

BLOW

CLASIFICACIÓN: PRINTS

SERIE: CAPRICHOS (PRINTS AND DRAWINGS, 1797-1799) (697/85)



DATOS GENERALES

CRONOLOGÍA

Ca. 1797 - 1799

DIMENSIONES

210 x 150 mm

TÉCNICA Y SOPORTE

Aguafuerte, aguatinta, punta seca y buril

RECONOCIMIENTO DE LA AUTORÍA DE GOYA

Undisputed work

TITULAR

Ailsa Mellon Bruce Collection

FICHA: REALIZACIÓN/REVISIÓN

10 Jan 2011 / 29 May 2024

INVENTARIO

836 225

INSCRIPCIONES

Sopla. (at the bottom)

69. (in the upper right-hand corner)

Goya (in the bottom left-hand corner)

HISTORIA

See *Francisco de Goya y Lucientes, Painter.*

Three pre-print proofs with aquatint, drypoint and burin, as well as two preparatory drawings, have been preserved (1), (2).

ANÁLISIS ARTÍSTICO

The scene features a woman with an extremely thin, naked torso and her hair tied up in a high bun. She holds a child by the ankles and wrists with both hands, using him as if he were a bellows to stoke the fire of a brazier made of bones. All this is observed by a group of characters seated around the witch, who look at her with wide eyes and open mouths. At the feet of the witch holding this improvised bellows we see another witch sucking a boy's penis and, further back, one carrying two creatures in her arms; she is protected by a strange naked creature with loose hair who spreads her wings.

Goya uses a fine aquatint in a single tone and makes profuse use of etching to define all the figures in the scene. He works in the same way as he does in most of the early engravings in this series.

The explanation given for this print in the manuscript in the Prado Museum is as follows: "There was undoubtedly a great catch of youngsters the night before, and the banquet being prepared will be sumptuous. Enjoy your meal". The one in the National Library is somewhat more specific in its interpretation: "The men, in a rage, do a thousand devilish things with the children; they fornicate with each other by force, sucking their penises, and various other obscenities".

This image captures with particular crudeness the atrocities to which the children were subjected in the acts of witchcraft that are unambiguously recounted in the *Self-belief celebrated in the city of Logroño on 6 and 7 November 1610*. Goya took these accounts as a starting point for recreating them by appealing to his imagination, generating an image full of excesses and aberrant acts that arouse rejection in the viewer.

CONSERVACIÓN

The aquatint of the plate is very weakened ((National Chalcography, no. 240).

EXPOSICIONES

**Goya. Gemälde
Zeichnungen. Graphik.
Tapisserien**
Kunsthalle Basel Basle 1953
from January 23th to April 12th
1953
cat. 248

**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,
New York, May 9th to July 16th
1989, Madrid curator Manuela B.
Mena Marqués, scientific
directors Alfonso E. Pérez
Sánchez and Eleanor A. Sayre
cat. 58

**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. 58

Francisco de Goya
Museo d'Arte Moderna Lugano 1996
exhibition celebrated from
September 22nd to November
17th.
cat. 69, p.96

**Ydioma universal: Goya en
la Biblioteca Nacional**
Biblioteca Nacional Madrid 1996
from September 19th to
December 15th 1996
cat. 144

**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. 75

**Francisco Goya. Capricci,
folle e disastri della
guerra**

**Goya e la tradizione
italiana**
Fondazione Magnani Rocca Mamiano di
Trevigola (Berna) 2006

Goya. Opera grafica
Pinacoteca del Castello di San Giorgio Legnano
2006

San Donato Milanese 2000
**Opere grafiche della Fondazione
Antonio Mazzotta**
cat. 69

Traversetolo (Parma) 2006
consultant editors Fred Licht and
Simona Tosini Pizzetti. From
September 9th to December 3th
2006
cat. 69, p.163

exhibition celebrated from
December 16th 2006 to April 1st
2007
p.42

Goya luces y sombras
CaixaForum Barcelona 2012
consultant editors José Manuel
Matilla and Manuela B. Marqués.
From March 16th to June 24th
2012
cat. 28

Goya et la modernité
Pinacothèque de Paris Paris 2013
from October 11st 2013 to March
16th 2014
cat. 172

Agen 2019
cat. 47

2022

BIBLIOGRAFÍA

**Goya engravings and
lithographs, vol. I y II.**
HARRIS, Tomás
p.146, cat. 104
1964
Bruno Cassirer

**Vie et ouvre de Francisco
de Goya**
GASSIER, Pierre y WILSON, Juliet
p.184, cat. 589
1970
Office du livre

**Goya, la década de los
caprichos: dibujos y
aguafuertes**
WILSON BAREAU, Juliet
pp.97-98, cat. 57-58
1992
Real Academia de Bellas Artes de San
Fernando

**Goya. El capricho y la
invención. Cuadros de
gabinete, bocetos y
miniaturas**
MENA, Manuela B. y WILSON-BAREAU, Juliet
(comisarias)
pp.213-214, fig. 150
1993
Museo del Prado

**Catálogo de las estampas
de Goya en la Biblioteca
Nacional**
SANTIAGO, Elena M. (coordinadora)
p.111, cat. 161
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.346-351
1999
Museo Nacional del Prado

OROPESA, Marisa and RINCÓN GARCÍA,
Wilfredo
p. 237
2013
Pinacoteca de París

**Goya. In the Norton Simon
Museum**
WILSON BAREAU, Juliet
pp. 42-75
2016
Norton Simon Museum

MOTTIN, Bruno, EFEDAQUE, Adrien and
WILSON-BAREAU, Juliet
p. 137
2019
Snoeck

TORAL OROPESA, María and MARTÍN
MEDINA, Víctor
p. 49
2022
Museo de Bellas Artes de Badajoz y Diputación
de Badajoz

PALABRAS CLAVE

BRUJERÍA NIÑO-FUELLE SUEÑOS CABEZA NIÑOS CAPRICCIO

ENLACES EXTERNOS