

# WITCHES DISGUISED AS ORDINARY PHYSICISTS (27TH DREAM )

CLASIFICACIÓN: DRAWINGS

SERIE: CAPRICHOS (PRINTS AND DRAWINGS, 1797-1799) (40B/85)



## DATOS GENERALES

CRONOLOGÍA

Ca. 1796 - 1797

UBICACIÓN

The Prado National Museum. Madrid, Madrid, Spain

DIMENSIONES

242 x 183 mm

TÉCNICA Y SOPORTE

Documented work

RECONOCIMIENTO DE LA AUTORÍA DE GOYA

El Prado National Museum

TITULAR

15 Dec 2010 / 22 Jun 2023

FICHA: REALIZACIÓN/REVISIÓN

INVENTARIO

569 (D. 4198)

## INSCRIPCIONES

27 (in pencil; recto, upper centre)

*Brujas disfrazadas de físicos comunes. Casi inédita* (in pencil; recto, lower centre)

26 (in pencil; reverse, upper right-hand corner)

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

Preparatory drawing for the etching of *Caprice no. 40, Of What Evil Will He Die?* However, it should be pointed out that Goya modified many aspects of the drawing for the engraving. The sketch shows a donkey acting as a doctor and taking the pulse of a sick man, who is less well-defined in the drawing than in the engraving. Behind the donkey is another donkey with a wig and vaulting hair, reading some notes in a notebook. Between the two donkeys is the head of a woman, perhaps the patient's mother, who appears to be a child, whereas in the print it is an adult man.

Enrique Lafuente Ferrari believes that the woman in the drawing could be the Duchess of Alba and the patient the Duke. The Aragonese painter is thus denouncing the death of the aristocrat due to the ineffectiveness of the doctors who treated him. It has even been suggested that the artist was denouncing, albeit indirectly, the treatments he himself underwent during his illness, from which he recovered between 1792 and 1793 at the home of his friend Sebastián Martínez y Pérez (1747-1800) and which left him with permanent and profound deafness.

#### 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

*p. 228, cat. 136*

Madrid 2019

*cat. 54*

#### BIBLIOGRAFÍA

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p. 85

1949

Instituto Amatller de Arte Hispánico

##### **Goya's Caprichos. Beauty, Reason and Caricature**

LOPEZ-REY, José

p. 199, fig. 165

1953

Princeton University Press

SÁNCHEZ CANTÓN, Francisco Javier

n. 37

1954

Museo del Prado

##### **Goya. Los Caprichos. Colección de ochenta y cinco estampas en las que se fustigan errores y vicios humanos**

CASARIEGO, Rafael

cat. 40

1966

Ediciones de Arte y Bibliofilia

##### **Vie et ouvre de Francisco de Goya**

GASSIER, Pierre y WILSON, Juliet

p. 181, cat. 531

1970

Office du livre

##### **Dibujos de Goya, 2 vols**

GASSIER, Pierre

p. 95, cat. 58

1975

Noguer

##### **Los Caprichos de Goya**

LAFUENTE FERRARI, Enrique

p. 114

1977

Gustavo Gili

Serie punto y línea

##### **El mundo de Goya en sus dibujos**

LAFUENTE FERRARI, Enrique

pp. 89-91

1979

Urbión

WILSON-BAREU, Juliet

p. 228, cat. 136

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

p. 227

1999

Museo Nacional del Prado

MATILLA, José Manuel y MENA, Manuela B.  
(comisarios)

p. 123

2019

Museo Nacional del Prado

**PALABRAS CLAVE**

**CAPRICCIO ENFERMEDAD MÉDICO SUEÑO**

**ENLACES EXTERNOS**