

Chapter 1 : The Third of May - Wikipedia

GOYA IPORTRAIT OF ROYAL FAMILY GOYA'S PORTRAIT OF THE ROYAL FAMILY FRED LICHT To Richard Krautheimer in gratitude and admiration Ever since Theophile Gautier described Goya's Charles IV and His Family (Fig. 1) as "the corner baker and his wife after they won the lottery," scholars, amateurs, and casual visitors to the Prado have asked.

Order and Disorder, a landmark exhibition dedicated to Spanish master Francisco Goya Many of these prints and drawings have not been on view in Boston in 25 years. Employed as a court painter by four successive rulers of Spain, Goya managed to explore an extraordinarily wide range of subjects, genres and formats. Working with equal prowess in painting, drawing and printmaking, he was the portraitist of choice for the royal family as well as aristocrats, statesmen and intellectuals "counting many as acquaintances or friends. Among the works he created " some 1, oil paintings, frescoes, miniatures, etchings, lithographs and drawings " many are not easy to look at, or even to understand. Baker Curator of Paintings, grouped the works in Goya: Noted for his satirical eye, Goya reserved his closest scrutiny for himself. The first section of the exhibition, Goya Looks at Himself, is a sweeping group of self-portraits. At the entrance of this section is an imposing group portrait of The Family of the Infante Don Luis , Fondazione Magnani Rocca, Parma, Italy " the brother of King Charles III " which features 14 figures, including Goya, who depicts himself working on a sizeable canvas on an easel. The artist tackled the nurturing of children, the pride and infirmity of old age, the risks of romantic love, and all types of women " from young beauties to old women. The aged woman is now decayed and diseased, but still clings to her outdated fashions, and is soon to be swept away by the broom of Time. The Parasol , Museo Nacional del Prado presents a young woman who poses under a parasol with her docile lapdog " she seems to ignore her male companion in favor of engaging viewers who would look up at this tapestry, which was meant to hang over a door. In Straw Mannequin, this carnivalesque reversal of class and gender roles is seen in a tapestry , Patrimonio Nacional, Spain , as well as two preparatory paintings , Hammer Museum, Los Angeles and Museo Nacional del Prado. This more sinister vein is reflected in many of the subjects the artist returned to later in life, following the devastation of the Peninsular War and its political reversals. In these works, including examples from the series of prints, the Tauromaquia and the Bulls of Bordeaux, Goya celebrates both activities while also subtly portraying their darker sides. The theme appears vividly in images of the punishing forces of nature, figures losing their balance and others fighting. Goya earned widespread fame through grand portraits executed in the s and s, and the exhibition displays some of these masterpieces alongside more intimate likenesses of his artistic and family circle. Paintings of the Duke of Alba , Museo Nacional del Prado and Duchess of Alba , Hispanic Society of America , shown together for the first time since the early 19th century, are superb examples of his aristocratic portraits and illustrate two of his most important patrons. While Goya frequently focused on clerical abuses, religious commissions helped pay the bills throughout his life, and there is no evidence that he lacked personal piety. His depictions of illusions and inner reality are also on view in this section, and include visions, nightmares and the deluded mind of the insane. An imaginative rendering of a particular Spanish nightmare " a witch riding a bull through the air " is depicted in the drawing Pesadilla Nightmare A luminous painting on copper from the Meadows Museum in Dallas, Yard with Madmen of " which shows distressed and helpless lunatics " anticipates a sequence of black crayon drawings made three decades later. Although he belongs in the ranks of great history painters who narrated courageous acts, he is not preoccupied with generals, patriots and battles. Instead, he focuses attention on the anonymous victims of the horrors of war or the Spanish Inquisition, and rarely fails to raise moral questions in these works. The same artist who took on the abuses of war could also evoke the most sympathetic and poignant moments of human experience, such as the Last Communion of Saint Joseph of Calasanz , Collection of the Padres Escolapios. Conditioned by the events of his day, particularly the sudden rise and fall of military and institutional fortunes, Goya explores how power is not necessarily inherent, but comes with a cost. Sayre, who worked on the exhibitions The Changing Image: Many of the works on view in Goya: Order and Disorder were acquired by the Museum

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during her tenure, including the Seated Giant; Woman Reading to Two Children about ; Resignation La resignacion ; Merry Absurdity Disparate alegre ; and the oil sketch on canvas of the Annunciation

Chapter 2 : Goya's unflinching eye | Art and design | The Guardian

T/F Goya painted a slightly unflattering portrait of the Spanish royal family in his "Family of Charles IV" because he strongly disliked them and wanted to insult the king. False Francisco Goya's "The Second of May, " depicts.

