

GOYA

DRAWINGS FROM THE PRADO MUSEUM

ARTWORK LABELS

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Goya: Drawings from the Prado Museum

Francisco Goya was the most celebrated painter in late-eighteenth-century Spain, widely known for his portraits and religious paintings. In the 1790s, following a near-fatal illness that left him profoundly deaf, Goya turned to drawing to document his thoughts, visions and dreams. In eight private albums, as well as in single sheet drawings, he recorded his astute observations of interactions between men and women, social inequality, folly and vice, as well as images of 'fantasy and invention'. Goya's drawings gave expression to a vision of humanity that had no equivalent in the art of his day.

This exhibition presents forty-four drawings on loan from the Prado Museum in Madrid. The works span thirty years of the artist's career, from his earliest albums of social satires, to pages from the late albums, which contain some of Goya's most imaginative and surreal images. The drawings are shown together with etchings from Goya's four major printed series, the *Caprichos*, *Disasters of War*, *Tauromaquia* and *Disparates*. All of the drawings and prints in the exhibition were uncommissioned, giving Goya the freedom to critique authorities and social norms. They also reveal Goya's insight into human nature, making his art as relevant today as it was in his own time.

Francisco Goya

Francisco Goya was born near Zaragoza in north-eastern Spain in 1746 and died in southern France in 1828, his life spanning one of the most complex periods in European history. He witnessed momentous social and political change, including the downfall of the Bourbon monarchy, the impact of Enlightenment ideals on reform agendas, the French occupation of Spain and the brutality of the Inquisition.

Goya rose from humble beginnings to have a highly successful career in Madrid. In the 1780s he took official positions at the Royal Academy and the court, and served four successive monarchs. As painter to the king, he moved in elite circles and painted portraits of statesmen, aristocrats, influential writers and intellectuals. His friendships with liberals sharpened Goya's political awareness and social conscience, which was evident in his drawings and prints.

Goya's work became increasingly dark during the years of the Peninsular War in the early 1800s and the subsequent repressive regime of Ferdinand VII, which saw many of his friends exiled. At the age of seventy-eight Goya moved to Bordeaux, where he spent the last four years of his life. He continued to work with undiminished commitment and curiosity, exploring new mediums such as miniature painting and lithography.

Francisco Goya y Lucientes, Painter

Fran.co Goya y Lucientes, Pintor

plate 1 from *Los Caprichos (The Caprices)* 1797–98

published Madrid, 1799, 1st edition

etching, aquatint, drypoint and burin printed in sepia ink

National Gallery of Victoria, Melbourne Felton Bequest, 1976

P1.1-1976

Los Caprichos opens with a self-portrait of the artist. Here, Goya presents himself in fashionable French-inspired dress, wearing the recently invented top hat. His attitude and attire are those of a modern flâneur. Casting a sideways glance, Goya observes the world around him from a critical distance. The prints that follow present a portrait of Spanish society featuring men, women and children of all social ranks.

Los Caprichos

In the mid 1790s Goya started work on preparatory drawings for his first series of etchings. He intended to call it *Sueños (Dreams)* but finally chose the title *Los Caprichos (The Caprices)*, a term that describes a playful invention. In these eighty etchings Goya invented scenarios that expose folly, vice and inequality in all areas of society. Drawing on sources such as emblems, allegorical prints and English caricatures, he created a series of images that was exceptional in its originality, breadth of subject matter, technical skill and inventiveness.

The first half of the series is dedicated to social satires that target marriages of convenience, prostitution, poor education, the aristocracy and the clergy. The second half features allegorical images of superstition and ignorance, represented by monstrous creatures and witches. Each work is inscribed with a title – some explain the meaning of the print, while others create an incongruous relationship between word and image. A manuscript written in Goya's hand, held in the Prado Museum, provides commentaries on each of the prints, some of which are cited here. The *Caprichos* was withdrawn from sale two days after publication, presumably because Goya feared reprisals from the Inquisition.

**They say yes and give their hand to
the first comer**

***El si pronuncian y la mano alargan al
primero que llega***

plate 2 from *Los Caprichos (The Caprices)* 1797–98

published Madrid, 1799, 1st edition

etching and burnished aquatint printed in sepia ink

National Gallery of Victoria, Melbourne Felton Bequest, 1976

P1.2-1976

The first etching to follow Goya's self-portrait in *Los Caprichos* is this depiction of a marriage of convenience between a young woman and an old man. Prostitution and arranged marriages were just some of the social ills critiqued by Spain's enlightened reformers in the 1790s. Goya's title for this print is drawn from a poem by Enlightenment poet Gaspar Melchor de Jovellanos in which both parties are rewarded: the lustful older groom with a beautiful wife and the bride with financial security. Goya's satirical depiction of this union as a charade in which the woman wears a two-faced mask and the groom is a grotesque and ridiculous figure reflects his condemnation of such loveless, unnatural alliances.

Nobody knows himself

Nadie se conoce

plate 6 from *Los Caprichos* (*The Caprices*) 1797–98

published Madrid, 1799, 1st edition

etching and burnished aquatint printed in sepia ink

National Gallery of Victoria, Melbourne Felton Bequest, 1976

P1.6-1976

In *Nobody knows himself* Goya used the theme of the Carnival, the annual festival marking the lead up to Lent, with its masks, elaborate costumes and topsy-turvy inversions as a metaphor for the falsehoods and deception at the heart of Spanish society: 'The world is a masquerade. Face, dress and voice, all are false. All wish to appear what they are not, all deceive and do not even know themselves'.

Dream 19: The old women laugh themselves sick because they know he hasn't a bean

Sueño 19: Las viejas se salen de risa porque saben que el no lleva un quarto

1797

preparatory drawing for *Los Caprichos*, plate 5

pen and iron gall ink with wash of carbon ink over traces of black chalk

Museo Nacional del Prado, Madrid

D04199

This is one of the early preparatory drawings made when Goya was planning a series of satires titled *Sueños* (*Dreams*). A fashionable man flirts with a young woman, whose dress suggests she is a member of the middle class. However, gestures, including the open fan in her left hand and the outstretched foot, signal that she is a sex worker. The title reveals that the two women in the background can see through the young man's deceptive attire. Furthermore, they are implicated in the interaction between the pair: in the final print, *Two of a kind*, one of the women is holding a rosary, which identifies her as a procuress, based on the literary character of Celestina, who appears frequently in Goya's work.

Two of a kind

Tal para qual

plate 5 from *Los Caprichos (The Caprices)* 1797–98

published Madrid, 1799, 1st edition

etching, aquatint and drypoint printed in sepia ink

National Gallery of Victoria, Melbourne Felton Bequest, 1976

P1.5-1976

What a sacrifice!

Que sacrificio!

plate 14 from *Los Caprichos (The Caprices)* 1797–98

published Madrid, 1799, 1st edition

etching, burnished aquatint and drypoint printed in sepia ink

National Gallery of Victoria, Melbourne Felton Bequest, 1976

P1.14-1976

The theme of unequal marriage appears regularly in *Los Caprichos*. Goya's interest in the topic was shared by Enlightenment writers such as Leandro Fernández de Moratín, who in 1790 had published a comedy on the subject, *The Old Man and the Young Girl*. In his commentary on this print, Goya wrote: 'That's how things are! The fiancé is not very attractive, but he is rich, and at the cost of the freedom of an unhappy girl, the security of a hungry family is acquired. It is the way of the world'.

Which of them is the more overcome? *Quién más rendido?*

plate 27 from *Los Caprichos* (*The Caprices*) 1797–98

published Madrid, 1799, 1st edition

etching, aquatint and drypoint printed in sepia ink

National Gallery of Victoria, Melbourne Felton Bequest, 1976

P1.27-1976

Pretty teachings

Bellos consejos

plate 15 from *Los Caprichos (The Caprices)* 1797–98

published Madrid, 1799, 1st edition

etching, burnished aquatint and burin printed in sepia ink

National Gallery of Victoria, Melbourne Felton Bequest, 1976

P1.15-1976

Even thus he cannot make her out

Ni asi la distingue

plate 7 from *Los Caprichos* (*The Caprices*) 1797–98

published Madrid, 1799, 1st edition

etching, aquatint and drypoint printed in sepia ink

National Gallery of Victoria, Melbourne Felton Bequest, 1976

P1.7-1976

Young man looking through a magnifying glass at a maja

Joven mirando con un anteojo a una maja

1795–96

Album B (Madrid Album), 19

preliminary drawing for *Los Caprichos*, plate 7

brush and carbon ink wash

Museo Nacional del Prado, Madrid

D04339r

Album B, which Goya began shortly after Album A, was a more ambitious undertaking with close to 100 images on double-sided sheets. The album is important in Goya's development and shows the rapid evolution of his ideas in complex, multi-figured compositions, many of which he used as the basis for prints in *Los Caprichos*. The first half of the album show images of women; this drawing comes from a sequence addressing relations between the sexes. Here and in the closely related etching, the magnifying glass fails to help the young dandy identify the woman's identity – his lack of experience and her false coquetry concealing her profession as a sex worker.

It is nicely stretched

Bien tirada está

plate 17 from *Los Caprichos (The Caprices)* 1797–98

published Madrid, 1799, 1st edition

etching, burnished aquatint and burin printed in sepia ink

National Gallery of Victoria, Melbourne Felton Bequest, 1976

P1.17-1976

Young woman pulling up her stocking

Joven estirándose la media

1794–95

Album A (Sanlúcar Album), j
preliminary drawing for *Los Caprichos*, plate 17
brush and carbon ink wash

Museo Nacional del Prado, Madrid

D04186

This delicate drawing, like one other of the eighteen in Album A, introduces a subject that Goya later developed in his etched series *Los Caprichos*. The lone figure of the woman pulling up her stocking is defined with the tip of the brush against the white of the paper, the tub and bed suggesting a bedroom setting. In the related print *It is nicely stretched* (*Caprichos* plate 17), displayed nearby, Goya added the seated figure of a procuress who supervises the young woman's preparations. Her presence and the print's title, which plays on the double meaning of the Spanish word *tirada* (pulled up or stretched/cast off) indicates the sad fate of the young sex worker.

They carried her off!

Que se la llevaron!

c. 1797

preparatory drawing for *Los Caprichos*, plate 8

red ink wash over traces of black chalk

Museo Nacional del Prado, Madrid

D04231

Gender inequality and the many injustices faced by women in Spanish society were an issue of concern for enlightened thinkers. Goya devised an unprecedented range of images of women in his drawings and prints that reflected this: images of unequal marriage, prostitution, the exploitation and abuse of women, and their subjection to terrible punishments by the Inquisition. One of the most confronting is this drawing and its related etching of a woman being violently abducted by two faceless, cowled figures. The violence of the act is intensified in the etching where an uninflected, dark aquatint background replaces the drawing's landscape setting and enhances the scene's sinister mood.

They carried her off!

Que se la llevaron!

plate 8 from *Los Caprichos (The Caprices)* 1797–98

published Madrid, 1799, 1st edition

etching and aquatint printed in sepia ink

National Gallery of Victoria, Melbourne Felton Bequest, 1976

P1.8-1976

She prays for her

Ruega por ella

plate 31 from *Los Caprichos (The Caprices)* 1797–98

published Madrid, 1799, 1st edition

etching, burnished aquatint, drypoint and burin printed in
sepia ink

National Gallery of Victoria, Melbourne Felton Bequest, 1976

P1.31-1976

Poor little girls!

Pobrecitas!

plate 22 from *Los Caprichos (The Caprices)* 1797–98

published Madrid, 1799, 1st edition

etching and burnished aquatint printed in sepia ink

National Gallery of Victoria, Melbourne Felton Bequest, 1976

P1.22-1976

Out hunting for teeth

A caza de dientes

plate 12 from *Los Caprichos (The Caprices)* 1797–98

published Madrid, 1799, 1st edition

etching, burnished aquatint and burin printed in sepia ink

National Gallery of Victoria, Melbourne Felton Bequest, 1976

P1.12-1976

The criticism of ignorance and superstitious beliefs was one of the core themes in *Los Caprichos* and is addressed in this print, as Goya's commentary makes clear: 'The teeth of a hanged man are very efficacious for sorceries; without this ingredient there is not much you can do. What a pity the common people should believe such nonsense'.

