

# WITCHES' PROCLAMATION FORBIDDING THOSE UNDER THIRTY YEARS OF AGE, NO MATTER HOW MUCH MERIT THEY HAVE IN FLYING (6TH DREAM).

CLASIFICACIÓN: DRAWINGS

SERIE: CAPRICHOS (PRINTS AND DRAWINGS, 1797-1799) (69B/85)



## DATOS GENERALES

CRONOLOGÍA

UBICACIÓN

DIMENSIONES

TÉCNICA Y SOPORTE

RECONOCIMIENTO DE LA AUTORÍA DE GOYA

TITULAR

FICHA: REALIZACIÓN/REVISIÓN

INVENTARIO

Ca. 1796 - 1797

The Prado National Museum. Madrid, Madrid, Spain

231 x 153 mm

Documented work

El Prado National Museum

22 Jul 2021 / 22 Jun 2023

2193 D4192

#### INSCRIPCIONES

6 (in composite pencil; recto, upper middle)

Sueño. / Pregon de Brujas proibiendo a las / qe no pasan de treinta años, pr. mas merito qe tengan / en bolar (in composite pencil; recto, lower centre)

16 (in composite pencil; reverse, upper right-hand side)

Watermark: H C Wend / & / Zoonen [Large shield with helmet and letters "H [C] W" inside].

#### HISTORIA

On the gestation, history and aims of the series known as *Dreams*, a set of preparatory drawings for *The Caprices*, see *Dream 1: Universal Language*.

Line of provenance of the present drawing: Javier Goya; Mariano Goya, 1854; Valentín Carderera, ca. 1861; Mariano Carderera, 1880; Prado Museum, 1886.

#### ANÁLISIS ARTÍSTICO

Framed by a black border, this drawing does not correspond to any sheet from the *Caprices*, but it is reported to have been made on copper, as the marks in the margins are still visible, which means it was engraved although no proof is known.

Following Moratín's writings on the practices of witchcraft, the painter, in some of the drawings in the Dream series and in the *Caprices* themselves, used as a thematic and compositional device the figure of the "child-fuelle", the protagonist of various scenes such as this one, *Proclamation of Witches, Dream 7. Dream of witches consummated or Caprice 69. Blow*. On this occasion, a naked woman with a bulging belly, probably a symbol of her sexual capacity, lifts one of these "bellows-children" into the air and blows her vital breath into his mouth, which he nevertheless expels forcefully from his backside. On the left, an old woman reads a book with glasses on, in front of which a child is doing a handstand. On the right, two children vomit simultaneously into a bowl. A huge figure in a Dominican habit and donkey's ears, a symbol of ignorance, presides over the scene from the background as he violently recites the witches' proclamation that gives the work its title. This is a veiled allusion to the Inquisition and its own proclamations.

Edith F. Helman suggests that this type of fantastical representation, especially those related to witchcraft, had a satirical purpose related to the political current affairs of Goya's time.

#### EXPOSICIONES

Madrid 1999

**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. 61

**Goya: Luces y Sombras. Obras  
Maestras del Museo del Prado**  
The National Museum of Western Art Tokyo  
2011  
cat. 34

#### **Goya luces y sombras**

CaixaForum Barcelona 2012

consultant editors José Manuel  
Matilla and Manuela B. Marqués.  
From March 16th to June 24th  
2012  
cat. 26

## BIBLIOGRAFÍA

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### **Dibujos de Goya, 2 vols**

GASSIER, Pierre  
p. 82, cat. 45  
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SCHUSTER, Peter-Klaus, SEIPEL, Wilfried y  
MENA, Manuela B. (editores)  
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### **Trasmundo de Goya**

HELMAN, Edith  
pp. 170-174  
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LAFUENTE FERRARI, Enrique  
pp. 120-121  
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MATILLA, José Manuel and MENA, Manuela B.  
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2012  
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### **Vie et ouvre de Francisco de Goya**

GASSIER, Pierre y WILSON, Juliet  
p. 186, cat. 625  
1970  
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BLAS BENITO, Javier, MATILLA RODRÍGUEZ,  
José Manuel y MEDRANO, José Miguel  
p. 349  
1999  
Museo Nacional del Prado

## PALABRAS CLAVE

**BRUJERÍA NIÑO-FUELLE SUEÑO CAPRICHOS OREJAS DE ASNO NIÑOS**

## ENLACES EXTERNOS