

4. Goya

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“”Self Portrait” (c. 1780)

Oil on canvas, 59.6 x 44.6 cm
Museo Goya, Zaragoza.

- This first self portrait was probably painted in his 30s: an honest portrait but without the penetrating gaze of his later work.
- Probably inspired by *Anton Raphael Meng's* self portraits, which he would have known in the collection of *Bernardo de Iriarte* (1735-1814)
- Painted about the same time as the life-size “Christ on the Cross” (Prado, Madrid) which gained him entry into the Academia de Bellas Artes and started his official career.

The Sunshade, 1777, Prado, Madrid



- Tapestry Cartoon, oil on canvas 104 x 152 cm.
- Maria Luisa, Charles's wife, wanted cheerful scenes for the tapestries in her dining room.
- Goya responded with this picture of an elegant young lady with her lapdog shaded by a green parasol held over her by her companion.
- The costume reflects the latest French and Spanish fashions.

The Quail Shoot, 1775, Prado, Madrid



- Oil on canvas, 290 x 226
- The commission to design tapestries for royal palaces enabled Goya to move to the capital. It was not a highly regarded occupation.
- The first series shows hunting scenes, conducive to the interests of the heir to the throne, Charles IV.
- The action is arranged in two layers, front and back with the further figures slightly less defined.



“The Injured Mason”, (1786-87)

Oil on Canvas, 268 x 110 cm

Madrid, Museo del Prado

- In place of games, picnics and distractions, Goya here offers the Spanish Court a more realistic insight into the lives of the lower classes.
- A labourer has fallen off some scaffolding and is being carried away by two colleagues, their clothes shabby and torn.
- Goya’s humanism and empathy for ordinary working people are evident in this painting, even the choice of subject matter has no precedent.



“The Wedding”. 1791-92, Oil on Canvas, 267 x 293 cm Madrid, Prado



“Winter”, (1786-87), Prado, Madrid.

The Straw Mannequin (1791-2)
Prado, Madrid.

- Oil on Canvas 267 x 160 cms;
Tapestry cartoon.

- The artist's eye grows ever more critical. Here, a light-hearted carnival tradition assumes a cruel dimension, in a scene which depicts what strong women can do with a weak man, who is tossed about helplessly at their pleasure. In earlier drawings, the mannequin's head is upright, but this suggested it was enjoying the sensation of flying. In the final version, the head is twisted round, as if to emphasize the discomfort at its fate.





The Duke of Osuna (1795-8) Oil on Canvas, 113 x 83.2 Frick Collection NY

- The 9th Duke (1755-1807) was a kindly man, well disposed to the arts and sciences. Both he and his wife, the Duchess of Benavente (1752-1834) were amongst the most distinguished and enlightened couples of the time and Goya's most generous patrons, commissioning over 30 paintings from him between 1785 and 99.
- This, Goya's second portrait of him, shows him relaxed, holding a letter and perhaps contemplating its contents.
- The handling is fresh and gestural, with flecks of paint for buttons and coat and quick touches of red and pink for his ruddy complexion.
- The Duke believed in the wide dissemination of knowledge and culture and wished to leave his library to the State - it was, however, refused because it contained some 'prohibited' books.



