

GATESCA PANTOMIMA

CLASIFICACIÓN: PRINTS

SERIE: DISASTERS OF WAR (PRINTS Y DRAWINGS, 1810-1815) (73/82)



DATOS GENERALES

CRONOLOGÍA

Ca. 1820 - 1823

DIMENSIONES

179 x 219 mm

TÉCNICA Y SOPORTE

Aguafuerte, buril y bruñidor

RECONOCIMIENTO DE LA AUTORÍA DE GOYA

Undisputed work

FICHA: REALIZACIÓN/REVISIÓN

28 Feb 2013 / 24 May 2023

INVENTARIO

836 225

HISTORIA

See Sad forebodings of what is to come.

The title of the print was handwritten by Goya on the first and only series known to us at the time of its production, which the painter gave to his friend Agustín Ceán Bermúdez. Thus the title was subsequently engraved on the plate without any modification from Ceán Bermúdez's copy for the first edition of the *Disasters of War* published by the Royal Academy of Fine Arts of San Fernando in Madrid in 1863.

A preparatory drawing of this engraving is in the Prado Museum

ANÁLISIS ARTÍSTICO

On a flight of steps, Goya has engraved a cat in profile with its head slightly turned towards the background, approached in flight by an owl that seems to be whispering something in its ear. Next to them, with a hood over his head, we see a kneeling figure prostrating himself at the cat's feet; we do not know whether he is begging for mercy or worshipping him. In the background of the scene, in the central part of the engraving, we can make out a crowd of people, of which we can only discern a figure in the foreground.

As in other engravings in the *Emphatic Caprices*, it is really difficult to grasp clearly the deeper meaning of the image, possibly because it contains a strong criticism. The cat, possibly a symbol of cunning, is in a prominent position in relation to the rest of the figures in the print and is flattered by a friar who could allude to the Church. He is also being advised by an owl, which is usually identified with ignorance. This is probably a veiled allusion to Ferdinand VII, who has the support of the Church and surrounds himself with dubious sycophants and advisors who are not noted for their fine intelligence, but rather for their submissiveness.

Nigel Glendinning believes that, as with many other prints in The *Emphatic Caprices*, Goya may have been inspired by Giambattista Casti's (Viterbo or Acquapendente, 1724-Paris, 1803) *Gli animali parlanti* (1801). In it the owl represents the priest or servant of the God of the animals, a hypocritical religious man, with a kindly exterior appearance but underneath which hides a cruel personality that fosters fanaticism. It is likely that this figure had to do with Ferdinand VII and the climate that prevailed during his reign.

For Dérozier, however, both this engraving and the one that follows it, no. 74, *This is the Worst*, are a clear allusion to the despotic manner in which Ferdinand VII ruled.

CONSERVACIÓN

The plate is in the National Chalcography (cat. 324).

EXPOSICIONES

De grafiek van Goya

Rijksmuseum Rijksprentenkabinet Amsterdam
1970

from November 13th 1970 to
January 17th 1971

cat. 86

Francisco de Goya

Museo d'Arte Moderna Lugano 1996

exhibition celebrated from
September 22nd to November
17th.

p.90, cat. 73

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. 163

Francisco Goya. Capricci, follie e disastri della guerra

San Donato Milanese 2000

Opere grafiche della Fondazione
Antonio Mazzotta

cat. 153

Goya et la modernité

Pinacothèque de Paris Paris 2013

from October 11st 2013 to March
16th 2014

cat. 112

BIBLIOGRAFÍA

Goya, grabador

BERUETE Y MONET, Aureliano de

cat. 175

1918

Blass S.A.

Goya engravings and lithographs, vol. I y II.

HARRIS, Tomás

cat. 193

1964

Bruno Cassirer

Vie et oeuvre de Francisco de Goya

GASSIER, Pierre y WILSON, Juliet

cat. 1120

1970

Office du livre

A solution to the enigma of Goya's emphatic caprices nº 65-80 of The Disasters of War

Apollo

Catálogo de las estampas de Goya en la Biblioteca Nacional

SANTIAGO, Elena M. (coordinadora)

cat. 293

OROPESA, Marisa and RINCÓN GARCÍA,
Wilfredo

p. 156

2013

Pinacoteca de París

GLENDINNING, Nigel
pp.186-191
107
1978

1996
Ministerio de Educación y Cultura, Biblioteca
Nacional

Goya. In the Norton Simon Museum

WILSON BAREAU, Juliet
pp. 114-151
2016
Norton Simon Museum

ENLACES EXTERNOS