

# THEY ARE ALREADY PLUCKED

CLASIFICACIÓN: PRINTS

SERIE: CAPRICHOS (PRINTS AND DRAWINGS, 1797-1799) (20/85)



## DATOS GENERALES

CRONOLOGÍA

Ca. 1797 - 1799

DIMENSIONES

218 x 152 mm

TÉCNICA Y SOPORTE

Etching, burnished aquatint and drypoint

RECONOCIMIENTO DE LA AUTORÍA DE GOYA

Undisputed work

FICHA: REALIZACIÓN/REVISIÓN

29 Nov 2010 / 29 May 2024

INVENTARIO

836 225

## INSCRIPCIONES

*They are already plucked (at the bottom).*

20. (in the upper right-hand corner)

## HISTORIA

See *Francisco de Goya y Lucientes, Painter.*

Three state proofs with burnished aquatint and drypoint are known.

Three preparatory drawings for this engraving have survived (1), (2) and (3).

#### ANÁLISIS ARTÍSTICO

This print continues the narrative begun in the previous Caprice, No. 19, *All will fall*, as it depicts how, once the bird-men have been captured and plucked, they are treated with broomsticks. A young woman in the foreground pushes two of these strange beings with a broom, who defend themselves with difficulty, as if helpless. Further back, two old men, perhaps friars, although it has also been suggested that they may be procuresses, watch this scene. In the background, a young woman raises a broom over her head and prepares to crush a bird-man who is running in terror towards the background, trying to get out through a door through which the light is penetrating. In the upper right corner a bird is copulating with a bird-woman, unaware of what awaits her next.

Goya has used aquatint to achieve two tonalities which he distributes appropriately and burnishes it to produce the effect of a wash. The silhouette of the chicken at the door shows a tonal degradation of the aquatint. The rest of the hybrid creatures have been modelled with small touches of drypoint.

The manuscripts provide an interpretation for this image; the Ayala manuscript reads: "After the birds have been plucked, they are thrown out: one comes down lame and viscous, and two very reverend fathers, with their rosaries on their belts, hold their swords for them and celebrate the mockery". In the manuscript of the Prado Museum it is commented that "if they have already been plucked, go away: others will come. They will all fall". Finally, the manuscript in the National Library is more precise, stating that "after the copulation of the avechuchos, the whores throw them out with broomsticks, plucked, lame and crestfallen: two very reverend friars watch their backs, and they are the ones who celebrate with mockery with rosaries around their waists".

Prostitution became widely known in Madrid, where it was a clandestine practice, as Nicolás Fernández de Moratín, son of Leandro, an illustrious friend of the Aragonese painter, refers to it. In *Chant II*, page 51 of *The Art of Whores*, which he wrote in 1769, he states the following: "(...) in Madrid there are more than a hundred brothels because there is not a single one allowed as in other cities, which do not lose because of this; and you Madrid, you would lose nothing, but rather give less scandal that way".

In this engraving the painter develops the negative consequences of prostitution for those who resort to it, which he warned about in the previous engraving. The women, once they have been paid, expel their clients from the brothels with very bad manners. Violence is unleashed against men who have not been able to resist their instincts and who have the complicity of the two characters in the background, who are probably the promoters of this activity.

#### CONSERVACIÓN

The plate is in poor condition with the aquatint notably deteriorated ( National Chalcography, no. 191).

#### EXPOSICIONES

##### **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. 64

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

Hamburger Kunsthalle Hamburg 1980  
cat. 26a

##### **Goya y el espíritu de la Ilustración**

Museo Nacional del Prado Madrid 1988  
from October 6th to December  
18th 1988. Exhibited also at  
Museum of Fine Arts, Boston,  
January 18th to March 26th

### **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. 89

### **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. 105

### **Goya. Opera grafica**

Pinacoteca del Castello di San Giorgio Legnano 2006

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

p.27

2022

### **Francisco de Goya**

Museo d'Arte Moderna Lugano 1996

exhibition celebrated from September 22nd to November 17th.

cat. 20, p.47

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

San Donato Milanese 2000

Opere grafiche della Fondazione Antonio Mazzotta

cat. 20, p.22

### **Goya et la modernité**

Pinacothèque de Paris Paris 2013

from October 11st 2013 to March 16th 2014

cat. 185

1989; The Metropolitan Museum of Art, Nueva York, May 9th to July 16th 1989, Madrid curator Manuela B. Mena Marqués, scientific directors Alfonso E. Pérez Sánchez and Eleanor A. Sayre

cat. 44

### **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. 26

### **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. 20, p.150

### **Expérience Goya**

Lille 2021

cat. 42

## **BIBLIOGRAFÍA**

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

HARRIS, Tomás

p.90, cat. 55

1964

Bruno Cassirer

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

SANTIAGO, Elena M. (coordinadora)

p.84, cat. 108

1996

Ministerio de Educación y Cultura, Biblioteca Nacional

### **Goya. In the Norton Simon Museum**

WILSON BAREAU, Juliet

pp. 42-75

2016

Norton Simon Museum

### **Vie et oeuvre de Francisco de Goya**

GASSIER, Pierre y WILSON, Juliet

p.178, cat. 491

1970

Office du livre

### **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.142-147

1999

Museo Nacional del Prado

### **Expérience Goya (cat. expo)**

COTENTIN, Régis

p. 91

2021

Réunion des Musées Nationaux

### **Goya, la década de los caprichos: dibujos y aguafuertes**

WILSON BAREAU, Juliet

pp.150-151, cat. 89

1992

Real Academia de Bellas Artes de San Fernando

OROPESA, Marisa and RINCÓN GARCÍA, Wilfredo

p. 251

2013

Pinacoteca de París

TORAL OROPESA, María and MARTÍN MEDINA, Víctor

p. 36

2022

Museo de Bellas Artes de Badajoz y Diputación de Badajoz

PALABRAS CLAVE

**CAPRICCIO MUJER-PÁJARO PROSTITUCIÓN**

ENLACES EXTERNOS