She is waiting for him to come

Aguarda que venga

1796–97

Album B (Madrid Album), 64

brush and carbon ink wash, pen and brush and iron gall ink, traces of black chalk

Museo Nacional del Prado, Madrid

D04369v

Merry caricature

Caricatura alegre

1796–97

Album B (Madrid Album), 63

preliminary drawing for *Los Caprichos*, plate 13

brush and carbon ink wash

Museo Nacional del Prado, Madrid

D04369r

This acerbic satire of clergymen is the preliminary drawing for the *Caprichos* plate 13, *They are hot*, displayed on the wall to the right. The drawing appears halfway through Album B, where Goya began exploring the genre of caricature. He drew numerous figures with exaggerated or distorted physical features to comment on their moral condition. In this drawing the artist gives free rein to his anti-clerical views, particularly in the gross deformation of the monk in the foreground, whose phallic nose is so large that it requires propping up.

They are hot

Estan calientes

plate 13 from *Los Caprichos (The Caprices)* 1797–98

published Madrid, 1799, 1st edition

etching and burnished aquatint printed in sepia ink

National Gallery of Victoria, Melbourne Felton Bequest, 1976

P1.13-1976

Given the very real risk of indictment by the Inquisition for heresy, it is unsurprising that Goya toned down the caricature of the monk who is depicted with a large phallic nose in the preliminary drawing, displayed in the double-sided frame nearby. The grotesque nose has been removed, and Goya instead focuses on the monks' gaping mouths to emphasise their insatiable appetite. The allusion to lust is nonetheless maintained in the print's title, *They are hot*. The term 'caliente' in eighteenth-century Spanish referred to a female animal on heat, as well as one ignited by passion.

All will fall

Todos Caerán

plate 19 from *Los Caprichos (The Caprices)* 1797–98

published Madrid, 1799, 1st edition

etching and burnished aquatint printed in sepia ink

National Gallery of Victoria, Melbourne Felton Bequest, 1976

P1.19-1976

This plate initiates a short sequence of allegorical images featuring creatures that are half human, half bird. An attractive 'bird-woman' perches in the branches of a tree to attract 'bird-men', including a monk and an officer. Seated below are a procuress and two young sex workers who pluck the feathers from one of these captured creatures, whose grotesque transformation is an outcome of his repeated indulgence in sin.

There they go plucked

Ya van desplumados

plate 20 from *Los Caprichos (The Caprices)* 1797–98

published Madrid, 1799, 1st edition

etching, burnished aquatint and drypoint printed in sepia ink

National Gallery of Victoria, Melbourne Felton Bequest, 1976

P1.20-1976

There they go plucked *Ya van desplumados*

c. 1797

preparatory drawing for *Los Caprichos*, plate 20
red chalk

Museo Nacional del Prado, Madrid

D04352

There they go plucked continues the sequence of images using 'bird-men'. Here they are shown in a brothel and, having been completely plucked (that is, fleeced of their money), they are unceremoniously swept out by two sex workers. Naked, pitiful and unable to fly, these creatures will be replaced by others, as Goya commented: 'If they're already plucked, they're out: there'll be more'. This preparatory drawing for the print shows the clear mark of the copper plate that was made when Goya placed the sheet face down on the plate and ran it through the press. The pressure transferred part of the red chalk outlines onto the plate, which Goya then used as a guide for working up the composition.

For Heaven's sake: and it was her mother

Dios la perdone: Y era su madre

plate 16 from *Los Caprichos* (*The Caprices*) 1797–98

published Madrid, 1799, 1st edition

etching, aquatint and drypoint printed in sepia ink

National Gallery of Victoria, Melbourne Felton Bequest, 1976

P1.16-1976

In his commentary to this print, Goya elaborates on the title, implying that the finely dressed young woman is a sex worker: 'The young woman left her home as a little girl. She did her apprenticeship at Cádiz, she came to Madrid: there she "won the lottery". She goes down to the Prado, and hears a grimy, decrepit old woman begging her for alms; she sends her away, the old woman persists. The fashionable young woman turns round and finds – who would have thought it – that the poor old woman is her mother'.

Tantalus

Tantalo

plate 9 from *Los Caprichos (The Caprices)* 1797–98

published Madrid, 1799, 1st edition

etching and burnished aquatint printed in sepia ink

National Gallery of Victoria, Melbourne Felton Bequest, 1976

P1.9-1976

Love and death

El amor y la muerte

plate 10 from *Los Caprichos (The Caprices)* 1797–98

published Madrid, 1799, 1st edition

etching, burnished aquatint and burin printed in sepia ink

National Gallery of Victoria, Melbourne Felton Bequest, 1976

P1.10-1976

Goya developed this etching on the subject of men duelling over women from a drawing in Album B, which had the mood of light romance. The artist elaborated the composition in two further drawings in readiness for transferring it to the etching plate: the first freely executed in brush and wash, the second in red chalk. Goya radically changed the mood in these drawings by altering the facial expressions of the lovers, which now mirror each other in their anguish – the dying man's pain is reflected in his lover's tormented expression.

Siesta

La siesta

1794–95

Album A (Sanlúcar Album), g
brush and carbon ink wash

Museo Nacional del Prado, Madrid

D04342r

This double-sided sheet is one of nine from the first known album of drawings made by Goya. It was previously dated to the time of Goya's stay at the Duchess of Alba's estate in Sanlúcar de Barrameda in late 1796 – early 1797, hence its name 'Sanlucar Album'. It is now generally accepted, however, that Goya produced the album around 1794 while recovering from his illness, perhaps prompted by the ease of working directly on paper on a small scale. Goya adopted the medium of brush and ink wash for the first time to develop a sequence of intimate drawings of women in various settings and poses. It is thought that several drawings, including this one, show scenes in a bordello.

Maja on a stroll

Maja de paseo

1794–95

Album A (Sanlúcar Album), h
brush and carbon ink wash

Museo Nacional del Prado, Madrid

D04342v

Young woman with arms uplifted
Joven de espaldas levantando los
brazos

1794–95

Album A (Sanlúcar Album), i
brush and carbon ink wash

Museo Nacional del Prado, Madrid

D04185

Maja before three companions

Maja ante tres compañeros

1795–96

Album B (Madrid Album), 20

brush and carbon ink wash over traces of black chalk

Museo Nacional del Prado, Madrid

D04339v

Goya's drawing practice

Goya started to make albums of drawings at the age of forty-eight and continued this practice throughout the rest of his life. Of the estimated 850 drawings that have survived, more than half are in the Prado Museum in Madrid. Goya drew on loose sheets, but the majority of the drawings were once bound in albums with numbered pages. These were not traditional sketchbooks of observational studies but visual journals in which the artist recorded his thoughts on a wide range of subjects. The drawings are carefully considered compositions, and many have the quality of finished, autonomous works. They were intended to remain private, shown only to people whom Goya trusted, except for those he intended to etch and publish.

Goya made at least one drawing for each print to work out the composition and distribution of light. Twenty of these preparatory drawings are displayed here alongside the final etchings. Many examples have the edges of a copper plate impressed on the sheet, which reveals Goya's working method: he placed the sheet face down on the plate and ran them through the printing press together. The outlines of the drawing were thereby transferred onto the plate, which Goya used as a guide to finalise the composition.

Here comes the bogeyman

Que viene el Coco

c. 1797

preparatory drawing for *Los Caprichos*, plate 3
red chalk over traces of black chalk

Museo Nacional del Prado, Madrid

D04208

Here comes the bogeyman is one of numerous prints and drawings that criticise poor education. This drawing comments on the way in which parents instil superstition and fear in their children, with Goya writing that it is a form of 'lamentable abuse of early education to make a child fear the bogeyman more than his father, and thus make it afraid of something that does not exist'. In such 'lessons' children are initiated into a world of masquerade and deception, which Goya observes in his social satires. In the final print, Goya has dramatised the scene by casting the background into darkness and spotlighting the back of the bogeyman and the faces of the frightened children.

Here comes the bogeyman

Que viene el Coco

plate 3 from *Los Caprichos (The Caprices)* 1797–98

published Madrid, 1799, 1st edition

etching and burnished aquatint printed in sepia ink

National Gallery of Victoria, Melbourne Felton Bequest, 1976

P1.3-1976

Nanny's boy

El de la rollona

plate 4 from *Los Caprichos (The Caprices)* 1797–98
published Madrid, 1799, 1st edition
etching and burnished aquatint printed in sepia ink

National Gallery of Victoria, Melbourne Felton Bequest, 1976

P1.4-1976

Nanny's boy shows a man with a moustache, far too old to be dressed in a bonnet, skirt and bloomers. With his hand in his mouth and leaning to the left he resists the efforts of the servant trying to pull him towards the right. Three protective amulets are tied around his waist, a sign of superstition as well as his family's wealth, which is also evident in the luxurious padded close stool in the background. In his manuscript commentary Goya notes: 'Negligence, tolerance and spoiling make children capricious, naughty, vain, greedy, lazy and insufferable. They grow up and yet remain childish. Thus is nanny's little boy'.

If he broke the pot

Si quebró el Cantaro

plate 25 from *Los Caprichos (The Caprices)* 1797–98

published Madrid, 1799, 1st edition

etching, aquatint and drypoint printed in sepia ink

National Gallery of Victoria, Melbourne Felton Bequest, 1976

P1.25-1976

Severity is not always good

No es siempre bueno el rigor

1816–20

Album E (Black Border Album), 13

brush and carbon ink wash

Museo Nacional del Prado, Madrid

D07407

In many of Goya's drawings, including the great majority of drawings in Album E, figures are depicted on a blank page with no indication of an interior space or landscape in the background. Here a young boy buries his head in his hands to protect himself from an old woman threatening him with a lash. Like most Enlightenment thinkers, Goya was a critic of corporeal punishment, whether administered by the law, by the Inquisition, by teachers or by parents. As in the print *If he broke the pot* (*Caprichos* plate 25) the severity of the punishment seems worse than the mischievousness of the child.

**What idiocy to decide their destinies in
infancy!**

***¡Qué Necedad! Darles destinos en la
niñez***

1814–23

Album C, 13

brush and washes of carbon ink and light grey-brown ink

Museo Nacional del Prado, Madrid

D03915

Album C is the most extensive of Goya's books of drawings and includes numerous images of persecution, punishment and the plight of the poor. This ink and wash drawing shows a woman walking through the countryside with two young children, one of whom is visibly resisting while the other appears resigned to accompany her. Goya's title suggests that the scene could depict the practice of sending children from rural areas to work in the service of wealthy families in the city, thus denying them an education and deciding their futures at an early age.

Sleep overcomes them

Las rinde el Sueño

plate 34 from *Los Caprichos* (*The Caprices*) 1797–98

published Madrid, 1799, 1st edition

etching and burnished aquatint printed in sepia ink

National Gallery of Victoria, Melbourne Felton Bequest, 1976

P1.34-1976

Because she was susceptible

Por que fue sensible

plate 32 from *Los Caprichos* (*The Caprices*) 1797–98

published Madrid, 1799, 1st edition

aquatint printed in sepia ink

National Gallery of Victoria, Melbourne Felton Bequest, 1976

P1.32-1976

Punishment and the Inquisition are central themes in Goya's drawings, prints and paintings. There are several images of prisoners in the *Caprichos*, including this one, showing a young, forlorn woman in a darkened cell. Later commentaries described the woman as pregnant (illegitimate births were a punishable crime in eighteenth-century Spain). This print is unusual amongst the *Caprichos* plates as it is executed solely in the tonal medium of aquatint, which Goya usually combined with etched outlines. Goya's technical brilliance is evident in the woman's form, the lantern and the folds of the blanket, which are defined wholly by the white of the paper against the deep, layered aquatint tones.

Those specks of dust

Aquellos polbos

plate 23 from *Los Caprichos* (*The Caprices*) 1797–98

published Madrid, 1799, 1st edition

etching, burnished aquatint, drypoint and burin printed in sepia ink

National Gallery of Victoria, Melbourne Felton Bequest, 1976

P1.23-1976

The Inquisition was one of the most hotly debated subjects in late eighteenth-century enlightened Spanish circles, with many seeking to reform or abolish the institution. Goya shows here an *auto-da-fe*, or Inquisitorial trial, in which the accused, wearing the conical hat and tunic of the condemned, is seated on a raised platform before spectators. The title refers to a Spanish proverb, 'From that dust comes this mud', alluding to major consequences resulting from unimportant events. Although the accused's crime is unclear, the punishment is extreme. It is clear that Goya's sympathy lies with the defenceless victim, as opposed to the sinister clerics in the pulpit and the swarming crowd of onlookers.