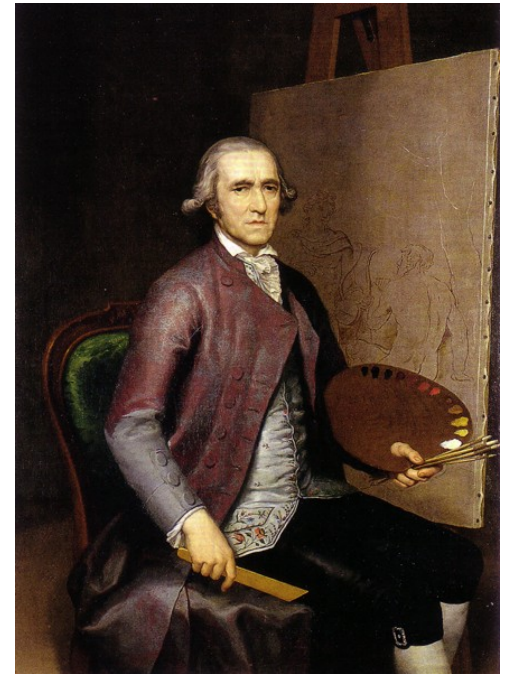
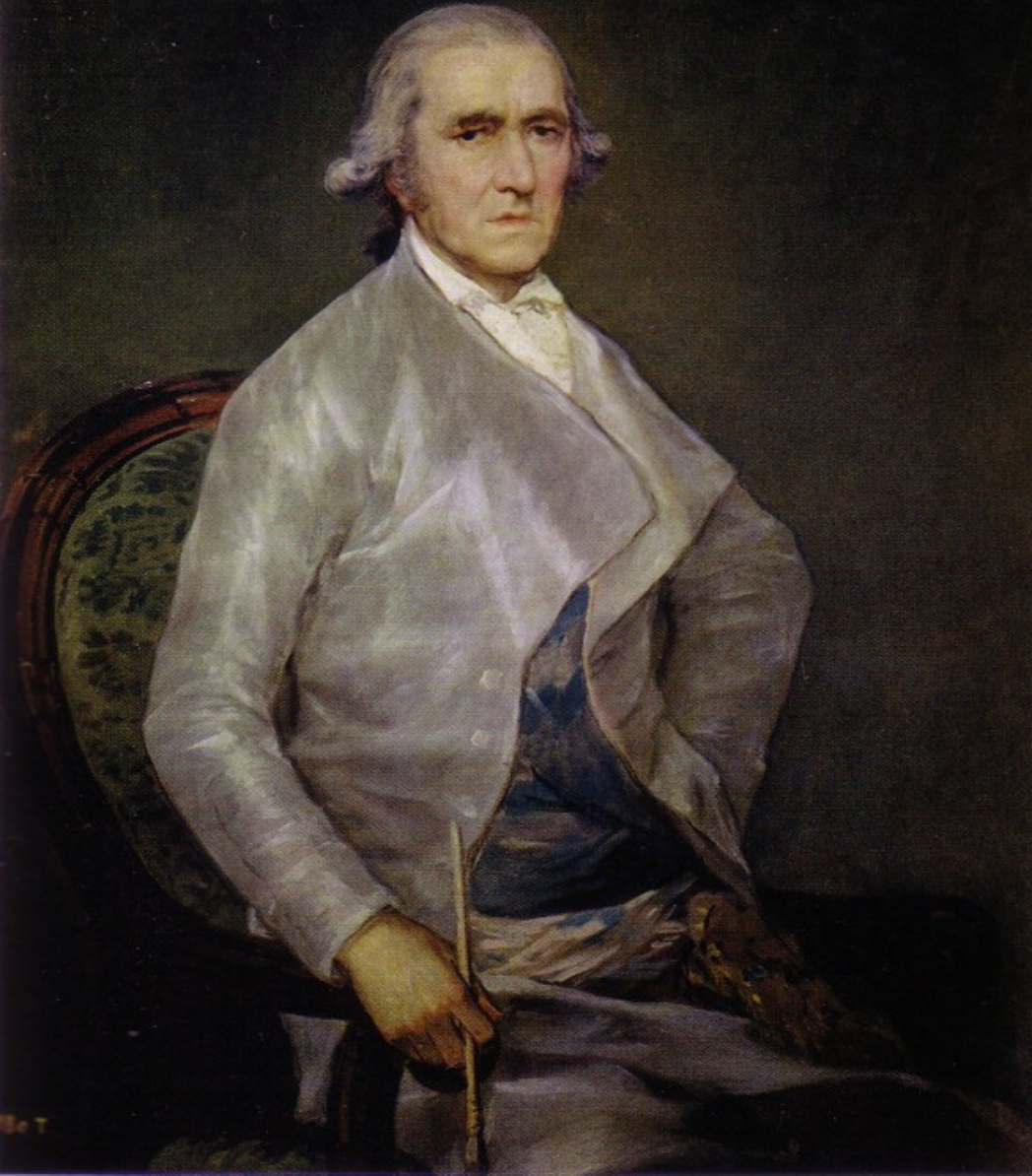
Gaspar Melchior de Jovellanos
(1798), Oil on canvas, 205 x 133 cm,
Prado, Madrid

