DEVOTED PROFESSION

CLASIFICACIÓN: PRINTS

SERIE: CAPRICHOS (PRINTS AND DRAWINGS, 1797-1799) (70/85)

DATOS GENERALES

CRONOLOGÍA	Ca. 1797 - 1799
DIMENSIONES	210 x 166 mm
TÉCNICA Y SOPORTE	Aguafuerte, aguatinta y punta seca
RECONOCIMIENTO DE LA AUTORÍA DE GOYA	Undisputed work
FICHA: REALIZACIÓN/REVISIÓN	11 Jan 2011 / 29 May 2024
INVENTARIO	836 225

INSCRIPCIONES

Devota profesion. (at the bottom)

70. (in the upper right-hand corner)

Goya (signed in the bottom left-hand corner)

HISTORIA

See *Francisco de Goya y Lucientes, Painter.*

A state proof with aquatint that belonged to the old Sánchez Gerona collection has been preserved, as well as three preparatory drawings for this engraving (1), (2) and (3).

ANÁLISIS ARTÍSTICO

A young, long-eared apprentice witch is mounted on the shoulders of a satyr sitting on his goat-like hindquarters on the ground. In front of her, standing tall, are two large-eared figures wearing mitered, sharply folded cloaks, who place a book before the apprentice and hold it in tongs. Below emerge two heads with closed eyes and half-open mouths. Both the young witch and the four figures taking part in this ceremony have a stern, concentrated attitude that speaks of the solemnity of this moment.

In the manuscript in the Prado Museum, the following is written about this engraving: "You swear to obey and respect your teachers and superiors? Do you sweep, spin cloth, play rattles, howl, howl, shout, fly, stew, smear, suck, cook, fry, every time you are commanded? I swear. Well, daughter, you are already a witch. Be in ora buena". This interpretation suggests that Goya has depicted the oath that a neophyte swears before her superiors, confirming her entry into the world of witchcraft.

The artist has used etching over almost the entire surface of the print to accurately depict the protagonists, as well as the somewhat nebulous atmosphere in which the scene is taking place, which he constructs with continuous, brief horizontal strokes.

However, as in other engravings in the series, Goya could also be suggesting another meaning for this image. It is possible to reach this conclusion by reading the interpretations provided by the manuscript in the Biblioteca Nacional and the Ayala manuscript, which allude to the speed with which some clerics were promoted in the Church. Thus the characters holding the book are dressed as prelates, one of whom wears a bat in the plume above his mitre. The tongs used to hold the book could be instruments of torture used by the Inquisition. In this engraving, Goya inverts a religious ceremony with demonic connotations, as the officiants are supported by a bird of prey with a serpent's tail, which is identified with heresy. The Aragonese artist makes a subtle, veiled comparison between the ceremonies held for those who wished to join the world of witchcraft and those held within the Church.

CONSERVACIÓN

The plate is in rather poor condition, with the aquatint very worn (National Chalcography, no.241).

EXPOSICIONES

Goya. Gemälde Zeichnungen. Graphik. Tapisserien
Kunsthalle Basel Basle 1953
from January 23th to April 12th 1953
cat. 249

Goya. Das Zeitalter der Revolucionen. Kunst um 1800 (1980 – 1981)
Hamburger Kunsthalle Hamburg 1980
cat. 40

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. 61

Goya. La década de Los Caprichos

Francisco de Goya
Museo d'Arte Moderna Lugano 1996

Ydioma universal: Goya en la Biblioteca Nacional

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. 61

exhibition celebrated from September 22nd to November 17th.
cat. 70, p.97

Biblioteca Nacional Madrid 1996
from September 19th to December 15th 1996
cat. 143

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. 76

Goya artista de su tiempo y Goya artista único
The National Museum of Western Art Tokyo 1999
from December 1st to July 3th 1999
cat. 126

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. 70, 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 et la modernité
Pinacothèque de Paris París 2013
from October 11st 2013 to March 16th 2014
cat. 173

Goya: Order and disorder
Museum of Fine Arts Boston 2014
cat. 167

BIBLIOGRAFÍA

Goya engravings and lithographs, vol. I y II.
HARRIS, Tomás
pp.147-148, cat. 105
1964
Bruno Cassirer

Vie et ouvre de Francisco de Goya
GASSIER, Pierre y WILSON, Juliet
p.184, cat. 591
1970
Office du livre

Goya, la década de los caprichos: dibujos y aguafuertes
WILSON BAREAU, Juliet
pp.100-103, cat. 59-61
1992
Real Academia de Bellas Artes de San Fernando

Catálogo de las estampas de Goya en la Biblioteca Nacional
SANTIAGO, Elena M. (coordinadora)
p.111, cat. 162
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.352-355
1999
Museo Nacional del Prado

OROPESA, Marisa and RINCÓN GARCÍA, Wilfredo
p. 238
2013
Pinacoteca de París

Goya: Order & Disorder
ILCHMAN, Frederick y STEPANEK, Stephanie L. (comisarios)
p. 255
2014
Museum of Fine Arts Boston Publications

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

PALABRAS CLAVE

CAPRICCIO BRUJAS INQUISICIÓN SUEÑO

ENLACES EXTERNOS