This book provides a detailed analysis of Francisco Goya’s *Los Caprichos*, a series of eighty etchings published in 1799, by examining the artistic principles that animate these remarkable images and considering the complex way they relate to the particular historical moment in which the prints were created and first received. In discussing the perceptual tensions in *Los Caprichos*, Andrew Schulz reevaluates the relationship between Goya’s etchings and the Spanish Enlightenment and reconsiders Goya’s career during the 1780s and 1790s. His contention is that notions of vision and perception – key leitmotifs of the Enlightenment that became problematic in the years around 1800 – are fundamental to the poetics of *Los Caprichos*. By positioning *Los Caprichos* in the interstices between Neoclassicism and Romanticism, he reaffirms their crucial position in the history of European art.

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Goya's *Caprichos*

AESTHETICS, PERCEPTION, AND THE BODY

Andrew Schulz
Seattle University
In memory of my brother,

Carl
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My deepest debt of gratitude is to Janis Tomlinson, whose seminar on Goya at Columbia first sparked my interest in Los Caprichos. Janis was everything one could hope for in a dissertation adviser, and she has been an important mentor and friend in subsequent years. Other faculty at Columbia who shaped my approach to art history include Jonathan Crary, Johanna Drucker, David Freedberg, and David Rosand. They will find reflections of their diverse theoretical approaches in the pages that follow. I also wish to thank members of the department of art history at Dartmouth College — particularly Jim Jordan, Joy Kenne, Bob McGrath, and the late Jake Jacobus — for introducing me to the wonders of the discipline. Hilliard Goldfarb taught me the value of print connoisseurship, lessons on which I continue to rely.

Aspects of this book have been presented over the past decade at numerous conferences, particularly those of the College Art Association and the American Society for Eighteenth-Century Studies, as well as at invited lectures. I thank the organizers and participants of those sessions and events, who provided me with important opportunities for developing aspects of this study, and the countless audience members who helped me sharpen them.

I am grateful to my colleagues in Historians of Eighteenth-Century Art and Architecture for having created such a rich intellectual environment in which to examine the art of the period. Among my many friends in eighteenth-century studies, I wish to single out Christopher Johns, Mary Sheriff, and, above all, Kate Nicholson for their interest in my work and the support they have given it.

In Madrid, the staffs of the Biblioteca Nacional, the Calcografía Nacional, the Real Academia de Bellas Artes de San Fernando, and the Museo del Prado have provided me with invaluable assistance over the years. At the Prado, Rocío Arnaiz allowed me the unforgettable experience of studying the museum’s unmatched...
collection of Goya drawings in its entirety. In the early stages of this project, Juan Carrete, former director of the Calcografía Nacional, and Jesusa Vega shared with me important insights on Goya and Spanish printmaking. I also benefited greatly from the generosity of the staffs of the print departments of the British Museum, the Brooklyn Museum of Art, Metropolitan Museum of Art, and the Museum of Fine Arts, Boston, who facilitated access to their collections.

For their support and understanding as I worked on this project, I thank my colleagues in the Department of Fine Arts at Seattle University, as well as my art history and early modernist colleagues at the University of Oregon, where I spent a most enjoyable year. Thanks also to the students in the graduate seminars on Goya that I have taught at the University of Washington and the University of Oregon, who came to share my passion for the artist and his work.

Beatrice Rehl at Cambridge is the editor of every art historian’s dreams. The anonymous readers whom she commissioned offered many important insights that they will find incorporated into my manuscript. On the production end, Zach Dorsey exhibited considerable patience as I struggled to meet his deadlines.

Finally, I thank my parents for their love, patience, and support, and Lise Nelson, whose love nourished me during the final stages of this project. I look forward to repaying her in kind.
PRELIMINARY NOTE

TRANSLATIONS

All translations are my own, unless otherwise noted. Spelling and punctuation of eighteenth-century texts, often at variance with modern usage, have been preserved. This includes the engraved titles that appear on Los Caprichos and the handwritten captions on the artist’s drawings.

FIGURES

Figures reproducing the Sueños drawings and Los Caprichos have been cropped in such a way that captions and numbers are not visible.

ABBREVIATIONS

I have used the following abbreviations in the notes, bibliography, and index:


R.A.B.A.S.F.  Real Academia de Bellas Artes de San Fernando