WHO ELSE HAS GIVEN UP?

CLASIFICACIÓN: PRINTS

SERIE: CAPRICHOS (PRINTS AND DRAWINGS, 1797-1799) (27/85)



DATOS GENERALES

CRONOLOGÍA	Ca. 1797 - 1799
DIMENSIONES	198 x 151 mm
TÉCNICA Y SOPORTE	Aguafuerte, aguatinta y punta seca
RECONOCIMIENTO DE LA AUTORÍA DE GOYA	Undisputed work
FICHA: REALIZACIÓN/REVISIÓN	02 Dec 2010 / 29 May 2024
INVENTARIO	836 225

INSCRIPCIONES

Who else has given up? (at the bottom)

27. (in the upper right-hand corner)

HISTORIA

See *Francisco de Goya y Lucientes, Painter*.

Of the three known proofs of status, one has the definitive title in manuscript, although an exclamation mark appears in place of the question mark. It also has a circular sign indicating that it should be copied in larger

type. This proof is in the Bibliothèque Nationale de France in Paris.

Three preparatory drawings for this engraving are preserved *(1)*, *(2)* and *(3)*.

ANÁLISIS ARTÍSTICO

In the centre of the scene, a maja dressed in a mantilla and black frilly skirt is being courted by a knight with a sword at his belt and a hat in his hand. In the background, two other young women observe the situation and next to them a celestina whispers with a man. Next to the couple, in the foreground, some small dogs parody their courtship. The figures are set against an almost abstract background, as the buildings that were present in the preparatory drawing for the print, *Dream No. 18, Ancient and Modern, Origin of Pride, have disappeared.*

In Ayala's manuscript it is stated that this engraving is of the Duchess of Alba and Goya, while the Prado Museum manuscript states: "Neither one nor the other. He is a charlatan of love who says the same thing to everyone, and she is thinking of evacuating 5 appointments that she has given between 8 and 9 and it is 7 1/2 o'clock". Finally, reference should be made to the manuscript in the Biblioteca Nacional, which states that "a casquivano, when he solicits a woman, makes the same grimaces and cajoleries with her as a lapdog (Duchess of Alba and Goya)".

It is likely that this picture is an ironic way of depicting relations between men and women. In any case, it is difficult to admit that the painter was referring to his possible relationship with the Duchess of Alba, as most of the prints in the series of *The Caprices* show a marked tendency towards abstraction that gives the themes a clear universality.

CONSERVACIÓN

The plate is preserved in the National Chalcography (no 198.)

EXPOSICIONES

Goya. Gemälde Zeichnungen. Graphik. Tapisserien
Kunsthalle Basel Basle 1953
from January 23th to April 12th 1953
cat. 217

De grafiek van Goya
Rijksmuseum Rijksprentenkabinet Amsterdam 1970
from November 13th 1970 to January 17th 1971
cat. 27

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. 67

Francisco de Goya
Museo d'Arte Moderna Lugano 1996
exhibition celebrated from September 22nd to November 17th.
cat. 27, p.54

Ydioma universal: Goya en la Biblioteca Nacional
Biblioteca Nacional Madrid 1996
from September 19th to December 15th 1996
cat. 117

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. 33

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. 102

Goya's Realism
Statens Museum for Kunst Copenhagen 2000
from February 11th to May 7th 2000
cat. 24

Francisco Goya. Capricci, follie e disastri della guerra
San Donato Milanese 2000
Opere grafiche della Fondazione Antonio Mazzotta
cat. 27, p.25

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. 27, p.152

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

Goya et la modernité
Pinacothèque de Paris París 2013
from October 11st 2013 to March 16th 2014
cat. 189

Madrid 2017

Hamburg 2019
cat. 41

Expérience Goya
Lille 2021
cat. 44

2022

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Goya engravings and lithographs, vol. I y II.
HARRIS, Tomás
p.97, cat. 62
1964
Bruno Cassirer

Vie et ouvre de Francisco de Goya
GASSIER, Pierre y WILSON, Juliet
p.179, cat. 504
1970
Office du livre

Goya, la década de los caprichos: dibujos y aguafuertes
WILSON BAREAU, Juliet
pp.113-117, cat. 65-68
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. 116
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.172-175
1999
Museo Nacional del Prado

OROPESA, Marisa and RINCÓN GARCÍA, Wilfredo
p. 255
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. 269
2017
Gobierno de Aragón y Fundación Bancaria Ibercaja

TACK, Ifee and PISOT, Sandra
p. 251
2019
Hirmer

Expérience Goya (cat. expo)
COTENTIN, Régis
p. 92
2021
Réunion des Musées Nationaux

TORAL OROPESA, María and MARTÍN MEDINA, Víctor
p. 39
2022
Museo de Bellas Artes de Badajoz y Diputación de Badajoz

PALABRAS CLAVE

CORTEJO GALANTEO CAPRICCIO

ENLACES EXTERNOS