

# HA3GO: Goya: Reason and Superstition in the Spanish Enlightenment

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158 items

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## Making the most of your online reading lists

**Audio-visual document** | Watch this 3 minute screencast to check real-time availability of Library books, see how you can sort your reading list by item type (e.g. 'book' or 'article') or importance ('essential', 'recommended' or 'further' reading), mark up items you have read, or add notes (which only you can access), to help you manage your academic reading and prepare for assignments.

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## Seminar content, reading and instructions (157 items)

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Each seminar has a reading list- this is not just for those delivering the seminars on that day.

You will get much more out of each session if you do some preliminary reading.

Books and articles are available from the Library, from the History Resources Room (RR) and some will be posted on Blackboard.

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## The main monographs and studies are- (18 items)

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**Goya: painter of terror and splendour** - Jeannine Baticle, ©1994

**Book** | Handy overview of Goya's career and well illustrated. However, lacks in-depth investigation.

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**Goya: the portraits** - Francisco Goya, Xavier Bray, Manuela Mena, Thomas Gayford, Allison Goudie, Francisco Goya, 2015

**Book** | The best introduction to Goya's portraiture.

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**Goya's last works** - Jonathan Brown, Susan Grace Galassi, Frick Collection, 2006

**Book** | Definitive study of his last years.

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**The Tensions of Enlightenment: Goya** - S Eisenmann

**Chapter**

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**Goya: his life and work, with a catalogue raisonné of the paintings, drawings and engravings** - Pierre Gassier, Juliet Wilson, François Lachenal, 1971

[Book](#) | (Also in RR)

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**Goya: order & disorder** - Francisco Goya, Stephanie Loeb Stepanek, Frederick Ilchman, Janis A. Tomlinson, Clifford S. Ackley, Jane E. Braun, Manuela Mena, Gudrun Maurer, Elisabetta Polidori, Sue Welsh Reed, Benjamin Weiss, Juliet Wilson-Bareau, 2014

[Book](#) | Detailed recent exhibition catalogue that covers all aspects of Goya's career.

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**Goya: truth and fantasy: the small paintings** - Juliet Wilson-Bareau, Manuela Mena, Museo del Prado, Royal Academy of Arts, Art Institute of Chicago, 1994

[Book](#) | Valuable catalogue covering Goya's small-scale paintings and studies for larger projects. (Also in RR)

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**Goya** - Robert Hughes, 2003

[Book](#) | A readable but highly personal and idiosyncratic account. To be read with some caution for its sensationalism and deliberate manipulation of scholarly sources.

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**Goya in the democratic tradition** - Francis D. Klingender, Herbert Read, 1968

[Book](#) | Classic Marxist account of the political context and the creative underpinnings of Goya's art, mainly covering the Tapestry Cartoons, Los Caprichos, the Disasters of War, and the supernatural.

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**Goya** - Fred Licht, Francisco Goya, Fred Licht, 2001

[Book](#)

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**Goya and 18th-century Spanish painting: guide** - Manuela Mena, Museo del Prado, 2000

[Book](#)

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**Goya, Francisco de** - Priscilla E. Muller

[Article](#) | Entry on Goya in Grove Dictionary of Art -via Oxford Art Online.

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**Goya and the spirit of enlightenment** - Alfonso E. Pérez Sánchez, Eleanor A. Sayre, Museo del Prado, Museum of Fine Arts, Boston, Metropolitan Museum of Art (New York, N.Y.), 1989

[Book](#) | (Also in RR)

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**Goya & Italy** - Francisco Goya, Joan Sureda, Museo de Zaragoza, c2008-

[Book](#)

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**Goya** - Sarah Symmons, Francisco Goya, 1998

[Book](#) | Part of the excellent Phaidon Art & Ideas series - the best book to buy.

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**Goya: in pursuit of patronage** - Sarah Symmons, 1988

[Book](#) | Excellent thematic study on the various aspects of Goya's energetic search for multiple forms of patronage. (Also in RR).

