

FRANCISCO GOYA



Ya tienen asiento.

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The Complete *Los Caprichos* series

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Francisco José de Goya y Lucientes was born in 1746 in what is now northeastern Spain. After studying art in Madrid as a young man, Goya relocated briefly to Rome due to a falling out with his master, painter Anton Raphael Mengs, and repeated rejection by the Real Academia. Subsequently, he returned to Spain, and began studying with Francisco Bayeu y Subías, whose sister he would later marry.



Etymologically, “capricho” is a loanword derived from the Italian “capriccio”, which generally refers to a landscape or view (either real or imagined) in the context of visual art. Thus, “capricho” is intimately connected to the concepts of vision and sight, both literally – the sense of sight and thing seen – and metaphorically –supernatural apparitions, fantastical sights, chimerical figments of the imagination, dreams, and nightmares. Within the world Goya has created, the rational, empirical mind and the irrational subconscious inhabit the same space, which is populated by inhuman humans, human-like animals, and supernatural monsters.

Like two of his predecessors, Dürer and Rembrandt, Goya was a dedicated painter and printmaker. However, he was also a man who was deeply influenced by his times, and he brings a distinctly modern sensibility to his handling of the etching processes. In his work, Goya demonstrates an understanding of British and Italian caricature and Lavater’s theories of physiognomy.

Undoubtedly, one part of Goya’s choice of the etching process as a medium was its ability to create multiples for wider circulation of his images. This and the diverse cast of real and fantastical characters that populate the plates of *Los Caprichos*, which veils the sharpness of Goya’s criticism of contemporary Spain, allow the series to act effectively as a vehicle for social critique. *Los Caprichos* rebuts the central assertion of the Enlightenment that the world was fundamentally a place of reason that could be understood through logical and ordered scientific analysis. He also takes aim at the Spanish social hierarchy, the Church, the royal family, and even

the Inquisition, itself. Despite couching his pointed critiques in the visual language of the fantastical, it took an intervention by King Carlos IV and the withdrawal of *Los Caprichos* merely two weeks after they went on the market to prevent Goya from being brought before the Inquisition.

This handsome fifth edition of *Los Caprichos* was printed between 1881 and 1886 in the Calcografía for the Real Academia. Before the fourth edition, the plates were faced with steel to render them more durable and forestall further wear. The printing of the fifth edition varies in quality. There were two regular fifth editions and one “de luxe” edition. The former are of varying quality, while the latter is almost invariably over-inked. The impressions from this set are from a regular edition and generally good, with only a few plates showing wear; there is no attempt to disguise this through over-inking.

ABRIDGED TIMELINE:

- 1746 Goya born
- 1766 Goya travels to Italy following repeated denial by the Real Academia
- 1780 Goya gains membership in the Real Academia
- 1781 Goya is commissioned to paint the altarpiece in San Francisco el Grande
- 1786 Goya appointed Painter to the King
- 1788 Death of Carlos III; ascension of Carlos IV
- 1799 First edition of *Los Caprichos* printed; *Los Caprichos* withdrawn barely two weeks later to prevent Goya from being called before the Inquisition
- 1815 Goya’s paintings of the *Maja Desnuda* and *Maja Vestida* result in Goya being brought before the Inquisition.
- 1824 Goya moves to Bordeaux
- 1828 Goya dies and is interred at the Chartreuse of Bordeaux

ABOUT THE EDITION:

80 etchings with aquatint printed in sepia ink with some drypoint and engraving. Edition 210. References: Harris 36-115. This set has minor toning and an occasional small stain here and there in the margins. The numbering to plates 30 and 64 is re-drawn as usual. The plates were printed on uncut, thick paper (no watermark), and are mostly fine impressions. Overall, a fine set on broad-margined paper. Plates average 8-1/2 x 6 inches.



Plate 1.
Francisco Goya y Lucientes, Pintor (Francisco Goya y Lucientes, Painter)
 32031
 \$850



Plate 2.
El si pronuncian y la mano alargar (They say yes and give their hand to the first-comer)
 32032 \$625



Plate 3.
Que viene el Coco (Here comes the bogey-man)
 32033
 \$750



Plate 4.
El de la rollona (Nanny's boy)
 32034
 \$550



Plate 5.
Tal para qual (Two of a kind)
 32035
 \$600



Plate 6.
Nadie se conoce (Nobody knows himself)
 32036
 \$650



Plate 7.
Ni asi la distingue (Even thus he cannot make her out)
 32037
 \$650



Plate 8.
Que se la llevaron! (They carried her off!)
 32038
 \$650



Plate 9.
Tantalo (Tantalus)
 32039
 \$600



Plate 10.
El amor y la muerte
(Love and death)
32040
\$600



Plate 11.
Muchachos al avío
(Boys getting ready)
32041
\$650



Plate 12.
A caza de dientes
(Out hunting for teeth)
32042
\$575

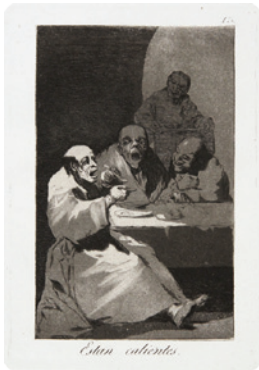


Plate 13.
Estan calientes
(They are hot)
32043
\$550



Plate 14.
Que sacrificio!
(What a sacrifice!)
32044
\$600



Plate 15.
Bellos consejos
(Good advice)
32045
\$575



Plate 16.
Dios la perdona: Y era su madre
(God forgive her: and it was
her mother)
32046 \$650



