

Francisco Goya

No se puede mirar, 1810-1820

etching, burnished lavis, drypoint
and burin on paper
25.0 cm x 34.1 cm

Collection of the Vancouver Art
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Lang and the Murrin Estate Funds
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Francisco Goya

No se puede mirar, 1810-1820



Image source:
[http://en.wikipedia.org/wiki/Image:Goya_selfpor
trait.jpg](http://en.wikipedia.org/wiki/Image:Goya_selfportrait.jpg)

Artist's Biography

Nationality: Spanish

Born: 1746-03-30, Fuendetodos, Spain

Died: 1828-04-16

Francisco [also Fracesco] José de Goya y Lucientes (March 30, 1746 - April 16, 1828) was born in Fuendetodos, in the province of Saragossa to Joseph Goya and Gracia Lucientes.

His childhood was spent in Fuendetodos, where his family lived in the house which bore the family crest of his mother, surrounded by the dry lands where his father practiced the trade of gilder. About 1749 the family bought a house in the city of Saragossa and some years later moved into it.

Goya attended school at Escuelas Pias, where he formed a close friendship with Martin Zapater, and their correspondence over the years became valuable material for biographies of Goya. At fourteen he entered apprenticeship with the painter Jose Lujan. Later, he moved to Madrid, where he studied with Anton Raphael Mengs, a painter who was popular with Spanish royalty. He clashed with his master, and his examinations were unsatisfactory.

Although Goya submitted entries for the Spanish Royal Academy in 1763, and 1766, he was denied entrance both times. However, when he journeyed to Rome where in 1771 he won second prize in a painting competition organized by the City of Parma. After his return to Saragossa that same year he painted a part of the cupola, of the Basilica of the Pillar, frescoes of the oratory of the cloisters of Aula Dei, and the frescoes of the Sobradiel Palace. He studied with Francisco Bayeu y SubiÁ-as and his painting began to show signs of the delicate tonalities for which he became known.

In 1774 Goya married Bayeu's sister, Josefa (or Pepe as he called her). His marriage to Josefa gained him work with the Royal Tapestry Workshop where over five years he designed some 42 patterns. He also gained access to the royal court, painted a canvas for the altar of the Church of San Francisco El Grande, and was appointed a member of the Academy of San Fernando.

In 1783 the Count of Floridablanca, a favourite of King Carlos III, commissioned him to paint his portrait. He also became friends with Crown Prince Don Luis, and lived in his house. His circle of patrons grew to include the Duke and Duchess of Osuna, whom he painted, the King and other notable people of the kingdom. His popularity with royalty peaked during the reign of Carlos IV ,after the death of Carlos III in 1788 and revolution in France.

Left deaf after an illness in 1792, Goya became withdrawn and introspective, but in 1799 he was appointed the Spanish royal painter with a salary of 50,000 reales and 500 ducats for a coach. He worked on the cupola of the Hermitage of San Antonio de la Florida, he painted the King and the Queen, royal family pictures, portraits of Princess de la Paz and many other nobles. However, his increasing embitterment shows in *Los Caprichos*, a series of prints he created that year.

When Pepa died in 1812, Goya was painting *The Charge of the Mamelukes* and *The Third of May 1808*, and preparing the series of prints known as *The Disasters of War*. When French forces invaded Spain during the Peninsular War (1808-1814), the new Spanish court had received him, just as its predecessors had. However, the King Ferdinand came back to Spain his relations with Goya were not cordial.

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In 1814 Goya went to live with his cousin Rosario Weiss and her daughter, Dona Leocadia, whom he loved madly. He continued to work incessantly on portraits, pictures of Santa Justa and Santa Rufina, lithographs, pictures of tauromachy [bullfighting] and more. With the idea of isolating himself, he bought a house near Manzanares, which was known as the Quinta del Sordo (roughly, "House of the Deaf"). There, more enclosed within himself, he made the Black Paintings.

Unsettled and discontented, he left Spain in May 1824 for Bordeaux and Paris. He settled in Bordeaux but returned to Spain in 1826 after another period of ill health. Despite a warm welcome in Spain he returned to Bordeaux, where he died on April 16th, 1828.

Source: "Francisco Goya," *Wikipedia, the free encyclopedia*. www.wikipedia.org. March 27, 2006.

Artistic Context

Nationality: Spanish

Training: studied under José Luzán MartiÁñez

Peers: Ramón Bayeu; José Camarón Meliá

Group: Rococo; Romanticism; History Painting; Satire; 18th century; 19th century

Provenance: purchased from Dr. Antonio Araujo

Subject: portraits; religious paintings; caricatures; battle scenes

Other Works in the Vancouver Art Gallery Collection

Francisco Goya

Murio la Verdad., 1810-1820

etching and burnisher on paper

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Francisco Goya

Que se rompe la cuerda., 1810-1820

etching, burnished aquatint or lavis, drypoint and burnisher on paper

Purchased through the generosity of Mr. and Mrs. Norman Lang and the Murrin Estate Funds

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Goya Francisco

Farandula de charlatans., 1810-1820

etching, aquatint or lavis, drypoint and burin on paper

Purchased through the generosity of Mr. and Mrs. Norman Lang and the Murrin Estate Funds

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Francisco Goya

Gatesca pantomima., 1810-1820

etching, burin and burnisher on paper

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Francisco Goya

No se puede mirar, 1810-1820

Francisco Goya
Contra el bien general., 1810-1820
etching and burnisher on paper
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Francisco Goya
Nada. Ello dira., 1810-1820
etching, burnished aquatint, lavis, drypoint, and burin on paper
Purchased through the generosity of Mr. and Mrs. Norman Lang and the Murrin Estate Funds
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Francisco Goya
Esta no to es menos., 1810-1820
etching, burnished aquatint, drypoint, burin and burnisher on paper
Purchased through the generosity of Mr. and Mrs. Norman Lang and the Murrin Estate Funds
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Francisco Goya
Que alboroto es este?, 1810-1820
etching, burnished aquatint and/or lavis, burin and burnisher on paper
Purchased through the generosity of Mr. and Mrs. Norman Lang and the Murrin Estate Funds
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Francisco Goya
Muertos recogidos., 1810-1820
etching and burnished aquatint on paper
Purchased through the generosity of Mr. and Mrs. Norman Lang and the Murrin Estate Funds
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Francisco Goya
Si son de otro linage., 1810-1820
etching, lavis, drypoint, burin and burnisher on paper
Purchased through the generosity of Mr. and Mrs. Norman Lang and the Murrin Estate Funds
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Francisco Goya
De que sirve una taza?, 1810-1820
etching, burnished aquatint, and lavis on paper
Purchased through the generosity of Mr. and Mrs. Norman Lang and the Murrin Estate Funds
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Francisco Goya
Sanos y enfermos., 1810-1820
etching, burnished aquatint, burin and burnisher on paper
Purchased through the generosity of Mr. and Mrs. Norman Lang and the Murrin Estate Funds
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Francisco Goya
Lo peor es pedir., 1810-1820
etching, lavis and burnisher on paper
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Francisco Goya

No se puede mirar, 1810-1820

Francisco Goya

Espiro sin remedio., 1810-1820

etching, burnished aquatint, lavis, burin and burnisher on paper

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Francisco Goya

Gracias a la almorta., 1810-1820

etching and burnished aquatint on paper

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Francisco Goya

Caridad de una muger., 1810-1820

etching, lavis, burin and burnisher on paper

Purchased through the generosity of Mr. and Mrs. Norman Lang and the Murrin Estate Funds

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Francisco Goya

Así sucedió., 1810-1820

etching, burnished lavis, drypoint, burin and burnisher on paper

Purchased through the generosity of Mr. and Mrs. Norman Lang and the Murrin Estate Funds

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Francisco Goya

Y esto también., 1810-1820

etching, aquatint or lavis, drypoint and burin on paper

Purchased through the generosity of Mr. and Mrs. Norman Lang and the Murrin Estate Funds

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Francisco Goya

También esto., 1810-1820

etching, burnished aquatint, and burnisher on paper

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Francisco Goya

Escapan entre las llamas., 1810-1820

etching and burin on paper

Purchased through the generosity of Mr. and Mrs. Norman Lang and the Murrin Estate Funds

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Francisco Goya

Grande hazana. con muertos., 1810-1820

etching, lavis and drypoint on paper

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Francisco Goya

Esto es peor., 1810-1820

etching, lavis and drypoint on paper

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Francisco Goya

No se puede mirar, 1810-1820

Francisco Goya

No se puede saber por que., 1810-1820

etching, burnished lavis, drypoint and burin on paper

Purchased through the generosity of Mr. and Mrs. Norman Lang and the Murrin Estate Funds

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Francisco Goya

Que hai que hacer mas?, 1810-1820

etching, lavis, drypoint, burin and burnisher on paper

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Francisco Goya

Fuerte cosa es!, 1810-1820

printing ink on paper

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Francisco Goya

Lo merecia., 1810-1820

etching, drypoint, burin and burnisher on paper

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Francisco Goya

Caridad., 1810

etching, lavis, drypoint, burin and burnisher on paper

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Francisco Goya

Tambien estos., 1810-1820

etching, drypoint and burin on paper

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Francisco Goya

Lo mismo en otras partes., 1810-1820

etching, lavis, drypoint and burin on paper

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Francisco Goya

Sera lo mismo., 1810-1820

etching and burnished lavis on paper

Purchased through the generosity of Mr. and Mrs. Norman Lang and the Murrin Estate Funds

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Francisco Goya

No se puede mirar, 1810-1820

Francisco Goya

Ya no hay tiempo., 1810-1820

etching, lavis, drypoint, burin and burnisher on paper

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Francisco Goya

No se convienen., 1810-1820

etching, drypoint, burin and burnisher on paper

Purchased through the generosity of Mr. and Mrs. Norman Lang and the Murrin Estate Funds

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Francisco Goya

Y no hai remedio., 1810-1820

etching, drypoint, burin and burnisher on paper

Purchased through the generosity of Mr. and Mrs. Norman Lang and the Murrin Estate Funds

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Francisco Goya

Amarga presencia. 1810-1820

etching, lavis, drypoint, burin and burnisher on paper

Purchased through the generosity of Mr. and Mrs. Norman Lang and the Murrin Estate Funds

