

*Goya: Images of Women*  
March 10 – June 2, 2002  
National Gallery of Art, Washington  
Checklist

\_ jpeg available  
\_ slide available

Francisco Goya y Lucientes  
Spanish, 1746 - 1828

2. *A Walk in Andalusia, 1777*  
\_ oil on canvas  
275 x 190 cm (108 1/4 x 74 13/16)  
Museo Nacional del Prado, Madrid, Inv. 771
4. *The Parasol, 1777*  
low warp, silk and wool  
86 x 211 cm (33 7/8 x 83 1/16)  
Patrimonio Nacional, Madrid
5. *The Crockery Vendor, 1779*  
\_ oil on canvas  
259 x 220 cm (101 15/16 x 86 5/8)  
Museo Nacional del Prado, Madrid, Inv.780
6. *The Fair of Madrid, 1779*  
high warp, silk and wool  
272 x 232 cm (107 1/16 x 91 5/16)  
Patrimonio Nacional, Madrid
7. *The Swing, 1779*  
\_ oil on canvas  
260 x 165 cm (102 3/8 x 64 15/16)  
Museo Nacional del Prado, Madrid, Inv. 785
8. *The Swing, 1779*  
\_ low warp, silk and wool  
268 x 176 cm (105 1/2 x 69 5/16)  
Patrimonio Nacional, Madrid
10. *The Laundresses, 1779*  
\_ low warp, silk and wool  
268 x 176 cm (105 1/2 x 69 5/16)  
Patrimonio Nacional, Madrid

11. *The Rendezvous*, 1779  
– oil on canvas  
100 x 151 cm (39 3/8 x 59 7/16)  
Museo Nacional del Prado, Madrid, Inv. 792
12. *The Rendezvous*, 1779  
– low warp, silk and wool  
145 x 141 cm (57 1/16 x 55 1/2)  
Patrimonio Nacional, Madrid
13. *Spring*, 1786  
– oil on canvas  
34.2 x 23.9 cm (13 7/16 x 9 7/16)  
Private Collection
15. *Autumn*, 1786  
– oil on canvas  
34.4 x 24.3 cm (13 9/16 x 9 9/16); 41.3 x 31.1 cm (16 1/4 x 12 1/4)  
Sterling and Francine Clark Art Institute, Williamstown, Massachusetts
16. *Autumn (The Grape Harvest)*, 1786-1787  
– oil on canvas  
275 x 190 cm (108 1/4 x 74 13/16)  
Museo Nacional del Prado, Madrid
17. *The Meadow of San Isidro*, 1788  
– oil on canvas  
41.9 x 90.8 cm (16 1/2 x 35 3/4)  
Museo Nacional del Prado, Madrid, Inv. 750
19. *The Straw Mannikin*, 1791-1792  
– oil on canvas  
267 x 160 cm (105 1/8 x 63)  
Museo Nacional del Prado, Madrid, Inv. 802
20. *The Straw Mannikin*, 1791-1792  
– high warp, silk and wool  
293 x 162 cm (115 3/8 x 63 3/4)  
Patrimonio Nacional, Madrid
21. *Maria Teresa de Borbón y Vallabriga, later Countess of Chinchón*, 1783  
– oil on canvas  
134.5 x 117.5 cm (53 x 46 1/4)  
National Gallery of Art, Washington, Ailsa Mellon Bruce Collection
22. *Maria Teresa de Vallabriga y Rozas*, 1783  
– oil on panel  
unframed: 66.5 x 50.5 cm (26 3/16 x 19 7/8)  
Private Collection, Mexico
23. *Maria Teresa de Vallabriga y Rozas*, 1783  
– oil on panel  
48 x 39.6 cm (18 7/8 x 15 9/16)  
Museo Nacional del Prado, Madrid, Inv. 795