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**Francisco Goya y Lucientes, 1746-1828** - Janis A. Tomlinson, Francisco Goya, 1994

[Book](#)

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**Goya in the twilight of Enlightenment** - Janis A. Tomlinson, 1992

[Book](#)

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While the small book by Baticle has its uses, on its own it is not sufficiently detailed or challenging at undergraduate level. As noted above Hughes' book can be a good read, but its factual and interpretative content often needs checking against more serious studies. For a full understanding of the issues and debates, you will also need to look at more detailed and specialist studies on aspects of Goya's art.

Please come and talk to me well before your seminar presentations- to discuss content, coverage and use of images,

There are some tutorial times posted outside my room (G27N) and I will be available to talk immediately before or after class. My email is [s.lee@reading.ac.uk](mailto:s.lee@reading.ac.uk)

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## Seminars (137 items)

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### 11th January: Introduction- Francisco Goya (1746-1828) (8 items)

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In this class we will be looking at the background to 18th century Spanish art and how foreign influences dominated the first half of the century. The status of the artist and of painting in Spain at this time will be looked at- and comparisons made with other European countries.

We will also consider the importance of religious art, especially in Goya's home province of Aragón.

Goya's early career will be looked at in detail- his training, first decorative commissions, trip to Rome and first major commission for the Carthusian Monastery of Aula Dei, outside Zaragoza.

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**Painting in Spain during the later eighteenth century** - Michael Helston, National Gallery (Great Britain), 1989

[Book](#) | Read the introduction.

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**Francisco Goya y Lucientes, 1746-1828** - Janis A. Tomlinson, Francisco Goya, 1994

[Book](#) | Read Chapter 1.

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**The World of the Artist: Patrons, Family and Friends** - J. Tomlinson

[Chapter](#)

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**Goya & Italy** - Francisco Goya, Joan Sureda, Museo de Zaragoza, c2008-

[Book](#) | Read pages 17-141

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**Goya: truth and fantasy: the small paintings** - Juliet Wilson-Bareau, Manuela Mena, Museo del Prado, Royal Academy of Arts, Art Institute of Chicago, 1994

[Book](#) | Read pages 91-103 & 106-115. (Also in RR).

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**Goya** - Sarah Symmons, Francisco Goya, 1998

[Book](#) | Read Chapter 1.

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**Goya: in pursuit of patronage** - Sarah Symmons, 1988

[Book](#) | Read Chapter 1. (Also in RR)

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## 18th January: The Tapestry Cartoons (10 items)

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In considering Goya's activity for the Royal Tapestry Factory of Santa Barbara, we should look at the importance of cartoons for the production of tapestries, how tapestries were used in Royal residences and the type of imagery employed.

It should also be noted how Goya experimented with the manipulation of the crowd and was concerned with national characteristics and regional variations in the tapestry cartoons. Goya became known as an artist who captured the manners and customs of late eighteenth-century Spanish society. We will also consider changes and developments in the meaning and content of the subject matter of the cartoons.

Though an important first step in official patronage, ultimately Goya found such work a burden and thought of himself as too important and talented to have to produce what he considered menial and trivial subjects.

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**Francisco Goya: the tapestry cartoons and early career at the court of Madrid** - Janis A. Tomlinson, 1989

[Book](#) | Passim

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**Goya and 18th-century Spanish painting: guide** - Manuela Mena, Museo del Prado, 2000

[Book](#) | Read pages 141-169.

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**An Introduction to Goya's Cartoons and Tapestries** - C.H. Carretero

[Chapter](#) | Also read pages 105-146 of the Catalogue

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**Between Bourgeois Enlightenment and Popular Culture: Goya's Festivals, Old Women, Monsters and Blind Men** - Jutta Held, 1987

[Article](#)

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**Promenades in Enlightenment Madrid - The Tapestry Cartoons and new social spaces** - Simon Lee

[Chapter](#) | Considers Tapestry Cartoons by Goya's contemporaries at the Santa Barbara Tapestry Factory. (See SL)

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**Goya** - Sarah Symmons, Francisco Goya, 1998

[Book](#) | Read Chapter 2

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**Goya: truth and fantasy: the small paintings** - Juliet Wilson-Bareau, Manuela Mena, Museo del Prado, Royal Academy of Arts, Art Institute of Chicago, 1994

[Book](#) | Read pages 119-123, 153, 156-188. (Also in RR).

