

IT IS TIME

CLASIFICACIÓN: PRINTS

SERIE: CAPRICHOS (PRINTS AND DRAWINGS, 1797-1799) (80/85)



DATOS GENERALES

CRONOLOGÍA

Ca. 1797 - 1799

DIMENSIONES

217 x 152 mm

TÉCNICA Y SOPORTE

Aguafuerte, aguatinta bruñida, punta seca y buril

RECONOCIMIENTO DE LA AUTORÍA DE GOYA

Undisputed work

FICHA: REALIZACIÓN/REVISIÓN

17 Jan 2011 / 29 May 2024

INVENTARIO

836 225

INSCRIPCIONES

Ya es hora. (at the bottom)

80. (in the upper right-hand corner)

HISTORIA

See *Francisco de Goya y Lucientes, Painter.*

The preparatory drawing for this engraving has not survived.

ANÁLISIS ARTÍSTICO

In the last print of the *Caprices* series, four friars are waking up, seemingly waking from their sleep. The one in the foreground holds a hand to his open mouth and shows his slender, knee-length legs. Behind him, another raises his arms and opens his mouth, as do the other two figures in the background.

The aquatint in this print is very soft and barely contrasts with the whites of the figures, while the burnishing is very fine. In the standing figure and in the background of the image, the burin touches can be seen.

In the manuscript in the National Library this engraving is explained as follows: "The bishops and canons, after sleeping soundly, get up late to go to mass; they yawn; they wait and think only of living a good life without working at all. They yawn, they wait and think only of having a good life without working at all. One of them wears on his cloak the sideburns and joints of the young boys who are spoiled by masturbation". The Prado manuscript states that with this image Goya suggests that the time has come to banish all the goblins, witches and beings of popular fantasy from this world in order to let reason awaken: "As soon as dawn breaks, witches, goblins, visions and ghosts flee, each to his own side. It is a good thing that these people can only be seen at night and in the dark! No one has been able to find out where they lock themselves up and hide during the day. Whoever managed to catch a burrow of Goblins and show them inside a cage at 10 o'clock in the morning in the Puerta del Sol, does not need any other majororazgo".

The Aragonese painter continued the criticism he had made in various prints from the series of *The Caprices* of the relaxed lifestyle of some members of the Church and their often licentious and reprehensible customs. At the same time, in this image he expresses his wish for the end of the superstitions in which a large part of Spanish society lived. These two aspects are not unconnected, but the second is conducive to the largely unjustified privileges of certain social sectors, especially the clergy.

CONSERVACIÓN

The plate is preserved in rather poor condition (National Chalcography, no. 251).

EXPOSICIONES

Goya. Gemälde Zeichnungen. Graphik. Tapisserien

Kunsthalle Basel Basle 1953

from January 23th to April 12th
1953

cat. 258

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. 186

Francisco de Goya

Museo d'Arte Moderna Lugano 1996

exhibition celebrated from
September 22nd to November
17th.

cat. 80, p. 107

Ydioma universal: Goya en la Biblioteca Nacional

Biblioteca Nacional Madrid 1996

from September 19th to
December 15th 1996

cat. 147

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. 86

Francisco Goya. Capricci, folle e disastri della guerra

San Donato Milanese 2000

Opere grafiche della Fondazione
Antonio Mazzotta

p. 52, cat. 80

Goya e la tradizione italiana

Fondazione Magnani Rocca Mamiano di
Traversetolo (Parma) 2006

consultant editors Fred Licht and

Goya. Opera grafica

Pinacoteca del Castello di San Giorgio Legnano
2006

exhibition celebrated from
December 16th 2006 to April 1st

Goya e Italia

Museo de Zaragoza Zaragoza 2008

organized by the Fundación Goya
en Aragón, consultant editor

Simona Tosini Pizzetti. From
September 9th to December 3th
2006

cat. 80, p.165

Goya et la modernité

Pinacothèque de Paris Paris 2013

from October 11st 2013 to March
16th 2014

cat. 13

2007

p.44

Joan Sureda Pons. From June
1st to September 15th 2008

cat. 348

BIBLIOGRAFÍA

Goya engravings and lithographs, vol. I y II.

HARRIS, Tomás

p.158, cat. 115

1964

Bruno Cassirer

Vie et ouvre de Francisco de Goya

GASSIER, Pierre y WILSON, Juliet

p.185, cat. 115

1970

Office du livre

El mundo de Goya en sus dibujos

LAFUENTE FERRARI, Enrique

pp. 24-25

1979

Urbión

Goya, la década de los caprichos: dibujos y aguafuertes

WILSON BAREAU, Juliet

pp.306-307, cat. 186

1992

Real Academia de Bellas Artes de San
Fernando

Catálogo de las estampas de Goya en la Biblioteca Nacional

SANTIAGO, Elena M. (coordinadora)

p.116, cat. 172

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.392-395

1999

Museo Nacional del Prado

OROPESA, Marisa and RINCÓN GARCÍA,
Wilfredo

p. 71

2013

Pinacoteca de París

Goya. In the Norton Simon Museum

WILSON BAREAU, Juliet

pp. 42-75

2016

Norton Simon Museum

PALABRAS CLAVE

CAPRICCIO CRÍTICA LICENCIOSA VIDA MONACAL FRAILES

ENLACES EXTERNOS