

Transcript

Marshall Poe

Welcome to the new books Network.

Hello everybody.

This is Marshall Poe I'm the editor to the new books Network and you're listening to another episode in the Princeton University press ideas podcast. And today. I'm very happy to say we have Janice Tomlinson on the show. We'll be talking about her book Goya a portrait of the artist. It's come out from Princeton in 2020, and I have to tell you I don't really know a lot about going up, but I do now because of Genesis really excellent book and I encourage you to go out and get it and read it.

So, let me welcome you to the so It's very good to be here.

Janis Tomlinson

Thanks for having me.

Marshall Poe

I'm really glad you're here.

Janis Tomlinson

Could you tell us a little bit about yourself? Sure. Um, I was educated. My degree is in art history, but I became very engaged with the work of Francisco Goya very early on before even College. I had spent some high school years in Spain and came into contact with Goya during my senior year of high school my best friend gave me a book on going. AA month after we had seen go in The Prado. I don't remember that. I had I don't remember quite why I how I express my interest, but it was apparently then and he was always with me.

I also having spent time in Spain and then having gone to University and discovered the field of art history which I really didn't know existed I sort of had an outside track to realize that Spanish art was really not very well known or studied in the United States if it was study people talked about the Golden Age and Velasquez and maybe more in yo butt in turning towards Arch after that in Spain they touched on will go yo they touched on Picasso but really very superficially and unfortunately I think this is still the case now we're going to sort of gets once one lecture in the 19th century survey and then onward and back to France and England so I realized there was a lot of work to do I realized this evening This is looking at for a topic is an undergraduate in the stacks at McGill University and realizing that there were very few books on go ahead to be had compared with his French contemporaries and you know continued on I I sort of took a second path. I would thought I would work on cuddle and Romanesque after spending a year in Barcelona, but then I came around after doing a master's thesis in the early Christian architecture. I had came back to so yeah, so the rest is history. I certainly didn't intend to spend my entire Adult Career looking at Goya.

I thought that after I did my dissertation on his early paintings his tapestry cartoons. I would move on to other things. But of course you write one book and you get ideas for your next book and so it goes so I've written widely on Gaia.

Marshall Poe

but I'm sorry I'm sorry I was going to say it's one thing to be really interested in going you or somebody like Goya but it is another thing to write an entire biography and maybe you could talk a little bit about why you decided to do that yeah my other books were written as an art historian

which means I began with the works of art and talked about the works of art and then sort of put them within some kind of contact social historical somewhat biographical but as I wrote those Works talking about works of art I realized how little we knew about boy has life and I also realized that a lot of what we said about boy has life and that gets repeated in exhibition catalogs until it's taken as fact.

Janis Tomlinson

It's sort of extrapolated from the works. Oh, you know early on it was like he paints scenes of the people of Madrid. So he was a man of the people or he paints the black painting. So he was old and depressed such things as this and those are ideas that come through and so many of the writings on going so I decided to take a different tack.

We have a tremendous amount of documentation on this individual we have his personal correspondence to his lifelong friend. What kind support are unfortunately, we only have Goya's letters and we don't have the responses to them from suffocated. We have, you know records from his long career at court from 1775 until 1828. We have records of business participation in the Royal Academy.

Is correspondence of friends and acquaintances who mentioned Goya and on and on it goes and this documentation obviously in Spanish is to a great extent unknown to an English public and even in Spain only known to specialists. So I began really as a labor of love to sort of collect everything we do and then meanwhile, I was reading histories and I was also reading the newspapers of the day, which have been sized by the National Library of Spain so you can get up one morning and say I wonder what Goya was reading on May 7th 1803 and you can go pull up the library the newspaper and I was creating try to these really to figure out where it would take me.

I had thought of writing a biography and I said, I don't know how to write a biography and then a colleague at The Prado was even giving the the Mel and the equivalent of the melon lectures the copybara and problem lectures and with that offered seminars to selected young professionals and she invited me to do a seminar gave me a selection of topics and I chose biography. So I began reading, you know, everything that might be considered biography for a while.

