

# 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 oeuvre 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