

ALTERNATIVE DIGITAL CATALOGUE OF FRANCISCO DE GOYA Y LUCIENTES
PROLOGUE

Obsolete stubborn detractors have tried to discredit with all kinds of speculations and subterfuges the undeniable fact of the proven existence of these miniaturized firms of Francisco de Goya y Lucientes.

In effect Goya in a cryptic manner embedded them in his works in multiple and diverse sites. He implanted them in the foundation of the work at different levels and layers of paint and they thus became his personal secret and very particular method of self-authenticating. The existence and detection of these hidden and concealed graphisms of Goya are in fact his trademark and undeniable proof of the authenticity of his works.

Among their baseless and agonizing pseudo arguments these obstinate deniers have questioned why would the great genius of Fuendetodos have done this for?

Well, there are indeed multiple reasons why Goya used this ingenious method of secretly identifying his abundant work.

One of them is that as the painter for the Spanish Royal Court Goya could not afford for his abundant artistic production to devaluate and therefore proceeded to classically sign only less than 10% of the works he was entrusted with by both the noble Spanish aristocrats as well as the royalty.

The vast remainder of its countless productions was nevertheless indeed also signed in a not so conventional way and in such a manner as to avoid devaluation and yet still be able to identify them at any time as by his hand.

Therefore, the great Goya masterfully "permeated" his works with signs of his authorship in a repetitive, almost compulsive fashion, discretely imprinting them on multiple carefully chosen sites. He used them to create multiple geometric shapes conforming to the topic or pictorial subject and incorporated therein. In fact, these concealed miniaturized firms became an intrinsic part of the painting itself, hidden, morphed into it. This he did with an almost imperceptible technique to the untrained and mostly unaware naked eye.

In his time, as in all other periods in history of the Art World, counterfeiters, copyists, plagiarists, as well as forgers abounded, even amidst his own colleagues and assistants.

Case and point is that of Eugenio Lucas Velazquez (1817-1870) the most famous of Goya's copiers who has been officially credited (so far) with at least 700 copies or counterfeits of the works attributed to Goya.

Note that these paintings were so "perfect" that even the very Mrs. Juliet Wilson Bareau authenticated one of them titled "*City on a Rock*" on page 265, figure 955 in her reasoned catalogue. As a consequence of this misattribution this fraudulent work was exhibited as an authentic work of Goya in the Metropolitan Museum of Art in New York.

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Another of his assistants, Asensio Julia, also produced dozens of copies and works that would easily pass as those of the genius of Fuendetodos. Goya was aware of this and also knew everyone, and he protected his work and authorship by passively and intelligently devising and implementing his infallible secret full proof method of self authentication. At all times the great Spanish master could have distinguished his authentic work from the fake one.

Likewise, there were not only unknown contemporary painters who imitated, copied, forged or usurped authorship of Goya's works which apparently were not signed in a clear and classic way. These included his disciples too. Noteworthy were the works of his assistants Agustin Esteve, Ascencio Julia, his own son Javier, another assistant named Leonardo Alenza who was a very virtuous painter whose palette created works which may easily have been mistakenly attributed to Francisco Goya.

There is still ongoing confusion with the works of his brother in law Francisco Bayeu.

In addition, master Goya experimented through out his life with new techniques, breaking rules and standards of his time, developing a style tremendously polished and exceptionally varied. Goya also alternated genres, themes, portraits, self portraits, landscapes, religious scenes, mythological and many other allegories.

Not for nothing has he been celebrated as the "*Father of Modernism*" "*The First Impressionist*" "*The Initiator of the Symbolists.*" Such immense talent should not really surprise us with another astounding geniality such as his secret system of self-authentication!

It is a known item that based on his admiration of other great master painters Goya also produced not just copies, but alternate versions of these works. Example: "*San Lorenzo de Brindisi*" whereas his pictorial execution was inspired on one famous painting of Italian Domenico Corvi (1721-1803) "*The Ecstasy of San Antonio de Abad.*"

And there even exist published personal letters from his workshop in Aragon presenting the quote "... *your copy is ready* ..." As proof of their actual existence, these copies undoubtedly could be identified as by the hand of Goya and its authorship further confirmed by means of their hidden miniaturized signatures.

All this has made the task of properly and correctly authenticate such a wide range of his works comprising so many different varied styles and themes of Goya's prolific painting legacy a great deal more difficult.

It is necessary to adopt an interdisciplinary strategy that enables to formulate joint conclusions and to indisputably identify and authenticate the works actually carried out by the XVIII Century genial Spanish painter. A "Goya" Commission of the sorts has been purportedly proposed since such an important "make or break" decision for very valuable art work should never be in the hands...or rather the "eye" of just one person!

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The ultra-modern computerized detection method by mathematical logarithms of such miniaturized firms or randomly organized letters in Goya's works also known as **F.A.C.T.S.** (Fully Automated Computerized Analysis Technological System) already exist.