24. *The Family of the Infante Don Luis*, 1783-1784  
 — oil on canvas  
 — 248 x 328 cm (97 5/8 x 129 1/8)  
 — Fondazione Magnani-Rocca, Parma, Italy
26. *The Marchioness of Pontejos*, c. 1786  
 — oil on canvas  
 — 210.3 x 127 cm (82 3/4 x 50)  
 — National Gallery of Art, Washington, Andrew W. Mellon Collection
27. *The Family of the Duke and Duchess of Osuna*, 1787-1788  
 — oil on canvas  
 — 225 x 174 cm (88 9/16 x 68 1/2)  
 — Museo Nacional del Prado, Madrid, Inv. 739
28. *María Antonia Gonzaga, Marchioness of Villafranca*, 1795  
 — oil on canvas  
 — 87 x 72 cm (34 1/4 x 28 3/8)  
 — Museo Nacional del Prado, Madrid, Inv. 2447
33. *Thérèse-Louise de Sureda*, c. 1803/1804  
 — oil on canvas  
 — 119.7 x 79.4 cm (47 1/8 x 31 1/4)  
 — National Gallery of Art, Washington, Gift of Mr. and Mrs. P.H.B. Frelinghuysen in memory of her father and mother,  
 — Mr. and Mrs. H.O. Havemeyer
34. *Josefa Castilla Portugal de Garcini y Wanasbrok*, 1804  
 — oil on canvas  
 — 104.1 x 82.2 cm (41 x 32 3/8)  
 — Lent by The Metropolitan Museum of Art, Bequest of Harry Payne Bingham, 1955
35. *The Marchioness of Villafranca Painting Her Husband*, 1804  
 — oil on canvas  
 — 195 x 126 cm (76 3/4 x 49 5/8)  
 — Museo Nacional del Prado, Madrid, Inv. 2448
36. *Isabel de Porcel*, before 1805  
 — oil on canvas  
 — 82 x 54 cm (32 1/4 x 21 1/2)  
 — The Trustees of the National Gallery, London
37. *Young Lady Wearing a Mantilla and Basquiña*, c. 1800/1805  
 — oil on canvas  
 — 109.5 x 77.5 cm (43 1/8 x 30 1/2)  
 — National Gallery of Art, Washington, Gift of Mrs. P.H.B. Frelinghuysen
38. *Cesárea Goicoechea y Galarza*, 1805  
 — oil on copper  
 — diameter: 8.9 cm (3 1/2)  
 — Museum of Art, Rhode Island School of Design, Providence, Gift of Mrs. Murray S. Danforth
39. *Gerónima Goicoechea y Galarza*, 1805  
 — oil on copper  
 — diameter: 8.9 cm (3 1/2)  
 — Museum of Art, Rhode Island School of Design, Providence, Gift of Grenville L. Winthrop

41. *Antonia Zárate*, 1805-1806  
— oil on canvas  
— 103.5 x 82 cm (40 3/4 x 32 1/4)  
— The National Gallery of Ireland, Dublin
43. *Señora Sabasa García*, c. 1806/1811  
— oil on canvas  
— 71 x 58 cm (28 x 22 7/8)  
— National Gallery of Art, Washington, Andrew W. Mellon Collection
44. *Antonia Zárate*, 1811  
— oil on canvas  
— 71 x 58 cm (27 15/16 x 22 13/16)  
— State Hermitage Museum, St. Petersburg
45. *Josefa Bayeu (?)*, c. 1814  
— oil on canvas  
— 82 x 58 cm (32 5/16 x 22 13/16)  
— Museo Nacional del Prado, Madrid, Inv. 722
46. *Rita Luna*, c. 1814-1818  
— oil on canvas  
— 43 x 35.5 cm (16 15/16 x 14)  
— Stanley Moss-Art Focus. Riverdale, New York
48. *Gossiping Women*, c. 1785-1790?  
— oil on canvas  
— 59 x 145 cm (23 1/4 x 57 1/16)  
— Wadsworth Atheneum Museum of Art, Hartford, Connecticut. The Ella Gallup Sumner and Mary Catlin Sumner Collection Fund
49. *The Picnic*, 1788-1798  
— oil on canvas  
— 41.3 x 25.8 cm (16 1/4 x 10 3/16)  
— The Trustees of the National Gallery, London
50. *"La Beata" with Luis de Berganza and María Luisa de la Luz*, 1795  
— oil on canvas  
— 30.7 x 25.5 cm (12 1/16 x 10 1/16)  
— Arango Collection, Madrid
51. *The Duchess of Alba and "La Beata"*, 1795  
— oil on canvas  
— 30.7 x 25.5 cm (12 1/16 x 10 1/16)  
— Museo Nacional del Prado, Madrid
53. *Sleep*, c. 1798-1808  
— oil on canvas  
— 44.5 x 77 cm (17 1/2 x 30 1/4)  
— The National Gallery of Ireland, Dublin
54. *Naked Maja (Maja desnuda)*, 1797-1800  
— oil on canvas  
— 98 x 191 cm (38 9/16 x 75 3/16)  
— Museo Nacional del Prado, Madrid

