# THE CARNIVOROUS VULTURE

CLASIFICACIÓN: PRINTS

SERIE: DISASTERS OF WAR (PRINTS Y DRAWINGS, 1810-1815) (76/82)




**DATOS GENERALES**

| | |
|---|---|
| CRONOLOGÍA | Ca. 1820 - 1823 |
| DIMENSIONES | 177 x 221 mm |
| TÉCNICA Y SOPORTE | Etching, burin, drypoint and burnisher |
| RECONOCIMIENTO DE LA AUTORÍA DE GOYA | Undisputed work |
| FICHA: REALIZACIÓN/REVISIÓN | 04 Jan 2011 / 02 Jun 2023 |
| INVENTARIO | 836 225 |

**INSCRIPCIONES**

*76 (in* the top left-hand corner).

**HISTORIA**

See *Sad forebodings of what is to come*.

In the third state test with drypoint and/or burin, some parts of the vulture have been shaded and reinforced. The outline of the gallows and the man's left hip and thigh have been reinforced with the burin line, with traces of the generalised false bite producing an aquatint effect on the ground. The figures and the sky are

burnished.The title of the print was handwritten by Goya on the first and only series known to us at the time of its production, which the painter gave to his friend Agustín Ceán Bermúdez. Thus the title was subsequently engraved on the plate without any modification from Ceán Bermúdez's copy for the first edition of the *Disasters of War* published by the Royal Academy of Fine Arts of San Fernando in Madrid in 1863.

A *preparatory drawing* of this engraving is in the Prado Museum

#### ANÁLISIS ARTÍSTICO

In the centre of the composition a giant bird, a vulture as the title of the engraving states, runs in terror with its wings outstretched. Behind him a peasant threatens him with a pitchfork and further back we see a large crowd watching the scene.

This image is linked by its formal treatment with the previous one, No. 75, *Charlatans' Parade and the following one*, No. 77, *The Rope Breaks.* In all three, the compositional axis is a large figure extending its upper limbs.

As with the rest of the *Emphatic Caprices*, this engraving is very difficult to interpret. In some cases it has been thought that the vulture could be an allusion to the French army that was expelled from Spain by the people and, therefore, a reference to the end of the war. The animal is somewhat battered, with no tail or feathers, perhaps as a result of the harshness of the confrontation. The figures in the background who are fleeing in terror could be French soldiers who deserted.

Nigel Glendinning relates this engraving to a poem by Juan Bautista de Arriaza (Madrid, 1770-Madrid, 1837), *Prophecy of the Pyrenees (*1808), which was widely circulated during the War of Independence on account of its patriotic content. The Englishman was able to perceive certain analogies between the engraving of *The Carnivorous Vulture* and the stanzas of the *Prophecy of the Pyrenees* in which the following is said: "And flee among your warriors, / Like a band of butcher vultures". The English historian also believes that Goya may have been inspired by the work *Gli animali parlanti* (1801) by Giambattista Casti (Viterbo or Acquapendente, 1724-Paris, 1803).

One of the visual sources to which the Aragonese painter may have had recourse for this print is the engraving by Stefano della Bella (Florence, 1610-Florence, 1664) *The Ostrich Hunt* (ca.1650, Library degli Intronati, Siena) in which the animal with its wings spread out appears in the foreground. Della Bella closely captures the anguish of the animal about to be captured in a hunting scene, in which, until then, this aspect was completely irrelevant.

#### CONSERVACIÓN

The plate is in the National Chalcography (cat. 327).

#### EXPOSICIONES

**De grafiek van Goya**
Rijksmuseum Rijksprentenkabinet Amsterdam 1970
from November 13th 1970 to January 17th 1971
*cat. 87*

**Goya. Das Zeitalter der Revolucionen. Kunst um 1800 (1980 – 1981)**
Hamburger Kunsthalle Hamburg 1980
*cat. 61*

**Francisco de Goya**
Museo d'Arte Moderna Lugano 1996
exhibition celebrated from September 22nd to November 17th.
*cat. 76*

**Francisco Goya. Sein leben im spiegel der graphik. Fuendetodos 1746-1828 Bordeaux. 1746-1996**
Galerie Kornfeld Bern 1996
from November 21st 1996 to January 1997
*cat. 166*

**Ydioma universal: Goya en la Biblioteca Nacional**
Biblioteca Nacional Madrid 1996
from September 19th to December 15th 1996
*cat. 230*

**Francisco Goya. Capricci, follie e disastri della guerra**
San Donato Milanese 2000
Opere grafiche della Fondazione Antonio Mazzotta
*cat. 156*

**Goya: Prophet der Moderne**
Alte Nationalgalerie Berlin 2005

**Goya et la modernité**
Pinacothèque de Paris París 2013

from July 13th to October 3th 2005. Exhibitied also at the Kunsthistorischemuseum, Vienna, October 18th 2005 to January 8th 2006, consultant editor Manuela B. Mena Marqués
*cat. 124*

from October 11st 2013 to March 16th 2014
*cat. 115*

**BIBLIOGRAFÍA**


**Goya, grabador**
BERUETE Y MONET, Aureliano de
cat. 178
1918
Blass S.A.

**A solution to the enigma of Goya's emphatic caprices nº 65-80 of The Disasters of War**
Apollo
GLENDINNING, Nigel
pp.186-191
107
1978

**Goya. In the Norton Simon Museum**
WILSON BAREAU, Juliet
pp. 114-151
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Norton Simon Museum

**Goya engravings and lithographs, vol. I y II.**
HARRIS, Tomás
cat. 196
1964
Bruno Cassirer

**Catálogo de las estampas de Goya en la Biblioteca Nacional**
SANTIAGO, Elena M. (coordinadora)
cat. 299
1996
Ministerio de Educación y Cultura, Biblioteca Nacional

**Vie et ouvre de Francisco de Goya**
GASSIER, Pierre y WILSON, Juliet
cat. 1126
1970
Office du livre

OROPESA, Marisa and RINCÓN GARCÍA, Wilfredo
p. 157
2013
Pinacoteca de París


**ENLACES EXTERNOS**