THAT DUST (2)

CLASIFICACIÓN: PRINTS

SERIE: CAPRICHOS (PRINTS AND DRAWINGS, 1797-1799) (81/85)

DATOS GENERALES

CRONOLOGÍA	Ca. 1797 - 1798
UBICACIÓN	Bibliothèque Nationale de France, París, France
DIMENSIONES	217 x 152 mm
TÉCNICA Y SOPORTE	Aguatinta bruñida, punta seca y trazos de aguafuerte
RECONOCIMIENTO DE LA AUTORÍA DE GOYA	Undisputed work
TITULAR	Bibliothèque Nationale de France
FICHA: REALIZACIÓN/REVISIÓN	18 Jan 2011 / 21 Jun 2023
INVENTARIO	502 A.11036

HISTORIA

See *Francisco de Goya y Lucientes, Painter*.

It is not known why Goya discarded the copper from this unique proof, which was discovered in 1953 in the collection of Mariano Ballester.

ANÁLISIS ARTÍSTICO

Once he had made the preparatory drawing, he transferred it to copper, going over the

contours with drypoint, although in the end he decided to engrave it only with five-tone aquatint. With the varnish reserves, he outlined the forms of the victim, the platform on which he was standing and the inquisitor. With the burnisher he softens the outline of the inquisitor and his companion and applies it to the latter's tonsure and the people in the foreground. It is possible that, once the aquatint work was finished, Goya thought it appropriate to make some nuances by resorting to etching, which can be seen in some of the long lines of the victim's dark skirt.

The result of this engraving must not have convinced the Aragonese painter, who rejected the plate and made a new one for Capricho no. 23 *Those Dusts* in the series.

CONSERVACIÓN

The iron is in poor condition

EXPOSICIONES

The changing image: prints by Francisco de Goya
Museum of Fine Arts 1974
From October to December 1974. Exhibited also at The National Gallery of Canada, Ottawa, January to March 1975
p.62, cat. 34

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
p.160, cat. 94

BIBLIOGRAFÍA

Une épreuve unique d'un "caprice" de Goya au cabinet des estampes de Paris
ADHÉMAR, Jean
pp.185-187
s.f.
[S.l.]

Goya engravings and lithographs, vol. I y II.
HARRIS, Tomás
p.159, cat. 116
1964
Bruno Cassirer

Vie et ouvre de Francisco de Goya
GASSIER, Pierre y WILSON, Juliet
p185, cat. 614
1970
Office du livre

Los Caprichos de Goya
LAFUENTE FERRARI, Enrique
p.202
1977
Gustavo Gili
Serie punto y línea

Goya, la década de los caprichos: dibujos y aguafuertes
WILSON BAREAU, Juliet
pp.160, cat. 94
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
p.157
1999
Museo Nacional del Prado

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

PALABRAS CLAVE

INQUISICIÓN AUTO DE FE PRISIONERO REO CAPRICCIO

ENLACES EXTERNOS