

WHAT A TAILOR CAN DO!

CLASIFICACIÓN: DRAWINGS

SERIE: CAPRICHOS (PRINTS AND DRAWINGS, 1797-1799) 52B/85



DATOS GENERALES

CRONOLOGÍA

Ca. 1797 - 1798

UBICACIÓN

The Prado National Museum. Madrid, Madrid, Spain

DIMENSIONES

238 x 163 mm

TÉCNICA Y SOPORTE

RECONOCIMIENTO DE LA AUTORÍA DE GOYA

Documented work

TITULAR

El Prado National Museum

FICHA: REALIZACIÓN/REVISIÓN

13 Sep 2022 / 27 Jun 2023

INVENTARIO

2139 D3952

INSCRIPCIONES

49 (in pencil. recto, upper right-hand corner)

100 (in composite pencil. Lower part, reverse, second support)

4 (in blue pencil. Centre of reverse, second support)

7 // 64 (in composite pencil. Upper left, second mount)

Watermark: *H.C. Wend & Zoonen* [Large shield with helmet and letters "H -- C / W" inside].

HISTORIA

On the origin of this and other preparatory drawings for *The Caprices*, see the commentary on the first of them, corresponding to Caprice number 1 (*Francisco de Goya y Lucientes, painter*), and on the one corresponding to Caprice 3 (*The bogeyman is Coming*).

Line of provenance of this drawing: Javier Goya; Mariano Goya, 1854; Valentín Carderera, ca. 1861; Mariano Carderera, 1880; Prado Museum, 1886.

ANÁLISIS ARTÍSTICO

Preparatory drawing for *Caprice 52. What a tailor can do!* In this scene, Goya covers the trunk of a tree with clerical vestments, recreating a preacher in one of his most common postures, with his arms wide open. His head is covered with a hood and before him kneels a praying woman, behind whom a grimacing audience can be seen. Goya criticises and censures the tendency of the Church to fill its temples with images that incite superstition and the decadence of education, according to Matilla.

Not only the composition of the drawing and that of the print are identical, but also the distribution of light and shade. Thanks to the red wash, Goya was able to achieve the same effects as with aquatint.

It is stamped with the imprint left by the pressure of the press during the process of tracing the drawing onto the copper plate, 218 x 152 mm.

EXPOSICIONES

Goya y la Constitución de 1812

Museo Municipal de Madrid Madrid 1982
organized by Madrid Town Hall,
consultant editor José Manuel
Pita Andrade. From December
1982 to January 1983
cat. 60

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. 52

Francisco de Goya: Maleri, Tegning, Grafikk

Nasjonalgalleriet Oslo 1996
from 10th to April 14th 1996
cat. 37

Gant 2017

BIBLIOGRAFÍA

D'ACHIARDI, Pierre
p. 28, n. 52
1908
D.Anderson: Editeur

SÁNCHEZ CANTÓN. Francisco Javier
n. 40c
1954
Museo del Prado

Dibujos de Goya, 2 vols

GASSIER, Pierre
p. 147
1975
Noguer

Los Caprichos de Goya y sus dibujos preparatorios

SÁNCHEZ CANTÓN, Francisco Javier
p. 91
1949
Instituto Amatller de Arte Hispánico

Vie et ouvre de Francisco de Goya

GASSIER, Pierre y WILSON, Juliet
p. 182, n. 556
1970
Office du livre

Los Caprichos de Goya

LAFUENTE FERRARI, Enrique
pp. 44-45
1977
Gustavo Gili

Serie punto y línea

Goya's Caprichos. Beauty, Reason and Caricature

LÓPEZ-REY, José
pp. 202, n. 52
1953
Princeton University Press

The Changing image: Prints by Francisco Goya

SAYRE, Eleanor
p. 78
1974
Museum of Fine Arts

LAFUENTE FERRARI, Enrique
pp. 104-105, nº 27
1980
Silex

AGULLÓ Y COBO, Mercedes
p. 178
1982
Ayuntamiento de Madrid

WILSON-BAREU, Juliet
pp. 87-90
1992
Real Academia de Bellas Artes de San
Fernando

BLAS BENITO, Javier, MATILLA RODRÍGUEZ,
José Manuel y MEDRANO, José Miguel
p. 279
1999
Museo Nacional del Prado

PALABRAS CLAVE

CRÍTICA SUPERSTICIÓN MONJES CAPRICCIO

ENLACES EXTERNOS