There was no remedy

Nohubo remedio

plate 24 from *Los Caprichos (The Caprices)* 1797–98

published Madrid, 1799, 1st edition

etching and burnished aquatint printed in sepia ink

National Gallery of Victoria, Melbourne Felton Bequest, 1976

P1.24-1976

Dream 27: Witches disguised as ordinary doctors

Sueño 27: Brujas disfrazadas en físicos comunes

1797

preliminary drawing for *Los Caprichos*, plate 40
pen and iron gall ink over traces of black chalk

Museo Nacional del Prado, Madrid

D04198

This pen and ink work was one of the preliminary drawings for the *Sueños* series, and the basis for *Of what ill will he die?* (*Caprichos* plate 40). Goya made significant changes in the final print, in which only one 'doctor' is depicted at the bedside of the dying man. This is one of six images in the *Caprichos* that depict donkeys behaving like humans. Donkeys were a symbol of folly and ignorance in emblems and fables; here they are disguised witches acting as doctors, presenting a double-mockery that leaves the infirm man with little hope of a cure.

Of what ill will he die?

De que mal morira?

plate 40 from *Los Caprichos* (*The Caprices*) 1797–98

published Madrid, 1799, 1st edition

etching and aquatint printed in sepia ink

National Gallery of Victoria, Melbourne Felton Bequest, 1976

P1.40-1976

Thou who canst not

Tu que no puedes

plate 42 from *Los Caprichos* (*The Caprices*) 1797–98

published Madrid, 1799, 1st edition

etching and burnished aquatint printed in sepia ink

National Gallery of Victoria, Melbourne Felton Bequest, 1976

P1.42-1976

Might not the pupil know more?

Si sabrá más el discípulo?

plate 37 from *Los Caprichos* (*The Caprices*) 1797–98

published Madrid, 1799, 1st edition

etching, aquatint and burin printed in sepia ink

National Gallery of Victoria, Melbourne Felton Bequest, 1976

P1.37-1976

In *Might not the pupil know more?* a young donkey is taught to read a book in which the letter 'A' is repeated across the pages. The futility of this rote learning symbolises the lack of pedagogical care and competence in late eighteenth-century Spain. Education was the most powerful tool of the Enlightenment, and Goya was familiar with some of the debates on educational reform through his relationships with liberal intellectuals and politicians.

Bravo!

Brabísimo!

plate 38 from *Los Caprichos (The Caprices)* 1797–98

published Madrid, 1799, 1st edition

etching, burnished aquatint and drypoint printed in sepia ink

National Gallery of Victoria, Melbourne Felton Bequest, 1976

P1.38-1976

And so was his grandfather

Asta su Abuelo

plate 39 from *Los Caprichos (The Caprices)* 1797–98

published Madrid, 1799, 1st edition

aquatint printed in sepia ink

National Gallery of Victoria, Melbourne Felton Bequest, 1976

P1.39-1976

Neither more nor less

Ni mas ni menos

plate 41 from *Los Caprichos (The Caprices)* 1797–98

published Madrid, 1799, 1st edition

etching, burnished aquatint, drypoint and burin printed in
sepia ink

National Gallery of Victoria, Melbourne Felton Bequest, 1976

P1.41-1976

Neither more nor less

Ni más ni menos

c. 1797

preparatory drawing for *Los Caprichos*, plate 41

red chalk

Museo Nacional del Prado, Madrid

D04381r

In this satirical allegory, an ape paints the portrait of a donkey in a robe and wig that hides his large ears, concealing his true animal character. The inscription on the plinth, 'You will not die of hunger', describes the sycophantic painter who compromises his artistic integrity to paint flattering and deceptive portraits of his sitters in order to make a living. This is one of the few preparatory drawings in which the print presents a reversed image of the sketch, which means Goya drew a copy of the image onto the plate, rather than running the drawing and the copper plate through the printing press to impress a trace of the sketch onto the plate.

Don't scream, stupid

No grites, tonta

plate 74 from *Los Caprichos (The Caprices)* 1797–98

published Madrid, 1799, 1st edition

etching and burnished aquatint printed in sepia ink

National Gallery of Victoria, Melbourne Felton Bequest, 1976

P1.74-1976

You will not escape

No te escaparás

plate 72 from *Los Caprichos (The Caprices)* 1797–98

published Madrid, 1799, 1st edition

etching and burnished aquatint printed in sepia ink

National Gallery of Victoria, Melbourne Felton Bequest, 1976

P1.72-1976

Can't anyone untie us?

No hay quien nos desate?

plate 75 from *Los Caprichos* (*The Caprices*) 1797–98

published Madrid, 1799, 1st edition

etching and burnished aquatint printed in sepia ink

National Gallery of Victoria, Melbourne Felton Bequest, 1976

P1.75-1976

In this allegory of unhappy marriage, a woman and a man are tied together, struggling to free themselves. The young woman has her ankles bound, and the thorny tree behind the pair is a symbol of their painful entrapment. A gigantic owl – a creature of the night, in this case associated with ignorance – has descended on the couple. Its old-fashioned spectacles have been interpreted as a symbol of Spain's anachronistic laws prohibiting divorce.

The sleep of reason produces monsters

Goya's most famous print shows an author (the artist) asleep at his desk; nocturnal bats and owls surround him, and a wide-eyed lynx is watching below. Two preparatory drawings for this etching survive, one of which includes an explanatory caption below the image: 'The author dreaming. His only purpose is to banish harmful, commonly-held beliefs and to perpetuate in this work of caprichos the sound testimony of truth'.

Goya's moralising and often biting satires sought to unmask the truth behind appearances, exposing the hidden intentions and true nature of his characters. He used allegory and the device of the dream to speak in what he called a 'universal language', making the images relevant beyond their place and time, while also deflecting attention away from the individuals he targeted, and avoiding scrutiny and censorship by the Inquisition.

This print was initially intended as the first image of the *Caprichos*, but in the final sequence it became plate 43, positioned halfway through the series. Still, the etching retains its original function as a frontispiece because it introduces a group of images depicting witches, goblins and fantastical hybrid creatures. The 'monsters' produced by the sleep of reason are allegories of vice, falsehood and superstition.

The sleep of reason produces monsters

El sueño de la razon produce monstruos

plate 43 from *Los Caprichos (The Caprices)* 1797–98

published Madrid, 1799, 1st edition

etching and aquatint printed in sepia ink

National Gallery of Victoria, Melbourne Felton Bequest, 1976

P1.43-1976

This etching is widely accepted by art historians to be a self-portrait. The strongest evidence for this is the first preparatory drawing, in which the sleeping figure rests on an etching press, and Goya's own face also appears among the dream apparitions. The prominence given to the nocturnal creatures suggests the power of the unconscious – the source of dreams, visions and the imagination. It has inspired scholars and artists alike and is recognised as an iconic image of the modern artist.

They've already got a seat

Ya tienen asiento

plate 26 from *Los Caprichos* (*The Caprices*) 1797–98

published Madrid, 1799, 1st edition

etching and burnished aquatint printed in sepia ink

National Gallery of Victoria, Melbourne Felton Bequest, 1976

P1.26-1976

Many of Goya's prints reference the early modern pictorial and literary genre of the 'world-upside-down', in which the order of the world was inverted. This was a rejection of reason, social hierarchy and etiquette, all of which were of particular interest to Goya because they guided people's behaviour and their relationships with one another. This print depicts two young women wearing petticoats as veils and carrying chairs on their heads, suggesting that their heads are interchangeable with their backsides. The title is a play on the double-meaning of the word *asiento*, which could mean 'chair' but also 'good judgement' or 'sense' in eighteenth-century Spanish.

Hush

Chiton

plate 28 from *Los Caprichos (The Caprices)* 1797–98

published Madrid, 1799, 1st edition

etching, aquatint and burin printed in sepia ink

National Gallery of Victoria, Melbourne Felton Bequest, 1976

P1.28-1976

A bad night

Mala noche

plate 36 from *Los Caprichos (The Caprices)* 1797–98

published Madrid, 1799, 1st edition

etching and burnished aquatint printed in sepia ink

National Gallery of Victoria, Melbourne Felton Bequest, 1976

P1.36-1976

They spin finely

Hilan delgado

plate 44 from *Los Caprichos (The Caprices)* 1797–98

published Madrid, 1799, 1st edition

etching, aquatint, drypoint and burin printed in sepia ink

National Gallery of Victoria, Melbourne Felton Bequest, 1976

P1.44-1976

Following *The sleep of reason produces monsters*, this is the first in a series of prints depicting the supernatural world of witches, goblins and monsters. Stories of witchcraft were still prevalent in Spain in Goya's lifetime, and the artist used them in the *Caprichos* to criticise superstitious beliefs and immoral behaviour. In many of these prints, such as this and the subsequent image, witches are equated with procuresses who take advantage of innocent children. Shown spinning in a trio, the old crones also recall the three Fates of classical mythology, who spun the thread of life, determining a child's destiny at birth.

There is plenty to suck

Mucho hay que chupar

plate 45 from *Los Caprichos* (*The Caprices*) 1797–98

published Madrid, 1799, 1st edition

etching and burnished aquatint printed in sepia ink

National Gallery of Victoria, Melbourne Felton Bequest, 1976

P1.45-1976

Correction

Correccion

plate 46 from *Los Caprichos (The Caprices)* 1797–98
published Madrid, 1799, 1st edition
etching and burnished aquatint printed in sepia ink

National Gallery of Victoria, Melbourne Felton Bequest, 1976

P1.46-1976

A variety of figures from different social backgrounds are shown here deep in silent prayer, all with eyes closed, while witches and supernatural creatures swarm the sky above them. The subject of this print is thought to be the hypocrisy of those who put on a pious face in the presence of their superiors or when listening to sermons, but soon revert back to their corrupt habits and superstitious beliefs.

They spruce themselves up *Se repulen*

c. 1797

preparatory drawing for *Los Caprichos*, plate 51
red chalk

Museo Nacional del Prado, Madrid

D04219

The *Caprichos* includes several prints on the subject of vanity. In this comical, fantastical image, three monsters are depicted gently preening one another. In the etching Goya reproduced the red chalk figures almost exactly, only adjusting the grimacing figure on the right, who in the drawing is clothed in a monk's habit, but in the print is left naked like his companions.

They spruce themselves up

Se repulen

plate 51 from *Los Caprichos (The Caprices)* 1797–98

published Madrid, 1799, 1st edition

etching, burnished aquatint and burin printed in sepia ink

National Gallery of Victoria, Melbourne Felton Bequest, 1976

P1.51-1976

Tale-bearers, or, Blasts of wind

Soplones

plate 48 from *Los Caprichos (The Caprices)* 1797–98

published Madrid, 1799, 1st edition

etching and burnished aquatint printed in sepia ink

National Gallery of Victoria, Melbourne Felton Bequest, 1976

P1.48-1976

Hobgoblins

Duendecitos

plate 49 from *Los Caprichos (The Caprices)* 1797–98
published Madrid, 1799, 1st edition
etching and burnished aquatint printed in sepia ink

National Gallery of Victoria, Melbourne Felton Bequest, 1976

P1.49-1976

Belief in the existence of *duendes* (goblins), as well as witches, was widespread in seventeenth- and eighteenth-century Spain. By dressing these rather comical goblins in monks' habits, Goya not only condemns the belief in such figures but also the corruption of clergy who live impious lives at the expense of the common people. Each *duendecito* clasps his glass greedily, while the monstrously large hand of the central one is able to seize whatever is within its grasp. Goya's commentary to the print is sarcastic in tone: 'Now this is another kind of people. Happy, playful, obliging; a little greedy, fond of playing practical jokes; but they are very good-natured little men.'

When day breaks, we will be off

Si amanece, nos Vamos

plate 71 from *Los Caprichos (The Caprices)* 1797–98

published Madrid, 1799, 1st edition

etching, burnished aquatint and burin printed in sepia ink

National Gallery of Victoria, Melbourne Felton Bequest, 1976

P1.71-1976

To rise and to fall

Subir y bajar

plate 56 from *Los Caprichos (The Caprices)* 1797–98

published Madrid, 1799, 1st edition

etching and burnished aquatint printed in sepia ink

National Gallery of Victoria, Melbourne Felton Bequest, 1976

P1.56-1976

A giant satyr seated on a globe raises a man up to the light while two others plunge into the darkness. The man is dressed in an officer's jacket and sword, smoke billowing from his head and thunderbolts in each hand to signify his power. This print has been interpreted as an allegory of the meteoric rise of the politician Manuel Godoy, who was appointed as Prime Minister and 'Prince of Peace' in 1792. His rapid downfall in 1798 was attributed to the rift in his relationship with Queen María Luisa, as suggested in Goya's comment: 'Fortune maltreats those who court her. Efforts to rise she rewards with hot air and those who have risen she punishes by downfall.'

