

WHO ELSE HAS GIVEN UP?

CLASIFICACIÓN: PRINTS

SERIE: CAPRICHOS (PRINTS AND DRAWINGS, 1797-1799) (27/85)



DATOS GENERALES

CRONOLOGÍA

Ca. 1797 - 1799

DIMENSIONES

198 x 151 mm

TÉCNICA Y SOPORTE

Aguafuerte, aguainta y punta seca

RECONOCIMIENTO DE LA AUTORÍA DE GOYA

Undisputed work

FICHA: REALIZACIÓN/REVISIÓN

02 Dec 2010 / 29 May 2024

INVENTARIO

836 225

INSCRIPCIONES

Who else has given up? (at the bottom)

27. (in the upper right-hand corner)

HISTORIA

See *Francisco de Goya y Lucientes, Painter*.

Of the three known proofs of status, one has the definitive title in manuscript, although an exclamation mark appears in place of the question mark. It also has a circular sign indicating that

it should be copied in larger type. This proof is in the Bibliothèque Nationale de France in Paris.

Three preparatory drawings for this engraving are preserved (1), (2) and (3).

ANÁLISIS ARTÍSTICO

In the centre of the scene, a maja dressed in a mantilla and black frilly skirt is being courted by a knight with a sword at his belt and a hat in his hand. In the background, two other young women observe the situation and next to them a celestina whispers with a man. Next to the couple, in the foreground, some small dogs parody their courtship. The figures are set against an almost abstract background, as the buildings that were present in the preparatory drawing for the print, *Dream No. 18, Ancient and Modern, Origin of Pride*, have disappeared.

In Ayala's manuscript it is stated that this engraving is of the Duchess of Alba and Goya, while the Prado Museum manuscript states: "Neither one nor the other. He is a charlatan of love who says the same thing to everyone, and she is thinking of evacuating 5 appointments that she has given between 8 and 9 and it is 7 1/2 o'clock". Finally, reference should be made to the manuscript in the Biblioteca Nacional, which states that "a casquivano, when he solicits a woman, makes the same grimaces and cajoleries with her as a lapdog (Duchess of Alba and Goya)".

It is likely that this picture is an ironic way of depicting relations between men and women. In any case, it is difficult to admit that the painter was referring to his possible relationship with the Duchess of Alba, as most of the prints in the series of *The Caprices* show a marked tendency towards abstraction that gives the themes a clear universality.

CONSERVACIÓN

The plate is preserved in the National Chalcography (no 198.)

EXPOSICIONES

**Goya. Gemälde
Zeichnungen. Graphik.
Tapisserien**
Kunsthalle Basel Basle 1953
from January 23th to April 12th
1953
cat. 217

De grafiek van Goya
Rijksmuseum Rijksprentenkabinet Amsterdam
1970
from November 13th 1970 to
January 17th 1971
cat. 27

**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. 67

Francisco de Goya
Museo d'Arte Moderna Lugano 1996
exhibition celebrated from
September 22nd to November
17th.
cat. 27, p.54

**Ydioma universal: Goya en
la Biblioteca Nacional**
Biblioteca Nacional Madrid 1996
from September 19th to
December 15th 1996
cat. 117

**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. 33

**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. 102

Goya's Realism
Statens Museum for Kunst Copenhagen 2000
from February 11th to May 7th
2000
cat. 24

**Francisco Goya. Capricci,
follie e disastri della
guerra**
San Donato Milanese 2000
Opere grafiche della Fondazione
Antonio Mazzotta
cat. 27, p.25

**Goya e la tradizione
italiana**
Fondazione Magnani Rocca Mamiano di
Traversetolo (Parma) 2006
consultant editors Fred Light and

Goya. Opera grafica
Pinacoteca del Castello di San Giorgio Legnano
2006
exhibition celebrated from

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

consultant editors Fred Licht and
Simona Tosini Pizzetti. From
September 9th to December 3th
2006

cat. 27, p.152

Madrid 2017

2022

December 16th 2006 to April 1st
2007

p.30

Hamburg 2019

cat. 41

cat. 189

Expérience Goya

Lille 2021

cat. 44

BIBLIOGRAFÍA

Goya engravings and lithographs, vol. I y II.

HARRIS, Tomás

p.97, cat. 62

1964

Bruno Cassirer

Vie et ouvre de Francisco de Goya

GASSIER, Pierre y WILSON, Juliet

p.179, cat. 504

1970

Office du livre

Goya, la década de los caprichos: dibujos y aguafuertes

WILSON BAREAU, Juliet

pp.113-117, cat. 65-68

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. 116

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.172-175

1999

Museo Nacional del Prado

OROPESA, Marisa and RINCÓN GARCÍA,
Wilfredo

p. 255

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. 269

2017

Gobierno de Aragón y Fundación Bancaria
Ibercaja

TACK, Ifee and PISOT, Sandra

p. 251

2019

Hirmer

Expérience Goya (cat. expo)

COTENTIN, Régis

p. 92

2021

Réunion des Musées Nationaux

TORAL OROPESA, María and MARTÍN

MEDINA, Víctor

p. 39

2022

Museo de Bellas Artes de Badajoz y Diputación
de Badajoz

PALABRAS CLAVE

CORTEJO GALANTEO CAPRICCIO

ENLACES EXTERNOS