

HA3GO: Goya: Reason and Superstition in the Spanish Enlightenment

[View Online](#)

Allan Braham, 'Goya's Equestrian Portrait of the Duke of Wellington', *The Burlington Magazine*, 108.765 (1966), 618-21
[<http://www.jstor.org.idpproxy.reading.ac.uk/stable/875108?pq-origsite=summon&seq=1#page_scan_tab_contents>](http://www.jstor.org.idpproxy.reading.ac.uk/stable/875108?pq-origsite=summon&seq=1#page_scan_tab_contents)

———, 'Goya's Portrait of the Duke of Wellington in the National Gallery', *The Burlington Magazine*, 108.755 (1966), 78-83
[<http://www.jstor.org.idpproxy.reading.ac.uk/stable/874825?pq-origsite=summon&seq=1#page_scan_tab_contents>](http://www.jstor.org.idpproxy.reading.ac.uk/stable/874825?pq-origsite=summon&seq=1#page_scan_tab_contents)

Association of Art Historians, 'Painters "Born under Saturn": The Physiological Explanation', *Art History*, 11.2 (1988)

Baticle, J., 'Goya et La Junte Des Philippines', *La Revue Du Louvre et Des Musées de France*, 2 (1984)

Baticle, Jeannine, *Goya: Painter of Terror and Splendour* (London: Thames and Hudson), New horizons

Bird, W, 'Two Rumours Concerning the Duchess of Alba: Volaverunt and Sueño de La Mentira y Ynconstancia', *Gazette Des Beaux-Arts*, 136 (2000)

Bird, Wendy, 'Oh Monstrous Lamp! Special Effects in Goya's "A Scene from El Hechizado Por Fuerza" in the National Gallery, London', *Apollo*, 2004

Bray, X., *Goya 'Family of the Infante Don Luis' from Parma Exhibition: Catalogue to the National Gallery Exhibition* (National Gallery London) (National Gallery Company Ltd, 1AD)

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

Brown, Jonathan, Susan Grace Galassi, and Frick Collection, *Goya's Last Works* (New Haven: Yale University Press, 2006)

———, *Goya's Last Works* (New Haven: Yale University Press, 2006)

Carretero, C.H., 'An Introduction to Goya's Cartoons and Tapestries', in *Goya: Images of Women* (Washington, D.C.: National Gallery of Art, 2002)

Ciofalo, John J., *The Self-Portraits of Francisco Goya* (Cambridge: Cambridge University Press, 2001)

———, *The Self-Portraits of Francisco Goya* (Cambridge: Cambridge University Press, 2001)

Crowe, Ann Glenn, 'The Art of Goya and the Duchess of Alba (1792-1802): Minor Themes and Major Variations' (Stanford University, 1989)
[<http://search.proquest.com.idpproxy.reading.ac.uk/docview/303796836?pq-origsite=summon&accountid=13460>](http://search.proquest.com.idpproxy.reading.ac.uk/docview/303796836?pq-origsite=summon&accountid=13460)

———, 'The Art of Goya and the Duchess of Alba (1792-1802): Minor Themes and Major Variations' (Stanford University, 1989)
[<http://search.proquest.com.idpproxy.reading.ac.uk/docview/303796836?pq-origsite=summon&accountid=13460>](http://search.proquest.com.idpproxy.reading.ac.uk/docview/303796836?pq-origsite=summon&accountid=13460)

'Doing Goya Justice: The Curator's Story' (BBC Radio 3, 2015)
[<http://www.bbc.co.uk/programmes/b05qdvvh>](http://www.bbc.co.uk/programmes/b05qdvvh)

Eisenmann, S, 'The Tensions of Enlightenment: Goya', in *Nineteenth Century Art: A Critical History*, 4th ed (London: Thames & Hudson, 2011), pp. 86-105

Enriqueta Harris, *Goya's Majas at the National Gallery* (National Gallery Publications, 1990)

Fauque, Jacques, and Ramón Villanueva Etcheverría, *Goya y Burdeos, 1824-1828* (Zaragoza: Ediciones Oroel, 1982)

Gassier, Pierre, Juliet Wilson, and François Lachenal, *Goya: His Life and Work, with a Catalogue Raisonné of the Paintings, Drawings and Engravings* (London: Thames and Hudson, 1971)