The Art Bulletin, Vol. JSTOR is a not-for-profit service that helps scholars, researchers, and students discover, use, and build upon a wide range of content in a trusted digital archive. We use information technology and tools to increase productivity and facilitate new forms of scholarship. Portraits, and especially ceremonial portraits, are always the expression of an urge to eternalize. They are, at least to some degree, monuments. The artist, for reasons he makes obvious, recommends his sitter to us as worthy of our regard and as something more than the mere sum of physiognomic features. Goya was the first artist to rob the portrait of its magic, transcendental properties. From his day onward, portraiture was the genre most deeply affected by the spiritual upheavals of the nineteenth century. Nor has the art of portraiture ever recovered its former power and popularity. One of these riddles arises from the peculiar location of the artist himself, behind, instead of in front of his sitters. A single glance at the general construction of the two paintings is enough to prove this universally accepted fact. In both pictures the painter himself stands at a slightly inclined canvas at stage left; in both pictures the prospect is closed off by two large canvases hung on the rear wall; in both pictures the major figures are disposed in a very loose arrangement centering on a female figure brilliantly costumed the Infanta in the Velazquez, Maria Luisa in the Goya, who, her head slightly cocked, stares straight out of the picture. When Tintoretto makes use of compositional schemata invented by Michelangelo or when Rubens uses figures derived from Titian, these "borrowings" are consistently adjusted to their new stylistic environment. Goya is perhaps the first artist to take motifs invented by earlier artists and use them with a minimum of change in conjunction with utterly changed stylistic circumstances. He not only makes art out of art, but he reveals the process instead of hiding it. He forces us to superimpose our memory of another painting onto his own work by collating--instead of absorbing--the borrowed elements. In this way, comparison with a prototype becomes an integral component of the significance of his work, instead of merely being an incidental homage paid to an earlier artist. Without going too deeply into the problems *Las Meninas* poses to current scholarship, it is safe to say that the thematic and compositional core of the picture is bound up with the presence of the mirror behind the group in the foreground, in which the parents of the Infanta are reflected. The insistent stares of Velazquez, the Infanta, and the chamberlain in the background give the entire painting an element of suspense which is resolved by the putative presence of the king and queen, who stand according to the reflection somewhere outside the picture. Were it not for the mirror, which tells us what the cynosure of the major figures is, *Las Meninas* would be inexplicable. In the Goya, too, the attentive glances of most of the portrait sitters are just as strongly focused on an object outside the picture. But we look in vain for the one object that might yield a clue as to what all these people are looking at. After all the trouble to which Goya has gone to base his composition on *Las Meninas*, he withholds the one element which makes the *Meninas* take on meaning: Perhaps the very lack of the key element in *Charles IV and His Family* is deliberately meant to irritate us into finding the mirror that Goya has so sardonically hidden. Perhaps his superficially clumsy reference to *Las Meninas* was purposeful after all. We must at least try to hunt for the mirror in the hope that when it is found, it will do for the Goya what it did for the Velazquez: In *Capriccio 45 "Hasta la muerte"* a vain old woman primps before a mirror, undismayed by the hideous face that stares back at her. More interesting is a series of drawings in which coquettish young ladies and gentlemen admire themselves in front of tall mirrors Fig. The mirror in each case reflects not the human figure posturing in front of it, but an animal image which mimics the gestures and attitudes of the protagonist. Another peculiarity of these drawings is that the mirrors themselves are equivocal in their appearance. In the etching, Goya already reduces the space behind the figures and begins to destroy the equilibrium between figures and surroundings which is so essential in the Velazquez. This content downloaded from Goya, Man looking at an easel, pen drawing. Madrid, Prado This content downloaded from Madrid, Banco de Urquijo photo: MAS This content downloaded from In others it looks much more like a stretched canvas attached to a rudimentary easel Fig.

What is hinted at here is probably the age-old relationship of painting and mirror: There exists yet another important court painting in which Goya speculates on the relationship between mirror image, reality, and painted image: What is more, we know from a letter written by Goya to Zapater that Goya attached great importance to this portrait of the powerful minister of finance, for by it he hoped to establish himself as the most fashionable portraitist at the court of Madrid. In this painting, which was commissioned in 1789, Goya has represented himself as he was to do later in *Charles IV and His Family* in the presence of his patron. He stands lower left with his back to us, presenting an unframed, stretched canvas to Floridablanca; the count, his lorgnette poised in the direction of the canvas, stares away from the sketch, out of the picture, his head quite rigid, a slight smile beginning to grow on his lips. His secretary, standing behind him, stares out in the same direction. The stance and gesture of Floridablanca suggest that he compares his reflected image in a looking glass which must be presumed to hang just in front of him with the painted image that Goya presents to him. His spectacles are proof enough of the fact that only a moment ago he must have been busy scrutinizing the painted portrait sketch. Successful portraiture is shown to be equivalent with fidelity to the mirror reflection. New possibilities begin to appear in *Charles IV and His Family* if one transfers the idea of the mirror from the Floridablanca portrait and the group of mirror-sketches to the royal group portrait. For one thing, the otherwise inexplicable position of Goya behind his sitters begins to make good sense if he is presumed to be portraying them from their reflection in a mirror, instead of from a direct confrontation, which would be impossible given his position behind his subjects. The mirror is still there, but it is no longer within the picture. It is the picture. The original question concerning the acceptability of such an unflattering group portrait is now no longer quite so enigmatic. Goya has not presented his sitters as he saw them. He has presented them as they saw themselves. He records the unimpeachable evidence provided by the mirror image. The hard fact of this reflection is witnessed by the sitters themselves. We do not have in this painting an aesthetically conditioned image for which the artist takes full responsibility; the artist has abdicated his traditional prerogative, that of interpreting reality by recasting it in accordance with the dictates of his personal style. Instead, he bears witness to the existence of certain phenomena without deigning to become involved in the meaningful interpretation of the truths to which he testifies. If we wish to draw conclusions about the meaning of paintings such as this, we do so at our own risk. Hartlaub, *Zauber des Spiegels*, Munich, Unfortunately, this work does not include any very satisfactory discussion of *Las Meninas* and its progeny. In his further discussion, Nordström identifies the sketch held up by Goya with a sketch for the St. Bernardino altar in San Francisco el Grande, which plays a prominent role in the correspondence between Goya and Count Floridablanca. This genre, which was so important in conveying the benevolent virtues of companionship, atrophied very quickly in the 19th century, and survived only under exceptional conditions. These were due either to the extreme privacy of the group portrait cf. Fantin-Latour, *Hommage a Delacroix*, Louvre. And even in these paintings the sense of communion, the pleasures of sociability are entirely suppressed. The compositions are forced, and the figures do not look at each other or focus on some shared perception. Even in the work of more conventional artists such as Ingres, Winterhalter, or Sargent, the group portrait becomes highly problematical. In Ingres it exists primarily in commissioned sketches and not in the form of fully executed paintings. Winterhalter usually preferred to paint group portraits as pendants or as a series of separately framed paintings. Sargent, too, produced his best work in this manner. As a group portrait, the picture is quite still-born. The drama of the picture does not depend on the connection between the figures; it depends instead on their dispersal. Perhaps photography dominated the group portrait more completely than the single portrait. Today, though the single and the family portrait survive in a debased and made-to-order form, the group portrait is entirely extinct. Colleges and other institutions will still commission portraits of presidents or benefactors; but wherever a group portrait is required athletic teams, committees, etc. Ignatius by Jacopino del Conte [pp. Horder at Aarhus [pp.

Chapter 3 : Francisco de Goya - Simple English Wikipedia, the free encyclopedia

This portrait of the family of King Carlos IV () was painted in Aranjuez and Madrid in the spring and summer of , shortly after Goya was named First Chamber Painter.

