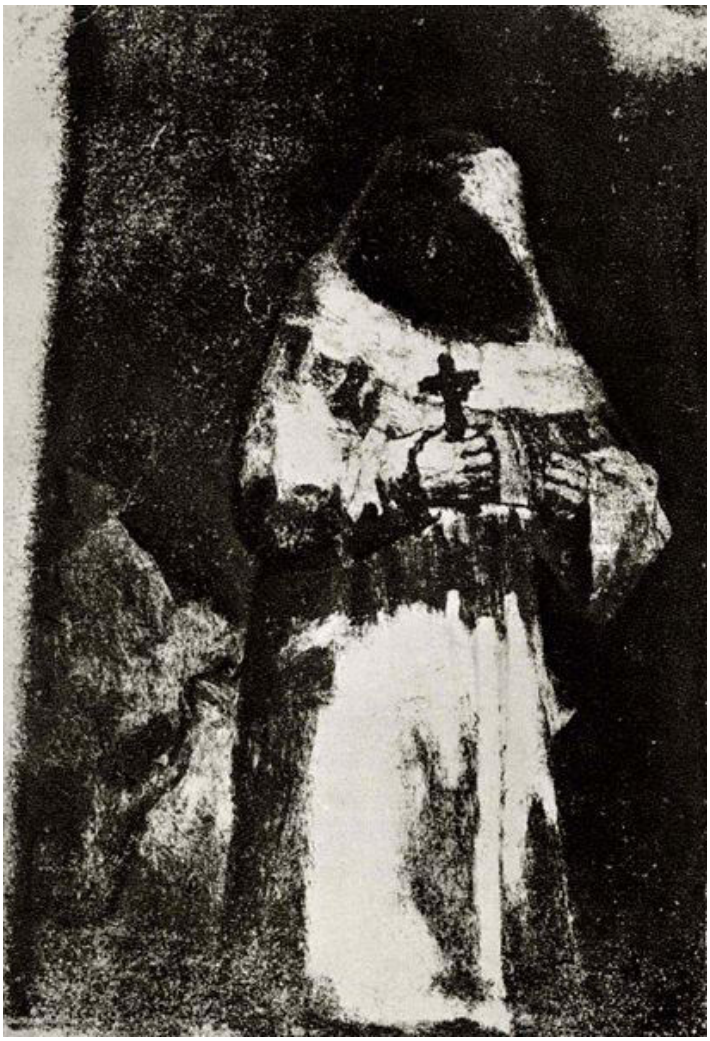
Lithographic trial proof frustrated when using report paper to transfer to stone the image of the preparatory drawing, preserved in the British Museum in London.
A demon drags a naked condemned man towards the flames of hell, by means of ropes tied to his ankles, while a group of demons seems to accompany them and push them forward.
The images of hell are very recurrent in Goya's last works; thus, the Hell's Road drawing maintains an intimate thematic relationship with this lithograph, so it could be an idea or preparatory drawing for another hitherto unidentified print.
Literature:
Goya engravings and lithographs, vol. I y II. TOMÁS HARRIS VOL. I & II, 1964, P. 419, CAT. 272 1964
Vie et ouvre de Francisco de Goya JULIET WILSON Y PIERRE GASSIER P. 330, CAT. 1645. 1970 Office du livre
Origen de la litografía en España. El real establecimiento litográfico JESUSA VEGA P. 362, CAT. 22. Fabrica Nacional de Moneda y Timbre Madrid, 1990
Catálogo de las estampas de Goya en la Biblioteca Nacional ELENA M. (COORDINADORA) SANTIAGO P. 255, CAT.402 Ministerio de Educación y Cultura, Biblioteca Nacional Madrid, 1996
Goya. Estampas. Grabado y litografía JUAN CARRETE PARRONDO PP. 331 Y 373, NÚM. 267 Electa ediciones Barcelona, 2007

Title : ***'Inferno' print study***
Date : c.1818-1819
Series:
Technique : Lithographic ink wash
Paper : Chick pea colored laid paper
2nd paper : Pink continuous paper
Measurements : 154 x 234 mm
Inscription: Verso inscribed in red crayon: '-1186'
British Museum number: 1876,0510.374
Catalogues : Gassier- The drawings of Goya 312; Harris 272
Note:

Goya was always willing to embrace new techniques and in 1819, at the age of seventy-three, he made his first lithographs (Vega 1990, pp. 43–53 and (for Goya) pp. 54–64, nos 21–38). Lithography had been invented between 1796 and 1799 by Aloys Senefelder in Munich as a cheap way of circulating musical scores. Its advantage was that an image could be drawn directly onto the stone or on a special paper that could be transferred to the stone, thereby dispensing with the many technical difficulties of etching and aquatint. José María Cardano, who had studied the technique in Senefelder's workshop in Munich and then in Paris, founded the first lithographic workshop in Madrid in 1819. Goya's first lithographs are printed on the versos of Cardano's discarded proofs.
Goya's unfamiliarity with the technique meant that he initially had difficulties with the transfer process. This brush-and-wash drawing for the lithograph dates from the time he was beginning to explore the technique. It did. not transfer entirely successfully to the lithographic stone, and is known only from a unique, unevenly printed proof in which the lower area corresponding to the drawing is lacking, possibly because it had been removed from the stone (Biblioteca Nacional, Madrid INVENT/45629. José Matilla in Madrid 2008, nos 186–8).
In the drawing a monstrous figure at right drags a man tied by his feet with a rope. The whiteness and repose of his body resembles a Pietà and contrasts to the chaos of monsters, animals and demented faces of those around him rendered in grey. The drawing is related to another study of an infernal scene in lithographic ink (Biblioteca Nacional, Madrid, B/1252 José Matilla in Madrid 2008, no.188). In both drawings, the figures move from left to right toward an area of light that might represent an abyss or the underworld. The drawings have a nightmare quality that pervades so much of Goya's work and suggest a connection with his 'Black Paintings', the haunting murals with intense, dark themes he painted from 1820 in his house on the outskirts of Madrid.
After Goya moved to France in 1824 his work in the lithographic medium greatly increased culminating in the series the Bulls of Bordeaux that are regarded as some of finest prints in this medium ever made.

British Museum

Title : ***El Monje (The monk)***
Date : Ca. 1819 - 1822, Madrid
Technique : Lithographic pen. Retouched with Wash of China ink
Paper : Cream vellum paper
Measurements : 130 x 90 mm (plate)
Catalogues : Gassier-Wilson 1698; Harris 273; CARRETE PARRONDO 268
Note: Unique proof, stamped in the Lithographic Establishment of the Hydrographic Deposit of Madrid.
Lithographic trial proof frustrated when using report paper to transfer the image of the preparatory drawing, not preserved, to the stone.
A monk in white robes standing against a dark background and with his head slightly bowed and hidden under the shadow produced by the hood holds a crucifix in his right hand.
Exhibitions:
Exposición de la obra grabada de Goya SOCIEDAD ESPAÑOLA DE AMIGOS DEL ARTE MADRID 1928 CAT. 391
Goya grabador FUNDACIÓN JUAN MARCH MADRID 1994. CAT. 4



Title : ***La lectura (The reading)***
Date : Ca. 1819 - 1822, Madrid
Technique :
Lithographic pen. Retouched with Wash of China ink
Paper : Cream vellum paper
Measurements : 110 x 120 mm (plate)
Catalogues : Gassier-Wilson 1699; Harris 276; CARRETE PARRONDO 271
Note:

A seated woman reads a book, while two boys listen attentively crouched next to her (Leocadia Weiss and her children, Guillermo and Rosario ?). One of them rests his chin on her fist in an attitude of concentration. The composition is closed in an arc, concentrating the light on the figure of the reader and contrasting softly with the rest in shadow. The darkness is much more intense in the area to the right, gradually lightening, using the scraper, to the left over the heads of the two boys. The characters have been identified as Leocadia Weiss and her children, Guillermo and Rosario.

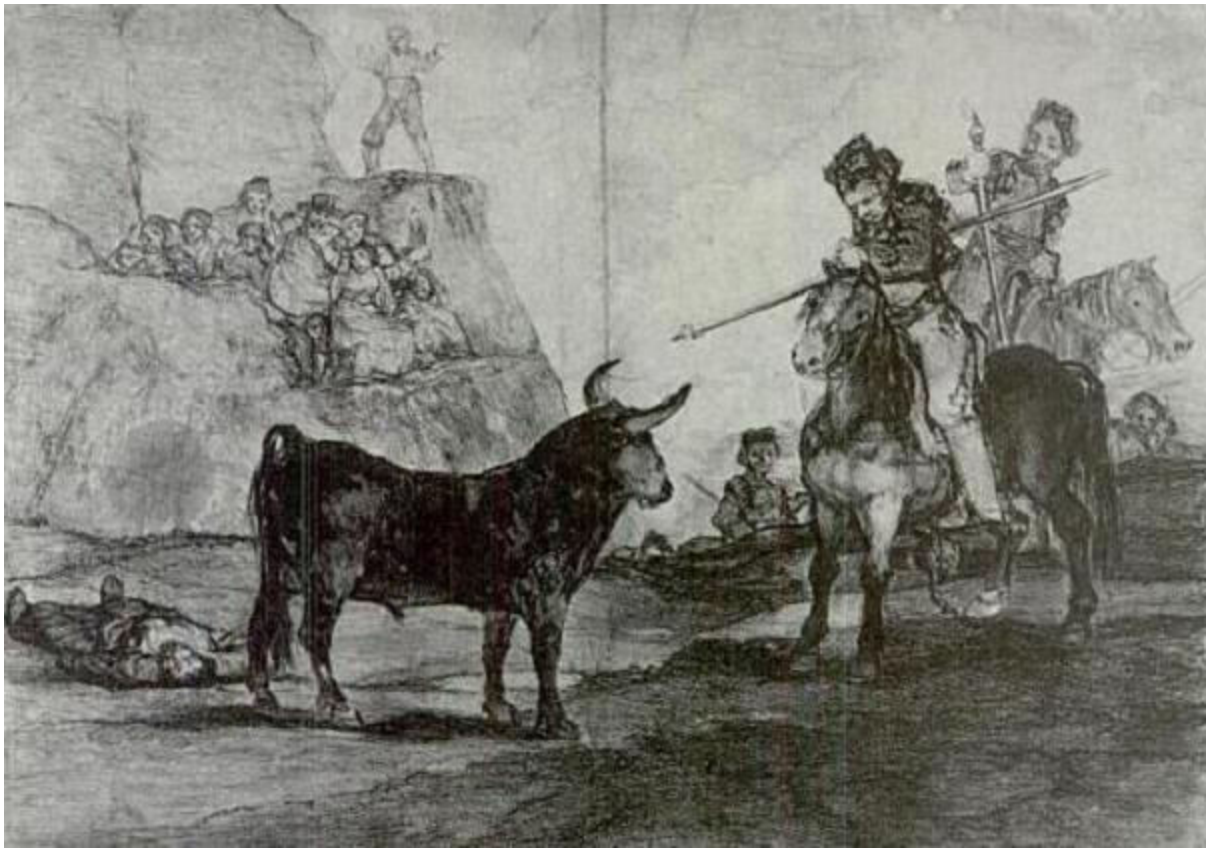
It is the first time that Goya introduces the use of lithographic pencil, to be able to create a composition in chiaroscuro, for which it was necessary that the stone be grained in a different way depending on what was intended to be achieved, since the grain facilitates the different intensities of color. The result was not satisfactory, since in the Cardano establishment there was no fine grain with which to obtain intense blacks. Goya tried to achieve the desired black using the brush, although the result was not as expected, leaving a somewhat lackluster print.

