THOSE POWDERS

CLASIFICACIÓN: PRINTS

SERIE: CAPRICHOS (PRINTS AND DRAWINGS, 1797-1799) (23/85)



DATOS GENERALES

CRONOLOGÍA	Ca. 1797 - 1799
DIMENSIONES	219 x 150 mm
TÉCNICA Y SOPORTE	Aguafuerte, aguatinta bruñida, punta seca y buril
RECONOCIMIENTO DE LA AUTORÍA DE GOYA	Undisputed work
FICHA: REALIZACIÓN/REVISIÓN	30 Nov 2010 / 29 May 2024
INVENTARIO	836 225

INSCRIPCIONES

Those powders (in the lower part)

23. (in the upper right-hand corner)

HISTORIA

See *Francisco de Goya y Lucientes, Painter*.

A *single state proof* is known to exist in the Bibliothèque Nationale de France in Paris, belonging to an early version that was discarded. It has the peculiarity that it is only done with aquatint, although it seems

that Goya ended up using the point of the etching in some areas such as the lines of the victim's skirt.

The final version was done in etching; Goya simplified the use of aquatint by using a single tone throughout the background, which allowed him to characterise the figures in the crowd more accurately.

A *preparatory drawing* for this engraving has survived.

ANÁLISIS ARTÍSTICO

A prisoner - in the Goyaesque engraving it is really difficult to tell whether it is a man or a woman - is seated on a raised platform. He wears a sambenito, a chasuble that was often decorated with scenes alluding to hell, and a coroza on his head. He is being subjected to a singular act of faith that was celebrated with a single prisoner, either inside a church or in a public space. In front of him stands a pulpit from which an inquisitor reads the charges from an open book. Around the pulpit and the stage, a crowd witnesses the trial. We can only make out two friars in the foreground because Goya has superficially and indistinctly captured the rest of the faces.

The explanations in the manuscripts clarify engraving no. 23 of the series; the Ayala engraving reads: " Self-belief. A rabble of foolish priests and friars make a meal of such functions. Perico the lame man who gave powder to lovers. The one in the Prado Museum reads: "Badly done! To treat a woman of honour, who for a frivolous woman served the whole world diligently, in this way is wrong! Finally, the manuscript in the National Library notes that "the rabble of priests and friars is the one who lives with the feasts of the autillos (Perico the lame)".

Goya, as an Enlightenment painter, harshly criticised the autos de fe to which those accused of witchcraft were subjected. The painter finds it difficult to understand how the accounts of witchcraft could be given credibility and, if so, these activities should be judged by the courts and not by the Inquisition.

The somewhat cryptic title may, according to Edith Helman, refer to the popular saying "the dust has turned to mud". In reality, this type of act in which witchcraft is judged is followed by an equally irrational gesture such as the death penalty. Goya demonstrated in some of the engravings in this series, as well as in *The Disasters of War,* an important awareness of the importance of the death penalty.

CONSERVACIÓN

The plate is preserved in the National Chalcography (no. 194).

EXPOSICIONES

Goya. Gemälde Zeichnungen. Graphik. Tapisserien
Kunsthalle Basel Basle 1953
from January 23th to April 12th 1953
cat. 213

De grafiek van Goya
Rijksmuseum Rijksprentenkabinet Amsterdam 1970
from November 13th 1970 to January 17th 1971
cat. 25

Goya. Das Zeitalter der Revolucionen. Kunst um 1800 (1980 – 1981)
Hamburger Kunsthalle Hamburg 1980
cat. 29

Goya dans les collections suisses
Fundación Pierre Gianadda Martigny 1982
consultant editor Pierre Gassier. From June 12th to August 29th 1982
cat. 49

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.94

Goya
Nationalmuseum Stockholm 1994
consultant editors Juan J. Luna and Görel Cavalli-Björkman. From October 7th 1994 to January 8th 1995
cat. 59

Francisco de Goya
Museo d'Arte Moderna Lugano 1996
exhibition celebrated from September 22nd to November 17th.
cat. 23, p.50

Ydioma universal: Goya en la Biblioteca Nacional
Biblioteca Nacional Madrid 1996
from September 19th to December 15th 1996
cat. 142

Francisco Goya. Sein leben im spiegel der graphik. Fuendetodos 1746-1828

Bordeaux. 1746-1996
Galerie Kornfeld Bern 1996
from November 21st 1996 to January

from November 21st 1996 to January 1997
cat. 29

Francisco Goya. Capricci, follie e disastri della guerra
San Donato Milanese 2000
Opere grafiche della Fondazione Antonio Mazzotta
cat. 23, p.25

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. 23, p.151

Goya. Opera grafica
Pinacoteca del Castello di San Giorgio Legnano 2006
exhibition celebrated from December 16th 2006 to April 1st 2007
p.28

Goya et la modernité
Pinacothèque de Paris París 2013
from October 11st 2013 to March 16th 2014
cat. 151

Goya: Order and disorder
Museum of Fine Arts Boston 2014
cat. 205

Madrid 2017

Agen 2019
cat. 48

Hamburg 2019
cat. 101

2022

BIBLIOGRAFÍA

Goya engravings and lithographs, vol. I y II.
HARRIS, Tomás
p.93, cat. 58
1964
Bruno Cassirer

Vie et ouvre de Francisco de Goya
GASSIER, Pierre y WILSON, Juliet
p.179, cat. 498
1970
Office du livre

Goya, la década de los caprichos: dibujos y aguafuertes
WILSON BAREAU, Juliet
pp.160-163, cat. 93-95
1992
Real Academia de Bellas Artes de San Fernando

Catálogo de las estampas de Goya en la Biblioteca Nacional
SANTIAGO, Elena M. (coordinadora)
p.85, cat. 111
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.156-159
1999
Museo Nacional del Prado

OROPESA, Marisa and RINCÓN GARCÍA, Wilfredo
p. 216
2013
Pinacoteca de París

Goya: Order & Disorder
ILCHMAN, Frederick y STEPANEK, Stephanie L. (comisarios)
p. 300
2014
Museum of Fine Arts Boston Publications

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

CALVO RUATA, José Ignacio, BORRÁS GUALIS, Gonzalo M. and MARTÍNEZ HERRANZ, Amparo
p. 271
2017
Gobierno de Aragón y Fundación Bancaria Ibercaja

MOTTIN, Bruno, EFEDAQUE, Adrien and WILSON-BAREU, Juliet
p. 152
2019
Snoeck

TACK, Ifee and PISOT, Sandra
p. 311
2019
Hirmer

TORAL OROPESA, María and MARTÍN MEDINA, Víctor
p. 37
2022
Museo de Bellas Artes de Badajoz y Diputación de Badajoz

PALABRAS CLAVE

CAPRICCIO REO PRISIONERO AUTO DE FE INQUISICIÓN

ENLACES EXTERNOS