

Locuras Anunciadas
Francisco Goya



Loucuras Anunciadas
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curadoria Mariza Bertoli

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Pode-se anunciar loucuras?

Loucuras Anunciadas

Francisco Goya

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Fuendetodos - Saragoza - Aragão - 1746 Bordéus - França 1828

“Loucuras Anunciadas” ou “Disparates” é a mostra que a Caixa Cultural apresenta em Curitiba, São Paulo e Brasília, constituída de um enigmático conjunto de gravuras, que foram as últimas obras gráficas de Francisco de Goya. Datadas entre 1815 e 1820, quando ele passou a fazer para si mesmo, na Quinta do Surdo, as famosas “Pinturas Negras”; estas últimas obras do artista anunciam o seu ingresso na arte contemporânea. Composta inicialmente de uma série de 22 pranchas, realizadas em água-tinta, água forte e ponta seca com brunidor, sobre chapas de cobre medindo 30,5 x 43,5 cm, este acervo ficou inédito até 1864, ano em que, depois de passar por dois donos, foi vendido para a Academia de Belas Artes de San Fernando, que publicou as 18 gravuras reunidas sob o título de “Provérbios”, em 360 exemplares. Esta é a coleção que havia sido vendida pelos herdeiros do artista, em 1854 ,a Roman Garreta. O último dono antes da Academia Real foi Jaime Machén. Goya havia decidido não publicá-las por causa da perseguição aos iluministas promovida pelo absolutismo fernandino, que se intensificou de 1814 a 1820. Na coleção aqui exposta, às dezoito gravuras da série, foi acrescida mais uma, identificada como **Disparate da besta**, a nº 19, das quatro estampas restantes que compunham a série, e que estavam com o pintor madrileno Eugênio Lucas, grande admirador do artista. Estas gravuras apareceram na França e foram publicadas, em 1877, pela Revista Del'Art.

Is it possible to announce follies?

Loucuras Anunciadas ou Disparates (Announced Follies or Disparates) is the exhibition that CAIXA CULTURAL presents in Curitiba, São Paulo, and Brasília, composed of an enigmatic set of engravings, which were the last graphic works of Francisco de Goya. Dated between 1815 and 1820, when he began to make the famous "Black Paintings" for himself, in Quinta do Del Sordo, these last works of the artist announce his entrance in the contemporary art. Comprised initially of a series of 22 prints, realized in aquatint, etching and drypoint with burin, on copper plates measuring 30.5x43.5 cm, this collection remained unpublished until 1864, year in which, after belonging to two different owners, was finally sold to the Academy of Fine Arts of San Fernando, which published the 18 engravings assembled under the title of Proverbs in 360 copies. This is the collection that had been sold by the artist's heirs in 1854 to Roman Garreta. The last owner before the Royal Academy was Jaime Machén. Goya had decided not to publish them because of the persecution of the Enlightenment promoted by the Fernandino's Absolutism, which intensified from 1814 to 1820. In the collection presented here, to the eighteen engravings of the series was added one more, identified as Disparate of the beast, number 19, of the four remaining prints that made up the series, and which were with the Madrid painter Eugenio Lucas, a great admirer of the artist. These prints appeared in France and were only published in 1877 by the Del'Art Magazine.

“As loucuras anunciadas”

“Disparates” é uma série de *loucuras anunciadas* de difícil interpretação, visões oníricas, violência, sexo, deboche das instituições relacionadas com o regime absolutista, crítica aos costumes e ao clero, pontuado por alguns momentos de júbilo. O maior enigma é a própria sequência do conjunto pelas conexões entre as gravuras consecutivas numeradas em dois momentos. Por essa razão, pensamos em apresentá-las em outra sequência, privilegiando o tema e o apelo simbólico. Goya comenta, em carta enviada a Charles Yriarte (datada de 7 de 1794), que as figuras ensacadas seriam a primeira imagem da loucura que lhe ocorreria. Ele fala ao amigo, que seria o seu primeiro biógrafo, sobre a impressão de ter visto a cena. Poderia ser um espetáculo em Saragoza, ou uma imagem do interior das prisões, ou da série do *Assalto à diligência*: “Eu assisti a esta cena”, ele disse, porém não sei se é de se interpretar ao pé da letra. Talvez ele quisesse apenas dizer que a presenciou e gravou na memória emocional.

Os ensacados, o Disparate nº 8, faz alusão à loucura, à opressão, ao desespero e à própria sensação da surdez. O desespero nas expressões daqueles que estavam impedidos de agir. Nesta série, o artista critica a fúria do poder absolutista, o recrudescimento da violência de Estado, a opressão religiosa e a traição de Fernando VII aos que haviam lutado a fim de restituir o trono para a Espanha. A paga do rei foi reiniciar a Inquisição e mandar os “esclarecidos” para o exílio.

The announced follies.

Disparates is a series of announced follies difficult to interpret. Dreamlike visions, violence, sex, debauchery of institutions related to the absolutist regime, criticism of customs and clergy, punctuated by a few moments of jubilation. The greatest puzzle is the sequence of the set itself through the connections between the consecutive engravings numbered in two moments. For this reason, we have thought of presenting them in another sequence, emphasizing the theme and the symbolic appeal. Goya comments in a letter to Charles Yriarte (dated July of 1794) that the folly in sacks would be the first image of the madness that had occurred to him. He tells his friend, who would become his first biographer, the impression of seeing the scene. It could be a spectacle in Saragoza, or an image of the interior of the prisons, or from the series of the Assault on the Coach: “I watched this scene,” he said, “but I do not know if it is to be interpreted literally.” Perhaps he just wanted to say that he had witnessed it and recorded it in his emotional memory.

Folly in sacks (Los ensacados), the Disparate, number 8, alludes to the madness, the oppression, the despair and his own sensation of the deafness. Despair in the expressions of those who were prevented from acting. In this series, the artist criticizes the fury of absolutist power, the resurgence of state violence, religious oppression and the betrayal of Fernando VII to those who had fought to restore the throne to Spain. The King's pay was to reinstate the Inquisition and send the "enlightened" into exile.

São conhecidos vinte desenhos preparatórios dos “**Disparates**”, em que o traço vivo do artista revela figuras de uma sátira mordaz, absolutamente sintéticas, que desafiam o espectador entre o riso e a perplexidade. Desenhos de linha pura, sem *sfumato*, anotações gráficas que, no entanto, eram considerados pelo artista como obras autônomas, tanto é que ele os organizou em álbuns, o que não era comum na época. Houve, também, alguns desenhos a pincel em sanguínea. Ao gravar, na técnica do brunidor e da ponta seca, sobre a água-forte e a água-tinta, as figuras ganharam em dramaticidade e começaram a ser envolvidas em grandes massas tonais sem detalhes de fundo, e sem contornos nítidos, como se fossem figuras cambiantes, contrariando os critérios vigentes do neoclassicismo. As cenas teatrais do estilo oficial se desmancham em movimentos e convulsões. Ele já transitava pela noite dos símbolos desde a série *Os Caprichos* (1746- 1828) e ao gravar *Os desastres da Guerra* (1810 - 1814). Os “*Disparates*” são uma crônica visual onde a emoção se esparrama no traço pulsante e voluptuoso como uma hemorragia. Isto é, sem dúvida, um avanço do meio expressivo que projeta Goya para o expressionismo, quase um século depois.

Twenty preparatory drawings of the *Disparates* are known, in which the living trait of the artist reveals figures of a mordant satire, absolutely synthetic, that defy the spectator between laughter and perplexity. Drawings of pure line, without blur, graphic annotations that, however, were considered by the artist as autonomous works, so much so that he organized them in albums, which was not common at the time. There were also some bloody brush drawings. When engraving on the technique of the burin and the drypoint on the etching and aquatint, the figures gained in terms of drama and began to be involved in large tonal masses without background details, and without clear contours, as if they were changing figures, contrary to the current criteria of Neoclassicism. Theatrical scenes of the official style are broken up into movements and convulsions. He was already traveling through the night of the symbols since the series *Los Caprichos* (1746-1828), and when recording *The Disasters of War* (1810-1814). The *Disparates* are a visual chronicle where the emotion spreads in the pulsating and voluptuous trace like a hemorrhage. This is undoubtedly an advance of the expressive medium that Goya designs for Expressionism almost a century later.



O renascimento artístico e as Luzes.

Goya havia ingressado no regime noturno da imagem, o da introspecção, da comoção, do eufemismo, da sedução dos contrários. É o que indica a obra **Disparate Fúnebre**, nº18, que parece ser a primeira da série, pelas evocações simbólicas que ela revela. Do corpo que jaz sobre o solo, renasce um homem em cujos traços se reconhece o artista. Dom Francisco, ou simplesmente Paco? Renasce para revolucionar a arte? Para criticar a sociedade, o absolutismo e até os “esclarecidos”? Quem o recepciona nesta nova vida? Uma figura ímpar, híbrida entre mulher e coruja, o saúda com as asas abertas. Um sorriso complacente, uma expressão enigmática, como se o esperasse há muito tempo, seria a alma do artista? Algumas figuras surgem da sombra, recém-saídas do seu nicho escuro, titubeantes, como se ele as estivesse acordando neste momento, chamando-as para a cena. Nem o iluminismo o encanta mais. O povo está na concepção da obra, não mais como tema de divertimento com seus jogos e folguedos, com seus trapos coloridos como bandeiras de uma pobreza consentida, folclórica, que agradava aos aristocratas. Agora, são vistos como gente, entre o sonho e as contingências, expressão de um tempo de absurdos e disparates, de desilusão, de mentiras, de breves momentos de reconhecimento à amizade e à lealdade, que aparecem na série como pequenas luzes até rasgar a limpidez do céu, com o **Disparate Claro**, o nº15, que, a meu ver, fecha a série. Aí, o povo junto levanta o céu pesado de nuvens de chumbo e promove a luz. Como se levantasse a lona do grande circo do cotidiano, dos papéis convencionais, porque o que se vive, mesmo, intensamente, fica nos intervalos do espetáculo. É preciso sair das sombras. Mesmo que sejam as sombras das Luzes.

