

# 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

#### BIBLIOGRAFÍA

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SÁNCHEZ CANTÓN. Francisco Javier  
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GASSIER, Pierre  
p. 147  
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##### **Los Caprichos de Goya y sus dibujos preparatorios**

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##### **Goya's Caprichos. Beauty, Reason and Caricature**

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##### **The Changing image: Prints by Francisco Goya**

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Fernando

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José Manuel y MEDRANO, José Miguel  
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1999  
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PALABRAS CLAVE

**CRÍTICA SUPERSTICIÓN MONJES CAPRICCIO**

ENLACES EXTERNOS