There are proofs, printed in the Lithographic Establishment of the Hydrographic Deposit of Madrid, in various collections: National Library of Madrid, from the Carderera collection; National Library of Paris, from the Lefort collection; Library of the Lázaro Galdiano Foundation; British Museum, from the Burty collection; Museum of Fine Arts, Boston, from the K. Elliot Bullard Collection; and Hofer Collection in Cambridge, Massachusetts.

Title : ***Toro acosado por perros (Bull harassed by dogs)***
Date : Ca. 1819 - 1822, Madrid
Technique : Lithographic pen and pencil as well as scrapper. Retouched with Wash of China ink
Paper :
Cream vellum paper

Measurements : 160 x 120 mm (plate)
Catalogues : Gassier-Wilson 1704; Harris 277;
Note:
Reminiscent of print 25 from La Tauromaquia. The work shows the moment in which dogs are thrown at a bull to excite its aggressiveness. The harassed bull tries to gore them and one of them has been hooked and flipped into the air. On the ground, before the bull, there is a pike and a picador's hat. On the right, in the background, two men, one of them wearing a wide hat and wrapped in his cape and the other (the knocked down picador?), They watch the spectacle. There is an absence of spatial reference, possibly caused by technical problems caused by a lack of mastery of the technique.
Drawing of great purity and simplicity of lines executed on the stone with the pencil, used very lightly and reinforced with the pen. Use of the scraper on the two men to produce atmospheric perspective.
There are proofs, stamped in the Lithographic Establishment of the Hydrographic Deposit of Madrid, in various collections: National Library of Madrid, from the Carderera collection and signed in pencil by Goy; Library of the Lázaro Galdiano Foundation; Berlin Print Cabinet, from the Félix Boix collection; The Hispanic Society of America of New York; Art Institute of Chicago; and Rossenwald Collection of Jenkintown. The Marquis de la Torrecilla owned one in Madrid, whose current whereabouts are unknown.

Title : ***Suerte de vara en el campo***
Date : Ca. 1819 - 1822, Madrid
Technique : Lithographic pencil. Retouched with Wash of China ink
Paper : Cream vellum paper



Measurements : 250 x 350 mm (plate)
Catalogues : Gassier-Wilson 1705; Harris 278; CARRETE PARRONDO 273
Note: This is the first lithograph in which Goya shows a remarkable mastery of the technique.
Unique proof, stamped in the Lithographic Establishment of the Hydrographic Deposit of Madrid, possibly from the Boix collection.
A picador tries to reduce a calf in the countryside, having knocked down a man lying on the left. On the right, in second place, two other picadors approach the first. In the distance, to the left, on some rocks, a group of people contemplate the scene.

Title : ***El sueño (The dream)***
Date : Ca. 1819 - 1822, Madrid
Technique : Lithographic pencil. Retouched with Wash of China ink
Paper : Cream vellum paper
Measurements : 130 x 160 mm (plate)
Catalogues : Gassier-Wilson 1700; Harris 279; CARRETE PARRONDO 274
Note:
Goya applied here the pencil on a coarse-grained stone. The absence of background leads to focusing attention on the expressions of the faces, being impossible to decipher the exact meaning of the work.
A reclining young woman rests her head on the lap of a seated mature woman. She seems to be sleeping soundly, although she too might be passed out, as she is watched by two young girls, among whom pokes the head of an old woman. In the background, another barely hinted female figure appears sitting sideways with her head and face covered by a cloak.
There are proofs, stamped in the Lithographic Establishment of the Hydrographic Deposit of Madrid, in various collections: Berliner Kupferstichkabinett, from the Federico Madrazo collection; National Library of Paris, from the Provôt collection; and Museum of Fine Arts, Boston.

Bordeaux Lithographs

Citing health problems, Goya obtained in July 1824 permission from King Ferdinand VII to move to France. In Bordeaux he met Cipriano Gaulon, a calligrapher by profession and lithographic printer since 1818, thanks to whom he achieved a great mastery of the new technique. It is in his workshop where he printed lithographs such as *El vito* and *The portrait of Gaulon*, in addition to those that make up the series "*Los Toros de Bordeaux*"; there are other works that represent animals, whose attribution is doubtful and perhaps were made by Rosarito Weiss.

According to Matheron[18], to execute his lithographic compositions, Goya "used the easel where he placed the stone as if it were a canvas, handling the pencils, like the brushes, without ever cutting them, and remained standing, withdrawing and approaching every minute to judge the effects. " The resulting trial proofs could therefore be considered true sketches and pictorial notes. As for the technique, "it was their system to first cover the stone with a uniform gray ink and immediately remove with the scraper the parts that should have light; here a head or figure, there a horse or bull, then using the pencil to reinforce and to invigorate the shadows or to indicate the figures and give them movement ".

Title : ***Retrato de Cipriano Gaulon***
Date : Ca. 1824 - 1825
Technique : Lithographic stone, pencil, scraper and lithographic aquatint, black ink
Paper : Cream vellum paper
Measurements : 270 x 210 mm (plate)
Catalogues : Gassier-Wilson 1703; Harris 282
Note:
Goya's friendship with the printmaker Cipriano Gaulon explains the depth and feeling of this portrait, which shows the lithographer, with his face slightly turned, wide chin and a lively gaze directed at the viewer's left. It is the typical bourgeois portrait of the first third of the 19th century, in which the model appears combed with locks on the forehead and wears a knotted bowtie, a light fantasy vest and a frock coat with large lapels. Uniform gray background achieved by means of lithographic aquatint.
There are proofs of this print in various collections: Lázaro Galdiano Foundation, acquired by D. José Lázaro from the heirs of Rosario Weiss before 1918; National Library of Paris, from the Lefort collection and previously held by Eugène Delacroix; Davison Art Center, Wesleyan University in Middletown, Connecticut (USA), acquired with a book of notes by French cartoonist Nicolas T. Charlet, unveiled in 1957.

[18] MATHERON, Laurent, *Goya*, Ediciones Pal-las Barthes, Barcelona, 1941

Customs and usages of Spain

Title : ***El duelo (The duel)***
Date : Ca. 1824 - 1825
Technique : Lithographic pen and pencil. Retouched with Wash of China ink
Paper : Cream vellum paper
Measurements : 220 x 200 mm (plate)
Catalogues : Gassier-Wilson 1702; Harris 281; CARRETE PARRONDO 276
Note:

A duel scene in which two men in shirtsleeves fiercely challenge each other. The one with his back to the spectator plunges his rapier into his opponent's chest almost to the hilt. In the foreground a sword and a jacket appear on the ground. One of the contestants wears suspenders and dark pants, while his opponent wears light pants and has sideburns on her face. They both cast dense shadows on the ground. In the background, behind some bushes, heads can be seen observing the challenge. It would be part, along with *El vito*, of an unfinished series dedicated to the singular and gruesome customs of Spain, perhaps destined for easy sale among the French public.
Of this lithograph, stamped in the Lithographic Establishment of Gaulon (Bordeaux), there are copies in various collections: National Library of Madrid, from the Carderera collection; Library of the Lázaro Galdiano Foundation, from the collection of the Infante Sebastián Gabriel de Borbón y Braganza; two tests at the Staatliche Museen in Berlin, from the Boix collection; British Museum in London; and Art Institute of Chicago, from the Berolzeimer collection.

Title : ***El vito***
Date : Ca. 1824 - 1825
Technique : Lithographic pen, pencil and scrapper. Retouched with Wash of China ink
Paper : Cream vellum paper
Measurements : 180 x 180 mm (plate)
Catalogues : Gassier-Wilson 1701; Harris 280; CARRETE PARRONDO 275
Note:

The image shows an Andalusian dance known by the name of the title, *El vito*. Very tight and dynamic composition in a circular shape, in the center of which a young woman appears dancing, waddling before a crowd of spectators who cheer her with their palms. In the background, a man raises a tambourine that beats with energy, while, to the right, another sings and plays a guitar. Goya plays with the distribution of light and shadow, and with more or less sharpness in the line to hint at the distance from the viewer.

There are proofs of this print in various collections: National Library of Madrid, from the Carderera collection; Library of the Lázaro Galdiano Foundation from the collection of the Infante Sebastián Gabriel de Borbón y Braganza; Library of the Royal Academy of Fine Arts of San Fernando; National Library of Paris, from the Lefort collection (possibly the one in the possession of Eugène Delacroix, sold for 23 francs in 1864); Staatliche Museen in Berlin; collection of the Marqués de Montesa in Madrid; and the Pereire collection in Paris.

Los toros de Burdeos / The Bulls of Bordeaux (1824 - 1825)

The Bulls of Bordeaux is a series of four lithographs that the Spanish painter Francisco de Goya made between 1824 and 1825 in the French city of Bordeaux. Unlike the etching series of La tauromaquia, which reflected professional bullfights and sets of well-known bullfighters, in this series the artist prefers to represent bullfights and popular festivities where, together with the fighters, collective brutalization is also reflected. of the mass, with an expressionist, choral and tragic style.

After the return of the king, the abolition of the work of the Cortes of Cádiz and the end of liberal hopes, an elderly Goya left Spain in 1824 and, after a visit to Paris, settled in Bordeaux. Although lithography had already been the object of his interest in Madrid, it was in Bordeaux that he truly explored the expressive possibilities of this new medium. There he came into contact with Cyprien Gaulon, who owned a lithographic workshop and Goya decided to work on this lithographic technique, which appeared a few years before. Lithography was adapted to the needs of an octogenarian Goya; it could be executed quickly, since it consisted of drawing directly on the stone, so that spontaneity was its essential quality. He returned to dealing with the bullfighting theme, rehearsed in his long series La tauromaquia, but this time from a more picturesque and popular perspective, where the audience is as important as the fight itself, at a time when the exoticism of customs begins to be highly appreciated in Europe thanks to Romanticism.

Lithography allows Goya to work more quickly and directly than with the etching that he uses in the Tauromaquia. In addition, unlike there, the Bordeaux series has a choral and expressionist tone, where the individual action of the fighter blends into a background formed by a mass of people, brutalized and shapeless.

