

# BEAUTIFUL ADVICE

CLASIFICACIÓN: PRINTS

SERIE: CAPRICHOS (PRINTS AND DRAWINGS, 1797-1799) (15/85)



## DATOS GENERALES

CRONOLOGÍA

Ca. 1797 - 1799

DIMENSIONES

220 x 154 mm

TÉCNICA Y SOPORTE

Aguafuerte, aguatinata bruñida y buril

RECONOCIMIENTO DE LA AUTORÍA DE GOYA

Undisputed work

FICHA: REALIZACIÓN/REVISIÓN

24 Nov 2010 / 29 May 2024

INVENTARIO

836 225

## INSCRIPCIONES

*Beautiful advice* (in the lower part)

15. (in the upper right corner)

## HISTORIA

See *Francisco de Goya y Lucientes, Painter*.

Three state proofs are known from before the letter, as well as the small touches of burin applied to the maja's eyes. Goya also used the burnisher over the aquatint on the tip of the

young woman's shoe to make it easier to see how it peeked out from under the fringes of her skirt.

There is a *drawing in the Sanlúcar Album* that can be considered a preparation for the engraving and another in the *Prado Museum in Madrid*.

#### ANÁLISIS ARTÍSTICO

In the centre of the scene, a seated woman wears a mantilla covering her head and holds a half-open fan in her hand. Next to her, but somewhat further back, is an older woman looking at her attentively. In the background of the engraving we can see some shadows that suggest the presence of other figures that have not yet been fully outlined.

In this engraving, Goya makes significant use of aquatint to create the darker background in the upper part in the centre, as well as the ground. He reserves a lighter area on the young woman's chest and on the clothes of the woman behind her.

In Ayala's manuscript this engraving is explained as follows: "Wretched is he who carries her", while in the one in the Prado Museum it is noted that "the advice is worthy of the one who gives it. The worst thing is that the young lady is going to follow them to the letter. Woe betide anyone who carries her! In the manuscript of the National Library it is commented that "mothers are usually procuresses of their daughters, taking them on successful outings and gatherings".

In this print Goya openly criticises prostitution, to which the young women were often led on the advice of people in their own environment, who gave them *Beautiful advice*. Prostitution was also a matter of concern in enlightened circles since, following the closure of brothels in the 17th century due to the diseases that arrived from America, prostitutes exercised their profession in the street, without any kind of supervision or control. This is one of the reasons that increased insecurity in many of the streets of the capital.

It is possible that the Aragonese painter was familiar with engravings such as William Hogarth's *Arrival in London*, in which a young woman who has just arrived in the big city is greeted by an old woman. She looks at her and caresses her face; she is probably a procuress who will introduce her to the world of prostitution.

#### CONSERVACIÓN

The plate is preserved in the National Chalcography, (no. 186).

#### EXPOSICIONES

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

Kunsthalle Basel Basle 1953

from January 23th to April 12th 1953

cat. 207

##### **De grafiek van Goya**

Rijksmuseum Rijksprentenkabinet Amsterdam 1970

from November 13th 1970 to January 17th 1971

cat. 20

##### **Goya dans les collections suisses**

Fundación Pierre Gianadda Martigny 1982

consultant editor Pierre Gassier. From June 12th to August 29th 1982

cat. 47

##### **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

##### **Goya**

Nationalmuseum Stockholm 1994

consultant editors Juan J. Luna and Görel Cavalli-Björkman. From October 7th 1994 to

January 8th 1995

cat. 56

##### **Francisco de Goya**

Museo d'Arte Moderna Lugano 1996

exhibition celebrated from September 22nd to November 17th.

cat. 15, p.42

1001 1000  
cat. 78

**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. 21

**Goya. Opera grafica**

Pinacoteca del Castello di San Giorgio  
Legnano 2006

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

p.26

**Expérience Goya**

Lille 2021

cat. 36

**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. 108

**Goya et la modernité**

Pinacothèque de Paris Paris 2013

from October 11st 2013 to March  
16th 2014

cat. 180

**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. 15, p.149

Agen 2019

cat. 56

**BIBLIOGRAFÍA**

**Goya engravings and  
lithographs, vol. I y II.**

HARRIS, Tomás

p.85, cat. 50

1964

Bruno Cassirer

**Vie et oeuvre de Francisco de  
Goya**

GASSIER, Pierre y WILSON, Juliet

p.178, cat. 481

1970

Office du livre

**Goya, la década de los  
caprichos: dibujos y  
aguafuertes**

WILSON BAREAU, Juliet

pp.130-133, cat. 77-79

1992

Real Academia de Bellas Artes de San  
Fernando

**Catálogo de las estampas de  
Goya en la Biblioteca Nacional**

SANTIAGO, Elena M. (coordinadora)

p.81, cat. 103

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.120-123

1999

Museo Nacional del Prado

OROPESA, Marisa and RINCÓN GARCÍA,  
Wilfredo

p. 246

2013

Pinacoteca de París

**Goya. In the Norton Simon  
Museum**

WILSON BAREAU, Juliet

pp. 42-75

2016

Norton Simon Museum

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

p. 102

2019

Snoeck

**Expérience Goya (cat. expo)**

COTENTIN, Régis

p. 88

2021

Réunion des Musées Nationaux

TORAL OROPESA, María and MARTÍN  
MEDINA, Víctor

p. 34

2022

Museo de Bellas Artes de Badajoz y Diputación  
de Badajoz

**PALABRAS CLAVE**

**PROSTITUCIÓN PROSTITUTA CAPRICCIO**

**ENLACES EXTERNOS**