And after that you said, you know, you really should write this so really that was that was the kicker and then I sat down and seriously started.

Well, I can't say I started reading by Bruce. I first of all started I'm psychic crap that I can't say. I started writing. First of all, I started reading biographies to get an idea of everything that you can do with a biography, which is a great deal.

Marshall Poe

I am humbled by anybody who attempts to do it. I often think what would and this kind of egomaniacal but if in a hundred years somebody wrote a biography of me what how could they know everything? I know it's just astounding that kind of epistemic Gap. I mean even though Goya's life is very well documented as you say still it must be frustrating because there are probably years in which we just don't know anything.

Janis Tomlinson

actually there are no huge gaps it's interesting there are no huge gaps at this point but certainly yes you arrive to a point where you really just have to take a guess you just it's hard for me to do I'm a big guy I don't like the gaps but let's go let's talk about going a little bit what are the things I'm interested in Here is his background and his training and he started his training if it should become training.

Marshall Poe

I don't know very early.

Janis Tomlinson

How did that happen Goya was born in a village of when they tell us which is outside zaragosa the capital of the province of Aragon but his family really was based in saragossa and he you know within four months of his birth. They were back inside of Russia. His father was a guildier. He was the older older brother and followed in his Father's Footsteps as a guildier and reading documentation on goya's early life. You see that you know, the in the household apprentices young guildiers came and went so it was a it was a sort of an art. Well if we might consider it craft, but at that point, they didn't make that much of a distinction inside of loss. Although it would soon be made so he was surrounded by guildiers and through them. The Gilder of friend of his father was related to the leading painter in zaragosa.

Jose Luis on Martinez who had a school of painting now, the fact is Martinez school was recognized 30 years later as a school that was open to all who wanted to study. So it's very possible that go ahead didn't need a connection to get in and according to his son. He studied for years at mouflons school.

What would he have studied? Well, he said go. I am self said that he studied Engravings and copied after Engravings and drawings that were there weren't, you know, there wasn't a picture gallery. There wasn't a lot of art outside private collections inside of Osha. So he studied drawing mainly probably through Prince.

He then obviously looking To go further. He entered two competitions at the Royal Academy in Madrid won in 1763. That is when he was I'm very bad at doing math on the Fly 17 years old and another three years later when he was 20 and in both cases, he didn't even he entered Ardent Young Artists would do a drawing and then they were submitted painting and there was no I mean there was a mention that he was in the had entered the competitions. Yes, but there is no mention made of him. He didn't go anywhere those and and whatever works he created have not been have not come to light.

So and this is what I love about boys three years later. Of course, there's another competition at the Royal Academy, but Boya has had enough and he goes to Italy. He just go to Italy and one of the great discoveries that I talk about in the book is a Sketchbook. That's come to light that probably This from here the final months of his two-year long sojourn in Italy and this came to light in the early 1990s.

And in that book it is just those one of those things that historians love, you know, there is a page where you use as a single ink, so he probably for most of naso probably wrote it at one time remembering where he had gone. He says here are the cities I have visited but the best are and those That I have seen from the outside. So you have this itinerary of I haven't counted them I'd say, oh at least 20 to 25 cities that he had been around suggesting that he traveled everywhere.

He also mentions that one point on the last page, you know, it works that I have seen, you know, and in the altar pieces, they looked at in Genoa. So we get him idea that he was just running around studying everywhere. We also have testimony of two Spanish artists. In Rome that he had been there. He had been studying in Rome so we know he spent some time in her room.

We also know and we have long known that he entered a towards the end of his stay. He entered a competition at the Royal Academy in Parma. And actually there was only first prize and he didn't get it but from how the academicians reacted to his work one they're coming. It suggests that he may

well have gotten the prize if they didn't have to recognize a student of the of a professor in their own Academy.

Then he went back to Santa Rosa and where he could make no Headway before I went to Italy suddenly his given, you know, the commission to Fresco of vault in a major Church dedicated to st. Mary of the pillar of the patron saint of sabasha and from there and that is really where his Career begins in the meantime.

