NOR DOES IT DISTINGUISH IT

CLASIFICACIÓN: PRINTS

SERIE: CAPRICHOS (PRINTS AND DRAWINGS, 1797-1799) (7/85)

DATOS GENERALES

CRONOLOGÍA	Ca. 1797 - 1799
DIMENSIONES	200 x 150 mm
TÉCNICA Y SOPORTE	Aguafuerte, aguatinta y punta seca
RECONOCIMIENTO DE LA AUTORÍA DE GOYA	Undisputed work
FICHA: REALIZACIÓN/REVISIÓN	17 Nov 2010 / 29 May 2024
INVENTARIO	836 225

INSCRIPCIONES

Ni así la distingue (at the bottom)

7 (in the upper right-hand corner)

Goya (signed in the lower left-hand corner)

HISTORIA

See *Francisco de Goya y Lucientes, Painter.*

There is a state proof to which aquatint and drypoint have already been applied and on which it is written by hand, I can already perceive it. There is also a second state proof in which the definitive title of the engraving is written.

This print was preceded by two preparatory drawings in the Prado Museum. The first is a wash in Indian ink belonging to *Album B* and the second is a wash in Indian ink.

ANÁLISIS ARTÍSTICO

A maja dressed in black is being courted by a man standing next to her who approaches her and looks at her with a monocle. His posture and the expression on his face suggest his libidinous intentions as well as his somewhat incautious nature. Further back, seated in a chair, a woman can be seen holding a fan in one of her hands and gazing at her with an absorbed air. In the space between the man and the female figure, at waist level, a face appears, attentively observing the scene. The scene could be taking place in the open air; using aquatint, Goya has captured the sky in which a cloud hovers in the upper right corner of the print. He has also depicted the dark clothes of the maja with a profuse use of etching, which contrasts with the man's light clothes.

Ayala's manuscript states that this engraving represents that "to know what is, the eyeglass is not enough, judgement is needed". In the Prado Museum's manuscript it is noted that "How is she to be distinguished? To know what she is, the eyeglass is not enough, it needs judgement and practice of the world, and this is precisely what the poor gentleman lacks". Finally, the manuscript in the National Library indicates that "lustful men are so blinded that even with a lens they cannot distinguish that the lady they are giving as a gift is a harlot".

As in other engravings in this series, Goya makes a veiled allusion to prostitution and in this case also refers to the naivety of some men who are unable to distinguish when they are in the presence of a prostitute and when they are not. He courts her without realising that the woman's interest in the relationship is purely economic. The scene is being watched by an old woman in the background of the engraving who, in all likelihood, could be the procuress.

It is possible that one of the visual sources to which Goya may have had recourse for the characterisation of the types was L*es Incroyables*, which Louis Darcis engraved between 1796 and 1797 based on the work of Carle Vernet (Bordeaux, 1758-Paris, 1835). He may also have been familiar with an anonymous engraving produced in the late 18th century entitled *The Petimetra in the Prado in Madrid* (Madrid City Hall), of which the Aragonese painter may have made a distorted and critical version.

CONSERVACIÓN

The plate is preserved in the National Chalcography (no. 178).

EXPOSICIONES

Goya. Gemälde Zeichnungen. Graphik. Tapisserien
Kunsthalle Basel Basle 1953
from January 23th to April 12th 1953
cat. 199

Goya. Das Zeitalter der Revolucionen. Kunst um 1800 (1980 – 1981)
Hamburger Kunsthalle Hamburg 1980
cat. 44

Goya y el espíritu de la Ilustración
Museo Nacional del Prado Madrid 1988
from October 6th to December 18th 1988. Exhibited also at Museum of Fine Arts, Boston, January 18th to March 26th 1989; The Metropolitan Museum of Art, Nueva York, May 9th to July 16th 1989, Madrid curator Manuela B. Mena Marqués, scientific directors Alfonso E. Pérez Sánchez and Eleanor A.

Sayre
cat. 42

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. 13

Francisco de Goya
Museo d'Arte Moderna Lugano 1996
exhibition celebrated from September 22nd to November 17th.
cat. 7, p.34

Ydioma universal: Goya en la Biblioteca Nacional
Biblioteca Nacional Madrid 1996
from September 19th to December 15th 1996
cat. 128

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. 13

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. 96

Francisco Goya. Capricci, follie e disastri della guerra
San Donato Milanese 2000
Opere grafiche della Fondazione Antonio Mazzotta
cat. 7, p.18

Goya. La imagen de la mujer
Museo Nacional del Prado Madrid 2001
from October 30th 2001 to February 10th 2002. Exhibitied also at the National Gallery of Art, Washington, March 10th to June 2nd 2002, consultant editor Francisco Calvo Serraller
cat. 90

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. 7, p.147

Goya. Opera grafica
Pinacoteca del Castello di San Giorgio Legnano 2006
exhibition celebrated from December 16th 2006 to April 1st 2007
p.23

Goya et la modernité
Pinacothèque de Paris París 2013
from October 11st 2013 to March 16th 2014
cat. 178

Agen 2019
cat. 55

2022

BIBLIOGRAFÍA

Goya engravings and lithographs, vol. I y II.
HARRIS, Tomás
p.77, cat. 42
1964
Bruno Cassirer

Vie et ouvre de Francisco de Goya
GASSIER, Pierre y WILSON, Juliet
p.177, cat. 463
1970
Office du livre

El mundo de Goya en sus dibujos
LAFUENTE FERRARI, Enrique
pp. 25-26
1979
Urbión

Goya, la década de los caprichos: dibujos y aguafuertes
WILSON BAREAU, Juliet
p.156, cat. 128
1992
Real Academia de Bellas Artes de San Fernando

Catálogo de las estampas de Goya en la Biblioteca Nacional
SANTIAGO, Elena M. (coordinadora)
p.156, cat. 128
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.84-87
1999
Museo Nacional del Prado

Goya en tiempos de guerra
MENA MARQUÉS, Manuela B.
p.33, fig. 8
2008
Museo Nacional del Prado

OROPESA, Marisa and RINCÓN GARCÍA, Wilfredo
p. 244
2013
Pinacoteca de París

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

MOTTIN, Bruno, EFEDAQUE, Adrien and WILSON-BAREU, Juliet
p. 90
2019
Snoeck

TORAL OROPESA, María and MARTÍN MEDINA, Víctor

p. 31
2022
Museo de Bellas Artes de Badajoz y Diputación

de Badajoz

PALABRAS CLAVE

CAPRICCIO PROSTITUTAS PROSTITUCIÓN

ENLACES EXTERNOS