

BEAUTIFUL ADVICE

CLASIFICACIÓN: PRINTS

SERIE: CAPRICHOS (PRINTS AND DRAWINGS, 1797-1799) (15/85)



DATOS GENERALES

CRONOLOGÍA

Ca. 1797 - 1799

DIMENSIONES

220 x 154 mm

TÉCNICA Y SOPORTE

Aguafuerte, aguatinta bruñida y buril

RECONOCIMIENTO DE LA AUTORÍA DE GOYA

Undisputed work

FICHA: REALIZACIÓN/REVISIÓN

24 Nov 2010 / 29 May 2024

INVENTARIO

836 225

INSCRIPCIONES

Beautiful advice (in the lower part)

15. (in the upper right corner)

HISTORIA

See *Francisco de Goya y Lucientes, Painter.*

Three state proofs are known from before the letter, as well as the small touches of burin applied to the maja's eyes. Goya also used the burnisher over the aquatint on the tip of the young

woman's shoe to make it easier to see how it peeked out from under the fringes of her skirt.

There is a *drawing in the Sanlúcar Album* that can be considered a preparation for the engraving and another in the *Prado Museum in Madrid*.

ANÁLISIS ARTÍSTICO

In the centre of the scene, a seated woman wears a mantilla covering her head and holds a half-open fan in her hand. Next to her, but somewhat further back, is an older woman looking at her attentively. In the background of the engraving we can see some shadows that suggest the presence of other figures that have not yet been fully outlined.

In this engraving, Goya makes significant use of aquatint to create the darker background in the upper part in the centre, as well as the ground. He reserves a lighter area on the young woman's chest and on the clothes of the woman behind her.

In Ayala's manuscript this engraving is explained as follows: "Wretched is he who carries her", while in the one in the Prado Museum it is noted that "the advice is worthy of the one who gives it. The worst thing is that the young lady is going to follow them to the letter. Woe betide anyone who carries her! In the manuscript of the National Library it is commented that "mothers are usually procuresses of their daughters, taking them on successful outings and gatherings".

In this print Goya openly criticises prostitution, to which the young women were often led on the advice of people in their own environment, who gave them *Beautiful advice*. Prostitution was also a matter of concern in enlightened circles since, following the closure of brothels in the 17th century due to the diseases that arrived from America, prostitutes exercised their profession in the street, without any kind of supervision or control. This is one of the reasons that increased insecurity in many of the streets of the capital.

It is possible that the Aragonese painter was familiar with engravings such as William Hogarth's *Arrival in London*, in which a young woman who has just arrived in the big city is greeted by an old woman. She looks at her and caresses her face; she is probably a procuress who will introduce her to the world of prostitution.

CONSERVACIÓN

The plate is preserved in the National Chalcography, (no. 186).

EXPOSICIONES

**Goya. Gemälde
Zeichnungen. Graphik.
Tapisserien**
Kunsthalle Basel Basle 1953
from January 23th to April 12th
1953
cat. 207

**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. 78

Francisco Goya. Sein

De grafiek van Goya
Rijksmuseum Rijksprentenkabinet Amsterdam
1970
from November 13th 1970 to
January 17th 1971
cat. 20

Goya
Nationalmuseum Stockholm 1994
consultant editors Juan J. Luna
and Görel Cavalli-Björkman. From
October 7th 1994 to January 8th
1995
cat. 56

Goya artista de su tiempo

**Goya dans les collections
suisses**
Fundación Pierre Gianadda Martigny 1982
consultant editor Pierre Gassier.
From June 12th to August 29th
1982
cat. 47

Francisco de Goya
Museo d'Arte Moderna Lugano 1996
exhibition celebrated from
September 22nd to November
17th.
cat. 15, p.42

**Goya e la tradizione
italiana**

**leben im spiegel der
graphik. Fuendetodos
1746-1828 Bordeaux.
1746-1996**

Galerie Kornfeld Bern 1996

from November 21st 1996 to
January 1997

cat. 21

Goya. Opera grafica

Pinacoteca del Castello di San Giorgio Legnano
2006

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

p.26

Expérience Goya

Lille 2021

cat. 36

y Goya artista único

The National Museum of Western Art Tokyo
1999

from December 1st to July 3th
1999

cat. 108

Goya et la modernité

Pinacothèque de Paris Paris 2013

from October 11st 2013 to March
16th 2014

cat. 180

2022

Fondazione Magnani Rocca Mamiano di
Traversetolo (Parma) 2006

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

cat. 15, p. 149

Agen 2019

cat. 56

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

HARRIS, Tomás

p.85, cat. 50

1964

Bruno Cassirer

**Vie et ouvre de Francisco
de Goya**

GASSIER, Pierre y WILSON, Juliet

p.178, cat. 481

1970

Office du livre

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

WILSON BAREAU, Juliet

pp.130-133, cat. 77-79

1992

Real Academia de Bellas Artes de San
Fernando

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

SANTIAGO, Elena M. (coordinadora)

p.81, cat. 103

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.120-123

1999

Museo Nacional del Prado

OROPESA, Marisa and RINCÓN GARCÍA,
Wilfredo

p. 246

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. 102

2019

Snoeck

**Expérience Goya (cat.
expo)**

COTENTIN, Régis

p. 88

2021

Réunion des Musées Nationaux

TORAL OROPESA, María and MARTÍN
MEDINA, Víctor

p. 34

2022

Museo de Bellas Artes de Badajoz y Diputación
de Badajoz

PALABRAS CLAVE

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