Marshall Poe

I'm sorry. I was going to ask and this may sound like a very what is the right word for this question kind of quotidian question. How did he support himself through this long? Journey? Yeah.

Janis Tomlinson

Yeah. That's that's one of those questions that we can only ask, you know, there was an exhibition about five years ago in in zaragosa, and it was and it It brought together works that the curator suggest are by gonna and predate 1773 five elements. So many of which would coincide with his Italian period certainly he was painting, you know, and they were small mainly religious works.

So did he paint things and sell them along the way we don't know I mean what this Couple is that several of the Spanish artists go on record, they go to Rome but then they start getting a pension from the academy in Madrid once they're recognized in Rome and glad never receive that. So it's a very good question on how he supported themselves and I guess the only answer that I can think of is that he did some commissions and along the way was there a network of painters.

Marshall Poe

I mean, I'm just trying to think of him. Showing up in an Italian city and like whom should I contact? Well, I have a letter of introduction from this person and this person knows that person. So I'm going to go hit them up. Do you have any idea how this transpired in terms of networks?

Janis Tomlinson

Or we know a little bit about the Spanish artists in Rome around the time going it was there there was a man who civilian by birth that had long lived in Roman artist named preciado De la Vega who was in touch with the Royal Academy in Dread and was supposed to sort of show young Spanish artist the ropes in in Rome and one of the artists who testifies to boy has being in in Rome actually had an apartment across Together live Bella Vegas house. It was sort of so there were there was a group of Spanish artists who joined together. They could go and draw there was an Academy it's called The Academy of the nude that had been recently founded where students of any nationality could go and draw after the model might have been one place where he where he studied but we really don't know nor do we have drawings of in in his sketches that in his Sketchbook. There are from that in his Italian Sketchbook, which as I said probably dates from his final months in Italy because he brought it. Back to him and then use several Pages for other things.

Once you return to Spain, there are drawings After cast most famously the fine and farnese Hercules and there are scenes Old Testament scenes Etc. And there are copies of frescoes in churches in Rome and there is copy of sculpture. So he did he drew but we don't have a body of academic. Drawings that really suggests that he was drawing in the in the academy front before the model.

So again, it's just very hard to say exactly how we study although there is a testimony when he's getting married someone referring that he went to the fact that he did go to Rome to study drawing, but we can't be sure where so when he gets back to Spain gets back to Spain from Italy he enjoys a relatively rapid ascent and is eventually in the late 1780s I think is appointed court painter is that right and I have two questions how did that happen in to what is a court painter yes he did he returned to South Dakota in 1773 he married her supervisor Jo whose brother Francisco was a very

important up and coming artist at the court of Charles the Third Carlos the third in Madrid and it is probably through by a oh although boy would later not admit that that boy was invited to Madrid in 1775 to paint designs for tapestries that would be wrote woven by the Royal tapestry Factory to decorate rooms in various Royal residences and the Ian's who most often and most of those tapestry cartoons were for Kappa cheese that would hang in the chamber's private chambers of the prince and princess of Asturias similar to The Prince and Princess of Wales though the prince who would inherit the throne to become Carlos 1/4 and Maria Luisa Those tapestries were were painted as individual Works. Go ahead did not have a salary he'd hand in the tapestries and then they he given he estimate their value and then it would be approved or not and he get a portion of that value.

It was not until 80 1785 when he got a salaried position as painter to the king that was kind of it. Vintage to get salary painters to paint tapestry cartoons and then four years later when the prince for who had enjoyed the tapestries after his cartoons when he comes to the throne as Carlos the fourth four months after his accession Koya is elevated to court painter, which is the official rank of Anima and to which every artist in Spain aspired 10 years. Later.

He would become first court painter actually a position then shared with another artist, but they're an in a position which had long gone unoccupied because picking obviously didn't think anyone deserved it until 1799 when it was granted to call. Yeah.

And what does it say?

Marshall Poe

What does it court painter do exactly I kind of imagining a lot of portraits a lot of portraits.

