WHAT A TAILOR CAN DO!

CLASIFICACIÓN: DRAWINGS

SERIE: CAPRICHOS (PRINTS AND DRAWINGS, 1797-1799) 52B/85

DATOS GENERALES

CRONOLOGÍA	Ca. 1797 - 1798
UBICACIÓN	The Prado National Museum. Madrid, Madrid, Spain
DIMENSIONES	238 x 163 mm
TÉCNICA Y SOPORTE	
RECONOCIMIENTO DE LA AUTORÍA DE GOYA	Documented work
TITULAR	El Prado National Museum
FICHA: REALIZACIÓN/REVISIÓN	13 Sep 2022 / 27 Jun 2023
INVENTARIO	2139 D3952

INSCRIPCIONES

49 (in pencil. recto, upper right-hand corner)

100 (in composite pencil. Lower part, reverse, second support)

4 (in blue pencil. Centre of reverse, second support)

7 // 64 (in composite pencil. Upper left, second mount)

Watermark: *H.C. Wend & Zoonen* [Large shield with helmet and letters "H -- C / W" inside].

HISTORIA

On the origin of this and other preparatory drawings for *The Caprices*, see the commentary on the first of them, corresponding to Caprice number 1 (*Francisco de Goya y Lucientes, painter*), and on the one corresponding to Caprice 3 (*The bogeyman is Coming*).

Line of provenance of this drawing: Javier Goya; Mariano Goya, 1854; Valentín Carderera, ca. 1861; Mariano Carderera, 1880; Prado Museum, 1886.

ANÁLISIS ARTÍSTICO

Preparatory drawing for *Caprice 52. What a tailor can do!* In this scene, Goya covers the trunk of a tree with clerical vestments, recreating a preacher in one of his most common postures, with his arms wide open. His head is covered with a hood and before him kneels a praying woman, behind whom a grimacing audience can be seen. Goya criticises and censures the tendency of the Church to fill its temples with images that incite superstition and the decadence of education, according to Matilla.

Not only the composition of the drawing and that of the print are identical, but also the distribution of light and shade. Thanks to the red wash, Goya was able to achieve the same effects as with aquatint.

It is stamped with the imprint left by the pressure of the press during the process of tracing the drawing onto the copper plate, 218 x 152 mm.

EXPOSICIONES

Goya y la Constitución de 1812
Museo Municipal de Madrid Madrid 1982
organized by Madrid Town Hall, consultant editor José Manuel Pita Andrade. From December 1982 to January 1983
cat. 60

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. 52

Francisco de Goya: Maleri, Tegning, Grafikk
Nasjonalgalleriet Oslo 1996
from 10th to April 14th 1996
cat. 37

Gant 2017

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1949
Instituto Amatller de Arte Hispánico

Goya's Caprichos. Beauty, Reason and Caricature
LÓPEZ-REY, José
pp. 202, n. 52
1953
Princeton University Press

SÁNCHEZ CANTÓN. Francisco Javier
n. 40c
1954
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Vie et ouvre de Francisco de Goya
GASSIER, Pierre y WILSON, Juliet
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1970
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The Changing image: Prints by Francisco Goya
SAYRE, Eleanor
p. 78
1974
Museum of Fine Arts

Dibujos de Goya, 2 vols
GASSIER, Pierre
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1975
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Los Caprichos de Goya
LAFUENTE FERRARI, Enrique
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1982
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1992
Real Academia de Bellas Artes de San Fernando

BLAS BENITO, Javier, MATILLA RODRÍGUEZ, José Manuel y MEDRANO, José Miguel
p. 279
1999
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PALABRAS CLAVE

CRÍTICA SUPERSTICIÓN MONJES CAPRICCIO

ENLACES EXTERNOS