

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, aguainta 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

**Ydioma universal: Goya en
la Biblioteca Nacional**
Biblioteca Nacional Madrid 1996

**Francisco Goya. Sein
leben im spiegel der
graphik. Fundetodos**

September 22nd to November 17th.

cat. 31, p.58

Das Capriccio als Kunstprinzip

Wallraf-Richartz-Museum, 1996

from December 8th 1996 to February 16th 1997, exhibited also in Zurich, Kunsthhaus, 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

Francisco Goya. Capricci, follie e disastri della guerra

San Donato Milanese 2000

Opere grafiche della Fondazione Antonio Mazzotta

p.28, cat. 31

Goya et la modernité

Pinacothèque de Paris Paris 2013

from October 11st 2013 to March 16th 2014

cat. 191

Expérience Goya

Lille 2021

cat. 46

from September 19th to December 15th 1996

cat. 118

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 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: Order and disorder

Museum of Fine Arts Boston 2014

cat. 62

2022

1746-1828 Bordeaux. 1746-1996

Galerie Kornfeld Bern 1996

from November 21st 1996 to January 1997

cat. 37

Goya's Realism

Statens Museum for Kunst Copenhagen 2000

from February 11th to May 7th 2000

cat. 28

Goya. Opera grafica

Pinacoteca del Castello di San Giorgio Legnano

2006

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

p.31

Madrid 2017

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)

TORAL OROPESA, María and MARTÍN

EXPOJ
COTENTIN, Régis
p. 93
2021
Réunion des Musées Nationaux

MEDINA, Víctor
p. 40
2022
Museo de Bellas Artes de Badajoz y Diputación
de Badajoz

PALABRAS CLAVE

CAPRICCIO PROSTITUTAS PROSTITUCIÓN

ENLACES EXTERNOS