Janis Tomlinson

But the thing is you move that you know, I mean Charles, okay, the king Carlos the third arrived from Naples at the end of 1759 and he looked at Madrid and he was not happy with what he saw.

So the Royal Palace in Madrid if you've been to Madrid that Royal Palace was Just being finished and it needed decoration. If you toward the palace, you know, there are frescoes moment. Will he invited Antonio Raphael Ming's to paint frescoes, and then he invited to Unpretty sturdy Apollo came to Spain to paint frescoes.

And then there are many Fresco ceiling frescoes by Spanish artists who are less known. There were residences at the escorial way La Granja and Segovia all of those had Add to be decorated to the Kings taste and this Suburban monarch.

Who had come from Italy and who had an idea of where the palace should look like? So those Palace has improved, you know, Fresco Earth's history guilders painters for portraits, but painters for tapestry designs all of this to create these these truly Exquisite interiors that many of which still exists today. most notably if you go to Madrid and visit the Royal Palace I'm very interested in.

Marshall Poe

Exactly what he did and how he was asked to do it in this context of renovation. So to say it's a culture of deference and he was a task you do a lot of different things. That weren't painting. I'm understanding is that right?

Janis Tomlinson

Well other the tapestry cartoons were paintings, but after the cartoon is a design the size of a tapestry and through his he painted over 60 of those. So what happened with that is that measures measurements. Be taken of the room and needed to be decorated and tapestry. They would be

given to the painter to whom Koya reported and I don't give the name because it changes over times and they would be given to the artist and at that point the artist so he had to Envision. It was interesting because from the beginning he had to Envision series of paintings for a given room.

And if you look at the room where you're sitting in now, you probably see a wall and then there's a window then there's a wall and then there's a port over the door and there are these various sizes that have to fit into those spaces. So he had to think of a series of paintings that would fill those spaces meet the demands with subjects. That would be appropriate to whatever its size at worried. It might be a long thin corner piece between a window and the corner of the room. It might be a huge 20-foot wall that had to be covered.

So and this is interesting. First of all, I had and before obviously he said this brush to those large canvases. He created small sketches that would then be taken to the king and the prince and the princess for their approval and once approved Koya would set to paint the paintings that were the size of the tapestry to be woven over them after them.

The other thing that's important is that from the beginning going starts thinking about images not as individual images, but he's thinking of developing a theme through a series of images and I think this is crucial for understanding the part of goya's uniqueness this mind that jumps from you know, one thing one thing two a theme that a complementary thing in that then You know develops and then at story throughout and he does he would do that later in his series of prints. He would do it in certain sequences of drawings that he would he would do it in certain sequences of drawings and most famously he would do it again in the late so-called black paintings where he creates paintings that cover the walls that hang above doors. He he actually painted them directly. On the plaster walls of the house creating that kind of panoramic theater that surrounds anyone in in the room they who enters the room.

So the tapestry cartoons then are important for boys development and they're also important for him making inroads at court because they clearly won the patronage of the Future King, Spain Carlos the fourth and his and his Queen Maria, Luisa.

Marshall Poe

I want to talk about a series of events that may or may not have impacted go his life. And the first of them is 1789. That is the French Revolution. But what impact does this have on going?

I've been taste wondered if they had any impact.

Janis Tomlinson

directly whether there was a direct impact on Goya it's hard to say the great nephew of goya's friend more Teen Summit are inherited boy has letters to his uncle and before he wrote published a biography based on those Leathers he mentioned that in the 1790s you know goyal was affected by unpure ideas that were circulating at the time and of course that gives us a lot of you know what were those what was he talking about war was he talking about politics was a talking about sex we don't know So so that's always a tantalizing hint that you know artists organs. Love to say aha he was talking about this but we really can't know but certainly I you know that the French Revolution in the years to follow were, you know cataclysmic and just disastrous to Spain, you know Ward against the Revolutionary our government, you know, tentative alliances you just huge Each deficits because of Wars against France or because they were allied with an appointment.

It really was tragic for the yeah.

Marshall Poe

Well, we'll come to that in a second. I want to go to the second event. And this one did have an impact on Goya in 1790 remind me three. Yeah. Okay.

