A DEAD TURKEY (UN PAVO MUERTO)

CLASIFICACIÓN: EASEL PAINTING. VARIOUS SUBJECTS

SERIE: STILL LIFE (PAINTING, CA. 1806 - 1812) (2/10)

DATOS GENERALES

CRONOLOGÍA	1808 - 1812
UBICACIÓN	The Prado National Museum. Madrid, Madrid, Spain
DIMENSIONES	45 x 63 cm
TÉCNICA Y SOPORTE	Oil on canvas
RECONOCIMIENTO DE LA AUTORÍA DE GOYA	Documented work
TITULAR	El Prado National Museum
FICHA: REALIZACIÓN/REVISIÓN	20 Apr 2010 / 15 Jun 2023
INVENTARIO	438 (P00751)

INSCRIPCIONES

Goya (in the middle of the foreground, painted vertically).

HISTORIA

For more information, see *Pieces of Lamb*.

Javier Goya inherited this series of still lifes from his father, and in turn left them to his own son, Mariano. When he was unable to repay a loan made to him by the Count of Yumuri, Carabanchel, Mariano gave this set of paintings as security, and in the end the works became

the property of the count. When the Count of Yumuri died in 1865 the series of still lifes was sold. Today these works are scattered between different museums and institutions around the world, and some of the paintings have now been lost.

This canvas was acquired for the Prado Museum by the Spanish Ministry of Development on 20 March 1900, with the work's owner, Rafael García Palencia, receiving three thousand pesetas for it. The day after it was purchased, the painting entered the collection of the Madrid museum, which mentions it for the first time in the 1900 edition of its catalogue.

ANÁLISIS ARTÍSTICO

In this still life Goya has painted a dead turkey on top of a table. Its head rests against a wicker basket, the only spatial reference found in the painting. The stripped-down nature of the setting in which the animal has been placed avoids any distractions and makes the turkey itself the unquestionable protagonist of the work.

The Aragonese artist has used a fairly limited colour palette. The turkey's body is the same colour as the background, with just a few brushstrokes of ochre, white and red added to suggest a sense of volume. The bottom of the turkey is delimited with white and ochre, whilst a purplish red is used for the animal's head.

The turkey is lying with its wings outstretched and its legs held rigid, most likely indicating that it died only recently, in a posture which contributes to the drama of the scene.

For more information, see *Pieces of Lamb*.

EXPOSICIONES

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. 103

Goya
Palacio de Pedralbes Barcelona 1977
from April 12th to June 30th 1977
cat. 38

De El Greco a Goya
Palacio de Bellas Artes Mexico D.F. 1978
November-December 1978
cat. 41

Exposición de pintura española
Belgrade 1981
cat. 19

De Greco á Picasso. Cinq siècles d'art espagnol
Musée du Petit Palais París 1987
from October 10th 1987 to January 3th 1988
cat. 107

Goya
Nationalmuseum Stockholm 1994
consultant editors Juan J. Luna and Görel Cavalli-Björkman. From October 7th 1994 to January 8th 1995
cat. 34

El bodegón español de Velázquez a Goya
The National Gallery London 1995
exhibition celebrated from February 22nd to May 21st 1995, curated by Peter Cherry
cat. 68

Goya. 250 Aniversario
Museo Nacional del Prado Madrid 1996
consultant editor Juan J. Luna. From March 29th to June 2nd 1996
cat. 133

Francisco de Goya: Maleri, Tegning, Grafikk
Nasjonalgalleriet Oslo 1996
from 10th to April 14th 1996
cat. 22

Goya, un regard libre
Palais de Beaux Arts Lille 1998
from December 12th 1998 to March 14th 1999. Exhibited also at The Philadelphia Museum, Philadelphia, April 17th 1999 to

July 11th 1999, consultant editor Arnauld Brejon de Lavergnée and Joseph J. Rishel in

Goya en tiempos de guerra
Museo Nacional del Prado Madrid 2008
consultant editor Manuela B. Mena Marqués, from April 14th to July 13th 2008
cat. 60

Goya y el Mundo Moderno
Museo de Zaragoza Zaragoza 2008
organized by the Fundación Goya en Aragón at the Museo de Zaragoza, consultant editors Valeriano Bozal and Concepción Lomba Serrano. From December 18th 2008 to March 22nd 2009

and Joseph J. Rishel in collaboration with Manuela B. Mena Marqués
cat. 44

Il silenzio sulla tela natura morta spagnola da Sánchez Cotán a Goya
2018

cat. 60

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JORDAN, William B. and CHERRY, Peter
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LUNA, Juan J. (Comisario)
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Los mundos de Goya (1746-1828)
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pp. 159-160
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ENLACES EXTERNOS