

A DEAD TURKEY (UN PAVO MUERTO)

CLASIFICACIÓN: EASEL PAINTING. VARIOUS SUBJECTS

SERIE: STILL LIFE (PAINTING, CA. 1806 - 1812) (2/10)



DATOS GENERALES

CRONOLOGÍA

1808 - 1812

UBICACIÓN

The Prado National Museum. Madrid, Madrid, Spain

DIMENSIONES

45 x 63 cm

TÉCNICA Y SOPORTE

Oil on canvas

RECONOCIMIENTO DE LA AUTORÍA DE GOYA

Documented work

TITULAR

El Prado National Museum

FICHA: REALIZACIÓN/REVISIÓN

20 Apr 2010 / 15 Jun 2023

INVENTARIO

438 (P00751)

INSCRIPCIONES

Goya (in the middle of the foreground, painted vertically).

HISTORIA

For more information, see *Pieces of Lamb*.

Javier Goya inherited this series of still lifes from his father, and in turn left them to his own son, Mariano. When he was unable to repay a loan made to him by the Count of Yumuri, Carabanchel, Mariano gave this set of paintings as security, and in the end the works became

the property of the count. When the Count of Yumuri died in 1865 the series of still lifes was sold. Today these works are scattered between different museums and institutions around the world, and some of the paintings have now been lost.

This canvas was acquired for the Prado Museum by the Spanish Ministry of Development on 20 March 1900, with the work's owner, Rafael García Palencia, receiving three thousand pesetas for it. The day after it was purchased, the painting entered the collection of the Madrid museum, which mentions it for the first time in the 1900 edition of its catalogue.

ANÁLISIS ARTÍSTICO

In this still life Goya has painted a dead turkey on top of a table. Its head rests against a wicker basket, the only spatial reference found in the painting. The stripped-down nature of the setting in which the animal has been placed avoids any distractions and makes the turkey itself the unquestionable protagonist of the work.

The Aragonese artist has used a fairly limited colour palette. The turkey's body is the same colour as the background, with just a few brushstrokes of ochre, white and red added to suggest a sense of volume. The bottom of the turkey is delimited with white and ochre, whilst a purplish red is used for the animal's head.

The turkey is lying with its wings outstretched and its legs held rigid, most likely indicating that it died only recently, in a posture which contributes to the drama of the scene.

For more information, see *Pieces of Lamb*.

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. 103

Exposición de pintura española

Belgrade 1981
cat. 19

El bodegón español de Velázquez a Goya

The National Gallery London 1995
exhibition celebrated from
February 22nd to May 21st 1995,
curated by Peter Cherry
cat. 68

Goya, un regard libre

Palais de Beaux Arts Lille 1998
from December 12th 1998 to
March 14th 1999. Exhibited also
at The Philadelphia Museum,
Philadelphia, April 17th 1999 to

July 11th 1999, consultant editor
Arnauld Brejon de Lavergnée
and Joseph I. Richel in

Goya

Palacio de Pedralbes Barcelona 1977
from April 12th to June 30th 1977
cat. 38

De Greco á Picasso. Cinq siècles d'art espagnol

Musée du Petit Palais Paris 1987
from October 10th 1987 to
January 3th 1988
cat. 107

Goya. 250 Aniversario

Museo Nacional del Prado Madrid 1996
consultant editor Juan J. Luna.
From March 29th to June 2nd
1996
cat. 133

Goya en tiempos de guerra

Museo Nacional del Prado Madrid 2008
consultant editor Manuela B.
Mena Marqués, from April 14th
to July 13th 2008
cat. 60

De El Greco a Goya

Palacio de Bellas Artes Mexico D.F. 1978
November-December 1978
cat. 41

Goya

Nationalmuseum Stockholm 1994
consultant editors Juan J. Luna
and Görel Cavalli-Björkman.
From October 7th 1994 to
January 8th 1995
cat. 34

Francisco de Goya: Maleri, Tegning, Grafikk

Nasjonalgalleriet Oslo 1996
from 10th to April 14th 1996
cat. 22

Goya y el Mundo Moderno

Museo de Zaragoza Zaragoza 2008
organized by the Fundación
Goya en Aragón at the Museo de
Zaragoza, consultant editors
Valeriano Bozal and Concepción
Lomba Serrano. From
December 18th 2008 to March
22nd 2009

and JOSEPH S. KISHNER in
collaboration with Manuela B.
Mena Marqués
cat. 44

cat. 60

**Il silenzio sulla tela natura
morta spagnola da Sánchez
Cotán a Goya**

2018

BIBLIOGRAFÍA

L'œuvre peint de Goya. 4 vols

DESPARMET FITZ - GERALD, Xavier
p. 214, cat. 177
1928-1950

**L'opera pittorica completa di
Goya**

ANGELIS, Rita de
p. 123, cat. 501
1974
Rizzoli

**El bodegón español de
Velázquez a Goya**

JORDAN, William B. and CHERRY, Peter
pp. 175, 176, 177, 180, 182 (il.) y 184,
1995
Ediciones El Viso

Goya en tiempos de guerra

MENA MARQUÉS, Manuela B.
pp. 240 y 244, cat. 60
2008
Museo Nacional del Prado

**Vie et ouvre de Francisco de
Goya**

GASSIER, Pierre y WILSON, Juliet
p. 262, cat. 904
1970
Office du livre

Francisco de Goya, 4 vols.

CAMÓN AZNAR, José
vol. III, p. 187
1980-1982
Caja de Ahorros de Zaragoza, Aragón y Rioja

Goya. 250 Aniversario

LUNA, Juan J. (Comisario)
pp. 229 (il.), 404 y 405, cat. 133
1996
Museo del Prado

Goya y el Mundo Moderno

LOMBA, Concepción y BOZAL, Valeriano
(comisarios)
p. 132, cat. 60
2008
Fundación Goya en Aragón y Lunweg

GUDIOL RICART, José
vol. I, p. 352, cat. 589
t. I
1970
Polígrafa

Goya. Arte e condizione umana

PAZ, Alfredo de
pp. 158-160, il. 141
1990
Liguori editore

**Los mundos de Goya (1746-
1828)**

SUREDA PONS, Joan
pp. 159-160
2008
Lunweg

ATENIDO, Ángel
2018
Sagep Arte

www.museodelprado.es

ENLACES EXTERNOS