Janis Tomlinson

He went deaf. Yes. Yes.

And we know again we have letters from a man named Sebastian Martinez whose Portrait by Goya is in the Metropolitan Museum of Art many may have seen it. He had painted that in 1792 by 1793. We discover that Goya who had been given leave to go to South of Spain to recuperate his health supposedly had landed at the home of Sebastian Martini in the Ports to the of Cuddy's where he was recuperating from a serious illness and because of my penis has letters back to Martinez epithet.

We know that you know, he was deaf he had vertigo. He had trouble walking and he was recuperating gradually in March and April of that year, but his hearing did not improve so by June though, Do we know that he is back in Madrid. We know that he is walking the streets because actually in June he places an ad in the drdo them and read The Daily newspaper for a law a box that had fallen from his pocket a gold box with little scenes by David 10 years that suggested to stuff. It's a snuff box which either fell from his pocket clinked on sidewalk, but he didn't hear that clink. Or possibly was stolen but he was however not sick in bed. He was around on the streets said says it was lost somewhere between let's just say the Royal Palace and approximately where The Prado Museum today is today.

So people have always seen this as a major turning point, I argue against that because as in so many other cases in Goya's art. He suffers a setback set. Back and then he comes back to paint and makes incredible breakthroughs in his art on the on the official side within a year. He was again painting portraits, but as he was recuperating, he also began to experiment it's probably then that he began doing small drawings sketches or invented singings of contemporary of no contemporary scenes that might have been inspired by what he saw.

See sign Madrid and those drawings then would lead towards caricature. Then would lead towards drawings where he started inscribing little captions captions that might reflect the thoughts of the person portrayed or might suggest dialogue or might suggest the artist commentary and drawings with captions then start leading us into the the prince of Los caprichos that he publishes. Has six years later and 1799.

He also begins painting small works. Well on tin plate and also on Canvas Works that might measure a money 12 by 18 inches. Let's say approximately that were cabinet paintings made to be, you know in installed in series often in serious in you know, a small room in a well-to-do house. and this would leave those in 1798 to a series of six witchcraft paintings that he painted for the Duke and Duchess of the sooner for their country house and in again, he was ill in 1793 April March April, but by January the following year, he is completed 11 of what would be a series of twelve of these paintings and sends them to the Royal Academy just soaps colleagues can see them because in the meat Says these are not commissioned works. And so they are Works in which my Caprice and fantasy can basically Run free.

and before however who submits them to his academic colleagues prove it many of them were pretty straight-laced he sends them to the vice protector who was also a collector who was also a friend of Goya's saying I'm sending these to you hope you helping you can present them and you sort of present them in a way so the academicians are certain Lapham essentially so a cannon he starts this whole new path the drawings the small paintings which he would continue to do throughout his life and his career then becomes dual tracked His official career portraits history paintings even

altarpieces even fresh going the Dome of the church and then on the side the drawing the small paintings the etchings of Los caprichos Of War this practice.

Marshall Poe

So this is a nice segue to buy the third event. And that is in 1808 Napoleon invades Spain in what is known as the peninsula Wars out of this effect Koya.

Janis Tomlinson

What I really love about goya's. First of all as a student, he would say Okay Academy is going to give me more I'm going to go to Italy I will learn to paint and he is the same way when he faces, you know, what happened in 1808, which was basically, you know, his the patrons that he had had since 1775.

We're no longer on the throne. They were in excellence in France and spent the war quite comfortably. In in in France in Exile. Meanwhile leaving that leaving their country behind I think glorious attitude shifts during the war early on he is called to his home town of zaragosa which had been under siege by the French very early on in the war during summer Beatty. No 8 and that Siege had the Spaniards have been repelled by the side of Gaza by the portrait of saragossa, but also Napoleon Joseph Bonaparte. Or because of the military entrance into Spain had not been well planned.

They had to retreat this the French forces had to retreat and regroup so some of us had been under siege to terrible destruction. I mean started ocean. I mean what's almost leveled by the stage? And what would also be the second Siege later on so Gloria was called to record The destruction of Sodom OSHA apparently went to zaragosa. He told people at the cabin he was going to settle OSHA and then he was back in Madrid by December.

