

# DEAD FOWL (AVES MUERTAS)

CLASIFICACIÓN: EASEL PAINTING. VARIOUS SUBJECTS

SERIE: STILL LIFE (PAINTING, CA. 1806 - 1812) (3/10)



## DATOS GENERALES

CRONOLOGÍA

1808 - 1812

UBICACIÓN

The Prado National Museum. Madrid, Madrid, Spain

DIMENSIONES

46 x 64 cm

TÉCNICA Y SOPORTE

Oil on canvas

RECONOCIMIENTO DE LA AUTORÍA DE GOYA

Documented work

TITULAR

El Prado National Museum

FICHA: REALIZACIÓN/REVISIÓN

21 Apr 2010 / 15 Jun 2023

INVENTARIO

439 (P00752)

## HISTORIA

For more information, see *Pieces of Lamb*.

Javier Goya inherited this series of still lifes from his father, and in turn left them to his own son, Mariano. When he was unable to repay a loan made to him by the Count of Yumuri, Carabanchel, Mariano gave this set of paintings as security, and in the end the works became the property of the count. When the Count of Yumuri died in 1865 the series of still lifes was sold. Today these works are scattered between different museums and institutions around the world, and some of the paintings have now been lost.

This canvas, together with *Dead Turkey*, was acquired for the Prado Museum by the Spanish Ministry of Development on 20 March 1900, with the works' owner, Rafael García Palencia, receiving three thousand pesetas for each of them. The day after it was purchased, the painting entered the collection of the Madrid museum, which mentions it for the first time in the 1900 edition of its catalogue.

#### ANÁLISIS ARTÍSTICO

In front of a dark background, Goya has placed several hens, seemingly carelessly piled up one on top of the other. Just as in *Dead Turkey*, a basket has been used as a spatial reference.

The sense of drama in this work is heightened by the light, which is focussed on the lifeless bodies of the animals. This device of piles of corpses, which is used in several paintings in the series, can also be seen in some of the etchings in the Disasters of War series, suggesting a connection between the still lifes and Goya's prints inspired by the Spanish War of Independence. As López Rey points out, this work has particularly strong ties to plate no. 22 of the series, entitled All this and more (*Tanto y más*), which features a heap of human bodies.

For more information, see *Pieces of Lamb*.

#### EXPOSICIONES

##### **Goya**

Palacio de Pedralbes Barcelona 1977  
from April 12th to June 30th 1977  
*cat. 39*

##### **Da El Greco a Goya**

Florence 1986  
*cat. 86*

##### **Pintura española de bodegones y floreros de 1600 a Goya**

Museo Nacional del Prado Madrid 1983  
consultant editor Alfonso E. Pérez Sánchez, November 1983 to January 1984  
*cat. 188*

##### **Goya**

Nationalmuseum Stockholm 1994  
consultant editors Juan J. Luna and Görel Cavalli-Björkman. From October 7th 1994 to January 8th 1995  
*cat. 34*

##### **Goya. 250 Aniversario**

Museo Nacional del Prado Madrid 1996  
consultant editor Juan J. Luna. From March 29th to June 2nd 1996  
*cat. 134*

##### **Goya, un regard libre**

Palais de Beaux Arts Lille 1998  
from December 12th 1998 to March 14th 1999. Exhibited also at The Philadelphia Museum, Philadelphia, April 17th 1999 to July 11th 1999, consultant editor Arnauld Brejon de Lavergnée and Joseph J. Rishel in collaboration with Manuela B. Mena Marqués  
*cat. 43*

##### **Goya en tiempos de guerra**

Museo Nacional del Prado Madrid 2008  
consultant editor Manuela B. Mena Marqués, from April 14th to July 13th 2008  
*cat. 59*

##### **Goya luces y sombras**

CaixaForum Barcelona 2012  
consultant editors José Manuel Matilla and Manuela B. Marqués. From March 16th to June 24th 2012  
*cat. 54*

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pp. 228 (il.), p.405, cat. 133  
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[www.museodelprado.es](http://www.museodelprado.es)

pp. 158-160  
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**Goya en tiempos de guerra**  
MENA MARQUÉS, Manuela B.  
pp. 240 y 244, cat. 59  
2008  
Museo Nacional del Prado

## ENLACES EXTERNOS