A GIFT TO THE MASTER

CLASIFICACIÓN: DRAWINGS

SERIE: CAPRICHOS (PRINTS AND DRAWINGS, 1797-1799) 47B/85

DATOS GENERALES

CRONOLOGÍA	Ca. 1797 - 1798
UBICACIÓN	The Prado National Museum. Madrid, Madrid, Spain
DIMENSIONES	197 x 134 mm
TÉCNICA Y SOPORTE	Sanguine on paper
RECONOCIMIENTO DE LA AUTORÍA DE GOYA	Documented work
TITULAR	El Prado National Museum
FICHA: REALIZACIÓN/REVISIÓN	20 Dec 2010 / 26 Jun 2023
INVENTARIO	578 (D. 4382)

INSCRIPCIONES

74 (in pencil. Obverse, lower left-hand corner)

Watermark: [Shield crowned with monogram "MA" and letter "SOLE" (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 no. 47, A Gift to the Master*

The sketch fot this engraving shows several differencias with respecto to the final result. In it, the master has features more characteristic of his status as a billy goat, while his foreleg is held by the witch with a bow who kneels; in the engraving this figure is holding out an offering to him in the form of a foetus. Between her hindquarters are udders which, in the print, have been replaced by another witch who is part of her retinue of acolytes.

The figure in the foreground maintains her prayerful pose in both cases, while the two in the background are barely distinguishable.

These differences indicate that what Goya had initially conceived as a tribute to a master becomes in the engraving an act in which an offering is being made to him.

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PALABRAS CLAVE

CAPRICCIO RITUALES BRUJAS

ENLACES EXTERNOS