We have accounts. None of which are really can be verified where he traveled how I traveled again. This is a part of the book that you know one has I had to surmise from what we know what might have happened and we really don't have any works that testify to his being in zaragosa that time so he returns to Madrid and in December Napoleon now has come back. He's not leaving it to his brother Joseph Bonaparte who he had installed his kingdom. in the polling comes back leading his troops Napoleon arrives on the outskirts of Madrid in December 1808 and bombards the city until they surrender and by late December gonna and several thousand heads of household go to their Parish churches to take an oath of allegiance to the new king Joseph Bonaparte it appears again thus it appears that going up was absent from Madrid in early 1809 a document suggests status is lists him as absent which might have been his an attempt that is referred to in 1814 when he tried to leave she leaves Madrid to go to free a free land but he soon back and by later that year is doing you and then Inventory for the new regime by 1810 is painting portraits of the of some members of Joseph Bonaparte household or or Court.

And possibly he also painted the king himself. But if he did that painting was probably over painted possibly by the equestrian portrait that he would paint the Duke of Wellington two years later there. We have the official Goya meanwhile in 1810 by 1810. He has begin to create the scenes of the battlefield the scenes of wartime atrocities.

Scenes of in 1811 and 1812 scenes of the famine that ravaged Madrid we know that he began by 1810 because three of them have an etched date of 1802 1810 Goya. I'd like to underscore one thing a lot of people talk about Gloria witnessing what he painted in the war. I doubt that everything suggests that Goya was by now back in Madrid spent the War years in Madrid and I would like to suggest that those imagine scenes of atrocity really carry on what he was had been previously doing

in his small paintings where he imagined an assault on a military camp where he imagined scenes of rape where he imagined scenes of atrocity.

So he had these scenes as you know, something that These scenes did find buyers they were in demand. So I think he used that same imagination that same invention. To create two imagines the sayings that he created in what would become what would be titled the disasters of War when the series was published some 35 years after go is death.

I want to drill down a little bit deeper there because you said something just absolutely fascinating.

Marshall Poe

I'm laughing at myself because this is kind of an unanswerable question. Why did he pray? Why did he paint these? This is a Very unusual subject at the time isn't it? And he wasn't producing them for the market. They were commissioned. What why did he undertake this?

Janis Tomlinson

We don't know well again, I think there might have been changes here. His early scenes are done on etched on good copper plates.

He went through several versions of these which we know because he did the etching and then he printed it and what would be a trial proof and then they went back to the plate and hitched a little more and printed it again, so he was really working on those. And those earliest prints really are beautiful essays in the etching technique that suggests to me that perhaps he did think maybe there would be a market at that earliest stage.

However, he then got caught up in the theme he was almost compelled. You know, it's like an artist who begins and then thinks of this scene thinks of this scene so much so that you know, when we look at the disasters of War as a series, it's not obvious when you look at them, but he went from etching, you know, a plate when copper was available that measured like 6 by 10 inches to finally, you know, getting the point where he had to cut another plate in half and the smallest etching is I think about 5 by 5 inches he got caught in a copper on Flee as it would be in demand a wartime.

There was a shortage he cut plates he used he used damage plates as he was compelled to record, you know, the Famine of Madrid which is something the effect of which impact the which he would have witnessed. The people were dying in the streets people were you know dead bodies had to be removed.

And because all the other thing is the the countryside the people from the countryside came to Madrid seeking a refuge, you know, at least there was some sort of foundation for charity and they might get a meal after Napoleonic troops had ransacked their Villages taking their food killed care of their life sucks taken the Croc crops.

So it was okay. It's suggested that Madrid whose population in the 1780s was around. A hundred fifty thousand it suggested that as many as twenty six thousand people died in Madrid between the fall of 1811 and the spring of 1812. So you can imagine what that was it that was to experience and one of the victims indeed of the disease that spreads during that time may have been going has wife Jose fer who actually died in the spring of 1812.

