THEY SAY YES AND HOLD OUT THEIR HAND TO THE FIRST TO ARRIVE

CLASIFICACIÓN: PRINTS

SERIE: CAPRICHOS (PRINTS AND DRAWINGS, 1797-1799) (2/85)

DATOS GENERALES

CRONOLOGÍA	Ca. 1797 - 1799
DIMENSIONES	215 x 150 mm
TÉCNICA Y SOPORTE	Etching and burnished aquatint
RECONOCIMIENTO DE LA AUTORÍA DE GOYA	Undisputed work
TITULAR	Ailsa Mellon Bruce Collection
FICHA: REALIZACIÓN/REVISIÓN	09 Nov 2010 / 29 May 2024
INVENTARIO	836 225

INSCRIPCIONES

Yes pronounce and hand out to the first comer (at the bottom)

P.2 (in the upper right corner)

HISTORIA

See *Francisco de Goya y Lucientes, Painter*.

ANÁLISIS ARTÍSTICO

A young woman, whose face is covered with a black mask on the front and a dog or rat mask on the back, marries a man much older than herself. She offers him one hand, while hiding the other behind her body. Behind her, we see two old women with deformed faces and, in the background of the scene, various figures with exaggerated gestures attending the scene. High in the centre of the picture, although slightly offset towards the background, the painter has depicted a man wearing a hat with a caricatured, almost animal-like face.

The lines of the engraving have a deep bite and in the fine-grained aquatint varnish reserves have been made to obtain a greater contrast between the white of the simian profile of the woman behind the young woman and the girl's chest with the malicious expression of the bridegroom. The use of the burnisher favours the insinuation of the female forms beneath the dress.

Contemporary manuscripts explain this scene; the one in the Prado Museum states that this image represents "the ease with which many women lend themselves to marriage in the hope of living more freely in it", while the one in the National Library notes that "marriages are regularly performed blindly: the brides, trained by their parents, mask themselves and dress up to deceive the first man who arrives. This is a princess with a mask, who is then to be a bitch with her vassals, as indicated by the back of her face imitating a hairstyle: the foolish people applaud these liaisons; and behind comes praying a liar in priestly attire for the happiness of the nation". Finally, Ayala's manuscript states that with this image Goya "reprimands blind marriages, like those of princesses and chambermaids".

For this Caprice, Goya must have been inspired by some verses written by his learned friend Gaspar Melchor de Jovellanos (Gijón, 1744-Puerto de Vega, Navia, 1811), the so-called satires A Arnesto, which were first published in El censor (1786). Alcinda, a young woman belonging to high society, marries the first suitor who presents himself to her, possibly with the intention of leaving home. The future husband is encouraged by the economic prosperity that this marriage will bring him. Goya has captured the part of Jovellanos's poem in which he says: "El sí pronuncian y la mano alargan/ Al primero que llega! What a lot of evils/ This damned blindness does not abort! In addition, in the background of the engraving are the characters attending the scene "Al pie del altar, y en el tumulto/ Brindis y vivas de la tornaboda" (At the foot of the altar, and in the tumult/ Toasts and cheers of the wedding). This marriage is celebrated with the imminent threat of infidelity, as Jovellanos points out: "El velo conyugal, y que corriendo/ Con la imprudente frente levantada. Va el adulterio de una casa a otra" (Adultery goes from one house to another). Betrayal is symbolised in the print by the double mask which, on the back, has the face of a dog or rat and alludes to the true character of the young woman who will find complicity in the deception in the woman with the simian face behind her. In Goyaesque iconography, the mask is often an element which, far from concealing, reveals the character's true identity and gives us an idea of her real personality.

The theme of unequal marriages or marriages of convenience is dealt with by Goya in other engravings in *The Caprices*, such as No. 14, *What a Sacrifice*, No. 57, *Filiation*, and No. 75, *There's No One to Untie Us.*

CONSERVACIÓN

The aquatint of the plate, which is preserved in the National Chalcography (no. 173), is somewhat weakened.

EXPOSICIONES

Goya. Gemälde Zeichnungen. Graphik. Tapisserien
Kunsthalle Basel Basle 1953
from January 23th to April 12th 1953
cat. 194

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

Goya. Das Zeitalter der Revolucionen. Kunst um 1800 (1980 – 1981)
Hamburger Kunsthalle Hamburg 1980
cat. 22

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. 9

Francisco de Goya
Museo d'Arte Moderna Lugano 1996
exhibition celebrated from September 22nd to November 17th.
cat. 2, *p.*2

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. 8

Francisco Goya. Capricci, follie e disastri della guerra
San Donato Milanese 2000
Opere grafiche della Fondazione Antonio Mazzotta
*cat.*2, *p.*16

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. 93

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. 2, *p.*146

Goya. Opera grafica
Pinacoteca del Castello di San Giorgio Legnano 2006
exhibition celebrated from December 16th 2006 to April 1st 2007
*p.*22

Goya et la modernité
Pinacothèque de Paris París 2013
from October 11st 2013 to March 16th 2014
cat. 130

Goya en Madrid. Cartones para tapices 1775-1794
Museo Nacional del Prado Madrid 2014
p. 152

Goya: Order and disorder
Museum of Fine Arts Boston 2014
p. 140

Madrid 2017

Hamburg 2019
cat. 34

2022

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Bruno Cassirer

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Office du livre

La década de los Caprichos. Retratos 1792-1804
GLENDINNING, Nigel (Comisario)
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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)
pp.45-47, fig. 21
1993
Museo del Prado

Catálogo de las estampas de Goya en la Biblioteca Nacional
SANTIAGO, Elena M. (coordinadora)
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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
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1999
Museo Nacional del Prado

Goya, la imagen de la mujer
CALVO SERRALLER, Francisco (comisario)
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OROPESA, Marisa and RINCÓN GARCÍA, Wilfredo
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Goya en Madrid. Cartones para tapices 1775-1794

MENA MARQUÉS, Manuela B. y MAURER, Gudrun (comisarias)
p. 152
2014

Museo Nacional del Prado

Goya: Order & Disorder
ILCHMAN, Frederick y STEPANEK, Stephanie L. (comisarios)
p. 140
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Museum of Fine Arts Boston Publications

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. 172
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PALABRAS CLAVE

CAPRICCIO MATRIMONIO DE CONVENIENCIA MÁSCARA CARICATURA

ENLACES EXTERNOS