LADY ON A DARK BACKGROUND.

CLASIFICACIÓN: PRINTS

SERIE: LAST CAPRICHOS (PRINTS AND DRAWINGS, 1826-1828) (1/4)



DATOS GENERALES

CRONOLOGÍA	1826 - 1828
DIMENSIONES	191 x 122 mm
TÉCNICA Y SOPORTE	Aguatinta, aguafuerte y bruñidor
RECONOCIMIENTO DE LA AUTORÍA DE GOYA	Documented work
FICHA: REALIZACIÓN/REVISIÓN	22 Feb 2011 / 15 Jun 2023
INVENTARIO	836 225

HISTORIA

This group of four engravings made in Bordeaux, the last ones Goya executed, constitute a mini-series called "Last Caprices" or "New Caprices" (a term coined by Eleanor Sayre), although they have nothing to do with the series of 1799. They have been considered part of an unfinished series, or else single works complementary to the drawing albums produced in Bordeaux (and in particular Album H). Perhaps these prints are the "best ideas" to which Goya alludes in a letter to his friend Joaquín María Ferrer, exiled in Paris, dated 1825, in response to the latter's suggestion to reprint the *Caprices*.

A good technical mastery can be appreciated, as well as the mixture of delicacy and vigour, despite the artist's advanced age. Some authors have pointed out the possible influence of the simultaneous practice of lithography, as the traces of the strokes and profiles are softer than in his earlier etchings.

Similar compositions are engraved on the backs of the plates, open only to etching and which seem to be copies of three drawings from *Album H* (nos. 22, 31 and 58) which served as a reference for the compositions on the front. Two of these reverses, *Lady on a light background.* (reverse of L*ady on a dark background.*) and *The Embossed Man* (idem of *Andalusian Smuggler*), are unanimously considered to have been executed by another hand, and there are doubts about the third, *Old Woman Swinging* (idem of *Old Man Swinging*).

Only period proofs of *Old Man Swinging* and T*he Blind Singer* survive, while only posthumous prints exist of *Lady on a Dark Background* and *Andalusian Smuggler*. Except for the plate of *The Blind Singer,* which

belonged to Paul Lefort, the others were acquired in 1859 from Mariano Goya by the English diplomat John Savile Lumley, who asked the Calcografía Nacional to print the front and back of his three plates, except for *Andalusian Smuggler*, due to the poor condition of the plate.

In 1926 the three plates were acquired by the firm of Colnaghi (London), who made an edition at the School of the Museum of Fine Arts, Boston, using different types of antique and modern paper. In 1938 the plates passed to Philip Hofer (Cambridge, Massachusetts), for whom Ture Bengtz made a print in 1954 and Russell T. Limbach another in 1960. Hofer finally donated the plates in 1970 to the Museum of Fine Arts, Boston, where they are now kept. In 1971 Eleanor Sayre published a catalogue raisonné and twenty-five copies of that edition included a numbered edition of six prints (obverse and reverse) by Emiliano Sorini (New York).

ANÁLISIS ARTÍSTICO

In the engraving we see a woman of the maja type, with a mantilla and arms raised, in a provocative attitude, surrounded by heads (demons on the prowl?) looming in the dark background. Possible portrait of Leocadia Zorrilla de Weiss, Goya's partner at the time.

Goya started with an etching, shading with aquatint and then saving the white parts (face, skirt and shoes) with the burnisher.

There is a preparatory drawing, *Maja*, included in Album H and now in the Prado Museum.

EXPOSICIONES

Exposición de la obra grabada de Goya
Sociedad Española de Amigos del Arte Madrid 1928
catalogue by Miguel Velasco Aguirre
cat.38

Grabados y dibujos de Goya en la Biblioteca Nacional
Biblioteca Nacional Madrid 1946
catalogue Elena Páez Ríos
cat. 125

De grafiek van Goya
Rijksmuseum Rijksprentenkabinet Amsterdam 1970
from November 13th 1970 to January 17th 1971
p.47-48, cat.147

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. 152

Goya en la Biblioteca Nacional. Exposición de grabados y dibujos en el sesquicentenario de su muerte
Biblioteca Nacional Madrid 1978
May - June 1978
cat. 138

Goya. Das Zeitalter der Revolucionen. Kunst um 1800 (1980 – 1981)
Hamburger Kunsthalle Hamburg 1980
cat. 277

Goya grabador
Fundación Juan March Madrid 1994
consultant editors Alfonso E. Pérez Sánchez and Julián Gállego, from January 14th to March 20th 1994
cat. 1

Ydioma universal: Goya en la Biblioteca Nacional
Biblioteca Nacional Madrid 1996
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cat. 328

Goya y Moratín [En Burdeos, 1824 – 1828]
Museo de Bellas Artes de Bilbao Bilbao 1998
consultant editor Françoise García
cat. 27

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vol. II, 1983, cat. 30-35, pp.51-59
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GASSIER, Pierre y WILSON, Juliet
pp.345-349, cat.1823-1829
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Late Caprichos of Goya, Fragments from a Serie
SAYRE, Eleanor
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The Changing image: Prints by Francisco Goya
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Noguer

Goya, Das Zeitalter de Revolutionen. 1789-1830
HOFMANN, Werner (ed.)
pp. 307-308
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Prestel-Verlag Münche und Hamburger Kunsthalle

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pp.53-54, cat.72-76A

Goya's prints: the Tomás Harris collection in the British Museum
WILSON-BAREU, Juliet

Ydioma universal: Goya en la Biblioteca Nacional
SANTIAGO PÁEZ, Elena y WILSON-BAREAU, Juliet (comisarias)

1996
Ministerio de Educación y Cultura, Biblioteca Nacional

1996
British Museum Publications

pp.290-293
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CARRETE PARRONDO, Juan
pp. 44-45, 347 y 374, núm. 283
2007
Electa ediciones

PALABRAS CLAVE

MAJA MANTILLA

ENLACES EXTERNOS