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

El arte de Goya
Museo de Arte Occidental de Tokio Tokyo 1971
from 16th 1971 to January 23th 1972. Exhibited also at the Kyoto

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

cat. 198

Municipal Museum of Art, January 29th to March 15th 1972.
cat. 556

cat. 43

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 de Goya
Museo d'Arte Moderna Lugano 1996
exhibition celebrated from September 22nd to November 17th.
cat. 6, p.33

Ydioma universal: Goya en la Biblioteca Nacional
Biblioteca Nacional Madrid 1996
from September 19th to December 15th 1996
cat. 129

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 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

Francisco Goya. Capricci, follie e disastri della guerra
San Donato Milanese 2000
Opere grafiche della Fondazione Antonio Mazzotta
cat. 6, p.147

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

Goya. Opera grafica
Pinacoteca del Castello di San Giorgio Legnano 2006
exhibition celebrated from December 16th 2006 to April 1st 2007

Goya et la modernité
Pinacothèque de Paris París 2013
from October 11st 2013 to March 16th 2014
cat. 131

Madrid 2017

Hamburg 2019
cat. 35

2022

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Goya engravings and lithographs, vol. I y II.
HARRIS, Tomás
cat. 41, p.76
1964
Bruno Cassirer

Vie et ouvre de Francisco de Goya
GASSIER, Pierre y WILSON, Juliet
p.176, cat. 461
1970
Office du livre

El mundo de Goya en sus dibujos
LAFUENTE FERRARI, Enrique
pp. 18-19
1979
Urbión

La década de los Caprichos. Retratos 1792-1804
GLENDINNING, Nigel (Comisario)
p.156, cat. 129
1992
Real Academia de Bellas Artes de San Fernando

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

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

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

OROPESA, Marisa and RINCÓN GARCÍA, Wilfredo
p. 192
2013
Pinacoteca de París

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. 267
2017
Gobierno de Aragón y Fundación Bancaria Ibercaja

TACK, Ifee and PISOT, Sandra
p. 245
2019
Hirmer

TORAL OROPESA, María and MARTÍN MEDINA, Víctor
p. 30
2022
Museo de Bellas Artes de Badajoz y Diputación de Badajoz

PALABRAS CLAVE

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ENLACES EXTERNOS