

NOR DOES IT DISTINGUISH IT

CLASIFICACIÓN: PRINTS

SERIE: CAPRICHOS (PRINTS AND DRAWINGS, 1797-1799) (7/85)



DATOS GENERALES

CRONOLOGÍA

Ca. 1797 - 1799

DIMENSIONES

200 x 150 mm

TÉCNICA Y SOPORTE

Aguafuerte, aguatinta y punta seca

RECONOCIMIENTO DE LA AUTORÍA DE GOYA

Undisputed work

FICHA: REALIZACIÓN/REVISIÓN

17 Nov 2010 / 29 May 2024

INVENTARIO

836 225

INSCRIPCIONES

Ni así la distingue (at the bottom)

7 (in the upper right-hand corner)

Goya (signed in the lower left-hand corner)

HISTORIA

See Francisco de Goya y Lucientes, Painter.

There is a state proof to which aquatint and drypoint have already been applied and on which it is written by hand, I can already perceive it. There is also a second state proof in which the definitive title of the engraving is written.

This print was preceded by two preparatory drawings in the Prado Museum. The first is a wash in Indian ink belonging to *Album B* and the second is a wash in Indian ink.

ANÁLISIS ARTÍSTICO

A maja dressed in black is being courted by a man standing next to her who approaches her and looks at her with a monocle. His posture and the expression on his face suggest his libidinous intentions as well as his somewhat incautious nature. Further back, seated in a chair, a woman can be seen holding a fan in one of her hands and gazing at her with an absorbed air. In the space between the man and the female figure, at waist level, a face appears, attentively observing the scene. The scene could be taking place in the open air; using aquatint, Goya has captured the sky in which a cloud hovers in the upper right corner of the print. He has also depicted the dark clothes of the maja with a profuse use of etching, which contrasts with the man's light clothes.

Ayala's manuscript states that this engraving represents that "to know what is, the eyeglass is not enough, judgement is needed". In the Prado Museum's manuscript it is noted that "How is she to be distinguished? To know what she is, the eyeglass is not enough, it needs judgement and practice of the world, and this is precisely what the poor gentleman lacks". Finally, the manuscript in the National Library indicates that "lustful men are so blinded that even with a lens they cannot distinguish that the lady they are giving as a gift is a harlot".

As in other engravings in this series, Goya makes a veiled allusion to prostitution and in this case also refers to the naivety of some men who are unable to distinguish when they are in the presence of a prostitute and when they are not. He courts her without realising that the woman's interest in the relationship is purely economic. The scene is being watched by an old woman in the background of the engraving who, in all likelihood, could be the procuress.

It is possible that one of the visual sources to which Goya may have had recourse for the characterisation of the types was *Les Incroyables*, which Louis Darcis engraved between 1796 and 1797 based on the work of Carle Vernet (Bordeaux, 1758-Paris, 1835). He may also have been familiar with an anonymous engraving produced in the late 18th century entitled *The Petimetra in the Prado in Madrid* (Madrid City Hall), of which the Aragonese painter may have made a distorted and critical version.

CONSERVACIÓN

The plate is preserved in the National Chalcography (no. 178).

EXPOSICIONES

**Goya. Gemälde Zeichnungen.
Graphik. Tapisserien**

Kunsthalle Basel Basle 1953

from January 23th to April 12th
1953

cat. 199

**Goya. Das Zeitalter der
Revolutionen. Kunst um 1800
(1980 – 1981)**

Hamburger Kunsthalle Hamburg 1980

cat. 44

**Goya y el espíritu de la
Ilustración**

Museo Nacional del Prado Madrid 1988

from October 6th to December
18th 1988. Exhibited also at
Museum of Fine Arts, Boston,
January 18th to March 26th
1989; The Metropolitan Museum
of Art, Nueva York, May 9th to
July 16th 1989, Madrid curator
Manuela B. Mena Marqués,
scientific directors Alfonso E.
Pérez Sánchez and Eleanor A.

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. 13

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. 13

Goya. La imagen de la mujer

Museo Nacional del Prado Madrid 2001

from October 30th 2001 to February 10th 2002. Exhibited also at the National Gallery of Art, Washington, March 10th to June 2nd 2002, consultant editor Francisco Calvo Serraller

cat. 90

Goya et la modernité

Pinacothèque de Paris Paris 2013

from October 11st 2013 to March 16th 2014

cat. 178

BIBLIOGRAFÍA

Goya engravings and lithographs, vol. I y II.

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p.77, cat. 42

1964

Bruno Cassirer

Goya, la década de los caprichos: dibujos y aguafuertes

WILSON BAREAU, Juliet

p.156, cat. 128

1992

Real Academia de Bellas Artes de San Fernando

Goya en tiempos de guerra

MENA MARQUÉS, Manuela B.

p.33, fig. 8

2008

Museo Nacional del Prado

MOTTIN, Bruno, EFEDAQUE, Adrien and WILSON-BAREAU, Juliet

p. 90

2019

Snoeck

Francisco de Goya

Museo d'Arte Moderna Lugano 1996

exhibition celebrated from September 22nd to November 17th.

cat. 7, p.34

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. 96

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. 7, p.147

Agen 2019

cat. 55

Sayre

cat. 42

Ydioma universal: Goya en la Biblioteca Nacional

Biblioteca Nacional Madrid 1996

from September 19th to December 15th 1996

cat. 128

Francisco Goya. Capricci, follie e disastri della guerra

San Donato Milanese 2000

Opere grafiche della Fondazione Antonio Mazzotta

cat. 7, p.18

Goya. Opera grafica

Pinacoteca del Castello di San Giorgio

Legnano 2006

exhibition celebrated from December 16th 2006 to April 1st

2007

p.23

2022

Vie et ouvre de Francisco de Goya

GASSIER, Pierre y WILSON, Juliet

p.177, cat. 463

1970

Office du livre

El mundo de Goya en sus dibujos

LAFUENTE FERRARI, Enrique

pp. 25-26

1979

Urbión

Catálogo de las estampas de Goya en la Biblioteca Nacional

SANTIAGO, Elena M. (coordinadora)

p.156, cat. 128

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

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Museo Nacional del Prado

Goya. In the Norton Simon Museum

WILSON BAREAU, Juliet

pp. 42-75

2016

Norton Simon Museum

OROPESA, Marisa and RINCÓN GARCÍA,

Wilfredo

p. 244

2013

Pinacoteca de París

TORAL OROPESA, María and MARTÍN

MEDINA, Victor

p. 31

2022

Museo de Bellas Artes de Badajoz y Diputación

PALABRAS CLAVE

CAPRICCIO PROSTITUTAS PROSTITUCIÓN

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