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 mamà? (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 de Goya
Museo d'Arte Moderna Lugano 1996
exhibition celebrated from September 22nd to November 17th.
cat. 65, p.62

Ydioma universal: Goya en la Biblioteca Nacional
Biblioteca Nacional Madrid 1996
from September 19th to December 15th 1996
cat. 124

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 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. Opera grafica
Pinacoteca del Castello di San Giorgio Legnano 2006
exhibition celebrated from December 16th 2006 to April 1st 2007
p.41

Goya. La imagen de la mujer
Museo Nacional del Prado Madrid 2001
from October 30th 2001 to February 10th 2002. Exhibitied also at the National Gallery of Art, Washington,

March 10th to June 2nd 2002,

Goya et la modernité
Pinacothèque de Paris París 2013
from October 11st 2013 to March 16th 2014
cat. 168

2022

consultant editor Francisco Calvo Serraller
cat. 85

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