

THEY SAY YES AND HOLD OUT THEIR HAND TO THE FIRST TO ARRIVE

CLASIFICACIÓN: PRINTS

SERIE: CAPRICHOS (PRINTS AND DRAWINGS, 1797-1799) (2/85)



DATOS GENERALES

CRONOLOGÍA

Ca. 1797 - 1798

DIMENSIONES

215 x 150 mm

TÉCNICA Y SOPORTE

Etching and burnished aquatint

RECONOCIMIENTO DE LA AUTORÍA DE GOYA

Undisputed work

TITULAR

Ailsa Mellon Bruce Collection

FICHA: REALIZACIÓN/REVISIÓN

09 Nov 2010 / 19 Jun 2023

INVENTARIO

836 225

INSCRIPCIONES

Yes pronounce and hand out to the first comer (at the bottom)

P.2 (in the upper right corner)

HISTORIA

See *Francisco de Goya y Lucientes, Painter*.

ANÁLISIS ARTÍSTICO

A young woman, whose face is covered with a black mask on the front and a dog or rat mask on the back, marries a man much older than herself. She offers him one hand, while hiding the other behind her body. Behind her, we see two old women with deformed faces and, in the background of the scene, various figures with exaggerated gestures attending the scene. High in the centre of the picture, although slightly offset towards the background, the painter has depicted a man wearing a hat with a caricatured, almost animal-like face.

The lines of the engraving have a deep bite and in the fine-grained aquatint varnish reserves have been made to obtain a greater contrast between the white of the simian profile of the woman behind the young woman and the girl's chest with the malicious expression of the bridegroom. The use of the burnisher favours the insinuation of the female forms beneath the dress.

Contemporary manuscripts explain this scene; the one in the Prado Museum states that this image represents "the ease with which many women lend themselves to marriage in the hope of living more freely in it", while the one in the National Library notes that "marriages are regularly performed blindly: the brides, trained by their parents, mask themselves and dress up to deceive the first man who arrives. This is a princess with a mask, who is then to be a bitch with her vassals, as indicated by the back of her face imitating a hairstyle: the foolish people applaud these liaisons; and behind comes praying a liar in priestly attire for the happiness of the nation". Finally, Ayala's manuscript states that with this image Goya "reprimands blind marriages, like those of princesses and chambermaids".

For this *Caprice*, Goya must have been inspired by some verses written by his learned friend Gaspar Melchor de Jovellanos (Gijón, 1744–Puerto de Vega, Navia, 1811), the so-called satires *A Arnesto*, which were first published in *El censor* (1786). Alcinda, a young woman belonging to high society, marries the first suitor who presents himself to her, possibly with the intention of leaving home. The future husband is encouraged by the economic prosperity that this marriage will bring him. Goya has captured the part of Jovellanos's poem in which he says: "El sí pronuncian y la mano alargan/ Al primero que llega! What a lot of evils/ This damned blindness does not abort! In addition, in the background of the engraving are the characters attending the scene "Al pie del altar, y en el tumulto/ Brindis y vivas de la tornaboda" (At the foot of the altar, and in the tumult/ Toasts and cheers of the wedding). This marriage is celebrated with the imminent threat of infidelity, as Jovellanos points out: "El velo conyugal, y que corriendo/ Con la imprudente frente levantada. Va el adulterio de una casa a otra" (Adultery goes from one house to another). Betrayal is symbolised in the print by the double mask which, on the back, has the face of a dog or rat and alludes to the true character of the young woman who will find complicity in the deception in the woman with the simian face behind her. In Goyaesque iconography, the mask is often an element which, far from concealing, reveals the character's true identity and gives us an idea of her real personality.

The theme of unequal marriages or marriages of convenience is dealt with by Goya in other engravings in *The Caprices*, such as No. 14, *What a Sacrifice*, No. 57, *Filiation*, and No. 75, *There's No One to Untie Us*.

CONSERVACIÓN

The aquatint of the plate, which is preserved in the National Chalcography (no. 173), is somewhat weakened.

EXPOSICIONES

Goya. Gemälde Zeichnungen. Graphik. Tapisserien

Kunsthalle Basel Basle 1953

from January 23th to April 12th 1953

cat. 194

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. 9

Francisco Goya. Capricci, follie e disastri della guerra

San Donato Milanese 2000

Opere grafiche della Fondazione Antonio Mazzotta

cat.2, p.16

Goya. Opera grafica

Pinacoteca del Castello di San Giorgio

Legnano 2006

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

p.22

Goya: Order and disorder

Museum of Fine Arts Boston 2014

p. 140

2022

De grafiek van Goya

Rijksmuseum Rijksprentenkabinet Amsterdam

1970

from November 13th 1970 to January 17th 1971

cat. 13

Francisco de Goya

Museo d'Arte Moderna Lugano 1996

exhibition celebrated from September 22nd to November 17th.

cat. 2, p.2

Goya. La imagen de la mujer

Museo Nacional del Prado Madrid 2001

from October 30th 2001 to February 10th 2002. Exhibited also at the National Gallery of Art, Washington, March 10th to June 2nd 2002, consultant editor Francisco Calvo Serraller

cat. 93

Goya et la modernité

Pinacothèque de Paris Paris 2013

from October 11st 2013 to March 16th 2014

cat. 130

Madrid 2017

Goya. Das Zeitalter der Revolutionen. Kunst um 1800 (1980 – 1981)

Hamburger Kunsthalle Hamburg 1980

cat. 22

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. 8

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. 2, p.146

Goya en Madrid. Cartones para tapices 1775-1794

Museo Nacional del Prado Madrid 2014

p. 152

Hamburg 2019

cat. 34

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Bruno Cassirer

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MENA, Manuela B. y WILSON-BAREAU, Juliet

(comisarias)

pp.45-47, fig. 21

1993

Museo del Prado

Goya, la imagen de la mujer

CALVO SERRALLER, Francisco (comisario)

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2001

Museo Nacional del Prado y Fundación

Amigos del Museo del Prado

Vie et ouvre de Francisco de Goya

GASSIER, Pierre y WILSON, Juliet

p.176, cat. 454

1970

Office du livre

Catálogo de las estampas de Goya en la Biblioteca Nacional

SANTIAGO, Elena M. (coordinadora)

cat. 89, p.74

1996

Ministerio de Educación y Cultura, Biblioteca Nacional

OROPESA, Marisa and RINCÓN GARCÍA,

Wilfredo

p. 191

2013

Pinacoteca de París

La década de los Caprichos. Retratos 1792-1804

GLENDINNING, Nigel (Comisario)

cat. 9, p. 16

1992

Real Academia de Bellas Artes de San Fernando

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

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José Manuel y MEDRANO, José Miguel

pp.64-67

1999

Museo Nacional del Prado

Goya en Madrid. Cartones para tapices 1775-1794

MENA MARQUÉS, Manuela B. y MAURER,

Gudrun (comisarias)

p. 152

2014

Goya: Order & Disorder

ILCHMAN, Frederick y STEPANEK, Stephanie
L. (comisarios)
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2014
Museum of Fine Arts Boston Publications

Goya. In the Norton Simon Museum

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

Museo Nacional del Prado

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Amparo
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de Badajoz

PALABRAS CLAVE

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ENLACES EXTERNOS