55. *Clothed Maja (Maja vestida)*, 1800-1805  
 oil on canvas  
 95 x 190 cm (37 3/8 x 74 13/16)  
 Museo Nacional del Prado, Madrid
56. *Brigand Stripping a Woman*, 1808-1811  
 oil on canvas  
 41.5 x 31.8 cm (16 5/16 x 12 1/2)  
 Marqués de la Romana Collection, Madrid
57. *Brigand Murdering a Woman*, 1808-1811  
 oil on canvas  
 41.5 x 31.8 cm (16 5/16 x 12 1/2)  
 Marqués de la Romana Collection, Madrid
58. *Vagabonds Resting in a Cave*, 1808-1811  
 oil on canvas  
 33 x 57 cm (13 x 22 7/16)  
 Marqués de la Romana Collection, Madrid
60. *The Young Women (The Letter)*, 1813-1820  
 oil on canvas  
 181 x 125 cm (71 1/4 x 49 3/16)  
 Palais des Beaux Arts de Lille
61. Attributed to Francisco Goya y Lucientes  
*Majas on a Balcony*, 1814-1819?  
 oil on canvas  
 194.9 x 125.7 cm (76 3/4 x 49 1/2); 223.5 x 158.1 x 12.7 cm (88 x 62 1/4 x 5)  
 Lent by The Metropolitan Museum of Art, H.O. Havemeyer Collection, Bequest of Mrs. H.O. Havemeyer, 1929
62. *A Maja and Celestina*, 1824-1825  
 carbon black and watercolor on ivory  
 5.4 x 5.4 cm (2 1/8 x 2 1/8)  
 Private Collection
63. *Monk Talking to an Old Woman*, 1824-1825  
 carbon black and watercolor on ivory  
 5.7 x 5.4 cm (2 1/4 x 2 1/8)  
 The Art Museum, Princeton University. Museum purchase, Fowler McCormick, Class of 1921, Fund.
64. *Reclining Nude*, 1824-1825  
 carbon black and watercolor on ivory  
 8.7 x 8.6 cm (3 7/16 x 3 3/8)  
 Museum of Fine Arts, Boston. Ernest Wadsworth Longfellow Fund
65. *Sueño. Bruja poderosa que por ydropica sacan a paseo las mejores boladoras (Dream. Mighty Witch Who Because of Her Dropsy is Taken for an Outing by the Best Flyers)*, 1797-1798  
 pen and sepia on paper (drawing and inscription)  
 24 x 16.8 cm (9 7/16 x 6 5/8)  
 Museo Nacional del Prado, Madrid, D. 4205
66. *Donde vá mamá? (Where Is Mother Going?)*, 1797-1798  
 etching and aquatint on paper  
 21.4 x 14.9 cm (8 7/16 x 5 7/8)  
 Brooklyn Museum of Art, A. Augustus Healy Fund, Frank L. Babbott Fund, and Carll H. de Silver Fund, 37.33.75

