

The background of the cover is a reproduction of Francisco Goya's painting 'The Descent from the Cross' (La Descension de la Cruz). It depicts an angel in a blue robe assisting with the removal of the shroud from the body of Jesus. Other figures are visible in the background, including a woman in a red dress. On the right side, there is a vertical strip featuring a stylized, high-contrast portrait of Goya in shades of orange and brown.

english

GOYA IN ARAGÓN



▲ Camón Aznar Museum (Saragossa)

▲ Patio de la Infanta (Saragossa)

▲ Camón Aznar Museum (Saragossa)

▲ The house where Goya was born (Fuendetodos)

ARAGÓN

GENERAL INFORMATION

ARAGON is one of the seventeen Autonomous Regions of Spain. It is located in the northeast of the Iberian Peninsula, equidistant of nearly everything and always close (only some seventy-five minutes from Madrid and Barcelona, thanks to the high-speed train). With 47,724 square kilometers, this old kingdom, which once was one of the oldest nations of Europe, has more than 1,200,000 inhabitants nowadays. On the whole, tenacious people, as kind as warm, with a sarcastic humor and noble intentions.

It will take your breath away, but Aragon is a land that breathes history. If you follow the thousand-year-old marks, you will realize that, in this community of contrasts, Christians, Jewish and Muslims have lived together. Get ready because your adventure starts.

LOCATION



ARAGON is a provocation to the senses. If you dare to embark yourself on an unforgettable adventure full of life and feelings, the first thing you have to do is to locate yourself.

Aragon is one of the seventeen Autonomous Regions of Spain. It is located in the northeastern part of the Iberian Peninsula, in the middle of many things and always near. In its 47,724 square kilometers, 1,200,000 inhabitants live. On the whole, kind and friendly people, with deep and noble intentions. If you want to, you can follow the steps that one of the most provocative Aragonese persons, Francisco de Goya y Lucientes, took.

THE ARAGÓN OF GOYA

AFTER HIS TRACK

A Genius, Clever and Aragonese. Sensitive, artist, harsh, unruly, brilliant and, during his last days, alone. Curiously, nowadays, more than 25,000 people look for his origins in the place that saw him born year after year. The universal Francisco de Goya y Lucientes came to this world on March 30, 1746, in a cosy village of Zaragoza that is called Fuendetodos. From there, we went to study to the Aragonese capita, visits Italy and moves to the Court of Madrid and then to Bordeaux, where he died.



▼ San Luis Gonzaga

Great observer, he squeezed eight-two years, torment himself, and suffered the strong political, economic, and social changes of his time, transformations in the thinking and in the art. Since the end of the Baroque to the birth of the Romanticism, and then a person ahead of his time, Goya, unique and enthusiast.

Tireless researcher, he excelled himself with the tapestries, mural collections and portraits, but also with his black works and engravings. He immortalized saints, kings and queens, men and women, virtues and miseries. He gave expression to everything with his hands, also his dreams, caprices and disasters. Fantasy and reality of a man that ended devoted to the painting when his hearing closed and he felt that nobody understood him. He merged with dark mixtures and paintbrushes; he died breathing life into walls and canvases.

You can follow the steps he took, his marks printed on vaults, walls and scallops, along the whole province of Saragossa. When you look at them, Goya is more alive than ever.

FUENDETODOS

If you want to get to know and feel the genius, look for his roots in Fuendetodos. 44 kilometers away from the city of Saragossa, in the Belchite Region, step in the blue sky, the ocher-colors and reds of the land and grasp the sparkles of light that surely were his inspiration. Let yourself be dazzled by the splendor of a village where, in each stone, one can feel the essence of a neighbor everybody is proud of.

His Aragonese house with a sober and simple front is waiting for you. With a pure kitchen, just as if a child was about to appear at any time while his mother cooks. In the upper floor, two bed chambers and a huge furnished living room.

