

NOBODY KNOWS EACH OTHER

CLASIFICACIÓN: PRINTS

SERIE: CAPRICHOS (PRINTS AND DRAWINGS, 1797-1799) (6/85)



DATOS GENERALES

CRONOLOGÍA

Ca. 1797 - 1799

DIMENSIONES

219 x 153 mm

TÉCNICA Y SOPORTE

Etching and burnished aquatint

RECONOCIMIENTO DE LA AUTORÍA DE GOYA

Undisputed work

FICHA: REALIZACIÓN/REVISIÓN

17 Nov 2010 / 29 May 2024

INVENTARIO

836 225

INSCRIPCIONES

Nadie se conoce. (at the bottom).

P.6 (upper right corner)

HISTORIA

See *Francisco de Goya y Lucientes, Painter.*

There are some state proofs that show an extraordinary use of aquatint. In one of them, the burnishing on the carnival hat, the sword of the figure in the centre and the ground can be clearly seen, as it is less heavily inked than the first printings of the editions.

A *preparatory drawing* in sanguine is kept in the Prado Museum.

ANÁLISIS ARTÍSTICO

On the right-hand side of the engraving we see a woman in profile wearing a mask over her face; she is smiling with a gesture of pleasure. In front of her, slightly reclining and standing at the level of her face, a figure also wearing a mask looks at her attentively. Behind her are other figures dressed in peculiar costumes; some of them are wearing large hats, and in the case of the one at the lower left and the one in the centre, their faces also appear to be covered by masks; his face is wearing a mask and he is smiling in a pleasant manner. In front of her, slightly reclining and standing at the level of her face, a figure also wearing a mask looks at her attentively. Behind her are other figures dressed in peculiar ways; some of them are wearing large hats, and in the case of the one at the lower left and the one in the centre, their faces also appear to be covered by masks.

It is a dark environment in which Goya uses aquatint to capture the young woman's clothing, the lightest part of the engraving. Much of the background is executed with very continuous, close etching strokes.

In Ayala's manuscript it is said of this work that "the world is a mask; the face, the costume and the voice are all feigned. An effeminate General presents madame with a gift in front of other cuckolds". The Prado Museum manuscript states that "the world is a mask, the face, the costume and the voice are all faked; everyone wants to pretend to be something they are not, everyone is deceived and no one knows each other". Finally, the manuscript in the National Library notes that "an effeminate general or disguised as a woman at a party is asking a good girl for it; he lets himself be known by the embroidery on his sleeve; the husbands are behind, and instead of hats, they appear with tremendous horns like a unicorn. If he covers himself well, he comes out straight; if he doesn't, he comes out crooked".

The most powerful aspect of this image is the ambiguity that does not allow us to discern whether the figure in the foreground, who is gazing at the woman, is a man or not. This vagueness is accentuated by the use of the masks which, contrary to what one might think, do not conceal the identity of the wearer, but reveal his true nature. This is precisely what Goya does in the *Caprice no. 2, Yes they pronounce and the hand they lengthen*, in which the woman wears a mask on the back of her head that describes some aspects of her character.

Carnival and masked balls are present in many of Goya's works; it is a festival that had an important tradition in Madrid at the end of the 18th century. It was a common practice among some of the most important aristocratic figures, such as the Duchess of Alba, who held costume parties famous for their sumptuousness. The importance of this type of festivities was such that even the masks were made by some of the most famous artists of the time.

This print is strongly influenced by Venetian painting, especially the *Capricci* by Giovanni Battista Tiepolo (Venice, 1696-Madrid, 1770) in which some of the characters seem to have been taken from the *Commedia dell'Arte*, as is also the case in the Goyaesque engraving.

CONSERVACIÓN

The plate is fairly well preserved, although the etching is weakened (Nacional Chalcography, no. 177).

EXPOSICIONES

**Goya. Gemälde
Zeichnungen. Graphik.
Tapisserien**
Kunsthalle Basel Basle 1953
from January 23th to April 12th
1953
cat. 198

**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. 10

**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. 12

**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
p.23

Madrid 2017

El arte de Goya
Museo de Arte Occidental de Tokio Tokyo 1971
from 16th 1971 to January 23th
1972. Exhibited also at the Kyoto
Municipal Museum of Art, January
29th to March 15th 1972.
cat. 556

Francisco de Goya
Museo d'Arte Moderna Lugaño 1996
exhibition celebrated from
September 22nd to November
17th.
cat. 6, p.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. 6, p.18

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

Hamburg 2019
cat. 35

**Goya. Das Zeitalter der
Revolutionen. Kunst um
1800 (1980 - 1981)**
Hamburger Kunsthalle Hamburg 1980
cat. 43

**Ydioma universal: Goya en
la Biblioteca Nacional**
Biblioteca Nacional Madrid 1996
from September 19th to
December 15th 1996
cat. 129

**Francisco Goya. Capricci,
follie e disastri della
guerra**
San Donato Milanese 2000
Opere grafiche della Fondazione
Antonio Mazzotta
cat. 6, p.147

Goya et la modernité
Pinacothèque de Paris Paris 2013
from October 11st 2013 to March
16th 2014
cat. 131

2022

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**Goya engravings and
lithographs, vol. I y II.**
HARRIS, Tomás
cat. 41, p.76
1964
Bruno Cassirer

**La década de los
Caprichos. Retratos 1792-
1804**
GLENDDINNING, Nigel (Comisario)
p.156, cat. 129
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

**Vie et ouvre de Francisco
de Goya**
GASSIER, Pierre y WILSON, Juliet
p.176, cat. 461
1970
Office du livre

**Goya. El capricho y la
invención. Cuadros de
gabinete, bocetos y
miniaturas**
MENA, Manuela B. y WILSON-BAREAU, Juliet
(comisarias)
p.46, fig. 22
1993
Museo del Prado

OROPESA, Marisa and RINCÓN GARCÍA,
Wilfredo
p. 192
2013
Pinacoteca de París

**El mundo de Goya en sus
dibujos**
LAFUENTE FERRARI, Enrique
pp. 18-19
1979
Urbión

**Catálogo de las estampas
de Goya en la Biblioteca
Nacional**
SANTIAGO, Elena M. (coordinadora)
p.77, cat. 94
1996
Ministerio de Educación y Cultura, Biblioteca
Nacional

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

pp.80-83
1999
Museo Nacional del Prado

CALVO RUATA, José Ignacio, BORRÁS
GUALIS, Gonzalo M. and MARTÍNEZ
HERRANZ, Amparo
p. 267
2017
Gobierno de Aragón y Fundación Bancaria
Ibercaja

TACK, Ifee and PISOT, Sandra
p. 245
2019
Hirmer

TORAL OROPESA, María and MARTÍN
MEDINA, Víctor
p. 30
2022
Museo de Bellas Artes de Badajoz y Diputación
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PALABRAS CLAVE

CAPRICCIO BAILE CARNAVAL MÁSCARA ANTIFAZ

ENLACES EXTERNOS