THE OLD WOMAN AND THE GALLANT

CLASIFICACIÓN: PRINTS

SERIE: CAPRICHOS (PRINTS AND DRAWINGS, 1797-1799) (83/85)



DATOS GENERALES

CRONOLOGÍA	Ca. 1797 - 1798
DIMENSIONES	215 x 150 mm
TÉCNICA Y SOPORTE	Etching and burnished aquatint
RECONOCIMIENTO DE LA AUTORÍA DE GOYA	Undisputed work
FICHA: REALIZACIÓN/REVISIÓN	19 Jan 2011 / 21 Jun 2023
INVENTARIO	836 225

HISTORIA

See *Francisco de Goya y Lucientes, Painter*.

This proof was bound at the end of an early copy of the first edition of *The Caprices.*

It is not known how this work came to be in the Bibliothèque Nationale de France in Paris.

ANÁLISIS ARTÍSTICO

In the centre of the scene, a haggard-faced old woman in a pompous dress holds out her hand to a handsome young man who bows to her. The young man's face, which shows a gesture of displeasure, turns towards the viewer. In the background, on the left, there is a man with his arms crossed over his chest and his head turned upwards, with a strange gesture on his face, perhaps mocking the woman whose back is turned to him.

This print is executed with a single-tone aquatint that contrasts with the illuminated areas. Thanks to the burnisher, half-tones are achieved in the old woman's dress and those of her companions. Goya used etching to define the figures, create their clothing and create a shaded area on the right side of the print.

This unique proof, which is not included in the published series of Los Caprichos, has been related to *Capricho no. 55, Until Death*, as both depict an elegantly dressed old woman. The analogies between the figure in the present engraving and Queen Maria Luisa of Parma are more than obvious, and it is possible that the man bowing to her could be Manuel Godoy and the one in the background could be Charles IV. It is

likely that the painter thought of including this engraving in the series but later decided to remove it because of the explicitness of the criticism and the ease with which the characters being satirized could be identified. He would thus have replaced it with No. 55, *Until Death.*

EXPOSICIONES

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
p.167, cat. 98

Agen 2019
cat. 50

Expérience Goya
Lille 2021
cat. 69

BIBLIOGRAFÍA

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s/p
1948
F. Hazan

Los Caprichos de Goya y sus dibujos preparatorios
SÁNCHEZ CANTÓN, Francisco Javier
s/p
1949
Instituto Amatller de Arte Hispánico

Goya engravings and lithographs, vol. I y II.
HARRIS, Tomás
p.161, cat. 118
1964
Bruno Cassirer

Vie et ouvre de Francisco de Goya
GASSIER, Pierre y WILSON, Juliet
p.185, cat. 618
1970
Office du livre

Imaginación de Goya: nuevas fuentes para algunos de sus dibujos y pinturas
GLENDINNING, Nigel
pp.282-284
49,195
1976
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Los Caprichos de Goya
LAFUENTE FERRARI, Enrique
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Goya, la década de los caprichos: dibujos y aguafuertes
WILSON BAREAU, Juliet
pp.290-291, cat. 177
1992
Real Academia de Bellas Artes de San Fernando

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.402-403
1999
Museo Nacional del Prado

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. 92
2019
Snoeck

Expérience Goya (cat. expo)
COTENTIN, Régis
p. 128
2021
Réunion des Musées Nationaux

PALABRAS CLAVE

GALANTEO CAPRICCIO

ENLACES EXTERNOS