

WHAT A GOLDEN BEAK!

CLASIFICACIÓN: DRAWINGS

SERIE: CAPRICHOS (PRINTS AND DRAWINGS, 1797-1799) 53B/85



DATOS GENERALES

CRONOLOGÍA

Ca. 1797 - 1799

UBICACIÓN

The Prado National Museum. Madrid, Madrid, Spain

DIMENSIONES

201 x 136 mm

TÉCNICA Y SOPORTE

RECONOCIMIENTO DE LA AUTORÍA DE GOYA

Documented work

TITULAR

El Prado National Museum

FICHA: REALIZACIÓN/REVISIÓN

13 Sep 2022 / 27 Jun 2023

INVENTARIO

2141 D4220

INSCRIPCIONES

Watermark: [Shield crowned with the monogram "MA" and the letter "SOLE" (upper half)].

HISTORIA

On the origin of this and other preparatory drawings for *The Caprices*, see the commentary on the first of them, corresponding to Caprice number 1 (*Francisco de Goya y Lucientes, painter*), and on the one corresponding to Caprice 3 (*The bogeyman is Coming*).

Line of provenance of this drawing: Javier Goya; Mariano Goya, 1854; Valentín Carderera, ca. 1861; Mariano Carderera, 1880; Prado Museum, 1886.

ANÁLISIS ARTÍSTICO

Preparatory drawing for the *Caprice 53. What a golden beak!*

As Matilla explains, in this scene Goya satirizes the vices of the religious orders, criticising the degradation of sacred oratory in the hands of a clergy as ignorant as they were persuasive.

Few drawings agree so closely with the print in terms of composition, and differ from it in the lighting. In the drawing the scene is clear, almost without shadows; except for some half-tones in certain parts. In contrast, in the print we see one of the densest aquatint backgrounds ever used by Goya. Against this background, which is completely opaque, a parrot and a series of figures listening to it with their mouths agape are violently illuminated, as if by an artificial spotlight. The characters have been transferred practically the same as in the print, the only modification being the removal of the silhouette of the child between the legs of the figure in the foreground on the left.

EXPOSICIONES

Goya. La década de Los Caprichos

Madrid 1992

organized by Real Academia de Bellas Artes de San Fernando sponsored by Fundación Central Hispano, Madrid, consultant editor Nigel Glendinnig. From October 26th 1992 to January 10th 1993

cat. 113

Francisco de Goya: Maleri, Tegning, Grafikk

Nasjonalgalleriet Oslo 1996

from 10th to April 14th 1996

cat. 38

Francisco de Goya. El proceso creativo de los Caprichos

Museo Nacional del Prado Madrid 1999

BIBLIOGRAFÍA

D'ACHIARDI, Pierre

p. 29, n. 53

1908

D.Anderson: Editeur

Los Caprichos de Goya y sus dibujos preparatorios

SÁNCHEZ CANTÓN, Francisco Javier

p. 91

1949

Instituto Amatller de Arte Hispánico

Goya's Caprichos. Beauty, Reason and Caricature

LÓPEZ-REY, José

p. 203, fig. 194

1953

Princeton University Press

SÁNCHEZ CANTÓN, Francisco Javier

n. 52

1954

Museo del Prado

Vie et ouvre de Francisco de Goya

GASSIER, Pierre y WILSON, Juliet

p.182, n° 558

1970

Office du livre

Dibujos de Goya, 2 vols

GASSIER, Pierre

p. 148

1975

Noguer

Los Caprichos de Goya

LAFUENTE FERRARI, Enrique

p.45

1977

Gustavo Gili

Serie punto y línea

LAFUENTE FERRARI, Enrique

pp. 106-107, n° 28

1980

Silex

WILSON-BAREU, Juliet

pp. 192-193

1992

Real Academia de Bellas Artes de San Fernando

BLAS BENITO, Javier, MATILLA RODRÍGUEZ,

José Manuel y MEDRANO, José Miguel

p. 283

1999

Museo Nacional del Prado

VEIGA, Margarita

pp. 112-115

2001

Fundación Centro Cultural de Belém

PALABRAS CLAVE

MONJES ORADORES ECLESIAÍSTICO CRÍTICA CAPRICCIO