The paintings, which are well known for depicting intense dark themes, were painted by Goya as murals on the walls of his house and were transferred to canvas years after his death. This well-known work depicts a dog, almost lost in the vastness of the scene; and looking skywards perhaps hoping for divine intervention after all seems lost. *La maja vestida* Year: They were among the favorite subjects of several 19th-century Spanish artists. This painting is usually displayed alongside its more famous companion of the same size *The Nude Maja*. The clothes worn by the model in this painting are responsible for the names given to these two famous works of art. The identity of the model remains unknown. It shows Satan with goat like features and dressed in clerical clothing, delivering a lecture to what appears a gathering of witches. The barely visible man in the background is Goya himself. *Los Desastres de la Guerra* Year: Art historians have divided the series into three parts. The first 47 prints depict the horrors of war; the middle series prints 48 to 64 depict the effects of the famine that hit Madrid in 1812; and the last 17 reflect the disappointment following the restoration of the Bourbon monarchy in 1814. He published them as an album the following year. This print, which depicts the artist asleep amid his drawing tools with monsters symbolizing the vices of society invading his mind, is the most famous print of the series. *Saturno devorando a su hijo* Year: The Prophecy does come to be true as his wife Ops deceives him and saves one of their sons. This disturbing portrait of Saturn consuming one of his children is the most famous of the 14 Black Paintings by Francisco Goya. It was one of the six paintings decorating his dining room. *La Maja Desnuda* Year: The identity of the model is not known with certainty. Known for the straightforward and unashamed view of the model towards the viewer, it is considered a revolutionary work which expanded the horizons of Western art. *El tres de mayo de en Madrid* Year: Goya has captured this uprising in his painting *The Second of May* *The Third of May* , the most famous painting by the artist, depicts the retaliation by the French the following day, during which hundreds of Spaniards were rounded up and shot.

Chapter 4 : Goya and Velasquez

A family portrait, not a royal portrait. This is a barefoot-chaos-oops-I-blinked candid snapshot, not the everyone-looks-like-a-magazine photoshopped composite. I read several scholarly articles about this painting.

His mother, Gracia Lucientes, came from a hidalgo family. But there are few documents or records to support the majority of these ideas. Goya, as a much older man involved in the matters of court where he was Royal painter, would go to the trouble to establish that his family was descended from a Basque family of Cerain, an important ancestral link in the aristocratic concerns of Spain. But beyond these geneological trails, there are few items on record of his early experience. It is in this early schooling that he made his life-long friendship with Martin Zapater, with whom he would exchange correspondence for much of his life. Goya later wrote of this in a short autobiography for the Prado Museum catalog of He was twenty-years old when the failure occurred, and it is then that he embarked for a journey to Italy. As the center of the world of art at that time, Italy was frequented by artists from many countries. He lived there two years, won an award for painting skill at an open competition provided by the Academy of Parma Hannibal Crossing the Alps, a recently discovered sketch of this can be seen on this Goya site news page , and completed several small oils which still survive. In the more romanticised tales of Goya, he is supposed to have carved his name into the lantern at St. He might have stayed longer in Italy, but was given notice by friends that the Basilica del Pilar in Madrid was to be painted with a fresco, and he was summarily invited to submit plans to the Real Academia de S Fernando. The couple lived in Zaragoza for a year, but was asked to come to Madrid by the court painter Mengs, who, despite being born in Dresden, had become First Painter to the King. Selected to work in the Royal Tapestry Factory, Goya labored under the supervision of his brother-in-law Francisco see, for example, The Parasol. Although Goya was allowed to keep the initial color sketches for the tapestrys that he designed, the finished "cartoons" as they were called became property of the king. The many cartoons Goya completed were not discovered until the late 19th century, stored in rolls in the basement of the Royal Palace in Madrid, Spain. In December, the second child is born to Josefa and Francisco Goya. The child does not survive infancy. Through his brother-in-law, Goya was accepted into the Royal Academy in Madrid. His application painting was the painting Crucifixion. At the end of the year, he accompanied Francisco to Zaragoza for a collaborated project. Unable to cooperate with each other, Goya and Francisco experienced a terrible rift in their working and personal relationship. A Fifth child is born but will not survive. Since Bayeu was one of the other six Academicians who were commissioned for art for the church, Goya spent two years finishing the work, making certain that his work should stand up well against his former supervisor at the Tapestry factory. This is a lucrative position that allows Goya to begin receiving fashionable portrait commissions among the wealthier classes in Spain. Goya had petitioned for this position in , when Mengs had died, but it was not then accepted. Along with his new position, though, Goya is required to return to the Royal Tapestry Factory, where he begins again creating unique cartoons. These demonstrate his new-found confidence and intellectual thought in developing his themes. A representative image is The Snowstorm. These are sent to the Academy in Madrid for inspection and to be sold to help Goya recover his financial losses during his illness. When The Duke suddenly dies a year later, Goya is one of the people asked to keep the Duchess company during her period of mourning. His time there is punctuated with many drawings, many apparently of the Duchess in intimate settings. Some of these more ironic or bitter images would later appear in altered form in the etchings of The Caprichos. The image indicates some form of intimate relationship, as the picture shows the black-adorned widow pointing in the sand where is written "Solo Goya. Goya begins working on the eighty images that will comprise The Caprichos. It is also in this period when Goya first begins composing images dealing with the witchcraft practices in Spain, usually considered in analytical studies as veiled references to the Inquisition then operating with deadly powers of authority in Spain. Goya had been working almost exclusively small-scale work to conserve his strength, which was greatly affected by his illness, but this physically intensive fresco demonstrates his recovery was almost complete. He is however still deaf, and complains in conversation with the King that but for sign language, he would almost completely cut-off from the hearing

world. It is also at this time that he completes the *Majas desnuda and Vestida*. Goya will design a number of unrealized plans for a funeral monument to the Duchess. Civil strife leads to the executions in Spain by occupying French troops. French troops are defeated by Britains General Wellington leading a coalition of anti-Bonaparte forces. Soon thereafter Wellington sits for Goya, who by then has painted formal portraits of the leadership from all sides - both Spain, France and Britain. The Inquisition renews its practises. Goya petitions Ferdinand to leave Spain for France, describing health concerns requiring the medicinal bathes in Bordeaux. After entering France, he settles in Paris. They settle tother in Bordeaux. The King also orders that an official portrait of Goya be done by Vincente Lopez. He complains in his letters of failing eyesight and lack of art supplies. He lingers in a comatose state for two weeks, unresponsive and slowly edging toward death. He finally died at 2: When his body was disinterred from France, the skull was found to be missing, and has not been located since.

