WITCHES' PROCLAMATION FORBIDDING THOSE UNDER THIRTY YEARS OF AGE, NO MATTER HOW MUCH MERIT THEY HAVE IN FLYING (6TH DREAM).

CLASIFICACIÓN: DRAWINGS

SERIE: CAPRICHOS (PRINTS AND DRAWINGS, 1797-1799) (69B/85)



DATOS GENERALES

CRONOLOGÍA	Ca. 1796 - 1797
UBICACIÓN	The Prado National Museum. Madrid, Madrid, Spain
DIMENSIONES	231 x 153 mm
TÉCNICA Y SOPORTE	
RECONOCIMIENTO DE LA AUTORÍA DE GOYA	Documented work
TITULAR	El Prado National Museum
FICHA: REALIZACIÓN/REVISIÓN	22 Jul 2021 / 22 Jun 2023
INVENTARIO	2193 D4192

INSCRIPCIONES

6 (in composite pencil; recto, upper middle)

Sueño. / Pregon de Brujas proibiendo a las / qe no pasan de treinta años, pr. mas merito qe tengan / en bolar (in composite pencil; recto, lower centre)

16 (in composite pencil; reverse, upper right-hand side)

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

Framed by a black border, this drawing does not correspond to any sheet from the *Caprices*, but it is reported to have been made on copper, as the marks in the margins are still visible, which means it was engraved although no proof is known.

Following Moratín's writings on the practices of witchcraft, the painter, in some of the drawings in the Dream series and in the *Caprices* themselves, used as a thematic and compositional device the figure of the "child-fuelle", the protagonist of various scenes such as this one, *Proclamation of Witches, Dream 7. Dream of witches consummated or Caprice 69. Blow.* On this occasion, a naked woman with a bulging belly, probably a symbol of her sexual capacity, lifts one of these "bellows-children" into the air and blows her vital breath into his mouth, which he nevertheless expels forcefully from his backside. On the left, an old woman reads a book with glasses on, in front of which a child is doing a handstand. On the right, two children vomit simultaneously into a bowl. A huge figure in a Dominican habit and donkey's ears, a symbol of ignorance, presides over the scene from the background as he violently recites the witches' proclamation that gives the work its title. This is a veiled allusion to the Inquisition and its own proclamations.

Edith F. Helman suggests that this type of fantastical representation, especially those related to witchcraft, had a satirical purpose related to the political current affairs of Goya's time.

EXPOSICIONES

Madrid 1999

Goya: Prophet der Moderne
Alte Nationalgalerie Berlin 2005
from July 13th to October 3th 2005. Exhibitied also at the Kunsthistorischemuseum, Vienna, October 18th 2005 to January 8th 2006, consultant editor Manuela B. Mena Marqués
cat. 61

Goya: Luces y Sombras. Obras Maestras del Museo del Prado
The National Museum of Western Art Tokyo 2011
cat. 34

Goya luces y sombras
CaixaForum Barcelona 2012
consultant editors José Manuel Matilla and Manuela B. Marqués. From March 16th to June 24th 2012
cat. 26

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Trasmundo de Goya
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pp. 170-174

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GASSIER, Pierre y WILSON, Juliet

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1949
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1963
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1970
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Dibujos de Goya, 2 vols

GASSIER, Pierre
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LAFUENTE FERRARI, Enrique
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MATILLA, José Manuel and MENA, Manuela B.
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PALABRAS CLAVE

BRUJERÍA NIÑO-FUELLE SUEÑO CAPRICHOS OREJAS DE ASNO NIÑOS

ENLACES EXTERNOS