IS YOUR WORSHIP... WELL, AS I SAY... HEY! CAREFUL...

CLASIFICACIÓN: PRINTS

SERIE: CAPRICHOS (PRINTS AND DRAWINGS, 1797-1799) (76/85)



DATOS GENERALES

CRONOLOGÍA	Ca. 1797 - 1799
DIMENSIONES	217 x 152 mm
TÉCNICA Y SOPORTE	Aguafuerte, aguatinta bruñida y punta seca
RECONOCIMIENTO DE LA AUTORÍA DE GOYA	Undisputed work
FICHA: REALIZACIÓN/REVISIÓN	13 Jan 2011 / 29 May 2024
INVENTARIO	836 225

INSCRIPCIONES

¿Está Vmd...pues, Como dígo...eh! Cuidado! si nó... (at the bottom)

76. (in the upper right-hand corner)

HISTORIA

See *Francisco de Goya y Lucientes, Painter*.

There is a state proof with burnished aquatint that was auctioned at the Hotel Drouot in Paris in 1957, on which the following caption appears: Do you understand it?

A *preparatory drawing* is kept in the Prado National Museum.

ANÁLISIS ARTÍSTICO

On the left side of the picture is a mutilated man leaning on his crutches, listening attentively to the bravado of an old general. He is dressed in uniform, holding a baton in his left hand and displaying an officer's badge in the palm of his right hand. Behind him, a man who covers his mouth to hide his laughter and another with angular features and a wide-brimmed hat observe the ridiculous soldier.

The Aragonese painter used a single fine-grained aquatint that contrasts with the whites achieved through the varnish reserves in the first prints. This effect gradually faded, as did the application of the burnisher on the figures. In the upper right corner there is a defect which Goya tried to conceal with the drypoint and which will become increasingly visible as the intensity of the aquatint weakens.

The manuscript in the Prado's Museo Nacional del Prado comments on this engraving: "The cockade and the cane make him believe that he is of a superior nature and abuses the command entrusted to him to annoy all those who know him, arrogant, insolent and vain with those who are inferior, dejected and vile with those who can do more than he can". Ayala's manuscript and that of the Biblioteca Nacional coincide in the same explanation: "The swollen soldiers, full of gout and filly, throw brabatas to the crippled, since they did not throw them to their enemies".

It is possible that the figure in the print is the artillery general Tomás de Morla y Pacheco (Jerez de la Frontera, 1748-Madrid, 1812). He was known not so much for his bravery and military merits as for his verbal incontinence. Tomás de Morla enjoyed the sympathy and protection of Manuel Godoy and it was he who surrendered Madrid to Napoleon.

CONSERVACIÓN

The plate is in rather poor condition is preserved in the (National Chalcography no. 247).

EXPOSICIONES

Goya. Gemälde Zeichnungen. Graphik. Tapisserien
Kunsthalle Basel Basle 1953
from January 23th to April 12th 1953
cat. 254

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. 116

Goya
Nationalmuseum Stockholm 1994
consultant editors Juan J. Luna and Görel Cavalli-Björkman. From October 7th 1994 to January 8th 1995
cat. 73

Francisco de Goya
Museo d'Arte Moderna Lugano 1996
exhibition celebrated from September 22nd to November 17th.
cat. 76, p.103

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. 82

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. 76, p.164

Goya. Opera grafica
Pinacoteca del Castello di San Giorgio Legnano 2006
exhibition celebrated from December 16th 2006 to April 1st 2007
p.43

Goya et la modernité
Pinacothèque de Paris París 2013
from October 11st 2013 to March 16th 2014
cat. 175

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Goya engravings and lithographs, vol. I y II.
HARRIS, Tomás
p.154, cat. 111
1964
Bruno Cassirer

Vie et ouvre de Francisco de Goya
GASSIER, Pierre y WILSON, Juliet
p.185, cat. 605
1970
Office du livre

Goya, la década de los caprichos: dibujos y aguafuertes
WILSON BAREAU, Juliet
pp.196-197, cat. 116
1992
Real Academia de Bellas Artes de San Fernando

Catálogo de las estampas de Goya en la Biblioteca Nacional
SANTIAGO, Elena M. (coordinadora)
p.114, cat. 168
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.376-379
1999
Museo Nacional del Prado

OROPESA, Marisa and RINCÓN GARCÍA, Wilfredo
p. 240
2013
Pinacoteca de París

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

PALABRAS CLAVE

GENERAL DE ARTILLERÍA TOMÁS DE MORLA Y PACHECO CAPRICCIO

ENLACES EXTERNOS