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**The majesty of Spain: royal collections from the Museo del Prado and the Patrimonio Nacional** - Mississippi Commission for International Cultural Exchange, Mississippi Arts Pavilion, c2001

[Book](#) | See the relevant chapters in this Exhibition Catalogue for background on Royal palaces, commissions and tapestry cartoons.

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**La técnica de Goya en "La gallina ciega"** - 14/9/2016

[Audio-visual document](#) | You can also watch a Prado video on the restoration of one of the Tapestry Cartoons- Blind Man's Buff.

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## 25th January: Goya and Francisco Bayeu at El Pilar and San Francisco el Grande (15 items)

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In this first part of the seminar we will consider Goya's career in church decoration, the conflict with his master Francisco

Bayeu at El Pilar in Zaragoza and the important commissions for the Madrid church of S.Francisco el Grande.

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**Goya in the twilight of Enlightenment** - Janis A. Tomlinson, 1992

[Book](#) | Read pages 28-38.

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**Goya** - Sarah Symmons, Francisco Goya, 1998

[Book](#) | Read Chapter 3.

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**Goya: truth and fantasy: the small paintings** - Juliet Wilson-Bareau, Manuela Mena, Museo del Prado, Royal Academy of Arts, Art Institute of Chicago, 1994

[Book](#) | Read pages 126-131 and 134-137. (Also in RR).

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**Royal Religious Commissions as Political Propaganda in Spain under Charles III (1759-1788)** - Bray, Xavier Immanuel., 2000

[Thesis](#) | Read Chapter VIII, pp. 129-183. (See SL).

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**Goya: in pursuit of patronage** - Sarah Symmons, 1988

[Book](#) | The documents concerning Goya's problems at El Pilar are reprinted on pages 186-191.

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## Early Portraits-Floridablanca, The Family of the Infante Don Luis de Borbón, the Osuna and Altamira Families (9 items)

In the second half we will look at Goya's early successes in portraiture in Madrid and consider the compositional devices that Goya employed to animate both individual and group portraiture. We will also consider how and why Goya often included himself in his group portraits.

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**Goya** - Sarah Symmons, Francisco Goya, 1998

[Book](#) | Read Chapter 4.

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**Goya: in pursuit of patronage** - Sarah Symmons, 1988

[Book](#) | Read Chapter VI, 'Formal Portraits'. (Also in RR).

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**The self-portraits of Francisco Goya** - John J. Ciofalo, 2001

[Book](#) | Read pages 14-33.

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**Goya: order & disorder** - Francisco Goya, Stephanie Loeb Stepanek, Frederick Ilchman, Janis A. Tomlinson, Clifford S. Ackley, Jane E. Braun, Manuela Mena, Gudrun Maurer, Elisabetta Polidori, Sue Welsh Reed, Benjamin Weiss, Juliet Wilson-Bareau, 2014

[Book](#) | Read Chapter: 'Goya looks at Himself', pp.84-103

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**Goya "Family of the Infante Don Luis" from Parma Exhibition: Catalogue to the National Gallery Exhibition (National Gallery London)** - X. Bray, 1 Nov. 2001

[Book](#) | See SL.

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**Goya's portraits of the Duchess of Osuna : fashioning identity in enlightenment Spain.** - Andrew Schulz

[Chapter](#)

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**Goya: the portraits** - Francisco Goya, Xavier Bray, Manuela Mena, Thomas Gayford, Allison Goudie, Francisco Goya, 2015

[Book](#) | Read pages 207-210.

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**Goya and 18th-century Spanish painting: guide** - Manuela Mena, Museo del Prado, 2000

[Book](#) | Read pages 207-210.

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**Goya and the Altamira Family** - Xavier F. Salomon, 2014

[Article](#) | PDF available to download.

