

NO ONE HAS SEEN US

CLASIFICACIÓN: PRINTS

SERIE: CAPRICHOS (PRINTS AND DRAWINGS, 1797-1799) (79/85)



DATOS GENERALES

CRONOLOGÍA

Ca. 1797 - 1799

DIMENSIONES

217 x 152 mm

TÉCNICA Y SOPORTE

Aguafuerte, aguainta bruñida y buril

RECONOCIMIENTO DE LA AUTORÍA DE GOYA

Undisputed work

FICHA: REALIZACIÓN/REVISIÓN

17 Jan 2011 / 29 May 2024

INVENTARIO

836 225

INSCRIPCIONES

Nadie nos ha visto. (at the bottom)

79. (in the upper right-hand corner)

HISTORIA

See *Francisco de Goya y Lucientes, Painter.*

There is a state proof with burnished aquatint and burin at the Art Institute of Chicago on which the number 79 and the title appear in manuscript.

A preparatory drawing of this engraving is in the Prado Museum.

ANÁLISIS ARTÍSTICO

In a wine cellar four friars are drinking opulently in front of a barrel of wine. Three of them, who are clearly illuminated, face the viewer, while another in the foreground has his back turned and holds a large glass in one of his hands. In the background a ghostly figure can be made out, covering his head with a hood and looking on with pleasure.

The lines of the etching are very marked and only one wash has been used. Goya also uses touches of burin to reinforce the engraved lines.

The manuscript in the National Library gives the following interpretation for this engraving: "The priests and friars take brave gulps when no one sees them; but the world knows it well. The abbé's glass is of good make to indicate the greater disorder in the clergy".

In this print, the Aragonese painter continues the criticism of the life of certain sectors of the Church that he had already deployed in the preceding engraving, *Caprice no. 78, Dispatches, which awakens*. In many convents and monasteries the days went by carefree and in the midst of great comforts paid for by the taxes paid by the people.

CONSERVACIÓN

The plate is preserved in rather poor condition (National Chalcography, no. 250).

EXPOSICIONES

Goya. Gemälde Zeichnungen. Graphik. Tapisserien

Kunsthalle Basel Basle 1953

from January 23th to April 12th 1953

cat. 257

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. 185

Francisco de Goya

Museo d'Arte Moderna Lugano 1996

exhibition celebrated from September 22nd to November 17th.

cat. 79, p.106

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. 85

Francisco Goya. Capricci, follie e disastri della guerra

San Donato Milanese 2000

Opere grafiche della Fondazione Antonio Mazzotta

p.50, cat. 79

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. 79, p.165

Goya. Opera grafica

Pinacoteca del Castello di San Giorgio

Legnano 2006

exhibition celebrated from December 16th 2006 to April 1st 2007

p.44

Goya et la modernité

Pinacothèque de Paris Paris 2013

from October 11st 2013 to March 16th 2014

cat.12

Madrid 2017

BIBLIOGRAFÍA

Goya engravings and lithographs, vol. I y II.

HARRIS, Tomás

p.157, cat. 114

1964

Bruno Cassirer

Vie et ouvre de Francisco de Goya

GASSIER, Pierre y WILSON, Juliet

p.185, cat. 611

1970

Office du livre

Goya, la década de los caprichos: dibujos y aguafuertes

WILSON BAREAU, Juliet

pp.303-305, cat. 184-185

1992

Real Academia de Bellas Artes de San

Catálogo de las estampas de Goya en la Biblioteca Nacional

SANTIAGO, Elena M. (coordinadora)

p.116, cat. 171

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.388-391

1999

Museo Nacional del Prado

Fernando

OROPESA, Marisa and RINCÓN GARCÍA,

Wilfredo

p. 70

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. 188

2017

Gobierno de Aragón y Fundación Bancaria

Ibercaja

PALABRAS CLAVE

CAPRICCIO CRÍTICA IGLESIA VIDA MONACAL MONJES FRAILES

ENLACES EXTERNOS