This "state of the art" method has been designed, structured and successfully accomplished by a skillful team of specialists in informatics and computer science of the Telematics Department of Computer Architecture of the Polytechnic University of Mataro, Spain.

This computerized system is a neutral, stable, repeatable scientific method not prone to subjective personal impressions or inconsistent human appreciation from one expert versus another, or even from the same "expert" at different times. Its results will always invariably be the same.

Exemplary case of the above statement is "*The Milkmaid of Bordeaux*". A highly praised and exquisite art work sublimely exalted by Manuela Mena of The Prado Museum at a glorious time. To be later severely denigrated, criticized and devoid of all legitimacy by the very same Mena.

Inexplicably, all of this in a clear contradiction to her own previous personal compliments and extensive praiseworthy commentaries of the exact same painting just a few years prior.

Last but not least, this "**New Alternative Digital Catalogue**" of Francisco Jose de Goya y Lucientes starts and leads the way into the right direction. An accurate, verifiable and repeatable impartial scientific authentication method. It is paramount to recover for Humanity's Cultural Heritage the immense importance of who may have been perhaps the most ingenious of all the great old masters of Painting, Francisco Jose de Goya y Lucientes.

Full credit is hereby given to the following persons for their tenacity and sustained labor in order to propose, design, bring forth and implement a reliable scientific authentication method not subject to prejudicial personal or financial interests as well as subjective biases.

Dr. Juan Ignacio de la Vega Aguilar.

Since 1967 Dr. De la Vega had studied the work of Goya and confirmed the existence of Goya's hidden graphisms since 1987. Lecturer and proponent of the theme whose expositions have been published by the Royal Academy of Noble and Fine Arts of San Luis Zaragoza. President of the "Ligan" Goya Study Center and author of the published 2 volumes book respectively titled: "GOYA" and "The Hidden Faces of Goya".

Dr. Ignacio de la Vega is without any doubt one of the most important and earliest intellectuals heralding the implementation of a computerized technologically reliable authentication system. It is also recognized here the work and sustained enthusiasm of the late engineer Jordi Roure (RIP) who co-created the "Roure Method" of goyaesque graphisms detection. Most importantly without Dr. Ignacio de la Vega's vital contributions and granted access of the collection of data and computerized tests of the works presented here the publishing of this new Alternative Digital Catalog would not have been possible.

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IN MEMORIAM: Professor Antonio Perales Martinez (RIP).

Famed Spanish Goya expert and consummated art restorer specializing in the restitution and recovery of unknown works of the great master Francisco de Goya.

Professor Perales is recognized as a tireless advocate of the existence of miniaturized Goya's signatures as well as other specific Goya's trademarks known as alternative symbolisms. His intellectual work titled "System for the Recognition of Symbols in the Work of Francisco de Goya." has been registered and was given author's rights (Copyright) both in Spain (European Union) and the United States. His extensive work as well can be accessed at the web site <http://www.goyadiscovery.com>

Ms. Amparo Sacristan Carrasco.- Professor of the Politecnico de Mataro, Spain. Faculty of Telematics and Computer Architecture (1990 to 2009).

Professor Sacristan is indeed a diligent scholar and academic researcher of the work of Francisco Goya since 1996.

The expert technical team of colleagues of Professor Sacristan comprising: Susana Rodríguez, José M^a Hernández, Rafael Arevalo, Department of Telematics and Computer Architecture of the Polytechnic University School of Mataró, attached to the UPC. Their particular specific contributions are listed in the "Graphisms Recognition in Goya's Work" published in this Alternative Digital Catalogue.

Note: This computerized system was designed to detect "letters" in the works of Francisco Goya regardless of their number, grouping or particular order.

LETTERS AND NOTES ON THE WORK OF FRANCISCO DE GOYA

The productive life of Francisco de Goya was one of the longest in the history of World Art. Working steadily for upwards of sixty-seven years.

Although Goya was very prolific, there is relatively little work officially catalogued for this great Spanish author. From the vast amount of paintings he created there are only 567 works in the catalog assembled by the late Professor Don José Luis Morales y Marín.

The catalog edited by Juliet Wilson-Pierre Gassier reflects 1,870 works; including oleo paintings as well as etchings and engravings artwork. We must also take into account the repetition of the above mentioned 567 paintings.

Hardly an artist who began painting at age 14 and dies at age 82 still painting leaves only these little more than 1,870 works. There are many Goya experts who believe that the Aragonese painter did leave at least 5,000 works. Others believe that perhaps there exist many more, most of them yet to be revealed and recognized as such.

The volume of production known by Goya has been compared with other artists of similar productive longevity such as Renoir, Monet, Romney, Degas and Guardi. All of them produced

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more than 5,000 known works each. The Spanish master Pablo Picasso publicly acknowledged having produced approximately 20,000 works!

