

# A CHARLATAN'S CHARADE

CLASIFICACIÓN: PRINTS

SERIE: DISASTERS OF WAR (PRINTS Y DRAWINGS, 1810-1815) (75/82)



## DATOS GENERALES

CRONOLOGÍA

Ca. 1820 - 1823

DIMENSIONES

177 x 222 mm

TÉCNICA Y SOPORTE

Aguafuerte, aguatinta o lavis, punta seca y buril

RECONOCIMIENTO DE LA AUTORÍA DE GOYA

Undisputed work

FICHA: REALIZACIÓN/REVISIÓN

28 Feb 2013 / 05 Jun 2023

INVENTARIO

836 225

## INSCRIPCIONES

75 (in the top left-hand corner)

## HISTORIA

See *Sad forebodings of what is to come*.

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

The centre of the print is occupied by a figure with the head of a bird of prey or parrot wearing a tunic and stretching out his arms. Behind him are many other figures with caricatured features that could be wearing a mask; in some cases they are animals such as an ass, a wild boar or a dog.

For Jesusa Vega, this work can be considered an eccentricity by Goya that could be related to the events that took place in Valencia in May 1814. It was then that the president of the regency of Cadiz, Cardinal Luis María de Borbón y Vallabriga (Cadalso de Vidrios, 1777-Madrid, 1823), who was a supporter of the liberals, went out to receive Ferdinand VII, whom he had orders not to recognise as king until he had sworn in the Constitution. However, when the king met the cardinal, he held out his hand and the latter kissed it in a clear gesture of submission. The historian believes that this print also contains the so-called *Persians Manifesto*, a document signed in Madrid on 12 April 1814 by 69 deputies, led by Bernardo Mozo de Rosales (Seville, 1762-Agen, 1832). Essentially it called for the return of Ferdinand VII to power, the return of the Ancien Régime and the abolition of the legislation of the Cadiz Cortes. Thus the central figure could be an allusion to the monarch while all the grotesque characters surrounding him would be those who form his court of sycophants, those who demand his return to power.

For Nigel Glendinning the source of inspiration is, as in many other engravings in the *Emphatic Caprices*, the work of Giambattista Casti (Viterbo or Acquapendente, 1724-Paris, 1803) *Gli animali parlanti* (1801). Thus the whole group of extravagant characters, sometimes hybrid beings, would be the clique that surrounded Ferdinand VII.

#### CONSERVACIÓN

The plate is in the National Chalcography (cat. 326).

#### EXPOSICIONES

##### **Goya and his times**

The Royal Academy of Arts London 1963  
cat. 66  
cat. 252

##### **Goya. Das Zeitalter der Revolutionen. Kunst um 1800 (1980 - 1981)**

Hamburger Kunsthalle Hamburg 1980  
cat. 12

##### **Francisco de Goya**

Museo d'Arte Moderna Lugano 1996  
exhibition celebrated from  
September 22nd to November  
17th.  
p.192, cat. 75

##### **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. 165

##### **Francisco Goya. Capricci, follie e disastri della guerra**

San Donato Milanese 2000  
Opere grafiche della Fondazione  
Antonio Mazzotta  
cat. 155

##### **Goya et la modernité**

Pinacothèque de Paris Paris 2013  
from October 11st 2013 to March  
16th 2014  
cat. 114

Madrid 2017

#### BIBLIOGRAFÍA

##### **Goya, grabador**

BERUETE Y MONET, Aureliano de  
cat. 177  
1918  
Blass S.A.

##### **Goya engravings and lithographs, vol. I y II.**

HARRIS, Tomás  
cat. 195  
1964  
Bruno Cassirer

##### **Vie et ouvre de Francisco de Goya**

GASSIER, Pierre y WILSON, Juliet  
cat. 1124  
1970  
Office du livre

##### **Goya. Arte e condizione umana**

##### **Catálogo de las estampas de Goya en la Biblioteca**

OROPESA, Marisa and RINCÓN GARCÍA, Wilfredo

PAZ, Alfredo de  
lam. 210  
1990  
Liguori editore

**Goya. In the Norton Simon  
Museum**

WILSON BAREAU, Juliet  
pp. 114-151  
2016  
Norton Simon Museum

**Nacional**

SANTIAGO, Elena M. (coordinadora)  
cat. 297  
1996  
Ministerio de Educación y Cultura, Biblioteca  
Nacional

CALVO RUATA, José Ignacio, BORRÁS  
GUALIS, Gonzalo M. and MARTÍNEZ  
HERRANZ, Amparo  
p. 206  
2017  
Gobierno de Aragón y Fundación Bancaria  
Ibercaja

p. 157  
2013  
Pinacoteca de París

**ENLACES EXTERNOS**