

# GOYA

*drawings from his private albums*



*Juliet Wilson-Baron* 

*with an essay by Tom Lubbock*

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HAYWARD GALLERY IN ASSOCIATION WITH LUND HUMPHRIES

Published by the Hayward Gallery in association with  
Lund Humphries on the occasion of the exhibition  
*Goya: Drawings from his Private Albums*, organized  
by the Hayward Gallery, London,  
22 February – 13 May 2001

Exhibition curated by Juliet Wilson-Bareau  
Exhibition organized by Roger Malbert, assisted by Miranda Stacey

Public programme and education resources devised by Helen Lockett

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TO ELEANOR SAYRE

*for her outstanding contribution to  
Goya scholarship and our understanding  
of the journal-albums.*

# Preface

FRANCISCO GOYA is often said to have been the first modern artist. His vision of humanity – its vices and pretensions, its sufferings and aspirations – was so penetrating that it remains as relevant today as it was revolutionary in his own time. One aspect of Goya's modernity is the all-embracing freedom of imagination that is so vividly demonstrated in his graphic works, where he ranges over an astonishing variety of subjects. His prints, which have been published in numerous editions, are widely known. Goya's drawings are unique works; many are still in private hands and those in print rooms around the world, protected from too much handling and exposure to light, have remained largely hidden from view and consequently from general critical evaluation.

The eight albums of drawings that are the subject of this exhibition remain among the least known of his works. Altogether they must have numbered around 550 drawings. But the albums were seen only by a small circle of his contemporaries. They were split up after his death in 1828, and their pages are now widely dispersed. This exhibition is the first to reunite such a major group of the finest drawings from all eight albums. They are published here for the first time as full-colour reproductions, all save the largest at actual size. Both the exhibition and this publication offer a unique insight into the creative imagination of one of the most inventive artists in the history of Western art.

The selection of works for *Goya: Drawings from his Private Albums* has been made by the art historian Juliet Wilson-Bareau, and the exhibition is essentially hers in conception and realization. She is uniquely qualified for the task: she collaborated with Tomás Harris on the standard catalogue of Goya's engravings and lithographs, published in 1964, and was co-author of the complete *catalogue raisonné*, published in 1971. With Manuela Mena Marqués, she researched, selected and wrote the catalogue for the exhibition, *Goya: Truth and Fantasy, The Small Paintings*, organized in 1994 by the Museo del Prado in Madrid, the Royal Academy in London and The Art Institute of Chicago; in 1996,

the 250th anniversary year of Goya's birth, she was responsible with Elena Santiago for a survey of prints and related drawings by Goya and his contemporaries, *Ydioma Universal*, at the Biblioteca Nacional in Madrid. She also selected the prints by Goya and wrote an essay for the Hayward's National Touring Exhibition organized in collaboration with the British Museum, *Disasters of War: Callot, Goya, Dix* in 1997. When we approached her with the idea of an exhibition of Goya's drawings, she suggested that what was most needed at this time was one that concentrated exclusively on his private albums.

In the course of preparing the exhibition, Juliet Wilson-Bareau has travelled widely, examining at first hand virtually every drawing included here. It is thanks to her knowledge and energy, and the enthusiasm generated by her project among curators and collectors, that we have been able to include over a hundred drawings from some thirty-five collections. Her catalogue essay and commentaries on the albums and individual drawings provide a wealth of new information, and make an indispensable contribution to our understanding of this important body of work.

The artist and art critic Tom Lubbock has a longstanding interest in Goya's drawings, especially those from the late, Bordeaux albums, and he accompanied Juliet Wilson-Bareau to Madrid to study the drawings in the Museo del Prado with her. His essay offers a subtle meditation on the precarious balance in Goya's imagery between human vulnerability and strength.

We owe a tremendous debt of thanks to the owners of Goya's drawings who have, unstintingly and virtually without hesitation, made some of the most precious works in their collections available to the Hayward and our public. The exhibition clearly could not exist were it not for their understanding and generosity.

One testimony to Goya's relevance today is the extraordinary warmth with which individuals and institutions have responded to all aspects of this