67. *Sueño. De Brujas...Agente en diligencia (Dream. Of Witches...Running an Errand)*, 1797-1798  
pen and sepia on paper  
24.7 x 17.4 cm (9 3/4 x 6 7/8)  
Museo Nacional del Prado, Madrid, D. 4203
68. *Linda Maestra! (Pretty Teacher!)*, 1797-1798  
etching, aquatint and drypoint on paper  
21.4 x 14.9 cm (8 7/16 x 5 7/8)  
Brooklyn Museum of Art, A. Augustus Healy Fund, Frank L. Babbott Fund, and Carll H. de Silver Fund, 37.33.68
69. *A Young Man with Two Majas (recto)*, 1796-1797  
— brush, brown and gray wash, over traces of black chalk on paper  
23.2 x 14.5 cm (9 1/8 x 5 11/16)  
Thaw Collection, The Pierpont Morgan Library, New York
70. *Majo Watching a Gallant Bowing to a Maja (verso)*, 1796-1797  
brush and indian ink wash, touched with brown and black over pencil  
23.2 x 14.5 cm (9 1/8 x 5 11/16); 45.7 x 35.6 x 3.8 cm (18 x 14 x 1 1/2)  
Thaw Collection, The Pierpont Morgan Library, New York
71. *Las viejas se salen de risa porque saben que el no lleba un quarto (The Old Women Laugh Themselves Sick Because They Know He Hasn't a Bean)*, 1797-1798  
— pen and sepia, indian ink wash on paper; inscription in black crayon  
24.5 x 18.5 cm (9 5/8 x 7 5/16)  
Museo Nacional del Prado, Madrid, D.4199
72. *Tal para qual (Two of a Kind)*, 1797-1798  
etching on paper retouched with black chalk, rubbed or stumped [working proof]  
plate: 19.9 x 15.1 cm (7 13/16 x 5 15/16); sheet: 25.6 x 18 cm (10 1/16 x 7 1/16)  
National Gallery of Art, Washington, Rosenwald Collection, 1943
73. *Tal para qual (Two of a Kind)*, 1797-1798  
etching and black chalk on paper  
20 x 15.1 cm (7 7/8 x 5 15/16)  
Brooklyn Museum of Art, A. Augustus Healy Fund, Frank L. Babbott Fund, and Carll H. de Silver Fund, 37.33.5
74. *Ni asi la distingue (Even Thus He Cannot Make Her Out)*, 1797-1798  
etching, aquatint and drypoint on paper [working proof]  
plate: 20 x 15.1 cm (7 7/8 x 5 15/16); sheet: 26.5 x 20.1 cm (10 7/16 x 7 15/16)  
National Gallery of Art, Washington, Rosenwald Collection, 1953
75. *Ni asi la distingue (Even Thus He Cannot Make Her Out)*, 1797-1798  
etching, aquatint, and drypoint on paper  
20 x 14.9 cm (7 7/8 x 5 7/8)  
Brooklyn Museum of Art, A. Augustus Healy Fund, Frank L. Babbott Fund, and Carll H. de Silver Fund, 37.33.7
76. *Se aberguenza de que su madre le able en publico, y le dice, perdone Vm. por Dios (She Is Ashamed That Her Mother Should Speak to Her in Public, and Says, Please Excuse Me)*, 1797-1798  
— pen and sepia, indian ink wash on paper; inscription in black crayon  
24.5 x 16.9 cm (9 5/8 x 6 5/8)  
Museo Nacional del Prado, Madrid, D.3920
77. *Dios la perdone: Y era su madre (God Forgive Her: And It Was Her Mother)*, 1797-1798  
etching, aquatint, and drypoint on paper  
20.2 x 15.1 cm (7 15/16 x 5 15/16)  
Brooklyn Museum of Art, A. Augustus Healy Fund, Frank L. Babbott Fund, and Carll H. de Silver Fund, 34.33.16

