

# 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  
Revolutionen. 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. Exhibited  
also at the National Gallery of Art,  
Washington, March 10th to June  
2nd 2002, consultant editor  
Francisco Calvo Serraller  
*cat. 95*

## **Goya et la modernité**

Pinacothèque de Paris Paris 2013  
from October 11st 2013 to March  
16th 2014  
*cat. 192*

2022

### **BIBLIOGRAFÍA**

#### **Goya engravings and lithographs, vol. I y II.**

HARRIS, Tomás  
p.103, cat. 67  
1964  
Bruno Cassirer

#### **Porque fue sensible**

Historia 16  
GLENDINNING, Nigel  
pp.91-96  
28  
1978

#### **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

OROPESA, Marisa and RINCÓN GARCÍA,  
Wilfredo  
p. 258  
2013  
Pinacoteca de París

CALVO RUATA, José Ignacio, BORRÁS  
GUALIS, Gonzalo M. and MARTÍNEZ  
HERRANZ, Amparo  
p. 259  
2017  
Gobierno de Aragón y Fundación Bancaria  
Ibercaja

## **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: Order and disorder**

Museum of Fine Arts Boston 2014  
*cat. 204*

#### **Vie et ouvre de Francisco de Goya**

GASSIER, Pierre y WILSON, Juliet  
p.180, cat. 515  
1970  
Office du livre

#### **Goya and Women in the Caprichos. The case os Castillo's wife**

Apollo  
GLENDINNING, Nigel  
pp.130-134  
CVII, 192  
1978

#### **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

#### **Goya: Order & Disorder**

ILCHMAN, Frederick y STEPANEK, Stephanie  
L. (comisarios)  
p. 299  
2014  
Museum of Fine Arts Boston Publications

TORAL OROPESA, María and MARTÍN  
MEDINA, Víctor  
p. 41  
2022  
Museo de Bellas Artes de Badajoz y Diputación  
de Badajoz

## **Goya. Opera grafica**

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

Madrid 2017

#### **Goya**

BATICLE, Jeannine y VRIES, A.B. (comisarias)  
p.396, cat. 643  
1970  
Ministère d'Etat-Affaires culturelles y Réunion  
des Musées Nationaux

#### **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

#### **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.192-195  
1999  
Museo Nacional del Prado

#### **Goya. In the Norton Simon Museum**

WILSON BAREAU, Juliet  
pp. 42-75  
2016  
Norton Simon Museum

### **PALABRAS CLAVE**

**CAPRICCIO PRISIÓN PROSTITUTA PROSTITUCIÓN**

### **ENLACES EXTERNOS**