Curadora

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The artistic Renaissance and the Lights.

Goya had entered the nocturnal regime of the image, that of introspection, the commotion, the euphemism, the seduction of the opposites. This is indicated by the work **Funeral Folly**, No. 18, which seems to be the first of the series, by the symbolic evocations it reveals. From the body lying on the ground, a man is reborn, in whose features it is possible to recognize the artist. Don Francisco or simply Paco? Is he reborn to revolutionize art? To criticize society, Absolutism and even the "enlightened"? Who welcomes him in this new life? An odd figure, a hybrid between woman and owl, greets him with open wings. A complacent smile, an enigmatic expression, as if having been waiting for him for a long time, would it be the soul of the artist? Some figures emerge from the shadow, fresh out of their dark alcove, faltering, as if he had woken them at that moment, calling them to the scene. Not even the Enlightenment enchanting him any longer. The people are in the conception of the work, no longer as a theme of amusement with their games and parties, with their colored rags like flags of consensual, folkloric poverty that appealed to the aristocrats. Now they are seen as individuals, between dreams and the contingencies, expression of a time of absurdities and disparates, of disillusionment, of lies, of brief moments of recognition to friendship and loyalty, that appear in the series like small lights until the clarity of the sky is torn, with the **Clear Folly**, No. 15, which in my point of view closes the series. Then the people together raise the heavy sky with lead-like gray clouds and promote light. As if the canvas of the great circus of everyday, conventional roles are raised, because of what one lives, really, intensely, actually stays in the intervals of the show. It is necessary to get out of the shadows. Even if they are the shadows of the Lights.

Curator

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LOS PROVERBIOS.

Colección de diez y ocho láminas inventadas y grabadas al agua fuerte

POR

DON FRANCISCO GOYA.

Publicada la R^l Academia de Nobles Artes de San Fernando.



MADRID.

1864.

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PRESENTED TO
THE ART-IN-TRADES CLUB
IN MEMORY OF
HARRY WEARNE

Frontispício
Frontispiece

As Lições de Goya: O imaginário não se opõe ao real, mas, ao contrário, permite revelá-lo.

Goya, em 1792, já havia promovido uma revolução na Academia Real de Belas Artes de San Fernando, no sentido de liberar o ensino das artes do peso das normas que impediam a manifestação da subjetividade aos novos artistas. Seus pares se referiam às condições da sala, da entrada de luz no ângulo mais favorável, exortavam os mestres a serem copiados. O discurso de Goya foi uma declaração de princípios sobre o valor da originalidade, a crença na invenção, um manifesto pré-romântico. Olhar a natureza e não a interpretação que os mestres dela fizeram. Ele via com veneração Velasquez e Rembrandt, viu os italianos, os coloristas venezianos, mas dedicou-se a sentir ele próprio e expressar as faces da nossa frágil humanidade com todos os monstros que o sono da razão produz. Como professor da academia, anunciou as mutações artísticas por vir: “*Não há regras em pintura; é preciso deixar que cada um siga a inclinação do seu espírito; dar livre curso ao engenho dos estudantes.*” No ano seguinte, demite-se como mestre de pintura da Real Academia, alegando problemas de saúde, e torna-se acadêmico honorário. Iria dedicar-se às obras de pequeno formato, livres e com uma narrativa emocional brilhante, buscando mostrar os desvãos da sociedade, a *marginalia*, com seus lances de violência explícita e alguns momentos de alegria, das festas, dos teatros mambembes: *O curral dos loucos; O naufrágio; O incêndio, Interior de prisão; Assalto à diligência; Cômicos ambulantes*. Quando o artista ingressa no sublime terrível, ele já inventou o romantismo.

The Lessons of Goya: The imaginary is not opposed to the real, but instead permits to reveal it.

In 1792, Goya had already promoted a revolution at the Royal Academy of Fine Arts of San Fernando, in the sense of liberating the teaching of the arts from the rule's weight that prevented new artists from the manifestation of subjectivity. His peers referred to the conditions of the room, to the entrance of light at the most favorable angle, they exhorted the masters to be copied. Goya's speech was a statement of principles about the value of originality, the belief in invention, a pre-romantic manifesto. A look at nature and not the interpretation that masters made of it. He venerated Velasquez and Rembrandt, saw the Italians, the Venetian colorists, but devoted himself to feeling his own mind and expressing the faces of our fragile humanity with all the monsters that the sleep of reason produces. As academy professor, he announced artistic changes to come: “There are no rules in painting; it is necessary to let each one follow the inclination of his spirit; to give free passage to the ingenuity of the students.” The following year he resigns as master of painting of the Royal Academy, claiming health problems, and becomes an honorary academic. He would then dedicate himself to small-format works, free and with a brilliant emotional narrative, seeking to show the lofts of society, the marginalia, with its explicit violence and moments of joy, the festivals, and the travelling theaters: The corral of the Crazy; The wreck; The fire; Inner prison; Assault on a Coach; The Strolling Players. When the artist enters the terrible sublime, he has already invented romanticism..

Sobre a gráfica, o pintor Brugada, que o acompanhou até o fim dos seus dias em Bordéus, comenta que ele não gostava de falar de arte e desconversava quando lhe perguntavam. O jovem amigo teria contado ao biógrafo do artista, Laurent Matheron, que ele gostava de zombar dos acadêmicos e da maneira de ensinar desenho: “*Sempre linhas, jamais corpos (...). Quanto a mim, só vejo corpos iluminados e corpos que não o são, planos que avançam e planos que recuam, relevos e vazios. Meu olho jamais percebe delineamentos ou detalhes. Eu não conto os pelos da barba do homem que passa e nem as botoeiras da sua roupa... Na natureza a cor não existe tampouco a linha; só existem o sol e as sombras. Deem-me um pedaço de carvão e eu vos farei um quadro: toda a pintura está nos sacrifícios e no parti-pris!*” As declarações de Goya, reveladas pelo amigo, vêm reforçar o valor que ele dava ao desenho e à gravura. Além da revolução que ele promoveu no curso das artes plásticas com as “Pinturas Negras”, ao fundir as cores em grandes massas em que as nuances cromáticas quase se anulam deixando ver uma pequena gama de luminosidade lunar nas fissuras da pincelada.

Asurdez: “O louco e o prisioneiro são ele mesmo.”

Aquela viagem à Andaluzia iria mudar o destino do artista. O motivo não se conhece bem, tanto poderia ser uma escapada amorosa, um lance passional, como um encontro político com Ceán Bermúdez, um dos “esclarecidos”, historiador da arte, exilado em Sevilha. Foi lá, em 1792, que Goya adoeceu gravemente e até hoje não se soube definir o que seria esta doença cujos sintomas começaram com zumbidos no ouvido, cólicas e mal-estar geral, a ponto de impedi-lo de andar sozinho. Talvez fosse a intoxicação com chumbo, da tinta branca, que fazia adoecer tantos artistas e que chamavam de “saturnismo”. De Sevilha foi para Cádis, para a casa de Sebastián Martínez. Durante esta estada febril e dolorosa, para seu consolo, pôde conviver com a valiosa coleção de arte do amigo, onde viu as “Prisões de Piranesi” e as “Caricaturas de Hogarth” pela primeira vez, e estas obras o impressionaram tanto como os Bosch da Casa Real. A doença iria culminar na completa surdez e na dificuldade de falar, pelo resto da vida.

About the graphic artist, Brugada, the painter who accompanied him to the end of his days in Bordeaux, says that he did not like to talk about art and he used to change the conversation when asked about it. The young friend would have told the biographer of artist Laurent Matheron that he liked to mock the academics and the way of teaching drawing: “Always lines, never bodies (...). As for me, I only see illuminated bodies and bodies that are not, planes that advance and planes that recede, reliefs and voids. My eye never notices patterns or details. I do not count the hair of the beard of the passing man, nor the buttonholes of his clothes ... In nature, there is neither color nor line; there are only the sun and the shadows. Give me a piece of charcoal and I will give you a picture: all paintings consist of sacrifices and parti-pris! Goya's statements, revealed by his friend, reinforce the value he gave to drawing and engraving. In addition to the revolution he promoted in the course of the plastic arts with the Black Paintings, by fusing colors in large masses in which the chromatic nuances almost cancel out by seeing a small range of lunar luminosity in the fissures of the brushstroke.

Deafness: “The madman and the prisoner are he himself.”

That trip to Andalusia would change the fate of the artist. The reason is not well known, either it could be a love escapade, a passionate move, or a political encounter with Ceán Bermúdez, one of the “enlightened” art historian, exiled in Seville. It was there in 1792 that Goya became seriously ill, and until today it was not possible to define what would be this disease whose symptoms began with ringing in the ear, cramps and general malaise, culminating in preventing him from walking alone. Maybe it was lead poisoning, from the white paint, that made so many artists sick and was called “saturnism.” From Seville he went to Cadiz, to the house of Sebastián Martínez. During his feverish and painful sojourn, he could live with his friend's valuable art collection, where he saw the Piranesi Prisons and the Hogarth Caricatures for the first time, and these works impressed him as much as the Bosch of the Royal House. The illness would culminate in complete deafness and difficulty to speak for the rest of his life.

Quando ele entrou no mundo do silêncio, emudeceu e cresceu por dentro, a subjetividade tornou-se a fonte primordial do olhar para o outro. Os gestos adquiriram a expressividade teatral, as máscaras e as caricaturas contam a realidade mais que os retratos. O grotesco, a fantasmagoria, a alucinação e também o júbilo são sugeridos em clarões e manchas - figuras que parecem surgir das zonas abissais e, no entanto, estavam ali sob um véu de opacidade que a arte verdadeira deve rasgar. As viagens são pela própria imaginação, mais que pelo mundo objetivo. Ele perdeu a audição aos 46 anos, e a surdez promoveu o seu renascimento artístico. Pela primeira vez, o povo é representado, não como tipos populares imaginados juntos, o populacho, a obviedade do típico, mas a multidão sentida pelo artista com seus sonhos, desejos e loucuras. A multidão anônima é pela primeira vez representada na história da pintura. Deixou de ser cenário para ser humanidade.

