

WHERE IS MUM GOING?

CLASIFICACIÓN: PRINTS

SERIE: CAPRICHOS (PRINTS AND DRAWINGS, 1797-1799) (65/85)



DATOS GENERALES

CRONOLOGÍA

Ca. 1797 - 1799

DIMENSIONES

210 x 162 mm

TÉCNICA Y SOPORTE

Aguafuerte, aguatinta y punta seca

RECONOCIMIENTO DE LA AUTORÍA DE GOYA

Undisputed work

FICHA: REALIZACIÓN/REVISIÓN

09 Jan 2011 / 29 May 2024

INVENTARIO

836 225

INSCRIPCIONES

Donde vá mamá? (at the bottom)

65. (in the upper right-hand corner)

Goya (signed in the bottom left-hand corner)

HISTORIA

See *Francisco de Goya y Lucientes, Painter*.

There is a proof before the letter with aquatint and drypoint in the National Library of Madrid. Other state proofs are also known in which the title ends in a full stop instead of a question mark and the word "mamà" is unaccented.

A *preparatory drawing* of this engraving is in the Prado Museum.

ANÁLISIS ARTÍSTICO

A naked, obese witch is leaning on a figure who seems to be making great efforts to support her on her back. The figure has his legs spread and bent and his arms at shoulder height, with which he is holding onto the woman's feet. Next to her are two other figures who are also holding her; the one on the left is mocking her and the one on the right is sucking on one of her breasts. The whole group is supported by an owl with its wings spread in flight, while a cat in the air clings to an open umbrella. In the background, in the lower left corner, Goya has depicted a small village with houses.

The print was executed with a single, very fine-grained aquatint. In addition, Goya has made an insistent use of etching to create the sky, using very close horizontal lines to suggest the clouds in the upper left corner. He also used etching to define the figures in detail, focusing on their anatomies, which he describes in minute detail.

The manuscripts describing the Caprices series are rather sparing with regard to this print. The Prado and Ayala manuscripts both say the same thing: "Madame is hydropic and he sends her for a walk. God willing she will be relieved". The manuscript in the Biblioteca Nacional notes the following: "Lasciviousness and drunkenness in women bring with them infinite disorders and real witchcraft".

It is possible that this print is a dreamlike vision created by Goya in which he did not intend to make a criticism, but simply to offer us a fantastic image in which he has stopped to create a complex and bizarre composition. It is therefore a capriccio in the strict sense of the word, an image obtained from strange associations born of the imagination.

CONSERVACIÓN

The plate is in rather poor condition, with the aquatint very worn (National Chalcography, no. 236).

EXPOSICIONES

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. 31

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. 71

Goya. La imagen de la mujer

Francisco de Goya

Museo d'Arte Moderna Lugano 1996

exhibition celebrated from September 22nd to November 17th.

cat. 65, p.62

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. 65, p.162

Goya et la modernité

Pinacothèque de Paris Paris 2013

Ydioma universal: Goya en la Biblioteca Nacional

Biblioteca Nacional Madrid 1996

from September 19th to December 15th 1996

cat. 124

Goya. Opera grafica

Pinacoteca del Castello di San Giorgio Legnano 2006

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

p.41

2022

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. 85

from October 11st 2013 to March
16th 2014
cat. 168

BIBLIOGRAFÍA

Goya engravings and lithographs, vol. I y II.

HARRIS, Tomás
p.142, cat. 100
1964
Bruno Cassirer

Vie et ouvre de Francisco de Goya

GASSIER, Pierre y WILSON, Juliet
p.183, cat. 581
1970
Office du livre

Goya, la década de los caprichos: dibujos y aguafuertes

WILSON BAREAU, Juliet
pp.50-51, cat. 31
1992
Real Academia de Bellas Artes de San
Fernando

Catálogo de las estampas de Goya en la Biblioteca Nacional

SANTIAGO, Elena M. (coordinadora)
p.108, cat. 155-156
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.330-333
1999
Museo Nacional del Prado

OROPESA, Marisa and RINCÓN GARCÍA,
Wilfredo
p. 233
2013
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. 47
2022
Museo de Bellas Artes de Badajoz y Diputación
de Badajoz

PALABRAS CLAVE

CAPRICCIO ONÍRICO HIDROPESÍA BRUJA

ENLACES EXTERNOS