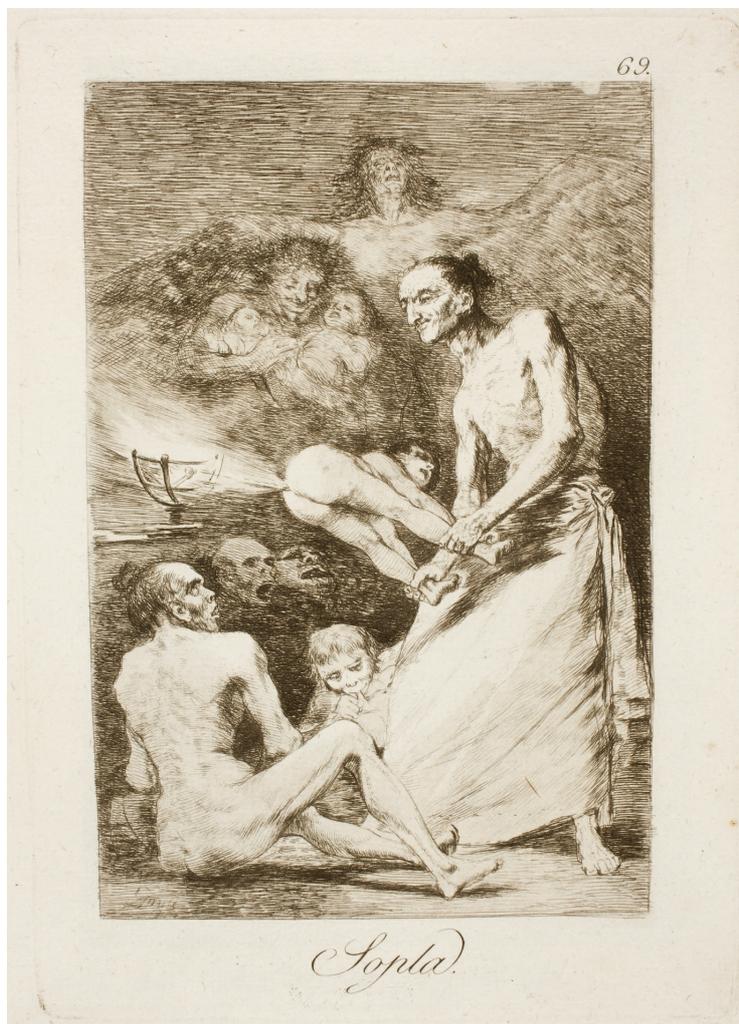


# BLOW

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,  
follie e disastri della  
guerra**

**Goya e la tradizione  
italiana**  
Fondazione Magnani Rocca Mamiano di  
Traversetolo (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

### **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

Traversetolo (Parma) 2000

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

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: 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**