

# THE OLD WOMAN AND THE GALLANT

CLASIFICACIÓN: PRINTS

SERIE: CAPRICHOS (PRINTS AND DRAWINGS, 1797-1799) (83/85)



## 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

FICHA: REALIZACIÓN/REVISIÓN

19 Jan 2011 / 21 Jun 2023

INVENTARIO

836 225

## HISTORIA

See *Francisco de Goya y Lucientes, Painter*.

This proof was bound at the end of an early copy of the first edition of *The Caprices*.

It is not known how this work came to be in the Bibliothèque Nationale de France in Paris.

## ANÁLISIS ARTÍSTICO

In the centre of the scene, a haggard-faced old woman in a pompous dress holds out her hand to a handsome young man who bows to her. The young man's face, which shows a gesture of displeasure, turns towards the viewer. In the background, on the left, there is a man with his arms crossed over his chest and his head turned upwards, with a strange gesture on his face, perhaps mocking the woman whose back is turned to him.

This print is executed with a single-tone aquatint that contrasts with the illuminated areas. Thanks to the burnisher, half-tones are achieved in the old woman's dress and those of her companions. Goya used etching to define the figures, create their clothing and create a shaded area on the right side of the print.

This unique proof, which is not included in the published series of *Los Caprichos*, has been related to *Capricho no. 55, Until Death*, as both depict an elegantly dressed old woman. The analogies between the figure in the present engraving and Queen Maria Luisa of Parma are

more than obvious, and it is possible that the man bowing to her could be Manuel Godoy and the one in the background could be Charles IV. It is likely that the painter thought of including this engraving in the series but later decided to remove it because of the explicitness of the criticism and the ease with which the characters being satirized could be identified. He would thus have replaced it with No. 55, *Until Death*.

#### EXPOSICIONES

##### **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

p.167, cat. 98

Agen 2019  
cat. 50

##### **Expérience Goya**

Lille 2021  
cat. 69

#### BIBLIOGRAFÍA

##### **Les Caprices de Goya**

ADHÉMAR, Jean  
s/p  
1948  
F. Hazan

##### **Los Caprichos de Goya y sus dibujos preparatorios**

SÁNCHEZ CANTÓN, Francisco Javier  
s/p  
1949  
Instituto Amatller de Arte Hispánico

##### **Goya engravings and lithographs, vol. I y II.**

HARRIS, Tomás  
p.161, cat. 118  
1964  
Bruno Cassirer

##### **Vie et ouvre de Francisco de Goya**

GASSIER, Pierre y WILSON, Juliet  
p.185, cat. 618  
1970  
Office du livre

##### **Imaginación de Goya: nuevas fuentes para algunos de sus dibujos y pinturas**

GLENDINNING, Nigel  
pp.282-284  
49,195  
1976  
CSIC

##### **Los Caprichos de Goya**

LAFUENTE FERRARI, Enrique  
p.202  
1977  
Gustavo Gili  
Serie punto y línea

##### **Goya, la década de los caprichos: dibujos y aguafuertes**

WILSON BAREAU, Juliet  
pp.290-291, cat. 177  
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**

BLAS BENITO, Javier, MATILLA RODRÍGUEZ, José Manuel y MEDRANO, José Miguel  
pp.402-403  
1999  
Museo Nacional del Prado

##### **Goya. In the Norton Simon Museum**

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

MOTTIN, Bruno, EFEDAQUE, Adrien and WILSON-BAREAU, Juliet  
p. 92  
2019  
Snoeck

##### **Expérience Goya (cat. expo)**

COTENTIN, Régis  
p. 128  
2021  
Réunion des Musées Nationaux

#### PALABRAS CLAVE

**GALANTEO CAPRICCIO**

#### ENLACES EXTERNOS