Plate 17.
Bien tirada está
(It is nicely stretched)
32047
\$650



Plate 18.
Y se le quema la Casa
(And he's set his house on fire)
32048
\$550



Plate 19.
Todos caerán
(Everyone will fall)
32049
\$700



Plate 20.
Ya van desplumados
(There they go plucked)
32050
\$700



Plate 21.
¡Qual la descañonan!
(How they pluck her!)
32051
\$600



Plate 22.
Pobrecitas!
(Poor little girls!)
32052
\$600



Plate 23.
Aquellos polbos
(Specks of dust)
32053
\$750



Plate 24.
Nohubo remedio
(There was no help)
32054
\$700



Plate 25.
Si quebró el Cantaro
(Yes he broke the pitcher)
32055
\$700



Plate 26.
Ya tienen asiento (They're already got a seat (i.e. bottom))
32056
\$750



Plate 27.
Quién mas rendido?
(Who's more overcome?)
32057
\$575



Plate 28.
Chiton
(Hush)
32058
\$650



Plate 29.
Esto si que es leer
(Now that's reading)
32059
\$650



Plate 30.
Porque esconderlos?
(Why hide them?)
32060
\$700



Plate 31.
Ruega por ella
(She prays for her)
32061
\$600



Plate 32.
Por que fue sensible
(Because she was susceptible)
32062
\$575



Plate 33.
Al Conde Palatino
(To the Count Palatine)
32063
\$575



Plate 34.
Las rinde el Sueño
(Sleep overcomes them)
32064
\$650



Plate 35.
Le descañona
(She fleeces him)
32065
\$750



Plate 36.
Mala noche
(A bad night)
32066
\$650



Plate 37.
Si sabrá más el discípulo?
 (Might not the pupil know more?)
 32067
 \$750



Plate 38.
Bravísimo!
 (Bravissimo!)
 32068
 \$700



Plate 39.
Asta su Abuelo
 (And so was his grandfather)
 32069
 \$750



Plate 40.
De que mal morira?
 (Of what ill will he die?)
 32070
 \$785



Plate 41.
Ni mas ni menos
 (No more no less)
 32071
 \$650



Plate 42.
Tu que no puedes
 (You who aren't able)
 32072
 \$750



Plate 43.
El sueño de la razón produce monstrous
 (The sleep of reason produces monsters)
 32073 \$1200



Plate 44.
Hilan delgado
 (They spin finely)
 32074
 \$600



Plate 45.
Mucho hay que chupar
 (There is plenty to suck)
 32075
 \$750



Plate 46.
Correccion
(Correction)
32076
\$600



Plate 47.
Obsequio á el maestro
(A gift for the master)
32077
\$650



Plate 48.
Soplones
(Windbags)
32078
\$700



Plate 49.
Duendecitos
(Hobgoblins)
32079
\$750



Plate 50.
Los Chinchillas
(The Chinchillas)
32080
\$650



Plate 51.
Se repulen
(They spruce themselves up)
32081
\$750



Plate 52.
Lo que puede un Sastre!
(What a tailor can do!)
32082
\$650



Plate 53.
Que pico de Oro!
(What a golden beak!)
32083
\$650



Plate 54.
El Vergonzoso
(The shamefaced one)
32084
\$550



Plate 55.
Hasta la muerte
(Until death)
32085
\$750



Plate 56.
Subir y bajar
(To rise and to fall)
32086
\$650



Plate 57.
La filiacion
(The pedigree)
32087
\$650



Plate 58.
Tragala perro
(Swallow it, dog)
32088
\$600



Plate 59.
Y aun no se van!
(And still they don't go!)
32089
\$550



Plate 60.
Ensayos
(Trials)
32090
\$600



Plate 61.
Volaverunt
(They have flown)
32091
\$750



Plate 62.
Quien lo creyera!
(Who would have thought it!)
32092
\$575



Plate 63.
Miren que graves!
(Look how solemn they are!)
32093
\$650



Plate 64.
Buen Viage
(Bon voyage)
32094
\$575



Plate 65.
Donde vá mamá?
(Where is mommy going?)
32095
\$600



Plate 66.
Allá vá eso
(There it goes).
32096
\$700



Plate 67.
Aguarda que te unten
(Wait 'til you've been anointed)
32097
\$650



Plate 68.
Linda maestra!
(Pretty teacher!)
32098
\$600



Plate 69.
Sopla
(Blow!)
32099
\$700



Plate 70.
Devota profesion
(Devout profession)
32100
\$600



Plate 71.
Si amanece; nos Vamos
(When day breaks, we will be off)
32101
\$800



Plate 72.
No te escaparàs
(You will not escape)
32102
\$750



Plate 73.
Mejor es holgar
 (It is better to be lazy)
 32103
 \$600



Plate 74.
No grites, tonta
 (Don't scream, stupid)
 32104
 \$600



Plate 75.
¿No hay quien nos desate?
 (Can't anyone unleash us?)
 32105
 \$650



Plate 76.
¿Está Umã... pues, Como digo...
eh! Cuidado! si no!.. (You understand?...Well, as I say... eh! Look out! Otherwise!..)
 32106 \$550



Plate 77.
Unos á otros
 (What one does to another)
 32107
 \$550



Plate 78.
Despacha, que despiertan
 (Be quick, they are waking up)
 32108
 \$550



Plate 79.
Nadie nos ha visto
 (No one has seen us)
 32109
 \$750



Plate 80.
Ya es hora
 (It is time)
 32110
 \$575