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

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

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

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

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

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

Francisco Goya. Sein leben im spiegel der graphik. Fuendetodos 1746-1828

Bordeaux. 1746-1996
Galerie Kornfeld Bern 1996

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. 108

Goya e la tradizione italiana
Fondazione Magnani Rocca Mamiano di Traversetolo (Parma) 2006
consultant editors Fred Licht and Simona Tosini Pizzetti. From

from November 21st 1996 to January 1997
cat. 21

September 9th to December 3th 2006
cat. 15, p.149

Goya. Opera grafica
Pinacoteca del Castello di San Giorgio Legnano 2006
exhibition celebrated from December 16th 2006 to April 1st 2007
p.26

Goya et la modernité
Pinacothèque de Paris París 2013
from October 11st 2013 to March 16th 2014
cat. 180

Agen 2019
cat. 56

Expérience Goya
Lille 2021
cat. 36

2022

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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

PROSTITUCIÓN PROSTITUTA CAPRICCIO

ENLACES EXTERNOS