This series of lithographs by Goya is one of the most representative of the expressionism of the last stage of the painter, that of the Quinta del Sordo, and is influenced by the same distorting and sarcastic impulse as the Black Paintings: complacency in the representation of a Collective brutalization puts such a great and strange novelty in some aspects of the master's work, which in this sense illuminates future and strange paths of the art of our time».[19] These lithographs have a style very close to that which he used simultaneously in the two Bordeaux drawing albums. In both media Goya will unleash his inventiveness based on specific events, sometimes more or less distant memories, such as bullfighting scenes, and in other closer ones, such as popular characters seen on French streets.

In a letter dated December 6, 1825 and addressed to Joaquín María Ferrer, a friend of his exiled in Paris, Goya mentions the sending of a bullfighting print and asks him about the possibility of marketing them. In the same letter, he comments that he has three more prints of the same size and bullfighting theme, which allows us to know that the complete series of the four lithographs was completed by that date. A print run of 100 copies was made and they were registered in the French Legal Deposit on November 17 and 29, 1825 and on December 23 of that same year.

The series of four lithographs, is considered as the highest expression of lithographic technique and Goya expressionism, ahead of its time. The strokes of the grease pencil on the stone, of different thicknesses and intensities, combined with the effects of the scraper used to draw white lines, will give rise to very vibrant compositions in which once again it represents a bullfight characterized by violence and the irrationality that goes with it. The crowds that had made an appearance in the Disasters and especially in Bullfighting, acquire in these prints a notable role, with many times deformed physiognomies and terrified faces. These prints are the expression of Goya's character, faithful to his aesthetic and ideological convictions, and always ready to continue experimenting. Perhaps the formal freedom at the time that its tragic character

[19] COSSÍO, José María de, Los toros. Technical and historical treatise, Espasa Calpe, Madrid, 2007. Volume 9, «Art I», pp. 125-131

motivated, as it happened with the Tauromaquia engravings, his late success. Today, however, they are considered one of the culminating moments of the art of lithography and of Goya's work.

Title : ***El famoso americano Mariano Ceballos / The famous American Mariano Ceballos***
Date : 1825
Edition: 100
Technique : Lithographic pencil and scrapper
Paper : Thick ivory laid paper
Measurements : 330 x 405 mm (plate) / 418 x 538 mm (cut paper)
Provenance: Donation from Plácido Arango Arias, 2015
Catalogues : Gassier-Wilson 1707; Museo del Prado G005843; Harris 283
Note:

In the first picture of the series, the protagonist is a mestizo bullfighter of unknown origin (he could be Argentine or Peruvian), famous for his shows in which he seduced or rode bulls to rejone them, whom Goya represented in *La Tauromaquia* number 23 and 24. As in 24, he appears mounted on a calf, which shakes and shakes him brutally, while the Indian tries to rejone a bull. Here, however, a mass of audience is shown in a choral and prominent way. It is the classic image of an American rodeo. He creates a circle of bullfighters and spectators who, excited by the show, crowd around the set. A central light circle gives brightness and contrast to the scene, leaving the audience between lights and shadows. With the scraper he draws lines with which he outlines the figure of the bull to give it movement.

Title : ***Bravo toro***
Date : 1825
Edition: 100
Technique : Lithographic pencil and scrapper
Paper : Thick ivory laid paper
Measurements : 332 x 410 mm (plate) / 418 x 538 mm (cut paper)
Provenance: Donation from Plácido Arango Arias, 2015
Catalogues : Gassier-Wilson 1708; Museo del Prado G005844; Harris 284; CARRETE PARRONDO 279

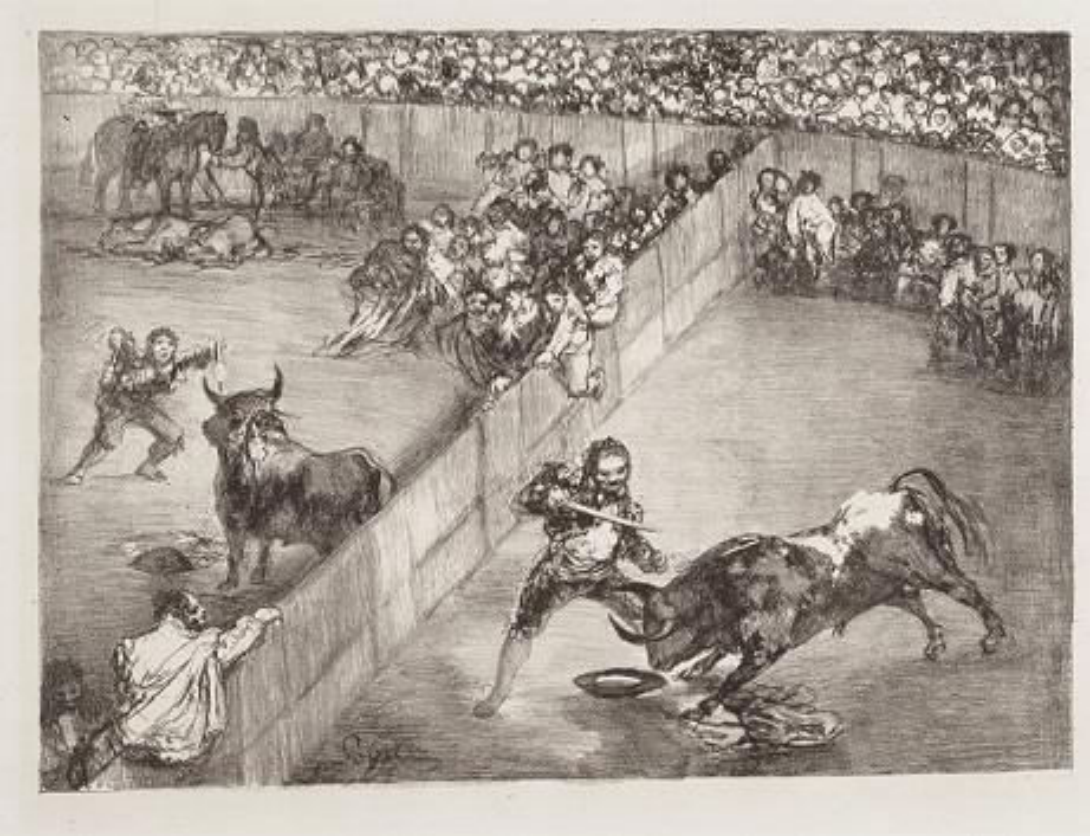
Note:
The second of the prints in the series narrates the death of the matador Pepe Hillo in the Plaza de Madrid in 1801, a topic already addressed in three etchings of *La Tauromaquia*: in number 33, *La desgraciada muerte de Pepe Illo en la plaza de Madrid (*The unfortunate death of Pepe Illo in the Plaza de Madrid), and in the letters E, *Mort de Pepe Illo* (2nd composition) and F, *Mort de Pepe Illo* (3rd composition) of the unpublished.
The bull is the main character. A spectacular catch is represented, which expresses all the strength and ferocity of the animal in front of the human characters, "poor pitiful wrecks" in Cossío's words, who try to defend themselves as best they can. The calf brutally lifts an almost inert fighter with his python, while a picador tries in vain to attack the bull, in an image that recalls the catch of Pepe-Hillo, which Goya had already rehearsed in one of the engravings that I had finally scrapped in Bullfighting. A picador entrenched behind his downed horse also tries to apply a stick to the beast to separate it. In the background, a shapeless mass of people can be seen next to the barrier, in an attitude of flight, next to a horse and the fallen picador. But death is the undisputed protagonist: the horse, the bullfighter, the picador and, predictably, the bull suffer the consequences of the confrontation. The intense contrasts of light and shadow, obtained using the pencil strokes, help to increase the drama of the composition, dominated by the figures in the foreground.

-

Title : ***Dibersión de España / Spain fun***
Date : 1825
Edition: 100
Technique : Lithographic pencil and scrapper
Paper : Thick ivory laid paper
Measurements : 326 x 414 mm (plate) / 418 x 538 mm (cut paper)
Provenance: Donation from Plácido Arango Arias, 2015
Catalogues : Gassier-Wilson 1709; Museo del Prado G005845; Harris 285;
Note:

This lithograph offers the vision of a popular capea with steers, in which numerous characters participate, represented in a circular grotesque and carnival way, while the beasts are shown in the center of the ring between amazed and aggressive. In Cossío's opinion, the print has "a bloody masquerade tragicomic slant" that evokes enlightened anti-bullfighting attitudes and precedes those of the noventayochistas:
In the foreground, a bull drives his horns into a victim, while he tramples another fallen fan. Those who go to the remove in no way feel neither compassion nor tragedy, but smile stupidly and grotesquely, like a tragic carnival, drunk on wine or barbarism.

Title : ***Plaza partida / Split ring***
Date : 1825
Edition: 100
Technique : Lithographic pencil and scrapper
Paper : Thick ivory laid paper
Measurements : 325 x 417 mm (plate) / 418 x 538 mm (cut paper)
Provenance: Donation from Plácido Arango Arias, 2015
Catalogues : Gassier-Wilson 1710; Museo del Prado G005846; Harris 286;
Note:



The simultaneous execution of two scenes is represented in a ring divided diagonally by a fence: on the left side the suerte of banderillas is executed, and on the right the suerte of killing while receiving and without a crutch, with the crowd partially invading the ring, perched in the talanqueras and the abutments of the square.
In José María de Cossío's opinion[20], both in this and in the previous print «what surprises us is the brutal distorting expression that Goya lends to the actors' faces, the stupid grin of insanity of the fighters, the expression of collective drunkenness that is reflected on the idiotic faces: [...] visions of a bestial and instinctive humanity that smiles at the blood and risks its life with stupid indifference. ».
Goya represented in this print, with a renewed stylistic freedom, the essence of bullfights, in which courage and death equally starred in the compositions. Despite his advanced age, Goya demonstrated the security of his pulse and his technical mastery when drawing on the stone with a pencil and scraper.

[20] COSSÍO, José María de, Los toros. Technical and historical treatise, Espasa Calpe, Madrid, 2007. Volume 9, «Art I», pp. 125-131

Bibliography on Goya's Graphic Work

1. Catalogues raisonnés (in chronological order)

GAUTIER, Théophile, & PIOT, Eugéne. *Francisco Goya y Lucientes. Le catalogue raisonné de l'oeuvre gravé*. Le Cabinet de l'Amateur et de l'Antiquaire, 1, 1842

LEFORT, Paul. *Essai d'un catalogue raisonné de l'oeuvre gravé et litographié de Francisco Goya*. Gazette des Beaux-Arts, No. 22, 24 & 25 Paris 1867-1868 (Part I, Part II)

LEFORT, Paul. *Catalogue de la collection de dessins anciens, principalement de l'Ecole espagnole, eaux-fortes et lithographies de Goya*. París, 1869.

