

# TANTALUS

CLASIFICACIÓN: DRAWINGS

SERIE: CAPRICHOS (PRINTS AND DRAWINGS, 1797-1799) (9B/85)



## DATOS GENERALES

CRONOLOGÍA

Ca. 1797 - 1798

UBICACIÓN

The Prado National Museum. Madrid, Madrid,  
Spain

DIMENSIONES

202 x 141 mm

TÉCNICA Y SOPORTE

Sanguina sobre trazos de lápiz negro y sobre papel

RECONOCIMIENTO DE LA AUTORÍA DE GOYA

Documented work

TITULAR

El Prado National Museum

FICHA: REALIZACIÓN/REVISIÓN

22 Nov 2010 / 26 Jun 2023

INVENTARIO

529 (D. 4209)

## INSCRIPCIONES

54 (in composite pencil, in the recto, lower left-hand corner)

21 (superimposed on the previous figure, in pencil, brown ink).

9 // [On a sticker, upper margin, enclosed in a circle:]

51 (in pencil; recto)

#### 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

The preparatory drawing for engraving no. 9, *Tantalus* from the serie *The Caprices*, shows some differences with respect to the print. The most significant is the way in which the background of the scene is approached. In the engraving, behind the two figures in the image, we can see the surface of a pyramid in which the stone ashlar of which it is composed have been differentiated. However, in the sketch that precedes the engraving, three diagonal lines are drawn that seem to allude to the pyramid although, if it were not for the existence of the engraving, we would not be able to indicate the presence of this architectural structure. Two of these lines could have been made to conceal the cut in the paper.

#### CONSERVACIÓN

El papel fue cortado en cuatro trozos y posteriormente pegado de nuevo sobre otro papel.

#### EXPOSICIONES

##### **Goya. Drawings, Etchings and Lithographs**

Goya. Drawings London 1954

from June 12th to July 25th 1954

p. 4, cat. 14

Madrid 2019

cat. 67

#### BIBLIOGRAFÍA

D'ACHIARDI, Pierre

p. 19, n. 9

1908

D.Anderson: Editeur

##### **Los Caprichos de Goya y sus dibujos preparatorios**

SÁNCHEZ CANTÓN, Francisco Javier

p. 72

1949

Instituto Amatller de Arte Hispánico

##### **Goya's Caprichos. Beauty, Reason and Caricature**

LÓPEZ-REY, José

p. 190, fig. 101

1953

Princeton University Press

SÁNCHEZ CANTÓN, Francisco Javier

n. 8

1954

Museo del Prado

##### **Vie et ouvre de Francisco de Goya**

GASSIER, Pierre y WILSON, Juliet

p. 177, cat. 468

1970

Office du livre

##### **Goya's Tantalus: Genesis of a Composition**

Master Drawings

KÜHN-NIELSEN, P.

pp. 151-156

12, 2

1974

Summer

##### **Dibujos de Goya, 2 vols**

GASSIER, Pierre

p. 109, cat. 72

1975

Noguer

##### **Los Caprichos de Goya**

LAFUENTE FERRARI, Enrique

p. 31

1977

Gustavo Gili

Serie punto y línea

##### **Goya, dibujos**

LAFUENTE FERRARI, Enrique

pp. 88-89, cat. 19

1980

Silex

##### **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. 93

MATILLA, José Manuel y MENA, Manuela B.

(comisarios)

p. 138

2019

Museo Nacional del Prado

1999  
Museo Nacional del Prado

**PALABRAS CLAVE**

**MITOLOGÍA GRIEGA MATRIMONIO DE CONVENIENCIA CAPRICCIO**

**ENLACES EXTERNOS**