

# BRAVISIMO!

CLASIFICACIÓN: PRINTS

SERIE: CAPRICHOS (PRINTS AND DRAWINGS, 1797-1799) (38/85)



## DATOS GENERALES

CRONOLOGÍA

Ca. 1797 - 1799

DIMENSIONES

215 x 150 mm

TÉCNICA Y SOPORTE

Etching, burnished aquatint and drypoint

RECONOCIMIENTO DE LA AUTORÍA DE GOYA

Undisputed work

FICHA: REALIZACIÓN/REVISIÓN

13 Dec 2010 / 29 May 2024

INVENTARIO

836 225

## INSCRIPCIONES

*Bravisimo!* (at the bottom)

38. (in the upper right-hand corner)

## HISTORIA

See *Francisco de Goya y Lucientes, Painter*.

A proof before the letter presents three different inscriptions: one in sanguine that says Bravo; the second in ink that reads, *Protege las Artes y dicen que lo entiende*, altered by *se veque lo*

*entiende*; and a last one in black pencil, *Protege las artes y se ve que lo entiende*.

A preparatory drawing of this engraving is in the Prado Museum in Madrid.

#### ANÁLISIS ARTÍSTICO

A monkey plays a guitar upside down, i.e. on the side where the strings are not. In front of him sits a donkey who looks at him with an absorbed expression, who seems to be enjoying the recital offered by the ape. Behind him are two men applauding and laughing.

The title of the engraving is loaded with irony and serves to ridicule the donkey who is absorbed in a concert in which music is not present, as the monkey is not playing the guitar. Through this image, Goya lashes out at those who would have us believe that they enjoy music and boast of being great music lovers, when in reality they are absolute laymen. This idea is corroborated in three of the manuscripts in which *Los Caprichos* is explained. In the one in the National Library, for example, it is said that "even donkeys applaud bad music out of fashion, when they see others who say *brabísimo*".

In turn, this engraving has been interpreted as a veiled allusion to Charles IV and Maria Luisa of Parma, represented by the donkey, and to Manuel Godoy, who has been identified with the monkey, as the Prince of Peace gave private recitals to the kings in an attempt to win their favour.

This print continues the "donkeys" in *The Caprices* which Goya began in engraving no. 37, *If the disciple knows better*, and which concludes in no. 42, *You who cannot*.

#### CONSERVACIÓN

The plate is preserved in the National Chalcography (no. 209).

#### 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. 70

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

Hamburger Kunsthalle Hamburg 1980  
cat. 34

##### **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. 132

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

Museo d'Arte Moderna Lugano 1996  
exhibition celebrated from  
September 22nd to November  
17th.

cat. 38, p.65

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

Biblioteca Nacional Madrid 1996  
from September 19th to  
December 15th 1996

cat. 134

##### **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. 44

##### **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. 38, p.155

##### **Goya. Opera grafica**

Pinacoteca del Castello di San Giorgio Legnano  
2006  
exhibition celebrated from  
December 16th 2006 to April 1st  
2007

p.33

##### **Goya e Italia**

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

cat. 327

##### **Goya luces y sombras**

CaixaForum Barcelona 2012

consultant editors José Manuel

##### **Goya et la modernité**

Pinacothèque de Paris Paris 2013

consultant editors Jose Manuel  
Matilla and Manuela B. Marqués.  
From March 16th to June 24th  
2012  
*cat. 32*

from October 11st 2013 to March  
16th 2014  
*cat. 143*

#### BIBLIOGRAFÍA

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

HARRIS, Tomás  
p.110, cat. 73  
1964  
Bruno Cassirer

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

GASSIER, Pierre y WILSON, Juliet  
p.180, cat. 524  
1970  
Office du livre

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

WILSON BAREAU, Juliet  
pp.217-220, cat. 221-223  
1992  
Real Academia de Bellas Artes de San  
Fernando

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

SANTIAGO, Elena M. (coordinadora)  
p.94, cat. 127  
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.216-219  
1999  
Museo Nacional del Prado

OROPESA, Marisa and RINCÓN GARCÍA,  
Wilfredo  
p. 205  
2013  
Pinacoteca de París

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

WILSON BAREAU, Juliet  
pp. 42-75  
2016  
Norton Simon Museum

#### PALABRAS CLAVE

**CAPRICCIO CARLOS IV MARÍA LUISA DE PARMA GODOY MÚSICA CRÍTICA**

#### ENLACES EXTERNOS