LEFORT, Paul F*rancisco Goya. Etude biographique et critique suivie de l'essai d'un catalogue raisonné de son oeuvre gravé et lithographié* Librairie Renouard, Paris 1877

LAFOND, Paul. *Goya, catalogue de l'oeuvre peint, dessiné, gravé et lithographié*. París, 1890.

LAFOND, Paul. *Goya, etude biographique et critique suivié des catalogues complets*. París, 1902.

HUXLEY, Aldous. *The Complete Etchings of Goya*. London, George Braziller, 1943. New York, Crown, 1943.

LAFUENTE FERRARI, Enrique. *Goya, grabados y litografías*. Buenos Aires, Emecé, 1961. In French: *Goya, gravures et litographies, oeuvre compléte*. París, Arts et Métiers Graphiques-Flammarion, 1961. Ed. rev. par Pierre Gassier, París, Flammarion, 1989. In German *Goya, Sämtliche, Radierungen uud Lithographien*. Viena & Munich, 1961. In English, *Goya, Complete Etchings, Aquatints and Lithographs*. London & New York, Harry N. Abrams, 1962.

HARRIS, Tomás (Ed.) *Goya. Engravings and Lithographs* Bruno Cassirer, Oxford 1964
Published by Bruno Cassirer (1964)

- *Goya. Engravings and Lithographs. Catalogue Raisonné*. Alan Wofsy Fine Arts 1983

GASSIER, Pierre, & WILSON-BAREAU, & Juliet. *Vie et oeuvre de Francisco de Goya, comprenant l'oeuvre complet ilustré*. Fribourg, Office du Livre, 1970.

-The Life and Complete Work of Francisco Goya, with a Catalogue Raisonné of the Paintings, Drawings and Engravings. New York, Reynal; London, Thames and Hudson, 1971. Reed. New York, 1981. German edition, Frankfurt, 1971.

- *Vida y obra de Francisco Goya, reproducción de su obra completa, pinturas, dibujos y grabados*. Barcelona, Juventud, 1974.

PÉREZ SÁNCHEZ, Alfonso E. and GÁLLEGO, Julián *Goya: The Complete Etchings and Engravings* Prestel-Verlag, Munich 1995

CASARIEGO, Rafael *Goya: Obra gráfica completa* Editorial Casariego, S.L., Madrid 2004 ISBN 10: 8486760720 ISBN 13: 9788486760724

CARRETE PARRONDO, Juan. *Goya. Estampas. Grabado y litografía*. Electa ediciones, Barcelona, 2007 ISBN: 9788481564372

2. Los Caprichos

ANTONIO MORA, Maynor. *El sueño de la razón..': Apuntes sobre la idea de Razón en el grabado de Goya*, Espéculo: Revista de Estudios Literarios, ISSN-e 1139-3637, Nº. 36, 2007

BATICLE, Jeannine *Un nuevo dato sobre Los Caprichos de Goya* Archivo español de arte, ISSN 0004-0428, Tomo 49, Nº 195, 1976, PP.330-331 Centro de Estudios Históricos Madrid,

BIHALJI-MERIN. Oto *Goya, Los Caprichos: su verdad escondida* Encuentro, Madrid 1983

BOZAL, Valeriano *Los Caprichos: el mundo de la noche*. Fran*cisco de Goya grabador: instantáneas. Caprichos* Caser, Madrid 1992

CRISPOLTI, Enrico *Il processo elaborativo e cronologia dei Caprichos di Goya* Scritti di storia dell'arte in onore di Mario Salmi PP.391-433 3 Edizioni de Luca Rome 1963

CORRADINI, Mauro *Goya incisore: i Capricci* I quaderni dell'arte No. 7 PP.49-78 Lalli, Milán 1997

FRAZZI, Michele *"Los Caprichos" di Goya e la nascita della sensibilità moderna* About Art online May 22, 2018. ISSN: 2611-6294

GLENDINNING, Nigel. *La estampación y venta de grabados de Goya en la Calcografía Nacional en el siglo XIX*. In *Goya, exposición Los Caprichos edición de 1868*. Oviedo, Museo de Bellas Artes de Asturias, 1994. P. 23-50.

GLENDINNING, Nigel; VEGA, Jesusa; CARRETE PARRONDO, Juan & SERRERA, Juan Miguel *Caprichos de Francisco de Goya: una aproximación y tres estudios* Real Academia de Bellas Artes de San Fernando Madrid 1996

HARRIS, Tomás *A contemporary review of Goya's Caprichos* The Burlington magazine No. 106 1964 PP.38-43. London

HECKLES, Frank I. *Goya's Caprichos* Art Bulletin of Victoria No. 19 PP.12-27 Council of the National Gallery of Victoria, 1978 Melbourne, Australia

JOHNSON, R. Stanley *Goya: Los Caprichos* R.S. Johnson, Chicago 1992

JUNGMARKER, *Gunnar Goyas Caprichos* Kontakt med Mationalmuseum PP.24-34 Stockholm 1962

LAFUENTE FERRARI, Enrique *Los Caprichos de Goya* Serie Punto y Línea Gustavo Gili 1978 Barcelona

LÓPEZ VÁZQUEZ, José Manuel B. *Los Caprichos de Goya y su interpretación* Monografías de la Universidad de Santiago de Compostela No. 71 1982 ISBN: 84-7191-287-2

- *La necesidad de educación y su importancia en los niños y jóvenes en Los caprichos de Goya*. Homenaje a José García Oro, Santiago de Compostela, 2002. P. 475-492.

MATEO GÓMEZ, Isabel, *A propósito de algunos Caprichos de Goya y un Exemplario aragonés de 1531*. Archivo Español de Arte, 308 (2004) 411-415.

MATILLA, José Manuel; MEDRANO, José Miguel & DE BLAS, Javier *El libro de los Caprichos: dos siglos de interpretaciones (1799-1999). Catálogo de los dibujos, pruebas de estado, láminas de cobre y estampas de la primera edición* PP.58-63 Museo Nacional del Prado Madrid 1999

MUÑOZ PUELLES, Vicente. *Yo, Goya, primer pintor de la corte española, defensor de la libertad, grabador de sueños y Caprichos. Madrid*, Anaya, 1992.

NILSSON, Sten Ake *The ass sequence in Los Caprichos* Konsthistorisk tidskrift No. 47 PP.27-38 Taylor & Francis, London 1978

PABLOS, Francisco. *El universo alucinante de los grabados de Francisco de Goya*. In Goya. Los Caprichos. Vigo, Caixavigo, 1998. P. 57.

PANO ALAMÁN, Ana *Goya et les Caprichos ou un équilibre précaire entre rationnel et irrationel* In *Irrationnel et création aux XIXe-XXe siècles : son art est le chant conscient de l'irrationnel* (textes réunis par Pascal Vacher) PP.11-20 Ed. Universitaires de Dijon 2008

RAGGHIANTI, Carlo Ludovico *I Caprichos e l'iconologia* Critica d'Arte PP.573-588 11/12 1955 Florencia

REIGEL, James *Los Caprichos, Goya's Wings*, in *Madness, Melancholy, and the Limits of the Self: Studies in Culture, Law, and the Sacred*, Vol. 3, ed. Andrew D. Weiner and Leonard V. Kaplan, University of Wisconsin Law School, Madison 1996, pp.103-106.

ROMERO FERRER, Alberto *Sobre la reseña de Los Caprichos de Goya en el Semanario Patriótico de 1811 y el Diccionario de Gallardo*, In Cuadernos de Ilustración y Romanticismo nº 26 (2020) Universidad de Cádiz / ISSN: 2173-0687

SALAMON, Lorenza *I Capricci di Goya: significato e interpretazioni della serie* Grafica d'Arte No. 3, 10 PP.7-10 Milán 1992

SALAS, Xavier *Light on the origin of the Caprichos* The Burlington Magazine No. 121 London 1979

SCHULZ, Andrew *Goya's Caprichos: aesthetics, perception, and the body* Cambridge University Press, New York 2005

STOGDON, Nicholas *Francisco de Goya, Los Caprichos: Twenty Proofs and a New Census* N.G. Stogdon, Inc, London 1988

SÁNCHEZ CANTÓN, Francisco Javier *Los Caprichos de Goya y sus dibujos preparatorios* Instituto Amatller de Arte Hispánico. Barcelona 1949

VALDIVIESO, Enrique *La influencia de Los Caprichos de Goya en los orígenes de la pintura costumbrista andaluza* Revista Goya No 52 PP.415-418 Fundación Lázaro Galdiano Madrid 1996

VÖLKERS, Adolf *Monstren der Einbildunskraft. Goyas Caprichos und andere Träume der Vernunft Dier Erfindung der Natur* PP.80-89 Freiburg im Breisgau 1994

WILSON-BAREAU, Juliet *Goya, la década de los caprichos: dibujos y aguafuertes* Real Academia de Bellas Artes de San Fernando Madrid 1992

3. La tauromaquia

BOTTOIS, Ozvan *La Tauromaquia de Goya a la luz de su contexto: el problema de la interpretación*. Goya y su contexto: Actas del Seminario Internacional Goya y su contexto, celebrado por la Institución Fernando El Católico y la Fundación Goya en Aragón, los días 27, 28 y 29 de octubre de 2011, 2013, ISBN 978-84-9911-252-7, págs. 177-191

HECKES, Frank I. *Goya's Tauromaquia. A Criticism of Bullfighting?*, Print Quarterly, 18 (2001), 41-63.

POSEVER CURTIS, Verna and REUBEN HOLO, Selma L*a Tauromaquia: Goya, Picasso and the Bullfight* Milwaukee Art Museum, Milwaukee 1986

SÁNCHEZ RIVERO, Ángel. *La estampa antes de Goya y el concepto de la estampa en Goya*. Conferencia leída en el Círculo de Bellas Artes de Madrid con motivo de la exposición de las láminas de la Tauromaquia. Madrid, Círculo de Bellas Artes, s.a. Publicada en Cosmópolis, 60, abril, 1922, pp. 52-57.

VEGUE Y GOLDONI, Ángel. *Última fase de Goya grabador*. Conferencia dada en el Círculo de Bellas Artes de Madrid con motivo de la exposición de las láminas de La Tauromaquia. Madrid, Círculo de Bellas Artes, [s. a.].

4. Los Desastres de la Guerra

BOELCKE-ASTOR, Catharina *Sobre la adquisición y la estampación de Los desastres de la guerra y de Los proverbios* Archivo español de arte No. 24 PP. 263-264 Instituto Diego Velázquez del CSIC, Madrid 1951

FRANCÉS, José. *«Los desastres» de Goya*-. In «La Muerte danza», Madrid, Sociedad Española de Librería, s. f., pp. 47-53.

