THEY ARE WARM

CLASIFICACIÓN: DRAWINGS

SERIE: CAPRICHOS (PRINTS AND DRAWINGS, 1797-1799) 13C/85

DATOS GENERALES

CRONOLOGÍA	Ca. 1797 - 1798
UBICACIÓN	The Prado National Museum. Madrid, Madrid, Spain
DIMENSIONES	210 x 137 mm
TÉCNICA Y SOPORTE	Aguada roja, trazos de lápiz negro sobre papel
RECONOCIMIENTO DE LA AUTORÍA DE GOYA	Documented work
TITULAR	El Prado National Museum
FICHA: REALIZACIÓN/REVISIÓN	24 Nov 2010 / 26 Jun 2023
INVENTARIO	538 (D. 4232)

INSCRIPCIONES

44 (in composite pencil. Lower left corner, second support)

94 (in composite pencil. Lower part, reverse, second support)

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

The Caprice *They Are Warm* was inspired by the image in the *Madrid Notebook* or *Notebook B Merry Caricature* (B.63). The subject matter and composition are already quite clearly outlined in the drawing entitled *Dream of Men Eating Us (25th dream)* and are definitively defined in the preparatory drawing we are dealing with here.

Goya has sketched the arch in the background of the scene, the figure in profile in the foreground, the table around which the clerics are gathered and the three figures in the background in a pyramidal arrangement. From the drawing in *Notebook B* to the final result, there is a gradual intensification of the ferocity in the faces, which become increasingly cadaverous, with sunken eyes and emaciated faces. Likewise, with respect to Dream, it is evident that the table is gradually more essential and the number of objects on it is reduced.

EXPOSICIONES

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
p. 248, cat. 149

Goya luces y sombras
CaixaForum Barcelona 2012
consultant editors José Manuel Matilla and Manuela B. Marqués. From March 16th to June 24th 2012
cat. 24

Madrid 2019
cat. 49

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p. 19, n. 13
1908
D.Anderson: Editeur

SÁNCHEZ CANTÓN. Francisco Javier
n. 22
1954
Museo del Prado

Los Caprichos de Goya
LAFUENTE FERRARI, Enrique
p. 33
1977
Gustavo Gili
Serie punto y línea

MATILLA, José Manuel y MENA, Manuela B. (comisarios)
p. 116
2019
Museo Nacional del Prado

Los Caprichos de Goya y sus dibujos preparatorios
SÁNCHEZ CANTÓN, Francisco Javier
p. 74
1949
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Vie et ouvre de Francisco de Goya
GASSIER, Pierre y WILSON, Juliet
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1992
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Goya's Caprichos. Beauty, Reason and Caricature
LÓPEZ-REY, José
p. 191, fig. 111
1953
Princeton University Press

Dibujos de Goya, 2 vols
GASSIER, Pierre
cat. 13
1975
Noguer

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
p. 113
1999
Museo Nacional del Prado

PALABRAS CLAVE

CARICATURA FRAILES CLERO CAPRICCIO

ENLACES EXTERNOS