# THEY REPULSE

CLASIFICACIÓN: DRAWINGS

SERIE: CAPRICHOS (PRINTS AND DRAWINGS, 1797-1799) 51B/85

**DATOS GENERALES**

| | |
|---|---|
| CRONOLOGÍA | Ca. 1797 - 1798 |
| UBICACIÓN | The Prado National Museum. Madrid, Madrid, Spain |
| DIMENSIONES | 208 x 146 mm |
| TÉCNICA Y SOPORTE | |
| RECONOCIMIENTO DE LA AUTORÍA DE GOYA | Documented work |
| TITULAR | El Prado National Museum |
| FICHA: REALIZACIÓN/REVISIÓN | 13 Sep 2022 / 26 Jun 2023 |
| INVENTARIO | 2136 D4219 |

**INSCRIPCIONES**

51 (in composite pencil. recto, upper left-hand corner)

= (in pencil, bugalla ink. recto, lower left-hand corner) next to number 34 (in pencil, composite pencil)

7 (in pencil, bugalla ink. recto, lower right corner)

70 (in red pencil. Back, upper left-hand corner, verso)

77 (in composite pencil. Reverse, upper right margin)

Stamp of the Museo del Prado (stamped in purple ink, upper right-hand corner)

Watermark: [Shield with helmet, bird inside, and underneath "D.N J.PH GISBERT / ALCOY" (lower 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

A preparatory drawing for *Caprice 51. They repulse*.

Matilla comments that the scene depicts three monstruos beings performing an activity that is properly human, the action of cutting each other´s nails. This activity has been related to the practice of theft, and this Capricho has been interpreted as a satire against those politicians who help and protect each other, or a satire against the impious practices of the Church, and an ironic commentary on the advantages they derive from their cunning appearance.

Some details differ between the drawings and the print, such as the wings of the central demon, which are smaller and more open to give more importance to the sky in the print. The sorcerer on the right has also undergone changes, as in the drawing he wears a monk's habit with a hood and in the print he appears completely naked, as does the figure on the left.

#### 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
*cat.* 166

Melbourne 2021

#### BIBLIOGRAFÍA


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**Goya's Caprichos. Beauty, Reason and Caricature**
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p. 202, fig. 190
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Princeton University Press

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p. 146
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1999
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**PALABRAS CLAVE**

## CAPRICCIO ABUSOS AUTORIDAD CRÍTICA MONSTRUO ALADO

**ENLACES EXTERNOS**