# BEAUTIFUL ADVICE

CLASIFICACIÓN: PRINTS

SERIE: CAPRICHOS (PRINTS AND DRAWINGS, 1797-1799) (15/85)




**DATOS GENERALES**

| | |
|---|---|
| CRONOLOGÍA | Ca. 1797 - 1799 |
| DIMENSIONES | 220 x 154 mm |
| TÉCNICA Y SOPORTE | Aguafuerte, aguatinta bruñida y buril |
| RECONOCIMIENTO DE LA AUTORÍA DE GOYA | Undisputed work |
| FICHA: REALIZACIÓN/REVISIÓN | 24 Nov 2010 / 29 May 2024 |
| INVENTARIO | 836 225 |

**INSCRIPCIONES**

*Beautiful advice* (in the lower part)

*15.* (in the upper right corner)

**HISTORIA**

See *Francisco de Goya y Lucientes, Painter*.

Three state proofs are known from before the letter, as well as the small touches of burin applied to the maja's eyes. Goya also used the burnisher over the aquatint on the tip of the young woman's shoe to make it

easier to see how it peeked out from under the fringes of her skirt.

There is a *drawing in the Sanlúcar Album* that can be considered a preparation for the engraving and another in the *Prado Museum in Madrid.*

#### ANÁLISIS ARTÍSTICO

In the centre of the scene, a seated woman wears a mantilla covering her head and holds a half-open fan in her hand. Next to her, but somewhat further back, is an older woman looking at her attentively. In the background of the engraving we can see some shadows that suggest the presence of other figures that have not yet been fully outlined.

In this engraving, Goya makes significant use of aquatint to create the darker background in the upper part in the centre, as well as the ground. He reserves a lighter area on the young woman's chest and on the clothes of the woman behind her.

In Ayala's manuscript this engraving is explained as follows: "Wretched is he who carries her", while in the one in the Prado Museum it is noted that "the advice is worthy of the one who gives it. The worst thing is that the young lady is going to follow them to the letter. Woe betide anyone who carries her! In the manuscript of the National Library it is commented that "mothers are usually procuresses of their daughters, taking them on successful outings and gatherings".

In this print Goya openly criticises prostitution, to which the young women were often led on the advice of people in their own environment, who gave them *Beautiful advice.* Prostitution was also a matter of concern in enlightened circles since, following the closure of brothels in the 17th century due to the diseases that arrived from America, prostitutes exercised their profession in the street, without any kind of supervision or control. This is one of the reasons that increased insecurity in many of the streets of the capital.

It is possible that the Aragonese painter was familiar with engravings such as William Hogarth's *Arrival in London,* in which a young woman who has just arrived in the big city is greeted by an old woman. She looks at her and caresses her face; she is probably a procuress who will introduce her to the world of prostitution.

#### CONSERVACIÓN

The plate is preserved in the National Chalcography, (no. 186).

#### EXPOSICIONES

**Goya. Gemälde Zeichnungen. Graphik. Tapisserien**
Kunsthalle Basel Basle 1953
from January 23th to April 12th 1953
*cat. 207*

**De grafiek van Goya**
Rijksmuseum Rijksprentenkabinet Amsterdam 1970
from November 13th 1970 to January 17th 1971
*cat. 20*

**Goya dans les collections suisses**
Fundación Pierre Gianadda Martigny 1982
consultant editor Pierre Gassier. From June 12th to August 29th 1982
*cat. 47*

**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. 78*

**Goya**
Nationalmuseum Stockholm 1994
consultant editors Juan J. Luna and Görel Cavalli-Björkman. From October 7th 1994 to January 8th 1995
*cat. 56*

**Francisco de Goya**
Museo d'Arte Moderna Lugano 1996
exhibition celebrated from September 22nd to November 17th.
*cat. 15, p.42*

**Francisco Goya. Sein leben im spiegel der graphik. Fuendetodos 1746-1828**

**Bordeaux. 1746-1996**
Galerie Kornfeld Bern 1996

**Goya artista de su tiempo y Goya artista único**
The National Museum of Western Art Tokyo 1999
from December 1st to July 3th 1999
*cat. 108*

**Goya e la tradizione italiana**
Fondazione Magnani Rocca Mamiano di Traversetolo (Parma) 2006
consultant editors Fred Licht and Simona Tosini Pizzetti. From

from November 21st 1996 to January 1997
*cat. 21*

September 9th to December 3th 2006
*cat. 15, p.149*

**Goya. Opera grafica**
Pinacoteca del Castello di San Giorgio Legnano 2006
exhibition celebrated from December 16th 2006 to April 1st 2007
*p.26*

**Goya et la modernité**
Pinacothèque de Paris París 2013
from October 11st 2013 to March 16th 2014
*cat. 180*

Agen 2019
*cat. 56*

**Expérience Goya**
Lille 2021
*cat. 36*

2022

**BIBLIOGRAFÍA**


**Goya engravings and lithographs, vol. I y II.**
HARRIS, Tomás
p.85, cat. 50
1964
Bruno Cassirer

**Vie et ouvre de Francisco de Goya**
GASSIER, Pierre y WILSON, Juliet
p.178, cat. 481
1970
Office du livre

**Goya, la década de los caprichos: dibujos y aguafuertes**
WILSON BAREAU, Juliet
pp.130-133, cat. 77-79
1992
Real Academia de Bellas Artes de San Fernando

**Catálogo de las estampas de Goya en la Biblioteca Nacional**
SANTIAGO, Elena M. (coordinadora)
p.81, cat. 103
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.120-123
1999
Museo Nacional del Prado

OROPESA, Marisa and RINCÓN GARCÍA, Wilfredo
p. 246
2013
Pinacoteca de París

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

MOTTIN, Bruno, EFEDAQUE, Adrien and WILSON-BAREU, Juliet
p. 102
2019
Snoeck

**Expérience Goya (cat. expo)**
COTENTIN, Régis
p. 88
2021
Réunion des Musées Nationaux

TORAL OROPESA, María and MARTÍN MEDINA, Víctor
p. 34
2022
Museo de Bellas Artes de Badajoz y Diputación de Badajoz


**PALABRAS CLAVE**

**PROSTITUCIÓN PROSTITUTA CAPRICCIO**

**ENLACES EXTERNOS**