REHEARSAL OF FIRST FLIGHT WITCHES, AND WITH FEAR THEY TRY TO WORK (2ND DREAM).

CLASIFICACIÓN: DRAWINGS

SERIE: CAPRICHOS (PRINTS AND DRAWINGS, 1797-1799) (60B/85)



DATOS GENERALES

CRONOLOGÍA	Ca. 1796 - 1797
UBICACIÓN	The Prado National Museum. Madrid, Madrid, Spain
DIMENSIONES	230 x 170 mm
TÉCNICA Y SOPORTE	
RECONOCIMIENTO DE LA AUTORÍA DE GOYA	Documented work
TITULAR	El Prado National Museum
FICHA: REALIZACIÓN/REVISIÓN	06 Sep 2022 / 23 Jun 2023
INVENTARIO	2132 D4202

INSCRIPCIONES

2nd (in pencil; recto, upper centre)

60 (in pencil; recto, lower left-hand corner)

Ensayo de brujas primerizas de primer / buelo, y con temor se prueban pª trabajar (in pencil; recto, lower centre)

36 (verso, upper part)

36 (reverse, left)

36 (in red colour; reverse, left)

Watermark: *H C WEND / & / ZOONEN*

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

Within the series of drawings entitled *Dreams*, the seed of the Caprichos, a group devoted to witchcraft, including the present work, stands out for its number and singular subject matter. They illustrate scenes of which the painter had learned from his friend Leandro Fernández de Moratín (1760-1828), who had been working on the new edition of the *Account of the Trial of the Faith celebrated in Logroño in 1610 since 1797*. A further ten drawings in this series of Dreams deal with love, while other individual drawings depict donkeys, smugglers and monks. A feature common to all of them is the inscription in black pencil of a legend at the bottom, which in eleven cases begins with the word "dream".

Preparatory drawing for the etching of the *Caprice 60. Rehersals.* It heads a set of nine drawings on the subject of witches. Goya used witch themes to criticise the ignorance that presides over human behaviour. The scene has also been associated with shadow theatre and magic, a fashion of the time.

For Matilla, this image represents the initiation of a novice into the ritual of flight, assisted by another more experienced witch, the scene presided over by the shadowy silhouette of a billy goat. With its vague outlines, this magical beast acts as a vision that underlines the character of a fantasy world in which the women have taken flight by grasping, respectively, their hair and an ear. On the illuminated areas of the floor, on both sides of the main stage, the witches' clothes appear, as well as some spindles and spinning wheels, the tools of their honourable and abandoned work.

Matilla shows that various magical and sacrificial objects, such as bones and a dead puppy with its legs tied together, were placed in the shadows cast on the floor by the goat. Also worth noting is the human skull and the pitcher that attracts one of the two cats that gather at the feet of the goat. The posture of the novice, with her feet apart, her right hand as a support and extending the other, recalls the classical sculpture of the *fallen Gladiator*, a frequent model for the figure of Adam in depictions of the Creation or Fall of Man.

In the final engraving, the inexperienced and joyful novice is replaced by a witch who looks at her smiling and luminous teacher with an ambiguous expression, a mixture of debauchery, suspicion and fear, which emphasises not only the enchanting power and promise of life in Paradise, but also implies criticism of those who believe them and allow themselves to be tempted.

EXPOSICIONES

Goya. La década de Los Caprichos
Madrid 1992

Barcelona 2012
cat. 37

Goya: Order and disorder
Museum of Fine Arts Boston 2014
cat. 165

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. 26

Madrid 2019
cat. 195

Melbourne 2021

BIBLIOGRAFÍA

D'ACHIARDI, Pierre
p. 30, n. 60
1908
D.Anderson: Editeur

SÁNCHEZ CANTÓN. Francisco Javier
nº 58
1954
Museo del Prado

El mundo de Goya en sus dibujos
LAFUENTE FERRARI, Enrique
pp. 108-109
1979
Urbión

El sueño dibujado
Actas de las I Jornadas de arte en Fuendetodos. Realidad y sueño en los viajes de Goya
VEGA, Jesusa
pp. 50-51, fig. 5
1996
Diputación de Zaragoza

MATILLA, José Manuel y MENA, Manuela B. (comisarios)
p. 294
2019
Museo Nacional del Prado

Los Caprichos de Goya y sus dibujos preparatorios
SÁNCHEZ CANTÓN, Francisco Javier
pp. 94-95
1949
Instituto Amatller de Arte Hispánico

Vie et ouvre de Francisco de Goya
GASSIER, Pierre y WILSON, Juliet
pp. 183, nº 572
1970
Office du livre

LAFUENTE FERRARI, Enrique
pp. 68-69, nº 9
1980
Silex

BLAS BENITO, Javier, MATILLA RODRÍGUEZ, José Manuel y MEDRANO, José Miguel
p. 311
1999
Museo Nacional del Prado

Goya's Caprichos. Beauty, Reason and Caricature
LÓPEZ-REY, José
p. 205, fig. 207
1953
Princeton University Press

Dibujos de Goya, 2 vols
GASSIER, Pierre
p. 77
1975
Noguer

WILSON-BAREU, Juliet
pp. 43-45
1992
Real Academia de Bellas Artes de San Fernando

MATILLA, José Manuel and MENA, Manuela B.
p. 172
2012
Fundación bancaria "la Caixa" y Museo Nacional del Prado

PALABRAS CLAVE

PRIMER VUELO BRUJAS SUEÑO

ENLACES EXTERNOS