Summary

The present work Francisco de Goya: *Los Caprichos* (Caprices) is dedicated to the analysis of the Francisco de Goya’s graphical cycle of the same title. The artist, who was influenced by the ideas of his enlightened friends, by the consequences of a disease that undoubtedly changed his perception of the world, the author, who was encouraged by a desire for free expression in art, represents a landmark between traditional and modern Spanish art. Among the contemporary artistic preferences in the second half of the 18th century, we follow the gradual development of Francisco de Goya – graphic artist, its liberation from conventions and his move to the creation which reflects the author's personality and his views of the society. His original and enigmatic graphic work is based on many contrasts: it is technically innovative as Goya uses an unusual technique of etching and aquatints, and it also thematically reflects the ideas of many previous generations.

The work is focused the collection *Los Caprichos*, which not only reflects the views of Goya's Enlightenment ideas, but it also builds on the rich folk traditions and superstitions. Based on studies of selected prints and literature we are looking for links between apparently different topics. The way the prostitution, witchcraft and the donkey figures are described, shows how they are connected and form a very complex unity. The comments written during Goya’s life, or comparison with the draft drawings from *Alb A* and *B* can contribute to easy understanding of the collection. We are also searching for possible models in iconography, specifically in the books available in Spain, as Alciato’s *Emblemas* or Cesare Ripa’s Iconology. In the classic works of Spanish literature, we can see a direct template for displaying characters of witches, pimps and matchmakers which represent the background of prostitution scenes.

This work is based on the study of the now classic works of Goya’s work background, such as Edith Helman’s book, and Lafuente Ferrari, Nigel Glendinning or Alcalá Flecha’s studies. For the specific illustrations and their iconographic analysis we used, for example, articles by José Manuel López Vázquez. Works of Miguel de Cervantes, Fernando de Rojas and contemporary writers such as Nicolás Moratin, are ideologically close examples of the primary literature works, which could also draw on Goya.