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, follie e disastri della guerra
San Donato Milanese 2000
Opere grafiche della Fondazione Antonio Mazzotta
cat. 69

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. Opera grafica
Pinacoteca del Castello di San Giorgio Legnano 2006
exhibition celebrated from December 16th 2006 to April 1st 2007
p.42

Goya luces y sombras

Goya et la modernité

Agen 2010

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

Goya et la modernité
Pinacothèque de Paris París 2013
from October 11st 2013 to March 16th 2014
cat. 172

Agen 2019
cat. 47

2022

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-BAREU, 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