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**1st February: The Decorations at San Antonio de la Florida, Madrid** (23 items)

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Goya's decorations for San Antonio de la Florida are some of the last great example of fresco painting in the European tradition. We will consider his techniques- particularly the concept of 'bocetismo', the novel way in which he depicted a holy event, and the cross-fertilization between various areas of his artistic activity.

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**Goya: the frescos in San Antonio de la Florida in Madrid** - Enrique Lafuente Ferrari, 1955

[Book](#) | RR,/SL.

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**The paintings by Goya in San Antonio de la Florida** - Gonzalo M., Juan, 2006[Book](#) | See SL.**Goya** - Sarah Symmons, Francisco Goya, 1998[Book](#) | Read pp. 77-88 and 188-198.**Francisco Goya y Lucientes, 1746-1828** - Janis A. Tomlinson, Francisco Goya, 1994[Book](#) | Read pp. 112-121.**Goya** - Fred Licht, Francisco Goya, Fred Licht, 2001[Book](#) | Read pp. 67-80.**Goya's Santa Cueva re-visited** - Simon Lee, August 2001[Article](#) | Photocopy also in Goya Box-file in RR**The Supernatural - witchcraft and religion** (16 items)

Goya's images of the supernatural must be considered in the context of both the Spanish Enlightenment- La Ilustración- and its protagonists- Los Ilustrados- and the common popular belief in witchcraft, spells and magic potions.

The supernatural first enters Goya's art in two commissions for the Borja Chapel in Valencia Cathedral and his most important works on the subject are six small-scale scenes of witchcraft bought by the Osuna family for their country house of La Alameda, outside Madrid, close to the present-day Barajas airport.

We will consider why Goya might have treated such subjects and attempt to identify possible meanings and interpretations.

Goya also covered subjects of folk superstition and the supernatural in his print series Los Caprichos- and common themes can be seen between the paintings and the prints.

**Goya** - Sarah Symmons, Francisco Goya, 1998[Book](#) | Read pp. 159-163.**The Expressive Body in Goya's Saint Francis Borgia at the Deathbed of an Impenitent** -

Andrew Schulz, 1998-12

[Article](#)**Goya, Saturn, and melancholy: studies in the art of Goya** - Folke Nordström, 1962[Book](#) | Read 'The Borja Paintings in Valencia Cathedral' pp. 59-75 and 'Six Paintings of Witchcraft' 153-171, (RR).

**Thesis** | Read chapters one and three.

Book | Read pp.58-64

Book | Read 'Superstition &amp; bad dreams' pp. 245-257

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Article

**Article** | Written by a former Ph.D. student in the Department

Book | Read pp. 146-151 and 212-221, (RR)

On his illness:

## Article | PC in Goya Box-file in RR

## Article | PC in Goya Box-file in RR



**Goya** - Sarah Symmons, Francisco Goya, 1998

[Book](#) | [Read Chapter 3](#)

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**Goya's 'black' paintings: truth and reason in light and liberty** - Priscilla E. Muller, 1984

[Book](#) | [Read pp 23-24](#)

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It will be demonstrated that the simplistic notion that 'Goya only became Goya after he went deaf' is far from the truth and that his illness and the isolation of deafness only intensified and focused a sequence of events and attitudes that had begun in the mid-late 1780s.

## 8th February: Goya and the Royal Family up to 1800 (20 items)

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Goya painted Charles III, but on the accession of Charles IV he became a favoured artist and was named Primer pintor de cámara (First Painter of the King's Household) in 1799 (along with Maella). He painted a number of pairs of portraits of Charles and Maria Luisa before the culmination of his Royal work in the great Family Portrait of 1800-01. Goya's Portrait of the Family of Charles IV is sometimes cited as an example of the artist's satire against the Royal Family and an extraordinary act by a favoured royal portraitist. However the brutal honesty of the work must be considered in relation to Spanish notions of the importance of fidelity in portraiture.