They have flown

Volaverunt

plate 61 from *Los Caprichos (The Caprices)* 1797–98

published Madrid, 1799, 1st edition

etching, aquatint and drypoint printed in sepia ink

National Gallery of Victoria, Melbourne Felton Bequest, 1976

P1.61-1976

This young woman flying on the back of three grotesque figures bears a resemblance to the Duchess of Alba, an early patron of Goya's with whom he was posthumously rumoured to have had an intimate relationship. However, this identification is not certain, and the work should be read as a more general allegory of flightiness, vanity and impermanence. In Goya's Prado manuscript, he comments: '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.'

**Dream 2: Witches' first attempt to fly,
and nervously they try to make it work**
***Sueño 2: Ensayo de brujas primerizas
de primer vuelo, y con temor se
prueban para trabajar***

1797

preparatory drawing for *Los Caprichos*, plate 60
pen and iron gall ink over traces of black chalk

Museo Nacional del Prado, Madrid

D04202

In this drawing for the print *Trials*, a billy goat presides over a scene in which two witches are levitating in their first attempt to fly. This is part of their training, which also included lessons in casting spells, evident in the instruments on the ground. While Goya made his first *Sueños* drawings, he also produced six small paintings depicting witches and nocturnal scenes for the Duke and Duchess of Osuna. The same patrons purchased four sets of the *Caprichos* when they were first published in January 1799. This sheet has a clear platemark, showing the impression of the copper plate pressed into the paper to transfer the outline of the drawing onto its surface.

Trials

Ensayos

plate 60 from *Los Caprichos (The Caprices)* 1797–98

published Madrid, 1799, 1st edition

etching, aquatint and burin printed in sepia ink

National Gallery of Victoria, Melbourne Felton Bequest, 1976

P1.60-1976

Blow *Sopla*

plate 69 from *Los Caprichos (The Caprices)* 1797–98

published Madrid, 1799, 1st edition

etching, aquatint, drypoint and burin printed in sepia ink

National Gallery of Victoria, Melbourne Felton Bequest, 1976

P1.69-1976

Pretty teacher!

Linda maestra!

plate 68 from *Los Caprichos* (*The Caprices*) 1797–98

published Madrid, 1799, 1st edition

etching, burnished aquatint and drypoint printed in sepia ink

National Gallery of Victoria, Melbourne Felton Bequest, 1976

P1.68-1976

The ironic title of this print refers to the withered old witch instructing a young novice in the art of flying on a broom. By depicting them both naked, the broomstick held suggestively between their legs, Goya implies that the young witch is being corrupted rather than educated, and lured into a life of licentiousness. This is one of the most beautiful and well-known prints in the series, demonstrating Goya's virtuosic handling of the etching needle to create tone and volume. This technique, and the inclusion of his signature in the lower left, indicate that it was one of the earliest of the *Caprichos* prints to be realised, before the artist fully developed the technique of aquatint.

Who would have thought it!

Quien lo creyera!

plate 62 from *Los Caprichos* (*The Caprices*) 1797–98

published Madrid, 1799, 1st edition

etching, burnished aquatint and burin printed in sepia ink

National Gallery of Victoria, Melbourne Felton Bequest, 1976

P1.62-1976

In his commentary to this print, Goya wrote: '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.'

Bon voyage

Buen Viage

plate 64 from *Los Caprichos (The Caprices)* 1797–98

published Madrid, 1799, 1st edition

etching, burnished aquatint and burin printed in sepia ink

National Gallery of Victoria, Melbourne Felton Bequest, 1976

P1.64-1976

‘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.’ Goya’s commentary to this print suggests the frightening creatures – symbols of vice – are protected by the darkness of ignorance. To achieve the velvety grey tones, Goya first bit the entire surface of the plate with a coarse grain of aquatint. He then used a burnisher to smooth away small areas, creating the effect of moonlight on the figures and emphasising their hollowed eyes and cavernous mouths.

Where is mother going?

Donde vá mamá?

plate 65 from *Los Caprichos* (*The Caprices*) 1797–98

published Madrid, 1799, 1st edition

etching, aquatint and drypoint printed in sepia ink

National Gallery of Victoria, Melbourne Felton Bequest, 1976

P1.65-1976

Look how solemn they are!

Miren que grabes!

plate 63 from *Los Caprichos* (*The Caprices*) 1797–98

published Madrid, 1799, 1st edition

etching, aquatint and drypoint printed in sepia ink

National Gallery of Victoria, Melbourne Felton Bequest, 1976

P1.63-1976

In this print, Goya combines multiple species to create grotesque and bizarre hybrid creatures. This goes for both the riders, who symbolise figures of authority, and the wretched obedient creatures carrying them, who have lost all traces of their humanity. Behind them, watching from a distance, is a crowd of people. Goya often inserted crowds into his images as a means of drawing attention to the universality of folly and vice, as well as the complicity of those who stand by and witness them.

And still they don't go!

Y aun no se van!

plate 59 from *Los Caprichos (The Caprices)* 1797–98

published Madrid, 1799, 1st edition

etching, burnished aquatint and burin printed in sepia ink

National Gallery of Victoria, Melbourne Felton Bequest, 1976

P1.59-1976

Until death

Hasta la muerte

plate 55 from *Los Caprichos* (*The Caprices*) 1797–98

published Madrid, 1799, 1st edition

etching, burnished aquatint and drypoint printed in sepia ink

National Gallery of Victoria, Melbourne Felton Bequest, 1976

P1.55-1976

In his social satires, Goya depicts people not only deceiving each other, but also themselves. In *Until death* an old woman dresses in attire more suited to a younger woman, to the amusement of three onlookers, who may well have flattered and encouraged her to wear the youthful dress and extravagant bonnet. Absorbed in her own reflection, she is unable to see how she appears to others.

The filiation

La filiacion

plate 57 from *Los Caprichos (The Caprices)* 1797–98

published Madrid, 1799, 1st edition

etching and aquatint printed in sepia ink

National Gallery of Victoria, Melbourne Felton Bequest, 1976

P1.57-1976

What a tailor can do!

Lo que puede un Sastre!

plate 52 from *Los Caprichos* (*The Caprices*) 1797–98

published Madrid, 1799, 1st edition

etching, burnished aquatint, drypoint and burin printed in sepia ink

National Gallery of Victoria, Melbourne Felton Bequest, 1976

P1.52-1976

In *What a tailor can do!*, a woman kneels before an idol that is nothing more than a cape draped over a tree trunk, the sleeves around the raised 'arms' revealing branches. A terrified child and a group of figures in the background also submit to the illusion. This is one of numerous images that address people's susceptibility to fear. Similar cloaked figures appear throughout Goya's prints, including the *Caprichos*, the *Disasters of War* and *Disparates* series.

What a golden beak!

Que pico de Oro!

plate 53 from *Los Caprichos* (*The Caprices*) 1797–98

published Madrid, 1799, 1st edition

etching, burnished aquatint and burin printed in sepia ink

National Gallery of Victoria, Melbourne Felton Bequest, 1976

P1.53-1976

Pico de Oro is a Spanish expression that describes an eloquent speaker. In Goya's literal depiction of this phrase, the orator is a parrot speaking from a pulpit to a group of men. Parrots typically mimic what they have heard, and 'talk' without understanding what they are saying. The scene satirises the extent to which people are seduced by words and take them as truth without questioning the authority of the speaker. Goya's satire exposes this blind faith.

The Chinchillas

Los Chinchillas

plate 50 from *Los Caprichos (The Caprices)* 1797–98

published Madrid, 1799, 1st edition

etching, burnished aquatint and burin printed in sepia ink

National Gallery of Victoria, Melbourne Felton Bequest, 1976

P1.50-1976

This print refers to the ignorance and idleness of the nobility, depicted by Goya as two aristocrats literally bound by their heraldry – symbolising their inherited privilege – being spoon-fed by a figure with the ears of a donkey. The title refers to the surname of a character in a popular Spanish play called *El Dómine Lucas (Schoolmaster Lucas)* by José de Cañizares. As Goya explains in his commentary to the print, ‘he who hears nothing, knows nothing and does nothing, belongs to the numerous family of the Chinchillas, which has always been good for nothing’.

What one does to another

Unos á otros

plate 77 from *Los Caprichos* (*The Caprices*) 1797–98

published Madrid, 1799, 1st edition

etching, burnished aquatint, drypoint and burin printed in sepia ink

National Gallery of Victoria, Melbourne Felton Bequest, 1976

P1.77-1976

In this mock bullfight, two men are riding on the backs of their companions as they try to spear a basketry 'bull' carried by a crouching peasant. The rider on the left is wearing a monk's robe and is supported by a cleric, identified by his buckle shoes and black tailcoat. On the opposing team an aristocrat is awkwardly balancing on top of his footman. The 'game' is similar to those depicted in Goya's tapestry cartoon paintings from the 1770s, but this print adopts the acerbic tone of caricature to comment on social inequality. Aristocratic families and the Church were the primary landowners in Spain; farmers had to lease the land, earning little income from their hard labour.

How they pluck her!

Qual la descañonan!

plate 21 from *Los Caprichos (The Caprices)* 1797–98

published Madrid, 1799, 1st edition

etching and burnished aquatint printed in sepia ink

National Gallery of Victoria, Melbourne Felton Bequest, 1976

P1.21-1976

Why hide them?

Porque esconderlos?

plate 30 from *Los Caprichos* (*The Caprices*) 1797–98

published Madrid, 1799, 1st edition

etching, burnished aquatint and drypoint printed in sepia ink

National Gallery of Victoria, Melbourne Felton Bequest, 1976

P1.30-1976

The shamefaced one

El Vergonzoso

plate 54 from *Los Caprichos* (*The Caprices*) 1797–98

published Madrid, 1799, 1st edition

etching and aquatint printed in sepia ink

National Gallery of Victoria, Melbourne Felton Bequest, 1976

P1.54-1976

And his house is on fire

Ysele quema la Casa

plate 18 from *Los Caprichos (The Caprices)* 1797–98

published Madrid, 1799, 1st edition

etching and burnished aquatint printed in sepia ink

National Gallery of Victoria, Melbourne Felton Bequest, 1976

P1.18-1976

Swallow it, dog

Tragala perro

plate 58 from *Los Caprichos (The Caprices)* 1797–98

published Madrid, 1799, 1st edition

etching, burnished aquatint and drypoint printed in sepia ink

National Gallery of Victoria, Melbourne Felton Bequest, 1976

P1.58-1976

Wait till you've been anointed

Aguarda que te unten

plate 67 from *Los Caprichos (The Caprices)* 1797–98

published Madrid, 1799, 1st edition

etching, burnished aquatint and drypoint printed in sepia ink

National Gallery of Victoria, Melbourne Felton Bequest, 1976

P1.67-1976

Devout profession

Devota profesion

plate 70 from *Los Caprichos* (*The Caprices*) 1797–98

published Madrid, 1799, 1st edition

etching, aquatint and drypoint printed in sepia ink

National Gallery of Victoria, Melbourne Felton Bequest, 1976

P1.70-1976

This composition is structured like a devotional painting in which a saint or holy messenger in heaven is conversing with the faithful. However, the two clergymen who are instructing this devout disciple are part of a suspicious power structure: they have donkey's ears, symbolising their ignorance, and are dressed in robes and hats that resemble both bishop's mitres and the conical hats worn by the accused at Inquisition trials. They sit on a hybrid animal, a giant vulture with a snake's tail, and hold the sacred book with the type of pincers that were used in torture. The young devotee, also with donkey's ears, is supported by a satyr as two men, seemingly submerged in water, watch from below.

