LOOK AT WHAT YOU RECORD!

CLASIFICACIÓN: PRINTS

SERIE: CAPRICHOS (PRINTS AND DRAWINGS, 1797-1799) (63/85)



DATOS GENERALES

CRONOLOGÍA	Ca. 1797 - 1799
DIMENSIONES	215 x 163 mm
TÉCNICA Y SOPORTE	Aguafuerte, aguatinta y punta seca
RECONOCIMIENTO DE LA AUTORÍA DE GOYA	Undisputed work
FICHA: REALIZACIÓN/REVISIÓN	29 Dec 2010 / 29 May 2024
INVENTARIO	836 225

INSCRIPCIONES

Miren que grabes! (at the bottom)

63. (in the upper right-hand corner)

Goya (in the bottom left-hand corner).

HISTORIA

See *Francisco de Goya y Lucientes, Painter*.

A proof before the letter is preserved in the Museum of Fine Arts, Boston. In the first printings the title ends in a full stop instead of an exclamation mark.

The *preparatory drawing* for this engraving is in the Prado Museum.

ANÁLISIS ARTÍSTICO

Two monstrous beings with the head of an ass and the body of an ape, standing on their hindquarters, carry two other equally deformed figures on their shoulders. The one in the foreground has the head of an eagle and the body of a man, with claw-like hands and fingers interlaced in prayer. Somewhat further back is another figure with a human body and face and the ears of a donkey. The scene takes place on a plain, in the background of which a crowd of people can be seen watching this peculiar image.

In this print Goya used aquatint in a single tone, while he made extensive use of etching to define the hairy bodies of the animals carrying other monstrous beings on their shoulders, as well as the sky.

The explanations provided by the manuscripts of this engraving have some nuances that make them different. The Ayala manuscript states the following: "Two beastly figures are exercising on horseback. The one is famous for his devotion and the other for his thievery". In the Museo Nacional del Prado manuscript, the explanation is more oriented towards witchcraft: "The print indicates that these two witches of convenience and authors have gone out for a bit of exercise on horseback". Finally, the manuscript in the Biblioteca Nacional comments on this engraving as follows: "One sees nothing in the world but monstrosities: two monstrous beasts carry two people on their shoulders: the one appears to be brave, but a thief; the other a fanatic, but a savage. Such are the kings and chief magistrates of the people; and with all this they call them from afar; they acclaim them and entrust the government to them".

In short, one might think that this engraving virulently denounces the abuses of authority and those who despotically exercise power. It was precisely they who fostered ignorance among the people, making them incapable of freeing themselves from this yoke.

CONSERVACIÓN

The plate is preserved in the National Chalcography (no. 234).

EXPOSICIONES

Goya. Das Zeitalter der Revolucionen. Kunst um 1800 (1980 – 1981)
Hamburger Kunsthalle Hamburg 1980
cat. 57

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. 117

Francisco de Goya
Museo d'Arte Moderna Lugano 1996
exhibition celebrated from September 22nd to November 17th.
cat. 63, p.90

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. 69

Goya artista de su tiempo y Goya artista único
The National Museum of Western Art Tokyo 1999
from December 1st to July 3th 1999
cat. 121

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. 63, p.161

Goya. Opera grafica
Pinacoteca del Castello di San Giorgio Legnano 2006
exhibition celebrated from December 16th 2006 to April 1st 2007
p.40

Goya et la modernité
Pinacothèque de Paris París 2013
from October 11st 2013 to March 16th 2014
cat. 166

BIBLIOGRAFÍA

Goya engravings and lithographs, vol. I y II.
HARRIS, Tomás
p.140, cat. 98
1964
Bruno Cassirer

Vie et ouvre de Francisco de Goya
GASSIER, Pierre y WILSON, Juliet
p.183, cat. 577
1970
Office du livre

Goya, la década de los caprichos: dibujos y aguafuertes
WILSON BAREAU, Juliet
pp.198-199, cat. 117
1992
Real Academia de Bellas Artes de San Fernando

Catálogo de las estampas de Goya en la Biblioteca Nacional
SANTIAGO, Elena M. (coordinadora)
p.107, cat. 153
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.322-325
1999
Museo Nacional del Prado

OROPESA, Marisa and RINCÓN GARCÍA, Wilfredo
p. 231
2013
Pinacoteca de París

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

PALABRAS CLAVE

CAPRICCIO BRUJAS ABUSOS AUTORIDAD ZÁNGANOS DESIGUALDAD

ENLACES EXTERNOS