# 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 libidinously, 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, i*n 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 Revolucionen. 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**
Museo Nacional del Prado Madrid 2001
from October 30th 2001 to February 10th 2002. Exhibitied also at the National Gallery of Art, Washington,

March 10th to June 2nd 2002,

**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. 14, p.149*

**Goya. Opera grafica**
Pinacoteca del Castello di San Giorgio Legnano 2006
exhibition celebrated from December 16th 2006 to April 1st 2007
*p.26*

consultant editor Francisco Calvo Serraller
*cat. 92*

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

Hamburg 2019
*cat. 99*

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**