

# THE PRISONER

CLASIFICACIÓN: DRAWINGS

SERIE: CAPRICHOS (PRINTS AND DRAWINGS, 1797-1799) 81B/85



## DATOS GENERALES

CRONOLOGÍA

Ca. 1797 - 1798

UBICACIÓN

The Prado National Museum. Madrid, Madrid,  
Spain

DIMENSIONES

200 x 139 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

2166 D3951

## INSCRIPCIONES

49 (in pen, upper right-hand corner)

## 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Preparatory drawing for an unpublished plate of *Caprices*, of which only *one printed copy* is known. It is thought that the copper plate, which has now disappeared, would have been left unused in the course of the retouching work after the first print run.

It is possible that this plate was intended to take the place of the *Caprice 32*. *Because it was sensitive*. Its subject is very similar, although this drawing is more dramatic in character than the drawings of prisoners of the Inquisition that illustrate the *Notebook C*.

#### EXPOSICIONES

##### **Goya. Das Zeitalter der Revolutionen. Kunst um 1800 (1980 – 1981)**

Hamburger Kunsthalle Hamburg 1980  
cat. 33

##### **Goya. La década de Los Caprichos**

Madrid 1992

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cat. 97

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p. 160, n. 117  
1964  
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##### **El mundo de Goya en sus dibujos**

LAFUENTE FERRARI, Enrique  
pp. 85-86  
1979  
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##### **Ydioma universal: Goya en la Biblioteca Nacional**

SANTIAGO PÁEZ, Elena y WILSON-BAREAU, Juliet (comisarias)  
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##### **Vie et ouvre de Francisco de Goya**

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GASSIER, Pierre  
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#### PALABRAS CLAVE

**CAPRICCIO PRISIONERA PRISIÓN**

#### ENLACES EXTERNOS