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, aguatinta 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 París 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 ECLESIÁSTICO ORADORES MONJES

ENLACES EXTERNOS