Be quick, they are waking up

Despacha que despiértan

plate 78 from *Los Caprichos* (*The Caprices*) 1797–98

published Madrid, 1799, 1st edition

etching and burnished aquatint printed in sepia ink

National Gallery of Victoria, Melbourne Felton Bequest, 1976

P1.78-1976

No one has seen us

Nadie nos ha visto

plate 79 from *Los Caprichos (The Caprices)* 1797–98

published Madrid, 1799, 1st edition

etching, burnished aquatint and burin printed in sepia ink

National Gallery of Victoria, Melbourne Felton Bequest, 1976

P1.79-1976

It is time

Ya es hora

plate 80 from *Los Caprichos (The Caprices)* 1797–98

published Madrid, 1799, 1st edition

etching, burnished aquatint, drypoint and burin printed in sepia ink

National Gallery of Victoria, Melbourne Felton Bequest, 1976

P1.80-1976

The *Caprichos* series concludes with three images of the clergy engaged in deception: *Be quick, they are waking up* (plate 78), *No one has seen us* (plate 79), and *It is time* (plate 80). These three prints imply that, like monstrous creatures of the night, the friars must conclude their secretive activities before daybreak. Perhaps the imminent light of day that makes them retreat into darkness is symbolic of the light of Reason.

Album drawings

Goya used a variety of techniques to make his drawings, employing both wet mediums (such as ink) and dry (such as chalk). Sometimes he experimented, while at others he chose a medium that suited the specific purpose of the drawing – such as a preparatory study for a print.

For his earliest album drawings, Goya used a thin brush and very diluted carbon black ink, which has the appearance of a pale grey wash. Working in stages, he layered brushstrokes of ink, allowing him to convey depth, volume and a remarkable level of detail – such as the nuances of facial expressions and gestures – on a small scale.

Using predominantly brush and either carbon black or the more available iron gall ink, Goya returned to making drawings in private albums during the years of the Peninsular War (1808–14). These drawings become increasingly loose, even rough at times, as Goya experimented with different densities of ink and wash on the brush, as well as scraping (scratching the surface of the paper with a sharp blade to remove areas of ink) – an unconventional technique which he used throughout his album drawings to make corrections and create highlights.

Preparatory drawings

In 1797 Goya began a series of mostly imaginative drawings, known as the *Sueños (Dreams)*, some of which he developed into prints for the *Caprichos*. Most of these were made using a quill pen and iron gall ink (a black ink that ages to brown, made from oak galls mixed with sulphate). These drawings are characterised by varied lines created by holding the pen at different angles, making them comparable in appearance to etchings.

After the *Sueños* drawings, Goya turned almost exclusively to red chalk to make his preliminary studies for etchings, probably because chalk transferred to the copperplate more effectively than ink. Occasionally he introduced red wash, applied with a brush, to these drawings, which may have helped him work out which parts of the composition to translate into aquatint – a tonal etching technique he began using for his prints from the *Caprichos* onwards.

Etching

The medium of print allows artists to produce multiple copies of an image, and to communicate their ideas to a wide audience. Goya chose etching, a technique still relatively new in Spain at the time, for his major print series. An etching is made by coating a copper plate with an acid-resistant ground, and using a needle to draw an image through this layer to expose the copper beneath. The plate is then immersed in acid, which etches or 'bites' linear grooves into the exposed copper. Lighter and darker lines can be created through multiple bitings in a staged process. A stop-out varnish is used when the artist wants to prevent certain parts of the plate from being etched any further, thereby building gradations of tone, from the white of the paper to deep blacks.

When the image is complete, the ground is removed and the plate is inked. The etched parts hold ink, and the unetched areas are wiped clean. When the inked plate is run through the press with a sheet of dampened paper, the ink is transferred to the paper. Goya made amendments while working on a plate and printed impressions (called proofs) to check his progress. These amendments could involve further etching, or the removal of unwanted etched marks by scraping the surface and burnishing (polishing) the metal. Goya frequently used a burnishing tool to produce halftones and highlights by smoothing out deeply etched parts of the plate. He also added lines by engraving the plate, using the burin tool or a drypoint needle, to cut directly into the copper without acid-biting.

Aquatint

Etching was predominantly a medium for linear compositions, but additional techniques were developed to create tonal range. The most important of these was aquatint, which was invented in France in the 1760s, but not yet widely used by the time Goya started work on the *Caprichos* plates. In the aquatint process, a layer of powdered resin is fused to the plate through heating. When the plate is submerged in an acid bath, the exposed copper around each minute particle is 'bitten', creating tiny indentations in the surface that hold ink and print as a textured even tone. Goya experimented with this technique, creating two images in the *Caprichos* entirely with aquatint, and exploiting its full tonal range in the nocturnal scenes. He subsequently used aquatint to create the sombre atmosphere of the *Disasters of War*, and the menacing darkness in the *Disparates* series.

Goya also experimented with a process known as lavis, which mimics the effects of an ink wash. By brushing acid directly onto the unprotected plate, whole areas could be lightly etched to give a warm tone, as in several plates in the *Disasters of War* and *Tauromaquia* series, displayed in the next room.

The Disasters of War

Los Desastres de la Guerra

1810–15

published by the Real Academia de San Fernando,
Madrid, 1863, 1st edition

bound volume of 80 prints

etching, aquatint, lavis, burnisher, drypoint and burin

National Gallery of Victoria, Melbourne Felton Bequest, 1966

1684-5

This sequence of images shows the complete series of *The Disasters of War*. In October 1808, Goya, along with fellow artists Fernando Brambila and Juan Gálvez, was invited by General Palafox to document the destruction of Zaragoza. It was here, in the city Goya had known from his youth, that he was first confronted with the ravages of war. In 1810 Goya started work on the etchings, taking several years to complete the series. During this time, materials were scarce and he had to re-use some of his etched copper plates by cutting them up into smaller ones. Consequently, the printed images are of various irregular sizes.

The Disasters of War

Goya was sixty-one years old when Napoleon's troops invaded Portugal and Spain in 1807 in order to seize control of the Iberian Peninsula, and to supplant the Bourbon ruler Ferdinand VII with the Bonaparte King Joseph I. This led to the Spanish uprising on 2 May 1808 and the subsequent Peninsular War, known in Spain as the War of Independence. The brutal six-year conflict was fought by the Spanish army, mercenaries and civilians organised into guerrilla groups.

In his series of eighty etchings, *The Disasters of War*, Goya portrays warfare with unprecedented realism. These images are far removed from conventional iconography focused on heroes, martyrs and glorious victories. Goya instead examines the human capacity for cruelty and barbarism, and represents the long-term consequences of war, including displacement, poverty and trauma. The series has three distinct parts: warfare and violence, the famine of 1811–12, and allegories of political repression in the period after the war, when Ferdinand VII was restored to the throne and a new reign of terror began. Due to its critical and political content, the series remained unpublished until thirty-five years after Goya's death.

I saw it

Yo lo vi

plate 44 in *Los Desastres de la Guerra* (*The Disasters of War*) 1810–15

published by the Real Academia de San Fernando,
Madrid, 1863, 1st edition
etching, drypoint and burin

National Gallery of Victoria, Melbourne Felton Bequest, 1966

1684-5

The Disasters of War was first published as a bound book by the Royal Academy of San Fernando in 1863. For this publication, the manuscript titles that Goya had written on each of his proof impressions were engraved onto the plates. Each title provides a commentary or poses a question to the viewer. In the case of *I saw it*, Goya claims to have witnessed a scene in which civilians are fleeing, the two men saving themselves and leaving the mother and child exposed to danger. It is not known how much Goya saw of the war firsthand, but the majority of his images would have been based on stories and reports, as well as his imagination.

The custody is as barbarous as the crime

Tan bárbara la seguridad como el delito

c. 1815

published in the *Gazette des Beaux-Arts*, Paris, 1867

1st edition

etching and burin

National Gallery of Victoria, Melbourne

Purchased through The Art Foundation of Victoria with
the assistance of Mr Bret Walker SC, Member 1995

1995.671

This print was made at the same time as the *Disasters of War* series. It is one of three small etchings of prisoners that were added to a set of proof impressions of the eighty *Disasters* plates, along with two additional plates that did not become part of the published series.

Goya bound these prints into an album titled *Fatal Consequences of Spain's Bloody War with Bonaparte. And Other Emphatic Caprices*, and gave it to his friend Juan Agustín Cean Bermúdez. (It is now in the collection of the British Museum.)

Sad presentiments of what is to come ***Tristes presentimientos de lo que ha de*** ***acontecer***

plate 1 from *Los Desastres de la Guerra* (*The Disasters of War*) 1810–15

published Madrid, 1863, 1st edition

etching, burin, drypoint and burnisher

Art Gallery of South Australia, Adelaide

South Australian Government Grant 1965

6512G56

The first print in the series shows a man on his knees, his arms stretched out as he looks to the sky, in a pose reminiscent of Christ on the Mount of Olives. Dramatic lighting illuminates the figure, emphasising his ragged clothes, while dark shadows and menacing figures surround him. This frontispiece also acts to warn the viewer of 'what is to come': a long series of harrowing images of cruelty and suffering, relentless in their cumulative effect.

What courage!

Que valor!

plate 7 from *Los Desastres de la Guerra* (*The Disasters of War*) 1810–15

published Madrid, 1863, 1st edition

etching, aquatint, drypoint, burin and burnisher

Art Gallery of South Australia, Adelaide
South Australian Government Grant 1965

6512G62

According to eyewitness reports, women were actively involved in the first siege of Zaragoza in July 1808. When the city's artillerymen had died, several women took over the loading and firing of cannons. Among them was Agustina de Aragón, a heroine of the defence of Zaragoza who is thought to be the subject of this print. Goya learned about the events of the siege when he visited Zaragoza in October 1808 to record the destruction of the city. His depiction of the figure in silhouette makes this an allegory of courage, rather than a portrait of an individual.

They do not want to *No quieren*

plate 9 from *Los Desastres de la Guerra* (*The Disasters of War*) 1810–15

published Madrid, 1863, 1st edition

etching, burnished aquatint, drypoint, burin and burnisher

Art Gallery of South Australia, Adelaide
South Australian Government Grant 1965

6512G64

This print is one of several images depicting scenes of sexual violence. Here, and throughout the series, Goya focuses attention not on the perpetrators, but on the experience of the victims. A French soldier is attempting to abduct a young woman, who scratches his face while struggling to free herself, as an older woman approaches with a weapon. The setting is a rural landscape with a river and a water wheel, suggesting that the threat of violence was present everywhere.

It's a hard step!

Duro es el paso!

1810–14

preparatory drawing for *The Disasters of War*, plate 14
red chalk

Museo Nacional del Prado, Madrid

D04384

This delicate preparatory chalk drawing shows a group of three men taking a prisoner to the gallows, while a cleric blesses the condemned man. The prisoner's hands are tied, and he seems to be praying during these last moments of his life. This is one in a sequence of executions, as is evident in the two bodies swinging from ropes behind the ladder, a detail that is more clearly visible in the final print, displayed alongside this work.

It's a hard step!

Duro es el paso!

plate 14 from *Los Desastres de la Guerra* (*The Disasters of War*) 1810–15

published Madrid, 1863, 1st edition

etching, burnished lavis, drypoint and burin

Art Gallery of South Australia, Adelaide
South Australian Government Grant 1965

6512G69

All this and more

Tanto y mas

dated 1810

plate 22 from *Los Desastres de la Guerra* (*The Disasters of War*) 1810–15

published Madrid, 1863, 1st edition

etching, lavis and burin

Art Gallery of South Australia, Adelaide

South Australian Government Grant 1965

6512G77

All this and more is one of only three plates in *The Disasters of War* that Goya inscribed with a date. The year 1810 makes this one of the earliest works, which are stylistically distinct from the later etchings in composition and technique. The later prints in the series are more structured and atmospheric, and Goya used dense hatching and aquatint to create contrast and drama.

All this and more

Tanto y mas

1810

preparatory drawing for *The Disasters of War*, plate 22

red chalk over black chalk

Museo Nacional del Prado, Madrid

D04243

And there is no remedy

Y no hai remedio

plate 15 from *Los Desastres de la Guerra* (*The Disasters of War*) 1810–15

published Madrid, 1863, 1st edition

etching, drypoint, burin and burnisher

Art Gallery of South Australia, Adelaide
South Australian Government Grant 1965

6512G70

In spite of their small scale, Goya's *Disasters of War* prints are highly complex and dramatic compositions. This execution scene shows a blindfolded Spanish victim tied to a pillar. His executioners are outside of the picture frame, but the rifles pointing towards him tell us that his death is imminent. The harrowing scene is repeated in the background, where three French soldiers are shown in the act of firing, and behind them a further victim awaits his execution. Goya uses light and dark contrast to full effect in the sky, and the illumination of the men in the foreground. As in so many of these prints, the scene presents a 'staged' scenario with great realism.

