

CONTENTS

Foreword	10
Lenders to the Exhibition	13
Acknowledgements	14
Editorial Note	16
<i>Must it be so? It must be so!</i>	19
MANUELA B. MENA MARQUÉS	
<i>Unending Shipwreck</i>	43
WERNER HOFMANN	
<i>'Don Francisco Goya y Lucientes, Pintor'</i>	67
JULIET WILSON-BAREAU	

TRUTH AND FANTASY

The Small Paintings

JULIET WILSON-BAREAU

Chronology	87
ITALY AND SPAIN: THE EARLY YEARS c. 1770–1771	91
The Italian Notebook c. 1770–85	
1 The Parma Academy Competition 1771	
PAINTINGS ON RELIGIOUS THEMES 1771–1775	105
2 Little Choir of the Basilica of El Pilar, Saragossa 1771–2	
3 Scene from the Life of Christ c. 1771–2	
4, 5 Two Devotional Pictures c. 1771–2	
6 A Saint and Martyr c. 1771–5	
THE ROYAL TAPESTRY FACTORY OF SANTA BARBARA 1776–1778	119
7 Dining-Room of the Prince and Princess of Asturias, Palace of El Pardo 1777	

PAINTINGS ON RELIGIOUS THEMES 1780–1788	125
8, 9 Cupola in the Basilica of El Pilar, Saragossa 1781–2	
10 Church of San Pedro, Urrea de Gaén, Teruel 1782–3	
11, 12 San Francisco el Grande, Madrid 1781–4	
13 College of Calatrava, Salamanca 1783–4	
14 San Antonio del Prado, Madrid 1784–5	
15 Royal Convent of Santa Ana, Valladolid 1787	
16, 17 Chapel of St Francis Borgia, Valencia Cathedral 1787–8	
ALLEGORY AND GENRE: TAPESTRY CARTOONS 1784–1792	153
18 A Mythological Allegory 1784	
19–31 Tapestry Cartoons 1786–92	
19–24 Dining-Room of the Prince and Princess of Asturias, Palace of El Pardo 1786–7	
25–9 Bedchamber of the Infantas, Palace of El Pardo 1788	
30, 31 The King's Study, Palace of San Lorenzo de El Escorial 1791–2	
CABINET PICTURES: 'CAPRICHO AND INVENTION' 1793–1794	189
32–7 Bulls and Bullfighting 1793	
38–43 <i>Caprichos</i> and Inventions 1793–4	
WITCHCRAFT AND ALLEGORY 1797–1799	211
44–9 Six Witchcraft Subjects 1797–8	
50 Allegory on Time, Truth and History c. 1797–9	
PAINTINGS ON RELIGIOUS THEMES 1796–1800	227
51, 52 Oratory of the Santa Cueva, Cadiz c.1796–7	
53, 54 San Antonio de la Florida, Madrid 1798	
55 Sacristy of Toledo Cathedral 1798	
56–8 Church of San Fernando, Monte Torrero, Saragossa c. 1798–1800	
PORTRAITS 1784–1805	247
59 Equestrian Portrait of Maria Teresa de Vallabriga 1783	
60, 61 Equestrian Portraits: A <i>Garrochista</i> c. 1791–2 and Godoy 1794	
62, 63 Self-portraits c. 1794–7	
64, 65 Two <i>Caprichos</i> : the Duchess of Alba and 'La Beata' 1795	
66 Portrait of 'Friend Asensi' c. 1798	
67–73 Miniatures on Copper: Javier Goya and his Wife's Family 1805	
REAL LIFE 'CAPRICHOS' c. 1798–1806	271
74–81 The <i>Caprichos</i> of the Marquess of la Romana c. 1798–1800	
82, 83 Cannibals c. 1805–8	
84–9 Friar Pedro de Zaldivia and the Bandit 'El Maragato' c. 1806	
WAR AND AFTERMATH 1808–1819	301
90, 91 Evocation of the War of Independence c. 1810–14	
92, 93 National Allegories c. 1808–12	
94 Sacristy of Seville Cathedral 1817	
95–8 Four <i>Caprichos</i> in the Royal Academy of San Fernando c. 1815–19	

EXILE IN FRANCE 1824–1828	323
99–111 Miniatures on Ivory 1824–5	
112 Bullfight 1824	
113–18 Lithographs: the 'Bulls of Bordeaux' 1824–5	
Catalogue	343
Bibliography and Exhibitions	377
Concordance	383
Photographic Credits	384
Friends of the Royal Academy	385
Royal Academy Trust	385
Sponsors of Past Exhibitions	386