78. *Mascaras crueles (Cruel Masks)* (recto), 1796/1797  
 – brush, black ink and gray wash with scraping on laid paper  
 23.7 x 15 cm (9 5/16 x 5 7/8)  
 National Gallery of Art, Washington, Woodner Collection, 1991
79. *Sacrificio de Ynteres (Sacrifice of Interest)*, 1797-1798  
 – pen and sepia on paper,[with second inscription in black crayon]  
 23.8 x 16.8 cm (9 3/8 x 6 5/8)  
 Museo Nacional del Prado, Madrid, D. 4195
80. *Que sacrificio! (What a Sacrifice!)*, 1797-1798  
 – etching and aquatint on paper  
 20.2 x 15.1 cm (7 15/16 x 5 15/16)  
 Brooklyn Museum of Art, A. Augustus Healy Fund, Frank L. Babbott Fund, and Carll H. de Silver Fund, 37.33.14
81. *El Si pronuncian y la mano alargan/al primero que llega (They Say Yes and Give Their Hand to the First Comer)*, 1797-1798  
 etching, aquatint and drypoint on paper  
 20.2 x 15.1 cm (7 15/16 x 5 15/16)  
 Brooklyn Museum of Art, A. Augustus Healy Fund, Frank L. Babbott Fund, and Carll H. de Silver Fund, 37.33.2
82. *No hay quien nos desate? (Is There No One to Untie Us?)*, 1797-1798  
 etching and aquatint on paper  
 21.7 x 15.2 cm (8 9/16 x 6)  
 Brooklyn Museum of Art, A. Augustus Healy Fund, Frank L. Babbott Fund, and Carll H. de Silver Fund, 37.33.75
83. *Por que fue sensible (Because She Was Susceptible)*, 1797-1798  
 aquatint on paper  
 plate: 21.8 x 15.2 cm (8 9/16 x 6); page size: 30.8 x 19.3 cm (12 1/8 x 7 5/8); image: 17.3 x 11.4 cm (6 13/16 x 4 1/2)  
 National Gallery of Art, Washington, Rosenwald Collection, 1943
84. *Woman in Prison*, 1797-1798  
 burnished aquatint, touched with black chalk on paper  
 18.5 x 12.5 cm (7 5/16 x 4 15/16)  
 Biblioteca Nacional, Madrid
85. *Las miedosas à un gato muy negro (They Are Scared of a Very Black Cat)* (recto), 1796-1797  
 brush and indian ink on paper  
 23.6 x 14.7 cm (9 5/16 x 5 13/16)  
 Private Collection
86. *S.n Fernando, How They Spin! (San Fernando, How They Spin!)*  
 (verso), 1796-1797  
 brush and indian ink on paper  
 23.6 x 14.7 cm (9 5/16 x 5 13/16)  
 Private Collection
87. *Las rinde el Sueño (Sleep Overcomes Them)*, 1797-1798  
 etching and aquatint on paper  
 21.9 x 15.4 cm (8 5/8 x 6 1/16)  
 Brooklyn Museum of Art, A. Augustus Healy Fund, Frank L. Babbott Fund, and Carll H. de Silver Fund, 37.33.34
88. *Que viene el Coco (Here Comes the Bogeyman)*, 1797-1798  
 etching and aquatint on paper  
 21.7 x 15.2 cm (8 9/16 x 6)  
 Brooklyn Museum of Art, A. Augustus Healy Fund, Frank L. Babbott Fund, and Carll H. de Silver Fund, 37.33.5

