AS GOOD AS IT GETS

CLASIFICACIÓN: PRINTS

SERIE: CAPRICHOS (PRINTS AND DRAWINGS, 1797-1799) (5/85)

DATOS GENERALES

CRONOLOGÍA	Ca. 1797 - 1799
DIMENSIONES	200 x 151mm
TÉCNICA Y SOPORTE	Aguafuerte, aguatinta y punta seca
RECONOCIMIENTO DE LA AUTORÍA DE GOYA	Undisputed work
FICHA: REALIZACIÓN/REVISIÓN	11 Nov 2010 / 29 May 2024
INVENTARIO	836 225

INSCRIPCIONES

Tal para cual. (in the lower part)

P.5. (in the upper right-hand corner)

HISTORIA

See *Francisco de Goya y Lucientes, Painter*.

Only one state proof is known for this print in which the use of etching and the work prior to the use of aquatint can be seen. There are also retouches in black pencil with which Goya has

enlarged the female figure's mantilla, shaded the face and neck with a kind of muslin, insisted on the central part of her arm between the sleeve and the elbow and shaded the lower part of the shoulder.

In the last state test, Goya went over these retouches with drypoint and made the mound on which the old women sit and the shaded part of the sky. Finally, he applied the coarse-grained aquatint in two dark tones following the wash of *Dream no. 19.*

ANÁLISIS ARTÍSTICO

In the centre of the scene a woman, holding a fan, is receiving the attentions of a man standing a little further back, who is courting her. Behind her, in the background, two women covered from head to foot in tunics appear to be engaged in conversation.

Goya has used strong, heavy inks in black, creating a dark atmosphere that suggests the possibility that this scene is taking place at night. The lightest areas of the print are the robes of the women in the background, as well as the face and generous cleavage of the young woman in the foreground.

The Ayala manuscript indicates that it is about María Luisa of Parma and Godoy, while the Prado Museum manuscript states the following: "It has often been argued whether men are worse than women, or the opposite. The vices of both come from bad education. Wherever men are perverse, women are also perverse. The young lady depicted in the print has as good a head as the greenhorn who is talking to her; and as for the old women, the one is as vile as the other". The manuscript in the National Library states: "The Queen and Godoy when he was a Guard, and they were mocked by the washerwomen. It represents a quotation that two procuresses have provided, and that they are laughing at, pretending to pray the rosary".

It is likely that this is not just a reference to Maria Luisa ofParma and Manuel Godoy, but rather a veiled allusion to prostitution. Perhaps the maja has shown up for a rendezvous arranged for her by the two old procuresses behind her, who murmur amusedly because, possibly, they know that the man has no money. In this sense, engraving no. 5, *As good as it gets* , is better understood thanks to the title of his preparatory drawing *The Old Women Laugh Their Heads Off Because They Know He Doesn't Have a Quarter.*

This courtship scene, in which a maja and a man talk standing up while being watched by two matchmakers, has certain analogies with Caprice No. 7, *Nor so distinguishes her*, and Caprice No. 27, *Who else is surrendered?*

CONSERVACIÓN

The plate is preserved in the National Chalcography (no. 176).

EXPOSICIONES

Goya. Gemälde Zeichnungen. Graphik. Tapisserien
Kunsthalle Basel Basle 1953
from January 23th to April 12th 1953
cat. 197

Goya. Das Zeitalter der Revolucionen. Kunst um 1800 (1980 – 1981)
Hamburger Kunsthalle Hamburg 1980
cat. 232

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. 72

Francisco de Goya
Museo d'Arte Moderna Lugano 1996

Ydioma universal: Goya en la Biblioteca Nacional

Francisco Goya. Sein leben im spiegel der graphik.

exhibition celebrated from September 22nd to November 17th.
cat. 5, p.32

Biblioteca Nacional Madrid 1996
from September 19th to December 15th 1996
cat. 115

Fuendetodos 1746-1828 Bordeaux. 1746-1996
Galerie Kornfeld Bern 1996
from November 21st 1996 to January 1997
cat. 11

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. 107

Francisco Goya. Capricci, follie e disastri della guerra
San Donato Milanese 2000
Opere grafiche della Fondazione Antonio Mazzotta
cat. 5, p.18

Goya. La imagen de la mujer
Museo Nacional del Prado Madrid 2001
from October 30th 2001 to February 10th 2002. Exhibitied also at the National Gallery of Art, Washington, March 10th to June 2nd 2002, consultant editor Francisco Calvo Serraller
cat. 89

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. 5, p.147

Goya. Opera grafica
Pinacoteca del Castello di San Giorgio Legnano 2006
exhibition celebrated from December 16th 2006 to April 1st 2007
p.23

Goya et la modernité
Pinacothèque de Paris París 2013
from October 11st 2013 to March 16th 2014
cat. 177

Madrid 2017

Agen 2019
cat. 54

Expérience Goya
Lille 2021
cat. 34

2022

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Goya engravings and lithographs, vol. I y II.
HARRIS, Tomás
cat. 40, p.75
1964
Bruno Cassirer

Vie et ouvre de Francisco de Goya
GASSIER, Pierre y WILSON, Juliet
p.176, cat. 459
1970
Office du livre

La década de los Caprichos. Retratos 1792-1804
GLENDINNING, Nigel (Comisario)
p.118, cat. 69-73
1992
Real Academia de Bellas Artes de San Fernando

Catálogo de las estampas de Goya en la Biblioteca Nacional
SANTIAGO, Elena M. (coordinadora)
p.76, cat. 93
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.76-79
1999
Museo Nacional del Prado

OROPESA, Marisa and RINCÓN GARCÍA, Wilfredo
p. 243
2013
Pinacoteca de París

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

CALVO RUATA, José Ignacio, BORRÁS GUALIS, Gonzalo M. and MARTÍNEZ HERRANZ, Amparo
p. 265
2017
Gobierno de Aragón y Fundación Bancaria Ibercaja

MOTTIN, Bruno, EFEDAQUE, Adrien and WILSON-BAREU, Juliet
p. 86
2019
Snoeck

Expérience Goya (cat. expo)
COTENTIN, Régis
p. 86
2021
Réunion des Musées Nationaux

TORAL OROPESA, María and MARTÍN MEDINA, Víctor
p. 30
2022
Museo de Bellas Artes de Badajoz y Diputación de Badajoz

PALABRAS CLAVE

CAPRICCIO CORTEJO

ENLACES EXTERNOS