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**Goya** - Sarah Symmons, Francisco Goya, 1998

[Book](#) | [Read pp. 201-212](#)

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**Goya: in pursuit of patronage** - Sarah Symmons, 1988

[Book](#) | [Read Chapter VI Formal portraits](#)

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**Goya's The Family of Charles IV. An Interpretation** - P Muller, 1970-02-01

[Article](#) | [PC in Goya Box-file in RR](#)

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**The self-portraits of Francisco Goya** - John J. Ciofalo, 2001

[Book](#) | [Read pp. 46-47](#)

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**Goya's Portrait of the Royal Family** - Fred Licht

[Chapter](#) | [Read pp. 162-167, PC in Goya Box-file in RR](#)

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**Exorcising Goya's "The Family of Charles IV"** - Edward J. Olszewski, 1999

[Article](#)

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**Further Light on the Critical Reception of Goya's "Family of Charles IV" as Caricature** - Alisa Luxenberg, 2002

[Article](#)

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**Goya, a Free 'Disciple of Velázquez** - M Mena Marques

[Chapter](#)

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**The art of Goya and the Duchess of Alba (1792-1802): Minor themes and major variations** - Crowe, Ann Glenn, 1989

[Thesis](#) | Read Chapter Six

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**Goya in the twilight of Enlightenment** - Janis A. Tomlinson, 1992[Book](#) | Read Chapter Three.

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**Goya: the portraits** - Francisco Goya, Xavier Bray, Manuela Mena, Thomas Gayford, Allison Goudie, Francisco Goya, 2015[Book](#) | Read pp. 107-122.

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## The Duchess of Alba, the Majas, Goya and Godoy (8 items)

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The 'myth' of Goya and a torrid affair with the beautiful Duchess of Alba is very persuasive and persistent.

Once again we must distinguish romantic fiction from fact and examine exactly how, where and why Goya and the Duchess were in contact. The importance of the cult of Majos and Majas in fashioning Spanish National Identity will also be considered.

Godoy, Prime Minister and favourite of the Royal Family, was an important patron for Goya and commissioned many works from him. Works to be examined include the portrait of the Countess of Chinchon, Godoy's portrait after the War of the Oranges and the four allegorical tondos for his palace.

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**Goya** - Sarah Symmons, Francisco Goya, 1998[Book](#) | Read pp.212-221

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**Goya and the Duchess of Alba** - Susann Waldmann, c1998[Book](#) | photo-copy in Goya Box-file, RR

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**Goya's Majas at the National Gallery** - Enriqueta Harris, 1990[Book](#) | RR

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**The art of Goya and the Duchess of Alba (1792-1802): Minor themes and major variations** - Crowe, Ann Glenn, 1989[Thesis](#) | Read Chapters Three and Five, (see SL)

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**Goya in the twilight of Enlightenment** - Janis A. Tomlinson, 1992[Book](#) | Read Chapter 4.

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**Two rumours concerning the Duchess of Alba: Volaverunt and Sueño de la Mentira y Ynconstancia** - W Bird, 2000-11-01[Article](#) | PC in Goya Box-file in RR. By a former Ph.D. student in the Department.

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**Goya: the portraits** - Francisco Goya, Xavier Bray, Manuela Mena, Thomas Gayford, Allison Goudie, Francisco Goya, 2015[Book](#) | Read pp. 75-94.

## 22nd February: The Allegory of the City of Madrid, The Colossus, Still Lifes (20 items)

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Goya's conduct and artistic production during the French occupation from 1808 is the subject of this part of the seminar and we must consider whether or not he adopted a political stance. While *The Allegory of the City of Madrid* gives physical proof of the quickly changing political situation, the series of *Still-Lives* has been connected with the brutality of the French occupation.

We will also consider the *Colossus* and the recent controversy over its attribution.

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**Goya and the spirit of enlightenment** - Alfonso E. Pérez Sánchez, Eleanor A. Sayre, Museo del Prado, Museum of Fine Arts, Boston, Metropolitan Museum of Art (New York, N.Y.), 1989

[Book](#) | Read pp. 154-157 (RR)

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**Goya** - Sarah Symmons, Francisco Goya, 1998

[Book](#) | Read Chapter 7.

