# WAIT TO BE SMEARED

CLASIFICACIÓN: PRINTS

SERIE: CAPRICHOS (PRINTS AND DRAWINGS, 1797-1799) (67/85)




**DATOS GENERALES**

| | |
|---|---|
| CRONOLOGÍA | Ca. 1797 - 1799 |
| DIMENSIONES | 218 x 153 mm |
| TÉCNICA Y SOPORTE | Etching, burnished aquatint and drypoint |
| RECONOCIMIENTO DE LA AUTORÍA DE GOYA | Undisputed work |
| FICHA: REALIZACIÓN/REVISIÓN | 09 Jan 2011 / 29 May 2024 |
| INVENTARIO | 836 225 |

**INSCRIPCIONES**

*Aguarda que te unten* (at the bottom)

*67.* (in the upper right-hand corner)

**HISTORIA**

See *Francisco de Goya y Lucientes, Painter*.

A pre-print proof with burnished aquatint and drypoint is preserved in the Bibliothèque Nationale de France, Paris.

A *preparatory drawing* of this engraving is in the Prado Museum.

**ANÁLISIS ARTÍSTICO**

An old naked sorcerer with a monstrous face and animal ears applies an ointment to a character with a brush. Thanks to this substance, the latter has become a billy goat trying to take flight. However, there is still something human about him: the leg by which the sorcerer grabs him, where he has not yet spread the potion. Next to them stands a one-eyed woman with a one-eyed body and a worn face, who watches the scene attentively.

With the burnisher Goya has created a large triangle of light behind the figures, above which is another half-tone triangle. The bodies of the figures, especially that of the goat about to take flight, and the ground on the left side of the print, are rendered with precision in etching.

In the Ayala manuscript the engraving is explained as an Extreme-Unction, while in the Prado manuscript a more detailed interpretation is given: "They send him on an important errand and he wants to leave half smeared; among the witches there are also trunks, hasty, boastful, without a shred of judgement; everyone is a country". Finally, the manuscript of the National Library gives us the following description of the print: "With the spread of ignorance and clumsiness, men become bastards in the end". (The Extreme-Unction).

It is possible that one of Goya's sources of inspiration for this engraving was the *Tragicomedy of Lysander and Rosalia or Second Celestina* (1534) by Feliciano de Silva (Ciudad Rodrigo, 1482/1492-1554). This theme also appears in the *Auto de fe held in the city of Logroño on 6 and 7 November 1610.*

As in many other scenes of witchcraft in the Caprices series, in this print the dreamlike prevails over the critical content. Goya has taken great care with the composition and has recreated the faces of the characters, especially the one in the foreground, to provide us with a surprising image drawn from his fantasy. It looks more like a *Goyaesque* amusement than an image intended for censorship.

**CONSERVACIÓN**

The plate is in rather poor condition, with the aquatint very worn (National Chalcography, no. 238).

**EXPOSICIONES**

**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. 64*

**Francisco de Goya**
Museo d'Arte Moderna Lugano 1996
exhibition celebrated from September 22nd to November 17th.
*cat. 67, p.94*

**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. 73*

**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. 67, p.162*

**Goya. Opera grafica**
Pinacoteca del Castello di San Giorgio Legnano 2006
exhibition celebrated from December 16th 2006 to April 1st 2007
*p.41*

**Goya et la modernité**
Pinacothèque de Paris París 2013
from October 11st 2013 to March 16th 2014
*cat. 170*

2022

**BIBLIOGRAFÍA**


**Goya engravings and lithographs, vol. I y II.**
HARRIS, Tomás
p.144, cat. 102
1964

**Vie et ouvre de Francisco de Goya**
GASSIER, Pierre y WILSON, Juliet
p.183, cat. 585
1970

**Goya, la década de los caprichos: dibujos y aguafuertes**
WILSON BAREAU, Juliet
pp.108-109, cat. 64

Bruno Cassirer

Office du livre

1992
Real Academia de Bellas Artes de San Fernando

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

MENA, Manuela B. y WILSON-BAREAU, Juliet (comisarias)
pp.213-214, fig. 154
1993
Museo del Prado

### Catálogo de las estampas de Goya en la Biblioteca Nacional

SANTIAGO, Elena M. (coordinadora)
p.110, cat. 159
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.338-341
1999
Museo Nacional del Prado

OROPESA, Marisa and RINCÓN GARCÍA, Wilfredo
p. 235
2013
Pinacoteca de París

### Goya. In the Norton Simon Museum

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

TORAL OROPESA, María and MARTÍN MEDINA, Víctor
p. 48
2022
Museo de Bellas Artes de Badajoz y Diputación de Badajoz

**PALABRAS CLAVE**

## CAPRICCIO BRUJERÍA IGNORANCIA EXTREMA-UNCIÓN

**ENLACES EXTERNOS**