

HUNTING FOR TEETH

CLASIFICACIÓN: PRINTS

SERIE: CAPRICHOS (PRINTS AND DRAWINGS, 1797-1799) (12/85)



DATOS GENERALES

CRONOLOGÍA

Ca. 1797 - 1799

DIMENSIONES

219 x 153 mm

TÉCNICA Y SOPORTE

Aguafuerte, aguainta bruñida y buril

RECONOCIMIENTO DE LA AUTORÍA DE GOYA

Undisputed work

FICHA: REALIZACIÓN/REVISIÓN

23 Nov 2010 / 29 May 2024

INVENTARIO

836 225

INSCRIPCIONES

A caza de dientes. (in the lower part)

12. (in the upper right corner)

HISTORIA

See *Francisco de Goya y Lucientes, Painter.*

A first state proof is preserved in the Museum of Fine Arts, Boston, in which the burnishing of the aquatint is incomplete.

The only known state proof is in the Bibliothèque Nationale de France in Paris, where the title *On the hunt for molars* appears in pen-and-ink manuscript.

The *preparatory drawing* for this engraving is in the Prado Museum in Madrid.

ANÁLISIS ARTÍSTICO

In the centre of the composition is a man who has just been hanged, hanging handcuffed by a rope. In front of him, a young woman covers her face with a handkerchief in a gesture of horror, while she puts her hand in his mouth and tries to pull out his teeth.

The scene is very dark, so it would seem to be an event that is taking place at night. Goya has applied aquatint profusely over the entire surface of the background and has left the upper part of the hanged man's body and his face blank, as well as the young woman's handkerchief and her hand, with which she pulls his teeth out of his mouth.

This engraving is explained in the three manuscripts of which we are aware. In the Ayala manuscript it is said that "the hanged man's teeth are very effective for spells, what a woman in love is capable of! The one in the Prado Museum points out that "the teeth of hanged men are very effective for spells; without this ingredient nothing useful can be done. It is a pity that the vulgar believe such nonsense". Finally, the meaning of this print is referred to in the manuscript of the National Library: "To get her own way, especially if she is in love, she is capable of pulling out the teeth of a hanged man".

In this engraving, Goya censures the superstition that prompted the young woman to try to extract the corpse's teeth because it was popularly believed that they were useful for love spells. He depicts the scene in an unvarnished, frontal manner, capturing the gruesomeness of the act. This kind of superstition is also reflected in Act VII of the *Tragicomedy of Calixto and Melibea*, specifically when Celestina tells Parmeno's mother: "Seven teeth he took out of a hanged man with a pair of eyebrow pliers, while I took off his shoes".

Episodes of this nature were also recorded by Leandro Fernández de Moratín (Madrid, 1760-Paris, 1828) in the *Inquisition's Auto of Faith on witchcraft held in Logroño in 1610*. This work must have been well known to Francisco de Goya, as it had been one of the sources of inspiration for his painting *Aquelarre*, painted for the Duke and Duchess of Osuna. Moreover, this literary work was in the aristocrats' library, according to the inventory made of it in 1823.

CONSERVACIÓN

The plate is in poor condition (National Chalcography, no. 183).

EXPOSICIONES

**Goya. Gemälde
Zeichnungen. Graphik.
Tapisserien**
Kunsthalle Basel Basle 1953
from January 23th to April 12th
1953
cat. 204

El arte de Goya
Museo de Arte Occidental de Tokio Tokyo 1971
from 16th 1971 to January 23th
1972. Exhibited also at the Kyoto
Municipal Museum of Art, January
29th to March 15th 1972.
cat. 60

**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. 51

Goya
Nationalmuseum Stockholm 1994
consultant editors Juan J. Luna
and Görel Cavalli-Björkman. From
October 7th 1994 to January 8th

Francisco de Goya
Museo d'Arte Moderna Lugano 1996
exhibition celebrated from
September 22nd to November
17th.

**Francisco Goya. Sein
leben im spiegel der
graphik. Fuendetodos
1746-1828 Bordeaux.**
1746-1996

1995

cat. 55

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. 124

cat. 12, p.39

Francisco Goya. Capricci, follie e disastri della guerra

San Donato Milanese 2000

Opere grafiche della Fondazione
Antonio Mazzotta

cat. 12, p.20

Galerie Kornfeld Bern 1996

from November 21st 1996 to
January 1997

cat. 18

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. 12, p. 148

Goya. Opera grafica

Pinacoteca del Castello di San Giorgio Legnano
2006

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

p.25

Goya et la modernité

Pinacothèque de Paris Paris 2013

from October 11st 2013 to March
16th 2014

cat. 150

2022

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p.82, cat. 46

1964

Bruno Cassirer

Vie et ouvre de Francisco de Goya

GASSIER, Pierre y WILSON, Juliet

p.177, cat. 474

1970

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Goya, la década de los caprichos: dibujos y aguafuertes

WILSON BAREAU, Juliet

pp.84-86, cat. 50-51

1992

Real Academia de Bellas Artes de San
Fernando

Catálogo de las estampas de Goya en la Biblioteca Nacional

SANTIAGO, Elena M. (coordinadora)

p.80, cat. 100

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.106-109

1999

Museo Nacional del Prado

Bellacos, lisonjeros y amigos de mesa defraudadores de la verdad. Caprichos 11, 12 y 13,

Boletín de la Real Academia de Bellas Artes de
San Fernando

LÓPEZ VÁZQUEZ, José Manuel

pp.45-65

92-93

2001

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Fernando

OROPESA, Marisa and RINCÓN GARCÍA,
Wilfredo

p. 215

2013

Pinacoteca de París

Goya. In the Norton Simon Museum

WILSON BAREAU, Juliet

pp. 42-75

2016

Norton Simon Museum

TORAL OROPESA, María and MARTÍN
MEDINA, Víctor

p. 33

2022

Museo de Bellas Artes de Badajoz y Diputación
de Badajoz

PALABRAS CLAVE

CAPRICCIO HECHIZO AHORCADO

ENLACES EXTERNOS