Esta vida nova, com limitações, talvez seja a motivação do *Disparate Fúnebre*, porque foi uma das razões das mudanças que ele empreendeu na sua arte, desde os temas aos personagens e ao modo simbólico. O artista, talvez até pela sua situação emocional profunda, na prisão interior em que a surdez o mantém, assume a subjetividade e se liberta da censura. Falava-se até que o artista estaria louco. É preciso saber o que significa loucura para “os esclarecidos”. Todorov nos diz, em seu ensaio “*Goya à sombra das Luzes*”, que os “esclarecidos” daquele tempo encaravam a loucura como um simples desvio às regras estabelecidas. Na estética romântica do início do século XIX, a loucura é valorizada como um estado extremo da humanidade, muito próxima da genialidade. Todorov afirma: “O louco e o prisioneiro são ele mesmo.”

When he entered the world of silence, he fell silent and grew within, subjectivity became the primary source of gaze to the fellow man. The gestures acquired theatrical expressiveness, masks and caricatures tell the reality more than portraits. Grotesque, phantasmagoria, hallucination, and also jubilation are suggested in flashes and smudges – figures that seem to emerge from abyssal zones and yet were there under a veil of opacity that true art must tear. Trips are made by imagination itself, rather than by the objective world. He lost his hearing at the age of 46 and deafness promoted his artistic renaissance. For the first time the people are represented, not as popular types imagined together, the populace, the obviousness of the typical, but the crowd felt by the artist with dreams, desires and follies. The anonymous crowd is for the first time represented in the history of painting, ceasing to be scenery to starting be humanity.

*This new life, with limitations, may be the motivation of the *Funeral Folly*, because it was one of the reasons for the changes he made in his art, from themes to characters and symbolic mode. The artist, perhaps even by his deep emotional situation, in the inner prison where the deafness holds him, assumes subjectivity and frees himself from censorship. There was talk of the artist going crazy. Todorov tells us in his essay “Goya in the Shadow of Lights,” that the “enlightened” at that time regarded madness as a mere deviation from established rules. In the romantic aesthetic of the early nineteenth century madness is valued as an extreme state of humanity, very close to genius. Todorov says: “The madman and the prisoner are he himself.”*

As Luzes e as sombras, a opção pela gravura.

É um momento de profunda crise do racionalismo ilustrado que acabou se enredando em seus próprios excessos na Revolução Francesa. Na arte, os novos postulados da imaginação e da liberdade criativa vencem as convenções e o academicismo. O neoclassicismo mescla-se com o romantismo. É uma época em que os pintores chamados visionários dão forma aos sonhos e aos pesadelos. Trazem à luz o fantástico, o horrível, o sublime. A originalidade de Goya é que os visionários se inspiravam na Bíblia, na mitologia ou na literatura, enquanto ele via toda esta fantasmagoria no seu dia a dia. O Demônio estava muito próximo dele, no porão, em cada esquina, na vizinhança, no bordel, nos portais da igreja e no palácio. A miséria, a fome, a guerra, a superstição e a bruxaria estavam mais próximas do artista que qualquer referência literária ou fabular, a sociedade espanhola da época era rude e inulta. O ódio, a violência e a delação, campeavam soltos. A vida como uma grande comédia desfila suas cenas, onde ele mistura tipos como médicos pretensiosos, frades, duendes, galãs e bandoleiros. Parte da série “**Os Caprichos**”, composto então, por 80 gravuras, consideradas chave de interpretação das suas pinturas, foram colocadas à venda em 1799. Porém, ela teve que ser retirada por causa da reação do clero e da aristocracia que, certamente, se sentiram ridicularizados. Em 1803, Goya ofereceu “**Os Caprichos**” ao rei, temendo que fossem destruídos, assim, foram entregues à Real Calcografia. Esta série de gravuras coloca Goya na esfera da ilustração, o artista contava com o apoio de destacados membros da sociedade esclarecida como os duques de Osuna, cuja família ele também retratou com a naturalidade de um instantâneo fotográfico, mas com o toque de luz que só os pincéis revelam.

The Lights and the shadows, the choice for the engraving.

It is a moment of profound crisis of enlightened rationalism that ended up getting entangled in its own excesses in the French Revolution. In art, the new postulates of imagination and creative freedom overcome conventions and academicism. Neoclassicism blends with Romanticism. It is a time when so-called visionary painters shape dreams and nightmares. They bring to light the fantastic, the horrible, the sublime. Goya's originality is that the visionaries were inspired by the Bible, mythology or literature, while he saw all this phantasmagoria in his daily life. The Devil was very close to him: in the basement, on every corner, in the neighborhood, in the brothel, at the doors of the church, and in the palace. Misery and poverty, hunger, war, superstition and witchcraft were closer to the artist than any literary or fable reference, Spanish society at the time was rude and uneducated, hatred and violence ran wild. Life as a great comedy parades its scenes, where it mixes types like pretentious doctors, friars, goblins, galleries and bandoleros. The Caprichos, at that time composed of 80 engravings, considered the key to the interpretation of his paintings, were put up for sale in 1799. However, they had to be removed because of the reaction of the clergy and the aristocracy who certainly felt ridiculed. In 1803, Goya offered The Caprichos to the king, fearing that they would be destroyed, and they were delivered to the Royal Calcography. This series of engravings puts Goya in the sphere of illustration, the artist counted on the support of distinguished members of the enlightened society like the Dukes of Osuna, whose family he also portrayed with the naturalness of a photographic snapshot, but with the touch of light that only brushes reveal.

“Os Desastres da Guerra” fazem alusão às Guerras de Independência, durante a ocupação francesa sob o reinado de D. José I, o Bonaparte, irmão de Napoleão, que duraria três anos. Os abusos que marcaram ambos os lados não são meras narrativas figuradas, nelas não se flagra o heroico, só os desastres, para os combatentes e a população faminta, que sofrerá ainda mais com a volta de Fernando VII. Comparando com a **“Tauromaquia”**, esta também é uma visão sem vencedores. Uma visão crítica da tourada em que a morte ronda, em cada momento os combatentes – o touro e o toureiro. Mesmo tendo sido um apreciador das touradas como a maioria dos espanhóis, ao contrário dos “esclarecidos”, que a abominavam, ainda assim ele participa do debate da época, sobre esta tradição odiada e defendida apaixonadamente, até hoje. Ele não mostra os aspectos festivos de uma plateia vibrante, os momentos de glória do toureiro, como o fazem outros gravadores que entram no mercado das imagens, com toureiros galantes que são lembranças da Espanha, levadas pelos turistas. A morte não é vendável, o touro sendo retirado morto da arena, ensanguentado, não é belo. A sua opção como artista estava feita. Os “Disparates” representam o momento de individualização da obra goyesca, fecham este ciclo gráfico, e ele se entrega às “Pinturas Negras”, manifestações do caráter vanguardista da pintura de Goya, em que a subjetividade, a densidade das emoções do Surdo vencem as convenções e o preço da beleza. Ele pintou para o futuro.

The Disasters of War refers to the Wars of Independence during the French occupation under the reign of King Joseph Bonaparte I, Napoleon's brother, whose reign would last three years. The abuses that marked both sides are not mere figurative narratives. In those, the heroic is not caught, only the disasters, for the combatants and the hungry population that will suffer even more with the return of Fernando VII. Compared with Tauromaquia, this is also a vision without winners. A critical view of the bullfight in which death stalks the combatants at every moment – the bull and the bullfighter. Even though he was a fan of bullfights like most Spaniards, unlike the "enlightened" ones, who abhorred it. Yet he participates in the debate at the time, on this tradition hated and passionately defended until the present day. He does not show the festive aspects of a vibrant audience, the moments of glory of the bullfighter, as do other engravers who enter the market of images, with gallant bullfighters who are memories of Spain, taken by tourists. Death is not saleable, the bull being taken dead from the arena, in blood, is not beautiful. His choice as an artist was made. The Disparates represent the moment of individualization of Goya's work, they close this graphic cycle and he dedicates himself to the Black Paintings, manifestations of the avant-garde character of Goya's painting, in which the subjectivity and the density of the Deaf emotions overcome the conventions and the price of beauty.





Disparate Fúnebre
Funeral Folly

As loucuras da paixão e o Disparate matrimonial.

Nos “Disparates”, a vida matrimonial, as traições e os desencantos da paixão podem ser colocados em uma sequência que desmente aquela na qual foi publicada.

O **Disparate Matrimonial** revela o ânimo do artista com relação ao casamento. A crítica é mordaz. O monstro siamês que representa o casal tem caras simiescas e oito pés. Com um gesto enfático, o homem desacata o padre, não menos monstruoso, como se o acusasse. A Igreja é culpada pela prisão do casamento? Os oito pés são uma alusão ao impasse, do desatino de um estar atrelado ao outro, interditados, quase como “**Os ensacados**”. Todas as figuras são grotescas, caras de animais que poderiam ser a ganância, a volúpia e a falsidade fazem parte do cortejo. Estas figuras já aparecem nos “**Caprichos**”, a série de gravuras mais longa do artista. As figuras ensacadas têm tudo a ver com o monstro siamês de oito pés que representa as amarras do casamento. Além da experiência do seu próprio casamento, na viuvez, o relacionamento complicado com Leocadia Weiss, que convivia com ele e o marido, que só se resolveu quando ela o acompanhou no exílio. O desconcerto cabe no provérbio: “*Amor louco, eu por ti e tu por outro*”.

