

# THOSE POWDERS

CLASIFICACIÓN: PRINTS

SERIE: CAPRICHOS (PRINTS AND DRAWINGS, 1797-1799) (23/85)



## DATOS GENERALES

CRONOLOGÍA

Ca. 1797 - 1799

DIMENSIONES

219 x 150 mm

TÉCNICA Y SOPORTE

Aguafuerte, aguatina bruñida, punta seca y buril

RECONOCIMIENTO DE LA AUTORÍA DE GOYA

Undisputed work

FICHA: REALIZACIÓN/REVISIÓN

30 Nov 2010 / 29 May 2024

INVENTARIO

836 225

## INSCRIPCIONES

*Those powders* (in the lower part)

23. (in the upper right-hand corner)

## HISTORIA

See *Francisco de Goya y Lucientes, Painter.*

A *single state proof* is known to exist in the Bibliothèque Nationale de France in Paris, belonging to an early version that was discarded. It has the peculiarity that it is only done with aquatint,

although it seems that Goya ended up using the point of the etching in some areas such as the lines of the victim's skirt.

The final version was done in etching; Goya simplified the use of aquatint by using a single tone throughout the background, which allowed him to characterise the figures in the crowd more accurately.

A *preparatory drawing* for this engraving has survived.

#### ANÁLISIS ARTÍSTICO

A prisoner - in the Goyaesque engraving it is really difficult to tell whether it is a man or a woman - is seated on a raised platform. He wears a *sambenito*, a chasuble that was often decorated with scenes alluding to hell, and a *coroza* on his head. He is being subjected to a singular act of faith that was celebrated with a single prisoner, either inside a church or in a public space. In front of him stands a pulpit from which an inquisitor reads the charges from an open book. Around the pulpit and the stage, a crowd witnesses the trial. We can only make out two friars in the foreground because Goya has superficially and indistinctly captured the rest of the faces.

The explanations in the manuscripts clarify engraving no. 23 of the series; the Ayala engraving reads: "Self-belief. A rabble of foolish priests and friars make a meal of such functions. Perico the lame man who gave powder to lovers. The one in the Prado Museum reads: "Badly done! To treat a woman of honour, who for a frivolous woman served the whole world diligently, in this way is wrong! Finally, the manuscript in the National Library notes that "the rabble of priests and friars is the one who lives with the feasts of the *autillos* (Perico the lame)".

Goya, as an Enlightenment painter, harshly criticised the *autos de fe* to which those accused of witchcraft were subjected. The painter finds it difficult to understand how the accounts of witchcraft could be given credibility and, if so, these activities should be judged by the courts and not by the Inquisition.

The somewhat cryptic title may, according to Edith Helman, refer to the popular saying "the dust has turned to mud". In reality, this type of act in which witchcraft is judged is followed by an equally irrational gesture such as the death penalty. Goya demonstrated in some of the engravings in this series, as well as in *The Disasters of War*, an important awareness of the importance of the death penalty.

#### CONSERVACIÓN

The plate is preserved in the National Chalcography (no. 194).

#### EXPOSICIONES

##### **Goya. Gemälde Zeichnungen. Graphik. Tapisserien**

Kunsthalle Basel Basle 1953

from January 23th to April 12th  
1953

cat. 213

##### **De grafiek van Goya**

Rijksmuseum Rijksprentenkabinet Amsterdam  
1970

from November 13th 1970 to  
January 17th 1971

cat. 25

##### **Goya. Das Zeitalter der Revolutionen. Kunst um 1800 (1980 - 1981)**

Hamburger Kunsthalle Hamburg 1980

cat. 29

##### **Goya dans les collections suisses**

Fundación Pierre Gianadda Martigny 1982

consultant editor Pierre Gassier.  
From June 12th to August 29th  
1982

cat. 49

##### **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

##### **Goya**

Nationalmuseum Stockholm 1994

consultant editors Juan J. Luna  
and Görel Cavalli-Björkman. From  
October 7th 1994 to January 8th  
1995

cat. 59

10th 1993

cat.94

### Francisco de Goya

Museo d'Arte Moderna Lugano 1996

exhibition celebrated from  
September 22nd to November  
17th.

cat. 23, p.50

### Francisco Goya. Capricci, follie e disastri della guerra

San Donato Milanese 2000

Opere grafiche della Fondazione  
Antonio Mazzotta

cat. 23, p.25

### Goya et la modernité

Pinacothèque de Paris Paris 2013

from October 11st 2013 to March  
16th 2014

cat. 151

Agen 2019

cat. 48

#### BIBLIOGRAFÍA

### Goya engravings and lithographs, vol. I y II.

HARRIS, Tomás

p.93, cat. 58

1964

Bruno Cassirer

### Catálogo de las estampas de Goya en la Biblioteca Nacional

SANTIAGO, Elena M. (coordinadora)

p.85, cat. 111

1996

Ministerio de Educación y Cultura, Biblioteca  
Nacional

### Goya: Order & Disorder

ILCHMAN, Frederick y STEPANEK, Stephanie  
L. (comisarios)

p. 300

2014

Museum of Fine Arts Boston Publications

MOTTIN, Bruno, EFEDAQUE, Adrien and

WILSON-BAREU, Juliet

p. 152

2019

Snoeck

### Ydioma universal: Goya en la Biblioteca Nacional

Biblioteca Nacional Madrid 1996

from September 19th to  
December 15th 1996

cat. 142

### 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. 23, p.151

### Goya: Order and disorder

Museum of Fine Arts Boston 2014

cat. 205

Hamburg 2019

cat. 101

### Vie et ouvre de Francisco de Goya

GASSIER, Pierre y WILSON, Juliet

p.179, cat. 498

1970

Office du livre

### 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.156-159

1999

Museo Nacional del Prado

### Goya. In the Norton Simon Museum

WILSON BAREAU, Juliet

pp. 42-75

2016

Norton Simon Museum

TACK, Ifee and PISOT, Sandra

p. 311

2019

Hirmer

### 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. 29

### Goya. Opera grafica

Pinacoteca del Castello di San Giorgio Legnano

2006

exhibition celebrated from  
December 16th 2006 to April 1st  
2007

p.28

Madrid 2017

2022

### Goya, la década de los caprichos: dibujos y aguafuertes

WILSON BAREAU, Juliet

pp.160-163, cat. 93-95

1992

Real Academia de Bellas Artes de San  
Fernando

OROPESA, Marisa and RINCÓN GARCÍA,  
Wilfredo

p. 216

2013

Pinacoteca de París

CALVO RUATA, José Ignacio, BORRÁS

GUALIS, Gonzalo M. and MARTÍNEZ

HERRANZ, Amparo

p. 271

2017

Gobierno de Aragón y Fundación Bancaria  
Ibercaja

TORAL OROPESA, María and MARTÍN

MEDINA, Víctor

p. 37

2022

Museo de Bellas Artes de Badajoz y Diputación  
de Badajoz

PALABRAS CLAVE

**CAPRICCIO REO PRISIONERO AUTO DE FE INQUISICIÓN**

ENLACES EXTERNOS