

# THOSE POWDERS

CLASIFICACIÓN: PRINTS

SERIE: CAPRICHOS (PRINTS AND DRAWINGS, 1797-1799) (23/85)



## DATOS GENERALES

CRONOLOGÍA

Ca. 1797 - 1799

DIMENSIONES

219 x 150 mm

TÉCNICA Y SOPORTE

Aguafuerte, aguatinta bruñida, punta seca y buril

RECONOCIMIENTO DE LA AUTORÍA DE GOYA

Undisputed work

FICHA: REALIZACIÓN/REVISIÓN

30 Nov 2010 / 29 May 2024

INVENTARIO

836 225

## INSCRIPCIONES

*Those powders* (in the lower part)

23. (in the upper right-hand corner)

## HISTORIA

See *Francisco de Goya y Lucientes, Painter.*

A single state proof is known to exist in the Bibliothèque Nationale de France in Paris, belonging to an early version that was discarded. It has the peculiarity that it is only done

with aquatint, although it seems that Goya ended up using the point of the etching in some areas such as the lines of the victim's skirt.

The final version was done in etching; Goya simplified the use of aquatint by using a single tone throughout the background, which allowed him to characterise the figures in the crowd more accurately.

A *preparatory drawing* for this engraving has survived.

#### ANÁLISIS ARTÍSTICO

A prisoner - in the Goyaesque engraving it is really difficult to tell whether it is a man or a woman - is seated on a raised platform. He wears a sambenito, a chasuble that was often decorated with scenes alluding to hell, and a corroza on his head. He is being subjected to a singular act of faith that was celebrated with a single prisoner, either inside a church or in a public space. In front of him stands a pulpit from which an inquisitor reads the charges from an open book. Around the pulpit and the stage, a crowd witnesses the trial. We can only make out two friars in the foreground because Goya has superficially and indistinctly captured the rest of the faces.

The explanations in the manuscripts clarify engraving no. 23 of the series; the Ayala engraving reads: "Self-belief. A rabble of foolish priests and friars make a meal of such functions. Perico the lame man who gave powder to lovers. The one in the Prado Museum reads: "Badly done! To treat a woman of honour, who for a frivolous woman served the whole world diligently, in this way is wrong! Finally, the manuscript in the National Library notes that "the rabble of priests and friars is the one who lives with the feasts of the autillos (Perico the lame)".

Goya, as an Enlightenment painter, harshly criticised the autos de fe to which those accused of witchcraft were subjected. The painter finds it difficult to understand how the accounts of witchcraft could be given credibility and, if so, these activities should be judged by the courts and not by the Inquisition.

The somewhat cryptic title may, according to Edith Helman, refer to the popular saying "the dust has turned to mud". In reality, this type of act in which witchcraft is judged is followed by an equally irrational gesture such as the death penalty. Goya demonstrated in some of the engravings in this series, as well as in *The Disasters of War*, an important awareness of the importance of the death penalty.

#### CONSERVACIÓN

The plate is preserved in the National Chalcography (no. 194).

#### EXPOSICIONES

##### **Goya. Gemälde Zeichnungen. Graphik. Tapisserien**

Kunsthalle Basel Basle 1953

from January 23th to April 12th 1953

cat. 213

##### **De grafiek van Goya**

Rijksmuseum Rijksprentenkabinet Amsterdam 1970

from November 13th 1970 to January 17th 1971

cat. 25

##### **Goya. Das Zeitalter der Revolutionen. Kunst um 1800 (1980 – 1981)**

Hamburger Kunsthalle Hamburg 1980

cat. 29

##### **Goya dans les collections suisses**

Fundación Pierre Gianadda Martigny 1982

consultant editor Pierre Gassier. From June 12th to August 29th 1982

cat. 49

##### **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 Glendinning. From

##### **Goya**

Nationalmuseum Stockholm 1994

consultant editors Juan J. Luna and Görel Cavalli-Björkman.

From October 7th 1994 to January 8th 1995

cat. 59

Caricatures of Goya, from  
October 26th 1992 to January  
10th 1993  
cat.94

**Francisco de Goya**  
Museo d'Arte Moderna Lugano 1996  
exhibition celebrated from  
September 22nd to November  
17th.  
cat. 23, p.50

**Francisco Goya. Capricci, follie  
e disastri della guerra**  
San Donato Milanese 2000  
Opere grafiche della Fondazione  
Antonio Mazzotta  
cat. 23, p.25

**Goya et la modernité**  
Pinacothèque de Paris Paris 2013  
from October 11st 2013 to March  
16th 2014  
cat. 151

Agen 2019  
cat. 48

**Ydioma universal: Goya en la  
Biblioteca Nacional**  
Biblioteca Nacional Madrid 1996  
from September 19th to  
December 15th 1996  
cat. 142

**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. 23, p.151

**Goya: Order and disorder**  
Museum of Fine Arts Boston 2014  
cat. 205

Hamburg 2019  
cat. 101

**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. 29

**Goya. Opera grafica**  
Pinacoteca del Castello di San Giorgio  
Legnano 2006  
exhibition celebrated from  
December 16th 2006 to April 1st  
2007  
p.28

Madrid 2017

2022

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Bruno Cassirer

**Catálogo de las estampas de  
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SANTIAGO, Elena M. (coordinadora)  
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Ministerio de Educación y Cultura, Biblioteca  
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2014  
Museum of Fine Arts Boston Publications

MOTTIN, Bruno, EFEDAQUE, Adrien and  
WILSON-BAREU, Juliet  
p. 152  
2019  
Snoeck

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Goya**  
GASSIER, Pierre y WILSON, Juliet  
p.179, cat. 498  
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**Goya. In the Norton Simon  
Museum**  
WILSON BAREAU, Juliet  
pp. 42-75  
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2019  
Hirmer

**Goya, la década de los  
caprichos: dibujos y  
aguafuertes**  
WILSON BAREAU, Juliet  
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CALVO RUATA, José Ignacio, BORRÁS GUALIS,  
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#### PALABRAS CLAVE

**CAPRICCIO REO PRISIONERO AUTO DE FE INQUISICIÓN**