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Francisco Goya

Ni por esas., 1810-1820

etching, lavis, drypoint and burin on paper

Purchased through the generosity of Mr. and Mrs. Norman Lang and the Murrin Estate Funds

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Francisco Goya

No quieren., 1810-1820

etching, burnished aquatint, drypoint, burin and burnisher on paper

Purchased through the generosity of Mr. and Mrs. Norman Lang and the Murrin Estate Funds

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Francisco Goya

Que valor!, 1810-1820

etching, aquatint, drypoint, burin and burnisher on paper

Purchased through the generosity of Mr. and Mrs. Norman Lang and the Murrin Estate Funds

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Francisco Goya

Y son fieras., 1810-1820

etching, burnished aquatint, and drypoint on paper

Purchased through the generosity of Mr. and Mrs. Norman Lang and the Murrin Estate Funds

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Francisco Goya

Lo mismo., 1810-1820

etching, lavis, drypoint, burin and burnisher on paper

Purchased through the generosity of Mr. and Mrs. Norman Lang and the Murrin Estate Funds

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Francisco Goya

No se puede mirar, 1810-1820

Francisco Goya

Con razon o sin ella., 1810 -1820

etching, drypoint, lavis, burin and burnisher on paper

Purchased through the generosity of Mr. and Mrs. Norman Lang and the Murrin Estate Funds

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Francisco Goya

Bien to se esta., 1810-1820

etching, lavis and burin on paper

Purchased through the generosity of Mr. and Mrs. Norman Lang and the Murrin Estate Funds

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Francisco Goya

Tampoco., 1810-1820

etching and burin on paper

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Francisco Goya

Duro es el paso!, 1810-1820

etching, burnished lavis, drypoint and burin on paper

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Francisco Goya

Enterrar y callar., 1810-1820

etching, burnished lavis, drypoint and burin on paper

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Francisco Goya

Tanto y mas, 1810

etching, lavis and burin on paper

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VAG 67.22.22

Francisco Goya

No se puede mirar., 1810-1820

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Francisco Goya

Estragos de la Guerra, 1810-1820

etching, drypoint, burin and burnisher on paper

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Francisco Goya

No se puede mirar, 1810-1820

Francisco Goya
Por una navaja., 1810-1820
etching, drypoint, burin and burnisher on paper
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Francisco Goya
Barbaros!, 1810-1820
etching, burnished aquatint, burin and burnisher on paper
Purchased through the generosity of Mr. and Mrs. Norman Lang and the Murrin Estate Funds
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Francisco Goya
Todo va revuelto., 1810-1820
etching and burin on paper
Purchased through the generosity of Mr. and Mrs. Norman Lang and the Murrin Estate Funds
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Francisco Goya
Esto es malo., 1810-1820
etching, burnished aquatint, lavis, drypoint, burin and burnisher on paper
Purchased through the generosity of Mr. and Mrs. Norman Lang and the Murrin Estate Funds
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Francisco Goya
Madre infeliz!, 1810-1820
etching, burnished aquatint and drypoint on paper
Purchased through the generosity of Mr. and Mrs. Norman Lang and the Murrin Estate Funds
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Francisco Goya
Clamores en vano., 1810-1820
etching, lavis, burin and burnisher on paper
Purchased through the generosity of Mr. and Mrs. Norman Lang and the Murrin Estate Funds
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Francisco Goya
No hay que dar voces., 1810-1820
etching, burnished aquatint, burin and burnisher on paper
Purchased through the generosity of Mr. and Mrs. Norman Lang and the Murrin Estate Funds
VAG 67.22.58

Francisco Goya
Las camas de la muerte., 1810-1820
etching, lavis, drypoint, burin and burnisher on paper
Purchased through the generosity of Mr. and Mrs. Norman Lang and the Murrin Estate Funds
VAG 67.22.62

Francisco Goya
Extraña devocion!, 1810-1820
etching, burnished aquatint and/or lavis, burin and burnisher on paper
Purchased through the generosity of Mr. and Mrs. Norman Lang and the Murrin Estate Funds
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Francisco Goya

No se puede mirar, 1810-1820

Francisco Goya
No saben el camino., 1810-1820
etching, drypoint, burin and burnisher on paper
Purchased through the generosity of Mr. and Mrs. Norman Lang and the Murrin Estate Funds
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Francisco Goya
Esto es lo peor!, 1810-1820
etching and burnisher on paper
Purchased through the generosity of Mr. and Mrs. Norman Lang and the Murrin Estate Funds
VAG 67.22.74

Francisco Goya
Se defiende bien., 1810-1820
etching, drypoint, burin and burnisher on paper
Purchased through the generosity of Mr. and Mrs. Norman Lang and the Murrin Estate Funds
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Francisco Goya
Siempre sucede., 1810-1820
etching and drypoint on paper
Purchased through the generosity of Mr. and Mrs. Norman Lang and the Murrin Estate Funds
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Francisco Goya
Se aprovechan., 1810-1820
etching, lavis, drypoint, burin and burnisher on paper
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Francisco Goya
Aun podran servir., 1810-1820
etching and burnisher on paper
Purchased through the generosity of Mr. and Mrs. Norman Lang and the Murrin Estate Funds
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Francisco Goya
Por que?, 1810-1820
etching, lavis, drypoint, burin and burnisher on paper
Purchased through the generosity of Mr. and Mrs. Norman Lang and the Murrin Estate Funds
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Francisco Goya
Algun partido saca., 1810-1820
etching, drypoint and burin on paper
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Francisco Goya
Cruel lastima!, 1810-1820
etching, burnished lavis, burin and burnisher on paper
Purchased through the generosity of Mr. and Mrs. Norman Lang and the Murrin Estate Funds
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Francisco Goya

No se puede mirar, 1810-1820

Francisco Goya
Al cementerio., 1810-1820
etching, lavis and drypoint on paper
Purchased through the generosity of Mr. and Mrs. Norman Lang and the Murrin Estate Funds
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Francisco Goya
Carretadas al cementerio., 1810-1820
etching, aquatint, drypoint, burin and burnisher on paper
Purchased through the generosity of Mr. and Mrs. Norman Lang and the Murrin Estate Funds
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Francisco Goya
Las resultas., 1810-1820
etching on paper
Purchased through the generosity of Mr. and Mrs. Norman Lang and the Murrin Estate Funds
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Francisco Goya
Si resucitara?, 1810-1820
etching and burnisher on paper
Purchased through the generosity of Mr. and Mrs. Norman Lang and the Murrin Estate Funds
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Francisco Goya
Para eso habeis nacido., 1810-1820
etching, drypoint, lavis and burin on paper
Purchased through the generosity of Mr. and Mrs. Norman Lang and the Murrin Estate Funds
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Francisco Goya
Populacho., 1810-1820
etching, lavis, drypoint, burin and burnisher on paper
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Francisco Goya
Yo to vi., 1810-1820
etching, drypoint, and burin on paper
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Francisco Goya
No hay quien los socorra., 1810-1820
etching, burnished aquatint, burin and burnisher on paper
Purchased through the generosity of Mr. and Mrs. Norman Lang and the Murrin Estate Funds
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Francisco Goya

No se puede mirar, 1810-1820

Francisco Goya

El buitre carnívoro., 1810-1820

etching, drypoint (?), burin and burnisher on paper

Purchased through the generosity of Mr. and Mrs. Norman Lang and the Murrin Estate Funds

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Francisco Goya

Las mugeres dan valor., 1810-1820

etching, burnished aquatint, lavis, drypoint, and burnisher on paper

Purchased through the generosity of Mr. and Mrs. Norman Lang and the Murrin Estate Funds

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Francisco Goya

Tampoco., 1810-1820

etching, burnished aquatint, drypoint, burin and burnisher on paper

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Francisco Goya

Que locura!, 1810-1820

etching, lavis and burin on paper

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Francisco Goya

Curarlos, y a otra., 1810

etching, lavis, burin and burnisher on paper

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Francisco Goya

No llegan a tiempo., 1810-1820

etching, lavis, drypoint and burin on paper

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Francisco Goya

Tristes presentimientos de lo que ha de acontecer., 1820

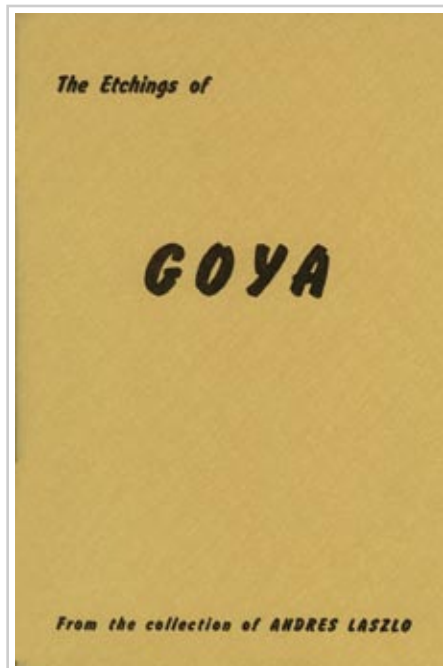
etching, burin, drypoint and burnisher on paper

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Francisco Goya

No se puede mirar, 1810-1820



Bibliography

The Etchings of Goya

Publication

1955

[transcription of excerpt]

DON FRANCISCO GOYA Y LUCIENTES

He was born in 1746 amidst the barrenness of the Aragonese rocks. He lived, suffered and painted for 82 years, died in self-imposed exile in Bordeaux France.

Painting had no artist comparable to him in the XVIIIth century. Etching has produced thus far only Durer and Rembrandt to rival him.

His quarrelsome, stubborn nature became apparent at an early age. His adolescent years were dominated by the nightlife and underworld of Zaragoza and Madrid. He was mixed up in a number of scandals, and even in a streetbrawl murder after which he had to flee and hide till the case went into oblivion in the minds of the Inquisitors and the Police.

He joined, under an assumed name, a bullfighting team wandering through Andalusia, then turned up in Italy. Unfortunately he fell under the influence of Tiepolo, the Baroque master in vogue there, but at least he was doing creative work. He entered a competition at the Parma Academy and won second prize.