Chapter 5 : Family of Carlos IV | An Introduction to 19th Century Art

Ever since ThÃ©ophile Gautier described Goya's Charles IV and His Family (Fig. 1) as "the corner baker and his wife after they won the lottery," scholars, amateurs, and casual visitors to the.

Reason in Common Sense. The question, of course, is which past are we supposed to remember, immediate, middle distance, ancient? And what are we to do with our memories? Goya, royal painter to the kings of Spain during the late eighteenth-early nineteenth centuries, eventually died in exile, both of his major print series having been "donated" to the crown to protect him from the Inquisition. A believer in the potential power of reason, his works show what happens when reason is trampled underfoot by individual human follies and corrupt social customs. In these works Goya looks at his country and memorializes it as a monument to desperation, folly, arrogance, incompetence, and the need that some of his subjects have to try to control the uncontrollable. We also include several impressions from the Disasters of War and one of the Proverbios. Rogelio Buendia Goya NY: His Life and Work NY: Sleeping Giant Southfield MI: Park West Gallery, n. Royal Academy, , Janis A. The Small Paintings New Haven: Yale University Press, See Nigel Glendinning, Goya: Goya, Picasso and the Bullfight Milwaukee: Milwaukee Art Museum, , Anthony H. Man Among Kings NY: Hamilton Books, , Aldous Huxley, ed. Dover Publications, of Los Caprichos; R. Johnson, ; Johnson usefully cites remarks of an early commentator on Goya from a manuscript preserved in the Biblioteca Nacional, Madrid, some of which I have incorporated in my descriptions , Elie Lambert, Goya: Callot, Goya, Dix London: Cornerhouse Publications, , Alfonso E. The Complete Etchings and Engravings Munich: Twenty Proofs and a New Census London: Stogdon, Inc, , Janis A. Columbia University Press, Original etching and aquatint, c. Very good impression from the sixth edition impressions. There were about impressions in the first five editions. This is one of the most important prints in the history of European art. This was originally intended to be the first print in the Caprichos; in the final version it became plate 43, and served to introduce the second half of the series. Goya wrote on one of the preparatory drawings for this print, "The author is dreaming. His only intention is to banish harmful superstition and to perpetuate with this work of fancy the sound testimony of Truth. A text in the Biblioteca Nacional in Madrid calls this "his true self-portrait, in bad humor and with a satirical expression. Museum of Fine Arts, , pp. It is also reproduced on the rear cover of the book. Goya comments on "The indifference with which many women marry, hoping thereby to win greater liberty. An early commentator possibly Goya himself comments on "the lamentable state of early education" and condemns those who would "cause a child to fear Goya comments, "Indifference, laxness, and too much fondling make children naughty, greedy, lazy, and unbearable. They grow up and yet remain childish. Here is a big spoilt booby. The vice of one as well as the other is the result of bad upbringing. Where men are perverted women are the same. The young lady in this etching is no better than the fop talking to her. As regards the two old people, the first is as vile as the second. We also accept wire transfers and paypal. For directions and visiting information, please call. We are, of course, always available over the web and by telephone see above for contact information. Click the following for links to past shows and artists. For a visual tour of the gallery, please click here. For a list of special offers currently available, see Specials. All works are sold with an unconditional guarantee of authenticity as described in our website listing. Go back to the top of this page. Please call to confirm your visit. Browsers and guests are welcome.

Chapter 6 : Goya, Francisco | blog.quintoapp.com

These portraits are notable for their disinclination to flatter; his Charles IV of Spain and His Family is an especially brutal assessment of a royal family. [B] Modern interpreters view the portrait as satirical; it is thought to reveal the corruption behind the rule of Charles IV.

Share via Email Francesco de Goya y Lucientes was the first modern artist and the last old master. He died years ago and yet his work speaks with an urgency that no other painter of his time can muster. We see his long-dead face pressed against the glass of our terrible times, Goya looking in on a world worse than his own. We have made him a modernist ancestor. His influence, the inspiration of his presence, the pressing need to reckon with him, lie behind a surprising number of careers: His genius for telling the truths of suffering without false heroics has made him the patron saint of every war photographer. The words he wrote on one plate of his great series of etchings, *Los Desastres de la Guerra* The Disasters of War are still the declaration of every documentarian, every realist, every artist who would be thought unflinching: *Yo lo vi* , "I saw it". And these are balanced by their contrary, the title of another "Disaster": *No se puede mirar* , "One cannot look at this". Some aspects of Goya are remote from our ironised culture. We cannot believe art can change the moral focus of the world. Goya did, and his intense earnestness puts him at a remove from our world. He wanted to make images that compel a moral understanding of ordinary and terrible things. In this, he is unlike practically any artist now alive. On May 2, , in the heart of Madrid, a crowd of citizens attacked a detachment of Mameluke Moorish cavalry led by a French general. The next day, May 3, the French struck back. Six years later, in , Goya did two monumental paintings, so that these events should never be forgotten. The Third of May is the picture against which all future paintings of tragic violence would have to measure themselves. It is truly modern, never surpassed in its newness, so raw that although it was a state commission it remained in storage, unseen by the public for the first 40 years of its life. The surface is ragged: The blood on the ground is a dark alizarin crimson smeared on thick and then scraped back with a palette knife, so that it looks crusty and scratchy, just like real blood smeared by the twitches of a dying body. The man about to be shot faces martyrdom in a clean white shirt, throwing out his arms in a gesture that recalls the Crucifixion, a gesture of indescribable power, flinging out life in defiance. The coarse, swarthy, dilated face - all vitality. The faces of the pueblo , the Spanish people, keep their individuality right up to the edge of the mass grave which is their destiny. They are the opposite of the utter anonymity of the firing squad - all identical backs, braced into the recoil of those big. The men featureless, the hill featureless. This is the first truly modern image of war, the first to register the machine-like efficiency of oppression. No glory; only pity and loss, and the defiant humanity of the victims. We want to think of Goya as a liberal, a critic of absolutist systems, a foe of imperialism, relentlessly satirising superstition, exalting reason. A thoroughly modern Goya. But he was more modern than we know - more modern, more disillusioned, less enchanted by the phantom of progress. Goya came to Madrid as a provincial, seeking a career. He was one of the numberless men of talent who gravitated to the centre from the edges, from an enormous, illiterate, rural and almost incredibly backward Spain. Madrid was ruled by Charles III, the "liberal monarch", a gangling, ugly, enlightened despot. Goya had been born in the tiny, remote Aragonese village of Fuendetodos and brought up in Zaragoza. His father was a craftsman, a master gilder. In Madrid, he moved up by studying under Francisco Bayeu, a court painter whose sister Josefa he eventually married. In , he managed an early trip to Italy. His main project was designing cartoons for tapestries, to decorate the royal palaces and villas. Hindsight lets us see themes, images and forms in these early Goyas that relate to the deeper, later work. But at this stage Goya is a much lighter painter than he would become - mostly, a decorator with moralising overtones, whose work derives - robustly, and with an unflagging appetite for common street and country life - from the fetes galantes of Watteau. The king wanted his themes to be "rural and humorous". But Goya also painted for the crown prince and princess, Carlos the future King Carlos IV and Maria Luisa, who would be his chief patrons in years to come. Goya adored 18th-century popular culture - the street fairs, the broad humour and lurid plays, the comic cuts and pamphlets. And he loved machismo: His letters to friends sketch the enthusiasms of a youngish man on the make, rising