project. We are grateful to the following, for their help with the exhibition at various stages of its development, from advice and assistance to Juliet Wilson-Bureau during her initial research, to practical support for the project and its accompanying educational activities: Sigrid Achenbach, Clifford Ackley, Christoph von Albertini, Jean-Luc Baroni, Bruno de Bayser, Roger Beeson, Mária van Berge, Bruce Boucher, Hugh Brigstocke, André Bromberg, Marcus Burke, Claire Burton, François Calando, Alexandra Caldecott, Sara Campbell, Hugo Chapman, Marjorie B. Cohn, Valérie Corvino, Louis Damen, David C. Degener, Adrian Eeles, Peter Fischer, Susan G. Galassi, Eric Gillis, Nigel Glendinning, George Goldner, Kevin Graal, Margaret Morgan Grasselli, Antony Griffiths, William M. Griswold, Carol Hambleton, Enriqueta Harris, Lee Hendrix, John D. Herring, Paul L. Herring, Hanna Hohl, Jan Howard, Sarah Hyde, Colta F. Ives, Carlo James, Adrian Joyner, Christine Koenigs, Eberhard W. Kornfeld, Vibeke Knudsen, Diana L. Kunkel, Joan Lane, Catherine Loisel, Suzanne F. McCullogh, Manuela B. Mena Marqués, José Manuel Matilla, Marietta Mautner Markhof, Gudrun Maurer, A.W.F.M. Meij, Maureen C. O'Brien, Caroline Oliphant, Sarah Page, Roy Perkinson, Gonzalo del Puerto, Claudie Ressort, Andrew Robison, Jean-Claude Romand, Elena Santiago, Eleanor A. Sayre, Marijn Schapelhouman, Julietta Scharf, David Scrase, Arlette Sérullaz, Barbara S. Shapiro, Marjorie Shelley, María Eugenia Sicilia, Ben Souter, Stephanie L. Stepanek, Kathleen Stuart, Margret Stuffmann, Sarah Symmons, Sandra Tatsakis, Juan Várez, Marie-Paule Vial, Françoise Viatte, Bodo Vischer, Alister Warman, Nancy Yocco.

Many people have contributed to the public programme accompanying the exhibition. We would like to thank all participants in talks, readings and other events, particularly John Berger and Nella Bielski, Jake Chapman, Maggi Hambling, Celia Hawkesworth, Timothy Hyman and Deanna Petherbridge. The Instituto Cervantes and the Byam Shaw School of Art have organized complementary programmes of events, as has the National Gallery, which has also produced a thirty-minute video, scripted by the Hayward's Education Programmer, Helen Lockett,

in association with the exhibition.

This publication has been designed by Peter Campbell with consummate skill and care and it has been edited and guided through production by Linda Schofield and Caroline Wetherilt. The installation of the exhibition has been designed by Wells Mackereth, who have also been responsible for the exhibition, *Brassai: Soul of Paris*, which is shown at the Hayward concurrently with this exhibition. Their sensitive response to the particular requirements of the two shows has brought them both beautifully to life, and we are grateful especially to James Wells and Fergus Comer.

Although *Goya: Drawings from his Private Albums* has been in development for a relatively short time, the idea of examining Goya's drawings has been in gestation for somewhat longer. Roger Malbert, the Hayward's Senior Curator, National Touring Exhibitions, and himself someone with a keen eye and passion for drawing, first raised the thought, and it is thanks to his enthusiasm and unwavering determination that this exhibition has grown into such a major undertaking. To him and Assistant Exhibition Organiser Miranda Stacey, who has given meticulous attention to every detail of this complex enterprise, my heartfelt thanks.

Goya's genius is unfathomable; artists will never cease to be inspired by him, and his influence can be perceived in the work of many today. It is fitting, therefore, that this exhibition should be mounted by the Hayward, a gallery devoted principally to modern and contemporary art. From this perspective, free from the conventional hierarchies of genre and media, it is possible to appreciate the significance of a small drawing as an independent work of art. In this light, the aesthetic, psychological and emotional force of Goya's images is fully revealed. These drawings belong to the present.

*Susan Ferleger Brades*  
*Director, Hayward Gallery*

# *Lenders*

## *Austria*

Vienna, Graphische Sammlung Albertina

## *Canada*

Ottawa, National Gallery of Canada

## *England*

Cambridge, The Fitzwilliam Museum

London, The British Museum

London, Courtauld Gallery

Oxford, Ashmolean Museum

## *France*

Marseille, Musée des Beaux-Arts

Paris, André Bromberg Collection

Paris, Musée du Louvre

## *Germany*

Berlin, Staatliche Museen zu Berlin,

Kupferstichkabinett

Hamburg, Hamburger Kunsthalle

## *The Netherlands*

Amsterdam, Rijksmuseum

Rotterdam, Museum Boijmans Van Beuningen

## *Spain*

Madrid, Biblioteca Nacional

Madrid, Museo del Prado

## *Switzerland*

Bern, E.W.K. Collection

## *USA*

Boston, Museum of Fine Arts

Cambridge, Fogg Art Museum, Harvard University  
Art Museums

Los Angeles, The J. Paul Getty Museum

New York, The Metropolitan Museum of Art

New York, The Pierpont Morgan Library

Washington DC, National Gallery of Art

Washington DC, The Phillips Collection

Private collections



fig. 1

*Self-Portrait*, c.1795-1800

brush and indian ink; 152 x 91 mm

New York, The Metropolitan Museum of Art, Harris Brisbane Dick Fund, 1935

photo © 1988 The Metropolitan Museum of Art

# Goya's Albums

Juliet Wilson-Bareau

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AN ONE MAKE AN EXHIBITION OF GOYA'S DRAWINGS?

