

THE BEWITCHED (EL HECHIZADO)

CLASIFICACIÓN: EASEL PAINTING. VARIOUS SUBJECTS

SERIE: WITCH AFFAIRS FOR THE ALAMEDA DE OSUNA (PAINTING, 1798) (5/6)



DATOS GENERALES

CRONOLOGÍA

1798

UBICACIÓN

The National Gallery, London, United Kingdom

DIMENSIONES

42.5 x 30.8 cm

TÉCNICA Y SOPORTE

Oil on canvas

RECONOCIMIENTO DE LA AUTORÍA DE GOYA

Undisputed work

TITULAR

The Trustees of the National Gallery

FICHA: REALIZACIÓN/REVISIÓN

10 May 2010 / 15 Jun 2023

INVENTARIO

356 (1472)

HISTORIA

This work was purchased by the National Gallery in London in 1896.

ANÁLISIS ARTÍSTICO

The painting is based on a scene from Act II of the comedy *The Forcibly Bewitched* (*El hechizado por fuerza*), by Antonio de Zamora (Madrid, 1665–Ocaña, 1727), a very popular play in Goya's day. It was performed in Madrid around the same time as Goya was painting this series of works for the Duke and Duchess of Osuna, who were themselves enthusiastic theatre-goers and would have known Zamora's play well. According to Frank Irving, it may have been Moratín who recommended that Goya paint this particular scene, in the course of

one of the literary gatherings which both men regularly attended at the home of the aristocrats who commissioned these paintings.

The picture shows the figure of Don Claudio, an Asturian cleric who believed himself to have been bewitched and who thought that his life depended on keeping an oil lamp burning, the same lamp held here by the devil in the form of a he-goat. Whilst he refills the lamp with oil he prays that the evil spell not come true. In the book shown in the extreme foreground we can read the fragments "LAM/DESCO" (from "Lámpara descomunal", or "Monstrous lamp"), in reference to the first two words of the monologue that the character of Don Claudio addresses to the lamp: "Monstrous lamp / whose vile reflection / just like a wick / sucks up my life's oil / ...".

At the back of the composition, three donkeys, painted with loose brushstrokes, are standing up on their hind legs and dancing. They represent the moment in the play when Don Claudio, walking across the room, says: "A dance here can be / seen, although not very well, / Of donkeys; I know who / Could join this dance".

With this work, Goya was commenting on how an unbalanced mind can end up turning fantasy into reality, and vice versa, and in this way brings to mind the content of his *Caprices* series of etchings.

For more information, see *The Witches' Flight*.

EXPOSICIONES

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
pp. 58-60, cat. 25

Goya: Prophet der Moderne

Alte Nationalgalerie Berlin 2005
from July 13th to October 3th 2005. Exhibited also at the Kunsthistorischemuseum, Vienna, October 18th 2005 to January 8th 2006, consultant editor Manuela B. Mena Marqués
cat. 66

Goya. El Capricho y la Invención. Cuadros de gabinete, bocetos y miniaturas

Museo Nacional del Prado Madrid 1993
from November 18th 1993 to February 15th 1994. Exhibited also at the Royal Academy of Arts, London, March 18th to June 12th 1994 and The Art Institute of Chicago, Chicago, July 16th to October 16th 1994, consultant editors Manuela B. Mena Marqués and Juliet Wilson-Bareau
cat. 49

Goya en tiempos de guerra

Museo Nacional del Prado Madrid 2008
consultant editor Manuela B. Mena Marqués, from April 14th to July 13th 2008
cat. 16

Francisco de Goya: Maleri, Tegning, Grafikk

Nasjonalgalleriet Oslo 1996
from 10th to April 14th 1996
cat. 15

Goya

Basle 2021
p. 152

BIBLIOGRAFÍA

L'œuvre peint de Goya. 4 vols

DESPARMET FITZ - GERALD, Xavier
p. 212, cat. 174
1928-1950

Goya, Saturno y melancolía. Consideraciones sobre el arte de Goya

NORDSTRÖM, Folke
pp. 154-158
1962

Vie et ouvre de Francisco de Goya

GASSIER, Pierre y WILSON, Juliet
p. 188, cat. 663
1970
Office du livre

Alquimis & Wiksell

GUDIOL RICART, José
vol. I, p. 296, cat. 359
t. I
1970
Polígrafa

Goya. Arte e condizione umana

PAZ, Alfredo de
il. 84
1990
Liguori editore

Goya y sus seis asuntos de brujas

Goya
IRVING HECKES, Frank
pp. 197-214
295-296
2003

L'opera pittorica completa di Goya

ANGELIS, Rita de
p. 111, cat. 343
1974
Rizzoli

Goya. El capricho y la invención. Cuadros de gabinete, bocetos y miniaturas

MENA, Manuela B. y WILSON-BAREAU, Juliet
(comisarias)
pp. 211, 212, 213, 214, 215 y 221 (il.),
1993
Museo del Prado

www.nationalgallery.org.uk

Francisco de Goya, 4 vols.

CAMÓN AZNAR, José
vol. III, p. 106
1980-1982
Caja de Ahorros de Zaragoza, Aragón y Rioja

Goya y la locura

SEVA, Antonio and FERNÁNDEZ, Asunción
pp. 20, 21, 22, 23, 24, 25 y 26.
2000

ENLACES EXTERNOS