AND THEY ARE NOT LEAVING YET!

CLASIFICACIÓN: DRAWINGS

SERIE: CAPRICHOS (PRINTS AND DRAWINGS, 1797-1799) 59B/85

DATOS GENERALES

CRONOLOGÍA	Ca. 1797 - 1798
UBICACIÓN	The Prado National Museum. Madrid, Madrid, Spain
DIMENSIONES	209 x 142 mm
TÉCNICA Y SOPORTE	Sanguine on laid paper
RECONOCIMIENTO DE LA AUTORÍA DE GOYA	Documented work
TITULAR	El Prado National Museum
FICHA: REALIZACIÓN/REVISIÓN	13 Sep 2022 / 27 Jun 2023
INVENTARIO	2150 D4222

INSCRIPCIONES

67 (in pencil. Obverse, lower left corner)

Watermark: [Shield with helmet, bird inside, and underneath "D.N J.PH GISBERT / ALCOY" (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 *Caprice 59. And they are not leaving yet!* The drawing, executed with sanguine lines, contains only the outline of the nightmare, in which he manages to reflect the tension between the weight of the stone and the strength of the spectre trying to prevent it from crushing them. But it is the aquatint, and with it the play of light and shadow, that will truly create this "horror of the vague and the infinite" in the final print.

Matilla comments that French Romantics such as Gautier and Baudelaire were particularly interested in this composition, in which they saw an iconic representation of the beings that inhabit the world of darkness and terror. For the Enlightenment writers it was an allegory of how "reason", symbolised by the great slab, was finally going to bury all reactionary forces.

EXPOSICIONES

Francisco de Goya. El proceso creativo de los Caprichos
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PALABRAS CLAVE

CAPRICCIO SOCIEDAD ESPAÑOLA BRUJAS CADÁVER

ENLACES EXTERNOS