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, follie 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 Simona Tosini Pizzetti. From September 9th to December 3th 2006
cat. 80, p.165

Goya. Opera grafica
Pinacoteca del Castello di San Giorgio Legnano 2006
exhibition celebrated from December 16th 2006 to April 1st 2007
p.44

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. 348

Goya et la modernité
Pinacothèque de Paris París 2013
from October 11st 2013 to March

16th 2014
cat.13

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