- The portrait is the fruit of a long friendship. Goya recounted the kindness of Jovellanos, then Minister in the Spanish Court, in permitting him to keep his coat on during dinner and communicating in sign language after the illness which caused Goya's deafness.
- Goya mixes Meng's 'gravitas' with the flickering touch of Velasquez, in a pose which personifies the 'vita contemplativa' both thoughtful and melancholic, in one of the sumptuous rooms of the Aranjuez Palace.
- The paper is inscribed: 'Jovellanos por Goya'. In the background, for inspiration is a statue of Minerva, Goddess of Wisdom, Sciences, Arts & Industry, her hand extended as if to protect him.
- The pose is taken from Dürer's engraving of 'Melancholia 1' (1514) and Goya's earlier frontispiece to Quevedo's "Sueños" (1797). A poem by Manuel José Quintana and Meléndez 'A Jovino (Jovellano's pen name); "el Melancólico" alludes to an atmosphere of night and sadness not unlike the nocturnal setting of Goya's portrait.

“Francisco Bayeu” (1795)

Oil on Canvas, 112 x 84 cm, Prado, Madrid

Goya's brother-in-law, painted after his death from a self-portrait. Goya leaves out much of the detail and poses Bayeu against a neutral background in a more relaxed pose.



Whereas in the original, the artist, seated against a large canvas in progress holds palette, brushes and rule, in Goya, a single paintbrush is all that is required to signify his profession. Goya's handling is light and flickering, imbuing the rather dry original with sparkle and life.



Charles III in Hunting Dress (1786-8)

Oil on Canvas, 210 x 127 cm

Collection of the Duchess of Arco

- Charles III was passionate about hunting, and according to his biographer, Count Fernán Nuñez, went out hunting between lunch and sundown almost every day.
- Goya has included hunting still life details: in his left hand he proudly holds his large gun, and at his feet sleeps his trusty hunting dog.
- The image was based on an official likeness by Mengs, not drawn from life.
- What differentiates Goya's portrait is the sense of human character which the face and posture express. The Monarch is presented in familiar hunting gear, as if he has just returned from the field. His posture and expression are relaxed and happy - we would not necessarily know he was a monarch just from observation - only the military insignia of the Order of San Gennaro and the Golden Fleece, and the medal on his chest allude to his social standing. A later engraving of Goya's portrait, commissioned by Nuñez, carried the motto: "First Charles, then King" and then "Father, Brother and Friend of his People."



The Family of Charles IV, Madrid, Prado (1800-1801)



- Oil on Canvas, 280 x 336 cm
A vision of the Royal Family seen through the eyes of an ordinary citizen.
Goya has certainly not flattered his models here. The royal clan are depicted as they are, some seem confused, some haughty, some a little crazy. They hold on to what they have, puzzled by the changing political climate, and unable to prevent the onward march of history. The last days of the fading Rococo, giving way to the harsher realism of citizen's democracy..
The gap in age between the King and Queen is notable. She was 48 and had borne 10 or 12 children, yet she wears a cupid's dart in her hair, in the latest French fashion. Rumours circulated by her rivals suggested that the boy between them was the son of Goday, his first minister and his wife's lover. A painting in the background, of "Lot and his Daughters" suggests woman following their unbridled desires...Is this a coincidence?
The artist poses himself in the background, no longer the humble servant, more the confident individual with his own world-view.

The Countess of Chinchón (1800)

Prado, Madrid,

Oil on Canvas, 216 x 144 cm



Goya's portrait of the 19-year old Countess, María Teresa de Borbón y Vallabriga (1779-1828), is one of his most touching and delicate portraits. (He had also painted her in her infancy). She is depicted on a gilded armchair in a darkened room. Her white silk and gauze dress positively glows in the darkness, and her eyes are shyly averted. Her hair is adorned with sprigs of wheat, symbol of fertility - in fact she was in the early stages of her third pregnancy, after two miscarriages, by her husband Godoy (Don Manuel Francisco Domingo de Godoy, Duke of Alcúzar). The marriage had been arranged, possibly by Queen Maria Luisa to separate Godoy from his new lover, Josefa (Pepita) Tudó.

Her pensive countenance and the darkness from which it emerges makes this one of Goya's most penetratingly psychological portraits. Shortly after the portrait, Godoy bought Goya's house and moved in Josefa, whom he eventually married in 1828 after the death of María Teresa.



