# AFFILIATION

CLASIFICACIÓN: PRINTS

SERIE: CAPRICHOS (PRINTS AND DRAWINGS, 1797-1799) (57/85)




**DATOS GENERALES**

| | |
|---|---|
| CRONOLOGÍA | Ca. 1797 - 1799 |
| DIMENSIONES | 217 x 152 mm |
| TÉCNICA Y SOPORTE | Etching and aquatint |
| RECONOCIMIENTO DE LA AUTORÍA DE GOYA | Undisputed work |
| FICHA: REALIZACIÓN/REVISIÓN | 26 Dec 2010 / 29 May 2024 |
| INVENTARIO | 836 225 |

**INSCRIPCIONES**

*La filiacion.* (at the bottom)

*57.* (in the upper right-hand corner)

**HISTORIA**

See *Francisco de Goya y Lucientes, Painter*.

There are two state proofs before the letter and after the aquatint.

Three preparatory drawings of this engraving have survived *(1)*, *(2)* and *(3)* .

**ANÁLISIS ARTÍSTICO**

A seated woman in profile in the foreground wears a fox's mask over her face and a grotesque mask on her lap. In front of her, a priest or a woman - the identity of this personage is unclear - is verifying the executor's certificate attesting to the young woman's lineage. It seems that she is going to marry the figure standing next to her in the background, although it could also be a bailiff who is checking that the act is going well. The latter has a deformed face with a long, ostentatious nose, and adjusts a pair of glasses to see better. On the right of the engraving is a rapt figure with clasped hands, and on the left is a crowd, a dehumanised mass that is mostly undefined. The light is concentrated on the two figures in the foreground, while the rest are practically unilluminated, which accentuates the idea of indefiniteness.

The manuscripts agree that this is the moment before a marriage in which the bride's origins are being explained to her future husband. In the Biblioteca Nacional manuscript, the significance of the glasses, which are placed high up in the centre of the composition, is specified. They are used to see what is near, that is to say, to look more closely at things, overcoming all appearances.

The bride wears a fox mask over her face which, as in many other cases of Goya's use of masks, reveals the woman's true identity, rather than concealing it as one might think.

A careful analysis of the preparatory drawings will help us to understand how Goya's work evolved until he arrived at the present engraving. In the *first drawing,* which is the one in the Madrid Album, the mask between her legs has clear sexual connotations that could be an allusion to the young woman's possible hermaphroditism. Goya gradually modified this object until it became a grotesque mask without such explicit sexual connotations.

**CONSERVACIÓN**

The plate is preserved in the National Chalcography (no. 228).

**EXPOSICIONES**

**Goya. Gemälde Zeichnungen. Graphik. Tapisserien**
Kunsthalle Basel Basle 1953
from January 23th to April 12th 1953
*cat. 242*

**De grafiek van Goya**
Rijksmuseum Rijksprentenkabinet Amsterdam 1970
from November 13th 1970 to January 17th 1971
*cat. 42*

**Goya. Das Zeitalter der Revolucionen. Kunst um 1800 (1980 – 1981)**
Hamburger Kunsthalle Hamburg 1980
*cat. 48*

**Goya dans les collections suisses**
Fundación Pierre Gianadda Martigny 1982
consultant editor Pierre Gassier. From June 12th to August 29th 1982
*cat. 41*

**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. 43*

**Francisco de Goya**
Museo d'Arte Moderna Lugano 1996
exhibition celebrated from September 22nd to November 17th.
*cat. 57, p.84*

**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. 63*

**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. 57, p.160*

**Goya. Opera grafica**
Pinacoteca del Castello di San Giorgio Legnano 2006
exhibition celebrated from December 16th 2006 to April 1st 2007
*p.39*

**Goya et la modernité**

Pinacothèque de Paris París 2013
from October 11st 2013 to March 16th 2014

**Expérience Goya**
Lille 2021
*cat. 48*

2022

**BIBLIOGRAFÍA**


**Goya engravings and lithographs, vol. I y II.**
HARRIS, Tomás
p.132, cat. 92
1964
Bruno Cassirer

**Vie et ouvre de Francisco de Goya**
GASSIER, Pierre y WILSON, Juliet
p.183, cat. 565
1970
Office du livre

**Goya, la década de los caprichos: dibujos y aguafuertes**
WILSON BAREAU, Juliet
pp.67-71, cat. 40-43
1992
Real Academia de Bellas Artes de San Fernando

**Catálogo de las estampas de Goya en la Biblioteca Nacional**
SANTIAGO, Elena M. (coordinadora)
p.103, cat. 146
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.298-301
1999
Museo Nacional del Prado

OROPESA, Marisa and RINCÓN GARCÍA, Wilfredo
p. 196
2013
Pinacoteca de París

**Goya. In the Norton Simon Museum**
WILSON BAREAU, Juliet
pp. 42-75
2016
Norton Simon Museum

**Expérience Goya (cat. expo)**
COTENTIN, Régis
p. 94
2021
Réunion des Musées Nationaux

TORAL OROPESA, María and MARTÍN MEDINA, Víctor
p. 45
2022
Museo de Bellas Artes de Badajoz y Diputación de Badajoz


**PALABRAS CLAVE**

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**ENLACES EXTERNOS**