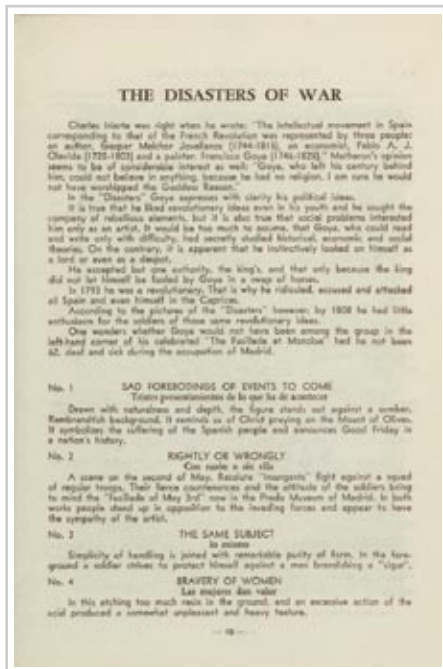
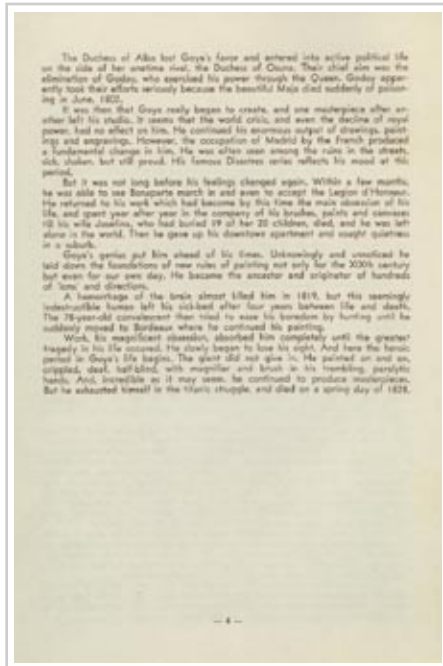
He could have followed a straight course at this time but he deemed escaping with a lady from a convent more important. This adventure ended in another last minute escapade assisted by the Russian ambassador. Back in Zaragoza again, he did a few worthless pictures, then returned to Madrid in 1784 fired [by?] bourgeois ambitions. There he became intimate with two of the court's favorite painters, Mengs and Bayeu, and soon married the latter's sister. His appointment as official designer was followed, in 1786, by that of director of the royal rug and tapestry factory. Meanwhile, his name had become known throughout Spain, mostly because of his connections. Goya never missed an opportunity in using his impressive personality to acquire influential friends. His romance with his greatest love, the Duchess of Alba dates from this period and even this liaison enhanced his prestige. At the same time he not only continued his friendship with his lady love's competitor, the Duchess of Osuna, but also used their rivalry in gathering the elite of Madrid society into their salons for his own ends.

Charles III, the patron of arts and Mengs, the court painter, died. Although the new king waited till 1799 to appoint a court painter, it surprised no one that the honor went to Goya. Times of great prosperity followed, with Goya leading a life of luxury unprecedented by any artist living by his painting. A lavishly furnished apartment, ornate carriages, a line of beautiful, often changed sweethearts characterized his extravagant mode of living. He practically manufactured often second-rate portraits for clients willing to pay his high prices. That he depicted them as decadent and ridiculous mattered little to them for the royal couple had not objected to such treatment. Everything seemed splendid, and Goya was living in a veritable Don Juan's paradise until he began to lose his hearing.

His first reaction was a craving for sexual satisfaction which he tried to gratify in morbid, jealous ecstasy. This insatiable desire was gradually extinguished by the banishment of the Duchess to Andalusia, his complete physical breakdown and later his total deafness. He spent the next few years between his bed and easel,

Francisco Goya

No se puede mirar, 1810-1820



deserted by his friends and suffering from intense physical pain.

France was afire, with Louis XV executed and the Iberian peninsula anxiously awaiting developments, when Goya began work on the project of the Caprices, a work to which he devoted himself almost unswervingly until 1799. although he was gradually growing more paralytic all the time.

The Duchess of Alba lost Goya's favor and entered into active political life on the side of her onetime rival, the Duchess of Osuna. Their chief aim was the elimination of Godoy, who exercised his power through the Queen. Godoy apparently took their efforts seriously because the beautiful Maja died suddenly of poisoning in June, 1802.

It was then that Goya really began to create, and one masterpiece after another left his studio. It seems that the world crisis, and even the decline of royal power, had no effect on him. He continued his enormous output of drawings, paintings and engravings. However, the occupation of Madrid by the French produced a fundamental change in him. He was often seen among the ruins in the streets, sick, shaken, but still proud. His famous Disastres series reflects his mood at this period.

But it was not long before his feelings changed again. Within a few months, he was able to see Bonaparte march in and even to accept the Legion d'Honneur. He returned to his work which had become by this time the main obsession of his life, and spent year after year in the company of his brushes, paints and canvases till his wife Josefina, who had buried 19 of her 20 children, died, and he was left alone in the world. Then he gave up his downtown apartment and sought quietness in a suburb.

Goya's genius put him ahead of his times. Unknowingly and unnoticed he laid down the foundations of new rules of painting not only for the XIXth century but even for our own day. He became the ancestor and originator of hundreds of 'isms' and directions.

A hemorrhage of the brain almost killed him in 1819, but this seemingly indestructible human left his sick-bed after four years between life and death. The 78-year-old convalescent then tried to ease his boredom by hunting until he suddenly moved to Bordeaux where he continued his painting.

Work, his magnificent obsession, absorbed him completely until the greatest tragedy in his life occurred. He slowly began to lose his sight. And here the heroic period in Goya's life begins. The giant did not give in. He painted on and on, crippled, deaf, half-blind, with magnifier and brush in his trembling, paralytic hands. And, incredible as it may seem, he continued to produce masterpieces. But he exhausted himself in the titanic struggle, and died on a spring day of 1828.

THE DISASTERS OF WAR

Charles Iriarte was right when he wrote: The intellectual movement in Spain corresponding to that of the French Revolution was represented by three people: an author, Gaspar Meichor Jovellanos (1744-1815), an economist, Pablo A. J. Olavide (1725-1803) and a painter, Francisco Goya (1746-1828). Matheron's opinion seems to be of considerable interest as well: "Goya, who left his century behind him, could not believe in anything, because he had no religion. I am sure he would not have worshipped the Goddess Reason."

In the "Disasters" Goya expresses with clarity his political ideas.

It is true that he liked revolutionary ideas even in his youth and he sought the

Francisco Goya

No se puede mirar, 1810-1820



company of rebellious elements, but it is also true that social problems interested him only as an artist. It would be too much to assume, that Goya, who could read and write only with difficulty, had secretly studied historical, economic and social theories. On the contrary, it is apparent that he instinctively looked on himself as a lord or even as a despot.

He accepted but one authority, the king's, and that only because the king did not let himself be fooled by Goya in a swap of horses.

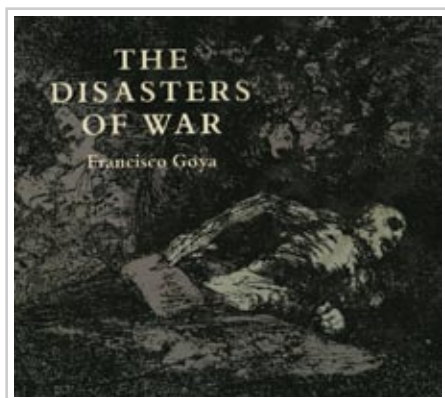
In 1793 he was a revolutionary. That is why he ridiculed, accused and attacked all Spain and even himself in the Caprices.

According to the pictures of the "Disasters" however, by 1808 he had little enthusiasm for the soldiers of those same revolutionary ideas.

One wonders whether Goya would not have been among the group in the left-hand corner of his celebrated "The Fusillade at Moncloa" had he not been 62, deaf and sick during the occupation of Madrid.

No. 26 ONE CANNOT LOOK AT THEM
No se puede mirar

Another scene of massacre which deserves comparison with Plate No. 15, in its dramatic content and interpretive quality.



The Disasters of War

Publication
1967

[transcription of excerpt]

Introduction to the Dover Edition

Ever since the 1914-18 war, and its aftermath of "man's continuing inhumanity to man," ever since the second world conflagration and the ensuing cold war, more and more attention has been attracted to Goya's dramatic graphic representations of a similar subject, which came to be known by the posthumous title, *Los Desastres de la Guerra* (*The Disasters of War*). First published in 1863, thirty-five years after the artist's death, it normally consists of eighty aquatint plates, roughly six by eight inches oblong format, with short but vivid captions perhaps composed by Goya's learned friend, Ceán Bermúdez, from the artist's notes. The actual execution of the captions is by still another hand. Yet their purport is quite clear: Goya wished to denounce war by making a telling visual report on the Spanish nationalist insurrection against the French puppet king, Joseph Bonaparte, which began in 1808 and soon developed into the Peninsular War. The French artist Jacques Callot had made a somewhat similar, though smaller, series of prints for more or less the same reason nearly two centuries earlier. This had been published at Paris in 1633, and was titled *Les Misères et les Malheurs de la Guerre*. The influence on Goya both in title and content is unmistakable. But as usual Goya borrowed only the idea. His series was much larger and broader in scope and, naturally, he expressed himself in contemporary, even in avant garde terms. As the writer's Harvard colleague, the distinguished art critic Jakob Rosenberg, once said, "These sharply drawn scenes must be essentially true; for Goya in his art records like a seismograph the deep revolution in philosophic, social, and political concepts that shook the western European world in his time." Somewhat earlier, in the depression year of 1932, a different great art critic, Bernard Berenson, had noticed another fact akin to this. For he remarked after a visit to the Goyas in the Prado Museum, "Here in



Francisco Goya

No se puede mirar, 1810-1820



Goya is the beginning of our modern anarchy."