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**Goya in the twilight of Enlightenment** - Janis A. Tomlinson, 1992

[Book](#) | Read Chapter 5.

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**Goya's Colossi: Images and Reflections on Spain's War of Independence** - F.I. Heckes, 1996-01-01

[Article](#) | PC in Goya Box-file in RR

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**Spanish still life from Vela**

**zquez to Goya** - Jordan, William B., 1995

[Book](#) | Read section on Goya and the Still-Life, pp.175-185. PC in Goya Box-file in RR

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For a translation of Glendinning and Vega's article on the *Colossus*, see SL.

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## 2nd and 3rd May 1808 (13 items)

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Goya's two great 'patriotic' paintings of 2 and 3 May 1808 need to be considered seen in the context of national heroism and compared to other representations of heroic action against the French invaders. How patriotic was Goya's approach?

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**Goya: The Third of May 1808** - Hugh Thomas, 1972

[Book](#) | Former Professor of History at Reading

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**Goya-The Second of May and the Executions** - E Lafuente Ferrari

[Chapter](#) | PC in Goya Box-file in RR

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**'The Executions of the Third of May 1808 in Madrid'** - F. Nordström

[Chapter](#) | In RR

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**Goya - Fred Licht, Francisco Goya, Fred Licht, 2001**

[Book](#) | Read chapter 7.

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**Goya in the twilight of Enlightenment** - Janis A. Tomlinson, 1992

[Book](#) | Read chapter 5. But note that Tomlinson considers that 2 and 3 May were part of a series of four paintings- it has now been proved they were simply a pair.

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**Goya and 18th-century Spanish painting: guide** - Manuela Mena, Museo del Prado, 2000

[Book](#) | pp. 245-248.

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**'King Ferdinand's Veto: Goya's 2nd and 3rd May 1808 as Patriotic Failures'** - Simon Lee, 2017

[Chapter](#)

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On the restorations of 2 and 3 May please also read the article on Blackboard from the Prado website by the museum's Chief Restorer, Enrique Quintana.

We will also consider Goya's portraits of commander of the Allied Forces against the French, the Duke of Wellington.

In the immediate aftermath of the restoration of Ferdinand VII Goya produced his largest-ever easel painting The Junta of the Philippines and context and possible political dimension will be examined.

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**Goya's Portrait of the Duke of Wellington in the National Gallery** - Allan Braham, 1966

[Article](#)

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**Goya's Equestrian Portrait of the Duke of Wellington** - Allan Braham, 1966

[Article](#)

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**Goya's Equestrian portrait of the Duke of Wellington** - N. Glendinning, Winter 2011

[Article](#) | See SL.

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**Goya et la Junte des Philippines** - J. Baticle, 1984

[Article](#) | [In French] (Photocopy and English translation in Boxfile in RR)

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## 1st March: The Black Paintings (12 items)

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### Lower Floor and Upper Floor

Goya retreated from Madrid society and painted a series of extraordinary murals on the walls of his house- 'La Quinta del Sordo'- 'The House of the Deaf Man'. They are called the Pinturas Negras- Black Paintings- because of their sombre and gloomy subject matter- not

because they are painted in shades of black.

In considering them, we need to think if there is any single narrative or thematic thread or are they each independent images? How do the Black Paintings relate to Goya's previous work? Are there any elements of autobiography in the paintings?

We do not have any information from Goya on these works. The titles of each painting are not Goya's own but suggested after his death by Antonio Brugada, who was making an inventory of them. In some cases, scholars and critics later supplemented or changed them.

The effect of the removal of the works from the adobe brick walls of the Quinta and their placement onto canvas also needs to be considered- as after this restoration the works no longer looked exactly as Goya painted them. The involvement and possible censorship of the restorer, Salvador Martínez Cubells also needs to be taken into account.

Junquera's assertion that the pictures were not painted by Goya will also be examined- as well as Glendinning's very thorough refutation of this idea.