89. *Si quebró el Cantero (If He Broke the Pitcher)*, 1797-1798  
 etching and aquatint on paper  
 21.7 x 15.2 cm (8 9/16 x 6)  
 Brooklyn Museum of Art, A. Augustus Healy Fund, Frank L. Babbott Fund, and Carll H. de Silver Fund, 37.33.25
90. *Ya tienen asiento (Now They Have a Seat)*, 1797-1798  
 etching and aquatint on paper  
 21.7 x 15.2 cm (8 9/16 x 6)  
 Brooklyn Museum of Art, A. Augustus Healy Fund, Frank L. Babbott Fund, and Carll H. de Silver Fund, 37.33.26
91. *Hasta la muerte (Till Death)*, 1797-1798  
 — etching, aquatint and drypoint on paper  
 22.1 x 15.4 cm (8 11/16 x 6 1/16)  
 Brooklyn Museum of Art, A. Augustus Healy Fund, Frank L. Babbott Fund, and Carll H. de Silver Fund, 37.33.55
92. *Volaverunt (Gone for Good)*, 1797-1798  
 etching, aquatint and drypoint on paper  
 20.6 x 14.8 cm (8 1/8 x 5 13/16)  
 Brooklyn Museum of Art, A. Augustus Healy Fund, Frank L. Babbott Fund, and Carll H. de Silver Fund, 37.33.61
93. *Volaverunt (Gone for Good)*, 1797-1798  
 Preliminary drawing, red chalk on paper  
 19.2 x 14.2 cm (7 9/16 x 5 9/16)  
 Museo Nacional del Prado, Madrid, D. 4223
94. *Sueño. De la mentira y la ynconstancia (Dream. Of Lying and Inconstancy)*, 1797-1798  
 — pen, sepia, black crayon, and indian ink wash on paper  
 23.7 x 16.6 cm (9 5/16 x 6 9/16)  
 Museo Nacional del Prado, Madrid, D. 3916
95. *Weeping Woman and Three Men (recto)*, 1796-1797  
 brush and indian ink wash on paper  
 23.5 x 14.6 cm (9 1/4 x 5 3/4)  
 Lent by The Metropolitan Museum of Art, Harris Brisbane Dick Fund, 1935, 35.103.4/5
96. *A Maja and Two Companions (verso)*, 1796-1797  
 brush and indian ink wash on paper  
 23.5 x 14.6 cm (9 1/4 x 5 3/4)  
 Lent by The Metropolitan Museum of Art, Harris Brisbane Dick Fund, 1935, 35.103.4/5
97. *Concert at the Clavichord (recto)*, 1796-1797  
 — indian ink wash  
 23.5 x 14.5 cm (9 1/4 x 5 11/16)  
 Museo Nacional del Prado, Madrid, D. 4181
98. *Group of Majas on the Paseo (verso)*, 1796-1797  
 indian ink wash  
 23.5 x 14.5 cm (9 1/4 x 5 11/16)  
 Museo Nacional del Prado, Madrid, D. 4181
99. *Three Washerwomen (recto)*, 1796-1797  
 — brush and indian ink wash on paper  
 23.5 x 14.6 cm (9 1/4 x 5 3/4)  
 Lent by The Metropolitan Museum of Art, Harris Brisbane Dick Fund, 1935, 35.103.8/9



100. *A Young Woman at a Well* (verso), 1796-1797  
brush and indian ink wash on paper  
23.5 x 14.6 cm (9 1/4 x 5 3/4)  
Lent by The Metropolitan Museum of Art, Harris Brisbane Dick Fund, 1935, 35.103.8/9
101. *Solo porque le pregunta, si esta buena su madre se pone como un tigre* (*Just Because She is Asked if Her Mother is Well She Acts Like a Tigress*) (recto), 1796-1797  
brush and indian ink wash on paper  
23.5 x 14.7 cm (9 1/4 x 5 3/4)  
Thaw Collection, The Pierpont Morgan Library, New York
102. *Confianza* (*Trust*) (verso), 1796-1797  
brush and indian ink wash on paper  
23.4 x 14.6 cm (9 3/16 x 5 3/4)  
Thaw Collection, The Pierpont Morgan Library, New York
103. *Unholy Union*, 1801-1803(?)  
brush, indian ink wash, traces of pen and ink on laid paper  
17.6 x 12.7 cm (6 15/16 x 5)  
Lent by The Metropolitan Museum of Art, Robert Lehman Collection, 1975.1.975
104. *Q.e Necedad! Dar los destinos en la niñez* (*What Stupidity! To Determine Their Fates in Childhood*), 1808-1815?  
brush and indian ink wash  
20.5 x 14.3 cm (8 1/16 x 5 5/8)  
Museo Nacional del Prado, Madrid, D. 3915
105. *Piensalo bien* (*Think It Over Well*), 1808-1815?  
brush and indian ink wash on paper  
20.5 x 14.2 cm (8 1/16 x 5 9/16)  
Museo Nacional del Prado, Madrid, D. 3912
106. *Lastima es qe. no te òcupes en otra cosa* (*It's a Pity You Don't Have Something Else to Do*), 1808-1815?  
brush, brown wash, pen, and black ink on paper  
20.2 x 13.9 cm (8 x 5 1/2)  
The J. Paul Getty Museum, Los Angeles, 83.GA.35
107. *P.r Liberal?* (*For Being a Liberal?*), 1808-1815?  
brush, gray and brown wash on paper  
from lender: 20.5 x 14.2 cm (8 1/16 x 5 9/16)  
Museo Nacional del Prado, Madrid, D. 4074
108. *You'll See Later*, 1808-1820(?)  
brush and indian ink wash on paper  
26.6 x 18.7 cm (10 1/2 x 7 3/8)  
Lent by The Metropolitan Museum of Art, Harris Brisbane Dick Fund, 1935, 35.103.18
109. *A Disheveled Woman with a Group*, 1815-1820(?)  
brush and brown wash over light black crayon on paper  
20.6 x 14.5 cm (8 1/8 x 5 11/16)  
Lent by The Metropolitan Museum of Art, Harris Brisbane Dick Fund, 1935, 35.103.42
110. *Woman Murdering a Sleeping Man*, 1815-1820(?)  
brush and brown wash on paper  
20.5 x 14.3 cm (8 1/16 x 5 5/8)  
Lent by The Metropolitan Museum of Art, Harris Brisbane Dick Fund, 1935, 35.103.46

