PRAY FOR HER

CLASIFICACIÓN: PRINTS

SERIE: CAPRICHOS (PRINTS AND DRAWINGS, 1797-1799) (31/85)



DATOS GENERALES

CRONOLOGÍA	Ca. 1797 - 1799
DIMENSIONES	219 x 152 mm
TÉCNICA Y SOPORTE	Aguafuerte, aguatinta bruñida, punta seca y buril
RECONOCIMIENTO DE LA AUTORÍA DE GOYA	Undisputed work
FICHA: REALIZACIÓN/REVISIÓN	09 Dec 2010 / 29 May 2024
INVENTARIO	836 225

INSCRIPCIONES

Pray for her (at the bottom).

31. (in the upper right-hand corner)

HISTORIA

See *Francisco Goya y Lucientes, Painter*.

In the first state proof before the additional etching, it is clear how Goya has used the two tones of aquatint. He has also left significant reserves of varnish for the white parts such as the face, trunk and leg of the

young woman. He also used a few small touches of pen ink on the girl's face.

In another proof from a state prior to the handwriting, the title is handwritten. It shows how Goya dispensed with the aquatint that obscured part of the prostitute and the old woman, and reduced it considerably in the basin and the jug. Another aquatint was added, partly burnished, which gives a soft tone to the face and left hand of the girl with the comb, as well as to the face, neck, chest and raised leg of the protagonist.

In the final version, Goya used the burin to reinforce the lines of the etching in some areas, as well as the drypoint on the harlot's chest and petticoat.

Two preparatory drawings for this engraving have survived*(1)* and*(2)*.

ANÁLISIS ARTÍSTICO

In the centre of the engraving is a young woman seated on a low stool. Behind her a maid combs her hair and an old woman seated facing the viewer holds a rosary in her hands. The young woman lifts one of her legs to put on or perhaps take off her stocking, while looking straight ahead with a pleased gesture. She has washed herself or is about to do so, as can be seen from the basin of water and the jug that Goya has placed between the young woman in the foreground and the old woman in the background.

The painter has created two focal points in the engraving, the young woman dressed in light clothes and with the clear, clean complexion of her youth, and the old woman in the background, also dressed in light clothes. The rest remain in semi-darkness and we are unable to distinguish where the scene is taking place as there are no spatial references.

The manuscripts that explain the engravings in the series of The Caprices agree on the meaning of the print we are dealing with here. The most synthetic and clearest of them all is the one in the National Library, which reads as follows: "while the whores dress and dress themselves, the procuresses pray that God will give them great fortune, and teach them certain lessons".

It is clear that Goya is once again tackling the theme of prostitution, which he will refer to repeatedly in the engravings in this series. He depicts the intimate atmosphere in which the prostitute prepares for her work under the watchful eye of her procuress. Furthermore, the nature of this relationship in which the old woman is the guardian of her protégée is also very much in evidence.

CONSERVACIÓN

The plate is in poor condition, with the drypoint missing and the aquatint very weakened (National Chalcography, no. 202).

EXPOSICIONES

Goya. Gemälde Zeichnungen. Graphik. Tapisserien
Kunsthalle Basel Basle 1953
from January 23th to April 12th 1953
cat. 221

De grafiek van Goya
Rijksmuseum Rijksprentenkabinet Amsterdam 1970
from November 13th 1970 to January 17th 1971
cat. 29

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. 85

Francisco de Goya
Museo d'Arte Moderna Lugano 1996
exhibition celebrated from September 22nd to November 17th.
cat. 31, p.58

Ydioma universal: Goya en la Biblioteca Nacional
Biblioteca Nacional Madrid 1996
from September 19th to December 15th 1996
cat. 118

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. 37

Das Capriccio als Kunstprinzip
Wallraf-Richartz-Museum, 1996
from December 8th 1996 to February 16th 1997, exhibited also in Zurich, Kunsthaus, from March 14th marzo 1997 to June 1st 1997 and in Vienna, Kunsthistorisches Museum mi Palais Harrach, from June 29th 1997 to September 21st 1997.
p.76, fig. 20

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. 111

Goya's Realism
Statens Museum for Kunst Copenhagen 2000
from February 11th to May 7th 2000
cat. 28

Francisco Goya. Capricci, follie e disastri della guerra
San Donato Milanese 2000
Opere grafiche della Fondazione Antonio Mazzotta
p.28, cat. 31

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. 31, p.153

Goya. Opera grafica
Pinacoteca del Castello di San Giorgio Legnano 2006
exhibition celebrated from December 16th 2006 to April 1st 2007
p.31

Goya et la modernité
Pinacothèque de Paris París 2013
from October 11st 2013 to March 16th 2014
cat. 191

Goya: Order and disorder
Museum of Fine Arts Boston 2014
cat. 62

Madrid 2017

Expérience Goya
Lille 2021
cat. 46

2022

BIBLIOGRAFÍA

Goya engravings and lithographs, vol. I y II.
HARRIS, Tomás
p.101, cat. 66
1964
Bruno Cassirer

Vie et ouvre de Francisco de Goya
GASSIER, Pierre y WILSON, Juliet
p.180, cat. 513
1970
Office du livre

Goya, la década de los caprichos: dibujos y aguafuertes
WILSON BAREAU, Juliet
pp.143-147, cat. 84-87
1992
Real Academia de Bellas Artes de San Fernando

Catálogo de las estampas de Goya en la Biblioteca Nacional
SANTIAGO, Elena M. (coordinadora)
p.90, cat. 120
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.188-191
1999
Museo Nacional del Prado

OROPESA, Marisa and RINCÓN GARCÍA, Wilfredo
p. 257
2013
Pinacoteca de París

Goya: Order & Disorder
ILCHMAN, Frederick y STEPANEK, Stephanie L. (comisarios)
p. 130
2014
Museum of Fine Arts Boston Publications

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

CALVO RUATA, José Ignacio, BORRÁS GUALIS, Gonzalo M. and MARTÍNEZ HERRANZ, Amparo
p. 241
2017
Gobierno de Aragón y Fundación Bancaria Ibercaja

Expérience Goya (cat. expo)
COTENTIN, Régis
p. 93
2021
Réunion des Musées Nationaux

TORAL OROPESA, María and MARTÍN MEDINA, Víctor
p. 40
2022
Museo de Bellas Artes de Badajoz y Diputación de Badajoz

PALABRAS CLAVE

CAPRICCIO PROSTITUTAS PROSTITUCIÓN

ENLACES EXTERNOS