# 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**

*Brabisimo!* (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 qe 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 p*reparatory 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 Revolucionen. 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 Aragóna, 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 Matilla and Manuela B. Marqués. From March 16th to June 24th 2012
*cat. 32*

**Goya et la modernité**
Pinacothèque de Paris París 2013
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**