

SWALLOW IT DOG

CLASIFICACIÓN: PRINTS

SERIE: CAPRICHOS (PRINTS AND DRAWINGS, 1797-1799) (58/85)



DATOS GENERALES

CRONOLOGÍA

Ca. 1797 - 1799

DIMENSIONES

218 x 152 mm

TÉCNICA Y SOPORTE

Etching, burnished aquatint and drypoint

RECONOCIMIENTO DE LA AUTORÍA DE GOYA

Undisputed work

FICHA: REALIZACIÓN/REVISIÓN

26 Dec 2010 / 29 May 2024

INVENTARIO

836 225

INSCRIPCIONES

Tragala perro. (at the bottom)

58. (in the upper right-hand corner)

HISTORIA

See *Francisco de Goya y Lucientes, Painter.*

There is a state proof before the letter with burnished aquatint and drypoint in the National Library of Madrid.

In the first printings the title was misspelled, *Tragala perro*, until the error was corrected and the "r" was added.

A *preparatory drawing* for this engraving has survived.

ANÁLISIS ARTÍSTICO

A kneeling, supplicant man in the centre of the composition, slightly offset to the right, is surrounded by clerics. The one in the foreground, his face wild-eyed and his mouth open as if he were screaming, carries a huge syringe with which he threatens the unwary man. Another figure is holding him, while one in the background laughs, and two others at the sides seem to be watching the scene impassively. In the background, in the semi-darkness, several menacing-looking animal heads can be seen.

Goya used three-tone aquatint, which contrasts with the varnish reserves in the whites, especially in the figure holding the syringe, and he used drypoint in the veiled figure.

The Ayala manuscript describes this print as follows: "Some friars are trying to cure a poor Marcos, by hanging a relic around his neck and forcibly washing him". The one in the Prado Museum notes: "He who lives among men was irremediably stigmatised: if he wants to avoid it, he will have to go and live in the mountains, and when he is there he will also know that living alone is a geringa". Finally, the manuscript in the National Library refers to this print with the following comment: "A certain Juan Lanás is not given a bad wash by some friars who flirt with his wife and put a taleguillo around his neck as a relic to cure him and keep him quiet. The woman is seen behind covered with a veil and a monster with enormous antlers presides over the performance, with our Father Prior authorising it all".

Nigel Glendinning believes that the source of inspiration for this engraving could be found in some handwritten Tenth in Seville, of which several versions circulated, which relate a well-known anecdote of the time: the rivalry between an officer and a friar for the favours of a married woman. One day the officer goes to his beloved's house and finds her with the friar, to which the friar threatens to give her an enema, finally pulling out a pistol and having a maid give her not one but three. Thus the friar with the syringe would be identified with the friar in the story, the kneeling man with the officer and the veiled figure in the background with the woman. Behind the group stands an owl with its wings spread between the horns of a monstrous being that would symbolise the woman's husband or her lover. This creature has a large snout reminiscent of a phallus and next to it a face with a dog-like appearance and human reminiscences.

The title of the print has a double meaning, as the victim has no choice but to endure what is happening to her. The word "tragala" remained at the time an offensive term in the political vocabulary of 19th-century revolts. It was also included in liberal songs critical of the absolutist governments in power.

CONSERVACIÓN

The plate is in rather poor condition, with the aquatint very worn (National Chalcography, no. 229).

EXPOSICIONES

**Goya. Gemälde Zeichnungen.
Graphik. Tapisserien**
Kunsthalle Basel Basle 1953
from January 23th to April 12th
1953
cat. 243

**Goya. Das Zeitalter der
Revolutionen. Kunst um 1800
(1980 – 1981)**
Hamburger Kunsthalle Hamburg 1980
cat. 38

**Goya. La década de Los
Caprichos**
Madrid 1992
organized by Real Academia de
Bellas Artes de San Fernando
sponsored by Fundación Central

Francisco de Goya

Museo d'Arte Moderna Lugano 1996
 exhibition celebrated from
 September 22nd to November
 17th.
 cat. 58, p.85

Goya. Opera grafica

Pinacoteca del Castello di San Giorgio
 Legnano 2006
 exhibition celebrated from
 December 16th 2006 to April 1st
 2007
 p.39

BIBLIOGRAFÍA**The Monk and the Soldier in Plate 58 of Goya's Caprichos**

Journal of the Warburg and Courtauld
 Institutes
 GLENDINNING, Nigel
 pp.115-120
 XXIV, 1-2
 1961
 The Warburg Institute

Vie et ouvre de Francisco de Goya

GASSIER, Pierre y WILSON, Juliet
 p.183, cat. 567
 1970
 Office du livre

Catálogo de las estampas de Goya en la Biblioteca Nacional

SANTIAGO, Elena M. (coordinadora)
 p.104, cat. 147-148
 1996
 Ministerio de Educación y Cultura, Biblioteca
 Nacional

Goya. In the Norton Simon Museum

WILSON BAREAU, Juliet
 pp. 42-75
 2016
 Norton Simon Museum

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. 64

Goya et la modernité

Pinacothèque de Paris Paris 2013
 from October 11st 2013 to March
 16th 2014
 cat. 198

Nuevos datos sobre las fuentes del Capricho nº 58 de Goya

Papeles de Son Armadans
 GLENDINNING, Nigel
 pp.13-29
 91
 1963

Goya, la década de los caprichos: dibujos y aguafuertes

WILSON BAREAU, Juliet
 pp.184-187, cat. 107-108
 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
 pp.302-305
 1999
 Museo Nacional del Prado

Hispano, Madrid, consultant
 editor Nigel Glendinnig. From
 October 26th 1992 to January
 10th 1993

cat. 108

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. 58, p.160

Goya engravings and lithographs, vol. I y II.

HARRIS, Tomás
 pp.133-134, cat. 93
 1964
 Bruno Cassirer

Goya. El capricho y la invención. Cuadros de gabinete, bocetos y miniaturas

MENA, Manuela B. y WILSON-BAREAU, Juliet
 (comisarias)
 p.240, fig. 168
 1993
 Museo del Prado

OROPESA, Marisa and RINCÓN GARCÍA,
 Wilfredo
 p. 264
 2013
 Pinacoteca de París

PALABRAS CLAVE

CAPRICCIO ABUSO DE PODER HERIDO

ENLACES EXTERNOS