So there are a number of obstacles that present themselves to the art historian in arriving at an understanding of this sequence of works.

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**Goya's 'black' paintings: truth and reason in light and liberty** - Priscilla E. Muller, 1984

[Book](#)

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**The Strange Translation of Goya's 'Black Paintings'** - Nigel Glendinning, 1975

[Article](#)

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**The interpretation of Goya's black paintings** - N Glendinning, 1977

[Book](#) | PC in Goya Box-file in RR

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**Goya's Country House in Madrid: the Quinta del Sordo** - N Glendinning, R Kentish, 1986

[Article](#) | PC in Goya Box-file in RR

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**Goya's 'Black Paintings' and the wallpaper mystery** - N Glendinning, 2005

[Article](#) | See SL

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**Goya's House Revisited: Why a Deaf Man Painted his Walls Black** - Robert Havard, 2005-07

[Article](#)

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**The black paintings of Goya** - Juan José Junquera, 2003

[Book](#)

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**Las Pinturas Negras in the Dining Room of the Quinta del Sordo**

[Chapter](#)

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**Goya's dark crucible : amalgams of ambiguity (The Black Paintings)** - B Von Barghahn, 1993-12-01

[Article](#)

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**Goya** - Sarah Symmons, Francisco Goya, 1998

[Book](#) | Read pp.287-298

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N.B. As there is some dispute over the placement of one of the paintings (Two old men eating), the two people delivering the seminar should agree beforehand which of them is going to discuss it. In order to prevent duplication, you should also agree which one of you is going to give the background about Goya's situation in the early 1820s and also details about the house and its construction. The other person might then give the conclusion.

## 8th March: Goya's Prints (16 items)

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### 1. Los Caprichos (10 items)

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Goya's Caprichos are some of the most powerful graphic works ever produced. They have both a contemporary and universal dimension. Goya used popular sayings and proverbs as well as likenesses of known individuals to satirize the battle of the sexes, ignorance and superstition, prostitutes, quack doctors, witchcraft, immoral monks, stupid aristocracy, and all human frailty. We also need to analyse the various commentaries that were made on the plates during Goya's lifetime.

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**Goya** - Sarah Symmons, Francisco Goya, 1998

[Book](#) | Read Chapter 5.

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**Printing the Unprintable : The Bicentenary of Goya's Caprichos** - Sarah Symmons, 1999

[Book](#) | PC in Goya Box-file in RR

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**Goya's Caprichos; Beauty, Reason, and Caricature** - J López-Rey

[Chapter](#) | PC in Goya Box-file in RR

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**Goya and the satirical print in England and on the Continent, 1730 to 1850** - Reva Wolf, Francisco Goya, Boston College. Museum of Art, c1991

[Book](#) | Passim, but especially 'The Caprichos and the Satirical print in Society, Entertainment and Interpretation,' pp.15-26 and 'Pose, Gesture and Expression: Sign Language in the Caprichos and the Satirical Print', pp.69-88.

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**Goya and the spirit of enlightenment** - Alfonso E. Pérez Sánchez, Eleanor A. Sayre, Museo del Prado, Museum of Fine Arts, Boston, Metropolitan Museum of Art (New York, N.Y.), 1989

[Book](#) | Read pp. xcvi-civ, 84-116, RR.

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**Goya's prints: the Tomás Harris Collection in the British Museum** - Juliet Wilson-Bareau, British Museum, 1996

[Book](#) | Read Chapter 3.

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**Satirizing the Senses: the representation of perception in Goya's Los Caprichos** - Andrew Schulz, 2000-06-01

[Article](#) | PC in Goya Box-file in RR

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**Supernatural themes in the art of Francisco De Goya. (Volumes I and II) (Spain)** - Heckes, Frank Irving, 1985

[Thesis](#) | Read chapter 2.

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Various editions of Los Caprichos are available in the Main Library, History Resources Room and electronically.