fast. He crows about his income: And he begins to make a career as a portraitist. A stiff and elaborately kowtowing, obsequious affair, in which we see Goya small in scale, dun-coloured all but crouching before his magnificently red-clothed subject, holding up a portrait for his inspection. Goya was incredibly lucky in having, as Pintor del Camara court painter, the kind of direct access to his major work that most painters could only envy. Commissions multiplied after Floridablanca. Jovellanos, minister of justice. The Duques de Osuna. The Marquesa de Villafranca. What did such people believe in? The ilustrados were very much a minority in Carlist Spain - but an influential one; the chattering classes. The French Enlightenment had affected them very deeply. They subscribed to the outright radical papers that were beginning to appear in Madrid. They enjoyed English wit, especially the political cartoons by Gillray, Rowlandson and others. These would particularly affect Goya too and some of his prints are based on them. And then, above them all, was his principal source of work and of income: Faced with their unpromising but closely recorded physiognomies, many people love to think that Goya was satirising the king and queen when he painted them, thus proving his own independence from flattery. But of course this is not true. It is quite possible that Goya made his royal sitters look handsomer than they were. In any case, the late 18th century did not apply the same rules of ideal physical beauty to its monarchs. They were not supermodels. They were incarnations of a power and dignity that was, at its origins, conferred by God. Fat jowls and blemishes were nothing beside that. Figuratively speaking, Goya at the height of his success knew "everyone" in Madrid. By modern standards it was quite a small city - just under 100,000 people in the 1780s. He swam like a fish through all levels of its society, from the royal family to street beggars. Mingling with ilustrados, Goya came to know about the law and official persecution. He must have attended discussions about constitutional reform, the divine right of kings, treatment of the marginal and in particular of lunatics, prison conditions and the elimination of torture. The Inquisition, too, was a prime issue. Much of this finds its way into his work before the turn of the century - in the brooding eloquence of his Piranesian prison scenes and madhouse images. But intellectual matters are not all. Goya at 50, with his low and provincial origins, was still somewhat a man of the pueblo, the ordinary people, to whom the ilustrados were nobs, separated by class and ideas from their world - afrancesados, "Frenchified". They seemed positively un-Spanish to the pueblo. These things nourished him; they gave his art its stock of imagery, its moral impetus. In 1799 Goya was stricken by nervous breakdown and physical illness. It left him weakened and as deaf as a stone - as deaf as Beethoven. His deafness isolated him from the world, and he feared he was going crazy. And, he wrote to a friend, Bernardo de Yriarte, in 1800, "Vexed by... Goya insisted on the documentary character of these amazing little images. Goya, without the near madness and the self-doubt induced by his own trauma, could never have become the Goya we know. He would have remained condemned to normality. He would not have known that our monsters are what we are. It is at this point that Goya joins the select group of those who complete the Enlightenment by disclosing its reverse: Blake, De Sade, a few others. There is a tall, slender, dark-haired woman of exceptional beauty, who appears several times in the guise of seductress, traitor and victim. We know who she is: Goya has made her famous: And yet the real nature of her relationship to Goya is less clear than we think. There are only a few suggestions in all his work that their relationship was ever more than a close friendship. He painted one of them in 1800. She is in mourning: She is wearing two rings. One says "Alba", in memory of her recently dead husband; the other, "Goya".

Francisco Goya, The Family of Charles IV, c. , Prado Museum, cm x cm (Museo Nacional del Prado, Madrid) Speakers: Dr. Beth Harris and Dr. Steven Zucker.