It is therefore difficult to believe that Goya, perhaps the most precocious genius of all, had lagged behind or straggled in his production. According to Dona Emilia Pardo Bazan in her speech to the Joint Academy of Fine Arts entitled "*Goya and the Spanish Spontaneity*" said: "*Goya in his executions was very quick, and he hardly spent time from conceiving to actually paint it.*"

Confirming further more this statement Don Inocencio Ruiz Lasala on page 18 of "Goya seen by a Zaragozian" backs it up with the following inscription: "Portrait of Dona Maria Teresa Vallabriga, wife of SR Sermo. Infant of Spain, Don Luis Antonio Jaime de Borbon, who "from eleven to twelve in the morning of August 27, 1783 painted Don Francisco de Goya." From the book "Goya" by Dr. Juan Ignacio de la Vega Aguilar.

EXCERPTS OF VARIOUS BOOKS AND ARTICLES ABOUT GOYA'S HIDDEN SIGNATURES

"According to the reality of the painter he uses diminutive signatures with symbolic values that speak through the colors. Signatures appear almost hidden, tiny, repeated over and over the entire surface of the painting, sketching, drawing, fresco, lithography, tin, copper, glass, table, ivory, etc. Goya used very fine brushes and pens with which he signed them.

This originality went unnoticed at the time of the artist and only Moratín knew the secrets and mysteries of Goya's fantasy.

Goya kept silent and Moratín also remained so in a silent complicity by reason of friendship, not giving up the way to know what would reveal harsh judgments (especially in "Los Caprichos") that the artist made of the most distinguished of his time, as the Queen or his favorite Godoy." Agustín de la Herrán. Spanish writer and art historian.

The also famous and widely respected Spanish writer Manuel Real Alarcon in his book "*The Hidden Mysteries of the Goya's Painting*" wrote the following:

Page 22: Second paragraph. - "*Almost the largest part of the fabric is embedded with inscriptions, which must be very interesting given the circumstances, such as those of his paintings. The entries are almost about to be read, but you can not read them completely. Goya doesn't allow their reading, but rather expects them one day to be read. To this end, the method he used, instruments, and the reason for a required field, a hairbrush, a pin for engraving or relief or, in a natural way with a normal brush, just painting and then hiding them, inserting them taking advantage of the areas in which the inscriptions or legends are adapted to the shape or form, and put them into practice to configure these hidden images. It is so much like this that, in that area, this painting has many indications in the clothing of such deposits"*

Page 22, third paragraph: "*Of the four letters of the word "G-O-Y-A" the author has an unsurpassed mastery, using them in such a way that he is able to transform them into an*

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ornament, a mouth, a nose, an eye, a spot or an adaptation of a line itself (using them broken, separated, scattered or deformed) in any motivation. Thus, in the hair above the head of this woman, besides her hair that has been painted correctly, he records the word "Goya" in large black and dark characters..."

These excerpts constitute only a small fraction of the book Real Sr. Manuel Alarcón "The Hidden Mysteries in Goya Paintings" where in his foreword states: *"The theme of this paper is on the exposition of these mysteries that are poorly known or totally unknown in the paintings of Goya."*

"At first glance, with magnifying lenses, there appeared certain spellings (characters of the name "Goya" supposedly integrated into the fabric by the painter during the creation process to form shadows, highlights, profiles ..."). When passing the infrared light several complete graphics signatures as well as loose ones were located. *"For us it was a personal seal, a trait of selfishness or entertainment."* Alsina and Lidon of the Spanish Police Forensic Graphology Department concluded at the trial that *"letters graphologically correct and corresponding with the authentic Fuendetodos painter's handwriting had indeed been located..."*

Spanish Supreme Court official testimony of Spanish police experts in Forensic Calligraphy and Graphology Mrs. Irma Lidon and Francisca Alsina. Published in "El Herald de Aragon"

As if further proof from an impeccable source had been needed, during the restoration of "La Carga de Los Mamelucos" (1814) an eminently emblematic Goya masterpiece was the object of worldwide attention. During its public restoration the specialized Prado Museum team of restorers accidentally discovered a miniaturized Goya signature hidden on the blade of a fallen dagger. The discovery and disclosure of the hidden miniaturized Goya signature occurred after removing the original painting's tarnished varnish almost 200 years old.

Published in the Spanish newspaper "El Pais" as well as on Antena 2 a Spanish Broadcasting and many others printed media.

This is an excerpt from one of those publications: *"This rehabilitation has brought to light some peculiarities painted by Goya that until now went unnoticed, as in "The Charge of the Mameluke" with dark gray line, with a letter "G" capitalized firm found written on Goya blade of a knife dropped on the floor"* Rafael Fraguas.

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