THE ONE WITH THE ROLLONA

CLASIFICACIÓN: PRINTS

SERIE: CAPRICHOS (PRINTS AND DRAWINGS, 1797-1799) (4/85)



DATOS GENERALES

CRONOLOGÍA	Ca. 1797 - 1799
DIMENSIONES	209 x 157 mm
TÉCNICA Y SOPORTE	Etching and burnished aquatint
RECONOCIMIENTO DE LA AUTORÍA DE GOYA	Undisputed work
FICHA: REALIZACIÓN/REVISIÓN	10 Nov 2010 / 29 May 2024
INVENTARIO	836 225

INSCRIPCIONES

The one on the rollona (in the lower part)

P.4. (in the upper right-hand corner)

HISTORIA

See *Francisco de Goya y Lucientes, Painter.*

There is a state proof that has manuscript in pen and ink, before the lettering, What a brutish man I am. In another proof Goya wrote the final title in pencil. Some stamps were thrown away in which the word

"rollona" appeared with a y instead of an ll. Later the change was made and in the rest of the engravings the word appears written with an "ll".

A *preparatory drawing* is preserved in the Prado Museum.

ANÁLISIS ARTÍSTICO

In the centre of the image, Goya depicts an adult man wearing children's clothes, a chichonera and a girdle-belt. From the belt hang a badger, a shearing and the book of the Gospels, all of which are frequently used as amulets to ward off the evil eye. The figure's attitude reinforces his childish character, as he sucks one of his fingers. In the background, in the semi-darkness, we can make out the figure of a servant who pulls the child, whose whims and caprices he must be aware of.

The light focuses on the figure of the adult dressed as a child, whom he rescues from the darkness. It reveals his face and the position of his hands next to his mouth, as well as the belt from which the amulets hang. It also shows two objects in the background, a cauldron of food and a cushioned toilet, which allude to the character's main concerns.

Ayala's manuscript states of this image that "the children of the great gorge themselves on food, suck their thumbs and are always little boys, even with beards, and so they need footmen to carry them with walkers". The Prado Museum's own author points out that "negligence, tolerance and the same make children whimsical, obstinate, arrogant, greedy, pernicious and insufferable; they grow up to be grown-ups and are still children. Such is the Rollona". The one in the National Library, which best explains Goya's work, notes that "The children of the Greats are always brought up like little children, sucking their thumbs, gorging themselves on food, dragged along by their lackeys, full of superstitious sayings, even when they are already bearded".

The starting point for this image could be a folkloric motif that appears in the short plays of the 17th and early 18th centuries. Likewise, in the *Treasury of the Castilian or Spanish Language* of 1610, by Sebastián de Covarrubias (Toledo, 1539-1613), the proverb "el niño de la Rollona que tenía siete años y mamaba" (the Rollona's child who was seven years old and sucked) is referred to. Continuing with this proverb, the author says that "there are some boys who are so good that even though they are grown up, they do not know how to leave their mothers' laps; they turn out to be great fools or great vicious fools". The Rollona boy is also mentioned in the manuscript of proverbs compiled in 1627 by Gonzalo Correas (Jaraíz de la Vera [Cáceres], 1571-Salamanca, 1631), a professor of Greek and Hebrew at the University of Salamanca. This work remained unpublished until the end of the 18th century when it was taken up by the Royal Academy, which included some of the expressions noted by Correa in its *Dictionary of the Castilian Language*. In it, the child of the Rollona was defined as "a nickname for a "tocho" or "ronzero".

This print should be interpreted as a clear satire of the education received by the children of noble families or some members of the royal family. They were often treated in a manner that did not correspond to their true age in an attempt to prolong their childhood and were constantly and constantly assisted by servants and lackeys who suffered their whims. They were protected with amulets and their heads were filled with superstitions.

CONSERVACIÓN

The plate, which is kept at the National Chalcography (no. 175), is in rather poor condition, with the aquatint and etching rather weakened.

EXPOSICIONES

Goya. Gemälde Zeichnungen. Graphik. Tapisserien
Kunsthalle Basel Basle 1953
from January 23th to April 12th 1953
cat. 196

Goya y el espíritu de la Ilustración
Museo Nacional del Prado Madrid 1988
from October 6th to December 18th 1988. Exhibited also at Museum of

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

Fine Arts, Boston, January 18th to March 26th 1989; The Metropolitan Museum of Art, Nueva York, May 9th to July 16th 1989, Madrid curator Manuela B. Mena Marqués, scientific directors Alfonso E. Pérez Sánchez and Eleanor A. Sayre
cat. 41

sponsored by Fundación Central Hispano, Madrid, consultant editor Nigel Glendinnig. From October 26th 1992 to January 10th 1993
cat. 49

Francisco de Goya
Museo d'Arte Moderna Lugano 1996
exhibition celebrated from September 22nd to November 17th.
cat. 4, p.31

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. 10

Francisco Goya. Capricci, follie e disastri della guerra
San Donato Milanese 2000
Opere grafiche della Fondazione Antonio Mazzotta
cat. 4, p.18

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. 4, p.146

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

Goya e Italia
Museo de Zaragoza Zaragoza 2008
organized by the Fundación Goya en Aragóna, consultant editor Joan Sureda Pons. From June 1st to September 15th 2008
cat. 319

Goya et la modernité
Pinacothèque de Paris París 2013
from October 11st 2013 to March 16th 2014
cat. 140

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Goya engravings and lithographs, vol. I y II.
HARRIS, Tomás
p.74, cat.39
1964
Bruno Cassirer

Vie et ouvre de Francisco de Goya
GASSIER, Pierre y WILSON, Juliet
p.176, cat. 457
1970
Office du livre

La década de los Caprichos. Retratos 1792-1804
GLENDINNING, Nigel (Comisario)
pp.81-83, cat. 49
1992
Real Academia de Bellas Artes de San Fernando

Catálogo de las estampas de Goya en la Biblioteca Nacional
SANTIAGO, Elena M. (coordinadora)
p.76, cat. 92
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.72-75
1999
Museo Nacional del Prado

Francisco Goya. Los Caprichos
POU, Anna
p.42
2011
Ediciones de la Central

OROPESA, Marisa and RINCÓN GARCÍA, Wilfredo
p. 202
2013
Pinacoteca de París

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

PALABRAS CLAVE

NIÑO INFANTIL CAPRICCIO

ENLACES EXTERNOS