# 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, aguatinta 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 Diablo 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 Revolucionen. 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
*cat. 72*

**Goya e la tradizione italiana**
Fondazione Magnani Rocca Mamiano di Traversetolo (Parma) 2006
consultant editors Fred Licht and

Simona Tosini Pizzetti. From

**Goya. Opera grafica**
Pinacoteca del Castello di San Giorgio Legnano 2006
exhibition celebrated from December 16th 2006 to April 1st 2007
*p.41*

**Goya e Italia**
Museo de Zaragoza Zaragoza 2008
organized by the Fundación Goya en Aragóna, consultant editor Joan

Sureda Pons. From June 1st to

September 9th to December 3th 2006
*cat. 66, p.162*

September 15th 2008
*cat. 342*

**Goya et la modernité**
Pinacothèque de Paris París 2013
from October 11st 2013 to March 16th 2014
*cat. 169*

**Goya: Order and disorder**
Museum of Fine Arts Boston 2014
*cat. 215*

2022

**BIBLIOGRAFÍA**


**Goya engravings and lithographs, vol. I y II.**
HARRIS, Tomás
p.143, cat. 101
1964
Bruno Cassirer

**Vie et ouvre 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**