

# 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  
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, 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

### **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

### **BIBLIOGRAFÍA**

#### **Goya engravings and lithographs, vol. I y II.**

HARRIS, Tomás  
p.101, cat. 66  
1964  
Bruno Cassirer

#### **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

#### **Goya: Order & Disorder**

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

#### **Expérience Goya (cat. expo)**

COTENTIN, Régis  
p. 93

### **Y el idioma universal: Goya en la Biblioteca Nacional**

Biblioteca Nacional Madrid 1996  
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

#### **Vie et ouvre de Francisco de Goya**

GASSIER, Pierre y WILSON, Juliet  
p.180, cat. 513  
1970  
Office du livre

#### **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

#### **Goya. In the Norton Simon Museum**

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

TORAL OROPESA, María and MARTÍN  
MEDINA, Víctor  
p. 40  
2022

### **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

### **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

#### **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

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

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

**PALABRAS CLAVE**

**CAPRICCIO PROSTITUTAS PROSTITUCIÓN**

**ENLACES EXTERNOS**