# 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**
Museo Nacional del Prado Madrid 2001
from October 30th 2001 to February 10th 2002. Exhibitied also at the

**Goya e la tradizione italiana**
Fondazione Magnani Rocca Mamiano di Traversetolo (Parma) 2006
consultant editors Fred Licht and

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

National Gallery of Art, Washington, March 10th to June 2nd 2002, consultant editor Francisco Calvo Serraller
*cat. 95*

Simona Tosini Pizzetti. From September 9th to December 3th 2006
*cat. 32, p.153*

*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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p.103, cat. 67
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Bruno Cassirer

**Vie et ouvre de Francisco de Goya**
GASSIER, Pierre y WILSON, Juliet
p.180, cat. 515
1970
Office du livre

**Goya**
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**Goya and Women in the Caprichos. The case os Castillo's wife**
Apollo
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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)
pp.272-273, fig. 186
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

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**Goya: Order & Disorder**
ILCHMAN, Frederick y STEPANEK, Stephanie L. (comisarios)
p. 299
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**Goya. In the Norton Simon Museum**
WILSON BAREAU, Juliet
pp. 42-75
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Norton Simon Museum

CALVO RUATA, José Ignacio, BORRÁS GUALIS, Gonzalo M. and MARTÍNEZ HERRANZ, Amparo
p. 259
2017
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**PALABRAS CLAVE**

**CAPRICCIO PRISIÓN PROSTITUTA PROSTITUCIÓN**

**ENLACES EXTERNOS**