

# WHO ELSE HAS GIVEN UP?

CLASIFICACIÓN: PRINTS

SERIE: CAPRICHOS (PRINTS AND DRAWINGS, 1797-1799) (27/85)



## DATOS GENERALES

CRONOLOGÍA

Ca. 1797 - 1799

DIMENSIONES

198 x 151 mm

TÉCNICA Y SOPORTE

Aguafuerte, aguatinta y punta seca

RECONOCIMIENTO DE LA AUTORÍA DE GOYA

Undisputed work

FICHA: REALIZACIÓN/REVISIÓN

02 Dec 2010 / 29 May 2024

INVENTARIO

836 225

## INSCRIPCIONES

*Who else has given up? (at the bottom)*

27. (in the upper right-hand corner)

## HISTORIA

See *Francisco de Goya y Lucientes, Painter*.

Of the three known proofs of status, one has the definitive title in manuscript, although an exclamation mark appears in place of the question mark. It also has a circular sign indicating

that it should be copied in larger type. This proof is in the Bibliothèque Nationale de France in Paris.

Three preparatory drawings for this engraving are preserved (1), (2) and (3).

#### ANÁLISIS ARTÍSTICO

In the centre of the scene, a maja dressed in a mantilla and black frilly skirt is being courted by a knight with a sword at his belt and a hat in his hand. In the background, two other young women observe the situation and next to them a celestina whispers with a man. Next to the couple, in the foreground, some small dogs parody their courtship. The figures are set against an almost abstract background, as the buildings that were present in the preparatory drawing for the print, *Dream No. 18, Ancient and Modern, Origin of Pride*, have disappeared.

In Ayala's manuscript it is stated that this engraving is of the Duchess of Alba and Goya, while the Prado Museum manuscript states: "Neither one nor the other. He is a charlatan of love who says the same thing to everyone, and she is thinking of evacuating 5 appointments that she has given between 8 and 9 and it is 7 1/2 o'clock". Finally, reference should be made to the manuscript in the Biblioteca Nacional, which states that "a casquivano, when he solicits a woman, makes the same grimaces and cajoleries with her as a lapdog (Duchess of Alba and Goya)".

It is likely that this picture is an ironic way of depicting relations between men and women. In any case, it is difficult to admit that the painter was referring to his possible relationship with the Duchess of Alba, as most of the prints in the series of *The Caprices* show a marked tendency towards abstraction that gives the themes a clear universality.

#### CONSERVACIÓN

The plate is preserved in the National Chalcography (no 198.)

#### EXPOSICIONES

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

Kunsthalle Basel Basle 1953

from January 23th to April 12th 1953

cat. 217

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

Rijksmuseum Rijksprentenkabinet Amsterdam 1970

from November 13th 1970 to January 17th 1971

cat. 27

##### **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. 67

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

Museo d'Arte Moderna Lugano 1996

exhibition celebrated from September 22nd to November 17th.

cat. 27, p.54

##### **Ydioma universal: Goya en la Biblioteca Nacional**

Biblioteca Nacional Madrid 1996

from September 19th to December 15th 1996

cat. 117

##### **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. 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. 102

##### **Goya's Realism**

Statens Museum for Kunst Copenhagen 2000

from February 11th to May 7th 2000

cat. 24

##### **Francisco Goya. Capricci, follie e disastri della guerra**

San Donato Milanese 2000

Opere grafiche della Fondazione Antonio Mazzotta

cat. 27, p.25

##### **Goya e la tradizione italiana**

Fondazione Magnani Rocca Mamiano di Traversetolo (Parma) 2006

##### **Goya. Opera grafica**

Pinacoteca del Castello di San Giorgio

##### **Goya et la modernité**

Pinacothèque de Paris Paris 2013

consultant editors Fred Licht  
and Simona Tosini Pizzetti.  
From September 9th to  
December 3th 2006  
cat. 27, p.152

Madrid 2017

2022

Legnano 2006  
exhibition celebrated from  
December 16th 2006 to April 1st  
2007  
p.30

Hamburg 2019  
cat. 41

from October 11st 2013 to March  
16th 2014  
cat. 189

**Expérience Goya**  
Lille 2021  
cat. 44

#### BIBLIOGRAFÍA

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

HARRIS, Tomás  
p.97, cat. 62  
1964  
Bruno Cassirer

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

SANTIAGO, Elena M. (coordinadora)  
p.88, cat. 116  
1996  
Ministerio de Educación y Cultura, Biblioteca  
Nacional

##### **Goya. In the Norton Simon Museum**

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

##### **Expérience Goya (cat. expo)**

COTENTIN, Régis  
p. 92  
2021  
Réunion des Musées Nationaux

##### **Vie et ouvre de Francisco de Goya**

GASSIER, Pierre y WILSON, Juliet  
p.179, cat. 504  
1970  
Office du livre

##### **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.172-175  
1999  
Museo Nacional del Prado

CALVO RUATA, José Ignacio, BORRÁS GUALIS,  
Gonzalo M. and MARTÍNEZ HERRANZ,  
Amparo  
p. 269  
2017  
Gobierno de Aragón y Fundación Bancaria  
Ibercaja

TORAL OROPESA, María and MARTÍN  
MEDINA, Víctor  
p. 39  
2022  
Museo de Bellas Artes de Badajoz y Diputación  
de Badajoz

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

WILSON BAREAU, Juliet  
pp.113-117, cat. 65-68  
1992  
Real Academia de Bellas Artes de San  
Fernando

OROPESA, Marisa and RINCÓN GARCÍA,  
Wilfredo  
p. 255  
2013  
Pinacoteca de París

TACK, Ifee and PISOT, Sandra  
p. 251  
2019  
Hirmer

#### PALABRAS CLAVE

### **CORTEJO GALANTEO CAPRICCIO**

#### ENLACES EXTERNOS