Don Manuel Francisco Domingo de Goday, Duke of Alcudia (1801)





“Juan de Villanueva” (1800-5)
Museo de la Real Academia de Belles
Artes de San Fernando,
oil on poplar, 90 x 67 cm

- An architect friend of Goya’s, and exponent of the Neoclassical style, painted probably as an act of friendship. His most celebrated building was the Museum of Natural History which now houses the **Prado**, and for small exquisite palaces in the country for Charles IV as Prince of Asturias in the 1770s and 80s.
- Villanueva wears the uniform of the Honorary Provincial Mayor awarded to him by Charles IV in 1802. The painting was later transferred to the Academia di San Fernando of which Villanueva was Directo General (1792-95) during Goya’s illness and long absence from Madrid.
- The surface is smooth, but the brushwork animated and expresses something of the exploratory free spirit of the sitter.



Fernando VII in Court Dress (1814-5)
Oil on Canvas, 208 x 142.5 cm
Prado Madrid

Painted as part of his duties to the Court, the portrait is remarkable in several ways. Ferdinand is wearing full regalia, gripping the sceptre, symbol of sovereignty, just recently wrested from his father, and then handed to Napoleon, now once more regained thanks to Wellington's successful expulsion of the French from Spain. Having just overthrown the Constitution, he now grasps power literally and figuratively, with a tight fist. His black hair frames his face, with bulbous nose and jutting chin, apparently facing the viewer (with regard to his legs and torso) but twisted with regard to his face. Goya suggests a disturbingly 'twisted' individual. The Order of the Golden Fleece hangs awkwardly around his neck and shoulders.



“The Sleep of Reason Produces Monsters” (Capricho 34) (1797-98)

- Etching & aquatint, 21.6 x 15.2 cm
- The etching of the sleeping artist, threatened by fantastical faces, was originally intended to open the ‘Caprichos’ cycle.
- The ‘reason’ is also the world of logic and rationality which is ever threatened by breakdown, by madness of irrationality. The dangers unleashed by the French Revolution will sweep across Europe, changing all that was known before into something as yet uncertain.



“They Carry Her Off”

(Capricho 8)

(1797-98),

Etching and Aquatint 21.7 x 15.2 cm

One of the captors at least is a hooded priest..

What do they want from this poor woman, in the dead of night...?



“As far back as his grandfather”
(Capriccio 39)
(1797-98)
Aquatint, 21.5 x 15 cm

The Donkey proudly displays
his family tree - All of his
ancestors were Donkeys..

So it is with all the fools of the
world...



Francisca Saba y Garcia, (1804-8)
National Gallery, Washington

- Oil on Canvas, 71 x 58 cms
- The subject is about 20 years old and is profiting from the emancipation of women cautiously proceeding in Goya's day. Her face is no longer concealed by a veil, and she looks out self-confidently at the viewer.
- Goya records the changing attitudes to women in contemporary Spain, following the expulsion of the Moors 300 years before, and increasing pressures from the Enlightenment. Goya depicts independent, sometimes duplicitous, career-oriented, successful women, not just passive subjects. The term in Spanish for this new found confidence is '**marcialidad**' (militancy)



The Duchess of Alba, (1795)

Oil on Canvas 210.2 x 149.3 cm
The Hispanic Society of America,
NY

- Widowed in 1796, the Duchess of Alba became Goya's companion until about 1800. He made several drawings of her, including paintings which depict her wearing a ring with Goya's name on it, and pointing to the ground on which is written "Only Goya".
- She appears in several of the 'Caprichos' later, following their separation, by which Goya seems to have been badly affected.



The Colossus, 1808-12, Prado, Madrid



- Oil on Canvas, 116 x 105 cm
- Napoleon's troops occupied Spain. The colossal figure rises above the Spanish landscape, before whom people and animals flee in panic.
- The figure probably represents a personification of the horror and chaos of war, whether it be the Napoleonic invasion, the murderous guerilla war or a generalised metaphysical threat.



