

BRAVISIMO!

CLASIFICACIÓN: PRINTS

SERIE: CAPRICHOS (PRINTS AND DRAWINGS, 1797-1799) (38/85)



DATOS GENERALES

CRONOLOGÍA

Ca. 1797 - 1799

DIMENSIONES

215 x 150 mm

TÉCNICA Y SOPORTE

Etching, burnished aquatint and drypoint

RECONOCIMIENTO DE LA AUTORÍA DE GOYA

Undisputed work

FICHA: REALIZACIÓN/REVISIÓN

13 Dec 2010 / 29 May 2024

INVENTARIO

836 225

INSCRIPCIONES

Bravisimo! (at the bottom)

38. (in the upper right-hand corner)

HISTORIA

See *Francisco de Goya y Lucientes, Painter*.

A proof before the letter presents three different inscriptions: one in sanguine that says Bravo; the second in ink that reads, *Protege las Artes y dicen que lo entiende*, altered by *se veque lo*

entiende; and a last one in black pencil, *Protege las artes y se ve que lo entiende*.

A preparatory drawing of this engraving is in the Prado Museum in Madrid.

ANÁLISIS ARTÍSTICO

A monkey plays a guitar upside down, i.e. on the side where the strings are not. In front of him sits a donkey who looks at him with an absorbed expression, who seems to be enjoying the recital offered by the ape. Behind him are two men applauding and laughing.

The title of the engraving is loaded with irony and serves to ridicule the donkey who is absorbed in a concert in which music is not present, as the monkey is not playing the guitar. Through this image, Goya lashes out at those who would have us believe that they enjoy music and boast of being great music lovers, when in reality they are absolute laymen. This idea is corroborated in three of the manuscripts in which *Los Caprichos* is explained. In the one in the National Library, for example, it is said that "even donkeys applaud bad music out of fashion, when they see others who say *brabísimo*".

In turn, this engraving has been interpreted as a veiled allusion to Charles IV and Maria Luisa of Parma, represented by the donkey, and to Manuel Godoy, who has been identified with the monkey, as the Prince of Peace gave private recitals to the kings in an attempt to win their favour.

This print continues the "donkeys" in *The Caprices* which Goya began in engraving no. 37, *If the disciple knows better*, and which concludes in no. 42, *You who cannot*.

CONSERVACIÓN

The plate is preserved in the National Chalcography (no. 209).

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. 70

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

Hamburger Kunsthalle Hamburg 1980
cat. 34

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. 132

Francisco de Goya

Museo d'Arte Moderna Lugano 1996
exhibition celebrated from
September 22nd to November
17th.

cat. 38, p.65

Ydioma universal: Goya en la Biblioteca Nacional

Biblioteca Nacional Madrid 1996
from September 19th to
December 15th 1996

cat. 134

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. 44

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. 38, p.155

Goya. Opera grafica

Pinacoteca del Castello di San Giorgio Legnano
2006
exhibition celebrated from
December 16th 2006 to April 1st
2007

p.33

Goya e Italia

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

cat. 327

Goya luces y sombras

CaixaForum Barcelona 2012

consultant editors José Manuel

Goya et la modernité

Pinacothèque de Paris Paris 2013

consultant editors Jose Manuel
Matilla and Manuela B. Marqués.
From March 16th to June 24th
2012
cat. 32

from October 11st 2013 to March
16th 2014
cat. 143

BIBLIOGRAFÍA

Goya engravings and lithographs, vol. I y II.

HARRIS, Tomás
p.110, cat. 73
1964
Bruno Cassirer

Vie et ouvre de Francisco de Goya

GASSIER, Pierre y WILSON, Juliet
p.180, cat. 524
1970
Office du livre

Goya, la década de los caprichos: dibujos y aguafuertes

WILSON BAREAU, Juliet
pp.217-220, cat. 221-223
1992
Real Academia de Bellas Artes de San
Fernando

Catálogo de las estampas de Goya en la Biblioteca Nacional

SANTIAGO, Elena M. (coordinadora)
p.94, cat. 127
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.216-219
1999
Museo Nacional del Prado

OROPESA, Marisa and RINCÓN GARCÍA,
Wilfredo
p. 205
2013
Pinacoteca de París

Goya. In the Norton Simon Museum

WILSON BAREAU, Juliet
pp. 42-75
2016
Norton Simon Museum

PALABRAS CLAVE

CAPRICCIO CARLOS IV MARÍA LUISA DE PARMA GODOY MÚSICA CRÍTICA

ENLACES EXTERNOS