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

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p. 29, n. 53
1908
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SÁNCHEZ CANTÓN. Francisco Javier
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1954
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Los Caprichos de Goya
LAFUENTE FERRARI, Enrique
p.45
1977
Gustavo Gili
Serie punto y línea

BLAS BENITO, Javier, MATILLA RODRÍGUEZ, José Manuel y MEDRANO, José Miguel
p. 283
1999
Museo Nacional del Prado

Los Caprichos de Goya y sus dibujos preparatorios
SÁNCHEZ CANTÓN, Francisco Javier
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1949
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GASSIER, Pierre y WILSON, Juliet
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LAFUENTE FERRARI, Enrique
pp. 106-107, nº 28
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VEIGA, Margarita
pp. 112-115
2001
Fundación Centro Cultural de Belém

Goya's Caprichos. Beauty, Reason and Caricature
LÓPEZ-REY, José
p. 203, fig. 194
1953
Princeton University Press

Dibujos de Goya, 2 vols
GASSIER, Pierre
p. 148
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PALABRAS CLAVE

MONJES ORADORES ECLESIÁSTICO CRÍTICA CAPRICCIO

ENLACES EXTERNOS