It is hard to understand why Goya failed to publish the *Desastres* series himself immediately after the war of liberation was over. At that time its impact would have been very great. Doubtless he feared some such form of political reaction from the despotic new Spanish regime of Ferdinand VII as had so seriously endangered him when he published his first set of prints, *Los Caprichos*, in 1799. Probably by 1815 he had already added to the sixty-four reportorial *Desastres* plates the sixteen prints of a fanciful, enigmatic nature which certainly contain veiled attacks on persons, Church, and State, as had all the prints of the *Caprichos* series. Thus it was left for a new generation to bring them out, when the passions of the Napoleonic era had receded. The Royal Academy of San Fernando in Madrid acquired the copperplates in 1862, and in that year printed off a few sets of trial proofs of the plates before retouching, as Goya had done with individual subjects in his own lifetime. Then a year later, in 1863, the Academy issued the prints publicly, with a newly engraved title page, and printed preface, in eight paper-covered, numbered parts, with some retouching to the aquatint backgrounds and even to Goya's etching itself! Occasionally the size of a plate was actually altered. But the 1863 first edition reproduced here is a magnificent series of prints, even if it is not strictly as fresh as the unpublished trial proofs the Academy

had run off (a complete set of which is in the writer's possession), or the powerful and delicate proofs which Goya took off the plates himself while in the process of making them. But these proofs are quite unavailable today.

A word about the individual subjects in the series. The caption on one of Goya's plates (number 44) states boldly, "Yo lo vi" (I saw it), confirmed by "Y esto tambien" (And this too) below the succeeding one. Therefore we believe that many *Desastres* subjects were really seen by him, others depicted from eye witness accounts. The first plate, showing a kneeling figure with the moving title "Tristes presentimientos de lo que ha de acontecer" (Sad presentiments of what must come to pass), while nearly equally realistic, does not show Goya himself, but rather the allegorical figure of suffering humanity, horrified by prophetic vision.

A few scenes are of actual historical record, as is number 7, "Que valor!" (What courage!). It represents Agostina, a brave woman of Saragossa, who manned a cannon after all its staff had fallen during the French siege of that city in July, 1808. Lord Byron saw Agostina at Madrid in 1809, and celebrated her exploit in his poem *Childe Harold*. Also, the English artist David Wilkie painted her portrait in 1829. But it is still Goya who has caught her best in this her moment of glory!

Almost equally impressive is number 15, "Y no hai remedio" (And it can't be helped), which uses, as does number 26, the artist's famous shorthand "invention" of showing only the rifle barrels, instead of the French soldiers themselves, who are about to execute a prisoner. Goya employed essentially this same device, but with the soldiers, in his great (Prado) painting "Los Fusilamientos" (The Executions), and Edouard Manet, much later, adopted it for his large canvas in the Louvre of the "Execution of the Emperor Maximilian" (of Mexico). One cannot conceive of a more fearful indictment of war than these prints and paintings!

One of Goya's (or Bermúdez?) most powerful titles is attached to print number 18: "Enterrar y callar" (Bury them and keep quiet). Another masterpiece is Plate 69 and its one-word caption, "Nada" (Nothing). * This is not Goya's bitter confession of atheism (he was probably quite religious); rather it probably refers to the vanity of all human concerns in the face of death. "Nada" has been written by the corpse on the tablet in front of its right hand. The rendering is worthy of Rembrandt.

Francisco Goya

No se puede mirar, 1810-1820

After the scenes of war, come the scenes of famine—of the terrible "Año del Hambre" (year of hunger) in Madrid—from September, 1811 to August, 1812, which cost the lives of over twenty thousand citizens (numbers 48-64). Even in a reproduction "Gracias á la almorta" (Thanks to the millet), number 51, proves the truth of Goya's proud statement that: "In art there is no need for color; I see only light and shade. Give me a crayon, and I will *paint* your portrait." This print has all the subtle hues of poverty and hunger.

Not part of the eighty *Desastres* prints published originally, but clearly intended for the series, because of their size, shape, and allegorical content (like the last plates of the series) are Plates 81 and 82, in Delteil's bibliography of

*The words "Ello dirá" (We shall see) were added by the Academy for the 1863 publication.

Goya's prints*. These plates were not rediscovered till after 1863, by the French artist Lefort, and were only much later offered to the Academy of San Fernando. Plate 81 has been awarded the title "Fiero monstruo" (Proud monster). It shows a great beast, something between a hippopotamus

and a huge horse or mule, lying on its side, and devouring a number of naked human beings. What does it signify? No one can tell, since one cannot learn the secrets of, nor psychoanalyze, a great artist dead nearly a century and a half. Is it perhaps "war" itself? Or national greed for territory and people, which has so often caused the cataclysms of the past?

Goya's *Desastres* are, however, on the whole fairly understandable and clear cut. Have we learned the lessons from them? We had better look at this fine publication—and be sure!

*Delteil, Loys, *Le peintre-graveur illustré*, t. 14-15, *Francisco Goya*, Paris, 1922. The present volume includes reproductions of Plates 81 and 82—the latter titled "Esto es lo verdadero" (This is the truth)—as well as Plate 83, a unique proof (no plate extant) in the print collection of the Boston Museum of Fine Arts, titled "Infame provecho" (Infamous gain).

PHILIP HOFER
Cambridge Massachusetts
1967

26 *One cannot look at this*

Francisco Goya

No se puede mirar, 1810-1820



Goya: The Disasters of War

Publication
1973

[transcription of excerpt]

Francisco José de Goya y Lucientes (1746-1828) began his long career in the Spanish provincial town of Saragossa. As the son of an impoverished family he needed determination not only to succeed as an artist, but also to be recognized and accepted by society in the capital city of Madrid. Once he achieved official recognition as court painter in 1789, Goya trod carefully in order to retain his hard-won security; and it was not until 1824, after seeing many régimes come and go, that he was forced into exile in France. Just as he had sought official acceptance, Goya sought professional excellence, and pursued his artistic development with determination. His own particular genius was indicated by the tapestry cartoons and early portraits; but two important events in his life seem to have released his imagination into a new inventiveness. In 1792, when he was forty-six and at the height of his popularity, Goya was struck down by an illness which took him to the point of death and left him stone deaf. During his years of convalescence, from 1794 to about 1798 when he was able to resume his official duties, Goya resourcefully made a new beginning by exploring the media of drawing and etching. The nearness of death seems to have opened up to him the hidden corners of the mind which usually lie closed to the rational man. The other event which again pushed his work out in new directions was the guerrilla war of 1808-1814, and its tragic aftermath. This bitter experience revealed to Goya the link between the dark frenzy of the unconscious mind and the chaos of society, and this discovery he recorded in the series of prints now titled *The Disasters of War*.



Goya came to maturity in a country that, at the end of the eighteenth century, was considered reactionary by most of western Europe. The absolute monarchy of Charles III (1759-1788) was reminiscent of the government of Louis XIV in France a hundred years before. Although the activities of the Inquisition had been somewhat curtailed, the Church still played a large part in governing Spain at a time when other European countries were restricting ecclesiastical influence. Charles was, however, a relatively benevolent monarch and his reign of reform provided an atmosphere conducive [conducive] to the discussion of new ideas introduced by contemporary French philosophers. At the same time there was a growing sense of nationalism which caught the intellectuals off-balance, attracted as they were on the one hand by French ideas, and bound on the other hand by their Spanish identity — an identity which was becoming especially strong among the peasants and the lower classes. What reform there was under Charles III came to an end with the reign of the inept Charles IV (1788-1808), from whom effective power was quickly taken by the Queen's lover, Manuel Godoy. Spain was now plunged into a period of war and economic ruin which culminated in 1808 with the expulsion of both Charles IV and his son, Ferdinand VII, and with the beginning of Napoleon's brutal repression of the Spanish people.

A strong sense of nationalism temporarily transformed the Spanish from a docile people into a determined force, and guerrilla fighting went on between them and the French from 1808 until 1813. Many intellectuals at first welcomed Napoleon's men as the vanguard of the revolution that would free Spain from the oppression of monarchy, but these hopes were soon dashed. The entire country was disrupted, and, under conditions of siege and open warfare, famine became the natural condition. Between September 1811 and August 1812, 20,000 people died of hunger in Madrid alone. With the help of the British army, the French were finally driven out of Spain in 1813; but because of English reaction and fear of revolution, Ferdinand VII was brought back as

Francisco Goya

No se puede mirar, 1810-1820

absolute monarch in place of the revolutionary government set up during the war. Then followed another period of oppression when Ferdinand set aside the liberal constitution of Cadiz and re-established the Inquisition. There was a brief respite from his tyrannical rule when, between 1820 and 1823, he bowed to pressure and allowed the reintroduction of the constitution, but this period was again followed by repression and by the hunting down of dissidents. Goya himself went into hiding in 1823 and left for France in 1824, where he lived in Bordeaux until his death in 1828.

The series of etching-aquatints, *The Disasters of War*, expressed Goya's angry reaction to the frustrating and tragic events taking place around him. This was not the first time that Goya had used etchings to give vent to his feelings about social wrongs, for after his illness of 1792-93 he worked on a series of eighty prints entitled *Los Caprichos*, which was an indictment of superstition and human folly. It was in this series that Goya developed his own personal style of etching with the addition of aquatint, a method of etching that produces broad patches of shade and light

similar to those found in wash drawings. Printmaking in the eighteenth century was often regarded as a method of merely reproducing paintings, but Goya experimented with his technique until it expressed in a very immediate way his own haunting images of the unconscious. Since his illness Goya had developed a very vivid drawing style in sketchbooks which form a kind of running commentary on his world, much like a diary. Often the drawings are numbered and given captions just as the series of *Los Caprichos* and *The Disasters of War*, and it is important to note that Goya's written comment is essential to the unity and to the emotional impact of his print series.

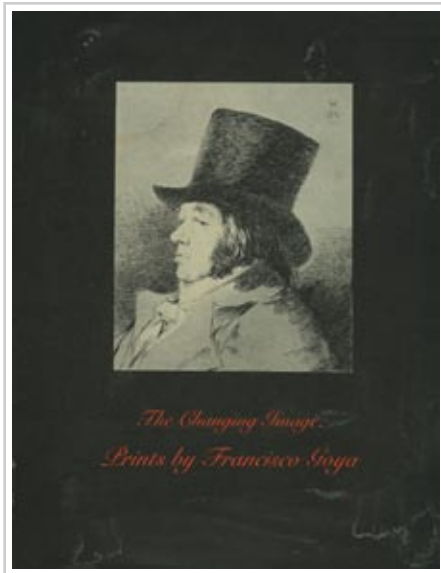
In the original series of *The Disasters of War* there were eighty plates, the first sixty-four of which belong to the period around 1810 and record the events of the war and famine. The other sixteen prints were added after Ferdinand VII returned to the throne in 1814, and illustrate the political oppression and injustice that followed the war.