Of course. But there are literally hundreds of drawings from which to choose. Which ones do we show? Thus far, attention has focused on the many drawings that Goya made in preparation for his prints, the four celebrated series of etchings and aquatints – the *Caprichos* (1799), the *Disasters of War* (c.1810-1815, published in 1863), the *Tauromaquia* (1816), and the unfinished *Disparates* (c.1815-1820, published in 1864 as *Los Proverbios*).<sup>1</sup> The prints are a major aspect of the work that Goya intended for presentation to the public, and they have always been the best known and most widely discussed part of his *œuvre*.<sup>2</sup> However, alongside works intended for publication, he was engaged in a much more private activity. We do not know precisely why or when Goya had the idea of making drawings in a bound album. It was not a Spanish custom, and although he had acquired a pocket notebook in Italy years before, in 1770-1771<sup>3</sup>, he had no other such sketchbooks as far as we know. But in 1796, at the age of fifty, he began an entirely original artistic practice, filling the pages of a small album with brush and ink drawings of people observed in various attitudes and occupied in various ways, singly or in groups. It was a practice that Goya was to keep up over a period of thirty years, until the end of his life. In all, he created eight albums of varying length and size that originally included some 550 drawings. Now widely dispersed throughout European and American collections, both public and private, their study and exhibition present considerable practical difficulties. A complete catalogue has only twice been attempted.<sup>4</sup> This is the first exhibition exclusively devoted to them. The drawings presented here

1. The Museo del Prado acquired some 230 preparatory drawings for the prints in 1886. On the prints and their preparatory drawings, see Boston 1974, Gassier 1975, and recent exhibitions at the Museo del Prado.

2. The most comprehensive collections of artist's proofs and published editions are in the Biblioteca Nacional, Madrid (catalogue 1996), the British Museum and the Museum of Fine Arts, Boston.

3. This small, parchment-covered book contains notes and jottings, drawings from draped and posed models, copies after antique sculpture, landscape sketches, and ideas for paintings. Still in use for family matters after 1775, it records the baptisms of six children, the dates of Goya's marriage and the family's move from Saragossa to Madrid in 1775 (see Madrid-London-Chicago 1993-1994, pp. 92-97; Goya *Cuaderno italiano* 1994; Wilson-Bareau 2000).

4. All album drawings known in 1970 were included in Gassier-Wilson (1970/1971); the Gassier *catalogue raisonné* (1973) followed and superseded Eleanor Sayre's project, announced in 1964.





fig. 2  
*The Duchess of Alba and  
 'La Beata', 1795*  
 oil on canvas; 30.7 x 25.4 cm  
 Madrid, Museo del Prado

amount to somewhat less than a fifth of Goya's album drawings, and the selection focuses on these drawings to the exclusion of all else.

More than forty years ago, the scholar to whom this catalogue is dedicated proposed an original view of this impressive body of work. Eleanor Sayre described and defined the characteristics of the eight albums, suggested a chronology where it was not known and labelled the albums with the letters A to H. Even though she herself later revised this order, the albums have always been referred to in this way. To distinguish them clearly from the usual run of artists' sketchbooks, Sayre called them 'journal-albums'; she wrote: 'Goya in his fifties [. . .] evolved a singular use for drawing albums. They were not notebooks containing a casual assembly of portrait heads, drapery studies and composition sketches. Neither were they any longer sketchbooks preserving the intermittent record of places he saw and picturesque figures which might be used again. They had been transmuted by him into journals – drawn not written – whose pictorial entries of varying length pertained predominantly to what Goya thought rather than what he saw.'<sup>5</sup>

We shall never know what Goya's eight albums of drawings looked like in his own day. Some were bound notebooks; others may have been pages stitched together in a wrapper or loose sheets kept in a folder. The pages of the first, small album remained unnumbered; in all the other albums, each drawing was numbered by Goya himself, which suggests that their sequence was a matter of considerable interest to him. One of the earliest writers on Goya and his art was Valentín Carderera (1796–1880), an artist and collector who had hoped to become a pupil of Goya in his youth and later acquired a very large group of works from the artist's family.<sup>6</sup> Carderera, who was on good though not intimate terms with Goya's son, and who certainly knew as much as any of his contemporaries about the circumstances of the artist's life, believed that the first album was begun in 1796 when Goya visited the Duchess of Alba on her estates at Sanlúcar de Barrameda, not far from Cadiz (see pp. 37–38). In 1795, Goya had painted splendid portraits of the Duke and Duchess in Madrid (Museo del Prado and Alba Collection, Madrid) and two small informal glimpses of the Duchess and her entourage (fig. 2). The Duke of Alba died in Seville in June 1796, and Goya's relationship with the widowed Duchess that summer at Sanlúcar will forever be a subject of speculation.<sup>7</sup> While at Sanlúcar, Goya made brush and wash drawings in a small album (see pp. 37–38 and cat. 1–8). Some undoubtedly depict the Duchess (fig. 3), while others have been seen as intimate glimpses of life

5. Sayre 1958, p. 120. The albums are presented here in a revised chronology, under their traditional titles or new ones that seek to break with continued reference to the long outdated alphabetical sequence.

6. Lafuente Ferrari 1980, p. 15; Pérez Sánchez 1987, p. 314; García Guatas 1994–1995.

7. Both published and unpublished *Caprichos* prints, and the celebrated *Solo Goya* portrait of the Duchess in black, of 1797 (The Hispanic Society of America, New York), have been viewed as evidence of a torrid affair. The portrait, presumably commissioned by the Duchess, remained in Goya's studio. On the Duchess and Goya, see Baticle 1987.