Only a few meters away, Fuendetodos boasts about the Zuloaga Exhibition Hall and about the Engraving Museum, not only due to the beauty of the building, but also due to the fact that it keeps a permanent exhibition of Goya's graphic work as a treasure, like *The Disasters* (*Los Desastres*), *The Caprices* (*Los Caprichos*), *The Nonsense* (*Los Disparates*) and *The Tauromachy* (*La Tauromaquia*). The life of Fuendetodos revolves around the art and the artist. Its future is painted in a very promising picture.



▼ Portrait of Félix de Azara



ALAGÓN

If you want to follow Goya's track, some 24 kilometers far from Saragossa, you have to stop at a locality called Alagón. In the Culture House, an old Jesuits' college, Goya painted a fresco that decorates the vault of the interior staircases around 1765. It is *The Exaltation of the Name of Jesus* (*Exaltación del Nombre de Jesús*). That nineteen-year-old young man, disciple of Francisco Bayeu, already seemed promising. A delight.

CALATAYUD

You may take the following steps in Calatayud, between castles and walls, in the historical Roman Bilbilis. Go to the church of San Juan el Real and take delight in oil on the canvas that decorates

the scallops in the main dome, with San Gregorio, San Ambrosio, San Jerónimo and San Agustín. Some doubt whether it is his; others assure that he painted such a bright and colorful collection in 1766, before leaving for Italy. There are other ones that say that it was five years later. There are others that see a prelude to the black paintings in the expressionism of their faces and the agile strokes. What is sure is that it is a display of fast and sure strokes on fourteen meters high. A trilogy starts here.

MUEL

The same four personages, the Fathers of the Church, are in Muel, in the chapel of Nuestra Señora de la Fuente, again in the scallops of the dome. He painted them directly in oils on the plaster wall in 1772. It is just spectacular.



REMOLINOS

More scallops with the Fathers of the Church (1772-73) are waiting for you in the church of San Juan Bautista de Remolinos. This time, he painted them in oils on canvas that were afterwards fitted on the wall. If you compare the works of Calatayud, Muel and Remolinos, these are the brightest and most developed ones. Immerse yourself in their bluish backgrounds. A stroke of a genius.

SARAGOSSA

It was in 1771 that a young Goya, willing to take the world by storm, come back to the Aragonese capital full of talent and new techniques that he has seen in Italy and he is willing to put them into practice. He settles in a modest workshop. He wants to create.

In Saragossa, you will see the artist everywhere. You can sit next to him or next to his Goyaesques in El Pilar Square. If you enter El Pilar Basilica, you will see the loveliest sky in El Coreto vault, some twenty-eight meters high. The *Adoration of the Name of God* (*Adoración del Nombre de Dios*) is a hymn to the Creator under yellowish, golden, reddish skies, filled with diaphanous clouds that give depth to the collection. A hundred square meters of fresco mural painted on a curved ceiling, signed by a master that, at the age of twenty-five, dominates all the modern painting techniques.

Ten years afterwards, he comes back to the same place with Francisco y Ramón Bayeu in order to decorate the domes of the Basilica. Goya, in a previous trip, had made the mural series of the Aula Dei Charterhouse, and he already was an acclaimed painter in the Court of Madrid. Now, his first hemispherical surface was waiting for him in order to give expression to the *Regina*

Martyrum. Two hundred and twenty meters of fresco painting, this time on twenty-eight meters high. He creates with a great fluency and he forces a Queen of Martyrs in the centre, venerated by more than seventy angels, saints, martyrs and fantastic creatures. Light and color brilliantly treated, even seeing the his free and fast way of painting, using big brushstrokes, gave rise to criticism and clashes in 1780-81, even with Francisco Bayeu, when the classicistic taste prevailed. He had too much to express, and it comes out furiously, as you can appreciate in the scallops, even seeing that they are dedicated to the faith, fortitude, charity and patience.

In the Aula Del Charterhouse, Goya spoke his mind freely on the plaster walls of the church. They were two years of intense work, 1773 y 74, in which he married Josefa Bayeu and he saw how his first son was born. From the eleven oil murals that he painted, only seven of them survive, some of them quite restored. They are a hymn to the woman through the life of the Virgin, a very well-told story.

