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"GOYA DRAWINGS AND PRINTS"
EXHIBITION TO OPEN APRIL 2nd
AT THE NATIONAL GALLERY OF ART

WASHINGTON, March 26th: David E. Finley, Director of the National Gallery of Art, announced today that a special loan exhibition of 162 "Goya Drawings and Prints" will be opened at the Gallery on Saturday afternoon, April 2nd, from 3 to 5 o'clock, by His Excellency the Spanish Ambassador, Señor Don José M. de Areilza. The exhibition will continue in Washington through April 24th and will then go on tour under the auspices of the Traveling Exhibition Service of the Smithsonian Institution.

Until recently no work of art was allowed to leave Spain for showing abroad. The present collection is, therefore, the first to be seen in the United States. The six-museum tour was made possible through the cooperation of the Spanish Foreign Office, the Ministry of Education, the Dirección General de Relaciones Culturales, and the Spanish Ambassador.

Of the 114 original drawings in the show, 99 were lent by the Prado Museum, and 15 by the Lazaro Galdiano Museum, both in Madrid. Fifteen rare prints were also contributed by the latter. In addition, there are 33 outstanding etchings from the Rosenwald Collection, National Gallery of Art, including a unique impression of one of the "Caprichos" entitled "Tal para cual" -- Birds of a Feather.

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The magnificent drawings and prints shown here represent all phases of Goya's art from the pen and sepia ink drawing, "Prince Balthasar Charles," a copy of a painting by Velázquez from the early years before 1778; to the "Blind Beggar," a late brush and sepia ink drawing done between 1819 and 1828.

The famous series, "Los Caprichos" (The Caprices), is represented by such masterpieces as "Here comes the Bogyman," "Love and Death," and "A Fine Teacher." Done between 1793 and 1798, these etchings and preparatory drawings show scenes of everyday life, as well as imaginary scenes with a pronounced satirical flavor.

"Los Desastres de La Guerra" (Disasters of War), another well-known series of prints and drawings, reflects the miseries of the Napoleonic Wars. "Not even at this price," "They take advantage of the situation," and "A fight in the street" are characteristic examples of this bitter and mordant group dated 1808-1815.

About 1815, Goya began a series of etchings entitled "Tauromaquia" (The art of bull-fighting). Some of the finest of these, together with preliminary sanguine and pen and ink drawings, form part of the exhibition, notably: "Charles V Lancing a Bull," "The agility and daring of Juanito Apañani," and "Mariano Ceballos killing a bull".

"Los Proverbios or Disparates" (Proverbs or Follies) is the title of another group of large plates issued between 1813 and 1820. The following dramatic scenes are included in the exhibition: "A Woman carried off by a Galloping Horse," "Bobalicón - The Blockhead," "Flying Folly" and "The Folly of Fear."

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Among Goya's most striking drawings, done in the first quarter of the nineteenth century, are five dueling scenes executed in sepia wash, groups of beggars, satirical drawings on religious subjects, and prison scenes. The group of "Last Drawings" contains three unusual subjects, "A Panther Cub," "The Fox" and "The Dromedary," all lithographs. (The only two landscapes in the show belong to the period before 1778.)

As André Malraux points out in the introduction to his penetrating essay, "Goya Drawings from the Prado," London, 1947: "No genius seems more spontaneous than his, for he invents his real as well as his dream world, his style, and that interrupted brush-stroke by which, even today, we recognize his hand at first glance. Then we realize that it took him forty years to become Goya..."

The exhibition is accompanied by an illustrated catalogue with introduction by Xavier de Salas. The collection will be shown at The Metropolitan Museum, New York, from May 3 - 30, and later at The De Young Museum, San Francisco, The Los Angeles County Museum, and the Boston Museum of Fine Arts.

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