THEY ALREADY HAVE A SEAT

CLASIFICACIÓN: PRINTS

SERIE: CAPRICHOS (PRINTS AND DRAWINGS, 1797-1799) (26/85)



DATOS GENERALES

CRONOLOGÍA	Ca. 1797 - 1799
DIMENSIONES	217 x 152 mm
TÉCNICA Y SOPORTE	Etching and burnished aquatint
RECONOCIMIENTO DE LA AUTORÍA DE GOYA	Undisputed work
FICHA: REALIZACIÓN/REVISIÓN	01 Dec 2010 / 29 May 2024
INVENTARIO	836 225

INSCRIPCIONES

They already have a seat (at the bottom)

26. (in the upper right-hand corner)

HISTORIA

See *Francisco de Goya y Lucientes, Painter*.

Some state proofs are known, to which only the first medium-grain aquatint was applied in order to achieve two tones. Goya left a reserve of varnish with which to create whites on the faces and legs of the girls.

Two preparatory drawings for this engraving have survived *(1)* and *(2)*.

ANÁLISIS ARTÍSTICO

In the foreground, two women, possibly prostitutes, have put their petticoats over their heads and placed chairs on their heads. Only their faces and legs are visible. In the background are two men laughing at the young women's witticism.

The situation is taking place in an enclosed and rather dark space. Goya has worked with aquatint almost the entire surface of the engraving, only creating lighter areas that capture our attention on the clothes and the faces of the young women.

The Ayala manuscript explains this image by stating: "The foolish girls will have a seat when they put it on their heads", while the Prado Museum manuscript states: "For the foolish girls to have a seat there is no better thing than to put it on their heads". Finally, we should refer to the manuscript in the National Library, which is the one that defines this print most specifically: "Many women will only have sense, or a seat on their heads when chairs are placed on them. Such is the fury of uncovering their half-body, without noticing the thieves who make fun of them".

The Aragonese painter plays with the double meaning of the term "seat" which, in a figurative sense, refers to judgement. These cheerful women lack judgement, and the only way for them to have it is to put a "seat" on their heads. Those who observe them in the background and openly laugh at the ridiculous and improper attitude of the young women are equally lacking in judgement.

CONSERVACIÓN

The plate is preserved in the National Chalcography (no. 197).

EXPOSICIONES

Goya. Gemälde Zeichnungen. Graphik. Tapisserien
Kunsthalle Basel Basle 1953
from January 23th to April 12th 1953
cat. 216

De grafiek van Goya
Rijksmuseum Rijksprentenkabinet Amsterdam 1970
from November 13th 1970 to January 17th 1971
cat. 26

El arte de Goya
Museo de Arte Occidental de Tokio Tokyo 1971
from 16th 1971 to January 23th 1972. Exhibited also at the Kyoto Municipal Museum of Art, January 29th to March 15th 1972.
cat. 68

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. 142

Francisco de Goya
Museo d'Arte Moderna Lugano 1996
exhibition celebrated from September 22nd to November 17th.
cat. 26, p.53

Ydioma universal: Goya en la Biblioteca Nacional
Biblioteca Nacional Madrid 1996
from September 19th to December 15th 1996
cat. 156

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. 32

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. 122

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. 96

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

Goya. Opera grafica
Pinacoteca del Castello di San Giorgio Legnano 2006
exhibition celebrated from December 16th 2006 to April 1st 2007
p.30

Goya luces y sombras
CaixaForum Barcelona 2012
consultant editors José Manuel Matilla and Manuela B. Marqués.

September 9th to December 3th 2006
cat. 26, p.152

From March 16th to June 24th 2012
cat. 20

Goya et la modernité
Pinacothèque de Paris París 2013
from October 11st 2013 to March 16th 2014
cat. 188

Madrid 2017

2022

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Goya engravings and lithographs, vol. I y II.
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p.96, cat. 61
1964
Bruno Cassirer

Vie et ouvre de Francisco de Goya
GASSIER, Pierre y WILSON, Juliet
p.179, cat. 502
1970
Office du livre

Goya, la década de los caprichos: dibujos y aguafuertes
WILSON BAREAU, Juliet
pp.237-239, cat. 142-143
1992
Real Academia de Bellas Artes de San Fernando

Catálogo de las estampas de Goya en la Biblioteca Nacional
SANTIAGO, Elena M. (coordinadora)
p.88, cat. 115
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.168-171
1999
Museo Nacional del Prado

OROPESA, Marisa and RINCÓN GARCÍA, Wilfredo
p. 254
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. 205
2017
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TORAL OROPESA, María and MARTÍN MEDINA, Víctor
p. 39
2022
Museo de Bellas Artes de Badajoz y Diputación de Badajoz

PALABRAS CLAVE

CAPRICCIO CASQUIVANAS PROSTITUTAS PROSTITUCIÓN

ENLACES EXTERNOS