GLENDINNING, Nigel *El asno cargado de reliquias en Los desastres de la guerra de Goya* Archivo español de arte No. 35 PP. 221-230 Instituto Diego Velázquez del CSIC, Madrid 1962

- *A solution to the enigma of Goya's emphatic caprices nº 65-80 of The Disasters of War* In Apollo International Art Magazine No. 107 PP. 186-191, London 1978

GOLDFARB, Hilliard T. and WOLF, Reva *Fatal Consequences: Callot, Goya and the Horrors of War* Hood Museum of Art, Dartmouth College, Hanover, New Hampshire 1990 ISBN-10 : 0944722040 ISBN-13 : 978-0944722046

GONCOURT, Jules & Edmond. *Les Désastres*. In «Journal», 4 Janvier de 1863.

LAFUENTE FERRARI, Enrique. *Las pruebas de estado de «Los desastres de la guerra» en la Biblioteca Nacional*. In «Anuario del Cuerpo Facultativo de Archiveros, Bibliotecarios y Arqueólogos», Madrid, 1934, vol. II, pp. 387-407.

- *Los Desastres de la guerra de Goya y sus dibujos preparatorios* Instituto Amatller de Arte Hispánico, Barcelona 1952

LECALDANO, Paolo *Goya, Los Desastres de la Guerra* Prensa Española Madrid 1976 ISBN 10 : 8428703884 ISBN 13 : 9788428703888

LÓPEZ-ALÓS, Javier *Alternative Forms of Historical Writing: Concepts and Facts in Goya's Disasters of War* In Theories of History: History Read across the Humanities (Michael J. Kelly and Arthur Rose) pp. 159–182 Bloomsbury Academic 2018

MALBERT, Roger ed. *Disasters of War: Callot, Goya, Dix* Cornerhouse Publications, London 1998

MATHER, Jr., Frank Jewett. -*Goya and Los Desastres de la Guerra*-. In «The Print Collector's Quarterly», april 1915, vol. V, n.º 2, pp. 171-190.

MATILLA, José Manuel *El Libro de los Desastres de la Guerra* Museo del Prado Madrid 2000

MÉLIDA, Enrique. - *Los desastres de la Guerra*-. In «El Arte en España», Madrid, 1863, vol. II, pp. 266-281.

SMITH, Alan E. *La recepción de la primera edición de Los desastres de la Guerra de Goya (marzo, 1863) en el Madrid del joven Galdós*, Bulletin of Spanish Studies, 86:4, 459-474,
DOI: 10.1080/14753820902937961

TOMLINSON, Janis A.*Goya. The Disasters of War and Selected Prints from the Collection of the Arthur Foundation* The Spanish Institute New York 1984-1985

VEGA, Jesusa *The Dating and Interpretation of Goya's Disasters of War* In Print Quarterly, London II 1994 PP. 3-17

- *Los Desastres de la Guerra, un hito del arte contemporáneo* and *Las estampas de los Desastres de la Guerra. Comentarios*, in VV.AA. *Desastres de la Guerra*. Estudios. 2008. Barcelona, Planeta

5. Los disparates

ALDEA, Elena. *Disparate de miedo. Una crítica política bajo un velo de hermetismo*. Romance Quarterly, 1 (2007) 17-22. Heldref Publication

AGUILERA-MELLADO, Pedro A.
Goya, o de la Ilustración como adumbramiento: Variaciones contemporáneas de Farideh Lashai a Los desastres de la guerra de Goya Romance Quarterly, Volume 68, Issue 1 (2021)
Pages: 1-17 Heldref Publication

ARMINGEAT, Jacqueline, C. Ferment, C. Poyet y M. Cousin. "Los Disparates o Proverbios de Goya".Arte Español, 19 (1953) 196-212.

ARMSTRONG ROCHE, Michael. ["Disparates y Desastres"]. In *Goya y el espíritu de la Ilustración*. Madrid, Museo del Prado, 1988. P. 399-412 y 432-454.

BUTLER, Krissie. "*Disparate femenino: Seduction, Subversion, and Power*". Romance Quarterly, Romance Quarterly, Volume 1 (2007) pp. 9-.16 Heldref Publication

CAMÓN AZNAR, José. *Los Disparates de Goya y sus dibujos preparatorios*. Barcelona, Instituto Amatller de Arte Hispánico, 1951.

- *La estética de Goya en los Disparates*. Revista de Ideas Estéticas, 35 (1951) 215-252.

- *El monstruo en Gracián y en Goya*, In *Homenaje a Gracián*, Institución Fernando el Católico, 1958, págs. 57-63.

FERNÁNDEZ FERRER, Antonio *El "disparate claro" en Cortázar y Piñera* Revista Iberoamericana Vol. LVIII, Núm. 159, Abril-Junio 1992

GLENDINNING, Nigel. *Subversion and the Carnival Spirit in Goya's Disparates*. In *Goya, artista de su tiempo y artista único*. Tokyo, The National Museum of Western Art, 1999. P. 374-377.

KEHRER, Hugo. *Goya, Proverbios: 21 Getreue Nachbildungen in Lichtdruck*, Herausgegeben. Munich, Hugo Schmidt, 1920.

KLINGER, Max. *Zu Goyas 'Proverbios'*. In *Gedanken und Bilder aus der Werkstatt des Werdenden Meisters*. Leipzig, Koehler & Amelang, 1925.

LA FRANCE, Robert G. *A source for Goya's Disparate volante*, Print Quarterly, 20, 3 (2003) 249-253

LEVITINE, George. *The Elephant of Goya. An Emblematic Basis for a Political Interpretation*. Art Journal, 3 (1961) 145-147.

MALBERT, Roger. *Goya, The Disparates*. Londres, The South Bank Centre, 1997.

MATILLA, J.M. *Approccio ai Disparates di Francisco de Goya*, in *Goya*, Edizioni De Luca, Roma 2000, p. 107-111 Spanish version in Museo del Prado, Madrid

MAURER, Susannah. *Goya's Mastery in Prints: Los Disparates*. University of Arizona Museum of Art, 2007

MULLER, Priscilla. *Pensamientos sobre Los Disparates de Goya*. In Goya, nuevas visiones. Madrid, Amigos del Museo del Prado, 1987. P. 291-307.

NIETO ALCAIDE, Víctor Manuel. *Goya, vida y obra, Los Proverbios*. Madrid, Real Academia de San Fernando, 1967.

ROBERTSON, Adele M. *Disparate claro. Spain on the Threshold of the Restoration*. Romance Quarterly, 1 (2007) 59-66.

SALAS, Xavier de. *Goya, los Proverbios*. Barcelona, Gustavo Gili, 1967. Reed. 1978 & 1982.

SÁNCHEZ CANTÓN, Francisco Javier. Los Proverbios de Goya. Madrid, 1976.

SÁNCHEZ DE PALACIOS, Mariano. *Los Proverbios o Disparates o Sueños*. Madrid, Offo División de Bibliofilia, 1976.

SÁNCHEZ ESPINOSA, Gabriel. *Un episodio en la recepción cultural dieciochesca de lo exótico: la llegada del elefante a Madrid en 1773*, Goya. Revista de arte, 295-296 (2003) 269-286.

SAYRE, Eleanor A. *Disparates, hacia 1816-1817*. In Goya y el espíritu de la Ilustración. Madrid, Museo del Prado, 1988. P. 131-132 & 397-399.

STOLL, André. *Goya descubridor de Quevedo, o de la modernidad estética de la risa luciférica*. En Romanticismo 5, actas del V Congreso (Nápoles, 13 de abril de 1993). La sonrisa romántica (sobre lo lúdico en el Romanticismo hispánico). Roma, Bulzoni, 1995. P. 263-276.

TOMLINSON, Janis A. *Francisco José Goya y Lucientes: Approaching Los Disparates*. Romance Quarterly, 1 (2007) 3-8.

VEGA, Jesusa. *Ciencia, Arte e Ilusión en la España Ilustrada*, Madrid, Consejo Superior de Investigaciones Científicas - Ediciones Polifemo, 2010, págs. 471-481.

VIVES PIQUÉ, M. Rosa *Aportacions al catàleg dels gravats de Francisco Goya. Les 12 estampes dels disparates de la Masia d'en Cabanyes* Butlletí de la Biblioteca Museu Balaguer, Núm. 6 (2013):

WATT, Sarah. *Disparate matrimonial. A Bleak Future for an Enlightened Society*. Romance Quarterly, 1 (2007) 25-30.

YOUNG, Blamire. *The Proverbs of Goya*. Londres, J. Cape, 1923.

YOUNG, E. *Goya's Los Disparates at Malibú*. The Burlington Magazine, 887 (London 1977) 149-150.

6. All engravings

ADHÉMAR, Jean. *L'exposition Goya à la Bibliothèque Nationale, les procédés decomposition de Goya*. Trésors Bibliographiques, No. 20 1935 pp. 204-207.

ADHÉMAR, Jean. *Les gravures de Goya, Goya et notre temps*. Gazette de Beaux-Arts, No. 120 (1960) p.5.

A. G., *Las obras de Goya. Los grabados*, in illustrated magazine *La Esfera. Ilustración mundial*. No. 745, 14 abril 1928. Número monográfico dedicado a Goya. pp.2-6.

AGUILERA, Emiliano M. *Dibujos y grabados de Goya*. Barcelona, Iberia, 1933. Reed. 1960.

AINAUD, Juan. *Los grabados de Goya*. In Grabado. Ars Hispaniae, VIII. Madrid, Plus Ultra, 1962. P. 308-320.

ALLUE SALVADOR, Miguel. *Los grabados de Goya en el Museo Británico*. Boletín del Museo de Zaragoza, 12 (1926) 6-7.

ÁLVAREZ LOPERA, José. *Aportaciones documentales sobre la edición de grabados de Goyade 1937*. Archivo Español de Arte, 232 (1985) 413-419.

ANWER, A. N. *Goya's Engraving's. Anatomy of a Subversive Aesthetic*. Social Scientist, 12 (1985) 44-58.

AUGÉ, Jean-Louis & Michel Salvans. *Goya: L'oeuvre gravée*, Castres, Chorus Editions, 2005

BERSIER, Jean Eugène. *Goya, inventeur de la gravure moderne*. París, Estienne, 1957.

BERUETE Y MORET, Aureliano. *Goya grabador*. Vol. 3 de Goya. Madrid, Blass, 1918. Compendiado con los dos volúmenes Goya pintor de retratos y Goya, composiciones y figuras por Francisco Javier Sánchez Cantón. Madrid, Lib. Gutenberg de Ruiz Hnos., 1928.

BERYES, Ignacio de. *Dibujos y grabados de Goya*. Barcelona, Iberia, 1946. Reed. 1951.

BARCIA, Ángel M. *Goya en la Sección de Estampas de la Biblioteca Nacional*. Revista de Archivos, Bibliotecas y Museos, No. 4 (1900) pp. 123-200.

BARRENA, Clemente; BLAS, Javier; CARRETE, Juan and MEDRANO, José Miguel *Francisco de Goya en Calcografía Nacional*. In *Calcografía Nacional: catálogo general*, Real Academia de Bellas Artes de San Fernando, Calcografía Nacional, Madrid 2004, vol. II, pp. 425-484.

