AFFILIATION

CLASIFICACIÓN: PRINTS

SERIE: CAPRICHOS (PRINTS AND DRAWINGS, 1797-1799) (57/85)

DATOS GENERALES

CRONOLOGÍA	Ca. 1797 - 1799
DIMENSIONES	217 x 152 mm
TÉCNICA Y SOPORTE	Etching and aquatint
RECONOCIMIENTO DE LA AUTORÍA DE GOYA	Undisputed work
FICHA: REALIZACIÓN/REVISIÓN	26 Dec 2010 / 29 May 2024
INVENTARIO	836 225

INSCRIPCIONES

La filiacion. (at the bottom)

57. (in the upper right-hand corner)

HISTORIA

See *Francisco de Goya y Lucientes, Painter*.

There are two state proofs before the letter and after the aquatint.

Three preparatory drawings of this engraving have survived *(1)*, *(2)* and *(3)* .

ANÁLISIS ARTÍSTICO

A seated woman in profile in the foreground wears a fox's mask over her face and a grotesque mask on her lap. In front of her, a priest or a woman - the identity of this personage is unclear - is verifying the executor's certificate attesting to the young woman's lineage. It seems that she is going to marry the figure standing next to her in the background, although it could also be a bailiff who is checking that the act is going well. The latter has a deformed face with a long, ostentatious nose, and adjusts a pair of glasses to see better. On the right of the engraving is a rapt figure with clasped hands, and on the left is a crowd, a dehumanised mass that is mostly undefined. The light is concentrated on the two figures in the foreground, while the rest are practically unilluminated, which accentuates the idea of indefiniteness.

The manuscripts agree that this is the moment before a marriage in which the bride's origins are being explained to her future husband. In the Biblioteca Nacional manuscript, the significance of the glasses, which are placed high up in the centre of the composition, is specified. They are used to see what is near, that is to say, to look more closely at things, overcoming all appearances.

The bride wears a fox mask over her face which, as in many other cases of Goya's use of masks, reveals the woman's true identity, rather than concealing it as one might think.

A careful analysis of the preparatory drawings will help us to understand how Goya's work evolved until he arrived at the present engraving. In the *first drawing,* which is the one in the Madrid Album, the mask between her legs has clear sexual connotations that could be an allusion to the young woman's possible hermaphroditism. Goya gradually modified this object until it became a grotesque mask without such explicit sexual connotations.

CONSERVACIÓN

The plate is preserved in the National Chalcography (no. 228).

EXPOSICIONES

Goya. Gemälde Zeichnungen. Graphik. Tapisserien
Kunsthalle Basel Basle 1953
from January 23th to April 12th 1953
cat. 242

De grafiek van Goya
Rijksmuseum Rijksprentenkabinet Amsterdam 1970
from November 13th 1970 to January 17th 1971
cat. 42

Goya. Das Zeitalter der Revolucionen. Kunst um 1800 (1980 – 1981)
Hamburger Kunsthalle Hamburg 1980
cat. 48

Goya dans les collections suisses
Fundación Pierre Gianadda Martigny 1982
consultant editor Pierre Gassier. From June 12th to August 29th 1982
cat. 41

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. 43

Francisco de Goya
Museo d'Arte Moderna Lugano 1996
exhibition celebrated from September 22nd to November 17th.
cat. 57, p.84

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. 63

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. 57, 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. 135

Expérience Goya
Lille 2021
cat. 48

2022

BIBLIOGRAFÍA

Goya engravings and lithographs, vol. I y II.
HARRIS, Tomás
p.132, cat. 92
1964
Bruno Cassirer

Vie et ouvre de Francisco de Goya
GASSIER, Pierre y WILSON, Juliet
p.183, cat. 565
1970
Office du livre

Goya, la década de los caprichos: dibujos y aguafuertes
WILSON BAREAU, Juliet
pp.67-71, cat. 40-43
1992
Real Academia de Bellas Artes de San Fernando

Catálogo de las estampas de Goya en la Biblioteca Nacional
SANTIAGO, Elena M. (coordinadora)
p.103, cat. 146
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.298-301
1999
Museo Nacional del Prado

OROPESA, Marisa and RINCÓN GARCÍA, Wilfredo
p. 196
2013
Pinacoteca de París

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

Expérience Goya (cat. expo)
COTENTIN, Régis
p. 94
2021
Réunion des Musées Nationaux

TORAL OROPESA, María and MARTÍN MEDINA, Víctor
p. 45
2022
Museo de Bellas Artes de Badajoz y Diputación de Badajoz

PALABRAS CLAVE

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ENLACES EXTERNOS