

DEVOTED PROFESSION

CLASIFICACIÓN: PRINTS

SERIE: CAPRICHOS (PRINTS AND DRAWINGS, 1797-1799) (70/85)



DATOS GENERALES

CRONOLOGÍA

Ca. 1797 - 1799

DIMENSIONES

210 x 166 mm

TÉCNICA Y SOPORTE

Aguafuerte, aguainta y punta seca

RECONOCIMIENTO DE LA AUTORÍA DE GOYA

Undisputed work

FICHA: REALIZACIÓN/REVISIÓN

11 Jan 2011 / 29 May 2024

INVENTARIO

836 225

INSCRIPCIONES

Devota profesion. (at the bottom)

70. (in the upper right-hand corner)

Goya (signed in the bottom left-hand corner)

HISTORIA

See *Francisco de Goya y Lucientes, Painter.*

A state proof with aquatint that belonged to the old Sánchez Gerona collection has been preserved, as well as three preparatory drawings for this engraving (1), (2) and (3).

ANÁLISIS ARTÍSTICO

A young, long-eared apprentice witch is mounted on the shoulders of a satyr sitting on his goat-like hindquarters on the ground. In front of her, standing tall, are two large-eared figures wearing mitered, sharply folded cloaks, who place a book before the apprentice and hold it in tongs. Below emerge two heads with closed eyes and half-open mouths. Both the young witch and the four figures taking part in this ceremony have a stern, concentrated attitude that speaks of the solemnity of this moment.

In the manuscript in the Prado Museum, the following is written about this engraving: "You swear to obey and respect your teachers and superiors? Do you sweep, spin cloth, play rattles, howl, howl, shout, fly, stew, smear, suck, cook, fry, every time you are commanded? I swear. Well, daughter, you are already a witch. Be in ora buena". This interpretation suggests that Goya has depicted the oath that a neophyte swears before her superiors, confirming her entry into the world of witchcraft.

The artist has used etching over almost the entire surface of the print to accurately depict the protagonists, as well as the somewhat nebulous atmosphere in which the scene is taking place, which he constructs with continuous, brief horizontal strokes.

However, as in other engravings in the series, Goya could also be suggesting another meaning for this image. It is possible to reach this conclusion by reading the interpretations provided by the manuscript in the Biblioteca Nacional and the Ayala manuscript, which allude to the speed with which some clerics were promoted in the Church. Thus the characters holding the book are dressed as prelates, one of whom wears a bat in the plume above his mitre. The tongs used to hold the book could be instruments of torture used by the Inquisition. In this engraving, Goya inverts a religious ceremony with demonic connotations, as the officiants are supported by a bird of prey with a serpent's tail, which is identified with heresy. The Aragonese artist makes a subtle, veiled comparison between the ceremonies held for those who wished to join the world of witchcraft and those held within the Church.

CONSERVACIÓN

The plate is in rather poor condition, with the aquatint very worn (National Chalcography, no.241).

EXPOSICIONES

**Goya. Gemälde
Zeichnungen. Graphik.
Tapisserien**
Kunsthalle Basel Basle 1953
from January 23th to April 12th
1953
cat. 249

**Goya. Das Zeitalter der
Revolutionen. Kunst um
1800 (1980 - 1981)**
Hamburger Kunsthalle Hamburg 1980
cat. 40

**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. 61

**Goya. La década de Los
Caprichos**
Madrid 1992
organized by Real Academia de
Bellas Artes de San Fernando

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

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

sponsored by Fundación Central Hispano, Madrid, consultant editor Nigel Glendinnig. From October 26th 1992 to January 10th 1993

cat. 61

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. 76

Goya. Opera grafica

Pinacoteca del Castello di San Giorgio Legnano 2006

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

p.42

cat. 70, p.97

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. 126

Goya et la modernité

Pinacothèque de Paris Paris 2013

from October 11st 2013 to March 16th 2014

cat. 173

cat. 143

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. 70, p.163

Goya: Order and disorder

Museum of Fine Arts Boston 2014

cat. 167

BIBLIOGRAFÍA

Goya engravings and lithographs, vol. I y II.

HARRIS, Tomás

pp.147-148, cat. 105

1964

Bruno Cassirer

Vie et ouvre de Francisco de Goya

GASSIER, Pierre y WILSON, Juliet

p.184, cat. 591

1970

Office du livre

Goya, la década de los caprichos: dibujos y aguafuertes

WILSON BAREAU, Juliet

pp.100-103, cat. 59-61

1992

Real Academia de Bellas Artes de San Fernando

Catálogo de las estampas de Goya en la Biblioteca Nacional

SANTIAGO, Elena M. (coordinadora)

p.111, cat. 162

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.352-355

1999

Museo Nacional del Prado

OROPESA, Marisa and RINCÓN GARCÍA,

Wilfredo

p. 238

2013

Pinacoteca de París

Goya: Order & Disorder

ILCHMAN, Frederick y STEPANEK, Stephanie L. (comisarios)

p. 255

2014

Museum of Fine Arts Boston Publications

Goya. In the Norton Simon Museum

WILSON BAREAU, Juliet

pp. 42-75

2016

Norton Simon Museum

PALABRAS CLAVE

CAPRICCIO BRUJAS INQUISICIÓN SUEÑO

ENLACES EXTERNOS