

HERE GOES THAT

CLASIFICACIÓN: PRINTS

SERIE: CAPRICHOS (PRINTS AND DRAWINGS, 1797-1799) (66/85)



DATOS GENERALES

CRONOLOGÍA

Ca. 1797 - 1799

DIMENSIONES

210 x 167 mm

TÉCNICA Y SOPORTE

Aguafuerte, aguatinata y punta seca

RECONOCIMIENTO DE LA AUTORÍA DE GOYA

Undisputed work

FICHA: REALIZACIÓN/REVISIÓN

09 Jan 2011 / 29 May 2024

INVENTARIO

836 225

INSCRIPCIONES

Allá vá eso (at the bottom)

66. (in the upper right-hand corner)

HISTORIA

See Francisco de Goya y Lucientes, Painter.

There is a proof of a pre-print state with aquatint and drypoint preserved in the National Library in Madrid.

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

ANÁLISIS ARTÍSTICO

As part of the series of *The Caprices*, Goya continues to depict scenes of witches flying. In this case, the protagonist is an old sorceress who teaches a younger woman to fly by means of bat wings. In the print we can see the two naked bodies of the women, first of all that of the older one who is tutoring the younger one behind her and whom she looks at by turning her head. Both are holding on with their arms above their heads to what looks like a crutch, on the end of which we see a cat with bristling hair. The teacher is also holding a snake in one of her hands. In the background of the engraving, a village stretching out on a plain can be seen.

The white areas on the face of the cat, on the stomach and on the legs of the old witch barely contrast with the aquatint, which has been worn away in the course of the various prints.

In the manuscript in the Prado Museum there is a reference to the Diabolo Cojuelo (Little Devil). This was a character from popular 17th-century Castilian literature. Luis Vélez de Guevara (Écija, Seville, 1579-Madrid, 1644) wrote a work entitled *The Little Devil* (1641) in which he narrates the adventures of this character in Madrid together with the nobleman Don Cleofás Leandro Pérez Zambullo. Furthermore, Cojuelo is regularly referred to in a number of Castilian proverbs and sayings, and was even considered to be a good messenger of love, to the extent that he was invoked in several incantations.

The manuscript in the National Library provides us with a somewhat more precise interpretation than in the other texts that have come down to us. It reads as follows: "The cunning old women are the ones who lose the young women; they drive them away, and teach them to be snakes and martens of the pockets".

The witches' forceful anatomies, their muscular and almost masculine forms, are reminiscent of some of the Michelangelo images in the *Sistine Chapel*. It is possible that, albeit as a distant echo, this is one of the visual sources to which Goya turned when creating images such as the one we are dealing with here.

CONSERVACIÓN

The aquatint of the plate is considerably worn. There is a scratch in the sky, under the figures on the left side (National Chalcography, no. 237).

EXPOSICIONES

De grafiek van Goya

Rijksmuseum Rijksprentenkabinet Amsterdam
1970

from November 13th 1970 to
January 17th 1971

cat. 44

Goya. Das Zeitalter der Revolutionen. Kunst um 1800 (1980 – 1981)

Hamburger Kunsthalle Hamburg 1980
cat. 8

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. 32

Francisco de Goya

Museo d'Arte Moderna Lugano 1996

exhibition celebrated from
September 22nd to November
17th.

cat. 66, p.93

Ydioma universal: Goya en la Biblioteca Nacional

Biblioteca Nacional Madrid 1996

from September 19th to
December 15th 1996

cat. 125

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

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. 66, p.162

Goya et la modernité

Pinacothèque de Paris Paris 2013

from October 11st 2013 to March 16th 2014

cat. 169

Goya. Opera grafica

Pinacoteca del Castello di San Giorgio Legnano 2006

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

p.41

Goya: Order and disorder

Museum of Fine Arts Boston 2014

cat. 215

Goya e Italia

Museo de Zaragoza Zaragoza 2008

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

cat. 342

2022

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

HARRIS, Tomás

p.143, cat. 101

1964

Bruno Cassirer

Vie et oeuvre de Francisco de Goya

GASSIER, Pierre y WILSON, Juliet

p.183, cat. 583

1970

Office du livre

Goya, la década de los caprichos: dibujos y aguafuertes

WILSON BAREAU, Juliet

pp.52-53, cat. 32

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.334-337

1999

Museo Nacional del Prado

OROPESA, Marisa and RINCÓN GARCÍA,

Wilfredo

p. 234

2013

Pinacoteca de París

Goya: Order & Disorder

ILCHMAN, Frederick y STEPANEK, Stephanie

L. (comisarios)

pp. 310-314

2014

Museum of Fine Arts Boston Publications

Goya. In the Norton Simon Museum

WILSON BAREAU, Juliet

pp. 42-75

2016

Norton Simon Museum

TORAL OROPESA, María and MARTÍN

MEDINA, Víctor

p. 48

2022

Museo de Bellas Artes de Badajoz y Diputación de Badajoz

PALABRAS CLAVE**BRUJAS DIABLO COJUELO CAPRICCIO****ENLACES EXTERNOS**