

LANDSCAPE WITH CLIFF AND WATERFALL (PAISAJE CON PEÑASCO Y CASCADA)

CLASIFICACIÓN: PRINTS

SERIE: ASSORTED PRINTS (1778-1815)



DATOS GENERALES

CRONOLOGÍA

Ca. 1812

DIMENSIONES

168 x 283 mm

TÉCNICA Y SOPORTE

Etching and burnished aquatint

RECONOCIMIENTO DE LA AUTORÍA DE GOYA

Undisputed work

FICHA: REALIZACIÓN/REVISIÓN

15 Nov 2010 / 01 Jun 2023

INVENTARIO

836 225

HISTORIA

See *The Blind Guitarrist*. In 1810, Goya divided the copperplate of this work in two to make etchings no. 14, *The way is hard!*, and no. 30, *Ravages of war* of his *Disasters of War* series.

Very few state proofs of this etching have survived.

The *preparatory drawing* made for the print is in the Prado Museum.

ANÁLISIS ARTÍSTICO

On the left-hand side of the etching, in the foreground, Goya has placed a large rock, behind which we can see a river and a waterfall. On the far left, the painter has etched a small wooden bridge.

This print must have been made at the same time as *Landscape with Cliff, Buildings and Trees*, in which we see the same huge rock, but this time placed not on the left- but on the right-hand side. This detail suggests that the two images may depict the same place seen from two different angles and, perhaps, at different times.

Goya has used aquatint to render the leaden sky and part of the water, whilst again using etching for the rock, which has been built up using lines slanting in different directions to obtain a sense of its shape.

This solid rock, here taking up a considerable part of the landscape, can be related to the painting traditionally attributed to Goya, *City on a Rock*.

CONSERVACIÓN

The plate for this etching has been divided in two.

EXPOSICIONES

Exposición de la obra grabada de Goya

Sociedad Española de Amigos del Arte Madrid 1928

catalogue by Miguel Velasco

Aguirre

cat. 37

Goya en la Biblioteca Nacional. Exposición de grabados y dibujos en el sesquicentenario de su muerte

Biblioteca Nacional Madrid 1978

May - June 1978

cat. 132

Ydioma universal: Goya en la Biblioteca Nacional

Biblioteca Nacional Madrid 1996

from September 19th to December 15th 1996

cat. 196

Grabados y dibujos de Goya en la Biblioteca Nacional

Biblioteca Nacional Madrid 1946

catalogue Elena Páez Ríos

cat. 122

Goya. Das Zeitalter der Revolutionen. Kunst um 1800 (1980 - 1981)

Hamburger Kunsthalle Hamburg 1980

cat. 220

Goya artista de su tiempo y Goya artista único

The National Museum of Western Art Tokyo 1999

from December 1st to July 3th 1999

cat. 155

Francisco de Goya y Lucientes, 1746-1828: restrospective

Musée Jacquemart-André Paris 1961

cat. 253

Goya grabador

Museo del Grabado Español Contemporáneo Marbella 1996

from March 8th to May 5th 1996

cat. 235

Goya: Prophet der Moderne

Alte Nationalgalerie Berlin 2005

from July 13th to October 3th 2005. Exhibited also at the Kunsthistorischemuseum, Vienna, October 18th 2005 to January 8th 2006, consultant editor Manuela B. Mena Marqués

cat. 77

BIBLIOGRAFÍA

Goya, grabador

BERUETE Y MONET, Aureliano de

cat. 254

1918

Blass S.A.

Goya, Das Zeitalter de Revolutionen. 1789-1830

HOFMANN, Werner (ed.)

p. 263

1980

Prestel-Verlag Münche und Hamburger Kunsthalle

Goya engravings and lithographs, vol. I y II.

HARRIS, Tomás

cat. 24

1964

Bruno Cassirer

Catálogo de las estampas de Goya en la Biblioteca Nacional

SANTIAGO, Elena M. (coordinadora)

cat. 65

1996

Ministerio de Educación y Cultura, Biblioteca Nacional

Vie et ouvre de Francisco de Goya

GASSIER, Pierre y WILSON, Juliet

cat. 750

1970

Office du livre

Goya. In the Norton Simon Museum

WILSON BAREAU, Juliet

2016

Norton Simon Museum

ENLACES EXTERNOS