NO ONE HAS SEEN US

CLASIFICACIÓN: PRINTS

SERIE: CAPRICHOS (PRINTS AND DRAWINGS, 1797-1799) (79/85)



DATOS GENERALES

CRONOLOGÍA	Ca. 1797 - 1799
DIMENSIONES	217 x 152 mm
TÉCNICA Y SOPORTE	Aguafuerte, aguatinta bruñida y buril
RECONOCIMIENTO DE LA AUTORÍA DE GOYA	Undisputed work
FICHA: REALIZACIÓN/REVISIÓN	17 Jan 2011 / 29 May 2024
INVENTARIO	836 225

INSCRIPCIONES

Nadie nos ha visto. (at the bottom)

79. (in the upper right-hand corner)

HISTORIA

See *Francisco de Goya y Lucientes, Painter*.

There is a state proof with burnished aquatint and burin at the Art Institute of Chicago on which the number 79 and the title appear in manuscript.

A *preparatory drawing* of this engraving is in the Prado Museum.

ANÁLISIS ARTÍSTICO

In a wine cellar four friars are drinking opulently in front of a barrel of wine. Three of them, who are clearly illuminated, face the viewer, while another in the foreground has his back turned and holds a large glass in one of his hands. In the background a ghostly figure can be made out, covering his head with a hood and looking on with pleasure.

The lines of the etching are very marked and only one wash has been used. Goya also uses touches of burin to reinforce the engraved lines.

The manuscript in the National Library gives the following interpretation for this engraving: "The priests and friars take brave gulps when no one sees them; but the world knows it well. The abbé's glass is of good make to indicate the greater disorder in the clergy".

In this print, the Aragonese painter continues the criticism of the life of certain sectors of the Church that he had already deployed in the preceding engraving, Caprice no. 78, *Dispatches, which awakens*. In many convents and monasteries the days went by carefree and in the midst of great comforts paid for by the taxes paid by the people.

CONSERVACIÓN

The plate is preserved in rather poor condition (National Chalcography, no. 250).

EXPOSICIONES

Goya. Gemälde Zeichnungen. Graphik. Tapisserien
Kunsthalle Basel Basle 1953
from January 23th to April 12th 1953
cat. 257

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. 185

Francisco de Goya
Museo d'Arte Moderna Lugano 1996
exhibition celebrated from September 22nd to November 17th.
cat. 79, p.106

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. 85

Francisco Goya. Capricci, follie e disastri della guerra
San Donato Milanese 2000
Opere grafiche della Fondazione Antonio Mazzotta
p.50, cat. 79

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. 79, p.165

Goya. Opera grafica
Pinacoteca del Castello di San Giorgio Legnano 2006
exhibition celebrated from December 16th 2006 to April 1st 2007
p.44

Goya et la modernité
Pinacothèque de Paris París 2013
from October 11st 2013 to March 16th 2014
cat.12

Madrid 2017

BIBLIOGRAFÍA

Goya engravings and lithographs, vol. I y II.
HARRIS, Tomás
p.157, cat. 114
1964
Bruno Cassirer

Vie et ouvre de Francisco de Goya
GASSIER, Pierre y WILSON, Juliet
p.185, cat. 611
1970
Office du livre

Goya, la década de los caprichos: dibujos y aguafuertes
WILSON BAREAU, Juliet
pp.303-305, cat. 184-185
1992
Real Academia de Bellas Artes de San Fernando

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

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(1799-1999). Catálogo de los

OROPESA, Marisa and RINCÓN GARCÍA, Wilfredo
p. 70
2013

p.116, cat. 171
1996
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(1799-1999). Catálogo de los dibujos, pruebas de estado, láminas de cobre y estampas de la primera edición
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pp.388-391
1999
Museo Nacional del Prado

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. 188
2017
Gobierno de Aragón y Fundación Bancaria Ibercaja

PALABRAS CLAVE

CAPRICCIO CRÍTICA IGLESIA VIDA MONACAL MONJES FRAILES

ENLACES EXTERNOS