BLAS BENITO, Javier, coord. *Goya grabador y litógrafo, repertorio bibliográfico*. Elaboración del repertorio, Dolores Ael y otros. Madrid, Calcografía Nacional, 1992.

BOZAL, Valeriano. *La obra grabada de Francisco Goya*. In El grabado en España (siglos XV-XVIII). Summa Artis, 31. Madrid, Espasa Calpe, 1987. P. 712-756.

BRAUNFELS, Wolfgang. *Das Graphische Werk von Francisco de Goya, Los Caprichos, La Tauromaquia, Los Proverbios, Los Desastres de la Guerra*. Christoph Dürr. Munich. No date

CAFFIN, Charles H. *Francisco de Goya y Lucientes*. Print Collector's Quarterly, No. 2 (1911) pp. 190-203.

CALVO RUATA, José Ignacio, MARTINEZ HERRANZ, Amparo et al. *Goya + Buñuel : Los sueños de la razón / Goya+Buñuel. The dreams of the reason*. Exhibition catalogue Zaragoza : Gobierno de Aragón : Fundación Bancaria Ibercaja, D.L. 2017. ISBN 978-84-8380-337-8 (Gobierno de Aragón) ISBN 978-84-8324-320-6 (Fundación Bancaria Ibercaja)

CALVO SERRALLER, Francisco. *La obra gráfica de Goya*. Revista Batik, Vol 8, No. 51 (1979) pp. 9-11.

CALVO SERRALLER, Francisco, ROSE-DE VIEJO, Isadora & COHEN, Janie
Rembrandt en la memoria de Goya y Picasso, obra gráfica. Fundación Carlos de Amberes / Zaragoza, Ibercaja, Obra Social, 1999. English version: *Etched on the memory, the presence of Rembrandt in the prints of Goya and Picasso*. Blaricum (The Netherlands), V+K Publishing-Inmerc, 2000.

CAMÓN AZNAR, José. *Goya, la obra grabada*. Archivo Español de Arte, 1948 pp. 313-318.

CARDERERA, Fernando. *Francisco de Goya, los grabados*, Madrid, Guillermo de Osma Galería, 2006.

CARDERERA, Valentín. *François Goya, sa vie, ses dessins et ses eaux-fortes*. Gazette des Beaux-Arts, No. 7 (1860) 215-227, & Np. 15 (1863) 237-249.

CARDERERA, Valentín *François Goya. Les eaux-fortes* Gazette des Beaux Arts París, 1863 PP.237-249

CARO BAROJA, Pío. *Una aventura más de los aguafuertes de Goya*. Revista de Occidente, No. 48 (1986) pp. 41-59.

CARRETE PARRONDO, Juan. *Los cobres grabados por Goya, reproducidos por primera vez*. In *Francisco de Goya grabador. Instantáneas*. Madrid, Caser & Real Academia de San Fernando, 1992.

- *Francisco de Goya en la Calcografía matritense*. In *La Real Calcografía de Madrid, Goya y sus contemporáneos*. Madrid, Real Academia de San Fernando & Ministerio de Asuntos Exteriores, 1984. P. 106-133.

- *Goya. Estampas. Grabado y litografía*. Barcelona, Electa ediciones, 2007.

- *Goya artista gravador*. Neus, No. 17 (1996) pp. 2-19.

- *Goya artista grabador, creación y difusión*. In *Goya 250 años después, conferencias*. Zaragoza, Ibercaja, 1996. P. 91-103.

- *Goya, crítica y compromiso*. In *El grabado. La estampa como medio de comunicación en la sociedad española*. Madrid, Planeta, 1984. P. 165-196.

- *Goya en la Calcografía de Madrid*. En Francisco de Goya en la Calcografía Nacional. Madrid, Real Academia de San Fernando y BMW Ibérica, 1990. P. 15-74.

CARRETE PARRONDO, Juan, DE DIEGO, Estrella & VEGA, Jesusa. *Goya y Lucientes, Francisco*. In *Catálogo del Gabinete de Estampas del Museo Municipal de Madrid, I, estampas españolas 1550-1820*. Madrid, Ayuntamiento, 1985. Vol. I, p. 226-229.

CARRETE PARRONDO, Juan, & VEGA, Jesusa. *Goya artista gráfico*. Sofia, Ministerio de Cultura de Bulgaria & Fundación "Santos Cirilo y Metodio", 1992.

CARRETE PARRONDO, Juan, & VEGA, Jesusa. *Goya, grabador*. Madrid, Historia 16, 1992.

CARRETE PARRONDO, Juan, et al. *Goya, Francisco*. In *Catálogo general de la Calcografía Nacional*. Madrid, Real Academia de San Fernando, 1987. P. 34-38.

CARRETE PARRONDO, Juan & VEGA, Jesusa. *Francisco de Goya: grabador y litógrafo: obra completa y estudio iconográfico = Engraver and litographer : complete work and icon study* Madrid : CD Arte , 1995 - 1 CD-Rom : col. ; 12 + 1 texto (73 p.). ISBN 84-89443-00-9.

CARRETE PARRONDO, Juan et al. Goya *¡Qué valor!: Caprichos, Desastres, Tauromaquia, Disparates*. Zaragoza: Caja de Ahorros de la Inmaculada de Aragón, 1996.

CENTRO ITALIANO *Goya. L'œuvre gravée. De Baudelaire à Malraux*. Mairie du 5° arrondissement de Paris, 5 juillet-15 octobre 2006. París, Éditions d'art du Centro Italiano, 2006.

CHAZAL, Gilles *Goya graveur : Petit Palais, Musée des beaux-arts de la ville de Paris, 13 mars-8 juin 2008*.; Musée du Petit Palais (París); Institut national d'histoire de l'art (France); Bibliothèque nationale de France. París : Chaudun : Paris musées, 2008.

CHIAPPINI, Rudy. "Un'opera incisa di straordinaria modernità". In Francisco Goya. Lugano, Museo d'Arte Moderna & Milán, Electa, 1996. P. 14-17.

Colección de cuatrocientas cuarenta y nueve reproducciones de cuadros, dibujos y aguafuertes de don Francisco de Goya, precedidos de un epistolario del gran pintor y de las noticias biográficas publicadas por don Francisco Zapater y Gómez en 1860 [sic]. Saturnino Calleja, Madrid 1924.

CROFTMURRAY, Edward. *The Graphic Work of Goya*. London, The British Museum, 1963.

CUENCA, María Luisa, DOCAMPO, Javier & VINATEA, Pilar. *Catálogo de las estampas de Goya en la Biblioteca Nacional*. Madrid, Biblioteca Nacional, Sociedad Estatal Goya 96 & Lunwerg, 1996.

D. A. *Goya, a Selection of His Etchings*. *Auckland City Art Gallery Quarterly*, No. 89 (1967) p. 310.

DARMON, Jean-Claude *Goya et l'estampe !* Nouvelles de l'estampe No 247, 2014 pp. 84-85.

DELTEIL, Loys. *Goya*. Vol. 14 & 15 of *Le peintre graveur illustré (XIXe et XXe siécles)*. París, 1922. Reed., New York, Da Capo Press, 1969.

DIOLE, Philippe. *Les gravures de Goya*. Gazette des Beaux-Arts, No. 119 (1935) 1.

DITTRICH, Christian. "*Goya und die Graphik*". Dresdener Kunstblätter, 4 (1978) 98-106.

DODGSON, Campbell. *Bermekungen zu den Radierungen und Lithographien Goyas im Britischen Museum*. Die Graphischen Künste, 30, 3 (1907) 59-61.

DODGSON, Campbell. *The Classics*. Print Collector's Quarterly, 26 (1939) 161-191.

DODGSON, Campbell. *Francisco de Goya (1746-1828)*. London, 1927.

DODGSON, Campbell. *Some Undescribed States of Goya's Etchings*. Print Collector's Quarterly, 1 (1927) 31-45.

ECHAUZ, Francisco. *Primera edición de los grabados de Goya en Zaragoza*. Turia, 35-36 (1996) 219-222.

EICHENBERG, Fritz. *The Spanish Giant*. In The Art of the Print. New York, Harry N. Abrams, 1976. P. 219-228.

FOCILLON, Henri. *Maitres de l'estampe, peintres graveurs, Dürer, Rembrandt, Goya... visionnaires et magiciens*. París, Renouard, 1930. Reed. Bolonia, Alfa, 1965 & París, Flammarion, 1969.

FRANCÉS, José. *El amor, el dolor y la muerte en los grabados de Goya*. Madrid, Círculo de Bellas Artes, s.a.

FRANCO, A. *Goya, Caprichos, Desastres, Tauromaquia, Disparates*. Reales Sitios, 61 (1979) 63-64.

FUSTER, Antonio F. *Goya, los aguafuertes, monografía*. Madrid, Goya Hispano-inglesa de Reaseguros, 1964.

GÁLLEGO, Julián. *Los grabados de Goya*. In Goya. Zaragoza, Ayuntamiento, Electa, 1992. P. 144-221.

GARCÍA, Edwin. *Lo autoral en el grabado de Goya. Del oficio ignoto al reconocimiento del creador*. Fermentum, Revista Venezolana de Sociología y Antropología, 28, (2018), Núm. 81,enero-abril, pp-32-41.

GARCÍA, Rigel. *Sospechar del mundo: Goya inconforme*, In *Goya la mirada inconforme. Estampas de la Colección Fundación Museos Nacionales*. Museo de Bellas Artes, Caracas, Museo de Bellas Artes, 2014, págs. 12-19.

GARRIDO SÁNCHEZ, Carmen. Elementos de la luz de Rembrandt en el grabado de Goya". Academia, Boletín de la Real Academia de Bellas Artes de San Fernando, 84 (1997) 473-494.

- *Goya, de la pintura al grabado. La técnica goyesca de grabado y su influencia en España*. Tesis Universidad Complutense, Madrid, 1988.

- *La técnica goyesca de grabado, la otra imagen de Goya*. In Congreso Internacional Goya 250 Años Después 1746-1996. Marbella, Museo del Grabado Español Contemporáneo, 1996. P. 183-195.

GASSIER, Pierre. *L'oeuvre gravé de Goya dans la collection de Jacques Doucet*. In De Goya à Matisse, estampes de la collection Jacques Doucet. Martigny, Fondation Pierre Gianadda, 1992.

GLENDINNING, Nigel. *A Further Note on the Printing and Distribution of Goya's Etchings in Nineteenth-Century Spain*. Print Quarterly, 1 (1991) 50-53.

- *Goya's Engravings and Lithographs*. The Burlington Magazine, 108 (1966) 485-486.

- *Goya's Etchings, the Ironic Eye*. In *Goya, Etchings from Scottish Collections*. Edimburgo & Glasgow, Scottish Arts Council, 1973.

- *Nineteenth-Century Editions of Goya's Etchings, New Details of Their Sales Statistics*. Print Quarterly, 4 (1989) 393-403.