111. *Pygmalion and Galatea*, c. 1815-1820  
 — brush and brown wash on paper  
 — 20.5 x 14.1 cm (8 1/16 x 5 9/16)  
 — The J. Paul Getty Museum, Los Angeles, 85.GA.217
112. *Expresivo doble fuerza (Expressive of Double Strength)*, c. 1819  
 transfer lithograph retouched in black crayon on paper  
 image: 8 x 11.5 cm (3 1/8 x 4 1/2)  
 S.P. Avery Collection, Miriam and Ira D. Wallach Division of Arts,  
 Prints and Photographs, The New York Public Library, Astor, Lenox and Tilden Foundations
113. *Woman Reading to Two Children*, 1820-1823  
 — crayon lithograph on paper  
 — 11.5 x 12.5 cm (4 1/2 x 4 15/16); 17.5 x 24.8 cm (6 7/8 x 9 3/4)  
 — Museum of Fine Arts, Boston. Katherine E. Bullard Fund in memory of Francis Bullard, 1970.469
114. *Group with Sleeping Woman (Woman in a Trance)*, 1820-1823  
 crayon lithograph on paper  
 13 x 16 cm (5 1/8 x 6 5/16); 27 x 18.7 cm (10 5/8 x 7 3/8)  
 Museum of Fine Arts, Boston. Katherine E. Bullard Fund in memory of Francis Bullard and Gift of Landon T. Clay, 1970.622
115. *Y son fieras! (And They Are Wild Beasts!)*, 1810-1814  
 — etching, burnished aquatint, drypoint, and burnishing on paper; working proof  
 — 15.9 x 21 cm (6 1/4 x 8 1/4); 21.4 x 31.4 cm (8 7/16 x 12 3/8)  
 — Museum of Fine Arts, Boston. 1951 Purchase Fund, 51.1625
116. *Qué valor! (What Courage!)*, 1810-1814  
 — etching, drypoint, and burnishing on paper; working proof  
 — 15.6 x 20.8 cm (6 1/8 x 8 3/16); sheet: 22.2 x 31 cm (8 3/4 x 12 3/16)  
 — Museum of Fine Arts, Boston. 1951 Purchase Fund, 51.1627
117. *Y esto tambien (And This, Too)*, 1810-1814  
 etching, drypoint, and burin on paper; working proof  
 16.2 x 21.6 cm (6 3/8 x 8 1/2); 22.2 x 31.5 cm (8 3/4 x 12 3/8)  
 Museum of Fine Arts, Boston. 1951 Purchase Fund, 51.1669
118. *No quieren (They Do Not Want To)*, 1810-1814  
 — etching, burnished aquatint, burin and drypoint on paper; working proof  
 — 15.5 x 20.3 cm (6 1/8 x 8); 20.8 x 31.5 cm (8 3/16 x 12 3/8)  
 — Museum of Fine Arts, Boston; 1951 Purchase Fund, 51.1629
119. *Tampoco (Nor Do These)*, 1810-1814  
 — etching on paper; working proof  
 — 14.9 x 21.9 cm (5 7/8 x 8 5/8); mat: 35.6 x 45.7 cm (14 x 18); 21 x 32.1 cm (8 1/4 x 12 5/8)  
 — Museum of Fine Arts, Boston. 1951 Purchase Fund, 51.1630
120. *Ni por esas (Neither Do These)*, 1810-1814  
 — etching, aquatint and lavis (or sulphur tint), burin and drypoint on paper; working proof  
 — 16.2 x 21.3 cm (6 3/8 x 8 3/8); 22.5 x 31.4 cm (8 7/8 x 12 3/8)  
 — Museum of Fine Arts, Boston. 1951 Purchase Fund, 51.1631
121. *No se puede mirar (One Can't Look)*, 1810-1814  
 — etching, drypoint, burin, burnished aquatint, and lavis on paper; working proof  
 — 14.4 x 21 cm (5 11/16 x 8 1/4); mat: 35.6 x 45.7 cm (14 x 18); 22.5 x 31.6 cm (8 7/8 x 12 7/16)  
 — Museum of Fine Arts, Boston. 1951 Purchase Fund, 51.1651

