

# IS YOUR WORSHIP... WELL, AS I SAY... HEY! CAREFUL...

CLASIFICACIÓN: PRINTS

SERIE: CAPRICHOS (PRINTS AND DRAWINGS, 1797-1799) (76/85)



## DATOS GENERALES

CRONOLOGÍA

Ca. 1797 - 1799

DIMENSIONES

217 x 152 mm

TÉCNICA Y SOPORTE

Agua fuerte, aguainta bruñida y punta seca

RECONOCIMIENTO DE LA AUTORÍA DE GOYA

Undisputed work

FICHA: REALIZACIÓN/REVISIÓN

13 Jan 2011 / 29 May 2024

INVENTARIO

836 225

## INSCRIPCIONES

*¿Está Vmd... pues, Como digo...eh! Cuidado! si nó...* (at the bottom)

76. (in the upper right-hand corner)

## HISTORIA

See Francisco de Goya y Lucientes, Painter.

There is a state proof with burnished aquatint that was auctioned at the Hotel Drouot in Paris in 1957, on which the following caption appears: Do you understand it?

A preparatory drawing is kept in the Prado National Museum.

#### ANÁLISIS ARTÍSTICO

On the left side of the picture is a mutilated man leaning on his crutches, listening attentively to the bravado of an old general. He is dressed in uniform, holding a baton in his left hand and displaying an officer's badge in the palm of his right hand. Behind him, a man who covers his mouth to hide his laughter and another with angular features and a wide-brimmed hat observe the ridiculous soldier.

The Aragonese painter used a single fine-grained aquatint that contrasts with the whites achieved through the varnish reserves in the first prints. This effect gradually faded, as did the application of the burnisher on the figures. In the upper right corner there is a defect which Goya tried to conceal with the drypoint and which will become increasingly visible as the intensity of the aquatint weakens.

The manuscript in the Prado's Museo Nacional del Prado comments on this engraving: "The cockade and the cane make him believe that he is of a superior nature and abuses the command entrusted to him to annoy all those who know him, arrogant, insolent and vain with those who are inferior, dejected and vile with those who can do more than he can". Ayala's manuscript and that of the Biblioteca Nacional coincide in the same explanation: "The swollen soldiers, full of gout and filly, throw brabatas to the crippled, since they did not throw them to their enemies".

It is possible that the figure in the print is the artillery general Tomás de Morla y Pacheco (Jerez de la Frontera, 1748-Madrid, 1812). He was known not so much for his bravery and military merits as for his verbal incontinence. Tomás de Morla enjoyed the sympathy and protection of Manuel Godoy and it was he who surrendered Madrid to Napoleon.

#### CONSERVACIÓN

The plate is in rather poor condition is preserved in the (National Chalcography no. 247).

#### EXPOSICIONES

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

Kunsthalle Basel Basle 1953

from January 23th to April 12th 1953

cat. 254

##### **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. 116

##### **Goya**

Nationalmuseum Stockholm 1994

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

cat. 73

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

Museo d'Arte Moderna Lugano 1996

exhibition celebrated from September 22nd to November 17th.

cat. 76, p.103

##### **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. 82

##### **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. 76, p.164

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

Pinacoteca del Castello di San Giorgio

##### **Goya et la modernité**

Pinacothèque de Paris Paris 2013

Legnano 2006  
exhibition celebrated from  
December 16th 2006 to April 1st  
2007  
p.43

from October 11st 2013 to March  
16th 2014  
cat. 175

#### BIBLIOGRAFÍA

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

HARRIS, Tomás  
p.154, cat. 111  
1964  
Bruno Cassirer

##### **Vie et oeuvre de Francisco de Goya**

GASSIER, Pierre y WILSON, Juliet  
p.185, cat. 605  
1970  
Office du livre

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

WILSON BAREAU, Juliet  
pp.196-197, cat. 116  
1992  
Real Academia de Bellas Artes de San Fernando

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

SANTIAGO, Elena M. (coordinadora)  
p.114, cat. 168  
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.376-379  
1999  
Museo Nacional del Prado

OROPESA, Marisa and RINCÓN GARCÍA, Wilfredo  
p. 240  
2013  
Pinacoteca de París

##### **Goya. In the Norton Simon Museum**

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

#### PALABRAS CLAVE

**GENERAL DE ARTILLERÍA TOMÁS DE MORLA Y PACHECO CAPRICCIO**

#### ENLACES EXTERNOS