GRIFFITHS, Antony. *Goya, fantasmas e imaginación desbordada*. In El grabado, historia de un arte. Barcelona, Skira-Carroggio, 1981. P. 170-171.

GURRI I COSTA, Esther et al. *Els gravats de Goya del Museu de Mataró*. Fulls del Museu Arxiu de Santa Maria(Mataró), 61 (1998) 24-35.

HARRIS, Tomás. *Goya, Engravings and Lithographs*. 2 vol. Oxford, Bruno Cassirer, 1964. Reed.: San Francisco, Alan Wofsy Fine Arts, 1983.

HECKES, Frank I. *Reason and Folly, the Prints of Francisco Goya*. In Reason and Folly, the Prints of Francisco Goya. Victoria, National Gallery, 1998.

HELD, Jutta. *Francisco de Goya, Graphik und Zeichnungen*. Zeitschrift für Kunstgeschichte, 27 (1964) 60-74.

HELD, Jutta. *T. Harris, Goya, Engravings and Lithographs*. Zeitschrift für Kunstgeschichte, 30 (1967) 97-100.

HERBST, M. *Goya's grotesque. Abjection in Los Caprichos, Desastres de la Guerra, and Los Disparates*. Johannesburg, Unpublished PhD thesis, University of the Witwatersrand, 1999.

HERNÁNDEZ, Luisa Josefina, *Caprichos y disparates de Francisco de Goya*, México, Conaculta, 2001.

FERNÁNDEZ DÍEZ, Federico, *Goya y Dalí. Del capricho al disparate*, Ediciones Díaz de Santos, 2006.

HERRÁN, Agustín de la. *Estampas goyescas*. Bilbao, Editorial Vizcaya, 1952.

HOFER, Philip G*reat Goya Etchings: The Proverbs, the Tauromaquia and the Bulls of Bordeaux* Dover Publications Inc., United States 2006

HOFMANN, Julius. Francisco de Goya, Katalog Seines Graphischen Werkes. Viena, Gesellschaft für Vervielfältigende Kunst, 1907.

HUHTAMÄKI, Ulla & HARJU, Virpi; ANTTONEN, Erkki, *Maailmankuvan heijastumia. Euroopan grafiikan mestareita Rembrandtista Goyaan = Reflections of a world view. Master European prints from Rembrandt to Goya* / toimittaja, Virpi Harju. [Helsinki] : Valtion taidemuseo, Sinebrychoffin taidemuseo, [2006]

IBERCAJA *Goya grabador. Guía didáctica*, Programa Ibercaja Goya 1996. Zaragoza, Ibercaja, 1996.

JIMÉNEZ CATALÁN, Manuel. *Goya, grabador y litógrafo*. Zaragoza, E. Berdejo Casañal, 1928, y Zaragoza, Dirección Regional de La Caixa, 2001.

JOHNSON, R. Stanley. *Francisco Goya. Master of Graphic Art*. Chicago, R. S. Johnson Fine Art, 1980.

JULIÁN GONZÁLEZ, Inmaculada. *Goya... y después*. In *Congreso Internacional Goya 250 Años Después 1746-1996*. Marbella, Museo del Grabado Español Contemporáneo, 1996. P. 380-406.

KEIZO, Kamiyoshi. *Goya grabador*. Tokyo, Sankei Shinbun, 1992.

KELDER, Diane. *Elective affinities. Prints by Goya and Manet*. A loan exhibition from The Arthur Ross Foundation and the New York Public Library, The Art Gallery of The Graduate Center, The City University of New York. New York, Art Gallery of The Graduate Center, The City University of New York, [2001].

LAMBERT, Elie. *Goya et son oeuvre gravé*. Encyclopédie Alpina Illustrée. París, Alpina, 1948.

LAFUENTE FERRARI, Enrique. *The Graphic Work of Goya*. London, 1962.

- *Goya. Gravures et Lithographies. Oeuvre Complète* Arts et métiers graphiques, Paris 1961

- *Recensión y precisiones sobre los grabados de Goya*. Revista Española de Arte, 6 (1935) 268-273.

LAGE, M., BAUTISTA, A., SUÁREZ, J.C., ESPONA, J. F., VELASCO, J.F., *X-ray Investigation of Goya's Engraving Plates: Identification of conservation state and engraving techniques*, In *Strategies for Saving Our Cultural Heritage*. Editores: V. Argyropoulos, A. Hein and M. Abdel-Harith. International Conference on Strategies for Saving Indoor Metallic Collections, Cairo 25 February-1 March 2007, págs. 40-45.

LAGE DE LA ROSA, Marta. *Estudio radiográfico de tres láminas calcográficas de Goya*. Academia. Boletín de la Real Academia de Bellas Artes de San Fernando, 104-105 (2007) 93-106.

LAPRADE, Jacques de, & ADHEMAR, Jean. *Les gravures de Goya*. Gazette de Beaux-Arts, 120 (1935) p. 5.

LASZLO, Andrés. *Los aguafuertes de Goya*. Barcelona, Tartessos, 1946.

LEMOISNE, Paul-André & ADHEMAR, Jean *Goya : exposition de l'oeuvre gravé, de peintures, de tapisseries et de cent dix dessins du Musée du Prado*, Paris, Bibliothèque nationale, 1935

LEYRA DOMÍNGUEZ, José. *Notas en torno a los grabados de Goya*. Abrente (1981) 13-15.

LOGA, Valerian von. *Goyas Seltene Radierungen und Lithographien, 44 Getreue Nachbildungen in Kupfer und Lichtdruck der Reichsdrukerei Herausgegeben*. Berlín, G. Grotesche Verlagsbuchhandlung, 1907.

LÓPEZ REY, José. *Four Visions of Woman's Behavior in Goya's Graphic Work*. Gazette des Beaux-Arts (1948) 355-364.

LÓPEZ VÁZQUEZ, José Manuel B. *Grabados de Goya en la colección Areán*. In Arte gráfico en la Colección Carlos Areán. Santiago de Compostela, Xunta de Galicia, 1998. P. 51-68.

MANGIANTE, Paolo Erasmo.*Fuentes italianas de la gráfica goyesca* In *Goya e Italia*. Zaragoza, Diputación Provincial de Zaragoza, 2008. P. 281-312.

MANRIQUE ARA, María Elena *Goya e Italia: el enigma sin fin* Artigrama, núm. 25, 2010, pp. 53-66. ISSN: 0213-1498

MASSINI CORREAS, Carlos. *Goya, grabador satírico y pictórico*. Revista de Estudios Hispánicos (Mendoza) (1954) pp. 171-186.

MATILLA, José Manuel, *Visto e imaginado. Claves para la comprensión de los dibujos y las estampas de Goya*. In *Goya. Luces y sombras*. Madrid, Obra Social la Caixa & Museo Nacional del Prado, 2012.

- *Orígenes e ideas. Una aproximación a la mirada independiente de Goya en sus estampas*, In *Goya. Estampas de invención. Caprichos, Desastres, Tauromaquia y Disparates*, Bilbao, Museo de Bellas Artes, 2012. págs. 17-45.

- *Las estampas de Goya* In *Goya de paseo por Madrid*, El País- Museo del Prado, 2014.

- *Aproximación a las estampas de Francisco de Goya*, In *Goya la mirada inconforme. Estampas de la Colección Fundación Museos Nacionales*. Museo de Bellas Artes, Caracas, Museo de Bellas Artes, 2014, págs. 20-27.

MAYOR, A. Hyatt. *Goya*. In *Prints and People, a Social History of Printed Pictures*. New Jersey, Princeton University Press, 1971. (Download)

MOLINA, Álvaro. *Escenarios de vida y muerte. Miradas desde la civilización a Caprichos y Desastres*. In Frédéric Prot (ed.) *Goya, la imagen inquieta*, Burdeos: Presses Universitaires de Bordeaux, 2017, pp. 101-118.

MORAT, Franz Armin (ed.). *Goya. Radierungen*. [Goya. Etchings]. Catalogue with essays by Veronika Schweder, Karl-Ludwig Hofman, & Christmus Präger. Heidelberg, Braus, 1997.

NEWBERRY, John S. *An Estimation of Goya's Style. Print Collector's Quarterly*, 4 (1936) 189-196.

NOVO GONZÁLEZ, Javier. *Goya y el grabado en el Museo de Bellas artes de Bilbao*, In *Goya. Estampas de invención. Caprichos, Desastres, Tauromaquia y Disparates*, Bilbao, Museo de Bellas Artes, 2012, págs. 47-75.

PAAS-ZEIDLER, Sigrun. *Goya. Caprichos, Desastres, Tauromaquia, Disparates*. Barcelona, Gustavo Gili, 1980. 3ª ed. 2000.

PÁEZ RÍOS, Elena. *Goya y Lucientes, Francisco*. In *Repertorio de grabados españoles en la Biblioteca Nacional. Madrid*, Ministerio de Cultura, 1981. Vol. I, p. 442-453.

PEREZ SANCHEZ, Alfonso . *Goya: Caprichos, Desastres, Tauromaquia, Disparates*. Editorial de Arte y Ciencia. Madrid 2002

POMPEY, Francisco. *Aguafuertes de Goya*. Madrid, Ateneo, 1918.

PUENTE, Joaquín de la. *El arte comprometido de los dibujos y grabados de Goya*. In *Goya en la Biblioteca Nacional, exposición de grabados y dibujos en el sesquicentenario de su muerte*. Madrid, Biblioteca Nacional, 1978. P. 5-11.

PUJOL, Julio. *Goya, grabador por A. Beruete*..., Boletín de la Real Academia de la Historia, 72 (1918) 413-425.

RAMÓN JARNE, Ricardo. *I grandi cicli di incisioni*. In *Goya 1746-1828*. Milán, Electa, 1989. P. 171-237.

RENGER, Konrak. *Goya, peinture, dessins, gravures*. Weltkunst, 11 (1979) 1408-1409.

RICH, Daniel Catton. *Paintings, Drawings and Prints, the Art of Goya, with a Note of the Technique of Goya by F. Schmid*. Chicago, Art Institute of Chicago, 1941.

ROSSEL Y TORRES, Isidoro. *Observaciones al catálogo de aguafuertes de Goya por Mr. Lefort*. Revista de Archivos, Bibliotecas y Museos, 8 (1878) 17-20.

ROY, Claude, and ADHEMAR, Jean. *Francisco Goya, Caprices, Disparates [...] précédées d'un à-propos*. París, Le Club Français du Livre, 1960.

RUBIO MARTÍNEZ, Mariano. *Goya grabador, aspectos técnicos de un aprendizaje y de una maestría*. In *Congreso Internacional Goya 250 Años Después 1746-1996*. Marbella, Museo del Grabado Español Contemporáneo, 1996. P. 171-181.

