THE BOGEYMAN IS COMING

CLASIFICACIÓN: PRINTS

SERIE: CAPRICHOS (PRINTS AND DRAWINGS, 1797-1799) (3/85)



DATOS GENERALES

CRONOLOGÍA	Ca. 1797 - 1799
DIMENSIONES	219 x 154 mm
TÉCNICA Y SOPORTE	Etching and burnished aquatint
RECONOCIMIENTO DE LA AUTORÍA DE GOYA	Undisputed work
FICHA: REALIZACIÓN/REVISIÓN	10 Nov 2010 / 29 May 2024
INVENTARIO	836 225

INSCRIPCIONES

Que viene el Coco (at the bottom).
P.3. (in the upper right corner)

HISTORIA

See *Francisco de Goya y Lucientes, Painter*.

There are several state proofs, none of which is prior to the aquatint. One of them has the title and numbering written in black pencil. In the title, the b for "viene" is crossed out and replaced by a v, as

confusion between b and v was very common at the time, which led to the copper engraving with a b.

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

ANÁLISIS ARTÍSTICO

In the centre of the print, slightly shifted to the right, we can see a figure completely covered in a tunic looking at a seated mother holding her two children. One of them raises his arms and seems to want to flee in terror, while the other clings to the mother figure in search of protection.

Goya used aquatint for the background and etching to create the folds in the tunic of the figure who is frightening the children, as well as the mother and the children.

In the manuscripts on the meaning of *The Caprices*, several clarifications are made about the meaning of this print. The one in the Prado Museum states that this work "represents the disastrous abuse of early education. Making a child more afraid of the Coco than of his father and forcing him to fear what does not exist". The Ayala manuscript notes that Goya depicted how "mothers frighten their children with the Coco to talk to their lovers", while the National Library manuscript states that "foolish mothers make children fearful by depicting the Coco; and others worse use this artifice to be alone with their lovers when they cannot keep their children away from them".

The bogeyman was a figure used to reprimand and frighten children when they did not behave properly. In a 17th-century song that alludes to this figure, whose morphology is unknown to us, the following is said: "Duerma y sosiegue/ que a la fe que venga el coco/ si no se duerme" ("Sleep and be calm/ that the bogeyman will come to faith/ if he does not sleep"). In this image, the Aragonese painter, from the perspective of an enlightened man, emphasises the importance of education and the need for children to grow up free of superstition and ghosts.

At the same time, this work admits a second reading that would have to do with the criminals who took advantage of the superstitions of the people to commit their misdeeds by entering houses at night, disguised as spectral beings. This is explained by Fray Benito Jerónimo Feijóo (Casdemiro, Pereiro de Aguiar, 1676-Oviedo, 1764) who in his work *Theatro crítico universal* (1726-1739) says the following: "(...) O quantos hurtos, quantos estrupos, y adulterios se han cometido, cubriendo, ó los agresores, ó los medianeros con la capa de Duendes! These heavy mockeries were stopped, or stopped whenever in the house where they took place, there was a man of spirit, who intrepidly endeavoured to examine the truth. Where the whole family is made up of easily credulous people, deceit is sure to triumph, unless some accident reveals it".

To capture this world of the unreal, Goya may have drawn on images by the painter Salvator Rosa (Naples 1620-Rome, 1673), whose work he was probably familiar with during his stay in Italy (1769-1771), when he was still a budding artist. The haunting figure in Goya's engraving recalls the protagonist of Rosa's painting *The Shadow of Samuel Appears to Saul* (1668, Musée du Louvre, Paris). Furthermore, the appropriate treatment of the panneggio by which Goya has succeeded in giving corporeality to the canvases in which the anatomy is concealed is related to the figures that Charon is carrying in his boat as he crosses the Stygian Lagoon in the work by Pierre Subleyras (Saint-Gilles-du-Gard, 1699- Rome, 1749) entitled *Charon carrying the shadows* (ca. 1735, Musée du Louvre, Paris).

The theme of education was again addressed in prints no. 4, *The rollona,* and no. 25, *The Pitcher Broke* from the series of *The Caprices.*

This engraving aroused the interest of Eugène Delacroix (Charenton-Saint-Maurice, 1798-Paris, 1836), who copied it using the aquatint technique (ca. 1830, Bibliothèque Nationale de France, Paris).

CONSERVACIÓN

The plate is preserved in the National Chalcography (no. 174).

EXPOSICIONES

Goya. Gemälde Zeichnungen. Graphik. Tapisserien
Kunsthalle Basel Basle 1953
from January 23th to April 12th 1953
cat. 195

De grafiek van Goya
Rijksmuseum Rijksprentenkabinet Amsterdam 1970
from November 13th 1970 to January 17th 1971
cat. 14

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. 54

Goya. Das Zeitalter der Revolucionen. Kunst um 1800 (1980 – 1981)
Hamburger Kunsthalle Hamburg 1980
cat.42

Goya dans les collections suisses
Fundación Pierre Gianadda Martigny 1982
consultant editor Pierre Gassier. From June 12th to August 29th 1982
cat. 43

Goya y el espíritu de la Ilustración
Museo Nacional del Prado Madrid 1988
from October 6th to December 18th 1988. Exhibited also at Museum of Fine Arts, Boston, January 18th to March 26th 1989; The Metropolitan Museum of Art, Nueva York, May 9th to July 16th 1989, Madrid curator Manuela B. Mena Marqués, scientific directors Alfonso E. Pérez Sánchez and Eleanor A. Sayre
cat.40

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. 44

Francisco de Goya
Museo d'Arte Moderna Lugano 1996
exhibition celebrated from September 22nd to November 17th.
cat. 3, p.30

Ydioma universal: Goya en la Biblioteca Nacional
Biblioteca Nacional Madrid 1996
from September 19th to December 15th 1996
cat. 126

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. 9

Francisco Goya. Capricci, follie e disastri della guerra
San Donato Milanese 2000
Opere grafiche della Fondazione Antonio Mazzotta
cat. 3, p.17

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. 3, p.146

Goya. Opera grafica
Pinacoteca del Castello di San Giorgio Legnano 2006
exhibition celebrated from December 16th 2006 to April 1st 2007
p.22

Goya e Italia
Museo de Zaragoza Zaragoza 2008
organized by the Fundación Goya en Aragóna, consultant editor Joan Sureda Pons. From June 1st to September 15th 2008
cat. 318

Goya et la modernité
Pinacothèque de Paris París 2013
from October 11st 2013 to March 16th 2014
cat. 139

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cat. 49

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GASSIER, Pierre y WILSON, Juliet
p.176, cat. 455
1970
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La década de los Caprichos. Retratos 1792-1804
GLENDINNING, Nigel (Comisario)
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p. 201
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MOTTIN, Bruno, EFEDAQUE, Adrien and WILSON-BAREU, Juliet
p. 142
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TORAL OROPESA, María and MARTÍN MEDINA, Víctor
p. 29
2022
Museo de Bellas Artes de Badajoz y Diputación de Badajoz

PALABRAS CLAVE

COCO SUSTO NIÑOS MADRE CAPRICCIO

ENLACES EXTERNOS