

HA3GO: Goya: Reason and Superstition in the Spanish Enlightenment

[View Online](#)

- Allan Braham. 1966a. 'Goya's Equestrian Portrait of the Duke of Wellington', *The Burlington Magazine*, 108.765 (Burlington Magazine Publications Ltd.Burlington Magazine Publications Ltd.): 618–21
<http://www.jstor.org.idpproxy.reading.ac.uk/stable/875108?pq-origsite=summon&q=1#page_scan_tab_contents>
- . 1966b. 'Goya's Portrait of the Duke of Wellington in the National Gallery', *The Burlington Magazine*, 108.755 (Burlington Magazine Publications Ltd.Burlington Magazine Publications Ltd.): 78–83
<http://www.jstor.org.idpproxy.reading.ac.uk/stable/874825?pq-origsite=summon&q=1#page_scan_tab_contents>
- Association of Art Historians. 1988. 'Painters "Born under Saturn": The Physiological Explanation', *Art History*, 11.2 (Henley-on-Thames: Routledge and Kegan Paul)
- Baticle, J. 1984. 'Goya et La Junte Des Philippines', *La Revue Du Louvre et Des Musées de France*, 2 (Paris: [s.l.])
- Baticle, Jeannine. [n.d.]. *Goya: Painter of Terror and Splendour* (London: Thames and Hudson)
- Bird, W. 2000. 'Two Rumours Concerning the Duchess of Alba: Volaverunt and Sueño de La Mentira y Ynconstancia', *Gazette Des Beaux-Arts*, 136 (Paris: Gazette des Beaux-Arts)
- Bird, Wendy. 2004. 'Oh Monstrous Lamp! Special Effects in Goya's "A Scene from El Hechizado Por Fuerza" in the National Gallery, London', *Apollo* (London: Apollo Magazine)
- Bray, X. 1AD. *Goya 'Family of the Infante Don Luis' from Parma Exhibition: Catalogue to the National Gallery Exhibition* (National Gallery London) (National Gallery Company Ltd)
- Bray, Xavier Immanuel. 2000. 'Royal Religious Commissions as Political Propaganda in Spain under Charles III (1759-1788)' (Dublin: Trinity College Dublin.)
- Brown, Jonathan, Susan Grace Galassi, and Frick Collection. 2006a. *Goya's Last Works* (New Haven: Yale University Press)
- . 2006b. *Goya's Last Works* (New Haven: Yale University Press)
- Carretero, C.H. 2002. 'An Introduction to Goya's Cartoons and Tapestries', in *Goya: Images of Women* (Washington, D.C.: National Gallery of Art)

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

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

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

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

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

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

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

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

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

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

———. 2005. 'Goya's "Black Paintings" and the Wallpaper Mystery', *The Wallpaper History Review*. (Manchester): 30–33

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

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

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

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

Goya, Francisco, Xavier Bray, Manuela Mena, Thomas Gayford, Allison Goudie, and others. 2015a. *Goya: The Portraits*, ed. by Juliet Wilson-Bareau (London: National Gallery)

Company)

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

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

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

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

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

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

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

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

———. 2008b. *Goya & Italy ([Zaragoza?]: Turner)*

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

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

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

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

Held, Jutta. 1987. 'Between Bourgeois Enlightenment and Popular Culture: Goya's Festivals, Old Women, Monsters and Blind Men', *History Workshop Journal*, 23.1: 39–58
<https://go.openathens.net/redirector/reading.ac.uk?url=https://data.journalarchives.jisc.ac.uk/view?pubId=oupjournalshiworhiwork_23_1pdf39pdf&tab=title&jid=32383434363238333739%2332373032363731343834>

Helston, Michael and National Gallery (Great Britain). 1989. *Painting in Spain during the*

Later Eighteenth Century (London: National Gallery Publications)

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

Jordan, William B. 1995. *Spanish Still Life from Vela*

quez to Goya (London: National Gallery Publications)

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

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

Klein, Peter. 1AD. '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

<http://zp2yn2et6f.search.serialssolutions.com/?ctx_ver=Z39.88-2004&ctx_enc=info%3Aofi%2Fenc%3AUTF-8&rft_id=info%3Asid%2Fsummon.serialssolutions.com&rft_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.page=198¶mdict=en-US>