Glendinning, N, 'Goya's "Black Paintings" and the Wallpaper Mystery', *The Wallpaper History Review.*, 2005, 30-33

Glendinning, N., 'Goya's Equestrian Portrait of the Duke of Wellington', *InformArtes: Newsletter of ARTES Iberian & Latin American Visual Culture Group*, 11, 9-11

Glendinning, N, *The Interpretation of Goya's Black Paintings* (Queen Mary College, University of London, 1977)

Glendinning, N, and R Kentish, 'Goya's Country House in Madrid: The Quinta Del Sordo', *Apollo*, 1986

Glendinning, Nigel, *Goya and His Critics* (New Haven: Yale University Press, 1977)

Gonzalo M., and Juan, *The Paintings by Goya in San Antonio de La Florida* (Madrid: Alcobendas, 2006)

Goya, Francisco, Xavier Bray, Manuela Mena, Thomas Gayford, Allison Goudie, and Francisco Goya, *Goya: The Portraits*, ed. by Juliet Wilson-Bareau (London: National Gallery

Company, 2015)

———, Goya: The Portraits, ed. by Juliet Wilson-Bareau (London: National Gallery Company, 2015)

———, Goya: The Portraits, ed. by Juliet Wilson-Bareau (London: National Gallery Company, 2015)

———, Goya: The Portraits, ed. by Juliet Wilson-Bareau (London: National Gallery Company, 2015)

———, Goya: The Portraits, ed. by Juliet Wilson-Bareau (London: National Gallery Company, 2015)

Goya, Francisco, Stephanie Loeb Stepanek, Frederick Ilchman, Janis A. Tomlinson, Clifford S. Ackley, Jane E. Braun, and others, Goya: Order & Disorder, First edition (Boston: MFA Publications, 2014)

———, Goya: Order & Disorder, First edition (Boston: MFA Publications, 2014)

———, Goya: Order & Disorder, First edition (Boston: MFA Publications, 2014)

Goya, Francisco, Joan Sureda, and Museo de Zaragoza, Goya & Italy ([Zaragoza?]: Turner, 2008)

———, Goya & Italy ([Zaragoza?]: Turner, 2008)

Havard, Robert, 'Goya's House Revisited: Why a Deaf Man Painted His Walls Black', Bulletin of Spanish Studies, 82.5 (2005), 615–39
[<https://doi.org/10.1080/1475382052000344174>](https://doi.org/10.1080/1475382052000344174)

Heckes, F.I., 'Goya's Colossi: Images and Reflections on Spain's War of Independence', Gazette Des Beaux-Arts, 127 (1996)

Heckes, Frank Irving, 'Supernatural Themes in the Art of Francisco De Goya' (University of Michigan, 1985)
[<http://search.proquest.com.idpproxy.reading.ac.uk/docview/303379863?pq-origsite=summon&accountid=13460>](http://search.proquest.com.idpproxy.reading.ac.uk/docview/303379863?pq-origsite=summon&accountid=13460)

———, 'Supernatural Themes in the Art of Francisco De Goya. (Volumes I and II) (Spain)' (1985)
[<http://search.proquest.com.idpproxy.reading.ac.uk/docview/303379863?pq-origsite=summon&accountid=13460>](http://search.proquest.com.idpproxy.reading.ac.uk/docview/303379863?pq-origsite=summon&accountid=13460)

Held, Jutta, 'Between Bourgeois Enlightenment and Popular Culture: Goya's Festivals, Old Women, Monsters and Blind Men', History Workshop Journal, 23.1 (1987), 39–58
[<https://go.openathens.net/redirector/reading.ac.uk?url=https://data.journalarchives.jisc.ac.uk/view?pubId=oupjournalshiworkhiwork_23_1pdf39pdf&tab=title&jid=32383434363238333739%2332373032363731343834>](https://go.openathens.net/redirector/reading.ac.uk?url=https://data.journalarchives.jisc.ac.uk/view?pubId=oupjournalshiworkhiwork_23_1pdf39pdf&tab=title&jid=32383434363238333739%2332373032363731343834)

Helston, Michael and National Gallery (Great Britain), Painting in Spain during the Later

Eighteenth Century (London: National Gallery Publications, 1989)

Hughes, Robert, Goya (London: Harvill, 2003)

Jordan, William B., Spanish Still Life from
Vela

'zquez to Goya (London: National Gallery Publications, 1995)

