

COUNT PALATINE

CLASIFICACIÓN: PRINTS

SERIE: CAPRICHOS (PRINTS AND DRAWINGS, 1797-1799) (33/85)



DATOS GENERALES

CRONOLOGÍA

Ca. 1797 - 1799

DIMENSIONES

219 x 152 mm

TÉCNICA Y SOPORTE

Aguafuerte, aguainta bruñida, punta seca y buril

RECONOCIMIENTO DE LA AUTORÍA DE GOYA

Undisputed work

FICHA: REALIZACIÓN/REVISIÓN

12 Dec 2010 / 29 May 2024

INVENTARIO

836 225

INSCRIPCIONES

Al Conde Palatino. (at the bottom)

33. (in the upper right-hand corner)

HISTORIA

See *Francisco de Goya y Lucientes, Painter.*

A state proof survives with the handwritten inscription, *The Count Palatine*. The engraver probably misread and put "Al" instead of "El", so the final title is *Al Conte Palatino*.

The *preparatory drawing* for this engraving is in the Metropolitan Museum of Art, New York.

ANÁLISIS ARTÍSTICO

An elegant man dressed in luxurious clothes, wearing a wig and a chain around his neck, is pulling out the tooth of another whose face is distorted by the pain. In the foreground, on the left, another bent over is vomiting, while on the right a person sitting with his back bent over is also a victim of this peculiar dentist's methods. Behind the latter, on a piece of furniture, one can see all sorts of bottles of drugs that he applies to his patients.

The figure who is having a tooth pulled out is the one on whom Goya worked most carefully, using the drypoint for the parallel lines of his shirt and legs. With the use of aquatint he obtained a light tone in the foreground and a medium tone in the background. He has also left a few reserves of varnish for the flasks and bottles on the piece of furniture in the background.

The manuscript in the Prado Museum clearly explains engraving no. 33, about which the following is said: "In all sciences there are charlatans who, without having studied the word, know everything and find a remedy for everything. Do not trust what they say. The true sage is always suspicious of accuracy: he promises little and delivers much; but the Count Palatine does not deliver anything of what he promises".

Goya denounced the practices of all those who claimed to be able to solve certain health problems, but in the end caused nothing but inconvenience. The Aragonese painter calls for scientific knowledge based on a thorough training that would enable us to deal with this type of circumstances with a certain foundation.

The most difficult part of the interpretation of this engraving is the identity that could be hidden behind the name of Count Palatino. Perhaps it refers to the minister Mariano Luis de Urquijo (Bilbao, 1769–Paris, 1817) known for his repressive governmental system and the famous ostentation of his toilette. It has also been thought that the painter was alluding to Count Cagliostro (Palermo, 1743–Urbino, 1795), an occultist and physician who was sentenced to life imprisonment and ended his days in the dungeons of the castle of San Leon in the *marchiggiana* town of Urbino.

CONSERVACIÓN

The plate is in a poor state of preservation with the aquatint quite weakened and the drypoint details missing (National Chalcography , no. 204).

EXPOSICIONES

Goya. Gemälde Zeichnungen. Graphik. Tapisserien

Kunsthalle Basel Basle 1953

from January 23th to April 12th 1953

cat. 223

De grafiek van Goya

Rijksmuseum Rijksprentenkabinet Amsterdam 1970

from November 13th 1970 to January 17th 1971

cat. 31

Goya. Das Zeitalter der Revolutionen. Kunst um 1800 (1980 – 1981)

Hamburger Kunsthalle Hamburg 1980

cat. 55

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

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. 39

Francisco de Goya

Museo d'Arte Moderna Lugano 1996

exhibition celebrated from September 22nd to November 17th.

cat. 33, p.60

OCTOBER 2011 1992 to January
10th 1993

cat. 105

**Francisco Goya. Capricci, follie
e disastri della guerra**

San Donato Milanese 2000

Opere grafiche della Fondazione
Antonio Mazzotta

p.29, cat. 33

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. 33, p.154

Goya. Opera grafica

Pinacoteca del Castello di San Giorgio
Legnano 2006

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

p.32

Goya et la modernité

Pinacothèque de Paris Paris 2013

from October 11st 2013 to March
16th 2014

cat. 154

BIBLIOGRAFÍA

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

HARRIS, Tomás

pp.104-105, cat. 68

1964

Bruno Cassirer

**Vie et oeuvre de Francisco de
Goya**

GASSIER, Pierre y WILSON, Juliet

p.180, cat. 517

1970

Office du livre

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

WILSON BAREAU, Juliet

pp.178-181, cat. 104-106

1992

Real Academia de Bellas Artes de San
Fernando

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

SANTIAGO, Elena M. (coordinadora)

p.91, cat. 122

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.196-199

1999

Museo Nacional del Prado

OROPESA, Marisa and RINCÓN GARCÍA,
Wilfredo

p. 219

2013

Pinacoteca de Paris

**Goya. In the Norton Simon
Museum**

WILSON BAREAU, Juliet

pp. 42-75

2016

Norton Simon Museum

PALABRAS CLAVE

CAPRICCIO CONDE CHARLATÁN

ENLACES EXTERNOS