Klingender, Francis D., and Herbert Read. 1968. *Goya in the Democratic Tradition*, New ed (London: Sidgwick & Jackson)

'La Técnica de Goya En "La Gallina Ciega"'. 14AD.
<<https://www.youtube.com/watch?v=ULql1YRQqec>>

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

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

Lee, Simon. 2014. '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), pp. 66-93
<<http://reading.ebilib.com/patron/FullRecord.aspx?p=1819226>>

———. 2017. "'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), pp. 120-36

———. [n.d.]. 'Goya's Santa Cueva Re-Visited', *Apollo* (London: Apollo Magazine)

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

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

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

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

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

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

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

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

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

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

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

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

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

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

Muller, P. 1970. 'Goya's The Family of Charles IV. An Interpretation', *Apollo* (London: Apollo Magazine): 133–37

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

———. 1984b. *Goya's 'black' Paintings: Truth and Reason in Light and Liberty* (New York: Hispanic Society of America)

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

Burlington Magazine, 117.868 (Burlington Magazine Publications Ltd. Burlington Magazine Publications Ltd.): 464–79

<http://www.jstor.org.idpproxy.reading.ac.uk/stable/878077?pq-origsite=summon&q=1#page_scan_tab_contents>

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

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

———. 1962b. '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), pp. 185–221

Olszewski, Edward J. 1999. 'Exorcising Goya's "The Family of Charles IV"', *Artibus et Historiae*, 20.40 <<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.). 1989a. Goya and the Spirit of Enlightenment (Boston: Museum of Fine Arts)

———. 1989b. Goya and the Spirit of Enlightenment (Boston: Museum of Fine Arts)

———. 1989c. Goya and the Spirit of Enlightenment (Boston: Museum of Fine Arts)

———. 1989d. Goya and the Spirit of Enlightenment (Boston: Museum of Fine Arts)

———. 1989e. Goya and the Spirit of Enlightenment (Boston: Museum of Fine Arts)

Priscilla E. Muller. [n.d.]. 'Goya, Francisco De', Grove Art Online (Oxford University Press) <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. 2014. 'Goya and the Altamira Family', *The Metropolitan Museum of Art Bulletin*, 71.4 (The Metropolitan Museum of Art) <http://www.metmuseum.org/art/metpublications/Goya_and_Altamira_Family_The_Metropolitan_Museum_of_Art_Bulletin_v_71_no_4_Spring_2014>

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

———. 2000. 'Satirizing the Senses: The Representation of Perception in Goya's Los Caprichos', *Art History*, 23 <http://zp2yn2et6f.search.serialssolutions.com/?ctx_ver=Z39.88-2004&ctx_enc=info%3Aofi%2Fenc%3AUTF-8&rft_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+Caprichos&rft.jtitle=Art+History&rft.au=Caprichos%2C+Los&rft.au=Schulz%2C+Andre>

w&ft.date=2000-06-01&ft.pub=Routledge+and+K.+Paul&ft.issn=0141-6790&ft.eissn=1467-8365&ft.volume=23&ft.issue=2&ft.spage=153&ft.paramdict=en-US>

———. 2003. '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), pp. 263–83

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

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

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

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

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

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

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

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

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

———. 1998b. *Goya* (London: Phaidon)

———. 1998c. *Goya* (London: Phaidon)

———. 1998d. *Goya* (London: Phaidon)

———. 1998e. *Goya* (London: Phaidon)

———. 1998f. *Goya* (London: Phaidon)

———. 1998g. *Goya* (London: Phaidon)

———. 1998h. *Goya* (London: Phaidon)

———. 1998i. *Goya* (London: Phaidon)

———. 1998j. *Goya* (London: Phaidon)

———. 1998k. *Goya* (London: Phaidon)

———. 1998l. *Goya* (London: Phaidon)

———. 1998m. *Goya* (London: Phaidon)

———. 1998n. Goya (London: Phaidon)

———. 1998o. Goya (London: Phaidon)

———. 1998p. Goya (London: Phaidon)

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

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

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

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

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

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

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

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

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

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

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

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

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

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

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

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

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

———. 1994b. Goya: Truth and Fantasy: The Small Paintings (New Haven, Conn: Yale

University Press)

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

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

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

Wolf, Reva, Francisco Goya, and Boston College. Museum of Art. 1991. *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)