Junquera, Juan José, The Black Paintings of Goya (London: Scala, 2003)

Karlen, A, 'What Killed Francisco Goya?', MD Magazine, 1985

Klein, Peter, 'Insanity and the Sublime: Aesthetics and Theories of Mental Illness in Goya's "Yard with Lunatics" and Related Works', Journal of the Warburg and Courtauld Institutes, 61 (1AD)

<[Klingender, Francis D., and Herbert Read, Goya in the Democratic Tradition, New ed \(London: Sidgwick & Jackson, 1968\)](http://zp2yn2et6f.search.serialssolutions.com/?ctx_ver=Z39.88-2004&ctx_enc=info%3Aofi%2Fenc%3AUTF-8&rfr_id=info%3Asid%2Fsummon.serialssolutions.com&ft_val_fmt=info%3Aofi%2Ffmt%3Akev%3Amtx%3Ajournal&rft.genre=article&rft.atitle=Insanity+and+the+Sublime%3A+Aesthetics+and+Theories+of+Mental+Illness+in+Goya%27s+%22Yard+with+Lunatics%22+and+Related+Works&rft.jtitle=Journal+of+the+Warburg+and+Courtauld+Institutes&rft.au=Klein%2C+Peter+K&rft.date=1999-01-01&rft.pub=University+of+London%2C+Warburg+Institute&rft.issn=0075-4390&rft.volume=61&rft.spage=198¶mdict=en-US></p></div><div data-bbox=)

'La Técnica de Goya En "La Gallina Ciega"', 14AD

<<https://www.youtube.com/watch?v=ULql1YRQqec>>

Lafuente Ferrari, E, 'Goya-The Second of May and the Executions', in Goya in Perspective (Englewood Cliffs, N.J.: Prentice-Hall, 1973), Artists in perspective series, 71–91

Lafuente Ferrari, Enrique, Goya: The Frescos in San Antonio de La Florida in Madrid (Geneva: Skira, 1955), Painting. Color. History

Lee, Simon, 'Goya's Santa Cueva Re-Visited', Apollo

———, "'King Ferdinand's Veto: Goya's 2nd and 3rd May 1808 as Patriotic Failures'", in Visual Culture and the Revolutionary and Napoleonic Wars, ed. by Satish Padiyar, Philip Shaw, and Philippa Simpson (Abingdon, Oxon: Routledge, 2017), pp. 120–36

———, 'Promenades in Enlightenment Madrid - The Tapestry Cartoons and New Social Spaces', in The Flâneur Abroad: Historical and International Perspectives (Newcastle upon Tyne: Cambridge Scholars Publishing, 2014), pp. 66–93
<<http://reading.eblib.com/patron/FullRecord.aspx?p=1819226>>

Licht, Fred, 'Goya's Portrait of the Royal Family', in Goya in Perspective (Englewood Cliffs, N.J.: Prentice-Hall, 1973), Artists in perspective series

Licht, Fred, Francisco Goya, and Fred Licht, Goya, 1st ed (New York: Abbeville Press, 2001)

———, Goya, 1st ed (New York: Abbeville Press, 2001)

———, Goya, 1st edition (New York: Abbeville Press, 2001)

López-Rey, J, 'Goya's Caprichos; Beauty, Reason, and Caricature', in Goya in Perspective (Englewood Cliffs, N.J.: Prentice-Hall, 1973), Artists in perspective series, 114-37

Luxenberg, Alisa, 'Further Light on the Critical Reception of Goya's "Family of Charles IV" as Caricature', *Artibus et Historiae*, 23.46 (2002) <<https://doi.org/10.2307/1483705>>

Macartney, Hilary, 'Stirling, Ford, and Nineteenth-Century Reception of Goya: The Case of the : "Abomination" or "Appropriate Composition"?' , Hispanic Research Journal, 8.5 (2007), 425-44 <<http://eprints.gla.ac.uk/49689/1>ID49689.pdf>>

'Making the Most of Your Online Reading Lists'
<<https://www.youtube.com/watch?v=Pu6TKAXic2o>>

Mena, Manuela and Museo del Prado, Goya and 18th-Century Spanish Painting: Guide, [English ed.] ([Madrid]: Prado Museum, 2000)

———, Goya and 18th-Century Spanish Painting: Guide, [English ed.] ([Madrid]: Prado Museum, 2000)