O casamento de Dom Francisco, não é segredo que foi um arranjo profissional. É sem graça a vida matrimonial que leva com Josefa Bayer, com quem se casou em 1773. Ela era irmã de um dos pintores mais cotados da época - Francisco Bayer, e suas primeiras encomendas reais lhe vieram através do cunhado, embora ele já fosse destacado como pintor, vencedor do Concurso da Academia Real de Parma. O próprio Goya conta ao amigo Martin Zapater, em carta datada de 1780, que Josefa diz que “A casa é a sepultura das mulheres”. Portanto, ela também sentia o peso desse casamento infeliz. Dos sete filhos que nasceram do casal, só sobreviveu Javier. Cada gravidez era para ambos uma premonição de morte e uma angústia renovada.

The Disparates of passion and the matrimonial follies.

In *Matrimonial Follies*, betrayals and disenchantments of passion can be placed in a sequence that belies the one in which it was published.

The *Matrimonial Follies* reveal the artist's spirit in relation to marriage. The criticism is scathing. The Siamese monster that represents the couple has simian faces and eight feet. With an emphatic gesture, the man rejects the priest, no less monstrous, as if accusing him. Is the Church guilty of imprisonment? The eight feet are an allusion to the impasse, from the folly of one being tied to the other, interdicted, almost like “Folly in sacks”. All the figures are grotesque, faces of animals that could be the embodiment of greed, voluptuousness and falsehood are part of the procession. These figures already appear in *The Caprichos*, the artist's longest series of engravings. The figures in sacks have everything to do with the eight-foot Siamese monster that represents the bonds of marriage. In addition to the experience of his own marriage, in his widowhood, the complicated relationship with Leocadia Weiss, who lived with him and her husband, which only resolved when she decided to accompany him into exile. The disconcert fits in the proverb: “it is crazy to love someone who does not love you, but loves another instead.”

The marriage of Don Francisco, it is no secret that it was a professional arrangement. The married life she brings with Josefa Bayer, whom she married in 1773, is dull. She was the sister of one of the most respected painters of the time - Francisco Bayer, and his first royal orders came to him through his brother-in-law, although he was already prominent as painter, winner of the Competition of the Royal Academy of Parma. Goya himself tells his friend Martin Zapater, in a letter dated 1780, that Josefa says that “The house is the grave of women.” Therefore, she also felt the weight of such unhappy marriage. Of the seven children that were born of the couple, only Javier survived. Each pregnancy was both a premonition of death and renewed anguish.



Os ensacados

Folly in sacks (Los ensacados)



Disparate Matrimonial
Matrimonial Follies

Por outro lado, o artista tinha uma fuga. Percebe-se, pelas cartas ao amigo de infância Martin Zapater, que ficou em Saragoza, que havia entre eles uma paixão que durou toda a vida. “Tu e eu somos um só e calaremos o que houver a calar”, carta datada de 6 de outubro de 1781, que ele assina Martin e Paco, como se fossem um só. Os trechos de correspondência entre os amigos, citados por Todorov, dão uma ideia deste amor: “Tenho cada vez mais vontade de te ver e de viver contigo”. “Sou apaixonado por este zangão mais do que ele merece.” (13 de novembro de 1981). ”Prefiro as conversas contigo a todos os prazeres e alegrias do ninho matrimonial” (dezembro de 1790). Conta-lhe as glórias e pede-lhe conselhos financeiros: Em 7 de julho de 1786 : “Querido Martin , aí está, eu sou o pintor do rei, com 15 mil reales por ano”.

O *Disparate das Exortações* é um lance sobre a infidelidade a que uma mulher sujeita um homem. A figuração é enfática, um homem, que pode ser um padre, adverte o marido: “*A afeição cega a razão*”. Uma velha puxa a mulher para o lado dos homens de duas caras. Os personagens com duplo e triplo rosto são os infiéis, os rufiões e as cafetinas que aparecem também nos desenhos preparatórios, reunidos em álbuns e na série dos “Caprichos”.

Também o *Disparate do Cavalo Raptor* refere-se ao erotismo e ao ímpeto sexual. O cavalo era uma alegoria do vigor do sexo. É inusitada a cena do cavalo raptor que abocanha, num salto, uma mulher jovem, mas o grotesco é um enorme rato (que pode passar por paisagem) que devora uma mulher. Se o cavalo raptor é uma alegoria da volúpia, o *Disparate Volante* parece estar na mesma concepção simbólica da fúria das paixões. O cavalo alado que voa levando um casal no dorso é uma estranha figura híbrida uma espécie de grifo. A cauda parece ser feita de penas, e o casal que o cavalga está em êxtase. Este seria o momento de glória da paixão. São sempre noturnos os ambientes, a madrinha simbólica do artista é a Lua. De vez em quando, ele recorre ao colorista, nunca deixou de ganhar dinheiro com as encomendas, mas deu-se o direito de expressar-se livremente, retratar os que não podiam encomendar-lhe uma obra, os que viviam nas sombras.

On the other hand, the artist had an escape. One can see by the letters to the childhood friend Martin Zapater, who remained in Saragoza, that there was between them a passion that lasted forever. “You and I are one, and we will keep quiet,” a letter dated October 6, 1781, which he signed as Martin and Paco, as if they were one. The excerpts of correspondence between the friends, quoted by Todorov, give an idea of this love: “I have more and more desire to see you and to live with you.” “I am in love with this drone more than he deserves.” (November 13, 1981) “I prefer conversations with you to all the pleasures and joys of the marriage nest” (December 1790). He tells him the glories and asks for financial advice: On July 7, 1786: “Dear Martin, there it is, I am the king's painter, with 15 thousand reales a year.”

The Clear Folly (Las Exhortaciones) is about the infidelity to which a woman subjects a man. The figure is emphatic, a man who can be a priest, warns the husband: “Affection blinds reason.” An old woman pulls the woman to the side of two-faced men. The characters with double and triple faces are the unfaithful, the ruffians and the pimps that also appear in the preparatory drawings, reunited in albums and in the series of the Caprichos.

Also the Disparate of the Kidnapping Horse refers to the eroticism and the sexual impetus. The horse was an allegory of the vigor of sex. It is unusual the scene of the kidnapping horse that in a jump, grabs a young woman with its mouth, but the grotesque is a huge rat (that can represent the landscape) that devours a woman. If the kidnapping horse is an allegory of voluptuousness, the Disparate Flying Folly seems to be in the same symbolic conception of the fury of the passions. The winged horse that flies carrying a couple on the back is a strange hybrid figure, a kind of griffin. The tail seems to be made of feathers and the couple that rides it is in ecstasy. This would be the passions's glory moment. It is always nocturnal environments, the symbolic godmother of the artist is the Moon. From time to time he turns to the colorist, never stopped making money from the orders, but gave himself the right to express himself freely, to portray those who could not afford to order a work from him.



Disparate das Exortações
The exhortations (Las Exhortaciones)



Disparate do Cavalo Raptor
Disparate of the Kidnapping Horse



Disparate Volante
Flying Folly

A infidelidade é sempre das mulheres?

Sabe-se que Goya havia passado uma temporada em Sanlúcar de Barrameda com a duquesa de Alba, que era viúva recente, e a retratou, pintou e desenhou cenas sobre o seu cotidiano -isto teria sido em outubro-novembro de 1796. No início do ano seguinte, ele voltou. Neste mesmo ano, a duquesa ditou seu testamento designando entre seus herdeiros, o filho de Goya, Javier, o que vem confirmar uma intimidade entre eles. Sabe-se que era uma mulher poderosa, linda e de costumes livres. Teria começado um ano antes da viudez o caso amoroso entre a duquesa e o artista. Ela havia pedido que ele pintasse o seu rosto, e o artista, agradavelmente surpreso, confessou ao amigo Zapater que era muito melhor que pintar telas.

A encomenda para pintar o retrato do duque de Alba manteve o artista convivendo com o casal. O que revela o namoro é o retrato da duquesa vestida de maja, que traz nos dedos dois anéis com as inscrições Goya e Alba, datado de 1794. No chão de areia onde a cena é representada está escrito Solo Goya. Esta inscrição foi recoberta e apareceu, tempos depois, através de um processo de restauração – nada escapa do raio X, nem os amores clandestinos. O artista havia pintado para si mesmo, e o retrato ficou preservado em seu atelier até 1812. A desilusão e o desencanto, porém, não tardam, por isso as representações da duquesa infiel, Cayetana, aparecem em mulheres-pássaro, mulheres-borboleta ou naquelas de duas caras. A imagem da duquesa de Alba aparece assim nos “Caprichos”. Para Goya, e sua época, a infidelidade é sempre das mulheres.

Is infidelity always from women?

It is known that Goya had spent a season in Sanlúcar de Barrameda with the duchess of Alba, who was a recent widow, and portrayed, painted and drew scenes about her daily life - this would have been in October-November 1796. At the beginning of the following year he came back. In that same year the duchess dictated her will designating amongst her heirs the son of Goya, Javier, which comes to confirm an intimacy between Goya and the duchess. It is known that she was a powerful woman, beautiful and a free soul. The amorous affair between the duchess and the artist would have begun one year before the widowhood. She had asked him to paint her face and the artist, pleasantly surprised, confessed to his friend Zapater that it was much better than painting canvases.

The order to paint the portrait of the Duke of Alba kept the artist living with the couple. What reveals the courtship is the portrait of the duchess dressed in maja, which brings in the fingers two rings with the inscriptions Goya and Alba, dated 1794. On the sandfloor where the scene is represented is written Solo Goya. This inscription was covered up and appeared some time later, through a process of restoration - nothing escapes the X-ray, not even the clandestine loves. The artist had painted for himself and the portrait was preserved in his atelier until 1812. Disillusionment and disenchantment, however, do not take long, so the representations of the unfaithful duchess, Cayetana, appear in bird-women, butterfly-women or two-faced women. The image of the Duchess of Alba appears like that in the Caprichos. For Goya and his time, infidelity is always from women.

A Igreja havia decretado a morte do símbolo, só havia alegorias.