Ravages of war

Estragos de la guerra

plate 30 from *Los Desastres de la Guerra* (*The Disasters of War*) 1810–15

published Madrid, 1863, 1st edition

etching, drypoint, burin and burnisher

Art Gallery of South Australia, Adelaide
South Australian Government Grant 1965

6512G85

On account of a knife

Por una navaja

plate 34 from *Los Desastres de la Guerra* (*The Disasters of War*) 1810–15

published Madrid, 1863, 1st edition

etching, drypoint, burin and burnisher

Art Gallery of South Australia, Adelaide
South Australian Government Grant 1965

6512G89

Following a decree issued by the new French King Joseph I in 1808, any Spaniard found carrying a weapon would be sentenced to death. The most common method of execution was the garrote, in which an iron collar was fitted around the condemned person's neck, and fastened to a pillar with a screw. When the screw was tightened, the prisoner was strangled to death. At the publicly staged execution, the accused would wear the weapon with which they were caught on a chain around their neck, and a placard describing the crime they committed. The Spanish man shown here was convicted for carrying a knife.

This is worse

Esto es peor

plate 37 from *Los Desastres de la Guerra* (*The Disasters of War*) 1810–15

published Madrid, 1863, 1st edition

etching, lavis and drypoint

Art Gallery of South Australia, Adelaide
South Australian Government Grant 1965

6512G92

The Peninsular War was a brutal and bloody conflict. All of Spain was swept up in this war, in which Spanish patriots fought the Napoleonic army and guerrilla groups formed throughout the provinces. Conventional rules of engagement did not apply, and atrocities were committed on all sides. Goya would have heard stories of mutilated human remains being put on display in order to terrify opponents. He made several prints of dismembered bodies hung from trees or impaled on branches, as is the case here. Goya depicts the torso of this victim in a pose that resembles the ancient sculpture, the Torso of Belvedere. This reference to ancient ideals epitomises the complete breakdown of the Enlightenment values of liberty, reason and human dignity.

And this too

Y esto tambien

plate 45 from *Los Desastres de la Guerra* (*The Disasters of War*) 1810–15

published Madrid, 1863, 1st edition

etching, aquatint or lavis, drypoint and burin

Art Gallery of South Australia, Adelaide
South Australian Government Grant 1965

6512G100

Unhappy mother!

Madre infeliz!

plate 50 from *Los Desastres de la Guerra* (*The Disasters of War*) 1810–15

published Madrid, 1863, 1st edition

etching, burnished aquatint and drypoint

Art Gallery of South Australia, Adelaide
South Australian Government Grant 1965

6512G105

The beds of death

Las camas de la muerte

plate 62 from *Los Desastres de la Guerra* (*The Disasters of War*) 1810–15

published Madrid, 1863, 1st edition

etching, lavis, drypoint, burin and burnisher

Art Gallery of South Australia, Adelaide
South Australian Government Grant 1965

6512G117

The beds of death

Las camas de la muerte

1812–14

preparatory drawing for *The Disasters of War*, plate 62
red chalk

Museo Nacional del Prado, Madrid

D04262

The beds of death is one of seventeen plates related to the Madrid famine of 1811–12, in which more than 20,000 people died. It shows a cloaked figure walking past a row of corpses, covering her nose to block out the stench. The composition is fully resolved in the preparatory drawing, executed in red chalk, Goya's preferred medium for preparatory drawings in this period.

The consequences

Las resultas

1814–15

preparatory drawing for *The Disasters of War*, plate 72
red chalk

Museo Nacional del Prado, Madrid

D04267

The last part of *The Disasters of War*, known as the *caprichos enfáticos* (emphatic caprices), presents allegories of political repression that followed the reinstatement of Ferdinand VII as king in 1814. These 'caprichos' target the Church because of its collaboration with the king's absolutist regime. *The consequences* depicts a blood-sucking vampire with a human face bearing the features of Pope Pius VII, who is also portrayed in *May the cord break*, displayed on the right.

The consequences

Las resultas

plate 72 from *Los Desastres de la Guerra* (*The Disasters of War*) 1810–15

published Madrid, 1863, 1st edition

etching

Art Gallery of South Australia, Adelaide
South Australian Government Grant 1965

6512G127

May the cord break

Que se rompe la cuerda

plate 77 from *Los Desastres de la Guerra* (*The Disasters of War*) 1810–15

published Madrid, 1863, 1st edition

etching, burnished aquatint or lavis, drypoint, burnisher

Art Gallery of South Australia, Adelaide
South Australian Government Grant 1965

6512G132

The preparatory drawing for this print shows the figure with a papal mitre, clearly identifying him as Pope Pius VII. His cape is reminiscent of the vampire wings in the allegorical portrayal of him in *The consequences* (plate 72). The Pope is performing a balancing act on a fraying cord, an allusion to his collaboration with the repressive regime of Ferdinand VII, and the neglect of his moral duties to the Spanish people.

Truth has died

Murió la Verdad

plate 79 from *Los Desastres de la Guerra* (*The Disasters of War*) 1810–15

published Madrid, 1863, 1st edition

etching and burnisher

Art Gallery of South Australia, Adelaide
South Australian Government Grant 1965

6512G134

The Disasters of War concludes with two allegorical images of truth. Plate 79 depicts the death of Truth, and in plate 80 Goya asks, 'Will she rise again?' The female personification of Truth is surrounded by mourners and clerical figures who appear eager to bury her. The allegory refers to Ferdinand VII's abolition of the constitution, which was followed by the reinstatement of the Inquisition, and the persecution and torture of liberals. As a consequence, many of Goya's friends were forced into exile.

This is how useful men usually end up ***Así suelen acabar los hombres útiles***

1814–23

Album C, 17

brush and carbon ink wash

Museo Nacional del Prado, Madrid

D03929

Goya's critical commentary on old age in the title of this drawing can be interpreted in various ways – the man depicted may be a war veteran forgotten by society, or a dispossessed farmer who has been left with little to sustain him. Whatever has led to this moment, his fate is to struggle through life. He is one of the many marginalised figures portrayed in Album C, which features beggars, prisoners and victims of the Inquisition.

They put a gag on her because she talked. And struck her in the face. I saw her, Orosia Moreno, in Zaragoza. For knowing how to make mice.

Le pusieron mordaza por que hablaba. Y le dieron palos en la cara. Yo la bi en Zaragoza à Orosia Moreno. Por que sabia hacer Ratones.

1814–23

Album C, 87

brush and iron gall and grey-brown ink washes over traces of black chalk

Museo Nacional del Prado, Madrid

D04055

This drawing depicts Orosia Moreno, a woman on trial for witchcraft, dressed in the Inquisition's penitential garments: the scapular and the conical hat. She is the subject of an *auto de fe* (act of faith), a public ritual during which accusations were read out and punishments announced. In the title Goya claimed that 'I saw her', but scholars disagree on whether or not he actually witnessed this scene. His claim to witness status could be interpreted as a general statement of his role as an observer and chronicler of society – in this instance he critiques superstition and the injustice of the Spanish judicial system.

Better to die

Mejor es morir

1814–23

Album C, 103

brush and carbon, iron gall and grey-brown ink wash

Museo Nacional del Prado, Madrid

D04080

Torture was commonly used to obtain confessions, and the use of shackles and chains was standard practice in Spanish prisons. The tone of Goya's inscriptions on images such as this leaves no doubt as to his view of severe punishment and incarceration. The abolition of torture was part of the reformist liberal agenda of Enlightenment thinkers who argued for the rights and equality of every individual before the law.

La Tauromaquia

Goya published thirty-three etchings on the subject of bullfighting in 1816, when he was seventy years of age. The advertisement for the series in the *Diario de Madrid* described *La Tauromaquia* as representing ‘diverse manoeuvres with bulls and passes ... in our bullrings; an idea being given ... of the history, evolution and present state of [bullfighting] in Spain’.

Goya had been an aficionado of the bullfight in his youth, but scholars have increasingly seen an ambivalence in his later attitude, especially in *La Tauromaquia*, which emphasises scenes of violent encounter and death. While Goya’s historical scenes in the series draw upon the 1777 book by Nicolás Fernández de Moratín on the origins of the bullfight, his more critical attitude reflects contemporary enlightened opinion, such as that expressed in the 1807 treatise of José de Vargas Ponce, which condemned bullfighting as a barbarous activity. Goya’s execution of this series in the years of repression and terror following Ferdinand VII’s return to power may also explain its emphasis on violence.

Goya’s etching technique is at its most refined in these large plates, where his handling of even expanses of silvery-toned aquatint and deeply etched linework lend an abstract grandeur to the compositions.

**The way in which the ancient Spaniards
hunted bulls on horseback in the open
country**

***Modo con que los antiguos españoles
cazaban los toros á caballo en el
campo***

plate 1 from *La Tauromaquia* (*The Art of Bullfighting*)

c. 1815–16

published Madrid, 1816, 1st edition

etching, burnished aquatint, drypoint and burin

National Gallery of Victoria, Melbourne

Presented by the National Art-Collections Fund, 1919

1998.255.1

The first thirteen plates of *Tauromaquia* depict scenes showing the history of bullfighting in Spain, from its beginnings in ancient times to its consolidation under the Moors and later development in the fiestas of Christian knights and noblemen. The earliest plates in the series reflect the belief articulated in the texts of Moratín and Vargas Ponce that bullfighting originated with the indigenous inhabitants of Spain, who hunted the ferocious native bulls. Goya shows an open mountainous scene in which mounted hunters wearing animal skins spear a bull.

**The rabble hamstring the bull with
lances, sickles, banderillas and other
weapons**

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

plate 12 from *La Tauromaquia* (*The Art of Bullfighting*)
c. 1815–16

published Madrid, 1816, 1st edition

etching, burnished aquatint and drypoint

National Gallery of Victoria, Melbourne

Presented by the National Art-Collections Fund, 1919

1998.255.12

The rabble hamstringing the bull with lances, sickles, banderillas and other weapons

Desjarrete de la canalla con lanzas, media-lunas, banderillas y otras armas

1814–16

preparatory drawing for *La Tauromaquia*, plate 12

red chalk

Museo Nacional del Prado, Madrid

D04295

Preparatory drawings in red chalk exist for all of the etchings in the *Tauromaquia* series, which Goya transferred directly to the plate by running both through the press. He continued to refine the composition on the plate, as can be seen in this drawing and the related print displayed alongside it. In the print, Goya has reduced the background figures and heightened tonal contrasts to amplify the dramatic encounter between the bull and the 'rabble'. This image depicts one of the most brutal practices in bullfights of the sixteenth to eighteenth centuries, in which the bull was disabled by the severing of its hamstring tendons, before being killed by people on foot.

**The highly skillful student from Falces,
wrapped in his cape, tricks the bull
with the play of his body**

***El diestrísimo estudiante de Falces,
embozado burla al toro con sus
quiebros***

1814–16

preparatory drawing for *La Tauromaquia*, plate 14
red chalk

Museo Nacional del Prado, Madrid

D04299

The matador known as the ‘Student of Falces’ was acclaimed for his extraordinary dexterity, and his death-defying feats were described by numerous authors. One described how he tricked the bull by spinning without removing his cloak; another, how he kept the bull within a circle inscribed in the sand and caused it to tumble by nimbly pivoting his body. Goya conveys the matador’s darting movements in this drawing and related print. The sparseness of the final composition and prominent diagonal shadow endows the etching with an abstract quality.

The highly skillful student from Falces,
wrapped in his cape, tricks the bull
with the play of his body

***El diestrísimo estudiante de Falces,
embozado burla al toro con sus
quiebros***

plate 14 from *La Tauromaquia* (*The Art of Bullfighting*)

c. 1815–16

published Madrid, 1816, 1st edition

etching, aquatint, drypoint and burin

National Gallery of Victoria, Melbourne

Presented by the National Art-Collections Fund, 1919

1998.255.14

The daring of Martincho in the ring at Zaragoza

Temeridad de Martincho en la plaza de Zaragoza

plate 18 from *La Tauromaquia* (*The Art of Bullfighting*)

c. 1815–16

published Madrid, 1816, 1st edition

etching, burnished aquatint and drypoint

National Gallery of Victoria, Melbourne

Presented by the National Art-Collections Fund, 1919

1998.255.18

In addition to the historical bullfighting scenes, a large group of plates shows the feats of bullfighters of Goya's own time. Many of these focus on the reckless stunts of matadors, such as those of Martincho, who was active in the second half of the eighteenth century. Martincho is known to have performed in Goya's home town of Zaragoza in 1759, and the fifteen-year-old Goya may have attended. This plate is one of four he devoted to Martincho's daring antics: here, the bullfighter, who is seated and has shackled feet, faces certain death if he fails to slay the bull with the first thrust of his sword.