“The Second of May 1808,” (1814), Oil on Canvas, 266 x 345 cms Prado, Madrid



“The Third of May 1808,” (1814), Oil on Canvas, 266 x 345 cms, Prado, Madrid

The Young Ones, 1812-14, Lille, Palais des Beaux Arts



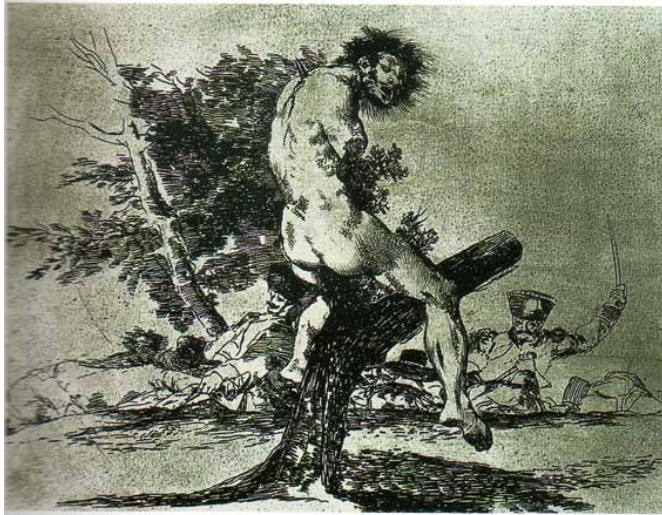
- Oil on Canvas, 181 x 122 cm
- In the earlier Tapestry cartoon with the Green Parasol, Goya depicts a fashionable lady with her maidservant and little dog.
- Here, a similar subject is depicted but with the addition of the common people, washerwomen, in the background.
- Goya is aware of the gap between rich and poor in contemporary Spain, and contrasts the two as a contradiction, side by side. The figures in the foreground are unaware of the women from the poorer classes labouring in the background.

'The Old Ones', 1810-12, Lille, Palais des Beaux Arts



- Oil on Canvas, 181 x 125 cm
- Chronos, the God of Time, spreads his wings behind the two old hags, who remain unaware. With their faces made up and dressed in their finery (one of them wears her hair with a love dart in it, just as Queen Maria Luis had done), the other's skull is appearing through her ruined face. They are still asking the mirror, "Que tal?" - how are you? (Who is the fairest?).
- In both pictures, the aristocracy whether old or young, are depicted as out of touch with the ordinary people, and with the events which are going to destroy their world forever.

The Disasters of War



- ‘This is Worse’ (plate 37) 1812-15, Etching & wash, 15.7 x 20.7 cm



- ‘What more can one do?’ (Plate 33), 1812-15, Etching & wash, 15.8 x 20.8 cm



Witches in the Air, (1797-8) Prado, Madrid

- Oil on Canvas, 43.5 x 31.5 cm
- Commissioned by the **Duchess of Osuna**, along with five other such scenes, for her own pleasure. The Duchess was highly intelligent and educated, and probably enjoyed the frisson of terror these macabre scenes portray.
- Witches are sucking the blood out of somebody dead or dying. The man with the cloth over his head is making a sign to try and ward off evil spirits.

The Burial of the Sardine, 1812-19, Museo de la Real Academia de San Fernando, Madrid



- Oil on panel, 82.5 x 52 cm.
- The carnival celebrations in Madrid culminated on Ash Wednesday in a procession with dancing and masks. A heathen spring festival and a parody of religious processions. Goya suggests demonic forces behind the masks and costumes, as if the forces of chaos were lurking just below the level of appearances.

Goya And his Doctor Arieta, (1820)

Minnesota Institute of the Arts

Minneapolis, Oil on Canvas, 117 x 79 cm



- Goya suffered a serious illness in 1820. After his recovery, he painted himself as a reluctant patient in the trusty hands of his doctor, Arieta, who is carefully, but forcefully administering some medicine to him. The painting is a personal record of their friendship.
- Goya's face is grey like his coat, and the doctor brings an element of red, echoed in the bedcover and his own face, to his complexion.

Duel with Cudgels, 1820-23, Prado, Madrid



- Oil on Canvas, 123 x 266 cm.
- Two men are battling with cudgels. Both are knee-deep in sand so that neither can get away and there is no certainty that even the winner will be able to extricate himself. There are no witnesses to the scene.
- Pointless brutality in a barren landscape. The stupidity of humans, endlessly repeated..



The Dog, 1820-1823, Prado, Madrid

- Oil on Canvas, 134 x 80 cm
- The dog's head occupies a tiny proportion of the whole canvas. The rest is devoid of objects.
- Never before has an artist exercised such radical freedom, or such radical renunciation to express solitude.
- A truly modern painting, which presages, as does the 'Duel with Cudgels', some of the existential work of Beckett, Giacometti and Francis Bacon in the 20th-century.



"Saturn Devouring his Children", (1819-23)
(Fresco transferred to Canvas, 146 x 83 cms,
Museo del Prado , Madrid .