———, Goya and 18th-Century Spanish Painting: Guide, [English ed.] ([Madrid]: Prado Museum, 2000)

———, Goya and 18th-Century Spanish Painting: Guide, [English ed.] ([Madrid]: Prado Museum, 2000)

Mena Marques, M, 'Goya, a Free 'Disciple of Velázquez', in The Spanish Portrait (London: Scala, 2004), pp. 200-229

Mississippi Commission for International Cultural Exchange and Mississippi Arts Pavilion, The Majesty of Spain: Royal Collections from the Museo Del Prado and the Patrimonio Nacional (Jackson, Miss: Mississippi Commission for International Cultural Exchange, 2001)

Muller, P, 'Goya's The Family of Charles IV. An Interpretation', Apollo, 1970, 133-37

Muller, Priscilla E., Goya's 'black' Paintings: Truth and Reason in Light and Liberty (New York: Hispanic Society of America, 1984), Hispanic notes&monographs

———, Goya's 'black' Paintings: Truth and Reason in Light and Liberty (New York: Hispanic Society of America, 1984), Hispanic notes&monographs

Nigel Glendinning, 'The Strange Translation of Goya's "Black Paintings"', The Burlington Magazine, 117.868 (1975), 464-79
<<http://www.jstor.org.idpproxy.reading.ac.uk/stable/878077?pq-orignsite=summon&se>>

q=1#page_scan_tab_contents>

Nordström, F., "The Executions of the Third of May 1808 in Madrid", in Goya, Saturn, and Melancholy: Studies in the Art of Goya (Stockholm: Almqvist & Wiksell, 1962), Acta Universitatis Upsaliensis. Figura, 172–84

Nordström, Folke, Goya, Saturn, and Melancholy: Studies in the Art of Goya (Stockholm: Almqvist & Wiksell, 1962), Acta Universitatis Upsaliensis. Figura

———, 'Las Pinturas Negras in the Dining Room of the Quinta Del Sordo', in Goya, Saturn, and Melancholy: Studies in the Art of Goya (Stockholm: Almqvist & Wiksell, 1962), Acta Universitatis Upsaliensis. Figura, 185–221

Olszewski, Edward J., 'Exorcising Goya's "The Family of Charles IV"', *Artibus et Historiae*, 20.40 (1999) <<https://doi.org/10.2307/1483673>>

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

———, *Goya and the Spirit of Enlightenment* (Boston: Museum of Fine Arts, 1989)

———, *Goya and the Spirit of Enlightenment* (Boston: Museum of Fine Arts, 1989)

———, *Goya and the Spirit of Enlightenment* (Boston: Museum of Fine Arts, 1989)

———, *Goya and the Spirit of Enlightenment* (Boston: Museum of Fine Arts, 1989)

Priscilla E. Muller, 'Goya, Francisco De', Grove Art Online
<<https://go.openathens.net/redirector/reading.ac.uk?url=http://www.oxfordartonline.com/subscriber/article/grove/art/T033882?q=goya&search=quick&pos=1&start=1#firsthit>>

Salomon, Xavier F., 'Goya and the Altamira Family', *The Metropolitan Museum of Art Bulletin*, 71.4 (2014)
<http://www.metmuseum.org/art/metpublications/Goya_and_Altamira_Family_The_Metropolitan_Museum_of_Art_Bulletin_v_71_no_4_Spring_2014>

Schulz, Andrew, 'Goya's Portraits of the Duchess of Osuna : Fashioning Identity in Enlightenment Spain.', in *Women, Art and the Politics of Identity in Eighteenth-Century Europe* (Burlington, VT: Ashgate, 2003), *Women and gender in the early modern world*, 263–83

———, 'Satirizing the Senses: The Representation of Perception in Goya's Los Caprichos', *Art History*, 23 (2000)
<http://zp2yn2et6f.search.serialssolutions.com/?ctx_ver=Z39.88-2004&ctx_enc=info%3Aofi%2Fenc%3AUTF-8&rfr_id=info%3Asid%2Fsummon.serialssolutions.com&rft_val_fmt=info%3Aofi%2Ffmt%3Akev%3Amtx%3Ajournal&rft.genre=article&rft.atitle=Satirizing+the+Senses%3A+the+representation+of+perception+in+Goya%27s∓rft.jtitle=Art+History&rft.au=Caprichos%2C+Los&rft.au=Schulz%2C+Andrew&rft.date=2000-06-01&rft.pub=Routledge+and+K.+Paul&rft.issn=0141-6>