Over the entrance door, the *Portico of San Joaquín and Santa Ana* welcomes you, surrounded by cherubs that announce them that they are going to be parents. The *Nativity of the Virgin (La Natividad de la Virgen)* is followed by *The Nuptials (Los Desposorios)* with San José and *The Visitation (La Visitación)* of Mary to his cousin Elisabeth. On the right side of the crossing, in *The Circumcision (La Circuncisión)*, Goya mixes the painted area with the real one, making good use of the angles of the wall. *The Presentation in the Temple (La Presentación en el Templo)* and *The Adoration of the Magi (La Adoración de los Magos)* arrive. His naturalness and humanity will make a deep impression on you.

Next stop, the Saragossa Museum, a Renaissance building that was built in 1908 to mark the Hispanic-French Exhibition, "Goya Area" par excellence. You will find everything. From miniatures painted in oils over copper that the artist painted as a wedding gift for his son and his daughter-in-law, to big and spectacular paintings like the one of a cold and quite-unpleasant *Fernando VII* in the middle of a bright and colorful setting of lights, or *The Duke of San Carlos*, very well done thanks to short, dense and loose brushstrokes. Both portraits date from 1815. This chamber painter of the Spanish monarchs also immortalized, in 1789, *Carlos IV* and *The Queen María Luisa*. With a majestic air, the *Portrait of Lady wearing a*

▲ Portrait of Fernando VII

▼ Aula Dei Charterhouse (Saragossa)

▼ Fight with the Mamelukes (Carga de los Mamelucos)





► The Duke of San Carlos



► Portrait of the Queen Maria Luisa

mantilla (*Retrato de una dama con mantilla*), which dates from 1823-24, shows an enigmatic lady with black eyes that, as some historians say, could be a lover that accompanied him to Boudreaux.

With a religious background, you will be able to witness *The Dream of Saint Joseph* (*Sueño de San José*, 1771), just when the archangel had the news of the condition of the Virgin or the *Death of San Francisco Javier* (*La Muerte de San Francisco Javier*, 1775-80), with his moribund face and expressive hands. Do not either miss the opportunity to see *San Cayetano*, *San Vicente Ferrer* or *The Virgin of El Pilar in glory* (*La Virgen del Pilar en Gloria*), kind among greenish and gold shades, surrounded by angels and cherubs. The composition and symbolism that envelope *San Luis Gonzaga meditating in his studio before a crucifix* (will make you think.

Moreover, you will see *Victorious Hannibal*, *Venus and Adonis* (face to face, as well as some notes, sketches and backgrounds of his graphic work. Goya tackled it all: Dry-point, etching, aquatint, mezzo tint, and also with the lithography. Look for the trace of *The Caprices* (*Los Caprichos*), *The Disasters of War* (*Los Desastres de la Guerra*), *The Tauromachy* (*La Tauromaquia*), *The Nonsense or Proverbs* (*Los Disparates o Proverbios*) and *The Bulls of Bordeaux* (*Los Toros de Burdeos*).

The same trace of his caprices and disasters will lead you to the Renaissance palace of the Pardo family, to the Camón Aznar Museum. There is a permanent gallery with one of the most complete collections of the engravings of this person from Fuendetodos.

In the relaxing *Patio de la Infanta de Ibercaja*, fourteen works of this brilliant artist are exhibited. This place has the name of Maria Teresa Vallabriga, who lived here when she became a widow. Goya painted a portrait of her, as both her and his husband, the infant Don Luis de Borbón, were friends and promoters of this Aragonese man. Here, you will be able to see him with thirty years, young and nonconformist, in a magnificent *Goya Self-Portrait* (*Autorretrato de Goya*) in which he is an expert on the drawing, the light and the composition.

Wonderful loose brushstroke in order to paint, in 1805, the naturalist and geographer of this land, *Félix de Azara y Perera*. But he also painted the magistrate *José de Cistué y Coll*, who was from Huelva, and *María Luisa de Parma*,

► Colatayud

wearing a spectacular court dress. You will see *San Joaquín* and *Santa Ana* and *The Adoration of the Name of God by the angels* (, an oil painting where he showed that he was capable of decorating the Coreto vault in El Pilar Basilica. It only an aperitif of what you are going to see.