Os padres não escaparam ilesos às acusações do artista. O menino de família religiosa, que havia feito a confirmação do batismo junto com o irmão Tomaz, na Paróquia de San Gil, sentiu o lado corrupto da Igreja, aliada a uma aristocracia ociosa e indolente, que aplaudiu a atitude retrógrada de Fernando VII, que reinstituiu a Inquisição. Como suas primeiras encomendas foram ligadas à Igreja, após uma produção comportada e colorista, com figuras de santos, bem delineadas, dentro das igrejas, ele passa a criticar o clero por ser o aliado diabólico da monarquia absolutista e dos desastres das guerras de independência. São personagens frequentes nos dramas sociais que ele passa a representar. Nos “Caprichos”, junto às bruxas e aos salteadores, os padres e os bispos são retratados como glutões e bebedores, luxuriosos e preguiçosos, além de proxenetas. A Inquisição entra nos “Disparates”, como um segmento dos “Caprichos”, representada pelas figuras dos padres, e as albas talares passam a ser tão caricatas quanto a cauda do Diabo.

Desde o tempo de São Tomás d'Aquino que a Igreja decretou a morte do símbolo, o alegórico viria como antídoto ao pensamento crítico e à livre interpretação da Bíblia. Yeronimus Bosch, para representar os vícios da humanidade, satirizava representando os homens grosseiros como monos, burros ou cães. Estas alegorias chegam aos “Caprichos” de Goya. Assim, as figuras dos morcegos eram a própria encarnação do Diabo; os gatos seriam o animal das bruxas, também a imagem dos ladrões e traidores; os cachorros, os aduladores; os linces seriam aqueles que enxergam longe; os bodes, a lascívia. As raposas eram as prostitutas, os monos, o lado bestial da natureza humana, os asnos, a ignorância. A noite era a grande cúmplice dos pecados; sob a luz da lua, as corujas velavam os encontros de bruxos presididos pelo Demônio, em forma de bode preto. Os gatos, os sapos, as lagartixas eram ligados aos mistérios da bruxaria, um dos pilares da Inquisição restaurada por Fernando VII. O emblemático se sobreponha ao simbólico porque Goya tinha pressa de fazer uma arte para o povo, que lembrasse os provérbios, os adágios que se tornaram lugar comum, constituíam o saber popular.

Church had decreed the death of the symbols, there were only allegories.

The priests did not escape the artist's accusations unharmed. The religious family boy, who had confirmed his baptism with his brother Tomaz in the parish of San Gil, felt the corrupt side of the Church, allied with an idle and indolent aristocracy, who applauded the retrograde attitude of Ferdinand VII, who reinstated The Inquisition. As his first orders were linked to the Church, after a well-behaved and colorful production, with figures of saints, well delineated within the churches, he goes on to criticize the clergy for being the diabolical ally of the absolutist monarchy and the disasters of the wars of independence. They are frequent characters in the social dramas that he happens to represent. In the Caprichos, next to the witches and robbers, the priests and the bishops are portrayed like gluttons and drinkers, lush and lazy, as well as pimps. The Inquisition enters the Disparates, as a segment of the Caprichos, represented by the figures of the priests, and the alba talars become caricatures as the tail of the Devil.

Since the time of St. Thomas Aquinas Church decreed the death of symbols. Allegory would come as an antidote to critical thinking and the free interpretation of the Bible. Yeronimus Bosch, to represent the vices of humanity, satirized representing rough men like monkeys, donkeys or dogs. These allegories reach the Goya's Caprichos. Thus the figures of the bats were the very incarnation of the Devil; cats would be the animal of the witches, also the image of the thieves and traitors; dogs, the sycophants; lynxes would be those who see far; goats, the lust. Vixens were the prostitutes; monkeys, the beastly side of human nature; donkeys, ignorance. The night was the great accomplice of sins, under the moonlight, the owls veiled the meetings of witches presided over by the Demon, in the form of a black goat. Cats, frogs, and lizards were linked to the mysteries of witchcraft, one of the pillars of the Inquisition restored by Ferdinand VII. The emblematic overcame the symbolic because Goya was in a hurry to make art for the people, one that reminded of the proverbs, the adages that have become commonplace and constitute popular knowledge.

A vida como uma grande comédia desfila suas cenas, e elas cabem nos “Disparates”

No **Disparate Geral**, das duas figuras mascaradas vestindo alba talar, colocadas no primeiro plano, uma segura a cama de gatos. Parece ser uma cena de carnaval que critica o poder do clero. Deliberadamente, mostram os padres cuidando dos gatinhos, ainda pequenos. Os gatos não são ladrões e traidores? Lembram o provérbio antigo: “Com a cruz nos peitos e o Diabo nos feitos”.

Bobaliconé a tradição aragonesa dos gigantes cabeçudos numa paródia que amedronta a população. No desenho preparatório, a figura apavorada que se esconde atrás de outra pessoa é um padre. Na verdade, o gigante é brincalhão e toca castanholas. As máscaras assustam porque são as verdadeiras faces dos amedrontados, a realidade que eles não querem ver.

O **Disparate Ridículo**, original pela composição em diagonal, faz alusão ao ditado popular que enfatiza a sociedade de classe: “*Cada macaco no seu galho*”. Afinal, onde é o lugar do povo? O amontoado de gente sobre um galho de árvore é uma crítica social contundente. Os majos e majas têm lugar na tapeçaria dos palácios, nas salas de jantar com luminárias de cristal, em que servem lautos banquets, mas não têm lugar no mundo. O povo mostra sua graça nas danças e nos trajes graciosos, imitados pelas aristocratas, mas só ali nos tapetes, quietinhos nas paredes, porque, no mundo real, eles não têm lugar, são empurrados de um lado para o outro.

Life as a great comedy parades its scenes and they fit into the Follies (Disparates).

In General Folly, there are two masked figures wearing alba talar; placed in the foreground, and one holds a cat's cradle. It seems to be a carnival scene that criticizes the power of the clergy. It deliberately shows the priests caring for the kittens, still small. Are cats not thieves and traitors? So goes the old proverb: “With the cross on the breasts and the Devil in the heart.”

Bobalicon is the Aragonese tradition of the big-headed giants in a parody that frightens the population. In the preparatory drawing the terrified figure who hides behind another person, is a priest. Actually the giant is playful and plays castanets. The masks scare because they are the real faces of the frightened, the reality they do not want to see.

Ridiculous Folly, original by the composition in diagonal, alludes to the popular saying that emphasizes the class society: “To each his own.” After all, where is the people's place? The clutter of people on a tree branch is a forceful social criticism. The majos and majas take place in the tapestry of the palaces, in the dining rooms with crystal lamps, which serve as lavish banquets, but they have no place in the world. The people show their grace in dances and graceful dresses, imitated by the aristocrats, but only there in the carpets, quiet on the walls, because in the real world they have no place, they are pushed from one side to the other.

O *Disparate pobre*, como prenúncio ou continuidade do *Disparate ridículo*, refere-se ao lugar dos pobres. Sobre o fundo claro, vê-se uma mulher jovem que foge de uma figura que poderia ser a morte. Ela procura refúgio no pórtico da igreja, onde se abrigam mendigos e velhos desvalidos. As figuras aglomeradas neste pórtico são de uma expressividade comovente. De manhã, todos serão enxotados.

Disparate Feminino: A tradição lúdica dos paleles ou fantoches, é uma forma de fazer a crítica à sociedade, que vigorou até bem pouco tempo em muitos países da América Latina. Os títeres falavam também com as crianças. As jovens mulheres desacatam o poder policial, brincando de jogar para cima os fantoches vestidos de militares. As costureiras que faziam os uniformes, sabiam segredos de guerras, intrigas de caserna e por estarem muito próximas dos militares, tinham consciência do seu poder.

Disparate de Carnaval: Este é o único momento em que o povo pode vestir a alba talar, o uniforme do exército, a coroa do rei, nem que seja de lata, a pelerine de papel e a cartola de papelão. Falar como o padre, o juiz e o rei. O artista joga com tudo o que representa a autoridade, para questioná-la. A representação e os signos do poder é que são ridicularizados. Goya grava para o povo embora não possa publicar, pela censura vigente. Ele sabe que, ao colocar uma coroa ou vestir a alba talar, o povo questiona a origem da propriedade e de onde vem este poder monárquico que o opõe.

The Poor Folly, as foreshadowing or continuity of the Ridiculous Folly, refers to the place of the poor. On the clear background a young woman is seen running away from a figure that could be death. She seeks shelter in the porch of the church, home to beggars and helpless old men. The figures agglomerated in this portico are of a moving expressiveness. In the morning everyone will be driven away.

Feminine Folly: The ludic tradition of puppets is a way of criticizing society, which was practiced until very recently in many countries of Latin America. The puppets also talked to children. Young women defy police power by playing up military-clad puppets.

Carnival Folly: This is the only time when the people can wear alba talar, the army uniform, the king's crown even if it is made of tin, paper pelerine and cardboard top hat. It is the time when they can speak like the priest, the judge and the king. The artist plays with everything that represents authority, in order to question it. The representation and signs of power are ridiculed. Goya records for the people, although he cannot publish it, due to the censorship in force. He knows that by wearing a crown or dressing the alba talar, people question the origin of the property and where this monarchical power that oppresses it comes from.

Disparate do medo é um deboche do medo dos que parecem valentes. Soldados que podem estar bêbados se assustam com um falso fantasma. Para quem tem a consciência pesada pelos abusos do poder militar, nos desastres da guerra, uns lençóis sobre dois homens é um fantasma vingador.

Disparate Furioso tem um desenho preparatório em sanguínea onde aparece um militar diante de uma guarita que espanta com o fuzil um grupo de pessoas, porém, na versão gravada, o ato de violência é escancarado é a consequência perversa. A guarita desaparece, e um homem atravessa o rosto do outro com uma lança. A desrealização da violência, gerada pelas guerras de independência e pelas execuções, aparece na atitude dos outros personagens que se viram ou fingem não ver. Ele comenta a natureza da violência humana em tempos de polarização das ideologias. Havia pintado **O Fuzilamento de 3 de Maio**, de um expressionismo dramático, onde os executores são como bonecos, que não têm rosto ou querer, só obedecem a ordens, no cumprimento de uma sentença. Entre a vida e a morte, uma palavra apenas, e o padre abençoa o condenado e absolve a execução.

