**Francisco Goya**

Francisco Goya (1746–1828) was a prominent Spanish painter and printmaker, often regarded as one of the most important and influential artists of the late 18th and early 19th centuries. His work bridges the transition between the Old Masters and modern art, reflecting both the grandeur of his time and its darker aspects.

**Portrait of Doña Isabel de Porcel - Francisco Goya (1805)**

Francisco de Goya’s ‘Portrait of Doña Isabel de Porcel’, purchased by the National Gallery in 1896, was among the first paintings by the Spanish artist to Enter the collection and has long been heralded as one of his most dazzling Portraits. And yet it is precisely this flamboyance that has led scholars more Recently to cast doubts over its attribution to Goya

**Saturn Devouring His Son Francisco Goya (1821-1823)**

In 1819 Goya bought a house south of Madrid called the Quinta del Sordo (“Villa of the deaf man”). A previous owner of the house was deaf, and the Name remained apt as Goya himself had lost his hearing in his mid-40s. The artist Painted directly on to the plaster walls of the Quinta the series of 14 Psychologically brooding images popularly known as the “black” paintings (1819–23). These murals were not intended to be shown to the public, and only Later were the pictures lifted from the walls, transferred to canvas, and Deposited in the Prado. The haunting Saturn illustrates the myth of the Roman God Saturn, who, fearing that his children would overthrow him, ate them. Taking the myth as a starting point, the painting may be about God’s wrath, the Conflict between old age and youth, or Saturn as Time devouring all things. The Painting is also of a piece with the many paintings and drawings Goya made of The horrors of war and human brutality, such as The Third of May, 1808 (1814), Which was similarly kept from public view until the 1850s. The avernal darkness From which the horrific scene of Saturn emerges speaks plainly to the noted art Critic John Berger’s observation that “the light in [Goya’s] work is merciless for The simple reason that it shows up cruelty.”

**The Third of May 1808 by Francisco Goya (1814)**

The Third of May 1808 in Madrid (also known as El tres de mayo de 1808 en Madrid or Los fusilamientos de la montaña del Príncipe Pío, or Los fusilamientos Del tres de mayo. Commonly known as The Third of May 1808.) is a painting Completed in 1814 by the Spanish painter Francisco Goya, now in the Museo del Prado, Madrid. In the work, Goya sought to commemorate Spanish resistance to Napoleon’s armies during the occupation of 1808 in the Peninsular War. Along With its companion piece of the same size, The Second of May 1808 (or The Charge of the Mamelukes), it was commissioned by the provisional government Of Spain at Goya’s own suggestion shortly after the ousting of the French Occupation and the restoration of King Ferdinand VII.

**Charles IV of Spain and His Family (1800)**

A royal family portrait showing King Charles IV and Queen Maria Luisa surrounded by their children and relatives. It is noted for its unflattering realism, with the figures appearing stiff and aloof. Commissioned by the king, Goya’s subtle satire has been compared to Velázquez’s Las Meninas.

**The Nude Maja (1797–1800)**

A sensual, life-sized nude woman reclining on a bed, gazing confidently at the viewer.

This painting, along with its counterpart The Clothed Maja, caused controversy for its unabashed eroticism. It was reportedly commissioned by Manuel de Godoy, a Spanish nobleman.

**The Clothed Maja (1800–1805)**

The same woman as The Nude Maja, but fully dressed in elegant attire. The two paintings were likely displayed together, emphasizing the duality of sensuality and modesty.

Like its counterpart, it challenged traditional depictions of the female form.

**The Colossus (1808–1812)**

A giant figure towers over a chaotic landscape, symbolizing power or the looming threat of war. The scene reflects the terror and uncertainty of the Napoleonic invasion of Spain.

This work has been attributed to Goya or his workshop and represents Spain’s struggle during the Peninsular War.

**The Sleep of Reason Produces Monsters (1799)**

This etching shows a man slumped over a desk while owls and bats swarm around him, symbolizing irrationality and fear. Part of Los Caprichos, a series of satirical prints criticizing superstition, ignorance, and corruption in Spanish society.

**The Disasters of War (1810–1820)**

A series of harrowing prints showing the horrors of the Peninsular War, with graphic depictions of violence, starvation, and suffering. These works were not published during Goya’s lifetime due to their political nature and stark realism.

**Witches’ Sabbath (1797–1798)**

A grotesque scene of witches and a goat-like Satan presiding over a coven. The figures are exaggerated and distorted, emphasizing irrational fear and superstition. This painting reflects Enlightenment critiques of superstition and was created as part of a series for the Duke and Duchess of Osuna.

**Self-Portrait with Doctor Arrieta (1820)**

A personal painting showing Goya gravely ill, supported by his doctor, Arrieta, while shadowy figures lurk ominously in the background. This heartfelt work was a tribute to the doctor who saved his life during a severe illness.

**The Dog (1819–1823)**

This hauntingly minimalistic painting shows a small dog’s head peering upward, partially buried in a vast, undefined space of earthy tones. The composition evokes a sense of isolation and helplessness. Part of the Black Paintings, it has been interpreted as a profound metaphor for human vulnerability and existential despair. Its stark simplicity and emotional impact have influenced modern art, particularly abstract and surrealist movements.