

NOBODY KNOWS EACH OTHER

CLASIFICACIÓN: PRINTS

SERIE: CAPRICHOS (PRINTS AND DRAWINGS, 1797-1799) (6/85)



DATOS GENERALES

CRONOLOGÍA

Ca. 1797 - 1799

DIMENSIONES

219 x 153 mm

TÉCNICA Y SOPORTE

Etching and burnished aquatint

RECONOCIMIENTO DE LA AUTORÍA DE GOYA

Undisputed work

FICHA: REALIZACIÓN/REVISIÓN

17 Nov 2010 / 29 May 2024

INVENTARIO

836 225

INSCRIPCIONES

Nadie se conoce. (at the bottom).

P.6 (upper right corner)

HISTORIA

See Francisco de Goya y Lucientes, Painter.

There are some state proofs that show an extraordinary use of aquatint. In one of them, the burnishing on the carnival hat, the sword of the figure in the centre and the ground can be clearly seen, as it is less heavily inked than the first printings of the editions.

A preparatory drawing in sanguine is kept in the Prado Museum.

ANÁLISIS ARTÍSTICO

On the right-hand side of the engraving we see a woman in profile wearing a mask over her face; she is smiling with a gesture of pleasure. In front of her, slightly reclining and standing at the level of her face, a figure also wearing a mask looks at her attentively. Behind her are other figures dressed in peculiar costumes; some of them are wearing large hats, and in the case of the one at the lower left and the one in the centre, their faces also appear to be covered by masks; his face is wearing a mask and he is smiling in a pleasant manner. In front of her, slightly reclining and standing at the level of her face, a figure also wearing a mask looks at her attentively. Behind her are other figures dressed in peculiar ways; some of them are wearing large hats, and in the case of the one at the lower left and the one in the centre, their faces also appear to be covered by masks.

It is a dark environment in which Goya uses aquatint to capture the young woman's clothing, the lightest part of the engraving. Much of the background is executed with very continuous, close etching strokes.

In Ayala's manuscript it is said of this work that "the world is a mask; the face, the costume and the voice are all feigned. An effeminate General presents madame with a gift in front of other cuckolds". The Prado Museum manuscript states that "the world is a mask, the face, the costume and the voice are all faked; everyone wants to pretend to be something they are not, everyone is deceived and no one knows each other". Finally, the manuscript in the National Library notes that "an effeminate general or disguised as a woman at a party is asking a good girl for it; he lets himself be known by the embroidery on his sleeve; the husbands are behind, and instead of hats, they appear with tremendous horns like a unicorn. If he covers himself well, he comes out straight; if he doesn't, he comes out crooked".

The most powerful aspect of this image is the ambiguity that does not allow us to discern whether the figure in the foreground, who is gazing at the woman, is a man or not. This vagueness is accentuated by the use of the masks which, contrary to what one might think, do not conceal the identity of the wearer, but reveal his true nature. This is precisely what Goya does in the *Caprice no. 2, Yes they pronounce and the hand they lengthen*, in which the woman wears a mask on the back of her head that describes some aspects of her character.

Carnival and masked balls are present in many of Goya's works; it is a festival that had an important tradition in Madrid at the end of the 18th century. It was a common practice among some of the most important aristocratic figures, such as the Duchess of Alba, who held costume parties famous for their sumptuousness. The importance of this type of festivities was such that even the masks were made by some of the most famous artists of the time.

This print is strongly influenced by Venetian painting, especially the *Capricci* by Giovanni Battista Tiepolo (Venice, 1696-Madrid, 1770) in which some of the characters seem to have been taken from the *Commedia dell'Arte*, as is also the case in the Goyaesque engraving.

CONSERVACIÓN

The plate is fairly well preserved, although the etching is weakened (Nacional Chalcography, no. 177).

EXPOSICIONES

Goya. Gemälde Zeichnungen. Graphik. Tapisserien

Kunsthalle Basel Basle 1953

from January 23th to April 12th 1953

cat. 198

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. 10

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. 12

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

p.23

Madrid 2017

El arte de Goya

Museo de Arte Occidental de Tokio Tokyo 1971

from 16th 1971 to January 23th 1972. Exhibited also at the Kyoto Municipal Museum of Art, January 29th to March 15th 1972.

cat. 556

Francisco de Goya

Museo d'Arte Moderna Lugano 1996

exhibition celebrated from September 22nd to November 17th.

cat. 6, p.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. 6, p.18

Goya. Opera grafica

Pinacoteca del Castello di San Giorgio Legnano 2006

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

Hamburg 2019
cat. 35

Goya. Das Zeitalter der Revolutionen. Kunst um 1800 (1980 – 1981)

Hamburger Kunsthalle Hamburg 1980
cat. 43

Ydioma universal: Goya en la Biblioteca Nacional

Biblioteca Nacional Madrid 1996

from September 19th to December 15th 1996

cat. 129

Francisco Goya. Capricci, follie e disastri della guerra

San Donato Milanese 2000

Opere grafiche della Fondazione Antonio Mazzotta

cat. 6, p.147

Goya et la modernité

Pinacothèque de Paris Paris 2013

from October 11st 2013 to March 16th 2014

cat. 131

2022

BIBLIOGRAFÍA

Goya engravings and lithographs, vol. I y II.

HARRIS, Tomás

cat. 41, p.76

1964

Bruno Cassirer

La década de los Caprichos. Retratos 1792-1804

GLENDINNING, Nigel (Comisario)

p.156, cat. 129

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

BLAS BENITO, Javier, MATILLA RODRÍGUEZ, José Manuel y MEDRANO, José Miguel

pp.80-83

1999

Museo Nacional del Prado

Vie et ouvre de Francisco de Goya

GASSIER, Pierre y WILSON, Juliet

p.176, cat. 461

1970

Office du livre

Goya. El capricho y la invención. Cuadros de gabinete, bocetos y miniaturas

MENA, Manuela B. y WILSON-BAREAU, Juliet (comisarias)

p.46, fig. 22

1993

Museo del Prado

OROPESA, Marisa and RINCÓN GARCÍA,

Wilfredo

p. 192

2013

Pinacoteca de París

El mundo de Goya en sus dibujos

LAFUENTE FERRARI, Enrique

pp. 18-19

1979

Urbi6n

Catálogo de las estampas de Goya en la Biblioteca Nacional

SANTIAGO, Elena M. (coordinadora)

p.77, cat. 94

1996

Ministerio de Educación y Cultura, Biblioteca Nacional

Goya. In the Norton Simon Museum

WILSON BAREAU, Juliet

pp. 42-75

2016

Norton Simon Museum

CALVO RUATA, José Ignacio, BORRÁS GUALIS,

TACK, Ifee and PISOT, Sandra

TORAL OROPESA, María and MARTÍN

Gonzalo M. and MARTINEZ HERRANZ,
Amparo
p. 267
2017
Gobierno de Aragón y Fundación Bancaria
Ibercaja

p. 245
2019
Hirmer

MEDINA, Víctor
p. 30
2022
Museo de Bellas Artes de Badajoz y Diputación
de Badajoz

PALABRAS CLAVE

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ENLACES EXTERNOS