The agility and audacity of Juanito Apiñani in [the ring] at Madrid

Ligereza y atrevimiento de Juanito Apiñani en la de Madrid

plate 20 from *La Tauromaquia* (*The Art of Bullfighting*)

c. 1815–16

published Madrid, 1816, 1st edition

etching and aquatint

National Gallery of Victoria, Melbourne

Presented by the National Art-Collections Fund, 1919

1998.255.20

This arresting composition captures the grace of the bullfighter in midair, with the perfectly balanced forms of man and bull isolated against the light ground of the arena. The manoeuvre Goya depicts was described in the treatise by José de Vargas Ponce as follows: 'The skilful bullfighter ... steadied a long pike on the ground ... and leaning on its opposite end while grasping the pike was seen to fly over the bull with so much ease and agility that in an instant he planted himself at the other side as firmly as if he had not changed place'.

**Another madness of his in the same
ring**

Otra locura suya en la misma plaza

dated 1815

plate 19 from *La Tauromaquia* (*The Art of Bullfighting*)

c. 1815–16

published Madrid, 1816, 1st edition

etching, burnished aquatint, drypoint and burin

National Gallery of Victoria, Melbourne

Presented by the National Art-Collections Fund, 1919

1998.255.19

**A picador is unhorsed and falls under
the bull**

***Caída de un picador de su caballo
debajo del toro***

1814–16

preparatory drawing for *La Tauromaquia*, plate 26
red chalk

Museo Nacional del Prado, Madrid

D04313

**A picador is unhorsed and falls under
the bull**

***Caida de un picador de su caballo
debajo del toro***

plate 26 from *La Tauromaquia* (*The Art of Bullfighting*)

c. 1815–16

published Madrid, 1816, 1st edition

etching, burnished aquatint and drypoint

National Gallery of Victoria, Melbourne

Presented by the National Art-Collections Fund, 1919

1998.255.26

Dreadful events in the front rows of the ring at Madrid, and death of the mayor of Torrejon

Desgracias acaecidas en el tendido de la plaza de Madrid, y muerte del alcalde de Torrejon

plate 21 from *La Tauromaquia* (*The Art of Bullfighting*)
c. 1815–16

published Madrid, 1816, 1st edition

etching, burnished aquatint, lavis, drypoint and burin

National Gallery of Victoria, Melbourne

Presented by the National Art-Collections Fund, 1919

1998.255.21

A proof set of *Tauromaquia* in the Boston Public Library has short manuscript titles inscribed by Goya. The inscription for this print reads 'The bull jumped into the front rows and killed two. I saw it.' When the series was published it included a sheet with more elaborate titles devised by Goya's friend, Ceán Bermúdez. It was this later title that identified the impaled man in this scene as the mayor of Torrejon. The actual incident and victim remain unclear, although events where bulls breached the stands were recorded. As with *The Disasters of War* it is uncertain whether Goya witnessed the subject depicted here, based it on reports or invented it.

Banderillas with firecrackers

Banderillas de fuego

dated 1815

plate 31 from *La Tauromaquia* (*The Art of Bullfighting*)

c. 1815–16

1815, 1816 published

etching, burnished aquatint, lavis, drypoint and burin

National Gallery of Victoria, Melbourne

Presented by the National Art-Collections Fund, 1919

1998.255.31

This dated print is one of the earliest Goya executed for the series and employs the realistic setting and multiple figures seen in many of the first plates. It shows one of the grotesque practices used to excite a sluggish bull – the plunging of banderillas (barbed darts) inset with firecrackers into the neck of a bull to incite it to charge. Goya has captured the effect of fizzling firecrackers by applying an area of aquatint around the bull's neck and burnishing back into it to suggest smoke.

The unlucky death of Pepe Hillo in the ring at Madrid

La desgraciada muerte de Pepe Illo en la plaza de Madrid

plate 33 from *La Tauromaquia* (*The Art of Bullfighting*)

c. 1815–16

published Madrid, 1816, 1st edition

etching, burnished aquatint, drypoint and burin

National Gallery of Victoria, Melbourne

Presented by the National Art-Collections Fund, 1919

1998.255.33

José Delgado Romero, alias Pepe Hillo, was the leading matador of the Sevillian school of bullfighting, whose death in the ring at Madrid on 11 May 1801 caused a stir throughout Spain. Goya chose to end the *Tauromaquia* with Hillo's fatal goring, this tragic ending reinforcing his condemnation of bullfighting as a barbarous pastime. Vargas Ponce had pointed specifically to Hillo's death in his treatise as an indicator of bullfighting's cruelty and irrationality, asking, '[H]ow can such a profession be just? How can it escape being considered inhuman, impious and cruel?'

Los Disparates

Los Disparates (*The Follies*), c. 1815–19, is Goya's last print series and the most difficult to interpret. In these late etchings Goya reworked some of the themes and figures from the *Caprichos* and the *Disasters of War*, but the various *Disparates* images are far more enigmatic, akin to the ambiguous language of dreams. Together they present a profoundly dark view of humanity, characterised by cruelty, madness and absurdity. Their subjects and mood are similar to those depicted in the so-called Black Paintings that Goya painted on the walls of his house around the same time.

The *Disparates* series was left incomplete and unpublished in Goya's lifetime. It was not until 1864 that the first edition was printed and published by the Royal Academy of San Fernando, Madrid, under the title *Los Proverbios*. The prints were thought to illustrate Spanish proverbs, and it was only later that fourteen working proofs with Goya's manuscript titles containing the word 'disparate' ('folly' or 'absurdity') were discovered and the series title changed. Made with brush and red wash, the preparatory drawings for the *Disparates* are freely drawn, and Goya resolved much of the compositions directly on the etching plates, often altering them significantly during the etching process.

Feminine folly

Disparate femenino

plate 1 from *Los Disparates (The Follies)*

c. 1815–19

published Madrid, 1864, 1st edition

etching, aquatint and drypoint

National Gallery of Victoria, Melbourne Felton Bequest, 1981

P23.1-1981

In *Feminine folly* Goya revisits the theme of the *pelele*, a game in which a straw mannequin is tossed in a blanket by a group of young women, which Goya had depicted in one of his tapestry cartoons in 1791–92. In this later, etched version, the faces of the male dolls are obscured and their limbs are twisted at odd angles, emphasising their helplessness. Woven into the outstretched blanket beneath them is the image of a donkey, and a handwritten Spanish comment on one surviving trial proof notes: ‘The game is played with asses’. The image may therefore refer to the ‘asinine’ nature of men who fall prey to female games.

Folly of fear

Disparate de miedo

plate 2 from *Los Disparates (The Follies)*

c. 1815–19

published Madrid, 1864, 1st edition

etching, burnished aquatint and drypoint

National Gallery of Victoria, Melbourne Felton Bequest, 1981

P23.2-1981

Folly of fear

Disparate de miedo

c. 1815–19

preparatory drawing for *Los Disparates*, plate 2

brush and red wash over traces of red chalk

Museo Nacional del Prado, Madrid

D04274

The subject of *Folly of fear* recalls the *Disasters of War* series: in the foreground three French soldiers have fallen to the ground, and one is fleeing in fear of a giant clothed in a cape and hood. The giant is an artificial construction, revealed by a man's head looking out from the voluminous right sleeve. The scene refers to the Spanish resistance to French troops, in particular their construction of 'cannons' from tree trunks, which tricked enemy soldiers into thinking that the Spanish had numerous artillery. However, the meaning of the image extends beyond this specific reference, becoming a critique of misdirected fear, a subject previously depicted in the cloaked figure of the *Caprichos* prints *Here comes the bogeyman* and *What a tailor can do!*

Ridiculous folly

Disparate ridiculo

plate 3 from *Los Disparates (The Follies)*

c. 1815–19

published Madrid, 1864, 1st edition

etching, aquatint and drypoint

National Gallery of Victoria, Melbourne Felton Bequest, 1981

P23.3-1981

This unsettling scene shows a group of figures huddled together on a tree branch, apparently being lectured by a mysterious cloaked orator. Many of the figures are women – some have been identified as witches, and another, wearing a muff and mantle, as a noblewoman. The absurdity lies in the fact that the weight of the group is disproportionate to the fragile branch, and that each person, while physically connected, seems disengaged and lost in their own world.

Simpleton *Bobalicón*

plate 4 from *Los Disparates (The Follies)*

c. 1815–19

published Madrid, 1864, 1st edition

etching, burnished aquatint, burin and drypoint

National Gallery of Victoria, Melbourne Felton Bequest, 1981

P23.4-1981

In this print a giant peasant figure clicking castanets grins down at a man cowering behind a shrouded effigy. As with many of the *Disparates* images, this motif is implicitly related to the theme of Carnival – the festive season preceding Lent in the Christian calendar whereupon social rules and conventions were discarded, people wore elaborate costumes and masks, and took part in public celebrations that mocked authorities including the clergy. Here, the figure is known as a *bobalicón* (fool) in Spanish.

Flying folly

Disparate volante

plate 5 from *Los Disparates (The Follies)*

c. 1815–19

published Madrid, 1864, 1st edition

etching and aquatint

National Gallery of Victoria, Melbourne Felton Bequest, 1981

P23.5-1981

Disorderly folly

Disparate desordenado

plate 7 from *Los Disparates* (*The Follies*)

c. 1815–19

published Madrid, 1864, 1st edition

etching, aquatint and drypoint

National Gallery of Victoria, Melbourne Felton Bequest, 1981

P23.7-1981

Many of the *Disparates* prints relate to Goya's earlier paintings, drawings and etchings. This image of conjoined figures is reminiscent of *Caprichos* plate 75, *Is there no one to untie us?*, an allegory of unhappy marriage in which a man and woman are bound together at the waist, struggling to free themselves. In *Disorderly folly*, however, the bodies are forever joined at the torso and head, a source of eternal anguish, expressed in the female face. The crowd is made up of grotesque creatures – one has the head of a toad, another resembles a lion, and the majority of faces appear masked or distorted.

The kidnapping horse

El caballo raptor

plate 10 from *Los Disparates* (*The Follies*)

c. 1815–19

published Madrid, 1864, 1st edition

etching, burnished aquatint and drypoint

National Gallery of Victoria, Melbourne Felton Bequest, 1981

P23.10-1981

The theme of this print, which shows a woman seized by a rearing horse, while another in the background climbs into the mouth of a monster, is thought to be the lasciviousness of men unable to control their desire. However, as is the case in many of these prints, the meaning is ambiguous: the central woman's darkened eyes and enigmatic smile suggest that she is not resisting this act of abduction. The number '25' was written on an early proof of this print, suggesting that the *Disparates* was intended to be a larger set than the series of twenty-two plates in the published set.

Poor folly

Disparate pobre

plate 11 from *Los Disparates (The Follies)*

c. 1815–19

published Madrid, 1864, 1st edition

etching, burnished aquatint, drypoint and burin

National Gallery of Victoria, Melbourne Felton Bequest, 1981

P23.11-1981

One of the most cryptic of the *Disparates* prints, this image depicts a group of elderly, poor and frail figures emerging from a church or convent. They are confronted by a young woman with two heads, one of which bows towards them while the other turns towards an ambiguous hooded figure at the left. To the right of her is another figure who appears to be screaming. The composition has been likened to Rembrandt's larger etching of the *Raising of Lazarus*, c. 1632, which Goya may have known or even owned.

Merry folly

Disparate alegre

plate 12 from *Los Disparates (The Follies)*

c. 1815–19

published Madrid, 1864, 1st edition

etching, burnished aquatint and drypoint

National Gallery of Victoria, Melbourne Felton Bequest, 1981

P23.12-1981

Merry folly

Disparate alegre

c. 1815–19

preparatory drawing for *Los Disparates*, plate 12

brush and red wash

Museo Nacional del Prado, Madrid

D04376

Viewed alongside the print, this preparatory drawing for *Merry folly* shows how Goya finalised much of the detail while etching the plate. It depicts three young women dancing in a circle with three older men while playing castanets. Their movements are uncoordinated, and each figure seems to be isolated in their own world. The drawing reveals Goya's exceptional skills as a draughtsman, including his use of both wet and dry brushstrokes to achieve movement and texture. This vitality is not translated into the etching, as Goya darkened the sky with aquatint and added mask-like faces to the women, giving the scene a sinister atmosphere.