He spent his childhood in Fuendetodos. In about 1763, the family moved to a house in the city of Zaragoza. Goya went to school at Escuelas Pias. He became best friends with Martin Zapater. Through their lives, they wrote many letters to each other. Goya later moved to Madrid where he studied with Anton Raphael Mengs, a painter who was popular with Spanish royalty. Goya and Mengs did not like each other, and Goya got bad marks in his examinations. He then traveled to Rome. In he won second prize in a painting competition in the city of Parma. Later that year, he returned to Zaragoza. He got work painting frescos in several buildings including the dome of the Basilica of the Pillar. His painting began to show the style which later made him famous. Success[change change source] The Third of May, Oil on canvas, cm. Museo del Prado, Madrid. This helped Goya to get work with the Royal Tapestry Workshop. He worked there for 5 years, and designed 42 patterns. Many of his designs were made into tapestries and used to decorate the bare stone walls of the royal palaces, such as El Escorial. The Spanish Royal family saw his works and later gave him work as a portrait painter. In 1789, the Count of Floridablanca, commissioned Goya to paint his portrait. Goya became friends with Crown Prince Don Luis, and lived in his house. From 1793, in the reign of Charles IV, Goya became even more popular. Later life[change change source] In the 1790s Goya became ill. It is not known exactly what his illness was. It is believed that he suffered mental breakdown. He may have had viral encephalitis or several strokes. He may have suffered from dementia. It is also thought that he may have been poisoned by lead paint. His sight, hearing, balance and mental health were all affected. From the 1790s onwards he began to paint pictures showing sad, violent subjects. His unhappiness was also affected by the French invasion of Spain in 1808. One of his most famous paintings, The Third of May, is about the execution of Spanish men trying to defend their country. Goya moved to a house far away from the court. He lived there with his housekeeper and her daughter, and taught painting to the girl, Rosario Weiss. Some of the walls of the house are painted with strange dark pictures, but it is not sure whether Goya did them. For two years Goya lived in France but returned to Spain where he was warmly welcomed home in 1814. He died in 1828 at the age of 70. The Nude Maja, about 1805. The Clothed Maja, about 1805. These two paintings have a shared history. The Nude Maja was painted first and met with public outcry upon release. Instead of painting over his work, Goya created The Clothed Maja, a separate painting. The two are held by the Museo del Prado and are usually displayed together. Goya painted portraits of many famous people, including the Duke of Wellington. The nude painting was thought of as very shocking. They were returned to Goya in 1819. One idea is that she was the Duchess of Alba. Perhaps Goya painted the figure from his imagination. When this painting was done, other nude figures, painted in Italy, Germany and other countries, always showed the woman as a goddess from mythology or had some other allegorical meaning as a symbol of some sort. This painting is unusual because the nude figure is not meant to be a Goddess and does not seem to have any symbolic meaning. It is the very first life-sized female nude in Western Painting that is just about the beauty of the female body. In 1808 and Goya was recovering from his illness. During this time, he painted eleven small pictures painted on tin. These pictures are known as Fantasy and Invention today. They show a change in his art. From that time on, he painted dark, frightening pictures about war, violence and madness. One painting is called Courtyard with Lunatics. It is a scene in a mental asylum. It is about loneliness and fear. It shows how mentally ill people have trouble dealing with other people and normal life. Goya was the first artist to paint people with mental illness in a realistic way. Goya wanted to show that it was wrong to punish mentally ill people, and lock them up with criminals. There was a movement at this time to improve the life of people in asylums and prisons. Goya made two series of prints. The first was called Caprichos and the second was called The Disasters of War. The Caprichos series shows nightmarish scenes of the problems with Spanish society. The Disaster of War shows scenes of terrible violence. These were not published until more than 30 years after his death. The Disaster of War were made because of the war between France and Spain. This painting shows the courage of the unarmed Spanish

hero. It shows the French soldiers in the firing squad acting as if they have no minds or feelings. This painting was a great inspiration to other painters such as the French painter Manet who painted a scene of the execution of the Governor of Mexico. It is more likely a picture of the way that War destroys people. In the house that Goya owned, there are paintings on the walls known as the Black Paintings. They show scenes with the Devil and witches. It is not sure whether Goya really painted them.

Chapter 8 : Francisco Goya Paintings & Artwork Gallery in Chronological Order

Francisco JosÃ© de Goya y Lucientes (30 March - 30 April) was a Spanish blog.quintoapp.com painted many portraits of the Spanish Royal Family. His most famous paintings are Charles IV of Spain and His Family and The Third of May

Because Spain controlled access to the Mediterranean, the country was politically and strategically important to French interests. Even in his own court he was seen as a "half-wit king who renounces cares of state for the satisfaction of hunting", [6] and a cuckold unable to control his energetic wife, Maria Luisa of Parma. Napoleon took advantage of the weak king by suggesting the two nations conquer and divide Portugal, with France and Spain each taking a third of the spoils, and the final third going to the Spanish Prime Minister Manuel de Godoy , along with the title Prince of the Algarve. Godoy was seduced, and accepted the French offer. Ferdinand intended not only that Godoy be killed during the impending power struggle, but also that the lives of his own parents be sacrificed. It depicts the uprising that precipitated the executions of the third of May. Under the guise of reinforcing the Spanish armies, 23, French troops entered Spain unopposed in November. Although the Spanish people had accepted foreign monarchs in the past, they deeply resented the new French ruler. On May 2, , provoked by news of the planned removal to France of the last members of the Spanish royal family, the people of Madrid rebelled in the Dos de Mayo Uprising. A proclamation issued that day to his troops by Marshal Murat read: French blood has flowed. All those arrested in the uprising, arms in hand, will be shot. Civilian Spanish opposition persisted as a feature of the ensuing five-year Peninsular War , the first to be called guerrilla war. He had supported the initial aims of the French Revolution , and hoped for a similar development in Spain. It is not known whether he had personally witnessed either the rebellion or the reprisals, [11] despite many later attempts to place him at the events of either day. The brightest illumination falls on the huddled victims to the left, whose numbers include a monk or friar in prayer. His yellow and white clothing repeats the colors of the lantern. His plain white shirt and sun-burnt face show he is a simple laborer. Seen nearly from behind, their bayonets and their shako headgear form a relentless and immutable column. Most of the faces of the figures cannot be seen, but the face of the man to the right of the main victim, peeping fearfully towards the soldiers, acts as a repoussoir at the back of the central group. Without distracting from the intensity of the foreground drama, a townscape with a steeple looms in the nocturnal distance, [25] probably including the barracks used by the French. The Second and Third of May are thought to have been intended as parts of a larger series. The disappearance of two paintings may indicate official displeasure with the depiction of popular insurrection. This is a very similar compositionâ€”though Goya was freer in expression in the prints than the paintings, in which he conformed more to traditional conventions. The album of proofs given by Goya to a friend, however, now in the British Museum , provides many indications of the order in which both the preliminary drawings and the prints themselves were composed. This time the soldiers are not visible even from behind; only the bayonets of their guns are seen. Y no hay remedio And it cannot be helped is another of the early prints, from a slightly later group apparently produced at the height of the war when materials were unobtainable, so that Goya had to destroy the plate of an earlier landscape print to make this and another piece in the Disasters series. It shows a shako-wearing firing squad in the background, this time seen receding in a frontal rather than a rear view. A later example of revolutionary art, which retains the idealized and heroic style of history painting that Goya had dramatically broken with. According to some early critical opinion the painting was flawed technically: Although these observations may be strictly correct, the writer Richard Schickel argues that Goya was not striving for academic propriety but rather to strengthen the overall impact of the piece. Works that depicted violence, such as those by Jusepe de Ribera , feature an artful technique and harmonious composition which anticipate the "crown of martyrdom" for the victim. Bartholomew is a traditional scene of martyrdom, with the saint beseeching God. Goya drew inspiration from the iconography of such violent scenes. The lantern as a source of illumination in art was widely used by Baroque artists, and perfected by Caravaggio. Illumination by torch or candlelight took on religious connotations; but in The Third of May the lantern manifests no such miracle. Rather, it affords light only so that the firing squad may complete its grim work, and provides a stark illumination so that the viewer may

