

WHAT A GOLDEN SPIKE!

CLASIFICACIÓN: PRINTS

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



DATOS GENERALES

CRONOLOGÍA

Ca. 1797 - 1799

DIMENSIONES

218 x 121 mm

TÉCNICA Y SOPORTE

Aguafuerte, aguainta bruñida y buril

RECONOCIMIENTO DE LA AUTORÍA DE GOYA

Undisputed work

FICHA: REALIZACIÓN/REVISIÓN

22 Dec 2010 / 29 May 2024

INVENTARIO

836 225

INSCRIPCIONES

Que pico de Oro! (at the bottom)

53. (in the upper right-hand corner)

HISTORIA

See *Francisco de Goya y Lucientes, Painter.*

Only one state proof with etching and aquatint, before the additional burnishing and burin, has survived in the Prado Museum.

A preparatory drawing for this engraving has come down to us from the Prado Museum.

ANÁLISIS ARTÍSTICO

A parrot rests on a pulpit and delivers a sermon with one leg outstretched. The audience, made up of old monks, is rapt. All of them have their mouths open, except for a monk wearing a bonnet, who is standing next to the pulpit, under the animal. The latter looks on with a gesture of displeasure, seeming to pay no attention to the trickster's palaver.

Goya has made an appropriate use of technique to create intense contrasts of light and shade. He uses medium-toned aquatint on the thigh of the figure on the left and burin to accentuate the contours of the figures as well as the small details such as the knuckles or a fingernail of the second figure on the left.

The manuscripts offer a double explanation of this image; the one in the Prado Museum states the following: "This has traces of an academic board. Who knows if the parrot is talking about medicine, but one should not take him at his word. There is a doctor who is a golden beak when he speaks and a Herod when he prescribes: he speaks perfectly of ailments and does not cure them: he dupes the sick and fills the cemeteries with pumpkins". However, a different interpretation of this work is proposed in the National Library: "The friars are regularly plagiaristic preachers; but since they praise each other so much, the foolish audience is open-mouthed".

Edith Helman believes that the source of inspiration for this engraving could be *History of the Famous Preacher Gerundio Campazas* (1758) by José Francisco Isla de la Torre y Rojo (Vidanes, 1703-Bologna, 1781). In this work he censures ecclesiastical orators who were preaching to the public with rhetorical extravagances in bad taste.

CONSERVACIÓN

The plate is in poor condition, with the aquatint worn (National Chalcography, no. 224).

EXPOSICIONES

De grafiek van Goya

Rijksmuseum Rijksprentenkabinet Amsterdam
1970

from November 13th 1970 to
January 17th 1971

cat. 39

El arte de Goya

Museo de Arte Occidental de Tokio Tokyo 1971

from 16th 1971 to January 23th
1972. Exhibited also at the Kyoto
Municipal Museum of Art,
January 29th to March 15th 1972.

cat. 78

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. 114

Goya

Nationalmuseum Stockholm 1994

consultant editors Juan J. Luna
and Görel Cavalli-Björkman.

From October 7th 1994 to
January 8th 1995

cat. 68

Francisco de Goya

Museo d'Arte Moderna Lugano 1996

exhibition celebrated from
September 22nd to November
17th.

cat. 53, p.80

Ydioma universal: Goya en la Biblioteca Nacional

Biblioteca Nacional Madrid 1996

from September 19th to
December 15th 1996

cat. 140

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. 58

Goya artista de su tiempo y Goya artista único

The National Museum of Western Art Tokyo
1999

from December 1st to July 3th
1999

cat. 128

Goya e la tradizione italiana

Fondazione Magnani Rocca Mamiano di
Traversetolo (Parma) 2006

consultant editors Fred Licht
and Simona Tosini Pizzetti.
From September 9th to
December 3th 2006

cat. 53, p.159

Goya. Opera grafica

Pinacoteca del Castello di San Giorgio
Legnano 2006

exhibition celebrated from
December 16th 2006 to April 1st
2007

p.38

Goya e Italia

Museo de Zaragoza Zaragoza 2008

organized by the Fundación
Goya en Aragóna, consultant
editor Joan Sureda Pons. From
June 1st to September 15th 2008

cat. 335

Goya et la modernité

Pinacothèque de Paris Paris 2013

from October 11st 2013 to March
16th 2014

cat.9

BIBLIOGRAFÍA

Goya engravings and lithographs, vol. I y II.

HARRIS, Tomás

pp.127-128, cat. 88

1964

Bruno Cassirer

Vie et ouvre de Francisco de Goya

GASSIER, Pierre y WILSON, Juliet

p.182, cat. 557

1970

Office du livre

Goya, la década de los caprichos: dibujos y aguafuertes

WILSON BAREAU, Juliet

pp.192-195, cat. 113-115

1992

Real Academia de Bellas Artes de San
Fernando

Catálogo de las estampas de Goya en la Biblioteca Nacional

SANTIAGO, Elena M. (coordinadora)

p.101, cat. 142

1996

Ministerio de Educación y Cultura, Biblioteca
Nacional

El libro de los caprichos: dos siglos de interpretaciones (1799-1999). Catálogo de los dibujos, pruebas de estado, láminas de cobre y estampas de la primera edición

BLAS BENITO, Javier, MATILLA RODRÍGUEZ,

José Manuel y MEDRANO, José Miguel

pp.282-285

1999

Museo Nacional del Prado

OROPESA, Marisa and RINCÓN GARCÍA,
Wilfredo

p. 67

2013

Pinacoteca de París

Goya. In the Norton Simon Museum

WILSON BAREAU, Juliet

pp. 42-75

2016

Norton Simon Museum

PALABRAS CLAVE

CAPRICCIO CRÍTICA ECLESIAÍSTICO ORADORES MONJES

ENLACES EXTERNOS