The Main Library has Javier Blas, José Manuel Matilla, José Miguel Medrano *El libro de los Caprichos: Francisco de Goya : dos siglos de interpretaciones* (Museo del Prado, Madrid, 1999) which is a de-luxe edition illustrating all of the Caprichos prints full size, with the preliminary drawings and the surviving copperplates. Though the text is in Spanish, the illustrations are excellent and informative.

## 2. The Disasters of War (6 items)

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Produced in response to the Peninsula War, Goya's works are not a history of the conflict but moving depictions of the savagery and atrocities on both sides. They also include the *Caprichos Enfáticos* which had a political and satirical content.

We also need to consider the circumstances of their first publication in 1863.

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**Goya and the spirit of enlightenment** - Alfonso E. Pérez Sánchez, Eleanor A. Sayre, Museo del Prado, Museum of Fine Arts, Boston, Metropolitan Museum of Art (New York, N.Y.), 1989

[Book](#) | Read pp. cix- cxii and 185-210, RR.

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**Goya's prints: the Tomás Harris Collection in the British Museum** - Juliet Wilson-Bareau, British Museum, 1996

[Book](#) | Read chapter 4.

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**Goya** - Sarah Symmons, Francisco Goya, 1998

[Book](#) | Read chapter 7.

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**I Saw It** - Susan Strauber, 2004

[Book](#) | This is the catalogue of an exhibition at the Faulconer Gallery Bucksbaum Center for the Art, Grinnell College, USA.

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**Regarding the pain of others** - Susan Sontag, 2003

[Book](#) | Susan Sontag also has some stimulating things to say about how Goya seeks to involve and shock the viewer. Read pp. 40-47.

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## 15th March: Goya in Bordeaux- Portraits, the Milkmaid of Bordeaux and the Bordeaux sketchbook (7 items)

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Goya's decision to go into exile in Bordeaux will be considered in both in the context of the political turmoil in Spain and in relation to his domestic and familial circumstances. He produced much work in the final four years of his life and continued to experiment in

different media.

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## Portraits: the Milkmaid of Bordeaux and the Bordeaux sketchbook (6 items)

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The portraits were almost exclusively made for friends, family members and possible patrons. How do Goya's late portraits compare to his earlier ones?

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**Goya's last works** - Jonathan Brown, Susan Grace Galassi, Frick Collection, 2006

[Book](#) | Read pp.1-33, 35-59, 77-123 and 167-248, Brown's chapter, I am still learning: Goya's last works, 1824-1828.

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**Goya: the portraits** - Francisco Goya, Xavier Bray, Manuela Mena, Thomas Gayford, Allison Goudie, Francisco Goya, 2015

[Book](#) | Read pp.183-206

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**Goya** - Sarah Symmons, Francisco Goya, 1998

[Book](#) | Read pp.298-304.

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**Goya y Burdeos, 1824-1828** - Jacques Fauque, Ramón Villanueva Etcheverría, 1982

[Book](#) | For a detailed background. 'Goya and Bordeaux' Don't be put off by the Spanish title- this is a trilingual edition, Spanish, French and English.

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Some doubts have been expressed about the authenticity of such late works as the Milkmaid of Bordeaux and in this seminar we will consider the evidence. The content and interpretations of his Bordeaux sketchbook will also be examined.

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## 22nd March: Goya and the Critics (4 items)

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Reading on Goya's reputation in the nineteenth century is posted on Blackboard.

You can also do some preparatory reading-

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**Goya and his critics** - Nigel Glendinning, 1977

[Book](#) | Chapters III, and IV

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**Stirling, Ford, and Nineteenth-Century Reception of Goya: The Case of the**

**: 'Abomination' or 'Appropriate Composition'? - Hilary Macartney, 2007-12**

[Article](#)

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**Goya** - Sarah Symmons, Francisco Goya, 1998

[Book](#) | Read the final chapter- The Tribute of Posterity.

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## Other Media (2 items)

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Radio 3's programme on Xavier Bray and the organization of the 2015 Goya portraiture exhibition at the National Gallery:

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**Doing Goya Justice: The Curator's Story - 2015**

Audio-visual document