Fearful folly is a mockery of the fear of those who only seem brave. Soldiers who may be drunk are frightened by a false phantom. For those who have a heavy conscience over the abuses of military power, in the disasters of war, a few sheets over two men is an avenging ghost.

Furious folly has a bloody preparatory design where a soldier appears before a guardhouse that frightens a group of people with a rifle, but in the recorded version the act of violence is wide open and the consequence is perverse. The guardhouse disappears and a man crosses the face of the other with a spear. The de-realization of the violence generated by the wars of independence and executions appears in the attitude of the other characters who have seen or pretend not to see. He comments on the nature of human violence in times of polarization of ideologies. He had painted The Shootings of May 3, of a dramatic expressionism, where the executors are like puppets, who have no face or will, only obey orders, the fulfillment of a sentence. Between life and death, one word only, and the priest blesses the condemned and absolves execution.





Disparate Geral
General Folly



Bobalicon
Bobalicon (Simpleton's folly)



Disparate Ridículo
Ridiculous Folly



Disparate Pobre
Poor Folly



Disparate Feminino
Feminine Folly



Disparate de Carnaval
Carnival Folly



Disparate do Medo
Fearful Folly



Disparate Furioso
Furious Folly

Vivemos entre o desejo e as contingências. Nem só horrores figuram nos Disparates.

O modo de voar é o grande mote do desejo de liberdade, a imitação do pássaro que se tornará realidade no século XX, com as asas delta. Certamente, Goya movido pelo sonho, num cochilo da razão, que ele tanto proclamava, teria revisitado Leonardo Da Vinci e viajado com o mestre pelas máquinas de voar desenhadas em cadernos. Estes desenhos resultantes dos estudos feitos das asas dos pássaros e dos morcegos, no início do século XVI eram difundidos na época do artista. Os homens voadores de Goya realizam o desejo de Ícaro e marcam nesta série um momento de júbilo. A cabeça de pássaro vestida como um chapéu, talvez fosse para não se confundir com asas de morcego, cuja interpretação alegórica e religiosa era diabólica. A ambiguidade do rato-pássaro, noturno, que vive em cavernas, voa no escuro e descansa com a cabeça para baixo, despertou interpretações ligadas ao mal, ao contrário do que representa para os chineses – a felicidade. A reunião de cinco morcegos, cinco condições de uma vida feliz.

We live between desire and contingencies. Not only horrors appear in the Disparates.

The way of flying is the great motto of the desire for freedom, the imitation of the bird that will become reality in the twentieth century, with the delta wings. Certainly Goya, moved by the dream, in a sleep of reason, which he so proclaimed, would have revisited Leonardo Da Vinci and traveled with the master on the flying machines drawn on notebooks. These drawings resulting from studies of the wings of birds and bats in the early 16th century were widespread in the artist's time. The flying men of Goya fulfill the desire of Icarus and mark in this series a moment of jubilation. The bird's head, dressed as a hat was perhaps not to be confused with bat wings, whose allegorical and religious interpretation was devilish. The ambiguity of the nocturnal rat-bird, which lives in caves, flies in the dark and rests with its head down, aroused interpretations attached to evil, contrary to what it represents for the Chinese: happiness. The meeting of five bats, five conditions of a happy life.

Disparate Alegre é um momento de descontração em que a dança aragonesa acompanhada pelo som de castanholas, junta as jovens mulheres com velhos entusiasmados. Os trajes tão em voga das majas estão bem marcados nos traços rápidos da ponta-seca. O ambiente é claro como o **Disparate feminino** e o **Disparate de Carnaval**, porque o momento é feliz.

A Lealdade é outro momento feliz nesta série. A claridade aqui é jogada como um holofote sobre a figura homenageada, sentada em um banco no centro da cena. É uma caricatura da bondade, reverenciada, sobretudo, pelos comediantes que parecem contar a história daquele homem leal, descalço, vestindo um camisolão como se usava nos hospitais. A presença das crianças e do homem a cavalo supõe que o grupo dos que reconhecem a lealdade como uma virtude é variado. O frade nesta figuração é simpático e esboça um sorriso, parece ouvir e gostar do que lhe diz o homem que está de costas, voltado para ele. Os olhares de todos dirigem-se para o homem leal, como se ele fosse, de fato, uma exceção. A censura e a opressão geram a inveja, a calúnia e as delações, formas de traição que podem custar a vida, por isso a lealdade é reverenciada, com tal apreço.

Merry Folly is a moment of relaxation in which the Aragonese dance accompanied by castanets sound, gathers young women with old enthusiasts. Fashionable garments such as majas are well marked on the swift traces of the drypoint. The environment is clear as the Feminine Folly and the Carnival Folly, because the moment is happy.

Loyalty is another happy moment in this series. The clarity here is thrown like a spotlight on the honored figure, sitting on a bench in the center of the scene. It is a caricature of kindness, revered above all, by the comedians who seem to tell the story of that loyal, barefoot man wearing a nightgown as he wore in hospitals. The presence of children and man on horseback assumes that the group of those who recognize loyalty as a virtue is varied. The friar in this figuration is friendly and sketches a smile, seems to listen and like what the man with his back to him says to him. Everyone's eyes turn to the loyal man, as if he were, in fact, an exception. Censorship and oppression generate jealousy, slander and delusions, forms of treason that can cost life, so loyalty is revered with such appreciation.



O Modo de Voar
The Way of Flying



Disparate Alegre
Merry Folly



A Lealdade
Loyalty

Disparate da Besta, conforme a legenda escrita pelo artista, *Outras leis para o povo*, uma estranha figuração onde juízes parecem apresentar leis para o povo, é desconcertante. O artista coloca no ângulo esquerdo um agrupamento de juízes que apresentam uma escritura a um elefante, um deles faz o anúncio com sinos. O elefante está em uma zona luminosa que o destaca de forma jocosa, aludindo aos costumes excêntricos de monarcas que, no século XVI, traziam estes animais a duras penas para fazer desfiles pelas ruas do reino. Em 1814, Fernando VII revogou a Constituição de Cádis – La Pepa – de 1812, que era uma das poucas constituições democráticas do mundo, precedida apenas pelas da Córsega, dos Estados Unidos e da França. A indignação do artista se mostra nesta gravura estranha.

O **Disparate Claro**, como fecho desta série, vinga-se dos abusos da monarquia absolutista. “*Onde não há honra, não há desonra*”. O povo declara a desobediência geral, rompe as amarras e lança fora o militar que representa a interdição. Juntos, levantam a lona do circo do cotidiano e deixam entrar a luz da utopia.

É preciso sair das sombras mesmo que sejam as sombras das Luzes.

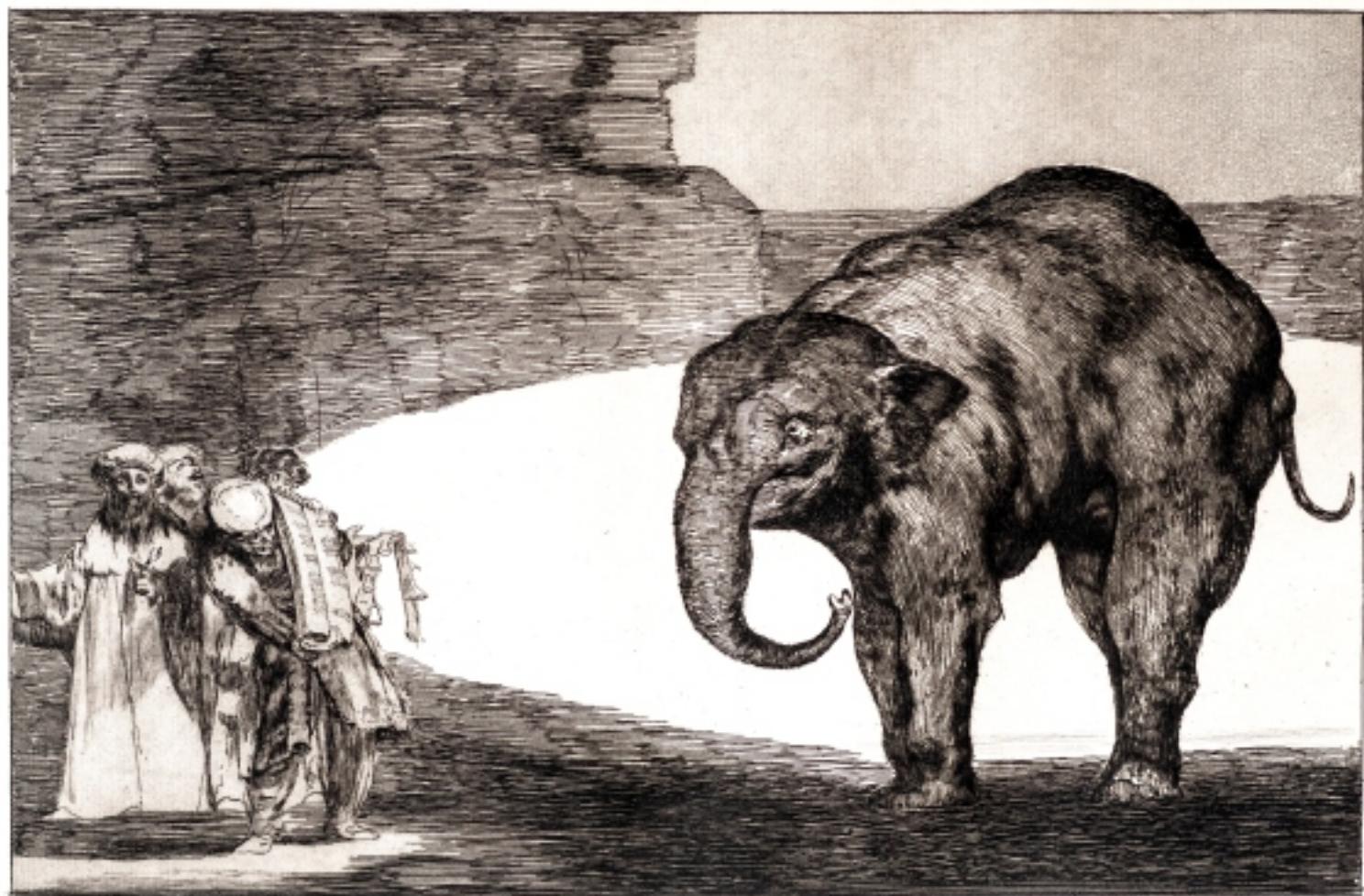
“**Goya à sombra das Luzes**”, de Tzvetan Todorov, foi a principal fonte de consulta para este texto. As citações sobre o artista e sua correspondência também são desse livro.

