

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 filiación. (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 Revolutionen. 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

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

Goya. Opera grafica

Pinacoteca del Castello di San Giorgio Legnano 2006

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

p.39

January 1997
cat. 63

Goya et la modernité

Pinacothèque de Paris Paris 2013

from October 11st 2013 to March
16th 2014

cat. 135

December 2011 2000
cat. 57, p.160

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 oeuvre 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 Paris

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, Victor

p. 45

2022

Museo de Bellas Artes de Badajoz y Diputación de Badajoz

PALABRAS CLAVE

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ENLACES EXTERNOS