NO ONE HAS SEEN US

CLASIFICACIÓN: DRAWINGS

SERIE: CAPRICHOS (PRINTS AND DRAWINGS, 1797-1799) 79B/85



DATOS GENERALES

CRONOLOGÍA	Ca. 1797 - 1798
UBICACIÓN	The Prado National Museum. Madrid, Madrid, Spain
DIMENSIONES	195 x 140 mm
TÉCNICA Y SOPORTE	
RECONOCIMIENTO DE LA AUTORÍA DE GOYA	Documented work
TITULAR	El Prado National Museum
FICHA: REALIZACIÓN/REVISIÓN	13 Sep 2022 / 27 Jun 2023
INVENTARIO	2164 D4225

INSCRIPCIONES

79 (in pencil, top left-hand corner)

25 (in pencil, lower left corner)

N.11 (in pencil, lower left corner, under the pencilled manuscript 25)

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 79. Nobody Has Seen Us.*

For Matilla, this drawing criticises the conduct of those religious who, in the privacy of their monasteries, transgress the rules of virtuous behaviour and indulge in worldly excesses, represented here through drinking.

The composition is much more realistic in the preparatory study than in the print, as in the sketch the figures appear in a cellar where some merry monks are feasting. Two skylights are clearly distinguishable in the background and the scene could easily illustrate a drunken song, whereas in the print it crosses the threshold of realism into the realm of hallucination.

Goya first sketched in pencil, and then, with sanguine, he shaded the contours and created the shadows that characterise the nocturnal nature of the scene in the final print. In which the supernatural lighting, of external origin to the scene, highlights two of the figures. And the aquatint background creates an impassable wall on which the gigantic shadow of a ghost-monk, arriving from beyond the grave to toast with his colleagues, is projected.

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. 184

Santander 2017
cat. 41

Madrid 2019
cat. 62

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MATILLA, José Manuel y MENA, Manuela B.
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2017
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PALABRAS CLAVE

CAPRICCIO CRÍTICA IGLESIA VIDA MONACAL MONJES FRAILES

ENLACES EXTERNOS