

# THEY SAY YES AND HOLD OUT THEIR HAND TO THE FIRST TO ARRIVE

CLASIFICACIÓN: PRINTS

SERIE: CAPRICHOS (PRINTS AND DRAWINGS, 1797-1799) (2/85)



## DATOS GENERALES

CRONOLOGÍA

Ca. 1797 - 1799

DIMENSIONES

215 x 150 mm

TÉCNICA Y SOPORTE

Etching and burnished aquatint

RECONOCIMIENTO DE LA AUTORÍA DE GOYA

Undisputed work

TITULAR

Ailsa Mellon Bruce Collection

FICHA: REALIZACIÓN/REVISIÓN

09 Nov 2010 / 29 May 2024

INVENTARIO

836 225

## INSCRIPCIONES

*Yes pronounce and hand out to the first comer* (at the bottom)

*P.2* (in the upper right corner)

## HISTORIA

See *Francisco de Goya y Lucientes, Painter*.

#### ANÁLISIS ARTÍSTICO

A young woman, whose face is covered with a black mask on the front and a dog or rat mask on the back, marries a man much older than herself. She offers him one hand, while hiding the other behind her body. Behind her, we see two old women with deformed faces and, in the background of the scene, various figures with exaggerated gestures attending the scene. High in the centre of the picture, although slightly offset towards the background, the painter has depicted a man wearing a hat with a caricatured, almost animal-like face.

The lines of the engraving have a deep bite and in the fine-grained aquatint varnish reserves have been made to obtain a greater contrast between the white of the simian profile of the woman behind the young woman and the girl's chest with the malicious expression of the bridegroom. The use of the burnisher favours the insinuation of the female forms beneath the dress.

Contemporary manuscripts explain this scene; the one in the Prado Museum states that this image represents "the ease with which many women lend themselves to marriage in the hope of living more freely in it", while the one in the National Library notes that "marriages are regularly performed blindly: the brides, trained by their parents, mask themselves and dress up to deceive the first man who arrives. This is a princess with a mask, who is then to be a bitch with her vassals, as indicated by the back of her face imitating a hairstyle: the foolish people applaud these liaisons; and behind comes praying a liar in priestly attire for the happiness of the nation". Finally, Ayala's manuscript states that with this image Goya "reprimands blind marriages, like those of princesses and chambermaids".

For this *Caprice*, Goya must have been inspired by some verses written by his learned friend Gaspar Melchor de Jovellanos (Gijón, 1744-Puerto de Vega, Navia, 1811), the so-called satires *A Arnesto*, which were first published in *El censor* (1786). Alcinda, a young woman belonging to high society, marries the first suitor who presents himself to her, possibly with the intention of leaving home. The future husband is encouraged by the economic prosperity that this marriage will bring him. Goya has captured the part of Jovellanos's poem in which he says: "El sí pronuncian y la mano alargan/ Al primero que llega! What a lot of evils/ This damned blindness does not abort! In addition, in the background of the engraving are the characters attending the scene "Al pie del altar, y en el tumulto/ Brindis y vivas de la tornaboda" (At the foot of the altar, and in the tumult/ Toasts and cheers of the wedding). This marriage is celebrated with the imminent threat of infidelity, as Jovellanos points out: "El velo conyugal, y que corriendo/ Con la imprudente frente levantada. Va el adulterio de una casa a otra" (Adultery goes from one house to another). Betrayal is symbolised in the print by the double mask which, on the back, has the face of a dog or rat and alludes to the true character of the young woman who will find complicity in the deception in the woman with the simian face behind her. In Goyaesque iconography, the mask is often an element which, far from concealing, reveals the character's true identity and gives us an idea of her real personality.

The theme of unequal marriages or marriages of convenience is dealt with by Goya in other engravings in *The Caprices*, such as No. 14, *What a Sacrifice*, No. 57, *Filiation*, and No. 75, *There's No One to Untie Us*.

#### CONSERVACIÓN

The aquatint of the plate, which is preserved in the National Chalcography (no. 173), is somewhat weakened.

