

# TRIALS

CLASIFICACIÓN: PRINTS

SERIE: CAPRICHOS (PRINTS AND DRAWINGS, 1797-1799) (60/85)



## DATOS GENERALES

CRONOLOGÍA

Ca. 1797 - 1799

DIMENSIONES

210 x 166 mm

TÉCNICA Y SOPORTE

Etching, aquatint and burin

RECONOCIMIENTO DE LA AUTORÍA DE GOYA

Undisputed work

FICHA: REALIZACIÓN/REVISIÓN

28 Oct 2010 / 29 May 2024

INVENTARIO

836 225

## INSCRIPCIONES

*Ensayos.* (at the bottom)

60. (in the upper right-hand corner)

*Goya* (signature in the bottom left-hand corner)

## HISTORIA

See *Francisco de Goya y Lucientes, Painter*.

A *preparatory drawing* of this engraving is in the Prado Museum.

## ANÁLISIS ARTÍSTICO

A naked witch teaches her disciple, a man who is also unclothed, to rise into the air. To do so, she holds him by one ear and pulls on it, while the man holds on to the witch's head with one arm. The scene is witnessed by a billy goat who looks on majestically from the background, as well as by a cat standing in front of them and observing the spectator, very close to which is another feline walking towards the background. Next to the cat are a jug, a skull and two spindles, similar to those used by the witches in Caprice no. 44, *Thin Spindle*.

Compared to other engravings in the series, Goya gives a preponderance to etching over aquatint. He accurately depicts the anatomies of the figures, as well as the two animals. He

constructs the upper part of the sky with short, very continuous horizontal strokes.

The manuscript in the Prado Museum explains this engraving as follows: "Little by little he is getting ahead of himself, he is already making his first steps and in time he will know more than the master". The manuscript of the National Library tells us about this print: "Leaving the labours of sex; continually scolding married people; stealing and always being like cats, are trials and beginnings of cabronería".

Goya creates an image intended to satirise the practices of witchcraft, as he has done on other occasions throughout the series of *The Caprices*. The billy goat has important analogies with the one in the work *Aquelarre*, which the Aragonese painter produced as part of the series of small paintings commissioned by the Duke and Duchess of Osuna to decorate their country house called *The Caprice*.

Although the subject of witches was a fashionable one in the late 18th century, especially among aristocrats, Goya used these characters to criticise certain human vices.

#### CONSERVACIÓN

The plate is in rather poor condition, with the aquatint very worn (National Chalcography, no. 231).

#### EXPOSICIONES

##### **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. 27

##### **Francisco de Goya**

Museo d'Arte Moderna Lugano 1996

exhibition celebrated from September 22nd to November 17th.

cat. 60, p.87

##### **Ydioma universal: Goya en la Biblioteca Nacional**

Biblioteca Nacional Madrid 1996

from September 19th to December 15th 1996

cat. 123

##### **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. 66

##### **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. 60, p.160

##### **Goya. Opera grafica**

Pinacoteca del Castello di San Giorgio Legnano 2006

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

p.39

##### **Goya e Italia**

Museo de Zaragoza Zaragoza 2008

organized by the Fundación Goya en Aragóna, consultant editor Joan Sureda Pons. From June 1st to September 15th 2008

cat. 339

##### **Goya et la modernité**

Pinacothèque de Paris Paris 2013

from October 11st 2013 to March 16th 2014

cat. 199

##### **Goya: Order and disorder**

Museum of Fine Arts Boston 2014

cat. 166

Agén 2019

cat. 46

2022

#### BIBLIOGRAFÍA

##### **Goya engravings and lithographs, vol. I y II.**

HARRIS, Tomás

pp.137, cat. 95

1964

Bruno Cassirer

##### **Vie et oeuvre de Francisco de Goya**

GASSIER, Pierre y WILSON, Juliet

p.183, cat. 571

1970

Office du livre

##### **El gran cabrón del aquelarre en Goya**

Boletín del Museo e Instituto "Camón Aznar"

GUARDIA PONS, Milagros

pp.23-37

4

1981

Ibercaja

**Goya, la década de los caprichos: dibujos y aguafuertes**

WILSON BAREAU, Juliet

pp.43-45, cat. 26-27

1992

Real Academia de Bellas Artes de San Fernando

**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.310-313

1999

Museo Nacional del Prado

**Goya. In the Norton Simon Museum**

WILSON BAREAU, Juliet

pp. 42-75

2016

Norton Simon Museum

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

MENA, Manuela B. y WILSON-BAREAU, Juliet

(comisarias)

p.213, fig. 149

1993

Museo del Prado

OROPESA, Marisa and RINCÓN GARCÍA, Wilfredo

p. 265

2013

Pinacoteca de París

MOTTIN, Bruno, EFEDAQUE, Adrien and WILSON-BAREAU, Juliet

p. 137

2019

Snoeck

**Catálogo de las estampas de Goya en la Biblioteca Nacional**

SANTIAGO, Elena M. (coordinadora)

p.105, cat. 150

1996

Ministerio de Educación y Cultura, Biblioteca Nacional

**Goya: Order & Disorder**

ILCHMAN, Frederick y STEPANEK, Stephanie

L. (comisarios)

p. 254

2014

Museum of Fine Arts Boston Publications

TORAL OROPESA, María and MARTÍN MEDINA, Víctor

p. 46

2022

Museo de Bellas Artes de Badajoz y Diputación de Badajoz

**PALABRAS CLAVE**

**CAPRICCIO PRIMER VUELO BRUJAS**

**ENLACES EXTERNOS**