A way of flying

Modo de volar

plate 13 from *Los Disparates* (*The Follies*)

c. 1815–19

published Madrid, 1864, 1st edition

etching, aquatint and drypoint

National Gallery of Victoria, Melbourne Felton Bequest, 1981

P23.13-1981

An early state of this print, before the addition of aquatint, was included in an album of *La Tauromaquia* that Goya gave to his friend Ceán Bermúdez, indicating that he may have begun working on the *Disparates* plates as early as 1815. The bizarre image of men using winged contraptions to fly may be based on a real event, as a number of such flying attempts were reported and illustrated in prints throughout Europe at the turn of the nineteenth century. However, by portraying such an attempt as folly, Goya may also be commenting on the futility of enlightened political and philosophical ideas under the oppressive regime of Ferdinand VII.

Carnival folly

Disparate de Carnabal

plate 14 from *Los Disparates (The Follies)*

c. 1815–19

published Madrid, 1864, 1st edition

etching and aquatint

National Gallery of Victoria, Melbourne Felton Bequest, 1981

P23.14-1981

Clear folly

Disparate claro

plate 15 from *Los Disparates (The Follies)*

c. 1815–19

published Madrid, 1864, 1st edition

etching, burnished aquatint and lavis

National Gallery of Victoria, Melbourne Felton Bequest, 1981

P23.15-1981

Funereal folly

Disparate fúnebre

plate 18 from *Los Disparates* (*The Follies*)

c. 1815–19

published Madrid, 1864, 1st edition

etching, burnished aquatint and burin

National Gallery of Victoria, Melbourne Felton Bequest, 1981

P23.18-1981

In this dark and dreamlike image, the spirit of an old man rises from his dead body to confront a crowd of grotesque monsters. It can be read in relation to the belief in phantoms that were thought to exist beyond the grave; it may even be a literal representation of a so-called phantasmagoria – a popular theatrical spectacle in which images of supernatural beings were projected onto screens to terrify and delight audiences. The nightmarish quality and dark tone of the print are achieved by densely layered aquatint, which suggests a connection with Goya's Black Paintings, the ominous murals he painted on the walls of his house 1820.

Punctual folly

Disparate puntual

additional plate from *Los Disparates (The Follies)*

c. 1815–19

published in *L'Art*, Paris, 1877

trial proof before letters

etching, aquatint and drypoint on Japanese paper

National Gallery of Victoria, Melbourne Felton Bequest, 1982

P2-1983

This is one of four plates – all displayed here – that became separated from the eighteen etchings published by the Royal Academy of San Fernando in 1864. The additional plates were first published in the French journal *L'Art* in 1877. Some of these were printed on special papers, including this thin Japanese paper, which has a warm tone. The image appears to show a tightrope act with a horse and a female rider performing in front of a crowd. However, the rope on which the horse is standing is on the ground, and the 'balancing act' is an illusion.

Well-known folly

Disparate conocido

additional plate from *Los Disparates (The Follies)*

c. 1815–19

published in *L'Art*, Paris, 1877

trial proof before letters

etching and burnished aquatint on Japanese paper

National Gallery of Victoria, Melbourne Felton Bequest, 1982

P1-1983

Two people looking into a luminous room

Dos personajes asomándose a una salida luminosa

c. 1815–19

additional drawing related to *Los Disparates*, not known to have been etched

brush and red wash over red chalk

Museo Nacional del Prado, Madrid

D04283

This drawing of male figures looking into a glowing rectangular doorway is a mysterious and possibly an optimistic, image. It is one of at least five additional studies related to the *Disparates* from which no etchings are known to have been made. It is clear that Goya planned a more ambitious project, but for reasons unknown, he failed to complete it. When he left Spain for Bordeaux in June 1824 he left the *Disparates* plates packed in a crate in the Quinta del Sordo, his villa on the outskirts of Madrid.

Fools' folly

Disparates de tontos

additional plate from *Los Disparates (The Follies)*

c. 1815–19

published in *L'Art*, Paris, 1877

trial proof before letters

etching, aquatint and drypoint on Japanese paper

National Gallery of Victoria, Melbourne Felton Bequest, 1982

P4-1983

The meaning of this print showing four bulls tumbling through a limitless space is far from clear, although the subject may relate to contemporary attempts at flying, using balloons and various contraptions that were demonstrated at carnivals and fairs. Goya made several drawings of flying bulls, including one surrounded by balloon-like faces that is captioned 'They fly, they fly. Fiesta in the air'. Goya inscribed a proof of this etching '*Disparate de tontos*' or 'Fools' folly' and it is possible that the topsy-turvy world of Carnival is evoked as a satirical allusion to the state of contemporary Spain.

Divine reason. Spare no one

Divina Razón. No deges ninguno

1814–23

Album C, 122

brush and washes of carbon and grey-brown ink

Museo Nacional del Prado, Madrid

D04144

In this work, Reason, represented as a woman crowned with laurel leaves, the scales of Justice in one hand and a whip raised in the other, chases away a flock of predatory birds. This allegorical image can be interpreted as symbolising the purge of corruption and oppression from the Spanish Catholic Church, and the ushering in of a more just and democratic new order. During the Liberal Triennium numerous monasteries and convents were closed and ecclesiastical property confiscated, forcing monks and nuns to renounce their vows.

Divine Liberty

Divina Libertad

1814–23

Album C, 115

brush and washes of carbon, iron gall, and grey-brown ink
over traces of black chalk

Museo Nacional del Prado, Madrid

D04085

This is the first in a series of symbolic images at the end of Album C in which Goya portrays the triumph of truth, freedom and justice. In *Divine Liberty* a man kneels on the ground with outstretched arms, joyfully receiving shafts of divine light. An inkstand, quill and half-filled sheet of paper lie on the ground beside him, suggesting he is a writer; the light symbolises the liberty to publish his work without the risk of censorship. Freedom of the press was one of the first guarantees written into the Spanish Constitution of 1812, which was reinstated during the relatively progressive years of the Liberal Triennium (1820–23).

The fifth [burlesque vision]

5a [visión burlesca]

1814–23

Album C, 43

brush and carbon ink wash

Museo Nacional del Prado, Madrid

D04014

Burlesque vision

Visión burlesca

1814–23

Album C, 39

brush and carbon ink wash

Museo Nacional del Prado, Madrid

D04010

This drawing and *The fifth [burlesque vision]* (on display nearby) are from a series of nine sequential sheets in Album C depicting grotesque figures from various walks of life. In his inscriptions to the images Goya describes them as ‘burlesque [comic] visions’ that appeared ‘on the same night’, suggesting they are characters from a nightmare or strange dream. The gaunt old woman in this drawing seems to be addressing an audience from a stage – perhaps she is a singer or music-hall compere. Her oversized lantern-jaw head and stooped pose with hands on hips and out-turned feet provoke a response of laughter, but also of pity.

Challenges: On guard!

Desafíos: en guardia!

1812–20

Album F, 11

brush and iron gall and grey-brown ink washes over traces of pigment

Museo Nacional del Prado, Madrid

D04030

Challenges: On guard! is one of six drawings near the beginning of Album F that depict duels with figures in historical dress. These drawings can be interpreted as presenting antecedents to the various depictions of ritualised violence that follow. The striking cross shape of the combatants' swords is echoed in their interlocking legs, creating a dramatic and suspenseful composition.

Exorcism

Exorcismo

1812–20

Album F, 27

brush and grey-brown, light brown and iron gall ink
washes and chalk wash

Museo Nacional del Prado, Madrid

D04059

As with most of the drawings in Album F, Goya left this image untitled, but it has since become known as *Exorcism*. A nun and a tonsured monk hold up the inert and swaddled body of a child, turning their faces to the hooded friar behind them, seemingly enthralled by his theatrical exhortation to the heavens. It has been suggested that this scene alludes to the dubious activities of some clergymen – particularly those compelled by poverty to seek other ways of supporting themselves financially – who exploited the superstitious beliefs of some worshippers, and claimed to have healing powers

Poverty

Pobreza

1812–20

Album F, 22

brush and iron gall, grey-brown and light grey ink washes

Museo Nacional del Prado, Madrid

D04005

As in Album C, many of the drawings in Album F show the consequences of war on the most disadvantaged citizens. The exact subject of this drawing, which depicts two destitute people in front of a small run-down building, is not entirely clear. Absorbed in their tasks, the figures appear resigned to the reality of their misfortune. The man sitting in the foreground, his face obscured with dark washes of ink, is inspecting his shirt, perhaps for lice.

Bordeaux drawings

In September 1824 Goya settled in Bordeaux, France, after leaving Spain in the wake of the repressive crackdown on liberals that followed Ferdinand VII's restoration to power. Here, he spent the last four years of his life, which were extraordinarily productive and bear witness to his undiminished powers of invention and technical experimentation. Goya produced a series of miniatures on ivory of great artistic freedom, a group of lithographs that set a new benchmark for the medium and two final albums of drawings (Albums G and H) that include some of the most terrifying images he ever made.

Rather than brush and ink, which Goya had employed in his earlier albums, he turned to black crayon for his final drawings, a choice perhaps influenced by his recent experience of the print technique of lithography, which uses a greasy crayon. A new breadth of handling is evident in the nearly two hundred drawings comprising Albums G and H, in which the artist returned to favourite themes including violence, madness, old age and social parody. It has been suggested that Goya was planning a new series of *caprichos* to which these drawings, which encapsulate the thoughts and feelings of a lifetime, may have been related.

Phantom dancing with castanets

Fantasma con castañuelas

1824–28

Album H (Bordeaux Album II), 61

black crayon

Museo Nacional del Prado, Madrid

D04123

Few of the drawings in Album H bear titles. The figure in this drawing is described as a phantom in the ascribed title, although the long robes identify him as a monk. Throughout his life's work, Goya was critical of the clergy and remained so in his late albums: the final drawing in Album H shows a guzzling priest while this one suggests the dissolute behaviour of members of the religious order. The suggestive shape of the castanets, the abandon with which the monk dances and his leering expression evoke a life of pleasure and wanton disorder inside religious institutions.

Literate animal

Animal de letras

1824–28

Album G (Bordeaux Album I), 4
black crayon

Museo Nacional del Prado, Madrid

D04135

This drawing's title of *Literate animal* is clearly ironic, as there is of course no such thing. The work is a beautiful study in pathos; the humanoid animal it depicts is clearly incapable of reading the book it clutches in its paws, as it is egged on in this pointless exercise by a leering figure wielding a stick in the background. *Literate animal* has also been interpreted as a satire on the rapaciousness of lawyers and 'learned' men in general, who destroy the lives of less educated people with animalistic greed.

Bad dream

Mal sueño

1824–28

Album G (Bordeaux Album I), 12

black crayon

Museo Nacional del Prado, Madrid

D04133

Goya's caption 'Bad dream' is inscribed over an earlier title 'Talking apparition', both of which provide clues to the reading of this work. The nightmarish vision of the floating head in the upper right, which is under assault from a flock of flapping and pecking birds, terrifies the main figure who cries out in horror, his hair standing on end. Dreams and nightmares were common subjects in Goya's work and a series of drawings in Album G depict madness and lunatics, a theme that may also be relevant to this image.

They love each other very much *Se quieren mucho*

1824–28

Album G (Bordeaux Album I), 59

black crayon

Museo Nacional del Prado, Madrid

D04129

Goya consistently inscribed the drawings in Album G with short titles, some of which are satirical or darkly comic, as here. The subject of witchcraft, which had preoccupied the artist since the 1790s, is given a grotesque inflection in this drawing of two decrepit witches cavorting mid-air. Their lascivious expressions, suggestive poses and awkward embrace combine the themes of lust, old age and witchcraft in the one drawing.

Man murdering a monk

Hombre asesinando a un monje

1824–28

Album H (Bordeaux Album II), 34

black crayon

Museo Nacional del Prado, Madrid

D04140

The enema

La ayuda

1824–28

Album H (Bordeaux Album II), 42

black crayon

Museo Nacional del Prado, Madrid

D04121