Quiet perhaps began to record for purposes of austerity because we had the only etchings we have and what I illustrate in the book are those trial proofs that Gaia himself would have printed or pulled from the place a very delicately etched in they don't have the a lot of the overtone that would be added in the first edition, but then he didn't proceed on them.

He probably lost money when he published Lipscomb features within 4 years of publishing Los caprichos. He had turned the plate over the the copper plates and the unsold sets over to the Royal Printing establishment way back in 1804. So he knew what it was to lose money. And also just the labor that goes into printing in addition of 80 plates is extraordinary one doesn't take it on lightly.

So again, When early plates possibly he was thinking of a smaller series possibly was thinking that something that could be printed and sold but then it just the work the scenes the need to record the need to attest to the tragedy of the war. I think just took to go and compel them to go on.

Marshall Poe

It's a hard. It's a hard question. I want to rush forward a little bit.

Janis Tomlinson

He finally abandoned.

Marshall Poe

Spain for France in 1824, but why does he do that?

Janis Tomlinson

There are many possibilities one is that he had probably been his wife a diamond 1812. He had probably been living in out on the outskirts of Madrid in a country house. He had purchased in 1819 with a younger woman Leo. A device whose daughter Rosario was tutored by Goya in drawing and I say that because go a goes goes to France in June by 18 June 1824 by September settles in Bordeaux and Leo Katya and her two children arrived according to the Border Police to join her husband in Bordeaux.

Lucario's husband was in A little cardio is joining choir and and a writer who is in Bordeaux water teen rights. That gonna is now here with La Senora just and that needle that that woman the lady I if you will suggesting that in that letter that was directed to a mutual friend in Madrid suggest that the relationship between going little Katya was known suggest that it might have You know, they might they might have been together before going to Bordeaux. And I think it's very likely that they were so to be with Leo Katya. Mike have been one reason.

The other reason was there was again, I mentioned the writer land or for done that they more teen who go ahead known since the 1790s who had a very different who after the restoration of the Spanish King in 1814 was not allowed to return To court he had served the court of Joseph Bonaparte. So is not allowed to return to porch and who ended up traveling around but by 1821 is in Bordeaux and again rights to that mutual friend about how satisfied he is with Bordeaux in Bordeaux did have a colony of Spanish Exiles the politics that might have served as Catalyst was the fact that from 18 22 23. There was a liberal period where the Liberals had come to power forcing the Spanish King to adhere to a constitution that had been developed in 1812 and then promptly ignored by the Spanish King when you returned but that ended with the help of European forces mainly French who entered Spain and And put the king back on his throne because European monarchs had no interest in seeing, you know, a monarchy forced to accept the Constitution.

So at that point the regime that was conservative became ultra-conservative go as relationship with a married woman would have been definitely frowned upon and Leo Katya son had also It's been suggested he had liberal leanings, but he seems to have been too young. But so I think it might have been just the moral see the so-called moral turpitude of their relationships in life. I've LED them to go to Bordeaux.

It was it was just I think it was a lifesaver for boys Career One wonders, what would have happened to him in, you know, an increasingly conservative and rather dismal Madrid under Fernandez. Built in

the 1820s in in Spain where as in Bordeaux. Yeah, he comes to life. He starts he starts these wonderful drawings working with crayon rather than Russian pin weather than ink brush ink pen, you know creating drawings of what he sees on the streets creating drawings of Madness and just just wonderful new departure there. R he experiments with miniature Rosario who the little girl who caught his daughter whom he stood who suits his education he still overseeing the way is interested in miniature and perhaps for that reason Boya takes up miniature experiments with a new technique and then writes to a hoped for Patron in Paris that he has developed a new technique for for miniature which are Very broadly painting not so tight towards the stippling that is often used in Miniatures of the day.

And then of course in France, he finds the art of lithography very well developed and discovers you in the the lithographic establishment of in Bordeaux that would publish by the end of 1825 his series of the Bulls of Bordeaux that just marvelous large prints that really took Rafi to a new level.