Disparate of the Beast, according to the legend written by the artist, *Other laws for the people*, this strange figuration where judges seem to present laws for the people, is disconcerting. The artist places, in the left-hand angle, a group of judges who present a deed to an elephant, one of them making the announcement with bells. The elephant is in a luminous zone that stands out in a jocular way, alluding to the eccentric customs of monarchs who in the sixteenth century brought these animals to make them forcefully parade through the streets of the kingdom. In 1814, Fernando VII revoked the Constitution of Cadiz – La Pepa – of 1812, which was one of the few democratic constitutions in the world, preceded only by Corsica, the United States and France. The indignation of the artist is shown in this strange engraving.

Clear Folly, as the closing of this series, avenges itself of the abuses of the absolutist monarchy. “Where there is no honor, there is no dishonor.” The people declare general disobedience, break the moorings and cast off the military that represents the interdiction. Together, they raise the canvas of the circus of daily life and let in the light of utopia.

It is necessary to get out of the shadows, even if they are the shadows of the Lights.

Goya in the shadow of the Lights, by Tzvetan Todorov, was the main source of consultation for this text. The quotations about the artist and his correspondence were taken from that book.



Daumier

OTRAS LEYES PARA EL PUEBLO
(Autres lois pour la peuple.)

1852. Lienzo de óleo sobre lienzo.

Disparate da Besta
Folly of Beasts



Disparate Claro
Clear Folly

The artist and his time

Brief chronology

These short notes do not aim at historical accuracy, but rather situate the artist in his time. I took as basis the chronology published by the Goya Foundation in Aragon, available on the internet. And the book *Goya in the shadow of the Lights*, by Tzvetan Todorov.
The Curator.

1746 - 1828



Self portrait - drawing - c. 1795 - 15,3 x 9,1 cm

1746 - March 30th - Born in Fuendetodos – Zaragoza, Francisco Goya y Lucientes is one of the six children of Jose Goya (a modest gilder) and Gracia Lucientes.

- This year Carlos V dies and Fernando VI assumes the throne.

1748 - Louis David, painter who would be an influential representative of Neoclassicism, contemporary of Goya in documentary works in historical iconography is born in Paris.

- Montesquieu publishes *The Spirit of the Laws* in Geneva, a work that establishes the division and interdependence between the legislative, executive and judicial powers, and which would be one of the books forbidden by the Vatican.

1749 - Born in Frankfurt, Johann Wolfgang von Goethe, poet, novelist, playwright and scientist who would profoundly influence Romanticism.

1752 – Foundation of the Royal Academy of Fine Arts of San Fernando in Madrid.

1757 – Lives with his family on *Morería Cerrada* Street, parish of San Gil and, out of necessity, helps his father in gilding, delaying his training as a painter, which should begin, as was the custom, at the age of ten.

1757 – Poet and painter William Blake was born in London. He was an important representative of the visionary artists, who would be the fantastic strand of art as opposed to Neoclassicism.

1759-1763 – Studies painting in the Atelier of José Luzan, assisting in restoration work.

- Fernando III dies and Madrid receives Carlos III.

- The Inquisition bans The Encyclopaedia, edited in Paris, in 1751, by Denis Diderot and Jean Le Rond d'Alembert, because it diffuses the Enlightenment ideals.

1761 – Piranesi publishes the series of engravings The Prisons, in Rome, which would have a strong impact.



Piranesi - Imaginary Prisons series - etching - 1749-1750 - 80 x 59 cm



Tiepolo - Glorification of the Spanish Monarchy - Frescoes of the Royal Palace - 1766

1762 - Rousseau publishes “The Social Contract” and “Emile, or On Education”. The Encyclopedist warns the Enlightenment to the danger of reason without emotion.

- Giovanni Battista Tiepolo arrives in Madrid, at the invitation of Carlos III, who appreciated the Venetian colorists, in order to make the frescoes of the Royal Palace. He also painted interiors in *San Pascoal de Aranjuez*, but his rococo style was contested and his last work was destroyed. He died in Madrid in 1770, the luminosity of his frescoes influenced the beginning of the work of the young Goya, who would become a colorist.

1763 - 1764 – Participates in the third class competition of the Royal Academy of Fine Arts of San Fernando, without success.

1769 - 1771 – Goes to Italy, where he gets in touch with the incipient Neoclassicism.



Aníbal the winner seeing Italy for the first time from the Alps - Historical painting - 1771 - 87 x 131,5 cm

1771 – Wins the Historical Painting Competition in Parma with an Honorable Mention.

- Receives the commission for the sketches for the bandstand of *El Pilar*.

1772 -1774 – Works on oil paintings murals, from the *Cartuja de Aula Dei* religious order, in Saragoza.

1773 - In Madrid, marries Josefa Bayeu, sister of the most important court painter, Francisco Bayeu.

1775 – Presents a budget proposal for 5 tapestry cartoons, then for another 4 cartoons, for the realization of tapestries of the royal manufacture for *El Escorial*.

1776 - 1779 – Works on 29 cartoons for making tapestries for *El Prado*.



The Parasol - oil on canvas - 1777 - 104 x 152 cm

1776 – Declaration of Independence of the United States of America.

1780 – Goya is elected member of the Royal Academy of San Fernando

1781 – Conflicts with the priors of *El Pilar* about the fresco of the *La Regina Martyrum*, and demands payment for the painting of the dome and the arches.

- Receives the commission to make a painting of St. Francisco the Great.

- José Goya (his father) passes away.

- Emmanuel Kant publishes the Critique of Pure Reason, continuing criticism, dealing with the aesthetic judgment connected with the theologian, which connects our moral and empirical judgments, enters the debate of the "enlightened", among which were the artists.

1783 – Spends two months in *Arenas de San Pedro*, in Avila, with Infant Luis de Bourbon.

- Johann Heinrich Füssli paints The Incubus, theme of the nightmare that is of interest to the visionary painters, among them the Goya for his *Caprichos*.



The Incubus - oil on canvas - 1783 - 102 x 127 cm

1784 – His son Javier Goya is born.

- Paints the Family of Infant Don Luis.

1785 – Appointed Director of Painting of the Academy of *San Fernando*.

- Charges for each of the marquises of *Peñafiel*, for the portraits of the future dukes of Osuna.

1786 – Appointed painter of the king.

- Presents the bill for the materials for the Four Seasons cartoons.

- Charges for several paintings with pastoral themes for the Dukes of Osuna.



The San Isidro Meadow - oil on canvas - 1788 - 41,9 x 90,8 cm

1788 – Presents bills to the Dukes of Osuna for *San Francisco de Borja* in the Cathedral of Valencia.

1789 – King Carlos IV rises to the throne. Goya is appointed king's chamber painter. Being a rich man and a successful painter, he adds "de" to his name, becoming Francisco de Goya y Lucientes.

- The fall of the Bastille. Declaration of the Rights of Man and of the Citizen. The news ignites the revolutionary desires

1790 – Spends the summer in Valencia with the Family and thanks for the admission to the Academy of Fine Arts in the city. Is admitted to the Aragonese Royal Academy of Friends of the Country.

1792 – Presents his speech on Studies of Art at the Academy of *San Fernando*, considered a manifesto for the change it proposes. In that same year travels to Andalusia, where he falls seriously ill.

- French Revolution – Assault on the Tuileries Palace, by the people. Fall of Louis XVI.

- Willian Blake publishes The Song of Freedom, full of joy.



Portrait of the Duchess of Alba. - oil on canvas - 1797 - 194 x130 cm

1794 – Submits the original set of cabinet pictures to the Academy for approval, which represents the beginning of Romanticism.

- Portrays the Duchess of Alba for the first time.

- Melchior Gaspar de Jovellanos publishes the report on agrarian reform, in view of the state of decline in agriculture in Spain.

- The fall of Robespierre, the incorruptible, advocate of the poor, Jacobin deputy, ends a cycle of terror, instituted by the executions.

1795 – Travels again to Andalusia and attends the house of the Duchess of Alba, in *Sanlúcar de Barrameda*. Works on the Album of drawings A, where Cayetana, the duchess, is portrayed informally.

1797 – Asks to be removed from the duties as director of painting of the Royal Academy, alleging hearing loss issue.

- Jovellanos is appointed Minister of Grace and Justice.



The Strolling Players - oil on tin plate - 1793 - 42,5 x31,7 cm

1793 – Goya goes to Cadiz, to be treated in the house of the merchant, art collector, Sebastián Martínez, his friend.

- Louis XVI is guillotined in January and in March France declares war on Spain.

- Luis David paints *The Death of the Marat* - typically Neoclassical work much to the taste of the aristocracy.



The Death of the Marat - oil on canvas - 1793 - 162 x 128 cm



William Blake - Eva and the snake - Painting

- William Blake illustrates Young's Night Thoughts.



Miracle of San Antonio de Pádua - frescos of *San Antonio de la Florida* - 1798

1798 – Received the commission to make the frescoes of San Antonio de la Florida, where the artist will innovate and make impact. Workers, beggars, the blind and friars dressed in humble clothes are portrayed in the *Miracle of San Antonio de Padua*, in the apse of the Church.



El Aquejarre – Witches' Sabbath - oil on canvas - 1797 - 43 x 30 cm

- Charges for the pictures of Witches he made for the Dukes of Osuna.



