# 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**