# COUNT PALATINE

CLASIFICACIÓN: PRINTS

SERIE: CAPRICHOS (PRINTS AND DRAWINGS, 1797-1799) (33/85)




**DATOS GENERALES**

| | |
|---|---|
| CRONOLOGÍA | Ca. 1797 - 1799 |
| DIMENSIONES | 219 x 152 mm |
| TÉCNICA Y SOPORTE | Aguafuerte, aguatinta bruñida, punta seca y buril |
| RECONOCIMIENTO DE LA AUTORÍA DE GOYA | Undisputed work |
| FICHA: REALIZACIÓN/REVISIÓN | 12 Dec 2010 / 29 May 2024 |
| INVENTARIO | 836 225 |

**INSCRIPCIONES**

*Al Conde Palatino.* (at the bottom)

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

**HISTORIA**

See *Francisco de Goya y Lucientes, Painter*.

A state proof survives with the handwritten inscription, *The Count Palatine*. The engraver probably misread and put "Al" instead of "El", so the final title is Al Conte Palatino.

The *preparatory drawing* for this engraving is in the Metropolitan Museum of Art, New York.

#### ANÁLISIS ARTÍSTICO

An elegant man dressed in luxurious clothes, wearing a wig and a chain around his neck, is pulling out the tooth of another whose face is distorted by the pain. In the foreground, on the left, another bent over is vomiting, while on the right a person sitting with his back bent over is also a victim of this peculiar dentist's methods. Behind the latter, on a piece of furniture, one can see all sorts of bottles of drugs that he applies to his patients.

The figure who is having a tooth pulled out is the one on whom Goya worked most carefully, using the drypoint for the parallel lines of his shirt and legs. With the use of aquatint he obtained a light tone in the foreground and a medium tone in the background. He has also left a few reserves of varnish for the flasks and bottles on the piece of furniture in the background.

The manuscript in the Prado Museum clearly explains engraving no. 33, about which the following is said: "In all sciences there are charlatans who, without having studied the word, know everything and find a remedy for everything. Do not trust what they say. The true sage is always suspicious of accuracy: he promises little and delivers much; but the Count Palatine does not deliver anything of what he promises".

Goya denounced the practices of all those who claimed to be able to solve certain health problems, but in the end caused nothing but inconvenience. The Aragonese painter calls for scientific knowledge based on a thorough training that would enable us to deal with this type of circumstances with a certain foundation.

The most difficult part of the interpretation of this engraving is the identity that could be hidden behind the name of Count Palatino. Perhaps it refers to the minister Mariano Luis de Urquijo (Bilbao, 1769-Paris, 1817) known for his repressive governmental system and the famous ostentation of his toilette. It has also been thought that the painter was alluding to Count Cagliostro (Palermo, 1743-Urbino, 1795), an occultist and physician who was sentenced to life imprisonment and ended his days in the dungeons of the castle of San Leon in the *marchiggiana* town of Urbino.

#### CONSERVACIÓN

The plate is in a poor state of preservation with the aquatint quite weakened and the drypoint details missing (National Chalcography , no. 204).

#### EXPOSICIONES

**Goya. Gemälde Zeichnungen. Graphik. Tapisserien**
Kunsthalle Basel Basle 1953
from January 23th to April 12th 1953
*cat. 223*

**De grafiek van Goya**
Rijksmuseum Rijksprentenkabinet Amsterdam 1970
from November 13th 1970 to January 17th 1971
*cat. 31*

**Goya. Das Zeitalter der Revolucionen. Kunst um 1800 (1980 – 1981)**
Hamburger Kunsthalle Hamburg 1980
*cat. 55*

**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. 105*

**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. 39*

**Francisco de Goya**
Museo d'Arte Moderna Lugano 1996
exhibition celebrated from September 22nd to November 17th.
*cat. 33, p.60*

**Francisco Goya. Capricci, follie e disastri della guerra**
San Donato Milanese 2000
Opere grafiche della Fondazione

**Goya e la tradizione italiana**
Fondazione Magnani Rocca Mamiano di Traversetolo (Parma) 2006
consultant editors Fred Licht and Simona Tosini Pizzetti. From

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

Antonio Mazzotta
*p.29, cat. 33*

Simona Yoshi Pizzetti. From September 9th to December 3th 2006
*cat. 33, p.154*

*p.32*

**Goya et la modernité**
Pinacothèque de Paris París 2013
from October 11st 2013 to March 16th 2014
*cat. 154*

**BIBLIOGRAFÍA**


**Goya engravings and lithographs, vol. I y II.**
HARRIS, Tomás
pp.104-105, cat. 68
1964
Bruno Cassirer

**Vie et ouvre de Francisco de Goya**
GASSIER, Pierre y WILSON, Juliet
p.180, cat. 517
1970
Office du livre

**Goya, la década de los caprichos: dibujos y aguafuertes**
WILSON BAREAU, Juliet
pp.178-181, cat. 104-106
1992
Real Academia de Bellas Artes de San Fernando

**Catálogo de las estampas de Goya en la Biblioteca Nacional**
SANTIAGO, Elena M. (coordinadora)
p.91, cat. 122
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.196-199
1999
Museo Nacional del Prado

OROPESA, Marisa and RINCÓN GARCÍA, Wilfredo
p. 219
2013
Pinacoteca de París

**Goya. In the Norton Simon Museum**
WILSON BAREAU, Juliet
pp. 42-75
2016
Norton Simon Museum


**PALABRAS CLAVE**

**CAPRICCIO CONDE CHARLATÁN**

**ENLACES EXTERNOS**