790&rft.eissn=1467-8365&rft.volume=23&rft.issue=2&rft.spage=153
&paramdict=en-US>

———, 'The Expressive Body in Goya's Saint Francis Borgia at the Deathbed of an Impenitent', *The Art Bulletin*, 80.4 (1998) <<https://doi.org/10.2307/3051318>>

Sontag, Susan, *Regarding the Pain of Others* (New York: Farrar, Straus and Giroux, 2003)

Susan Strauber, *I Saw It* (Faulconer Gallery, Grinnell College, 2004)
<<http://web.grinnell.edu/faulconergallery/goya/essays/essays.htm>>

Symmons, Sarah, *Goya: In Pursuit of Patronage* (London: Fraser, 1988)

———, *Goya: In Pursuit of Patronage* (London: Fraser, 1988)

———, *Goya: In Pursuit of Patronage* (London: Fraser, 1988)

———, *Goya: In Pursuit of Patronage* (London: Fraser, 1988)

———, *Goya: In Pursuit of Patronage* (London: Fraser, 1988)

———, *Printing the Unprintable : The Bicentenary of Goya's Caprichos* (Palladian Press, 1999)

Symmons, Sarah, and Francisco Goya, *Goya* (London: Phaidon, 1998)

———, Goya (London: Phaidon, 1998)

———, Goya (London: Phaidon, 1998)

Thomas, Hugh, Goya: The Third of May 1808 (London: Allen Lane, The Penguin Press, 1972), Art in context

Tomlinson, J., 'The World of the Artist: Patrons, Family and Friends', in Goya: Order & Disorder, First edition (Boston: MFA Publications, 2014)

Tomlinson, Janis A., Francisco Goya: The Tapestry Cartoons and Early Career at the Court of Madrid (Cambridge: Cambridge University Press, 1989)

———, Goya in the Twilight of Enlightenment (New Haven: Yale University Press, 1992)

———, Goya in the Twilight of Enlightenment (New Haven: Yale University Press, 1992)

———, Goya in the Twilight of Enlightenment (New Haven: Yale University Press, 1992)

———, Goya in the Twilight of Enlightenment (New Haven: Yale University Press, 1992)

———, Goya in the Twilight of Enlightenment (New Haven: Yale University Press, 1992)

———, Goya in the Twilight of Enlightenment (New Haven: Yale University Press, 1992)

Tomlinson, Janis A., and Francisco Goya, Francisco Goya y Lucientes, 1746-1828 (London: Phaidon Press, 1994)

———, Francisco Goya y Lucientes, 1746-1828 (London: Phaidon Press, 1994)

———, Francisco Goya y Lucientes, 1746-1828 (London: Phaidon Press, 1994)

Von Barghahn, B, 'Goya's Dark Crucible : Amalgams of Ambiguity (The Black Paintings)', Gazette Des Beaux-Arts, 1993

Waldmann, Susann, Goya and the Duchess of Alba (Munich: Prestel, 1998), Pegasus library

Wilson-Bareau, Juliet and British Museum, Goya's Prints: The Tomás Harris Collection in the British Museum, reprinted, with revisions (London: British Museum Press, 1996)

———, Goya's Prints: The Tomás Harris Collection in the British Museum, reprinted, with revisions (London: British Museum Press, 1996)

Wilson-Bareau, Juliet, Manuela Mena, Museo del Prado, Royal Academy of Arts, and Art Institute of Chicago, Goya: Truth and Fantasy: The Small Paintings (New Haven, Conn: Yale University Press, 1994)

———, Goya: Truth and Fantasy: The Small Paintings (New Haven, Conn: Yale University Press, 1994)

———, Goya: Truth and Fantasy: The Small Paintings (New Haven, Conn: Yale University Press, 1994)

———, Goya: Truth and Fantasy: The Small Paintings (New Haven, Conn: Yale University Press, 1994)

———, Goya: Truth and Fantasy: The Small Paintings (New Haven, Conn: Yale University Press, 1994)

Wolf, Reva, Francisco Goya, and Boston College. Museum of Art, Goya and the Satirical Print in England and on the Continent, 1730 to 1850 (Boston: David R. Godine in association with Boston College Museum of Art, 1991)