

# THEY ALREADY HAVE A SEAT

CLASIFICACIÓN: PRINTS

SERIE: CAPRICHOS (PRINTS AND DRAWINGS, 1797-1799) (26/85)



## DATOS GENERALES

CRONOLOGÍA

Ca. 1797 - 1799

DIMENSIONES

217 x 152 mm

TÉCNICA Y SOPORTE

Etching and burnished aquatint

RECONOCIMIENTO DE LA AUTORÍA DE GOYA

Undisputed work

FICHA: REALIZACIÓN/REVISIÓN

01 Dec 2010 / 29 May 2024

INVENTARIO

836 225

## INSCRIPCIONES

*They already have a seat (at the bottom)*

26. (in the upper right-hand corner)

## HISTORIA

See *Francisco de Goya y Lucientes, Painter.*

Some state proofs are known, to which only the first medium-grain aquatint was applied in order to achieve two tones. Goya left a reserve of varnish with which to create whites on the

faces and legs of the girls.

Two preparatory drawings for this engraving have survived (1) and (2).

#### ANÁLISIS ARTÍSTICO

In the foreground, two women, possibly prostitutes, have put their petticoats over their heads and placed chairs on their heads. Only their faces and legs are visible. In the background are two men laughing at the young women's witticism.

The situation is taking place in an enclosed and rather dark space. Goya has worked with aquatint almost the entire surface of the engraving, only creating lighter areas that capture our attention on the clothes and the faces of the young women.

The Ayala manuscript explains this image by stating: "The foolish girls will have a seat when they put it on their heads", while the Prado Museum manuscript states: "For the foolish girls to have a seat there is no better thing than to put it on their heads". Finally, we should refer to the manuscript in the National Library, which is the one that defines this print most specifically: "Many women will only have sense, or a seat on their heads when chairs are placed on them. Such is the fury of uncovering their half-body, without noticing the thieves who make fun of them".

The Aragonese painter plays with the double meaning of the term "seat" which, in a figurative sense, refers to judgement. These cheerful women lack judgement, and the only way for them to have it is to put a "seat" on their heads. Those who observe them in the background and openly laugh at the ridiculous and improper attitude of the young women are equally lacking in judgement.

#### CONSERVACIÓN

The plate is preserved in the National Chalcography (no. 197).

#### EXPOSICIONES

**Goya. Gemälde Zeichnungen. Graphik. Tapisserien**  
Kunsthalle Basel Basle 1953  
from January 23th to April 12th  
1953  
cat. 216

**De grafiek van Goya**  
Rijksmuseum Rijksprentenkabinet Amsterdam  
1970  
from November 13th 1970 to  
January 17th 1971  
cat. 26

**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. 68

**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. 142

**Francisco de Goya**  
Museo d'Arte Moderna Lugano 1996  
exhibition celebrated from  
September 22nd to November  
17th.  
cat. 26, p.53

**Ydioma universal: Goya en la Biblioteca Nacional**  
Biblioteca Nacional Madrid 1996  
from September 19th to  
December 15th 1996  
cat. 156

**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. 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. 122

**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

### **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. 26, p.152

### **Goya et la modernité**

Pinacothèque de Paris Paris 2013

from October 11st 2013 to March 16th 2014

cat. 188

### **Goya. Opera grafica**

Pinacoteca del Castello di San Giorgio Legnano 2006

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

p.30

Madrid 2017

CAROL FRANCISCO CARO BETHANCOURT  
cat. 96

### **Goya luces y sombras**

CaixaForum Barcelona 2012

consultant editors José Manuel Matilla and Manuela B. Marqués. From March 16th to June 24th

2012

cat. 20

2022

## **BIBLIOGRAFÍA**

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

HARRIS, Tomás

p.96, cat. 61

1964

Bruno Cassirer

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

GASSIER, Pierre y WILSON, Juliet

p.179, cat. 502

1970

Office du livre

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

WILSON BAREAU, Juliet

pp.237-239, cat. 142-143

1992

Real Academia de Bellas Artes de San Fernando

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

SANTIAGO, Elena M. (coordinadora)

p.88, cat. 115

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.168-171

1999

Museo Nacional del Prado

OROPESA, Marisa and RINCÓN GARCÍA, Wilfredo

p. 254

2013

Pinacoteca de Paris

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

WILSON BAREAU, Juliet

pp. 42-75

2016

Norton Simon Museum

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

Amparo

p. 205

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

## **PALABRAS CLAVE**

### **CAPRICCIO CASQUIVANAS PROSTITUTAS PROSTITUCIÓN**

## **ENLACES EXTERNOS**