Goya did not print *The Disasters of War* during his lifetime. Except for a set of proofs, the series, together with two additional plates, was not printed until 1863 in Madrid by the Academy of San Fernando and by this time, long after Napoleon and the popular revolutions of 1848, Europe was ready to accept it. Goya showed individual men and women caught in situations over which they had no control, at the mercy of the enemy of the moment, whether French or Spanish. The figures in his prints seem to be acting out their fate in a barren landscape, under an oppressive dark pall that shifts to allow a lurid spotlight to illuminate the inevitable horror. One of the most bitter prints is catalogue number 51 in which the skeleton writes *Nada* ("Nothing") while a phantom on the left holds the scales of justice and on the right mad faces press forward from the dark. From all the fighting and all the suffering nothing will come. At the end of the series Truth has died (cat. no. 59), and Goya asks in despair if she will rise again in the world of monsters that surround us (cat. no. 60).

Tanis Hinchcliffe

Francisco Goya

No se puede mirar, 1810-1820



The Changing Image: Prints by Francisco Goya

Publication
1974

[transcription of excerpt]

128-129

Desastres 26 (27)

No se puede mirar (One can't look)

D. 145, H. 146, B. 128, Hof. 170

145 X 210 mm.

Lower left in the plate: Goya

128

Working proof, Harris I, 3

Etching, drypoint, and burin

Sheet mounted down

Coil.: Boix

Staatliche Museen, Preussischer Kulturbesitz,

Kupferstichkabinett, Berlin. 763-1906

129

Working proof, Harris I, 3

Etching, drypoint, burin, and lavis

No watermark

Coil.: Carderera; Stirling-Maxwell

Museum of Fine Arts, Boston. 1951 Purchase Fund.

51.1651

These Spanish civilians, women and children among them, kneeling in a cave, are about to be shot, probably in retaliation for resistance in the locality.

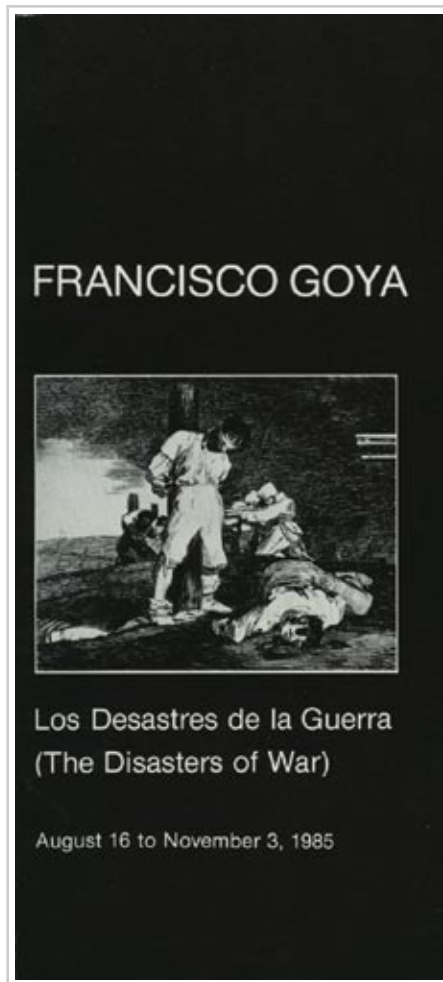
Some parts of the first working proof have a peculiar texture, possibly due to foul biting. It appears to have been burnished off some of the figures, but traces remain, for example, as shading on the dress of the prostrate woman at the far left.

In the third working proof fairly dark lavis has been added over all the plate except on the women's clothing and the faces, which are left white. The lavis blends with the foul biting to produce a deeper tone on the ground. Because the right background is shaded, one's attention is inescapably drawn to the terrified fugitives brilliantly illuminated in their plight.



Francisco Goya

No se puede mirar, 1810-1820



Francisco Goya: Los Desastres de la Guerra

Publication
1985

[transcription]

FRANCISCO GOYA

Los Desastres de la Guerra (The Disasters of War)

How an artist deals with the subject matter of war, famine and its intolerable consequences is a challenge not only of testimony but the ability to go beyond representation of image to speak of oppression and injustice in a universal way.

Francisco Jose de Goya y Lucientes' dramatic series of 80 etching-aquatints, known by the title *Los Desastres de la Guerra* (*The Disasters of War*), and first published in 1863, 35 years after the artist's death, are as relevant today as when they were produced between 1810 and 1814. Goya (1746-1828) was 64 when he began this visual report on the Spanish nationalist insurrection against the French invasion of Joseph Bonaparte, which started in 1808 and soon developed into the Peninsula War. The images of bloody conflict and human misery of the war, the Madrid famine of 1811-14 and the repression which followed the Spanish monarch Ferdinand VII's return to the throne in 1812, are the material for this incredible set of prints.

Born in the town of Fuendetodos, near Saragosa, Spain in 1746, Goya's determined ascent as an artist was rapid, from his first Madrilene commission in Madrid for tapestry cartoons in 1775 to being named official court painter in 1789 [1799]. It was during his time of royal patronage that he painted his famous portrait of the Royal Family of King Charles IV.

A great change occurred in Goya's life and work after a serious illness in 1792-93 which left him permanently deaf. A certain parallelism between Goya's personal life and the upheavals in European history can be observed in his new exploration of the media of drawings and etchings after 1793. His gradual replacement of subject matter and discovery of new ways of conveying the condition of man, make him a pivotal figure in art, influencing successors from Delacroix and Manet to de Kooning and today's artists.

It is in this series that Goya developed a style of etching, with the addition of aquatint, producing areas of shade and light similar to wash drawings. Technically, the etchings are unequalled in the medium. Goya's method of working was never very systematic and he used his engraving techniques with the greatest possible freedom in order to obtain the effects he was seeking. There is evidence to suggest that in some of these engravings, Goya may have adopted the completely unorthodox method of spraying the entire plate with aquatint then etching the design and finally burnishing out the halftones and highlights.

Most of the scenes in *The Disasters of War* appear to have been recorded on the spot, as they were indeed witnessed by Goya, or revealed to him through the accounts of friends. Apart from a description of terror these etchings resemble some aspects of the work of the news photographer of the twentieth century in their attempt to bear witness to the nature of man's war against himself. Despite this similarity of purpose, Goya has the ability to have us see beyond the representation of an extraordinary time of terror in Spain, to externalize the chaos of both mind and society. Whatever the interpretation of Goya's images we can read these etchings as externalizing certain principles, certain events of lasting importance.



Francisco Goya

No se puede mirar, 1810-1820

Except for a set of proofs that Goya gave to his friend Cean Bermudez, *The Disasters of War* series was not printed until 1863, in Madrid by the Academia de San Fernando. Perhaps because Goya feared political reprisal from the new Spanish regime of Ferdinand VII the copper plates were stored away in vaults by his son Javier and were not found until after Javier's death in 1854. The plates were then cleaned and trial proofs taken before the titles were engraved. The titles were engraved to imitate as closely as possible the pencil originals and even the errors in spelling were copied by the engraver. The set in the collection of the Vancouver Art Gallery is from the first edition of five hundred and one of the few impressions printed before these errors were corrected.

Lorna Farrell-Ward

The exhibition was organized by Vancouver Art Gallery curator Lorna Farrell-Ward and funded by a grant from the Government of British Columbia through the British Columbia Cultural Fund and the British Columbia Lottery Fund.

Further Reading

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Exhibition History

Exhibitions at the Vancouver Art Gallery

Disasters of War: Goya Prints. November 21, 1967 - January 5, 1968.

Goya Prints. February 3, 1968 - March 19, 1968.

Goya: Disasters of War and Segal: Execution. December 3, 1972 - January 31, 1973.

Goya: Disasters of War. September 30, 1975 - October 17, 1975.

Francisco Goya's Disaster of War and Etchings by Frank Brangwyn. September 26, 1980 - December 7, 1980.

Francisco Goya

No se puede mirar, 1810-1820

Goya: Disasters of War. August 16, 1985 - November 3, 1985.

Francisco Goya: The Disasters of War. February 18, 1995 - October 22, 1995.

The Divine Comedy: Francisco Goya, Buster Keaton, William Kentridge. January 24, 2004 - April 25, 2004.

75 Years of Collecting: Portrait of a Citizen. September 23, 2006 - January 1, 2007.

Selected Exhibitions Outside of the Vancouver Art Gallery

The Edmonton Art Gallery, Edmonton. *Goya's Disasters of War.* September 13, 1997 - November 9, 1997.



Archival History

Research

Miscellaneous History

[transcription]

GOYA ETCHINGS

Los Desastres de la Guerra

1. Technique

By means of aquatint, Goya achieved unparalleled effects which are sometimes similar to the most delicate handled water-colour washes and at other times seem almost to have the relief of impasto in oil paint. Goya was the first Spaniard to master this technique.

Goya seems also to have been one of the first major artists to use the technique of lavis*, which appears in the Desastres series, and the extraordinary inventiveness of his engraving methods in this series suggest that he may well have discovered the technique for himself.

Goya's method of working was never very systematic and he used his engraving techniques with the greatest possible freedom in order to obtain the effects he was seeking. He would generally etch, aquatint, and burnish his plate, retouching with the drypoint to burin at any stage. There is evidence to suggest that in some of the Desastres engravings Goya may have adopted the completely unorthodox method of spraying the entire plate with aquatint and biting it, then etching the design and finally burnishing out the halftones and highlights.

Plate 42 53, and 59 aquatint effects could have been achieved by the unusual method of dissolved resin in a solution of alcohol, which Goya would then blow onto the plate with a mouthspray from various distances and sized spray openings.

The first edition plates were 'rag-wiped' and printed with considerable tone. This

Francisco Goya

No se puede mirar, 1810-1820



method of printing, followed in most of the later editions, was no doubt adopted partly to satisfy mid-nineteenth century taste for richly toned impressions, but probably also to bring out with the maximum intensity every detail engraved on the plates, even at the sacrifice of brilliance and [sic] contrast.

A set of working proofs of the *Desastres* existed to serve as a model for the first edition. In fact Valentin [Valentin] Carderera, a member of the Real Academia [sic] de San Fernando for which the editions were made, was the owner of the set of working proofs which Goya had presented to Cean Bermudez. These Carderera lent to the Academy in order that Goya's manuscript titles on the proofs could be copied in engraving on the plates.

