WHISTLEBLOWERS

CLASIFICACIÓN: DRAWINGS

SERIE: CAPRICHOS (PRINTS AND DRAWINGS, 1797-1799) 48B/85



DATOS GENERALES

CRONOLOGÍA	Ca. 1797 - 1798
UBICACIÓN	The Prado National Museum. Madrid, Madrid, Spain
DIMENSIONES	202 x 136 mm
TÉCNICA Y SOPORTE	Sanguine on paper
RECONOCIMIENTO DE LA AUTORÍA DE GOYA	Documented work
TITULAR	El Prado National Museum
FICHA: REALIZACIÓN/REVISIÓN	21 Dec 2010 / 26 Jun 2023
INVENTARIO	579 (D. 4383)

INSCRIPCIONES

24 (in pencil. Obverse, upper right-hand 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 no. 48, Whistleblowers*.

In th sketch, the figure in the habit in the foreground seems to be looking more directly at the buttocks from which the suckers are emanating, which Goya has resolved superficially. This monk's face is also less aged and caricatured than the one in the print.

The flying demon has been depicted in a more ferocious manner, as the wings end in spikes and, instead of a feline paw, he has a horrible claw. On the right, a monstrous head is replaced in the engraving by the heads of two animals.

This drawing was executed by Goya on a rapid manner, with just a few strockes that are enough to describe the silhouettes of the figures, with particular emphasis on the figure in the background who is covering his ears with his hands.

CONSERVACIÓN

This preparatory drawing is in a poor state of preservation and the right half of the composition has almost disappeared. It is also possible that it was reported on copper, as the lower part of the sheet shows several folds that testify that it was passed through the press.

EXPOSICIONES

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Museo de Arte Occidental de Tokio Tokyo 1971
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cat. 75

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PALABRAS CLAVE

CRÍTICA CONFESIONES CLERO MONSTRUOS NOCTURNOS CAPRICCIO

ENLACES EXTERNOS