

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

Goya. Opera grafica

Pinacoteca del Castello di San Giorgio

Goya et la modernité

Pinacothèque de Paris Paris 2013

consultant editors Fred Licht
and Simona Tosini Pizzetti.
From September 9th to
December 3th 2006
cat. 27, p.152

Madrid 2017

2022

Legnano 2006
exhibition celebrated from
December 16th 2006 to April 1st
2007
p.30

Hamburg 2019
cat. 41

from October 11st 2013 to March
16th 2014
cat. 189

Expérience Goya
Lille 2021
cat. 44

BIBLIOGRAFÍA

Goya engravings and lithographs, vol. I y II.

HARRIS, Tomás
p.97, cat. 62
1964
Bruno Cassirer

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

Goya. In the Norton Simon Museum

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

Expérience Goya (cat. expo)

COTENTIN, Régis
p. 92
2021
Réunion des Musées Nationaux

Vie et ouvre de Francisco de Goya

GASSIER, Pierre y WILSON, Juliet
p.179, cat. 504
1970
Office du livre

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

CALVO RUATA, José Ignacio, BORRÁS GUALIS,
Gonzalo M. and MARTÍNEZ HERRANZ,
Amparo
p. 269
2017
Gobierno de Aragón y Fundación Bancaria
Ibercaja

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

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

OROPESA, Marisa and RINCÓN GARCÍA,
Wilfredo
p. 255
2013
Pinacoteca de París

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

PALABRAS CLAVE

CORTEJO GALANTEO CAPRICCIO

ENLACES EXTERNOS