

BECAUSE IT WAS SENSITIVE

CLASIFICACIÓN: PRINTS

SERIE: CAPRICHOS (PRINTS AND DRAWINGS, 1797-1799) (32/85)



DATOS GENERALES

CRONOLOGÍA

Ca. 1797 - 1799

DIMENSIONES

219 x 153 mm

TÉCNICA Y SOPORTE

Aguatinta y punta seca

RECONOCIMIENTO DE LA AUTORÍA DE GOYA

Undisputed work

FICHA: REALIZACIÓN/REVISIÓN

13 Aug 2013 / 29 May 2024

INVENTARIO

836 225

INSCRIPCIONES

Por que fue sensible. (at the bottom)

32.(in the upper right-hand corner)

HISTORIA

See *Francisco de Goya y Lucientes, Painter.*

A proof before the letter, preserved in the Bibliothèque Nationale de France in Paris, reveals a different manuscript title, the *Soledad*, without the final "d". Two other proofs exist, one of

them with the definitive title also in manuscript.

A *preparatory drawing* for this engraving has been preserved.

ANÁLISIS ARTÍSTICO

In a prison cell, a young woman is shown seated on the rungs of a ladder with her hands clasped on her knees. Next to her are an earthenware vessel and the silhouette of a rat, alluding to the gloomy atmosphere and conditions in prisons at the time. The scene is illuminated by a lantern hanging overhead, slightly offset to the left.

In this print Goya demonstrates his mastery of the aquatint technique, as he uses it for the whole of the engraving, without the support of the lines of the etching. He used two types of aquatint over light strokes of drypoint. He also used some varnish reserves to achieve vibrant whites on the face and the continuous line of the woman's body.

It is likely that this engraving is a continuation of the previous one, *no. 31, Pray for her*. The celestina's prayers have not been heard and the prostitute who accompanied her has been imprisoned. This can be deduced from what the manuscript in the Prado Museum notes about this engraving: "As it must be! This world has its ups and downs. The life she brought with her could not stop at anything else". Furthermore, understanding of this image would be completed by the information provided by the Ayala manuscript, which indicates that it is Castillo's wife and that the young woman may have been pregnant.

Francisco del Castillo's wife was María Vicenta Mendieta, aged 32, who helped her lover, a younger cousin, Santiago San Juan, to kill her husband. Goya must have been close to the trial, held in February 1798, as his friend Juan Meléndez Valdés (Ribera del Fresno, Badajoz, 1754–Montpellier, 1817) was appointed prosecutor in the case precisely during the period when Jovellanos was Minister of Grace and Justice. María Vicenta Mendieta and her lover were executed on 23 April 1798 in the Madrid Main Square, as reported in *El diario de Madrid*. This event was dealt with by Goya in his works *The Visit of a Friar* and *Interior of a Prison*, in which he was more eloquent and focused not so much on the murder as on the death sentence handed down to the woman.

CONSERVACIÓN

The plate is preserved in the National Chalcography (no. 203).

EXPOSICIONES

Goya. Gemälde Zeichnungen. Graphik. Tapisserien

Kunsthalle Basel Basle 1953

from January 23th to April 12th 1953

cat. 222

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

Hamburger Kunsthalle Hamburg 1980

cat. 31

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. 102

Francisco de Goya

Museo d'Arte Moderna Lugano 1996

exhibition celebrated from September 22nd to November 17th.

cat. 32, p.59

Ydioma universal: Goya en la Biblioteca Nacional

Biblioteca Nacional Madrid 1996

from September 19th to December 15th 1996

cat. 131

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. 38

Goya. La imagen de la mujer

Goya e la tradizione italiana

Goya. Opera grafica

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. 95

Goya et la modernité
Pinacothèque de Paris Paris 2013
from October 11st 2013 to March
16th 2014
cat. 192

2022

BIBLIOGRAFÍA

Goya engravings and lithographs, vol. I y II.

HARRIS, Tomás
p.103, cat. 67
1964
Bruno Cassirer

Porque fue sensible

Historia 16
GLENDINNING, Nigel
pp.91-96
28
1978

Goya. El capricho y la invención. Cuadros de gabinete, bocetos y miniaturas

MENA, Manuela B. y WILSON-BAREAU, Juliet
(comisarias)
pp.272-273, fig. 186
1993
Museo del Prado

OROPESA, Marisa and RINCÓN GARCÍA,
Wilfredo
p. 258
2013
Pinacoteca de París

CALVO RUATA, José Ignacio, BORRÁS GUALIS,
Gonzalo M. and MARTÍNEZ HERRANZ,
Amparo
p. 259
2017
Gobierno de Aragón y Fundación Bancaria
Ibercaja

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. 32, p.153

Goya: Order and disorder

Museum of Fine Arts Boston 2014
cat. 204

Vie et ouvre de Francisco de Goya

GASSIER, Pierre y WILSON, Juliet
p.180, cat. 515
1970
Office du livre

Goya and Women in the Caprichos. The case os Castillo's wife

Apollo
GLENDINNING, Nigel
pp.130-134
CVII, 192
1978

Catálogo de las estampas de Goya en la Biblioteca Nacional

SANTIAGO, Elena M. (coordinadora)
p.91, cat. 121
1996
Ministerio de Educación y Cultura, Biblioteca
Nacional

Goya: Order & Disorder

ILCHMAN, Frederick y STEPANEK, Stephanie
L. (comisarios)
p. 299
2014
Museum of Fine Arts Boston Publications

TORAL OROPESA, María and MARTÍN
MEDINA, Víctor
p. 41
2022
Museo de Bellas Artes de Badajoz y Diputación
de Badajoz

Goya. Opera grande
Pinacoteca del Castello di San Giorgio
Legnano 2006

exhibition celebrated from
December 16th 2006 to April 1st
2007
p.31

Madrid 2017

Goya

BATICLE, Jeannine y VRIES, A.B. (comisarias)
p.396, cat. 643
1970
Ministère d'Etat-Affaires culturelles y Réunion
des Musées Nationaux

Goya, la década de los caprichos: dibujos y aguafuertes

WILSON BAREAU, Juliet
pp.173-176, cat. 101-103
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.192-195
1999
Museo Nacional del Prado

Goya. In the Norton Simon Museum

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

PALABRAS CLAVE

CAPRICCIO PRISIÓN PROSTITUTA PROSTITUCIÓN

ENLACES EXTERNOS