

# WHAT A GOLDEN SPIKE!

CLASIFICACIÓN: PRINTS

SERIE: CAPRICHOS (PRINTS AND DRAWINGS, 1797-1799) (53/85)



## DATOS GENERALES

CRONOLOGÍA

Ca. 1797 - 1799

DIMENSIONES

218 x 121 mm

TÉCNICA Y SOPORTE

Aguafuerte, aguainta bruñida y buril

RECONOCIMIENTO DE LA AUTORÍA DE GOYA

Undisputed work

FICHA: REALIZACIÓN/REVISIÓN

22 Dec 2010 / 29 May 2024

INVENTARIO

836 225

## INSCRIPCIONES

*Que pico de Oro!* (at the bottom)

53. (in the upper right-hand corner)

## HISTORIA

See *Francisco de Goya y Lucientes, Painter.*

Only one state proof with etching and aquatint, before the additional burnishing and burin, has survived in the Prado Museum.

A preparatory drawing for this engraving has come down to us from the Prado Museum.

#### ANÁLISIS ARTÍSTICO

A parrot rests on a pulpit and delivers a sermon with one leg outstretched. The audience, made up of old monks, is rapt. All of them have their mouths open, except for a monk wearing a bonnet, who is standing next to the pulpit, under the animal. The latter looks on with a gesture of displeasure, seeming to pay no attention to the trickster's palaver.

Goya has made an appropriate use of technique to create intense contrasts of light and shade. He uses medium-toned aquatint on the thigh of the figure on the left and burin to accentuate the contours of the figures as well as the small details such as the knuckles or a fingernail of the second figure on the left.

The manuscripts offer a double explanation of this image; the one in the Prado Museum states the following: "This has traces of an academic board. Who knows if the parrot is talking about medicine, but one should not take him at his word. There is a doctor who is a golden beak when he speaks and a Herod when he prescribes: he speaks perfectly of ailments and does not cure them: he dupes the sick and fills the cemeteries with pumpkins". However, a different interpretation of this work is proposed in the National Library: "The friars are regularly plagiaristic preachers; but since they praise each other so much, the foolish audience is open-mouthed".

Edith Helman believes that the source of inspiration for this engraving could be *History of the Famous Preacher Gerundio Campazas* (1758) by José Francisco Isla de la Torre y Rojo (Vidanes, 1703-Bologna, 1781). In this work he censures ecclesiastical orators who were preaching to the public with rhetorical extravagances in bad taste.

#### CONSERVACIÓN

The plate is in poor condition, with the aquatint worn (National Chalcography, no. 224).

#### EXPOSICIONES

##### **De grafiek van Goya**

Rijksmuseum Rijksprentenkabinet Amsterdam  
1970

from November 13th 1970 to  
January 17th 1971

cat. 39

##### **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. 78

##### **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

cat. 114

##### **Goya**

Nationalmuseum Stockholm 1994

consultant editors Juan J. Luna  
and Görel Cavalli-Björkman.

From October 7th 1994 to  
January 8th 1995

cat. 68

##### **Francisco de Goya**

Museo d'Arte Moderna Lugano 1996

exhibition celebrated from  
September 22nd to November  
17th.

cat. 53, p.80

##### **Ydioma universal: Goya en la Biblioteca Nacional**

Biblioteca Nacional Madrid 1996

from September 19th to  
December 15th 1996

cat. 140

##### **Francisco Goya. Sein leben im spiegel der graphik. Fuendetodos 1746-1828 Bordeaux. 1746-1996**

Galerie Kornfeld Bern 1996

from November 21st 1996 to  
January 1997

cat. 58

##### **Goya artista de su tiempo y Goya artista único**

The National Museum of Western Art Tokyo  
1999

from December 1st to July 3th  
1999

cat. 128

##### **Goya e la tradizione italiana**

Fondazione Magnani Rocca Mamiano di  
Traversetolo (Parma) 2006

consultant editors Fred Licht  
and Simona Tosini Pizzetti.  
From September 9th to  
December 3th 2006

cat. 53, p.159

### **Goya. Opera grafica**

Pinacoteca del Castello di San Giorgio  
Legnano 2006

exhibition celebrated from  
December 16th 2006 to April 1st  
2007

p.38

### **Goya e Italia**

Museo de Zaragoza Zaragoza 2008

organized by the Fundación  
Goya en Aragóna, consultant  
editor Joan Sureda Pons. From  
June 1st to September 15th 2008

cat. 335

### **Goya et la modernité**

Pinacothèque de Paris Paris 2013

from October 11st 2013 to March  
16th 2014

cat.9

#### **BIBLIOGRAFÍA**

### **Goya engravings and lithographs, vol. I y II.**

HARRIS, Tomás

pp.127-128, cat. 88

1964

Bruno Cassirer

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

GASSIER, Pierre y WILSON, Juliet

p.182, cat. 557

1970

Office du livre

### **Goya, la década de los caprichos: dibujos y aguafuertes**

WILSON BAREAU, Juliet

pp.192-195, cat. 113-115

1992

Real Academia de Bellas Artes de San  
Fernando

### **Catálogo de las estampas de Goya en la Biblioteca Nacional**

SANTIAGO, Elena M. (coordinadora)

p.101, cat. 142

1996

Ministerio de Educación y Cultura, Biblioteca  
Nacional

### **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

pp.282-285

1999

Museo Nacional del Prado

OROPESA, Marisa and RINCÓN GARCÍA,  
Wilfredo

p. 67

2013

Pinacoteca de París

### **Goya. In the Norton Simon Museum**

WILSON BAREAU, Juliet

pp. 42-75

2016

Norton Simon Museum

#### **PALABRAS CLAVE**

**CAPRICCIO CRÍTICA ECLESIAÍSTICO ORADORES MONJES**

#### **ENLACES EXTERNOS**