SWALLOW IT DOG

CLASIFICACIÓN: PRINTS

SERIE: CAPRICHOS (PRINTS AND DRAWINGS, 1797-1799) (58/85)



DATOS GENERALES

CRONOLOGÍA	Ca. 1797 - 1799
DIMENSIONES	218 x 152 mm
TÉCNICA Y SOPORTE	Etching, burnished aquatint and drypoint
RECONOCIMIENTO DE LA AUTORÍA DE GOYA	Undisputed work
FICHA: REALIZACIÓN/REVISIÓN	26 Dec 2010 / 29 May 2024
INVENTARIO	836 225

INSCRIPCIONES

Tragala perro. (at the bottom)

58. (in the upper right-hand corner)

HISTORIA

See *Francisco de Goya y Lucientes, Painter*.

There is a state proof before the letter with burnished aquatint and drypoint in the National Library of Madrid.

In the first printings the title was misspelled, *Tragala perro*, until the error was corrected and the "r" was added.

A *preparatory drawing* for this engraving has survived.

ANÁLISIS ARTÍSTICO

A kneeling, supplicant man in the centre of the composition, slightly offset to the right, is surrounded by clerics. The one in the foreground, his face wild-eyed and his mouth open as if he were screaming, carries a huge syringe with which he threatens the unwary man. Another figure is holding him, while one in the background laughs, and two others at the sides seem to be watching the scene impassively. In the background, in the semi-darkness, several menacing-looking animal heads can be seen.

Goya used three-tone aquatint, which contrasts with the varnish reserves in the whites, especially in the figure holding the syringe, and he used drypoint in the veiled figure.

The Ayala manuscript describes this print as follows: "Some friars are trying to cure a poor Marcos, by hanging a relic around his neck and forcibly washing him". The one in the Prado Museum notes: "He who lives among men was irremediably stigmatised: if he wants to avoid it, he will have to go and live in the mountains, and when he is there he will also know that living alone is a geringa". Finally, the manuscript in the National Library refers to this print with the following comment: "A certain Juan Lanas is not given a bad wash by some friars who flirt with his wife and put a taleguillo around his neck as a relic to cure him and keep him quiet. The woman is seen behind covered with a veil and a monster with enormous antlers presides over the performance, with our Father Prior authorising it all".

Nigel Glendinning believes that the source of inspiration for this engraving could be found in some handwritten Tenths in Seville, of which several versions circulated, which relate a well-known anecdote of the time: the rivalry between an officer and a friar for the favours of a married woman. One day the officer goes to his beloved's house and finds her with the friar, to which the friar threatens to give her an enema, finally pulling out a pistol and having a maid give her not one but three. Thus the friar with the syringe would be identified with the friar in the story, the kneeling man with the officer and the veiled figure in the background with the woman. Behind the group stands an owl with its wings spread between the horns of a monstrous being that would symbolise the woman's husband or her lover. This creature has a large snout reminiscent of a phallus and next to it a face with a dog-like appearance and human reminiscences.

The title of the print has a double meaning, as the victim has no choice but to endure what is happening to her. The word "tragala" remained at the time an offensive term in the political vocabulary of 19th-century revolts. It was also included in liberal songs critical of the absolutist governments in power.

CONSERVACIÓN

The plate is in rather poor condition, with the aquatint very worn (National Chalcography, no. 229).

EXPOSICIONES

Goya. Gemälde Zeichnungen. Graphik. Tapisserien
Kunsthalle Basel Basle 1953
from January 23th to April 12th 1953
cat. 243

Goya. Das Zeitalter der Revolucionen. Kunst um 1800 (1980 – 1981)
Hamburger Kunsthalle Hamburg 1980
cat. 38

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. 108

Francisco de Goya
Museo d'Arte Moderna Lugano 1996
exhibition celebrated from

Francisco Goya. Sein leben im spiegel der graphik.

Fuendetodos 1746-1828

Goya e la tradizione italiana
Fondazione Magnani Rocca Mamiano di Traversetolo (Parma) 2006

September 22nd to November 17th.
cat. 58, p.85

Bordeaux. 1746-1996
Galerie Kornfeld Bern 1996
from November 21st 1996 to January 1997
cat. 64

consultant editors Fred Licht and Simona Tosini Pizzetti. From September 9th to December 3th 2006
cat. 58, p.160

Goya. Opera grafica
Pinacoteca del Castello di San Giorgio Legnano 2006
exhibition celebrated from December 16th 2006 to April 1st 2007
p.39

Goya et la modernité
Pinacothèque de Paris París 2013
from October 11st 2013 to March 16th 2014
cat. 198

BIBLIOGRAFÍA

The Monk and the Soldier in Plate 58 of Goya's Caprichos
Journal of the Warburg and Courtauld Institutes
GLENDINNING, Nigel
pp.115-120
XXIV, 1-2
1961
The Warburg Institute

Nuevos datos sobre las fuentes del Capricho nº 58 de Goya
Papeles de Son Armadans
GLENDINNING, Nigel
pp.13-29
91
1963

Goya engravings and lithographs, vol. I y II.
HARRIS, Tomás
pp.133-134, cat. 93
1964
Bruno Cassirer

Vie et ouvre de Francisco de Goya
GASSIER, Pierre y WILSON, Juliet
p.183, cat. 567
1970
Office du livre

Goya, la década de los caprichos: dibujos y aguafuertes
WILSON BAREAU, Juliet
pp.184-187, cat. 107-108
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)
p.240, fig. 168
1993
Museo del Prado

Catálogo de las estampas de Goya en la Biblioteca Nacional
SANTIAGO, Elena M. (coordinadora)
p.104, cat. 147-148
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.302-305
1999
Museo Nacional del Prado

OROPESA, Marisa and RINCÓN GARCÍA, Wilfredo
p. 264
2013
Pinacoteca de París

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

PALABRAS CLAVE

CAPRICCIO ABUSO DE PODER HERIDO

ENLACES EXTERNOS