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 París 2013
from October 11st 2013 to March 16th 2014
cat. 199

Goya: Order and disorder
Museum of Fine Arts Boston 2014
cat. 166

Agen 2019
cat. 46

2022

BIBLIOGRAFÍA

Goya engravings and lithographs, vol. I y II.
HARRIS, Tomás
pp.137, cat. 95
1964
Bruno Cassirer

Vie et ouvre de Francisco de Goya
GASSIER, Pierre y WILSON, Juliet
p.183, cat. 571
1970
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Boletín del Museo e Instituto "Camón Aznar"
GUARDIA PONS, Milagros
pp.23-37
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1981
Ibercaja

Goya, la década de los caprichos: dibujos y aguafuertes
WILSON BAREAU, Juliet

Goya. El capricho y la invención. Cuadros de gabinete, bocetos y miniaturas
MENA, Manuela B. y WILSON-BAREAU, Juliet

Catálogo de las estampas de Goya en la Biblioteca Nacional
SANTIAGO, Elena M. (coordinadora)
p.105, cat. 150

pp.43-45, cat. 26-27
1992
Real Academia de Bellas Artes de San Fernando

(comisarias)
p.213, fig. 149
1993
Museo del Prado

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.310-313
1999
Museo Nacional del Prado

OROPESA, Marisa and RINCÓN GARCÍA, Wilfredo
p. 265
2013
Pinacoteca de París

Goya: Order & Disorder

ILCHMAN, Frederick y STEPANEK, Stephanie L. (comisarios)
p. 254
2014
Museum of Fine Arts Boston Publications

Goya. In the Norton Simon Museum

WILSON BAREAU, Juliet
pp. 42-75
2016
Norton Simon Museum

MOTTIN, Bruno, EFEDAQUE, Adrien and WILSON-BAREU, Juliet
p. 137
2019
Snoeck

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