So he comes alive in Bordeaux. He suffers a serious illness and he gets right back on his feet and we're a team writes that you know, he's painting like nobody's business and you know, he won't let anyone say anything bad or anyone correct him. He's just back at it. And this is one thing that just fascinates me so much about boy.

Nothing holds him back from creating and it comes Again, and again throughout his lifetime.

Marshall Poe

I have two additional questions and then we will let you go. You've injured very generous with your time.

The first question was prompted by something. You said earlier in the interview and I've been thinking about it while you've been talking and that is our inclination to make inferences about artists and I use artists in the broadest possible sense an artist. Person or character or life from their art and I was wondering what you learned in writing a biography of Goya that one could not have understood by making inferences from his work to his character.

Janis Tomlinson

Does that make sense? Mhm.

Well, I was there two. There are two things I could talk about one of those early tapestry cartoons and the other would be the black paintings quickly about the tapestry cartoons. These are scenes of leisure scenes of people on the streets of Madrid and areas of Madrid people in regions of Spain Outdoors.

They're kind of like comic theater and when these were discovered in Rolled up in the basement of the Royal Palace in Madrid in 1870. Gloria was immediately seen as a man of the people and yet it's curious because they're at the same time the same person who made that statement published some of the documentation we're gonna is clearly very trying to impress his seniors at court.

We're gonna is painting and he is steaming himself at during these years when he's painting tapestry cartoons, we get to the point where he He is aspiring he's networking at court. He writes that he's just spent two hours chatting with the first Minister. We met Colin the Secretary of State. We he writes to Mark Martin's have a tear about the wonderful concert in the palace. He decides he's going to study French and French as did many other people in Madrid. So he is trying he is a very creative if he's isn't from the start of cultivating person. He is developing his Persona as someone who married Position at court and candy and networks at court. So heart a man of the people dancing on the streets of Madrid. He was not and the other thing is, of course this idea of the the so-called black

black paintings that he paints on the walls of a house that he buys on the outskirts of Madrid in 1819.

Where as I suggested he may he may well have been with Leo Katya because indeed she is probably The subject of one of those paintings which is also support for that hypothesis.

So he is not old and embittered and indeed the documents when he transfers the sell that property to his grandson talked about all the improvements that he made for which Goya is very well known and talks about the gardens and the drainage and house for The Gardener's Etc. And it seems that Goya was first of all probably in the company of Leo.

The end possible in public I am probably her children and also that he's sort of enjoying his his life as a as a homeowner is a little small country estate with Gardens and walkways and set the other so I think those it which would you know counter the idea that oh poor Goa alone painting these grisly subjects on the walls.

Marshall Poe

Yeah, but this leads me back actually to something else you said in the interview and that is kind of being taken away by the material. I think anybody who's ever written a book has had this happen to them because it starts out as just a thought and maybe you'll do some research and I might write an article and pretty soon eight years gone by and you know a lot happened to you in that eight years and none of it is reflected in your life.

I keep crucial point is you got taken away by the material.

and so inferring from the work of art or the book in this case back to the artist or the author is probably not a good idea and but anyway it was a great answer I really appreciate we've taken up a lot of your time and it's been terrific interview the traditional final question on the new books network is this what are you working on now I knew that question was coming and my answer is that for the first time in decades I cannot say I am actually picking up things that I wanted to read looking at and just Not forcing what might come next.

Janis Tomlinson

Well, that's a great answer.

Marshall Poe

I've asked this question to hundreds of people and I keep waiting for somebody to say. Well, that's it. I'm going to the Bahamas. I'm done.

Nobody says that I am enjoying some free time to just read widely as I please. That's great. Well richly deserved. Let me tell everybody that we've talking to Janice Tomlinson about her terrific book going upward to her an artist of the artist. Pardon me from Princeton University, press 2020. I'm Marshall Poe the editor of the new books Network, and I want to thank you Janice for being on the show, and I thank you because it's been a real pleasure.

Janis Tomlinson

Good good. All right.

Marshall Poe

Well thanks to everyone who listens to this and I hope that you tune in again. Bye.