

THAT DUST (2)

CLASIFICACIÓN: PRINTS

SERIE: CAPRICHOS (PRINTS AND DRAWINGS, 1797-1799) (81/85)



DATOS GENERALES

CRONOLOGÍA

Ca. 1797 - 1798

UBICACIÓN

Bibliothèque Nationale de France, París, France

DIMENSIONES

217 x 152 mm

TÉCNICA Y SOPORTE

Aguatinta bruñida, punta seca y trazos de aguafuerte

RECONOCIMIENTO DE LA AUTORÍA DE GOYA

Undisputed work

TITULAR

Bibliothèque Nationale de France

FICHA: REALIZACIÓN/REVISIÓN

18 Jan 2011 / 21 Jun 2023

INVENTARIO

502 A.11036

HISTORIA

See *Francisco de Goya y Lucientes, Painter*.

It is not known why Goya discarded the copper from this unique proof, which was discovered in 1953 in the collection of Mariano Ballester.

ANÁLISIS ARTÍSTICO

Once he had made the preparatory drawing, he transferred it to copper, going over the contours with drypoint, although in the end he decided to engrave it only with five-tone aquatint. With the

varnish reserves, he outlined the forms of the victim, the platform on which he was standing and the inquisitor. With the burnisher he softens the outline of the inquisitor and his companion and applies it to the latter's tonsure and the people in the foreground. It is possible that, once the aquatint work was finished, Goya thought it appropriate to make some nuances by resorting to etching, which can be seen in some of the long lines of the victim's dark skirt.

The result of this engraving must not have convinced the Aragonese painter, who rejected the plate and made a new one for Capricho no. 23 *Those Dusts* in the series.

CONSERVACIÓN

The iron is in poor condition

EXPOSICIONES

The Changing Image: Prints by Goya

Museum of Fine Arts Boston 1974

From October to December 1974.

Exhibited also at The National

Gallery of Canada, Ottawa,

January to March 1975

p.62, cat. 34

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

p.160, cat. 94

BIBLIOGRAFÍA

Une épreuve unique d'un "caprice" de Goya au cabinet des estampes de Paris

ADHÉMAR, Jean

pp.185-187

s.f.

[S.l.]

Goya engravings and lithographs, vol. I y II.

HARRIS, Tomás

p.159, cat. 116

1964

Bruno Cassirer

Vie et ouvre de Francisco de Goya

GASSIER, Pierre y WILSON, Juliet

p185, cat. 614

1970

Office du livre

Los Caprichos de Goya

LAFUENTE FERRARI, Enrique

p.202

1977

Gustavo Gili

Serie punto y línea

Goya, la década de los caprichos: dibujos y aguafuertes

WILSON BAREAU, Juliet

pp.160, cat. 94

1992

Real Academia de Bellas Artes de San

Fernando

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

p.157

1999

Museo Nacional del Prado

Goya. In the Norton Simon Museum

WILSON BAREAU, Juliet

pp. 42-75

2016

Norton Simon Museum

PALABRAS CLAVE

INQUISICIÓN AUTO DE FE PRISIONERO REO CAPRICCIO

ENLACES EXTERNOS