*Lavis technique refers to the process of brushing acid onto the plate surface with a feather. The technique is used to achieve grey-toned areas that rather resemble water colour washes. Aquatint is used for similar purposes and it is not always possible to tell the difference between lavis and aquatint areas in the Goya etchings.

2. Background

When Goya had engraved all the plates of the *Desastres* he gave his friend, Cean Bermudez, an album containing a proof set of eighty-five plates, including the eighty plates eventually published as *Los Desastres de la Guerra*, two plates numbered 81 and 82 which were prepared for the series but were not published with it, and three little engravings of 'prisoners' which were not interded by Goya for inclusion in a published edition of the series.

-2-

No contemporary edition was ever made of this important series of engravings. Possibly by the time they were finished, the war and famine scenes were not of great appeal and Goya was probably unwilling to risk another financial failure such as he had experienced with the *Caprichos*.

Also, Goya fell seriously ill in the winter of 1819 and on his recovery he was planning to leave Spain and settle permanently in France.

The copper plates were stored away in safes by Goya's son, Javier where they remained until his (Javier's) death in 1854.

Eventually in November 1862, they were acquired by the Academia de San Fernando from D. Jaime Machen for 28,000 reales, together with the eighteen plates of the *Proverbios* series.

The plates were cleaned and trial proofs taken before the titles were engraved. The titles were engraved to imitate as closely as possible the pencil originals and even the errors in spelling were copied by the engraver; it was not until a number of sets had been printed that the errors were corrected.

3. November Bulletin Notes

This series comes from the first edition (1863) printed by Laurenciano Potenciano for the Real Academia, San Fernando. The impressions are in very fine condition; while 500 sets were printed of this edition (considered the finest), relatively few sets were pulled, as this one was, before corrections of typographical errors had been made.

The series is believed to have been executed between 1810 and 1820, but was not published during Goya's lifetime. Only, in fact, after the death of his son in 1854, did the plates come to light.

Francisco Goya

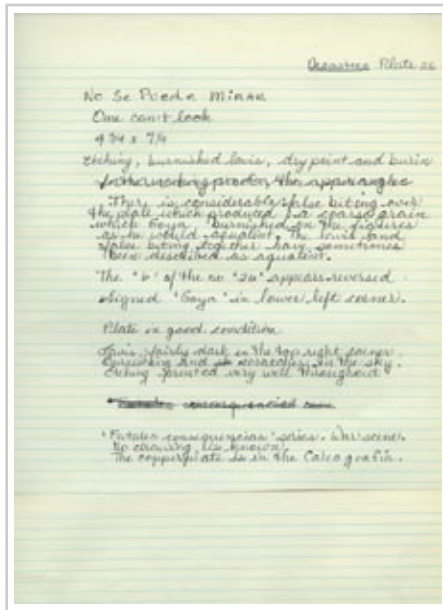
No se puede mirar, 1810-1820

In November 1862, they were acquired by the Real Academia. Fortunately, a full set of working proofs of the series was available, so that Goya's manuscript titles on the proofs could be copied in engraving on the plates. According to the taste of the time, the plates were printed with considerable tone. The result is a maximum intensity of detail.

Most of the plates in the series were inspired by incidents witnessed by Goya in the Peninsular War of 1808-14 and the famine in Madrid (1811-12).

Plate 1, bearing the legend "Sad forebodings of what is about to happen" is an ominous introduction to the series. Plates 2-47, with few exceptions, deal with the horrors of the War; plates 48-64, with the famine; and plates 65-80, the "Caprichos Enfaticos", and political-religious-ideological allusions to the War.

This three-way division of subject is paralleled by a stylistic evolution, from (to quote an expert) "the early dated plates of 1810 with their small figures arranged in compact groups in the centre of the composition to the broad style and free invention of the "Caprichos Enfaticos".



Research

Miscellaneous History

[transcription]

Desastres Plate 26

No Se Puede Mirar

One can't look
4 3/4 x 7 1/4

etching, burnished lavis, dry point and burin

There is considerable false biting over the plate which produced a coarse grain which Goya burnished on the figures as he would aquatint. The lavis and false biting together have sometimes been described as aquatint.

the '6' of the no '26' appears reversed.

Signed 'Goya' in lower left corner.

Plate in good condition

Lavis, fairly dark in the top right corner.
Burnishing and scratches in the sky.
Etching printed very well throughout

'Fatales consecuencias' series. War scene.
No drawing is known.
The copperplate is in the Calcografía.

Francisco Goya

No se puede mirar, 1810-1820



Shadbolt Correspondence

Correspondence
1966-12-08

[transcription]

The National
Gallery
of Canada
La Galerie
nationale
du Canada
Ottawa 4

8 December 1966

Dear Mrs Shadbolt,

We have examined the Goya etchings which Dr. Antonio Araujo left with us and feel that of the three series only the Desastres de la Guerra is worth considering for purchase.

This series of the Desastres comes from the first edition (1863) printed by Laurenciano Potenciano for the Real Academia. The impressions are in very fine condition and are earlier than the ones in our own copy of this edition: they have been pulled before correction of the letters in the following plates:

- 9 - 'quieren' to 'quieren'
- 32 - Before the accent on 'qué'
- 33 - Before the accent on first 'Qué'
- 34 - 'nabaja' to 'navaja'
- 35 - Before the accent on 'qué'
- 36 - Letters 'Tam' later re-engraved; in impressions before alteration, the letter 'm' is written with the pen over an erasure. The title was originally engraved 'Tan poco'
- 39 - Before the addition of two exclamation marks and the alteration of 'con' to 'Con'
- 47 - Before the accent on 'Así'

It is an unbound edition (only 12 special sets were bound) issued in eight groups of ten impressions, each sewn together in yellow paper covers numbered in stencil on the front 1 to 8. For further details identifying this edition see Tomás Harris, Goya Engravings and Lithographs, Oxford (Bruno Cassirer), 1964.

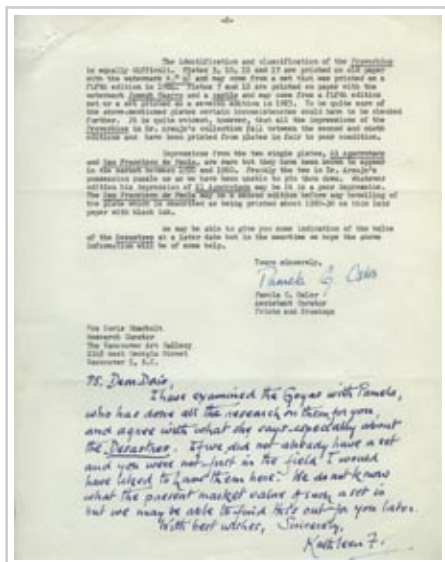
The Caprichos would appear to come from a fifth edition printed in 1881-1886 but it is extremely difficult to be certain of this. In any case the impressions are inferior. Many of the plates have been re-aquatinted and are flat and lifeless and others have been badly and unevenly inked.

[DEC 12 1966]

.../2

-2-

The identification and classification of the Proverbios is equally difficult. Plates 3,



Francisco Goya

No se puede mirar, 1810-1820

10, 11 and 17 are printed on old paper with the watermark R.n R.1 and may come from a set that was printed as a fifth edition in 1904. Plates 7 and 12 are printed on paper with the watermark Joseph Guarro and a castle and may come from a fifth edition set or a set printed as a seventh edition in 1923. To be quite sure of the above-mentioned plates certain inconsistencies would have to be checked further. It is quite evident, however, that all the impressions of the *Proverbios* in Dr. Araujo's collection fall between the second and ninth editions and have been printed from plates in fair to poor condition.

Impressions from the two single plates, *El Agarroado* and *San Francisco de Paula* are rare but they have been known to appear in the market between 1950 and 1960. Frankly the two in Dr. Araujo's possession puzzle us as we have been unable to pin them down. Whatever edition his impression of *El Agarroado* may be it is a poor impression. The *San Francisco de Paula* may be a second edition before any bevelling of the plate which is described as being printed about 1920-30 on thin laid paper with black ink.

We may be able to give you some indication of the value of the *Desastres* at a later date but in the meantime we hope the above information will be of some help.

Yours sincerely,

[signed Pamela G. Osler]

Pamela G. Osler
Assistant Curator
Prints and Drawings

Mrs Doris Shadbolt
Research Curator
The Vancouver Art Gallery
1145 West Georgia Street
Vancouver 5, B.C.

P.S. Dear Doris,

I have examined the Goyas with Pamela, who has done all the research on them, for you, and agree with what she says -- especially about the *Desastres*. If we did not already have a set and you were not first in the field I would have liked to have them here. We do not know what the present market value of such a set is but we may be able to find this out for you later.

With best wishes, Sincerely,
Kathleen F.

[postscript handwritten at bottom of letter]

Francisco Goya

No se puede mirar, 1810-1820



Shadbolt Correspondence

Correspondence
1967-01-04

[transcription]

The National
Gallery
of Canada
La Galerie
nationale
du Canada
Ottawa 4

4 January 1967

Dear Mrs Shadbolt,

Thank you for your letter of December 14

A set of Goya's *Los Desastres* bound in marble boards with a leather spine was sold at Christie's in London on July 6, 1965, for \$3,528.00. This was a first edition but the impressions in it are later than the ones in the copy being offered to you; they were pulled after correction of the letters in the plates with the exception of plate 9 which was the last to be corrected. A seventh edition printed in 1937 was sold at Sotheby's on March 17, 1966, for \$644.00.

We hope this gives you some idea of the possible value of Dr. Araujo's set.

Yours sincerely,

[signed Pamela G. Osler]

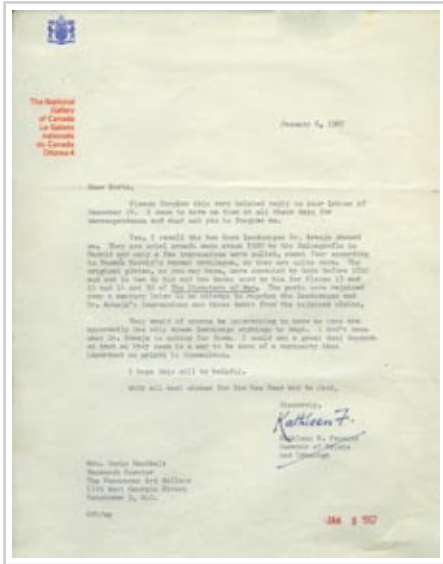
Pamela G. Osler
Assistant Curator
Prints and Drawings

Mrs Doris Shadbolt
Research Curator
The Vancouver Art Gallery
1145 West Georgia Street
Vancouver 5, B.C.

