

CLEAR AWAY, THEY WAKE UP

CLASIFICACIÓN: DRAWINGS

SERIE: CAPRICHOS (PRINTS AND DRAWINGS, 1797-1799) 78B/85



DATOS GENERALES

CRONOLOGÍA

Ca. 1797 - 1798

UBICACIÓN

The Prado National Museum. Madrid, Madrid,
Spain

DIMENSIONES

200 x 144 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

2163 D4367

INSCRIPCIONES

6 (in pencil, upper left-hand corner)

55 (in pencil, lower left corner)

Watermark: [Shield with helmet, bird inside, and underneath "D.N J.PH GISBERT / ALCOY" (lower 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 78. Clear away, they wake up*. Criticism of the clergy is one of the major themes of the *Caprices* series, because Goya depicts them, most of the time, as goblins and gnomes. In this way all the darts of satire directed against them are deflected as attacks on the marginalised.

Certain changes can be seen between the sketch and the print. According to Matilla, the details of the costumes and the features of the characters that identify them as religious have been intensified in the print. The lighting effects have also changed, accentuating the contrasts and the nocturnal atmosphere in the engraving.

EXPOSICIONES

Francisco de Goya. El proceso creativo de los Caprichos

Museo Nacional del Prado Madrid 1999

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Goya's Caprichos. Beauty, Reason and Caricature

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PALABRAS CLAVE

CAPRICCIO VIDA MONACAL SÁTIRA CENSURA MONJES

ENLACES EXTERNOS