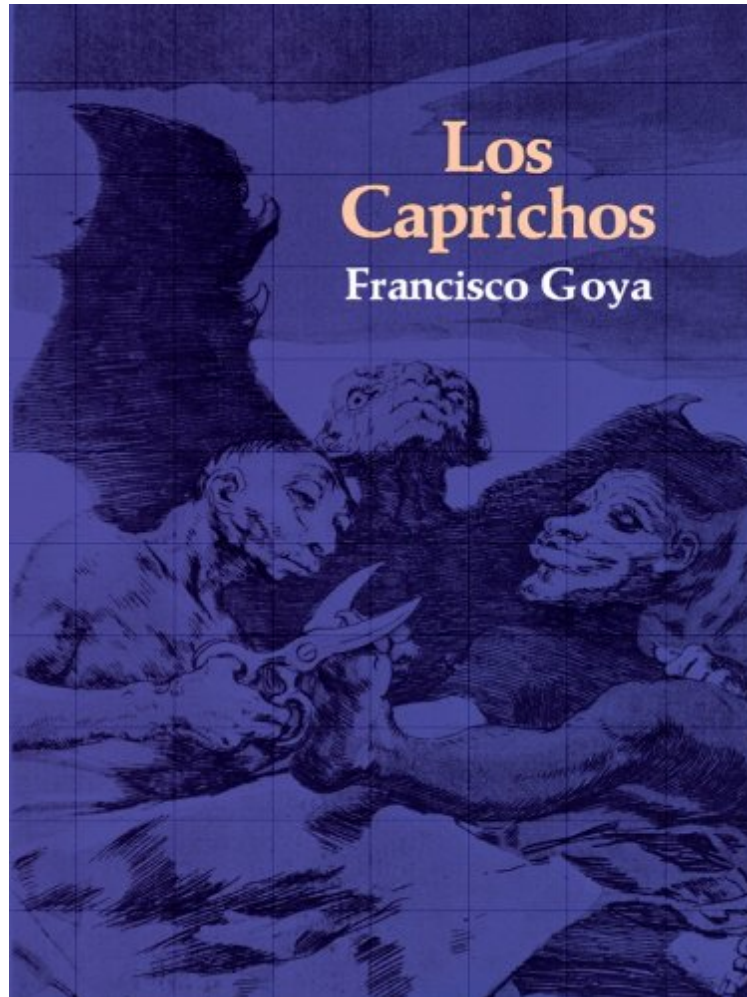


(Mobile book) Los Caprichos (Dover Fine Art, History of Art)

Los Caprichos (Dover Fine Art, History of Art)

Francisco Goya

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Francisco Goya : Los Caprichos (Dover Fine Art, History of Art) before purchasing it in order to gage whether or not it would be worth my time, and all praised Los Caprichos (Dover Fine Art, History of Art):

0 of 0 people found the following review helpful. It's Goya.By ScoopAn old Hungarian proverb: 'tell the truth, then run'. Goya's work, especially The Caprichos, is brutally honest, painful, and absolutely essential for just these reasons. The perfect antidote to our frivolous complacency. Speaking of which: the price ain't bad, either.2 of 2 people found the following review helpful. Goya is Go...od.By GaddijjFirst I love Goya's work. If you like bizarre and unusual images you'll like this book. Nothing obscene but just bizarre imagery. The book has all of his woodblock prints from Caprichos. Google Caprichos and you'll get a small portion of the ones in this book. This book is unique because it is the first that contains all the caprichos (captions), their spanish translations into English, and the original introduction. The original set of these, if I'm correct were destroyed by the Inquisition as a way to censor is his critique of the corrupt church. For me this was a rare moment of taking a chance on a book and getting exactly what i could hope for. I hope you enjoy. Before you buy check out the images on a search engine. If you like what you see buy it!15 of 16

people found the following review helpful. Goya sets the barBy A. DavisThis book is phenomenal. The only thing I could say against it is it's a bit small, but I believe the images are actual size, so of course there's not much to be done. A good hardcover edition would show these off very well. These Dover art books are a great, cheap way to get access to images like these if you can't commit to a fine edition or, should you be so fortunate, one of the original prints themselves. Goya one-upped Surrealism, Expressionism, and much more, a hundred years before the fact. These prints take you on a dream journey through some startlingly original imagery that scrutinizes human social engagement with an unsparring eye. Cynical would be too soft a word for some of the images, but somehow it's hard to disagree with Goya's positions. You feel like people were often that empty in Spanish society of the time. And what about today? As for the formal side, the etchings are technically inventive, uninhibited, masterful, confident, and often understated. Goya is content to let a few lines and a dark mass of aquatint evoke a whole interior, alleyway, or landscape. In a way, these prints also relate to Edward Gorey, Tim Burton, and many more. In fifty years you'll be able to rack up a new breed of descendants. Their influence, I'm sure, will be timeless.

After a serious illness in 1792, Goya spent five years recuperating and preparing himself for the burst of creativity that was to follow. He read deeply in the French revolutionary philosophers. From Rousseau he evolved the idea that imagination divorced from reason produces monsters, but that coupled with reason "it is the mother of the arts and the source of their wonders." In Spain he saw a country that had abandoned reason, and he peopled *Los Caprichos* with the grotesque monsters that result from such an action. Plate after plate shows witches, asses, devils, and other strange creatures, many of which are caricatures of members of the society against which Goya was fighting. The plates were first published in 1799. There are still in existence, however, six extremely rare sets of artist's proofs, considered by most who have managed to see them as infinitely superior to the work actually published. Now, for the first time, this edition reproduces one of these sets of 80 prints, together with the "Prado" manuscript, a commentary on the plates. In addition, this collection contains supplementary material to the *Los Caprichos* series, including a never-before-published study for *Caprichos* 10; three unique proofs of plates probably intended for publication with the others; a preliminary drawing for plate I, a self-portrait of Goya (which appears as the frontispiece to this volume); and a unique proof of "Woman in Prison" which may represent an earlier version of *Caprichos* 32.

Language NotesText: English, Spanish (translation)From the Back CoverAfter a serious illness in 1792, Goya spent five years recuperating and preparing himself for the burst of creativity that was to follow. He read deeply in the French revolutionary philosophers. From Rousseau he evolved the idea that imagination divorced from reason produces monsters, but that coupled with reason "it is the mother of the arts and the source of their wonders." In Spain he saw a country that had abandoned reason, and he peopled *Los Caprichos* with the grotesque monsters that result from such an action. Plate after plate shows witches, asses, devils, and other strange creatures, many of which are caricatures of members of the society against which Goya was fighting. The plates were first published in 1799. There are still in existence, however, six extremely rare sets of artist's proofs, considered by most who have managed to see them as infinitely superior to the work actually published. Now, for the first time, this edition reproduces one of these sets of 80 prints, together with the "Prado" manuscript, a commentary on the plates. In addition, this collection contains supplementary material to the *Los Caprichos* series, including a never-before-published study for *Caprichos* 10; three unique proofs of plates probably intended for publication with the others; a preliminary drawing for plate I, a self-portrait of Goya (which appears as the frontispiece to this volume); and a unique proof of "Woman in Prison" which may represent an earlier version of *Caprichos* 32.