

# 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 the 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 strokes 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

##### **El arte de Goya**

Museo de Arte Occidental de Tokio Tokyo 1971  
from 16th 1971 to January 23th  
1972. Exhibited also at the Kyoto  
Municipal Museum of Art, January  
29th to March 15th 1972.  
*cat. 75*

#### BIBLIOGRAFÍA

D'ACHIARDI, Pierre  
p. 27, n. 48  
1908  
D.Anderson: Editeur

SÁNCHEZ CANTÓN. Francisco Javier  
n. 47  
1954  
Museo del Prado

**Goya, 1746-1828.  
Biografía, estudio  
analítico y catálogo de sus  
pinturas**  
GUDIOL, José  
vol. I, pp. 396, fig. 646  
1970  
Ediciones Polígrafa s.a.

**Los Caprichos de Goya y  
sus dibujos preparatorios**  
SÁNCHEZ CANTÓN, Francisco Javier  
p. 89  
1949  
Instituto Amatller de Arte Hispánico

**Goya. Los Caprichos.  
Colección de ochenta y  
cinco estampas en las que  
se fustigan errores y  
vicios humanos**  
CASARIEGO, Rafael  
cat. 48  
1966  
Ediciones de Arte y Bibliofilia

**Dibujos de Goya, 2 vols**  
GASSIER, Pierre  
p. 143, cat. 106  
1975  
Noguer

**Goya's Caprichos. Beauty,  
Reason and Caricature**  
LÓPEZ-REY, José  
p. 201, fig. 183  
1953  
Princeton University Press

**Vie et ouvre de Francisco  
de Goya**  
GASSIER, Pierre y WILSON, Juliet  
p. 182, cat. 548  
1970  
Office du livre

**Los Caprichos de Goya**  
LAFUENTE FERRARI, Enrique  
p. 43  
1977  
Gustavo Gili  
Serie punto y línea

**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. 263

1999

Museo Nacional del Prado

**PALABRAS CLAVE**

**CRÍTICA CONFESIONES CLERO MONSTRUOS NOCTURNOS CAPRICCIO**

**ENLACES EXTERNOS**