

# WHO ELSE HAS GIVEN UP?

CLASIFICACIÓN: PRINTS

SERIE: CAPRICHOS (PRINTS AND DRAWINGS, 1797-1799) (27/85)



## DATOS GENERALES

CRONOLOGÍA

Ca. 1797 - 1799

DIMENSIONES

198 x 151 mm

TÉCNICA Y SOPORTE

Aguafuerte, aguainta y punta seca

RECONOCIMIENTO DE LA AUTORÍA DE GOYA

Undisputed work

FICHA: REALIZACIÓN/REVISIÓN

02 Dec 2010 / 29 May 2024

INVENTARIO

836 225

## INSCRIPCIONES

*Who else has given up?* (at the bottom)

27. (in the upper right-hand corner)

## HISTORIA

See *Francisco de Goya y Lucientes, Painter*.

Of the three known proofs of status, one has the definitive title in manuscript, although an exclamation mark appears in place of the question mark. It also has a circular sign indicating that

it should be copied in larger type. This proof is in the Bibliothèque Nationale de France in Paris.

Three preparatory drawings for this engraving are preserved (1), (2) and (3).

#### ANÁLISIS ARTÍSTICO

In the centre of the scene, a maja dressed in a mantilla and black frilly skirt is being courted by a knight with a sword at his belt and a hat in his hand. In the background, two other young women observe the situation and next to them a celestina whispers with a man. Next to the couple, in the foreground, some small dogs parody their courtship. The figures are set against an almost abstract background, as the buildings that were present in the preparatory drawing for the print, *Dream No. 18, Ancient and Modern, Origin of Pride, have disappeared.*

In Ayala's manuscript it is stated that this engraving is of the Duchess of Alba and Goya, while the Prado Museum manuscript states: "Neither one nor the other. He is a charlatan of love who says the same thing to everyone, and she is thinking of evacuating 5 appointments that she has given between 8 and 9 and it is 7 1/2 o'clock". Finally, reference should be made to the manuscript in the Biblioteca Nacional, which states that "a casquivano, when he solicits a woman, makes the same grimaces and cajoleries with her as a lapdog (Duchess of Alba and Goya)".

It is likely that this picture is an ironic way of depicting relations between men and women. In any case, it is difficult to admit that the painter was referring to his possible relationship with the Duchess of Alba, as most of the prints in the series of *The Caprices* show a marked tendency towards abstraction that gives the themes a clear universality.

#### CONSERVACIÓN

The plate is preserved in the National Chalcography (no 198.)

#### EXPOSICIONES

**Goya. Gemälde  
Zeichnungen. Graphik.  
Tapisserien**  
Kunsthalle Basel Basle 1953  
from January 23th to April 12th  
1953  
cat. 217

**De grafiek van Goya**  
Rijksmuseum Rijksprentenkabinet Amsterdam  
1970  
from November 13th 1970 to  
January 17th 1971  
cat. 27

**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. 67

**Francisco de Goya**  
Museo d'Arte Moderna Lugano 1996  
exhibition celebrated from  
September 22nd to November  
17th.  
cat. 27, p.54

**Ydioma universal: Goya en  
la Biblioteca Nacional**  
Biblioteca Nacional Madrid 1996  
from September 19th to  
December 15th 1996  
cat. 117

**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. 33

**Goya artista de su tiempo  
y Goya artista único**  
The National Museum of Western Art Tokyo  
1999  
from December 1st to July 3th  
1999  
cat. 102

**Goya's Realism**  
Statens Museum for Kunst Copenhagen 2000  
from February 11th to May 7th  
2000  
cat. 24

**Francisco Goya. Capricci,  
follie e disastri della  
guerra**  
San Donato Milanese 2000  
Opere grafiche della Fondazione  
Antonio Mazzotta  
cat. 27, p.25

**Goya e la tradizione  
italiana**  
Fondazione Magnani Rocca Mamiano di  
Traversetolo (Parma) 2006

**Goya. Opera grafica**  
Pinacoteca del Castello di San Giorgio Legnano  
2006  
exhibition celebrated from

**Goya et la modernité**  
Pinacothèque de Paris Paris 2013  
from October 11st 2013 to March  
16th 2014

consultant editors Fred Licht and  
Simona Tosini Pizzetti. From  
September 9th to December 3th  
2006

cat. 27, p.152

Madrid 2017

2022

December 16th 2006 to April 1st  
2007

p.30

Hamburg 2019

cat. 41

cat. 189

**Expérience Goya**

Lille 2021

cat. 44

## BIBLIOGRAFÍA

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

HARRIS, Tomás

p.97, cat. 62

1964

Bruno Cassirer

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

GASSIER, Pierre y WILSON, Juliet

p.179, cat. 504

1970

Office du livre

### **Goya, la década de los caprichos: dibujos y aguafuertes**

WILSON BAREAU, Juliet

pp.113-117, cat. 65-68

1992

Real Academia de Bellas Artes de San  
Fernando

### **Catálogo de las estampas de Goya en la Biblioteca Nacional**

SANTIAGO, Elena M. (coordinadora)

p.88, cat. 116

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**

BLAS BENITO, Javier, MATILLA RODRÍGUEZ,

José Manuel y MEDRANO, José Miguel

pp.172-175

1999

Museo Nacional del Prado

OROPESA, Marisa and RINCÓN GARCÍA,

Wilfredo

p. 255

2013

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. 269

2017

Gobierno de Aragón y Fundación Bancaria  
Ibercaja

TACK, Ifee and PISOT, Sandra

p. 251

2019

Hirmer

### **Expérience Goya (cat. expo)**

COTENTIN, Régis

p. 92

2021

Réunion des Musées Nationaux

TORAL OROPESA, María and MARTÍN

MEDINA, Víctor

p. 39

2022

Museo de Bellas Artes de Badajoz y Diputación  
de Badajoz

## PALABRAS CLAVE

### **CORTEJO GALANTEO CAPRICCIO**

## ENLACES EXTERNOS