

# WAIT TO BE SMEARED

CLASIFICACIÓN: PRINTS

SERIE: CAPRICHOS (PRINTS AND DRAWINGS, 1797-1799) (67/85)



## DATOS GENERALES

CRONOLOGÍA

Ca. 1797 - 1799

DIMENSIONES

218 x 153 mm

TÉCNICA Y SOPORTE

Etching, burnished aquatint and drypoint

RECONOCIMIENTO DE LA AUTORÍA DE GOYA

Undisputed work

FICHA: REALIZACIÓN/REVISIÓN

09 Jan 2011 / 29 May 2024

INVENTARIO

836 225

## INSCRIPCIONES

*Aguarda que te unten* (at the bottom)

67. (in the upper right-hand corner)

## HISTORIA

See *Francisco de Goya y Lucientes, Painter.*

A pre-print proof with burnished aquatint and drypoint is preserved in the Bibliothèque Nationale de France, Paris.

A preparatory drawing of this engraving is in the Prado Museum.

#### ANÁLISIS ARTÍSTICO

An old naked sorcerer with a monstrous face and animal ears applies an ointment to a character with a brush. Thanks to this substance, the latter has become a billy goat trying to take flight. However, there is still something human about him: the leg by which the sorcerer grabs him, where he has not yet spread the potion. Next to them stands a one-eyed woman with a one-eyed body and a worn face, who watches the scene attentively.

With the burnisher Goya has created a large triangle of light behind the figures, above which is another half-tone triangle. The bodies of the figures, especially that of the goat about to take flight, and the ground on the left side of the print, are rendered with precision in etching.

In the Ayala manuscript the engraving is explained as an Extreme-Unction, while in the Prado manuscript a more detailed interpretation is given: "They send him on an important errand and he wants to leave half smeared; among the witches there are also trunks, hasty, boastful, without a shred of judgement; everyone is a country". Finally, the manuscript of the National Library gives us the following description of the print: "With the spread of ignorance and clumsiness, men become bastards in the end". (The Extreme-Unction).

It is possible that one of Goya's sources of inspiration for this engraving was the *Tragicomedy of Lysander and Rosalia or Second Celestina* (1534) by Feliciano de Silva (Ciudad Rodrigo, 1482/1492-1554). This theme also appears in the *Auto de fe held in the city of Logroño on 6 and 7 November 1610*.

As in many other scenes of witchcraft in the Caprices series, in this print the dreamlike prevails over the critical content. Goya has taken great care with the composition and has recreated the faces of the characters, especially the one in the foreground, to provide us with a surprising image drawn from his fantasy. It looks more like a *Goyaesque* amusement than an image intended for censorship.

#### CONSERVACIÓN

The plate is in rather poor condition, with the aquatint very worn (National Chalcography, no. 238).

#### EXPOSICIONES

##### **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. 64

##### **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. 67, p.162

##### **Francisco de Goya**

Museo d'Arte Moderna Lugano 1996

exhibition celebrated from September 22nd to November 17th.

cat. 67, p.94

##### **Goya. Opera grafica**

Pinacoteca del Castello di San Giorgio Legnano 2006

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

p.41

##### **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. 73

##### **Goya et la modernité**

Pinacothèque de Paris Paris 2013

from October 11st 2013 to March 16th 2014

cat. 170

**BIBLIOGRAFÍA**

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

HARRIS, Tomás  
p.144, cat. 102  
1964  
Bruno Cassirer

**Vie et ouvre de Francisco de Goya**

GASSIER, Pierre y WILSON, Juliet  
p.183, cat. 585  
1970  
Office du livre

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

WILSON BAREAU, Juliet  
pp.108-109, cat. 64  
1992  
Real Academia de Bellas Artes de San Fernando

**Goya. El capricho y la invención. Cuadros de gabinete, bocetos y miniaturas**

MENA, Manuela B. y WILSON-BAREAU, Juliet (comisarias)  
pp.213-214, fig. 154  
1993  
Museo del Prado

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

SANTIAGO, Elena M. (coordinadora)  
p.110, cat. 159  
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.338-341  
1999  
Museo Nacional del Prado

OROPESA, Marisa and RINCÓN GARCÍA, Wilfredo  
p. 235  
2013  
Pinacoteca de París

**Goya. In the Norton Simon Museum**

WILSON BAREAU, Juliet  
pp. 42-75  
2016  
Norton Simon Museum

TORAL OROPESA, María and MARTÍN MEDINA, Víctor  
p. 48  
2022  
Museo de Bellas Artes de Badajoz y Diputación de Badajoz

**PALABRAS CLAVE**

**CAPRICCIO BRUJERÍA IGNORANCIA EXTREMA-UNCIÓN**

**ENLACES EXTERNOS**