

# THEY ARE WARM

CLASIFICACIÓN: DRAWINGS

SERIE: CAPRICHOS (PRINTS AND DRAWINGS, 1797-1799) 13C/85



## DATOS GENERALES

CRONOLOGÍA

Ca. 1797 - 1798

UBICACIÓN

The Prado National Museum. Madrid, Madrid, Spain

DIMENSIONES

210 x 137 mm

TÉCNICA Y SOPORTE

Aguada roja, trazos de lápiz negro sobre papel

RECONOCIMIENTO DE LA AUTORÍA DE GOYA

Documented work

TITULAR

El Prado National Museum

FICHA: REALIZACIÓN/REVISIÓN

24 Nov 2010 / 26 Jun 2023

INVENTARIO

538 (D. 4232)

## INSCRIPCIONES

44 (in composite pencil. Lower left corner, second support)

94 (in composite pencil. Lower part, reverse, second support)

## 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

The Caprice *They Are Warm* was inspired by the image in the *Madrid Notebook* or *Notebook B Merry Caricature* (B.63). The subject matter and composition are already quite clearly outlined in the drawing entitled *Dream of Men Eating Us* (25th dream) and are definitively defined in the preparatory drawing we are dealing with here.

Goya has sketched the arch in the background of the scene, the figure in profile in the foreground, the table around which the clerics are gathered and the three figures in the background in a pyramidal arrangement. From the drawing in *Notebook B* to the final result, there is a gradual intensification of the ferocity in the faces, which become increasingly cadaverous, with sunken eyes and emaciated faces. Likewise, with respect to *Dream*, it is evident that the table is gradually more essential and the number of objects on it is reduced.

#### 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

p. 248, cat. 149

##### **Goya luces y sombras**

CaixaForum Barcelona 2012

consultant editors José Manuel Matilla and Manuela B. Marqués. From March 16th to June 24th 2012

cat. 24

Madrid 2019

cat. 49

#### BIBLIOGRAFÍA

D'ACHIARDI, Pierre

p. 19, n. 13

1908

D.Anderson: Editeur

##### **Los Caprichos de Goya y sus dibujos preparatorios**

SÁNCHEZ CANTÓN, Francisco Javier

p. 74

1949

Instituto Amatller de Arte Hispánico

##### **Goya's Caprichos. Beauty, Reason and Caricature**

LÓPEZ-REY, José

p. 191, fig. 111

1953

Princeton University Press

SÁNCHEZ CANTÓN, Francisco Javier

n. 22

1954

Museo del Prado

##### **Vie et ouvre de Francisco de Goya**

GASSIER, Pierre y WILSON, Juliet

p. 177, cat. 478

1970

Office du livre

##### **Dibujos de Goya, 2 vols**

GASSIER, Pierre

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##### **Los Caprichos de Goya**

LAFUENTE FERRARI, Enrique

p. 33

1977

Gustavo Gili

Serie punto y línea

WILSON-BAREU, Juliet

p.248, cat. 150

1992

Real Academia de Bellas Artes de San Fernando

##### **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. 113

1999

Museo Nacional del Prado

MATILLA, José Manuel y MENA, Manuela B. (comisarios)

p. 116

2019

Museo Nacional del Prado

PALABRAS CLAVE

**CARICATURA FRAILES CLERO CAPRICCIO**

ENLACES EXTERNOS