A WOMAN'S CHARITY (CARIDAD DE MUJER)

CLASIFICACIÓN: PRINTS

SERIE: DISASTERS OF WAR (PRINTS Y DRAWINGS, 1810-1815) (49/82)

DATOS GENERALES

CRONOLOGÍA	Ca. 1812 - 1815
DIMENSIONES	156 x 208 mm
TÉCNICA Y SOPORTE	Aguafuerte, buril, lavis y bruñidor
RECONOCIMIENTO DE LA AUTORÍA DE GOYA	Undisputed work
FICHA: REALIZACIÓN/REVISIÓN	15 Dec 2010 / 16 Jun 2025
INVENTARIO	836 225

INSCRIPCIONES

36 (on the lower left-hand corner).

HISTORIA

See *Sad presentiments of what must come to pass.*

The title was handwritten on the print by Goya in the first and only series that is known to have been printed at the time the works were created, which the artist gave to his friend Agustín Ceán Bermúdez. Therefore, the title was etched into the plate at a later date and left unchanged as of the first edition of the *Disasters of War* printed by the San Fernando Royal Academy of Fine Arts in Madrid in 1863, after the printing of the series in the possession of

Ceán Bermúdez.

There is a surviving *preparatory drawing* for this print which is housed in the Prado Museum.

ANÁLISIS ARTÍSTICO

A woman covered from head to toe is shown carrying a plate that she is offering to a group of figures lying on the ground before her, exhausted by hunger and perhaps on the point of death. A short distance behind this group on the right-hand side of the composition an obese priest watches the scene unfolding with indifference - perhaps because he is accustomed to such sights, so typical in times of war.

The scene reflects on the one hand the famine that plagued the population during the Spanish War of Independence, in particular between 1811 and 1812. On the other hand, it reflects the lack of solidarity shown by the most affluent classes - especially within the Church - and the help that was given spontaneously by those who had little to offer.

The figure completely covered by a tunic is reminiscent of the work of Salvator Rosa (Naples, 1615-Rome, 1673), which Goya might have been familiar with from his stay in Italy from 1769 to 1771. Goya also produced *panneggio* (drapery) exercises featuring fully covered figures in his *Italian Sketchbook* which might be related to the work *Charon passant les ombres* (*Charon Ferrying Dead Souls Across the Styx*) (Louvre Museum, Paris, 1735) by Pierre Subleyras (Saint-Gilles-du-Gard, 1699 - Rome, 1749).

CONSERVACIÓN

La plancha se conserva en la Calcografía Nacional (cat. 300).

EXPOSICIONES

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. 151

Francisco Goya. Capricci, follie e disastri della guerra
San Donato Milanese 2000
Opere grafiche della Fondazione Antonio Mazzotta
cat.129

Goya. Opera grafica
Pinacoteca del Castello di San Giorgio Legnano 2006
exhibition celebrated from December 16th 2006 to April 1st 2007
p. 75

Goya et la modernité
Pinacothèque de Paris París 2013
from October 11st 2013 to March 16th 2014
cat. 88

2022

BIBLIOGRAFÍA

Goya, grabador
BERUETE Y MONET, Aureliano de
cat. 151
1918
Blass S.A.

Goya engravings and lithographs, vol. I y II.
HARRIS, Tomás
cat. 169
1964
Bruno Cassirer

Vie et ouvre de Francisco de Goya
GASSIER, Pierre y WILSON, Juliet
cat. 1072
1970
Office du livre

Catálogo de las estampas de Goya en la Biblioteca Nacional
SANTIAGO, Elena M. (coordinadora)
cat. 258
1996
Ministerio de Educación y Cultura, Biblioteca Nacional

OROPESA, Marisa and RINCÓN GARCÍA, Wilfredo
p. 144
2013
Pinacoteca de París

Goya. In the Norton Simon Museum
WILSON BAREAU, Juliet
pp. 114-151
2016
Norton Simon Museum

TORAL OROPESA, María and MARTÍN MEDINA, Víctor
p. 70
2022
Museo de Bellas Artes de Badajoz y Diputación

de Badajoz

ENLACES EXTERNOS