

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, 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. 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, tollie e disastri della guerra

San Donato Milanese 2000

Opere grafiche della Fondazione Antonio Mazzotta

cat. 69

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

2022

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. 69, p.163

Goya et la modernité

Pinacothèque de Paris Paris 2013

from October 11st 2013 to March 16th 2014

cat. 172

Goya. Opera grafica

Pinacoteca del Castello di San Giorgio Legnano 2006

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

p.42

Agen 2019

cat. 47

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 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.III, 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