[JAN 8 1967]

Francisco Goya

No se puede mirar, 1810-1820



Shadbolt Correspondence

Correspondence
1967-01-06

[transcription]

The National
Gallery
of Canada
La Galerie
nationale
du Canada
Ottawa 4

January 6, 1967

Dear Doris,

Please forgive this very belated reply to your letter of December 14. I seem to have no time at all these days for correspondence and must ask you to forgive me.

Yes, I recall the two Goya landscapes Dr. Araujo showed me. They are trial proofs made about 1920 by the Calcografía in Madrid and only a few impressions were pulled, about four according to Thomás's Harris's recent catalogue, so they are quite rare. The original plates, as you may know, were executed by Goya before 1810 and cut in two by him and the backs used by him for Plates 13 and 15 and 14 and 30 of *The Disasters of War*. The parts were rejoined over a century later in an attempt to reprint the landscapes and Dr. Araujo's impressions are those taken from the rejoined plates

They would of course be interesting to have as they are apparently the only known landscape etchings by Goya. I don't know what Dr. Araujo is asking for them. I would say a great deal depends on that as they seem in a way to be more of a curiosity than important as prints in themselves.

I hope this will be helpful.

With all best wishes for the New Year and to Jack,

Sincerely,

[signed Kathleen F.]

Katleen M. Fenwick
Curator of Prints
and Drawings

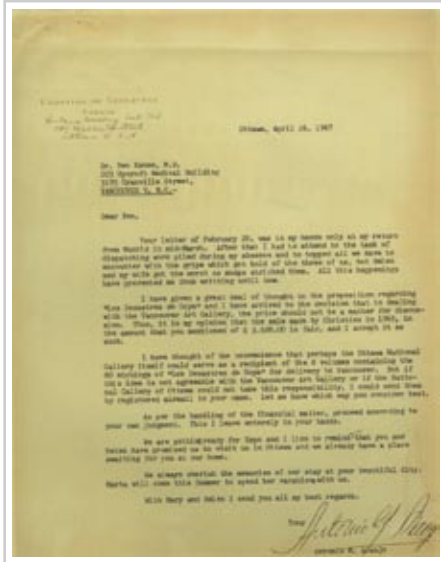
Mrs. Doris Shadbolt
Research Curator
The Vancouver Art Gallery
1145 West Georgia St
Vancouver 5, B.C.

KMF/mg

[JAN 9 1967]

Francisco Goya

No se puede mirar, 1810-1820



Ben Kanee Correspondence

Correspondence
1967-04-26

[transcription]

Ottawa, April 26, 1967

EMBAJADA DE VENEZUELA CANADA

[Victoria Building Suite 708 140 Wellington Street Ottawa [?], Ont.
handwriting]

Dr. Ben Kanee, M.D.
203 Hycroft Medical Building
3195 Granville Street,
VANCOUVER 9, B.C.-

Dear Ben,

Your letter of February 20, was in my hands only at my return from Madrid in mid-March. After that I had to attend to the task of dispatching work piled during my absence and to topped all we have to encounter with the gripe which got hold of the three of us, but Belen and my wife got the worst as mumps stricken them. All this happenings have prevented me from writing[sic] until now.

I have given a great deal of thought to the proposition regarding "Los Desastres de Goya" and I have arrived to the decision that in dealing with the Vancouver Art Gallery, the price should not be a matter for discussion. Thus, it is my opinion that the sale made by Christies in 1964, in the amount that you mentioned of \$3,528.00 is fair, and I accept it as such.

I have thought of the convenience that perhaps the Ottawa National Gallery itself could serve as a recipient of the 8 volumes containing the 80 etchings of "Los Desastres de Goya" for delivery to Vancouver. But if this idea is not agreeable with the Vancouver Art Gallery or if the National Gallery of Ottawa could not take this responsibility, I could send them by registered airmail to your name. Let me know which way you consider best.

As per the handling of the financial matter, proceed according to your own judgment. This I leave enterely[sic] in your hands.

We are getting ready for Expo and I like to remind [you] that you and Helen have promised us to visit us in Ottawa and we already have a place awaiting for you at our home.

We always cherish the memories of our stay at your beautiful City. Marta will come this Summer to spend her vacations with us.

With Mary and Belen I send you all my best regards.

Tony

[signed Antonio M. Araujo]

Antonio M. Araujo

Francisco Goya

No se puede mirar, 1810-1820



Antonio M. Araujo Correspondence

Correspondence
1967-05-02

[transcription]

May 2nd, 1967.

Dr. Antonio M. Araujo,
Embajade de Venezuela, Canada,
Victoria Buiding, Suite 708,
140 Wellington Street,
OTTAWA 4 ONT.

Dear Tony,

Your wonderful letter just arrived "muchas gracias" for your grand gesture.

I hope this letter finds Mary and Belen over the grippe and the mumps and the Araujos all enjoying good health midst the colourful Springtime in our national Capital.

Tony would you please phone Mr. Denis De Costa, Chief Preparator of the shipping department of the National Gallery, Ottawa and find out from him the name and place in Ottawa where you can take the 8 volumes containing the 80 etchings "Los Desastres de Goya" for shipping by express "Collect", and be sure to insure them. Send them to:

Mrs. Doris Shadbolt,
Acting Director
The Vancouver Art Gallery,
VANCOUVER 5 B.C.

Mr. De Costa may volunteer to ship these himself. I will attend to the financial arrangements in due time.

Allow me at this time, both in a personal vein as well as in my official capacity, to express a sincere thanks to you and Mary for your graciousness in making available the Goyas[sic] etchings to The Vancouver Art Gallery.

Helen joins me in fond greetings to you, Mary and Belen.

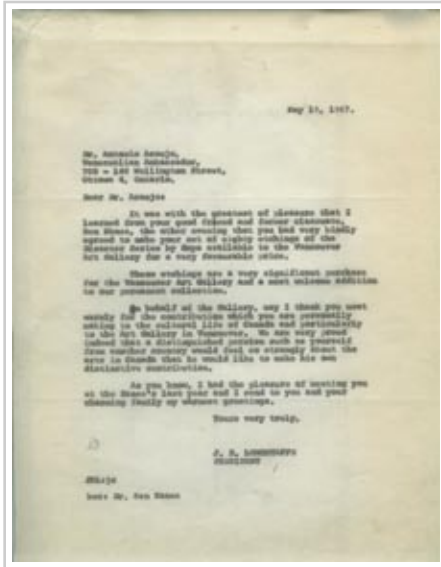
Sincerely,

[signed Dr. Ben Kanee]

[JUN 23 1967]

Francisco Goya

No se puede mirar, 1810-1820



Antonio Araujo Correspondence

Correspondence
1967-05-19

[transcription]

May 19, 1967.

Dr. Antonio Araujo,
Venezualian Ambassador,
708 - 140 Wellington Street,
Ottawa 4, Ontario.

Dear Dr. Araujo:

It was with the greatest of pleasure that I learned from your good friend and former classmate, Ben Kanee, the other evening that you had very kindly agreed to make your set of eighty etchings of the Disaster Series by Goya available to the Vancouver Art Gallery for a very favourable price.

These etchings are a very significant purchase for the Vancouver Art Gallery and a most welcome addition to our permanent collection.

On behalf of the Gallery, may I thank you most warmly for the contribution which you are personally making to the cultural life of Canada and particularly to the Art Gallery in Vancouver. We are very proud indeed that a distinguished person such as yourself from another country would feel so strongly about the arts in Canada that he would like to make his own distinctive contribution.

As you know, I had the pleasure of meeting you at the Kanee's last year and I send to you and your charming family my warmest greetings.

Yours very truly,

J. R. LONGSTAFFE
PRESIDENT

JRL: jc

bcc: Dr. Ben Kanee

Francisco Goya

No se puede mirar, 1810-1820



Telegram

Acquisition Record
1967-05-19

[transcription]

Canadian Pacific
TELEGRAM
1967 MAY 19 AM 10 53 local time
ZCWAA257ZC 7
OTTAWA ONT 19 135P
SHADPOLT VANCOUVER ART GALLERY
GEORGE ST 1145 WEST [Georgia] VANBC
ETCHINGS GOYA SENT TODAY CANADIAN NATIONAL REGARDS
AMBASSADOR ARAUJO
COL WAA257 ETCHINGS GOYA



Lang Correspondence

Correspondence
1967-05-25

[transcription]

May 25, 1967

Dear Mr. and Mrs. Lang:

It was with great pleasure that I learned from Dr. Ben Kanee that you would be making a special \$2,000 contribution to the Vancouver Art Gallery to assist us in the purchase of eighty etchings of the Disaster Series by Goya. The Gallery considers these works a most important acquisition for our permanent collection and we are most grateful that we are able to obtain them through the assistance of your generous contribution. The balance of the purchase price is being provided by the bequest which we received from the Murrin estate and I trust that you will have no objection in sharing the credit for the acquisition with this distinguished gentleman who served as the second president of the Gallery in 1932-35.

It is very heartening to receive gifts such as yours because they are of permanent value to the community and will provide cultural enrichment to future generations.

Yours very truly,

J.R. Longstaffe
President

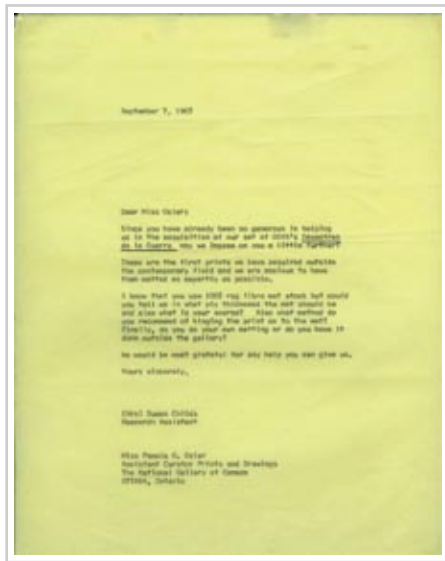
Mr. and Mrs. N. McK. Lang
1622 West 37th Avenue
Vancouver, B.C.