bear witness to wanton violence. The traditional role of light in art as a conduit for the spiritual has been subverted. His entreaty is addressed not to God in the manner of traditional painting, but to an unheeding and impersonal firing squad. Beneath him lies a bloody and disfigured corpse; behind and around him are others who will soon share the same fate. Here, for the first time, according to biographer Fred Licht, nobility in individual martyrdom is replaced by futility and irrelevance, the victimization of mass murder, and anonymity as a hallmark of the modern condition. The Third of May offers no such cathartic message. Instead, there is a continuous procession of the condemned in a mechanical formalization of murder. The inevitable outcome is seen in the corpse of a man, splayed on the ground in the lower left portion of the work. There is no room left for the sublime; his head and body have been disfigured to a degree that renders resurrection impossible. Method and subject are indivisible. Although Goya had painted many portraits of the House of Bourbon, they did not consider The Third of May as "suitable subject matter" for the royal collection. Significant paint losses to the left side of the Second of May have been deliberately left unrepaired. Restoration work to both paintings was done in time for an exhibition marking the bicentennial of the uprising. Napoleon Bonaparte invaded Spain in 1808, capturing its royal family and replacing them with his brother, Joseph. The French were as unpopular in Spain as they later were in Mexico, and they encountered a fierce insurrection, which ultimately triumphed. The Third of May execution was an indiscriminate killing of civilians by French soldiers in reprisal for a guerrilla attack the previous day. With Goya we do not think of the studio or even of the artist at work. We think only of the event. Does this imply that The Third of May is a kind of superior journalism, the record of an incident in which depth of focus is sacrificed to an immediate effect?

Chapter 9 : Francisco Goya y Lucientes (Spanish,): Original Etchings for Los Caprichos

Though the royal family seems to stand casual-ly in front of a mirror, as Goya paints their reflection, upon further inspection it is clear that the artist constructed the portrait with a tight.

Also studied in Madrid, Spain, , and in Italy, Career Painter, draughtsman, and printmaker. Writings Edited by M. Sidelights "Among artists of the past," wrote Jonathan Brown in the New Republic, "none has greater immediacy than Goya. His court portraits and scenes of everyday life can be set off against his scathing pictorial criticisms of society as seen in his etchings of the Los Caprichos series; his bucolic cartoon paintings for the royal tapestry workshop are balanced by the Disasters of War and The Third of May, both of which illustrate only too graphically the horrors of war. Because of delving in such extremes, Goya is often analyzed for his duality; a man who lived two separate lives, the inner and more irascible one perhaps fanned into being by the illness which left him deaf for the second half of his long life. Not for nothing is he considered the first modern painter. Images as innocuous as The Parasol make way for the pathos of The Third of May and then for the puzzling and macabre so-called black paintings of his later years. Besides this versatility in subject matter, he mastered several media, creating works in oil, aquatint, and ink, among others. Undoubtedly, this facility with technique freed Goya in his depictions, ultimately allowing him to conjure images of profound emotional content. Muller, writing in Grove Art Online, called Goya "the most important Spanish artist of the last quarter of the eighteenth and the first quarter of the nineteenth centuries. During his six-decade long career, the prolific Goya produced about paintings, drawings, and another prints. He was equally skilled in oils, ink, etching, and the then new medium of lithography. His father, Jose Goya, was a gilder, originally from the nearby town of Saragossa, and his mother, Gracia Lucientes, was of the minor Spanish nobility. It was only later in his life that Goya added the "de" before his name to belatedly recognize his family origins. The family moved to Saragossa when Goya was still young; there his father became a master guild, a position that allowed him to see that his son received a good education under the more liberal Piarist fathers at the San Louis Academy. There Goyaâ€™who early on showed a proclivity for artâ€™had his first training in art, as well as in the classics. As a twelve-year-old, the precocious youth produced two paintings for the church of Fuendetodos, works which were later destroyed. He continued his artistic apprenticeship at the studio of the painter Jose Luzan y Martinez. There he met the brothers Francisco and Roman Bayeu, who would later become his brothers-in-law as well as early sponsors of his work. After several years of training with Luzan as well as with the painter Juan Ramirez, Goya went to Madrid for the first time, where he unsuccessfully competed twiceâ€™once in and again in â€™for a place at the prestigious San Fernando Academy of Arts. Thereafter, he made a trip to Rome, studying firsthand the masters of the day. Reality is less dramatic than such myths; by he submitted a workâ€™listing himself as a pupil of Francisco Bayeuâ€™to a competition at the Parma Accademia. The resulting fresco, with its reminders of the baroque, set the young artist on his career, and soon other commissions came from churches and monasteries in his native province of Aragon. Thereafter, Bayeu, a director at the San Fernando Academy in Madrid, used his influence at court to help get his new brother-in-law a position at the Royal Tapestry Factory creating tapestry cartoons thus named because they were painted on cartons or cardboard , illustrations that the weavers would follow to weave huge tapestries. On and off for almost the next two decades, Goya labored at these immense projects, completing over sixty of them by Writing in his critical study Goya, Jose Gudiol noted that The Parasol "is perhaps the best of the cartoons," created in Named a court painter in , Goya was appointed to the San Fernando Academy after submission of his painting Crucifixion. A possible falling out with his brother-in-law led to several years of very few commissions in the early s, but by it seems all was well again between the two, for Goya then became a lieutenant director at the San Fernando Academy and four years later became the personal painter to King Charles IV. As such, he became one of the major portrait painters of Madrid, his work sought by the well to do and royalty. He also continued to produce religious subjects, which were increasingly commissioned not just by churches, but also rather by the nobles of Spain. Lighter in mood is The Duke and Duchess of Osuna with Their Children from the following year, a "splendid group portrait," according to Gudiol. He eventually

