BECAUSE IT WAS SENSITIVE

CLASIFICACIÓN: PRINTS

SERIE: CAPRICHOS (PRINTS AND DRAWINGS, 1797-1799) (32/85)

DATOS GENERALES

CRONOLOGÍA	Ca. 1797 - 1799
DIMENSIONES	219 x 153 mm
TÉCNICA Y SOPORTE	Aguatinta y punta seca
RECONOCIMIENTO DE LA AUTORÍA DE GOYA	Undisputed work
FICHA: REALIZACIÓN/REVISIÓN	13 Aug 2013 / 29 May 2024
INVENTARIO	836 225

INSCRIPCIONES

Por que fue sensible. (at the bottom)

32.(in the upper right-hand corner)

HISTORIA

See *Francisco de Goya y Lucientes, Painter*.

A proof before the letter, preserved in the Bibliothèque Nationale de France in Paris, reveals a different manuscript title, the Soleda, without the final "d". Two other proofs exist, one of

them with the definitive title also in manuscript.

A *preparatory drawing* for this engraving has been preserved.

ANÁLISIS ARTÍSTICO

In a prison cell, a young woman is shown seated on the rungs of a ladder with her hands clasped on her knees. Next to her are an earthenware vessel and the silhouette of a rat, alluding to the gloomy atmosphere and conditions in prisons at the time. The scene is illuminated by a lantern hanging overhead, slightly offset to the left.

In this print Goya demonstrates his mastery of the aquatint technique, as he uses it for the whole of the engraving, without the support of the lines of the etching. He used two types of aquatint over light strokes of drypoint. He also used some varnish reserves to achieve vibrant whites on the face and the continuous line of the woman's body.

It is likely that this engraving is a continuation of the previous one, *no. 31, Pray for her.* The celestina's prayers have not been heard and the prostitute who accompanied her has been imprisoned. This can be deduced from what the manuscript in the Prado Museum notes about this engraving: "As it must be! This world has its ups and downs. The life she brought with her could not stop at anything else". Furthermore, understanding of this image would be completed by the information provided by the Ayala manuscript, which indicates that it is Castillo's wife and that the young woman may have been pregnant.

Francisco del Castillo's wife was María Vicenta Mendieta, aged 32, who helped her lover, a younger cousin, Santiago San Juan, to kill her husband. Goya must have been close to the trial, held in February 1798, as his friend Juan Meléndez Valdés (Ribera del Fresno, Badajoz, 1754-Montpellier, 1817) was appointed prosecutor in the case precisely during the period when Jovellanos was Minister of Grace and Justice. María Vicenta Mendieta and her lover were executed on 23 April 1798 in the Madrid Main Square, as reported in *El diario de Madrid*. This event was dealt with by Goya in his works *The Visit of a Friar* and *Interior of a Prison*, in which he was more eloquent and focused not so much on the murder as on the death sentence handed down to the woman.

CONSERVACIÓN

The plate is preserved in the National Chalcography (no. 203).

EXPOSICIONES

Goya. Gemälde Zeichnungen. Graphik. Tapisserien
Kunsthalle Basel Basle 1953
from January 23th to April 12th 1953
cat. 222

Goya. Das Zeitalter der Revolucionen. Kunst um 1800 (1980 – 1981)
Hamburger Kunsthalle Hamburg 1980
cat. 31

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. 102

Francisco de Goya
Museo d'Arte Moderna Lugano 1996
exhibition celebrated from September 22nd to November 17th.
cat. 32, *p.*59

Ydioma universal: Goya en la Biblioteca Nacional
Biblioteca Nacional Madrid 1996
from September 19th to December 15th 1996
cat. 131

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. 38

Goya. La imagen de la mujer

Goya e la tradizione italiana

Goya. Opera grafica

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. 95

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. 32, p.153

Goya: Opera grafica
Pinacoteca del Castello di San Giorgio Legnano 2006
exhibition celebrated from December 16th 2006 to April 1st 2007
p.31

Goya et la modernité
Pinacothèque de Paris París 2013
from October 11st 2013 to March 16th 2014
cat. 192

Goya: Order and disorder
Museum of Fine Arts Boston 2014
cat. 204

Madrid 2017

2022

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1970
Office du livre

Goya
BATICLE, Jeannine y VRIES, A.B. (comisarias)
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Goya and Women in the Caprichos. The case os Castillo's wife
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GLENDINNING, Nigel
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Goya, la década de los caprichos: dibujos y aguafuertes
WILSON BAREAU, Juliet
pp.173-176, cat. 101-103
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)
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1993
Museo del Prado

Catálogo de las estampas de Goya en la Biblioteca Nacional
SANTIAGO, Elena M. (coordinadora)
p.91, cat. 121
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
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ILCHMAN, Frederick y STEPANEK, Stephanie L. (comisarios)
p. 299
2014
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Goya. In the Norton Simon Museum
WILSON BAREAU, Juliet
pp. 42-75
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PALABRAS CLAVE

CAPRICCIO PRISIÓN PROSTITUTA PROSTITUCIÓN

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