#### EXPOSICIONES

Goya, Gemälde

Die grafisch von Goya

Goya, Das Zeitalter der

**Goya. Gemalde  
Zeichnungen. Graphik.  
Tapisserien**

Kunsthalle Basel Basle 1953

from January 23th to April 12th  
1953

cat. 194

**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. 9

**Francisco Goya. Capricci,  
follie e disastri della  
guerra**

San Donato Milanese 2000

Opere grafiche della Fondazione  
Antonio Mazzotta

cat.2, p.16

**Goya. Opera grafica**

Pinacoteca del Castello di San Giorgio Legnano  
2006

exhibition celebrated from  
December 16th 2006 to April 1st  
2007

p.22

**Goya: Order and disorder**

Museum of Fine Arts Boston 2014

p. 140

2022

**De grateren van Goya**

Rijksmuseum Rijksprentenkabinet Amsterdam  
1970

from November 13th 1970 to  
January 17th 1971

cat. 13

**Francisco de Goya**

Museo d'Arte Moderna Lugano 1996

exhibition celebrated from  
September 22nd to November  
17th.

cat. 2, p.2

**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. 93

**Goya et la modernité**

Pinacothèque de Paris Paris 2013

from October 11st 2013 to March  
16th 2014

cat. 130

Madrid 2017

**Goya. Das Zeitalter der  
Revoluciones. Kunst um  
1800 (1980 - 1981)**

Hamburger Kunsthalle Hamburg 1980

cat. 22

**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. 8

**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. 2, p.146

**Goya en Madrid. Cartones  
para tapices 1775-1794**

Museo Nacional del Prado Madrid 2014

p. 152

Hamburg 2019

cat. 34

**BIBLIOGRAFÍA**

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

HARRIS, Tomás

cat. 37, p.72

1964

Bruno Cassirer

**Vie et ouvre de Francisco  
de Goya**

GASSIER, Pierre y WILSON, Juliet

p.176, cat. 454

1970

Office du livre

**La década de los  
Caprichos. Retratos 1792-  
1804**

GLENDINNING, Nigel (Comisario)

cat. 9, p. 16

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.45-47, fig. 21

1993

Museo del Prado

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

SANTIAGO, Elena M. (coordinadora)

cat. 89, p.74

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.64-67

1999

Museo Nacional del Prado

**Goya, la imagen de la  
mujer**

CALVO SERRALLER, Francisco (comisario)

p.90

OROPESA, Marisa and RINCÓN GARCÍA,  
Wilfredo

p. 191

2013

**Goya en Madrid. Cartones  
para tapices 1775-1794**

MENA MARQUÉS, Manuela B. y MAURER,

Gudrun (comisarias)

2001  
Museo Nacional del Prado y Fundación Amigos  
del Museo del Prado

**Goya: Order & Disorder**  
ILCHMAN, Frederick y STEPANEK, Stephanie  
L. (comisarios)  
p. 140  
2014  
Museum of Fine Arts Boston Publications

TACK, Ifee and PISOT, Sandra  
p. 244  
2019  
Hirmer

Pinacoteca de París

**Goya. In the Norton Simon  
Museum**  
WILSON BAREAU, Juliet  
pp. 42-75  
2016  
Norton Simon Museum

TORAL OROPESA, María and MARTÍN  
MEDINA, Víctor  
p. 29  
2022  
Museo de Bellas Artes de Badajoz y Diputación  
de Badajoz

p. 152  
2014  
Museo Nacional del Prado

CALVO RUATA, José Ignacio, BORRÁS  
GUALIS, Gonzalo M. and MARTÍNEZ  
HERRANZ, Amparo  
p. 172  
2017  
Gobierno de Aragón y Fundación Bancaria  
Ibercaja

#### **PALABRAS CLAVE**

**CAPRICCIO MATRIMONIO DE CONVENIENCIA MÁSCARA CARICATURA**

#### **ENLACES EXTERNOS**