and slowly recovered, but lost his hearing as a result. Biographers speculate on the nature of the illness, variously positing the possibility of syphilis or the effects of lead poisoning from the paints he used. He thereafter learned how to read lips, and was far from the embittered social outcast of legend. Paintings such as *The Madhouse at Saragossa* announce this new direction, as do the series of etchings in *Los Caprichos* *The Caprices*, which appear to heap scorn on the government and society at large for all manner of evils, from corruption and greed to laziness and cruelty. Here he presents a weird world of witches, monsters, fantastic birds, and skeletons—macabre and frightening symbols which would, one and a half centuries later, be the staple elements of much of Surrealist painting. So biting were these engravings that Goya waited another six years when a more liberal regime was in power before he published them. Muller described *Los Caprichos* as a "masterfully executed series, satirizing the follies of contemporary Spanish society in terms that are universally understandable and applicable. He returned to full-scale portraiture with works such as *The Duke and Duchess of Alba*, and the portraits of the Duchess of Alba on her own. Apparently, Goya—whose wife was still very much alive—had an affair with the Duchess in 1789, and after the death of the Duke, thought he might even marry her, despite the slight difficulty of already being married himself. Other well-known portraits of the time include *Ferdinand Guillemardet*, a likeness of the French ambassador to Madrid. According to a contributor for the *International Dictionary of Art and Artists*, Goya "lavished special care in his characterization and execution" of this painting, aware that this would return to France and represent his work there. Goya ushered in the nineteenth century with paintings both high and low. His portrait of the royal family, *The Family of Charles IV*, dares to show the royals in less than a favorable light. There is the king, red-faced and pot-bellied, and the queen looking shrewish and domineering. Goya also depicted the wife of the powerful minister, Manuel Godoy, in the painting *Portrait of the Countess of Chinchón*, a much different rendering than that given the royal family. Gudiol called this delicate and sensitive portrait "masterful. Both portray the slyly beautiful courtesan reclining on a sofa. With the advent of the French usurpation of the Spanish throne, however, and the subsequent War of Independence, Goya was in Saragossa, where he witnessed Aragonese resistance to the French firsthand. Initially seen as liberators and messengers of the Enlightenment, the French soon found themselves isolated on the Iberian Peninsula, fighting a bloody and unconventional war against insurgents who used knives and scythes instead of rifles. No quarter was given and there were atrocities on both sides in this struggle which gave the word "guerilla" to such warfare that spilled over into civilian life. So influenced was Goya by the gruesome events he witnessed, that he created some of his most lasting images as a result. Both are painted, like so many later pictures by Goya, in thick, bold strokes of dark color punctuated by brilliant yellow and red highlights. In it, a French firing squad is shooting resistance fighters at night and against a wall with the silhouette of a town in the background. Focus is placed on one of the victims, a man whose white shirt forms the center of the tableau, his arms outstretched—whether in supplication or in defiance is unclear. There is nothing heroic about this picture; the crimson of blood on the ground is the other bright color depicted. Forms are writhing, faces panicked. These are not martyrs, but victims, dying a miserable death, while the firing squad itself is seen mostly from the back, faceless killers going about their dreadful work as if they were machines. If we gloat that things have not grown worse since the time of Goya, we might also note that they have not grown much better. There is something vaguely threatening and surreal in this picture which Wernick noted "can be interpreted in different ways. *Los Proverbios*, somewhat monstrous both in mood and in subject matter, and *Tauromachia*, which celebrates bull fighting. Ferdinand revived the Inquisition and restored feudal privileges, dismantling the reforms that the French had instituted. Goya made several portraits of the king between 1789 and 1808, but in truth, the two despised each other. Called the *Black Paintings*, these frescoes present an often baffling interpretive challenge for art historians and psychologists alike. He requested and was granted permission to move, even though still collecting a salary as a court painter. Settling in Bordeaux with Leocadia and her children in 1824, the aged painter set about learning a new art form, the recently invented technique of lithography. Mastering this craft, Goya began work on a series of bull-fighting pictures, and he also completed a series of forty miniatures on ivory reminiscent of the style of Velasquez and Rembrandt. His last great portrait was *The Milkwoman of Bordeaux*, done while he was partially paralyzed and going blind. The paintings and etches of Rembrandt *The*

paintings of Edouard Manet , considered the first modernist, perhaps even the father of impressionism. Goya died of a stroke on April 16, , leaving behind a huge assortment of paintings, etchings, and drawings. His fame in Spain had already begun to diminish somewhat by the end of his life; thereafter his reputation was kept alive by various publications of his *Caprichos*. His influence abroad was first felt in France, with the Romantic painters, and much later early Impressionists such as Manet, whose *Execution of Emperor Maximilian* harkens back to *The Third of May*. Muller noted that Goya was appreciated in Spain as one of the last of the great masters, praised for his "inventiveness, daring, and individuality, his mastery of colour and chiaroscuro, of drawing and printmaking to create illusion, suspense and life-like truthfulness. Symbolist, Expressionist, Surrealist and contemporary artists have found inspiration in his work. In achieving the universal that he constantly sought to attain in his art, Goya created an oeuvre that can be appreciated by all people, in all times. Madrid, Spain , James Press Chicago, IL , Wyndham, *The World of Goya*, C. Potter New York, NY , Perez Sanchez, Alfonso E. Torrens, "Goya at the Met," p. *American Artist*, March, , E. "First Painter to the Spanish Court," p. Muller, "Goya y Lucientes , Francisco Jose de.