- This, one of Goya's so called "Black Paintings", is as unflinching as Géricault, in its depiction of madness and terror. It was painted on the walls of the artist's retreat (the 'Quinta del Sordo') in Goya's last period, along with 35 other equally dark and tormented themes, exploring hallucination, despair, nihilism and the darkest and wildest obsessions of the troubled mind. Saturn, fearing that his own sons are going to destroy him, devours them first.
- Goya omits all reference to the Classical myth, and depicts the god as a humanoid monster feeding in a frenzy on a corpse. An image of startling brutality and horror.



The Procession of San Isidore, (1820-23), Prado, Madrid. Oil on Canvas, 140 x 438 cm, Detail

The Procession of San Isidore, 1820-23, Prado, Madrid



- Oil on Canvas, 140 x 438 cm, Detail
- One of the “**Black Paintings**”
- In his youth, Goya depicted the Feast of St Isidore as a colourful pageant, suitable for tapestry cartoons.
- Here it becomes a nightmare procession of crazed and ecstatic crowds, sweeping over the hillsides with an elemental energy.
- The brushstrokes are loose and violent. Faces are captured in a few wild brushstrokes.
- Colour has almost vanished in the darkness, with only the contorted faces and the white shirts catching the light
- Goya depicts the irrational hysteria of the crowd.



“Nada!, The Event will Tell” (1812-20) Disasters of War Plate 69 Etching & Aquatint 15.5 x 20 cm



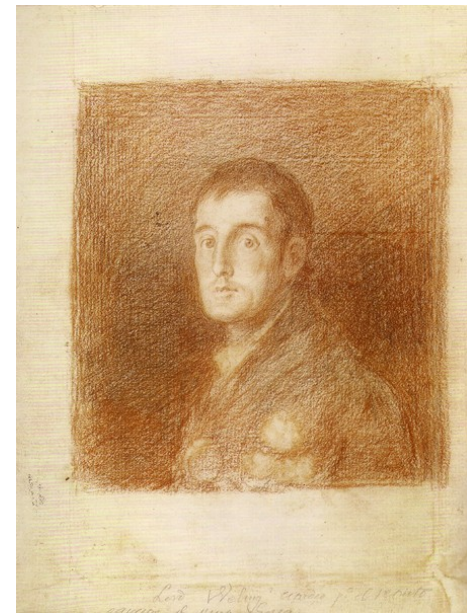
“The Duke of Wellington” (1812-14)

Oil on mahogany, 64.3 x 52.4 cm

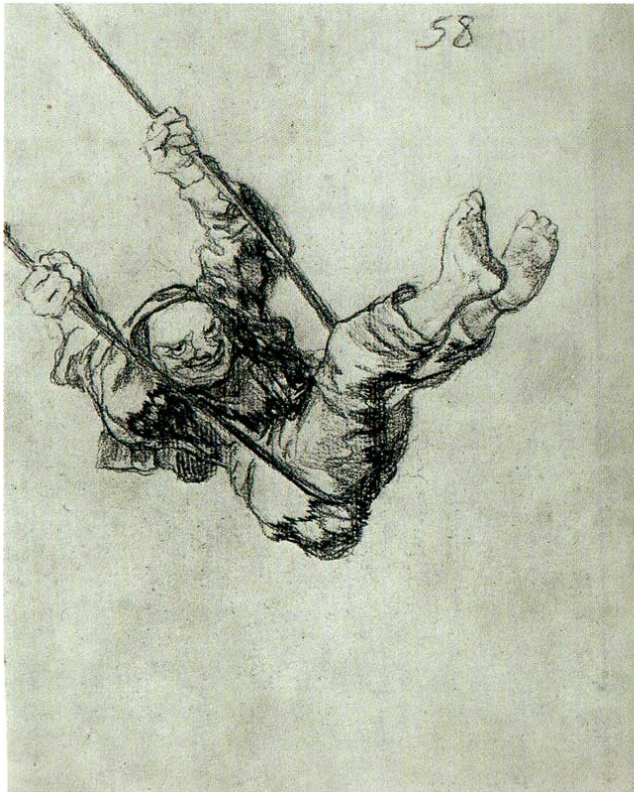
National Gallery London.

