

WHAT A SACRIFICE!

CLASIFICACIÓN: PRINTS

SERIE: CAPRICHOS (PRINTS AND DRAWINGS, 1797-1799) (14/85)



DATOS GENERALES

CRONOLOGÍA

Ca. 1797 - 1799

DIMENSIONES

203 x 152 mm

TÉCNICA Y SOPORTE

Etching, burnished aquatint and drypoint

RECONOCIMIENTO DE LA AUTORÍA DE GOYA

Undisputed work

FICHA: REALIZACIÓN/REVISIÓN

24 Nov 2010 / 29 May 2024

INVENTARIO

836 225

INSCRIPCIONES

What a sacrifice (bottom)

14. (in the upper right-hand corner)

Goya (in the upper left-hand corner)

HISTORIA

See *Francisco de Goya y Lucientes, Painter*.

There is a state proof before the letter, which is in the National Library, with a different legend that reads *You love me, I love you, give me your finger*.

The *preparatory drawing* for this engraving is in the Prado Museum in Madrid.

ANÁLISIS ARTÍSTICO

A young woman with long hair has a look of disgust on her face. Next to her, a man gazes at her libidinally, a deformed being with bowed legs, extravagant clothes and a huge face with coarse features that make us understand the young woman's expression. Next to her, Goya has depicted an older woman, probably her mother, holding her hand to her head in mock emotion. Somewhat further back, he places two other men who could be the girl's father and the priest who is to celebrate the marriage between the girl and her future husband.

The manuscript in the Prado's National Museum notes: "As it must be! The bridegroom is not the most desirable, but he is rich and at the cost of an unhappy girl's freedom he buys the support of a starving family. Such is the way of the world". In the Ayala manuscript, this print is marked "Idem anterior". Finally, the manuscript in the National Library comments that "vile interest obliges parents to sacrifice a young and beautiful daughter by marrying her off to an old hunchback, and there is no lack of a priest to sponsor such marriages".

The theme of marriages for interest is addressed on several occasions in the series of *Los Caprichos*, in which Goya reflects on the marriages arranged by parents with wealthy husbands who, in the end, sacrificed their daughters' youth and beauty. *The Caprice no. 14* should be related to the works of Leandro Fernández de Moratín (Madrid, 1760-Paris, 1828) *The Old Man and the Girl* and *The Girl's Yes* in which, in the same way as the Aragonese painter does, he questioned marriages of convenience.

Goya had already dealt with this question in one of his tapestry cartoons, *The Wedding*, in which the way he characterises the faces of the figures is very similar to what he does in some of the prints in *The Caprices*.

CONSERVACIÓN

The plate is preserved in the National Chalcography (no. 185).

EXPOSICIONES

**Goya. Gemälde
Zeichnungen. Graphik.
Tapisserien**
Kunsthalle Basel Basle 1953
from January 23th to April 12th
1953
cat. 206

**Goya. Das Zeitalter der
Revolutionen. Kunst um
1800 (1980 - 1981)**
Hamburger Kunsthalle Hamburg 1980
cat. 25

**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. 23

Francisco de Goya
Museo d'Arte Moderna Lugano 1996
exhibition celebrated from
September 22nd to November
17th.
cat. 14, p.41

**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. 20

**Francisco Goya. Capricci,
follie e disastri della
guerra**
San Donato Milanese 2000
Opere grafiche della Fondazione
Antonio Mazzotta
cat. 14, p.21

**Goya. La imagen de la
mujer**

**Goya e la tradizione
italiana**
Fondazione Magnani Rocca Mamiano di

Goya. Opera grafica
Pinacoteca del Castello di San Giorgio Legnano
2006

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. 92

Goya et la modernité
Pinacothèque de Paris Paris 2013
from October 11st 2013 to March
16th 2014
cat. 134

Traversetolo (Parma) 2006
consultant editors Fred Licht and
Simona Tosini Pizzetti. From
September 9th to December 3th
2006
cat. 14, p.149

Hamburg 2019
cat. 99

exhibition celebrated from
December 16th 2006 to April 1st
2007
p.26

2022

BIBLIOGRAFÍA

**Goya engravings and
lithographs, vol. I y II.**
HARRIS, Tomás
p.84, cat. 49
1964
Bruno Cassirer

**Vie et ouvre de Francisco
de Goya**
GASSIER, Pierre y WILSON, Juliet
p.178, cat. 479
1970
Office du livre

**Goya, la década de los
caprichos: dibujos y
aguafuertes**
WILSON BAREAU, Juliet
pp.37-39, cat. 22-23
1992
Real Academia de Bellas Artes de San
Fernando

**Catálogo de las estampas
de Goya en la Biblioteca
Nacional**
SANTIAGO, Elena M. (coordinadora)
p.81, cat. 102
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.116-119
1999
Museo Nacional del Prado

OROPESA, Marisa and RINCÓN GARCÍA,
Wilfredo
p. 195
2013
Pinacoteca de París

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

TACK, Ifee and PISOT, Sandra
p. 310
2019
Hirmer

TORAL OROPESA, María and MARTÍN
MEDINA, Víctor
p. 33
2022
Museo de Bellas Artes de Badajoz y Diputación
de Badajoz

PALABRAS CLAVE

MATRIMONIO DE CONVENIENCIA CAPRICCIO

ENLACES EXTERNOS