FROM THE TOP OF THEIR FLIGHT THE SUPERB WITCHES ARE THROWN DOWN (10TH? DREAM)

CLASIFICACIÓN: DRAWINGS

SERIE: CAPRICHOS (PRINTS AND DRAWINGS, 1797-1799) (62B/85)

DATOS GENERALES

CRONOLOGÍA	Ca. 1796 - 1797
UBICACIÓN	The Prado National Museum. Madrid, Madrid, Spain
DIMENSIONES	244 x 171 mm
TÉCNICA Y SOPORTE	
RECONOCIMIENTO DE LA AUTORÍA DE GOYA	Documented work
TITULAR	El Prado National Museum
FICHA: REALIZACIÓN/REVISIÓN	14 Sep 2022 / 23 Jun 2023
INVENTARIO	2274 D4203

INSCRIPCIONES

10 (dubious reading, in pencil; recto, upper centre)

15 [cut] (in ink; recto, upper right-hand corner)

113 (in pencil; recto, lower right-hand side)

5 (in pencil; recto, lower left)

De lo mas alto de su buelo son arrojadas las / soberbias Brujas (in pencil; recto, lower middle)

37 (in ink; reverse, left side)

37 (in red; reverse, left)

Watermark: H C WEND / & / ZOONEN [Large shield with helmet and letters "H C W" inside].

HISTORIA

On the gestation, history and aims of the series known as *Dreams*, a set of preparatory drawings for *The Caprices*, see *Dream 1: Universal Language.*

Line of provenance of the present drawing: Javier Goya; Mariano Goya, 1854; Valentín Carderera, ca. 1861; Mariano Carderera, 1880; Prado Museum, 1886.

ANÁLISIS ARTÍSTICO

A preparatory drawing *for Caprice 62. Who would have believed it,* the scene seems to be linked to the image of the Expulsion from Paradise, the witches' pride corresponding to the character of Adam and Eve. Here, the enraged cat hurls the pleasure-obsessed witches towards an earth depicted as a vast, barren landscape that is lost in the distance, and blames them for returning to the painful work they had given up in the print of *Caprice 60. Rehearsals.*

Instead, Maurer speaks of the witch's irrevocable fall into hell in the print, represented by the bear, whose figure is derived from the wild beasts devouring sinners, who live in the lower margins of the popular medieval images of the Last Judgement.

The series of *Dreams*, as Matilla and Mena see it, associated with the domain of magic and ending with a descent into hell, seems to represent a reversal of the sublime idea of the Way of Virtue, through which man can recover the integrity lost in Original Sin.

The drawing shows an imprint left by the pressure of the press during the intaglio process on the copper plate measuring 214 x 149 mm, as well as vertical stippling measuring 25-26 mm.

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. 172

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PALABRAS CLAVE

EXPULSIÓN DEL PARAÍSO VUELOS BRUJAS CAPRICCIO SUEÑO

ENLACES EXTERNOS