# IF YOU BROKE THE PITCHER

CLASIFICACIÓN: PRINTS

SERIE: CAPRICHOS (PRINTS AND DRAWINGS, 1797-1799) (25/85)

**DATOS GENERALES**

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|---|---|
| CRONOLOGÍA | Ca. 1797 - 1799 |
| DIMENSIONES | 209 x 152 mm |
| TÉCNICA Y SOPORTE | Aguafuerte, aguatinta y punta seca |
| RECONOCIMIENTO DE LA AUTORÍA DE GOYA | Attributed work |
| FICHA: REALIZACIÓN/REVISIÓN | 01 Dec 2010 / 29 May 2024 |
| INVENTARIO | 836 225 |

**INSCRIPCIONES**

*If you broke the pitcher.* (at the bottom)

25. *(in the upper right-hand corner)*

**HISTORIA**

See *Francisco de Goya y Lucientes, Painter.*

Four state proofs are known to exist before the letter in which the child's bare bottom was not modelled anywhere. Goya later added a few dry-point touches to give it a more rounded

shape. On one of these proofs, the one in the Bibliothèque Nationale de France in Paris, the lower part of the manuscript reads *This is how the wrongdoer is paid,* although this title was changed, as can be seen in another state proof in which good calligraphy is used to serve the handwriting engraver.

A *preparatory drawing* for this engraving is preserved in the Prado Museum in Madrid.

#### ANÁLISIS ARTÍSTICO

In the middle of the engraving, a woman with a rather coarse face is beating a child with a shoe, and we can see her face with a pained expression. In the background there are clothes hanging on two ropes, as well as a basket, which leads us to think that the woman was doing the laundry. The reason for the beating is that the boy has broken a pitcher, which lies shattered in the foreground.

The three manuscripts explaining the engravings in the series of *The Caprices* emphasise the mother's disproportionate reaction to the child's mischief.

Education was, in the minds of the Enlightenment, the foundation on which to build the happiness and progress of any society. It is possible that this Goyaesque engraving has to do with an anecdote told by the editor of *The Censor,* a Madrid newspaper known to Goya's circle of enlightened friends. The latter reported that he had once entered a friend's house and caught him beating his son. He asked him what was the cause of this punishment, to which the father replied that his son had broken a Chinese cup. In the aforementioned newspaper, it was common to hear anecdotes of this kind criticising the excessive nature of certain punishments. These punishments did more harm than good, as they confused children's ability to discern real wrongdoing. In addition, Goya may have echoed the theories of Johann Heinrich Pestalozzi (Zurich, 1746-Brugg, 1827) against punishment as a pedagogical method.

The education of children appears in many other engravings in this series, as well as in the painting entitled *The letter with blood enters,* in which the painter captures a scene in which a child is brutally taught in a school.

#### CONSERVACIÓN

The plate is preserved in the National Chalcography (no. 196).

#### EXPOSICIONES

**Goya. Gemälde Zeichnungen. Graphik. Tapisserien**
Kunsthalle Basel Basle 1953
from January 23th to April 12th 1953
*cat. 215*

**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. 46*

**Francisco de Goya**
Museo d'Arte Moderna Lugano 1996
exhibition celebrated from September 22nd to November 17th.
*cat. 25, p.52*

**Ydioma universal: Goya en la Biblioteca Nacional**
Biblioteca Nacional Madrid 1996
from September 19th to December 15th 1996
*cat. 127*

**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

**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

*cat. 31*

December 3th 2006
*cat. 25, p.152*

**Goya. Opera grafica**
Pinacoteca del Castello di San Giorgio
Legnano 2006
exhibition celebrated from December 16th 2006 to April 1st 2007
*p.30*

**Goya et la modernité**
Pinacothèque de Paris París 2013
from October 11st 2013 to March 16th 2014
*cat. 141*

**Goya: Order and disorder**
Museum of Fine Arts Boston 2014
*cat. 50*

Hamburg 2019
*cat. 37*

2022

## BIBLIOGRAFÍA


**Goya engravings and lithographs, vol. I y II.**
HARRIS, Tomás
p.95, cat. 60
1964
Bruno Cassirer

**Vie et ouvre de Francisco de Goya**
GASSIER, Pierre y WILSON, Juliet
p.179, cat. 500
1970
Office du livre

**Goya, la década de los caprichos: dibujos y aguafuertes**
WILSON BAREAU, Juliet
pp.77-79, cat. 46-47
1992
Real Academia de Bellas Artes de San Fernando

**Catálogo de las estampas de Goya en la Biblioteca Nacional**
SANTIAGO, Elena M. (coordinadora)
p.87, cat. 113-114
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.164-167
1999
Museo Nacional del Prado

**Francisco Goya. Los Caprichos**
POU, Anna
pp.40-42
2011
Ediciones de la Central

OROPESA, Marisa and RINCÓN GARCÍA, Wilfredo
p. 203
2013
Pinacoteca de París

**Goya: Order & Disorder**
ILCHMAN, Frederick y STEPANEK, Stephanie L. (comisarios)
p. 116
2014
Museum of Fine Arts Boston Publications

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

TACK, Ifee and PISOT, Sandra
p. 249
2019
Hirmer

TORAL OROPESA, María and MARTÍN MEDINA, Víctor
p. 38
2022
Museo de Bellas Artes de Badajoz y Diputación de Badajoz


## PALABRAS CLAVE

**EDUCACIÓN CÁNTARO PALIZA CAPRICCIO**

## ENLACES EXTERNOS