1799 – Puts up *Los Caprichos* (The Whims) for sale. He is named first king's chamber painter

The Sleep of Reason Produces Monsters - Los Caprichos Series nº 93 - etching - 25 x 16 cm
El Aquejarre – Witches' Sabbath



The Family of Carlos IV and his wife Maria Luiza de Parma - oil on canvas - 1800 - 280 x 336 cm

1800 – Paints in Aranjuez: The Family of Carlos IV and his wife Maria Luiza de Parma, where Carlota Joaquina, who had married D. João VI, is portrayed among her brothers and nephew.

- David paints the first version of Napoleon crossing the Alps.

1801 – Paints the majas and the Countess of Chinchón. Paints Godoy winner of the War of the Oranges with Portugal.

1802 – The Duchess of Alba dies.

1803 – Goya donates to the king the plates of copper of Los Caprichos, so that they were not apprehended by the Inquisition.

1804 – Coronation of Napoleon Bonaparte as Emperor of France.

1806 – Paints the series Maragato, the bandit.

1807 – Hegel publishes Phenomenology of the Spirit.



The Executions - oil on canvas - 1814 - 268 x 347 cm

1808 – Travels to Saragoza to paint the consequences of the first siege of the insurrection against the French.

- Mutiny of Aranjuez and fall of Godoy. In March, Murat enters Madrid with the French army, on May 2 the Insurrection of Madrid erupts. Charles IV cedes to Napoleon the crown of Spain and Jose Bonaparte takes the throne and would make a liberal government of three years.

1810 – Receives the commission to portray the French king D. Jose I, the intruder, in the Allegory of Madrid. Makes the list with Maella and Napoli of paintings that will go to the Napoleon Museum, in Paris. Napoleon annexes the Spanish provinces on the left bank of the Ebro



Series Disasters of War nº33. - etching - 1812-1815 - 15,8 x 20,8 cm

- Records some War Disasters. It portrays ecclesiastical authorities, ministers and generals.

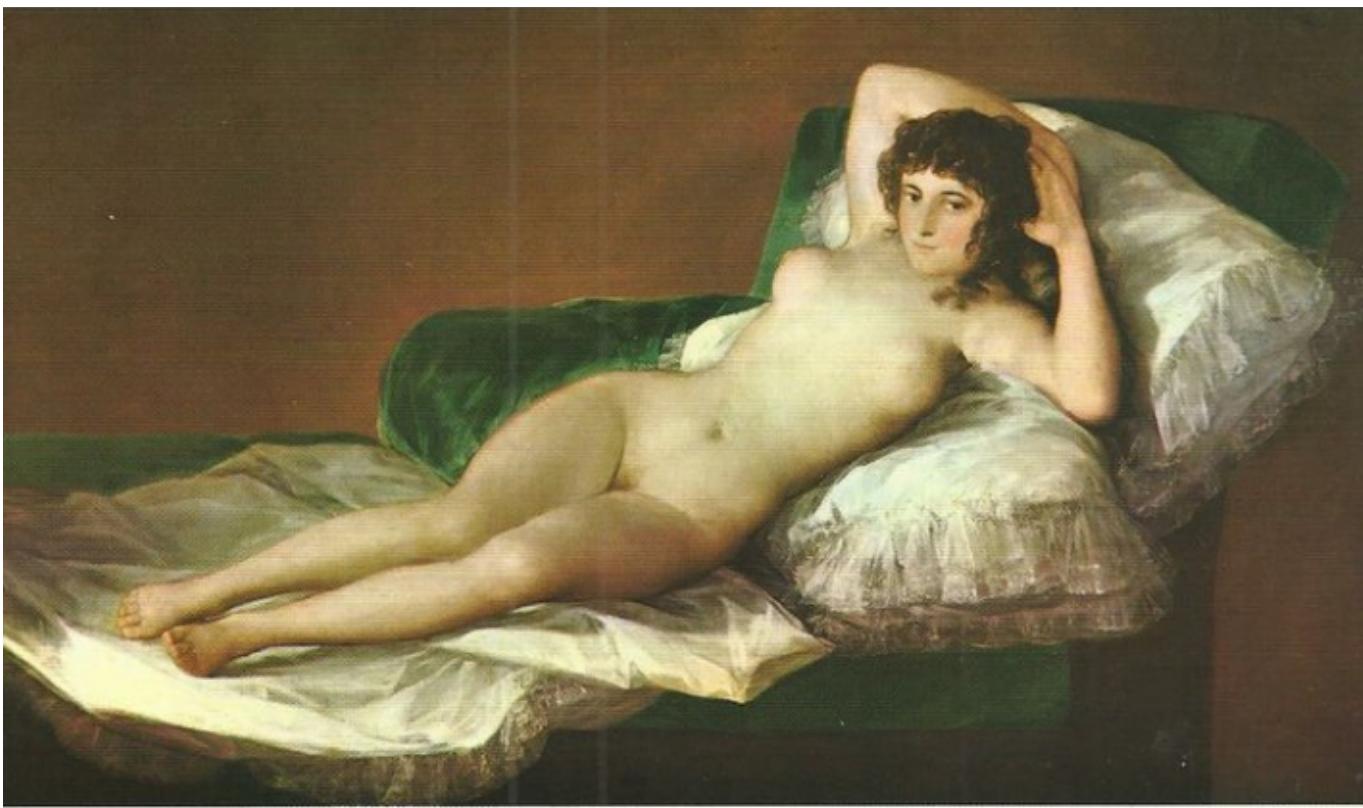
1811 – Receives the Great Royal Order of Spain and takes oath to King Jose Bonaparte.

1812 – Josefa Bayeu dies.

- Goya becomes the companion of Leocadia Weiss, who had separated from her husband a year earlier, and who would be his companion to death. From this union they had a daughter, Rosario.



Portrait of Mariano his grandson - oil on canvas - 1812 - 61 x 48 cm



The Naked Maja - oil on canvas - c. 1797 - 97 x 190 cm

1813 – Simon Bolivar leads the "enlightened" in the Venezuelan Independence Movement and is proclaimed The Liberator.

1814 – Don Francisco de Goya proposes to the Regency Council to make the paintings that celebrate the scenes of the heroic insurrection against the “Tyrant of Europe”. - The shootings of 2 and 3 May, which would be, together with the Black Paintings, the most famous works of the artist. He demands his payment as the King's chamber painter.

1815 – STARTS THE PRODUCTION OF LOS DISPARATES.

- Responds to the Inquisition about the supposed obsession of the *Majas* and is acquitted.
- Acquitted of the guilt of collaborating with the intruding government. Paints the Junta of the Philippines or the Sessions of the Junta of the Royal Company of the Philippines



The Burial of the Sardine - oil on canvas - 1812-1814 - 82,5 x 52 cm

1816 – Portrays the Duke of Osuna and puts the Tauromaquia for sale.

1817 – Paints Saint Justa and Saint Rufina for the Cathedral of Seville.

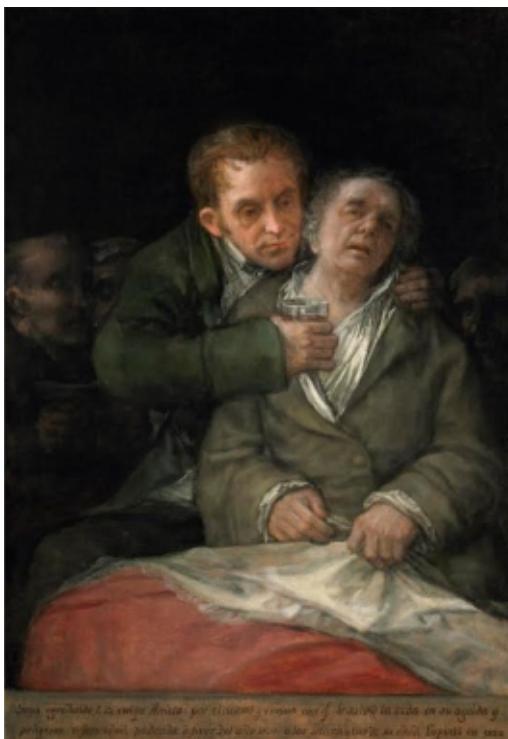
1819 – Purchases the *Quinta del Sordo*. Paints the Last Communion of San Jose de Calazans.

- In winter, he gets badly sick.

- Spain is losing its possessions in America.

- The Liberator promotes the Foundation of Gran Colombia composed of Bolivia, Ecuador, Venezuela, and Panama.

- The Florida Treaty of 1819 – In negotiation with the United States, Spain sells part of Mexico, which includes California, Texas and Utah, Colorado and Wyoming.



Self-portrait with Doctor Arrieta - oil on canvas - 1820 - 114,6 x 76,5 cm

1820 – Makes the self-portrait with Arrieta, his doctor.



The Pilgrimage of San Isidro - Pintura mural transladada para tela - 1819-1823 - 140 x 438 cm

1820 – 1823 – Performs the famous Black Paintings, 14 murals in Quinta do Sordo.



El Aquerarre - Pintura mural transladada para tela - 1819-1823 - 140 x 438 cm

1823 – Gives the Quinta del Sordo to Mariano, his grandson.

1824 – Officially he asks to leave to do the curative bathing of Plombieres, in Lorena. However, it is known that this is his exile. Departs with Leocadia Weiss. Arrives in Paris and settles down in Bordeaux. Asks for an extension of his leave to bathe in the French Pyrenees.

- Simon Bolivar and Sucre defeat the Spanish army and liberate Peru.

1825 – Works on the lithographs of the Bulls of Bordeaux.

1826 – Paints Regina de Bordeaux. Retires as the first chamber painter of the king.

1827 – Visits his family in Madrid.

1828 – Dies in Bordeaux. Beside Leocadia Weiss (his companion), his daughter Rosario, his daughter-in-law, his grandson Mariano and his friends, among them Brugara, who accompanied him to the end. Javier did not arrive in time to see Goya alive.



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