JRS:MS

bcc: Dr. Ben Kanee
Mrs. Shadbolt
L.H. Thorlaksson

Francisco Goya

No se puede mirar, 1810-1820



Pamela G. Osler Correspondence

Correspondence
1967-09-07

[transcription]

September 7, 1967

Dear Miss Osler:

Since you have already been so generous in helping us in the acquisition of our set of GOYA's *Desastres de la Guerra* may we impose on you a little further?

These are the first prints we have acquired outside the contemporary field and we are anxious to have them matted as expertly as possible.

I know that you use 100% rag fibre mat stock but could you tell us in what ply thickness the mat should be and also what is your source? Also what method do you recommend of hinging the print on the mat? Finally, do you do your own matting or do you have it done outside the gallery?

We would be most grateful for any help you can give us.

Yours sincerely,

(Mrs) Susan Childs
Research Assistant

Miss Pamela G. Osler
Assistant Curator Prints and Drawings
The National Gallery of Canada
OTTAWA, Ontario

Francisco Goya

No se puede mirar, 1810-1820



Memo

Miscellaneous History
1968-06-09

[transcription]

THE VANCOUVER ART GALLERY

MEMO

Date **July 9, 1968**

To: **Art Kilgour**

From: **A. Klapstein**

Re: **Goya Prints**

The 80 etchings of the Disaster Series by Goya were purchased on June 19, 1967 from Dr. Antonio Araujo, Ottawa, Ont. for \$3,528.00
5% B.C. Sales tax thereon 176.40
3704.40
C.N. Express (Prepaid by Dr.) 27.55
TOTAL Cost or [sic] Etchings \$3,731.95

Mr. and Mrs. N. McK. Lang donated \$2000 towards the etchings and the balance of \$1731.95 was paid from the Murrin estate.



Press Release

Miscellaneous History
1980-10-06

[transcription]

VANCOUVER
ART GALLERY
PRESS RELEASE
1145 WEST GEORGIA VANCOUVER B.C. CANADA V6E 3H2 (604) 682
Oct. 6/80-27

GOYA'S ANTI WAR MASTERPIECE
ON VIEW AT VANCOUVER ART GALLERY

"The Disasters of War" a series of 80 etchings by the Spaniard, Francisco Goya y Lucientes, are now on view at the Vancouver Art Gallery. One of mankind's most passionate and eloquent protests against organized human conflict, these works are as relevant today as when Goya produced them between 1810 and 1820 under the original title "Fatal consequences of Spain's bloody war with Bonaparte. And other striking caprichos*...".

Goya (1746-1828) was 64 when he began work on this epic chronicle. Spanish resistance to the French invasion had already been underway for two years. Goya witnessed it gather momentum and culminate in an uprising that engulfed the entire country with peasants taking up pitchforks and knives to resist the guns and sabres of the French troops. The atrocities of that war, the famine to which it gave birth and the wave of repression and terror which followed the

Francisco Goya

No se puede mirar, 1810-1820

Spanish monarch, Ferdinand VII's return to the throne in 1812 was the raw material for this masterpiece of social commentary.

The artist who had, for the better part of his long career, been favoured with royal patronage, did not publish this series in his lifetime. The plates were left in his son Javier's safekeeping, following his death in 1828, and did not come to light until after Javier's death in 1854. Five hundred sets were published and released in 1863 by the Royal Academy of San Fernando, Spain, under the title "The Disasters of War."

*caprichos (art) idea or proposition that one forms outside of the mainstream; original work that ignores accepted rules.

- more -

/2

This celebrated series, one of the most outstanding works in the Vancouver Art Gallery's permanent collection is one of the initial 500 impressions, considered by art connoisseurs to be the finest, and one of the few sets pulled before corrections of typographical errors were subsequently made.

"The Disasters of War" was a joint gift of Mr. and Mrs. Norman Lang and the Murrin estate. Mr. Murrin was a former president on the Gallery's Executive Council. They were purchased in 1967 from the then Venezuelan Ambassador to Canada, Dr. Antonio M. Araujo.

In addition to the Goya series, the etchings of the British artist Frank Brangwyn are also on display. The son of an architect, he studied in William Morris' workshop at the age of 15. A noted landscape and seascape painter, muralist and lithographer, Brangwyn became a member of the Royal Academy in 1919. As a war artist in World War I he recorded the activities of the Canadian Forces abroad. Knighted in 1941, an exhibition of his etchings took place at the Vancouver Art Gallery in 1945. The 14 works on display are the gift of the artist to the Gallery's permanent collection. Brangwyn died in 1956.

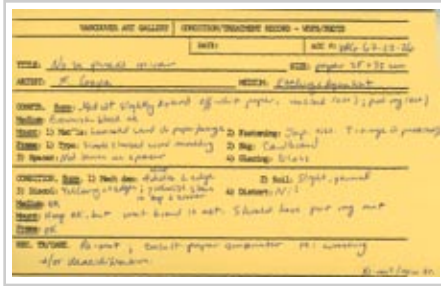
The exhibition continues through October 26 and is financially assisted by the Government of B.C. through the B.C. Cultural Fund and the B.C. Lottery Fund.

- 30 -

Reference: Dorothy Metcalfe, Information Officer, Local 20

Francisco Goya

No se puede mirar, 1810-1820



Condition/Treatment Record

Conservation
1983-11-16

[transcription]

VANCOUVER ART GALLERY CONDITION/TREATMENT RECORD —
WOPS/PHOTS

Date: ACC #: VAG 67-22-26

TITLE: No se puede mirar SIZE: paper 25 x 35 cm

ARTIST: F. Goya MEDIUM: Etching and Aquatint

CONSTR. Supp: Med wt slightly textured off-white paper. Unsited (est); prob rag (est)

Medium: Brownish-black ink

Mount:

- 1) Mat'ls: Laminated Card with paper facings
- 2) Fastening: Jap. tiss. T-hinge w paste (est)

Frame:

- 1) Type: simple stained wood moulding
- 2) Bkg: cardboard
- 3) Spacer: Mat serves as spacer
- 4) Glazing: Glass

CONDITION. Supp.

- 1) Mech dam: 4 tack holes L edge
- 2) Soil: Slight, general
- 3) Discol: Yellowing at edges; yellowish stain in top L corner
- 4) Distort: Nil

Medium: OK

Mount: Hinge OK, but mat board is not. Should have pure rag mat

Frame: OK

REC. TR/CARE. Re-mat; consult paper conservator re: washing and/or deacidification.

Re-mat/min tr.

Francisco Goya

No se puede mirar, 1810-1820



Condition Report

Conservation
1996-12-04

[transcription]

VANCOUVER ART GALLERY CONDITION REPORT

Artist: Goya Y Lucientes, Francisco Jose De

Title: **No Se Puede Mirar** One cannot look at this

Medium: Printing ink on paper.

Dimensions: 24.7 x 34.4

Accession No. VAG 67.22.26 Date: 1863

General: All measurements in cm, sighted from edge of support.

Work is one of 80 prints from the 1863 edition of **The Disasters of War**

All works exhibit the following as a result of being previously sewn in a folio:

- 4 small holes through support at approximately 1.5 from left edge.

In addition all prints exhibit a discolouration around the border of the image area from previous contact with an acidic matt, not visible in present matt.

SUPPORT: Medium weight wove paper, off white colour, slight defined texture, uneven edge at left side. Slightly discoloured overall.

Condition: Front:

-Yellow stain 5.0 x 3.5 on TLC corner area

- 1.0 horizontal black line at 9.5T x 6.2L

-Paper residue from binding along left edge

-Light smudges along all edges

Reverse:

-Paper hinge at TL edge

-Few smudges along T edge

-Light fox spot BR edge

Overall good condition.

DESIGN LAYER: Etching, printing ink.

Overall good condition

Signed:

Monica Smith

Conservator

Date: December 4, 1996

Francisco Goya

No se puede mirar, 1810-1820

VANCOUVER ART GALLERY
OUTGOING CONDITION REPORT

Artist: Goya Y Lucientes, Francisco Jose De Acc. No. VAG-67.22.1-81
Title: The Disasters of War Date: 1863
Medium: Etching on paper Dimensions: 25.0 x 34.0

EXHIBITION: Goya's Disasters of War
The Edmonton Art Gallery
September 13, 97 to November 9, 97

GENERAL: All measurements in cm. Each frame has been fitted with a security device and must be screwed to the wall, see attached instruction sheet.

DESCRIPTION: 81 Matted and framed works on paper, 80 etchings and one printed title page. The works are fixed into the matts with photo corners.

CONDITION: All works exhibit overall discoloration, as well many are soiled and stained at the tips of the pages. All works have 4 small holes approximately 1.5 from left side edge from previous binding. Many of the works have paper and string remnants from the binding. All works exhibit a discoloration around the border of the image area from previous contact with an acidic matt. None of these conditions are visible in the present matt. The works are sound overall.

SUPPORT: Medium weight wove paper, off white colour, slight texture.

DESIGN LAYER: Etching, printing ink, overall sound.

When viewed in the matt and frame the works appear in very good condition. A full, detailed condition report exists at the Vancouver Art Gallery for each work should one be required during the period of the loan.

Signed: *Monica Smith*
Monica Smith
Conservator

Date: July 4, 1997

THE GALLERY TRUST, VANCOUVER BRITISH COLUMBIA, V6E 2E7 TEL: (604) 683-0700 FAX: (604) 683-1700

Outgoing Condition Report

Conservation
1997-07-04

[transcription]

VANCOUVER ART GALLERY

OUTGOING CONDITION REPORT

Artist: Goya Y Lucientes, Francisco Jose De
Acc. No. VAG 67.22.1-81

Title: The Disasters of War
Date: 1863

Medium: Etching on paper
Dimensions: 25.0 x 34.0

EXHIBITION:

Goya's Disasters of War
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DESIGN LAYER: Etching, printing ink, overall sound.

When viewed in the matt and frame the works appear in very good condition. A full, detailed condition report exists at the Vancouver Art Gallery for each work should one be required during the period of the loan.

Signed: [signed Monica Smith]
Monica Smith
Conservator

Date: July 4, 1997

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