

THEY SAY YES AND HOLD OUT THEIR HAND TO THE FIRST TO ARRIVE

CLASIFICACIÓN: PRINTS

SERIE: CAPRICHOS (PRINTS AND DRAWINGS, 1797-1799) (2/85)



DATOS GENERALES

CRONOLOGÍA	Ca. 1797 - 1799
DIMENSIONES	215 x 150 mm
TÉCNICA Y SOPORTE	Etching and burnished aquatint
RECONOCIMIENTO DE LA AUTORÍA DE GOYA	Undisputed work
TITULAR	Ailsa Mellon Bruce Collection
FICHA: REALIZACIÓN/REVISIÓN	09 Nov 2010 / 29 May 2024
INVENTARIO	836 225

INSCRIPCIONES

Yes pronounce and hand out to the first comer (at the bottom)

P.2 (in the upper right corner)

HISTORIA

See Francisco de Goya y Lucientes, Painter.

ANÁLISIS ARTÍSTICO

A young woman, whose face is covered with a black mask on the front and a dog or rat mask on the back, marries a man much older than herself. She offers him one hand, while hiding the other behind her body. Behind her, we see two old women with deformed faces and, in the background of the scene, various figures with exaggerated gestures attending the scene. High in the centre of the picture, although slightly offset towards the background, the painter has depicted a man wearing a hat with a caricatured, almost animal-like face.

The lines of the engraving have a deep bite and in the fine-grained aquatint varnish reserves have been made to obtain a greater contrast between the white of the simian profile of the woman behind the young woman and the girl's chest with the malicious expression of the bridegroom. The use of the burnisher favours the insinuation of the female forms beneath the dress.

Contemporary manuscripts explain this scene; the one in the Prado Museum states that this image represents "the ease with which many women lend themselves to marriage in the hope of living more freely in it", while the one in the National Library notes that "marriages are regularly performed blindly: the brides, trained by their parents, mask themselves and dress up to deceive the first man who arrives. This is a princess with a mask, who is then to be a bitch with her vassals, as indicated by the back of her face imitating a hairstyle: the foolish people applaud these liaisons; and behind comes praying a liar in priestly attire for the happiness of the nation". Finally, Ayala's manuscript states that with this image Goya "reprimands blind marriages, like those of princesses and chambermaids".

For this Caprice, Goya must have been inspired by some verses written by his learned friend Gaspar Melchor de Jovellanos (Gijón, 1744-Puerto de Vega, Navia, 1811), the so-called satires A Arnesto, which were first published in *El censor* (1786). Alcinda, a young woman belonging to high society, marries the first suitor who presents himself to her, possibly with the intention of leaving home. The future husband is encouraged by the economic prosperity that this marriage will bring him. Goya has captured the part of Jovellanos's poem in which he says: "El sí pronuncian y la mano alargan/ Al primero que llega! What a lot of evils/ This damned blindness does not abort! In addition, in the background of the engraving are the characters attending the scene "Al pie del altar, y en el tumulto/ Brindis y vivas de la tornaboda" (At the foot of the altar, and in the tumult/ Toasts and cheers of the wedding). This marriage is celebrated with the imminent threat of infidelity, as Jovellanos points out: "El velo conyugal, y que corriendo/ Con la imprudente frente levantada. Va el adulterio de una casa a otra" (Adultery goes from one house to another). Betrayal is symbolised in the print by the double mask which, on the back, has the face of a dog or rat and alludes to the true character of the young woman who will find complicity in the deception in the woman with the simian face behind her. In Goyaesque iconography, the mask is often an element which, far from concealing, reveals the character's true identity and gives us an idea of her real personality.

The theme of unequal marriages or marriages of convenience is dealt with by Goya in other engravings in *The Caprices*, such as No. 14, *What a Sacrifice*, No. 57, *Filiation*, and No. 75, *There's No One to Untie Us*.

CONSERVACIÓN

The aquatint of the plate, which is preserved in the National Chalcography (no. 173), is somewhat weakened.

EXPOSICIONES

Goya. Gemälde Zeichnungen. Graphik. Tapisserien
Kunsthalle Basel Basle 1953
from January 23th to April 12th 1953
cat. 194

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 Glendinning. From October 26th 1992 to January 10th 1993
cat. 9

Francisco Goya. Capricci, follie e disastri della guerra
San Donato Milanese 2000
Opere grafiche della Fondazione Antonio Mazzotta
cat.2, p.16

Goya. Opera grafica
Pinacoteca del Castello di San Giorgio Legnano 2006
exhibition celebrated from December 16th 2006 to April 1st 2007
p.22

Goya: Order and disorder
Museum of Fine Arts Boston 2014
p. 140

2022

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

Francisco de Goya
Museo d'Arte Moderna Lugano 1996
exhibition celebrated from September 22nd to November 17th.
cat. 2, p.2

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. 93

Goya et la modernité
Pinacothèque de Paris París 2013
from October 11th 2013 to March 16th 2014
cat. 130

Madrid 2017

Goya. Das Zeitalter der Revolutionen. Kunst um 1800 (1980 – 1981)
Hamburger Kunsthalle Hamburg 1980
cat. 22

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. 8

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 3rd 2006
cat. 2, p.146

Goya en Madrid. Cartones para tapices 1775-1794
Museo Nacional del Prado Madrid 2014
p. 152

Hamburg 2019
cat. 34

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HARRIS, Tomás
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1964
Bruno Cassirer

Goya. El capricho y la invención. Cuadros de gabinete, bocetos y miniaturas
MENA, Manuela B. y WILSON-BAREAU, Juliet (comisarias)
pp.45-47, fig. 21
1993
Museo del Prado

Goya, la imagen de la mujer
CALVO SERRALLER, Francisco (comisario)
p.90
2001
Museo Nacional del Prado y Fundación Amigos del Museo del Prado

Vie et ouvre de Francisco de Goya
GASSIER, Pierre y WILSON, Juliet
p.176, cat. 454
1970
Office du livre

Catálogo de las estampas de Goya en la Biblioteca Nacional
SANTIAGO, Elena M. (coordinadora)
cat. 89, p.74
1996
Ministerio de Educación y Cultura, Biblioteca Nacional

OROPESA, Marisa and RINCÓN GARCÍA, Wilfredo
p. 191
2013
Pinacoteca de París

La década de los Caprichos. Retratos 1792-1804
GLENDINNING, Nigel (Comisario)
cat. 9, p. 16
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
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pp.64-67
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Museo Nacional del Prado

Goya en Madrid. Cartones para tapices 1775-1794
MENA MARQUÉS, Manuela B. y MAURER, Gudrun (comisarias)
p. 152
2014

Museo Nacional del Prado

Goya: Order & Disorder

ILCHMAN, Frederick y STEPANEK, Stephanie L. (comisarios)
p. 140
2014
Museum of Fine Arts Boston Publications

TACK, Ifee and PISOT, Sandra
p. 244
2019
Hirmer

Goya. In the Norton Simon Museum

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

TORAL OROPESA, María and MARTÍN MEDINA, Víctor
p. 29
2022
Museo de Bellas Artes de Badajoz y Diputación de Badajoz

CALVO RUATA, José Ignacio, BORRÁS GUALIS, Gonzalo M. and MARTÍNEZ HERRANZ, Amparo
p. 172
2017
Gobierno de Aragón y Fundación Bancaria Ibercaja

PALABRAS CLAVE

CAPRICCIO MATRIMONIO DE CONVENIENCIA MÁSCARA CARICATURA

ENLACES EXTERNOS