

# IF YOU BROKE THE PITCHER

CLASIFICACIÓN: PRINTS

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



## DATOS GENERALES

CRONOLOGÍA

Ca. 1797 - 1799

DIMENSIONES

209 x 152 mm

TÉCNICA Y SOPORTE

Aguafuerte, aguatinata 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

Hamburg 2019

cat. 37

### **Goya et la modernité**

Pinacothèque de Paris Paris 2013

from October 11st 2013 to March  
16th 2014

cat. 141

2022

### **Goya: Order and disorder**

Museum of Fine Arts Boston 2014

cat. 50

## **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**