RUPÉREZ, Adolfo. *Introducción a Los aguafuertes originales de Goya, última edición... de "Los Caprichos", "Los Desastres de la Guerra", "La Tauromaquia" y "Los Proverbios"*. Madrid, Ministerio de Instrucción Pública, 1937.

SÁNCHEZ RIVERO, Ángel. *Los grabados de Goya*. Madrid, Saturnino Calleja, 1920.

SANTIAGO PÁEZ, Elena. *Estampas de Goya, la colección de la Biblioteca Nacional*. In María del Carmen Lacarra, coord. *Francisco de Goya y Lucientes, su obra y su tiempo*. Zaragoza, Institución Fernando el Católico, 1997. P. 119-135.

- *La formación de la colección de estampas de Goya de la Biblioteca Nacional*. In *Catálogo de las estampas de Goya en la Biblioteca Nacional*. Madrid, Biblioteca Nacional, Sociedad Estatal Goya 96 & Lunwerg, 1996. P. 12-15.

SAYRE, Eleanor A., Jesusa Vega & Stephanie Loeb Stepanek. *Goya, notas a los dibujos y estampas*. In *Goya y el espíritu de la Ilustración*. Madrid, Museo del Prado, 1988. P.111-135. Ed. en inglés, Boston, Museum of Fine Arts, 1989.

SCANNONE, Helena. *Goya, el artista grabador*. In *Goya en la colección de dibujo y estampa del Museo de Bellas Artes*. Caracas, Museo de Bellas Artes, 1988. P. 5-37.

SCHWENDENER, Martha *Goya's Dark Etchings From a Past Full of Horrors* The New York Times October 29, 2011

SPARAGNI, Tulliola *Francisco Goya. Capricci, Disastri della Guerra, Follie: Opere grafiche della Fondazione Antonio Mazzotta*. Introduccón de Tulliola Sparagni. Milán 2000, Montréal 2001 & Milán 2004.

STEADMAN, David W. *The graphic art of Francisco Goya, from the Norton Simon Foundation*, the Norton Simon, Inc. Museum of Art and the Pomona College Collections Claremont [Calif.]: 1975,

SYMMONS, Sarah. *Goya*. Print Quarterly, 2 (1998) 220-222.

- *Goya's Plates*. Print Quarterly, 2 (1994) 185-186.

TAKUMI, Hideo. *Leer los grabados de Goya*. In *Grabados de Goya, los Caprichos, los Desastres, la Tauromaquia y los Disparates de la colección de la Fundación Juan March*. Estudio y catalogación de Alfonso Emilio Pérez Sánchez. Madrid, Fundación Juan March, 1985 [ed. en japonés].

TOMLINSON, Janis A. *Graphic evolutions: the print series of Francisco Goya* with an introduction by David Rosand. Catalog of an exhibition held at the Wallach Art Gallery New York : Columbia University Press, 1989

TROUTMAN, Philip. *Francisco Goya, Paintings, Drawings and Prints*. London, The Folio Society, 1971.

UGARTE ELESPURO, Juan Manuel. *Goya, el grabado y la técnica*. Letras (Lima), 48 (1952) 46-64.

VEGA, Jesusa. *150 años de estudios e interpretaciones sobre los dibujos y estampas de Goya*. In Goya. *Jornadas en torno al estado de la cuestión de los estudios sobre Goya*. Madrid, Universidad Autónoma, 1993. P. 103-118.

- *Francisco de Goya*. In *Museo del Prado. Catálogo de estampas*. Madrid, Ministerio de Cultura, 1992. P. 58-110.

VELASCO Y AGUIRRE, Miguel *Grabados y Litografías de Goya / Notas histórico-artísticas Advertencia sobre la edición de Pedro M. de Artiñano* Espasa-Calpe, S.A., Madrid 1928

VIDAURRE, Carmen V. *Los grabados de Goya*, Sincronía, Universidad de Guadalajara, Centro Universitario de Ciencias Sociales y Humanidades, Jalisco, México, (2000). Texto íntegro

VINDEL, Pedro. *Los Caprichos, La Tauromaquia, Los Desastres de la Guerra, Los Proverbios, de Francisco Goya, descripción de las diversas tiradas hechas hasta nuestros días con los precios que alcanzan en la actualidad*. Madrid, Librería de Pedro Vindel, 1928.

WIGHT, Frederick S. *Revulsions of Goya, Subconscious Communications in the Etchings*. Journal of Aesthetics and Art Criticism, 5 (1947) 1-28.

WILSON-BAREAU, Juliet. *Goya. Le estampe*. París, 1984.

WILSON-BAREAU, JULIET; HARRIS, TOMÁS *Goya's prints: the Tomás Harris collection in the British Museum* British Museum publications, London: 1981. Reed. 1996.

WILSON-BAREAU, Juliet, Pierre Gassier, & François Lachenal. *Goya. Dessins, gravures, lithographies*. París, Huguette Béres, [1970].

YRIARTE, Charles. *Goya. Sa vie, son œuvre* París, Henri Plon, Imprimeur-Éditeur, 1867

- *Goya aqua-fortiste*. L'Art, 9 (1877) 3-10, 33-40, 56-60, 78-83.

YUKIYAMA, Koji. *Los grabados de Goya*. In Goya & Blake. *Fine Prints of the Great Masters, 2*. Tokyo, Kodansha, 1980.

ZIMMERLI ART MUSEUM *Dark dreams: the prints of Francisco Goya: a selection from the collection of the Arthur Ross Foundation*. New Jersey Jane Voorhees Zimmerli Art Museum, Exhibition at the Jane Voorhees Zimmerli Art Museum at Rutgers, the State University of New Jersey, New Brunswick, N.J., Sept. 2-Dec. 14, 2008

7. General

ADHÉMAR, Jean. *Essai sur les débuts de l'influence de Goya en France au XIXe siècle*. In *Goya, exposition de l'oeuvre gravée, de peintures, de tapisseries, et de cent-di dessins du Musée de Prado*. París, Bibliothéque Nationale, 1935.
ANDIOC, René *El rostro, espejo del alma. Francisco de Goya*. Madrid, KoreaNational Museum of Contemporary Art de Corea / Calcografía Nacional, 2000.

BARRENA, Clemente, Javier Blas, Juan Carrete & José Miguel Medrano. *Calcografía Nacional. Catálogo General*. Madrid, Real Academia de Bellas Artes, 2004. Vol. II.

BELLINI, Paolo. *Arte fantastica e incisione, incisori visionari dal XV al XX sécolo*. Milán, GiorgioMondadori, 1991.

BERSIER, Jean Eugène. *Au quatre vents de l'estampe, Dürer, Rembrandt, Goya, Daumier*. París, Berger-Levrault, 1971.

BLAS, Javier & BARRENA, Clemente, *Maestri spagnoli dell'incisione. Goya, Picasso, Miro, Dali, Tapies*..., Fermo, Grafiche Bonassi, [2002]

BLAS BENITO, Javier, *Bibliografía del arte gráfico. Grabado, litografía, serigrafía, historia, técnicas, artistas*, Madrid, Real Academia de Bellas Artes de San Fernando-Calcografía Nacional, 1994

DUPLESSIS, George. *Les merveilles de la gravure*. París, 1869. Ed. in English, London, 1871 & New York, 1876.

GASSIER, P. *Dibujos de Goya : Los Albumes* Office du Livre, Fribourg, 1973.

- *Dibujos de Goya : Estudios para grabados y pinturas* Office du Livre, Fribourg, 1975.

GEORGE, Mary Dororthy. *Catalogue of Political and Personal Satires Preserved in the Department of Prints and Drawings in the British Museum*. London, 1935, 1938 & 1942.

GETLEIN, Frank, & Dorothy Getlein. *The Bite of the Print*. London, 1964.

GRANT, Helen F. *Images et gravures du monde a l'envers dans leur relations avec la pensée et la litterature espagnoles*. In L'image du monde renversé. París, Urin, 1979.

GRIFFITHS, Antony. *Prints and Printmaking, an Introduction to the History and Techniques*. New York, 1980.

GUE, Agnès. *Goya dans l'historiographie française, 1842-1900*. Art et histoire de l'art. 2014. ffdumas01217336f

HALASZ, Piri. *Print Curator's Choice, 'If I Could Have Any Print I Wanted...'.* Art News, 3 (1974) 36-38.

HAMERTON, P. G. *Etching and Etchers*. London, 1868. Reed. London, 1876 & 1880.

HIND, Arthur M. *Etching in the Eighteenth and Early Nineteenth Centuries*. In *A History of Engraving and Etching, from the 15th Century to the Year 1914*. New York, Dover, 1963, p. 252-256.

HUXLEY, Aldous. *Variations on Goya*. In Themes and Variations. London, 1960. P. 209-224. In Spanish *Variaciones sobre Goya*. In Temas y variaciones. Buenos Aires, Editorial Sudamericana, 1962.

JOHNSON, R.Stanley & JOHNSON, Ursula M. *Old master prints. Dürer, Rembrandt, Piranesi, Goya*. Chicago, IL., R.S. Johnson Fine Art, 2009.

LAFUENTE FERRARI, Enrique.*Una antología del grabado español, sobre la historia del grabado en España*. Clavileño, 18 (1952) 33-44 & 20 (1953) 35-50. Reed. con prólogo de Elena Páez Ríos, Sobre la historia del grabado español. Grabados y dibujos, 2. Bilbao, Caja de Ahorros Vizcaína, 1989.

LAFUENTE FERRARI, Enrique. *Introducción histórica, la Academia de Bellas Artes y el grabado*. In *La Real Calcografía de Madrid, Goya y sus contemporáneos*. Madrid, Real Academia de San Fernando & Ministerio de Asuntos Exteriores, 1984. P. 11-25.

LENAGHAN, Patrick. *From Goya to Picasso. A Century of Spanish Printmaking*. New York, Hispanic Society of America, 1998.

LUCIESMITH, Edward, & Aline Jacquiot. *The Walking Dream, Fantasy and the Surreal in Graphic Art, 1450-1900*. New York, Knopf; London, Thames and Hudson, 1975.

MATILLA, José Manuel (Ed.), *No solo Goya. Adquisiciones para el Gabinete de Dibujos y Estampas del Museo del Prado, 1997-2010*. Con la colaboración de Gloria Solache y Javier Blas Benito, Madrid, Museo Nacional del Prado, 2011.

MICIANO BECERRA, Teodoro. *Breve historia del aguatinta, de Goya a Picasso*. Discurso de ingreso a la Real Academia de San Fernando. Madrid, Real Academia de San Fernando, 1972.

ORLANDINI, Simona. "*Riflessioni sul mercato della grafica antica*". Grafica d'Arte, 9 (1992) 26-28.

STOKES, Hugh *Francisco de Goya. A Study of the Work and Personality of the Eighteenth Century Spanish Painter and Satirist* The Anchor Press, Ltd., Essex 1914.

VV.AA. *Les Grands peintres graveurs depuis Rembrandt jusqu'a Whistler*. París, Studio, 1914.