

# 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  
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p. 212, fig. 249

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#### PALABRAS CLAVE

**CAPRICCIO CRÍTICA IGLESIA VIDA MONACAL MONJES FRAILES**

#### ENLACES EXTERNOS