122. *Populacho (Rabble)*, 1814-1816  
 – etching and drypoint on paper; working proof  
 17.7 x 22 cm (6 15/16 x 8 11/16); 19.2 x 24.9 cm (7 9/16 x 9 13/16)  
 Museum of Fine Arts, Boston. Gift of William A. Coolidge, 1973.725
123. *Estragos de la guerra (Ravages of War)*, 1810-1814  
 – etching, drypoint, burin, lavis, and burnishing on paper; working proof  
 14.1 x 17 cm (5 9/16 x 6 11/16); mat: 35.6 x 45.7 cm (14 x 18); 19.2  
 x 25.2 cm (7 9/16 x 9 15/16)  
 Museum of Fine Arts, Boston. Gift of Jephtha H. Wade and M. and M. Karolik Fund, 1973.727
124. *Qué alboroto es este? (What Is This Hubbub?)*, 1814-1816  
 – etching and burin on paper; working proof  
 17.9 x 22.1 cm (7 1/16 x 8 11/16); mat: 35.6 x 45.7 cm (14 x 18); 22.1 x 30.3 cm (8 11/16 x 11 15/16)  
 Museum of Fine Arts, Boston. 1951 Purchase Fund, 51.1685
125. *Disparate femenino (Feminine Folly)*, c. 1816-1819  
 – etching, aquatint and (drypoint?) [trial proof printed posthumously circa 1854-1863]  
 – plate: 24.7 x 35.6 cm (9 3/4 x 14); sheet: 30.6 x 46.1 cm (12 1/16 x 18 1/8); image: 21.3 x 32.4 cm (8 3/8 x 12 3/4)  
 National Gallery of Art, Washington, Rosenwald Collection, 1951
126. *Disparate desenfrenado (Unbridled Folly)*, c. 1816-1819  
 etching, burnished aquatint and drypoint [trial proof printed posthumously circa 1854-1863]  
 plate: 24.5 x 35.7 cm (9 5/8 x 14 1/16); sheet: 30.5 x 46.4 cm (12 x 18 1/4); image: 21.1 x 31.9 cm (8 5/16 x 12 9/16)  
 National Gallery of Art, Washington, Rosenwald Collection, 1951
127. *Disparate pobre (Poor Folly)*, c. 1816-1819  
 etching, burnished aquatint, drypoint and burin [trial proof printed posthumously circa 1854-1863]  
 plate: 24.5 x 35.7 cm (9 5/8 x 14 1/16); sheet: 30.8 x 46.4 cm (12 1/8 x 18 1/4); image: 21.6 x 32.4 cm (8 1/2 x 12 3/4)  
 National Gallery of Art, Washington, Rosenwald Collection, 1951
128. *Disparate puntual (Sure Folly)*, c. 1816-1819  
 etching, aquatint and (drypoint?)  
 plate: 21.9 x 32.8 cm (8 5/8 x 12 15/16); 28.1 x 38.8 cm (11 1/16 x 15 1/4); image: 21.9 x 32.7 cm (8 5/8 x 12 7/8)  
 National Gallery of Art, Washington, Print Purchase Fund (Rosenwald Collection), 1970

Total number of objects in the exhibition: 113