

WHO WOULD HAVE BELIEVED IT!

CLASIFICACIÓN: PRINTS

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



DATOS GENERALES

CRONOLOGÍA

Ca. 1797 - 1799

DIMENSIONES

203 x 151 mm

TÉCNICA Y SOPORTE

Aguafuerte, aguainta bruñida y buril

RECONOCIMIENTO DE LA AUTORÍA DE GOYA

Undisputed work

FICHA: REALIZACIÓN/REVISIÓN

29 Dec 2010 / 29 May 2024

INVENTARIO

836 225

INSCRIPCIONES

Quien lo creyera! (at the bottom)

62. (in the upper right-hand corner)

HISTORIA

See *Francisco de Goya y Lucientes, Painter*.

A preparatory drawing of this engraving has survived.

ANÁLISIS ARTÍSTICO

Two naked witches engage in a fierce fight as they fall. Below them, a feline-looking monster awaits them, raising its sharp claws wide open. The scene takes place at night, in a mountainous space.

In the Ayala manuscript the following is written about this engraving: "Two old men given to lechery are devoured by monsters". In the manuscript of the Prado Museum, the print is commented on as follows: "See here a cruel quarrel over which is the witchier of the two: who would think that the petite and the frizzy would repel each other like this: friendship is the daughter of virtue; the wicked may be accomplices, but not friends".

According to Edith Helman, the source of inspiration for this engraving could be the first canto of *Paradise Lost* (1667) by John Milton (London, 1608-1674), translated by José Cadalso (Cádiz, 1741-Gibraltar, 1728) and by Gaspar Melchor Jovellanos (Gijón, 1744-Navia, 1811). It tells how the rebellious spirits, plunged from the region of heaven, fall into the immense abyss.

It is likely that Goya may have become acquainted with this type of text during his stay in the Cadiz house of Sebastián Martínez y Pérez (1747-1800), a collector of engravings and paintings and the owner of an important library. At that time Cadiz had flourishing commercial relations with England, which would also have implied cultural exchanges. It is also possible that the Aragonese painter consulted this work in the library of the Duke and Duchess of Osuna, for whom he executed a *series of paintings* depicting scenes of witchcraft.

CONSERVACIÓN

The plate is preserved in the National Chalcography (no. 233).

EXPOSICIONES

Goya. Gemälde Zeichnungen. Graphik. Tapisserien

Kunsthalle Basel Basle 1953

from January 23th to April 12th
1953

cat. 246

Goya. Das Zeitalter der Revolutionen. Kunst um 1800 (1980 - 1981)

Hamburger Kunsthalle Hamburg 1980

cat. 39

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. 173

Francisco de Goya

Museo d'Arte Moderna Lugano 1996

exhibition celebrated from
September 22nd to November
17th.

cat. 62, p.89

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. 68

Goya e la tradizione italiana

Fondazione Magnani Rocca Mamiano di
Traversetolo (Parma) 2006

consultant editors Fred Licht and
Simona Tosini Pizzetti. From
September 9th to December 3th
2006

cat. 62, p.161

Goya. Opera grafica

Pinacoteca del Castello di San Giorgio Legnano
2006

exhibition celebrated from
December 16th 2006 to April 1st
2007

p.40

Goya luces y sombras

CaixaForum Barcelona 2012

consultant editors José Manuel
Matilla and Manuela B. Marqués.
From March 16th to June 24th
2012

cat. 38

Goya et la modernité

Pinacothèque de Paris Paris 2013

from October 11st 2013 to March
16th 2014

cat. 136

London 2015

cat. 28

2022

BIBLIOGRAFÍA

Goya engravings and lithographs, vol. I y II.

HARRIS, Tomás
pp.139, cat. 97
1964
Bruno Cassirer

Vie et ouvre de Francisco de Goya

GASSIER, Pierre y WILSON, Juliet
p.183, cat. 575
1970
Office du livre

Goya, la década de los caprichos: dibujos y aguafuertes

WILSON BAREAU, Juliet
p.106, cat. 152
1992
Real Academia de Bellas Artes de San Fernando

Catálogo de las estampas de Goya en la Biblioteca Nacional

SANTIAGO, Elena M. (coordinadora)
p.106, cat. 152
1996
Ministerio de Educación y Cultura, Biblioteca Nacional

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.318-321
1999
Museo Nacional del Prado

OROPESA, Marisa and RINCÓN GARCÍA, Wilfredo
p. 197
2013
Pinacoteca de París

WILSON-BAREAU, Juliet y BUCK, Stephanie (eds.)
p. 137
2015
The Courtauld Gallery

Goya. In the Norton Simon Museum

WILSON BAREAU, Juliet
pp. 42-75
2016
Norton Simon Museum

TORAL OROPESA, María and MARTÍN MEDINA, Víctor
p. 47
2022
Museo de Bellas Artes de Badajoz y Diputación de Badajoz

PALABRAS CLAVE

BRUJAS VUELOS EXPULSIÓN DEL PARAÍSO CAPRICCIO

ENLACES EXTERNOS