In the **Archbishop's Palace**, look for Goya's sign in the paper that the Archbishop *Joaquín Company* (1800) holds in his right hand. His way of transmitting the essence of the personage will bewitch you. It is his way to connect with the public, more than two hundred years later.

PEDROLA

A stone's throw away from Saragossa, in another palace, in the one of the **Duchesse of Villa-hermosa** in Perdola, *The Dance of the Masks* (*El Baile de las Máscaras*) is still preserved, as well as a sketch of *Fight with the Mamelukes* (*Carga de los Mamelucos*), and a half portrait of *Ramón Pignatelli*. Can you see now that Goya is everywhere?

HUESCA

If you want to enjoy with a series of four taurine lithographs drawn on limestone printed in Boudreaux, *The Famous American Mariano Ceballos* (*El Famoso Americano Mariano Ceballos*), *Fighting Bull* (*Bravo Toro*), *Fun in Spain* (*Diversión en España*) and *Splat Square* (*Plaza Partida*) are waiting for you in the Museum of Huesca. Do not leave without admiring the portraits of the professor *Don Antonio Veián y Monteagudo*, as well as the ones of *Doña Margarita de Austria* and *Doña Isabel de Borbón*. The light, the compositions and the colors of the Aragon of Goya will make you fall in love. Following his steps, in his land, you will discover this great provocative man in depth.

▲ Portrait of Carlos IV

▼ Aula Dei Charterhouse (Saragossa)



▼ Death of San Francisco Javier (Muerte de San Francisco Javier)





▲ Saragossa Museum



PHONE NUMBERS OF INTEREST:

Museum of Saragossa

Plaza de los Sitios, 6

Phone number: 976 22 21 81

Saragossa

Aula Dei Charterhouse

Visit reservations: 976 71 55 83

Montañana (Saragossa)

Goya-Ibercaja Area

San Ignacio de Loyola, 16 (Patio de la Infanta)

Phone number: 976 76 76 76

Saragossa

Camón Aznar Museum

Espoz y Mina, 23

Phone number: 976 39 73 28

Saragossa

Muel Town Hall

Phone number: 976 14 00 01

Pedrola Town Hall

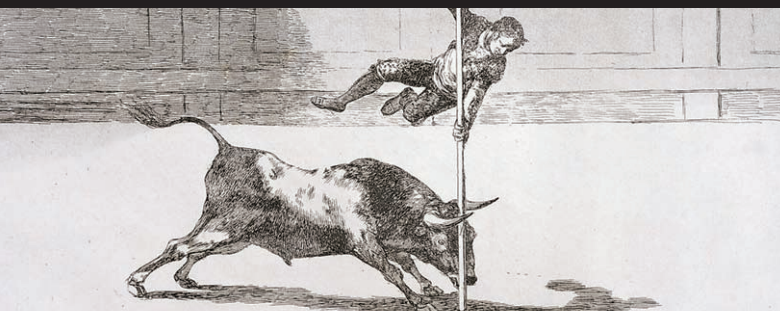
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▼ ▲ The Caprices Series (Los Caprichos)



▼ ▲ The Caprices Series (Los Caprichos)



TOURIST OFFICES (OPEN ALL YEAR ROUND)

Aragón tourism office (OPEN ALL YEAR ROUND)

Avda. César Augusto, 25. Tel. 976 28 21 81. ZARAGOZA

► www.turismodearagon.com

PROVINCE	LOCALITY	ADDRESS	PHONE NUMBER
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Zaragoza	Zaragoza	Eduardo Ibarra, 3. Auditorio (Patronato Mpal. de Turismo)	976 72 13 33
Zaragoza	Zaragoza	Glorieta Pío XII, s/n. Torreón de la Zuda	976 20 12 00 / 902 20 12 12
Zaragoza	Zaragoza	Plaza de Nstra.Sra. del Pilar, s/n	976 39 35 37
Zaragoza	Zaragoza	Estación Zaragoza-Delicias. Avda. de Rioja, 33	976 32 44 68
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Departamento de Industria,
Comercio y Turismo