- Probably painted directly in the Duke’s own quarters and worked up from sketches, (below) for use in the large equestrian portrait of the Duke exhibited in the Royal Academy to mark Wellington’s triumphant entry into Madrid after defeating the French, in August 1812.
- The red smooth mahogany wood lends a warm undertone to the extremely lively brushwork and vivid colours. The Duke was a personal hero of Goya’s for restoring sovereignty to Spain.

The red sanguine (chalk) drawing right is obviously drawn from life and shows an exhausted Wellington fresh from the battlefield. The portrait enhances and ennobles his appearance.



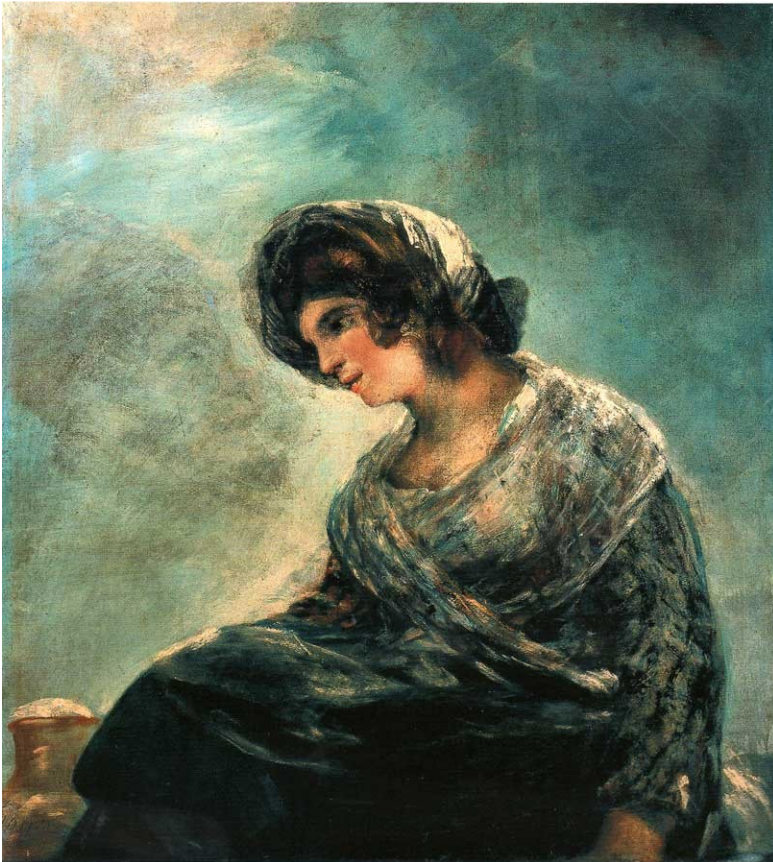
Sketches: Old Man on a Swing; Phantom, Dancing with Castanets



- (Album H), 1824-28; Black Chalk, New York, Hispanic Society, 198 x 15 .1 cm.
- (Album H), 1824-28;
- Black Chalk, Prado, Madrid

The Milkmaid of Bordeaux, 1825-27

Prado, Madrid



- Oil on Canvas, 74.8 x 68 cms
- One of his last works, painted during his final stay in Bordeaux.
- Unusually, he returns to the softer blues and pastel tones of his earlier work.
- The handling is freer, more airy and almost impressionistic, and the mood is tranquil and introspective.

Self Portrait, 1787-1800

Goya Museum Castres



- Oil on Canvas, 50 x 30 cm
- The last 'Self Portrait'
- In 1823 Goya gave over the '**Quinta del Sordo**' to his nephew Mariano and in 1824 went into hiding, fearing reprisals from the restored monarchy.
- He fled to Bordeaux to stay with his old friend Moratín and remained in Paris a long time, then returned to Bordeaux with his companion **Loecadia Weiss**.
- The Court granted him permission to stay and, much freer, he painted his last works in a looser, almost impressionistic style.
- He died on 11 April 1828 in Bordeaux.

Still Life: A butcher's counter, 1810-12, Louvre, Paris

- Oil on Canvas, 45 x 62 cm

Conclusion

- “Realism, not in its accepted sense of naturalistic representation, but as a form of the artist’s awareness of the function of his work, came into existence in the troubled Europe of the early 19th-century. The realism of a Courbet or a Daumier was anticipated by nearly a century by the lonely figure of Goya, whose work was largely ignored or misunderstood.”
- (Abbruzzese, 1967)

