

# 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

### **Goya. Opera grafica**

Pinacoteca del Castello di San Giorgio Legnano  
2006

exhibition celebrated from  
December 16th 2006 to April 1st

### **Goya e Italia**

Museo de Zaragoza Zaragoza 2008

organized by the Fundación Goya  
en Aragón, consultant editor

Simona Tosini Pizzetti. From  
September 9th to December 3th  
2006

*cat. 80, p.165*

### **Goya et la modernité**

Pinacothèque de Paris Paris 2013

from October 11st 2013 to March  
16th 2014

*cat.13*

2007

*p.44*

Joan Sureda Pons. From June  
1st to September 15th 2008

*cat. 348*

#### **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**