

# AS GOOD AS IT GETS

CLASIFICACIÓN: PRINTS

SERIE: CAPRICHOS (PRINTS AND DRAWINGS, 1797-1799) (5/85)



## DATOS GENERALES

CRONOLOGÍA

Ca. 1797 - 1799

DIMENSIONES

200 x 151mm

TÉCNICA Y SOPORTE

Aguafuerte, aguatinata y punta seca

RECONOCIMIENTO DE LA AUTORÍA DE GOYA

Undisputed work

FICHA: REALIZACIÓN/REVISIÓN

11 Nov 2010 / 29 May 2024

INVENTARIO

836 225

## INSCRIPCIONES

*Tal para cual.* (in the lower part)

P.5. (in the upper right-hand corner)

## HISTORIA

See Francisco de Goya y Lucientes, Painter.

Only one state proof is known for this print in which the use of etching and the work prior to the use of aquatint can be seen. There are also retouches in black pencil with which Goya has

enlarged the female figure's mantilla, shaded the face and neck with a kind of muslin, insisted on the central part of her arm between the sleeve and the elbow and shaded the lower part of the shoulder.

In the last state test, Goya went over these retouches with drypoint and made the mound on which the old women sit and the shaded part of the sky. Finally, he applied the coarse-grained aquatint in two dark tones following the wash of *Dream no. 19*.

#### ANÁLISIS ARTÍSTICO

In the centre of the scene a woman, holding a fan, is receiving the attentions of a man standing a little further back, who is courting her. Behind her, in the background, two women covered from head to foot in tunics appear to be engaged in conversation.

Goya has used strong, heavy inks in black, creating a dark atmosphere that suggests the possibility that this scene is taking place at night. The lightest areas of the print are the robes of the women in the background, as well as the face and generous cleavage of the young woman in the foreground.

The Ayala manuscript indicates that it is about María Luisa of Parma and Godoy, while the Prado Museum manuscript states the following: "It has often been argued whether men are worse than women, or the opposite. The vices of both come from bad education. Wherever men are perverse, women are also perverse. The young lady depicted in the print has as good a head as the greenhorn who is talking to her; and as for the old women, the one is as vile as the other". The manuscript in the National Library states: "The Queen and Godoy when he was a Guard, and they were mocked by the washerwomen. It represents a quotation that two procuresses have provided, and that they are laughing at, pretending to pray the rosary".

It is likely that this is not just a reference to Maria Luisa of Parma and Manuel Godoy, but rather a veiled allusion to prostitution. Perhaps the maja has shown up for a rendezvous arranged for her by the two old procuresses behind her, who murmur amusedly because, possibly, they know that the man has no money. In this sense, engraving no. 5, *As good as it gets*, is better understood thanks to the title of his preparatory drawing *The Old Women Laugh Their Heads Off Because They Know He Doesn't Have a Quarter*.

This courtship scene, in which a maja and a man talk standing up while being watched by two matchmakers, has certain analogies with Caprice No. 7, *Nor so distinguishes her*, and Caprice No. 27, *Who else is surrendered?*

#### CONSERVACIÓN

The plate is preserved in the National Chalcography (no. 176).

#### EXPOSICIONES

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

Kunsthalle Basel Basle 1953

from January 23th to April 12th 1953

cat. 197

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

Hamburger Kunsthalle Hamburg 1980  
cat. 232

##### **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. 72

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

Museo d'Arte Moderna Lugano 1996

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

##### **Francisco Goya. Sein leben im spiegel der graphik.**

exhibition celebrated from  
September 22nd to November  
17th.

cat. 5, p.32

### **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. 107

### **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. 5, p.147

Madrid 2017

2022

### **BIBLIOGRAFÍA**

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

HARRIS, Tomás

cat. 40, p.75

1964

Bruno Cassirer

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

SANTIAGO, Elena M. (coordinadora)

p.76, cat. 93

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. 86

2021

Réunion des Musées Nationaux

Biblioteca Nacional Madrid 1996

from September 19th to  
December 15th 1996

cat. 115

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

San Donato Milanese 2000

Opere grafiche della Fondazione  
Antonio Mazzotta

cat. 5, p.18

### **Goya. Opera grafica**

Pinacoteca del Castello di San Giorgio  
Legnano 2006

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

p.23

Agen 2019

cat. 54

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

GASSIER, Pierre y WILSON, Juliet

p.176, cat. 459

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.76-79

1999

Museo Nacional del Prado

CALVO RUATA, José Ignacio, BORRÁS GUALIS,  
Gonzalo M. and MARTÍNEZ HERRANZ,

Amparo

p. 265

2017

Gobierno de Aragón y Fundación Bancaria  
Ibercaja

TORAL OROPESA, María and MARTÍN  
MEDINA, Víctor

p. 30

2022

Museo de Bellas Artes de Badajoz y Diputación  
de Badajoz

### **Fuendetodos 1746-1828 Bordeaux. 1746-1996**

Galerie Kornfeld Bern 1996

from November 21st 1996 to  
January 1997

cat. 11

### **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. 89

### **Goya et la modernité**

Pinacothèque de Paris Paris 2013

from October 11st 2013 to March  
16th 2014

cat. 177

### **Expérience Goya**

Lille 2021

cat. 34

#### **La década de los Caprichos. Retratos 1792-1804**

GLENDINNING, Nigel (Comisario)

p.118, cat. 69-73

1992

Real Academia de Bellas Artes de San  
Fernando

OROPESA, Marisa and RINCÓN GARCÍA,  
Wilfredo

p. 243

2013

Pinacoteca de París

MOTTIN, Bruno, EFEDAQUE, Adrien and  
WILSON-BAREU, Juliet

p. 86

2019

Snoeck

### **PALABRAS CLAVE**

**CAPRICCIO CORTEJO**

ENLACES EXTERNOS