

FRANCISCO GOYA

THE CAPRICHOS ETCHINGS AND AQUATINTS

An announcement in the February 6, 1799, edition of *El Diario de Madrid* offered for sale “a collection of prints of imaginary subjects, invented and etched by Don Francisco Goya.” Goya (1746–1828) was by then the preeminent painter in Spain and that year was appointed *primer pintor de cámara* to King Carlos IV (1748–1819). His populist commercial venture, however, proved a failure. Goya later claimed he sold only twenty-seven sets; he presented 240 with their copper plates to Madrid’s Real Calcografía in 1803.

The series, which he entitled *Los Caprichos*, satirizes late eighteenth-century Spanish society. Using recognized tropes, Goya criticized irrational superstitions, and general ignorance and idleness, as well as nobility’s pretensions, the clergy’s corrupt worldliness, and various cruel societal norms. To protect himself from accusations of political subversion and religious heterodoxy, he cited artistic freedom in the advertisement, stating he “intended no satire of the personal defects of any specific individual,” and claimed any “[s]uch specific satire [would impose] undue limitation on the artist’s talents.” He went so far as to disassociate his conscious thought from the imagery, illustrating creatures of his dreams and the irrational mind in *The Sleep of Reason Produces Monsters*, perhaps the most famous of the series’ prints.

Despite Goya’s protestations, contemporary commentaries, including one preserved at the Prado Museum, identified some characters as the promiscuous Queen Maria Luisa (Capricho 5), her Court favorite Manuel Godoy (Capricho 56), and the beautiful young widow and Goya’s friend, the Duchess of Alba (Caprichos 19, 27, and 61). Nineteenth-century writers viewed such personal associations and fantastical imagery through the lens of Romanticism, while late twentieth-century scholars reiterate Goya’s Enlightenment credentials, viewing the prints as a warning against reactionary forces that threatened the advancement of rational thought, philosophy, science, and liberalism.

Exhibition organized by Contemporary and Modern Print Exhibitions.



**[1] *Francisco Goya y Lucientes, Pintor*
(*Francisco Goya y Lucientes, Painter*)**

ca. 1797–1798

Etching and burnished aquatint

One of Spain's greatest portraitists, with a reputation for honest, unflattering depictions of Spain's royal family and aristocracy, Goya is no less truthful in this self-portrait. Depicted here at the age of fifty-one, the middle-aged, dandily dressed artist faithfully records his snub nose (romero) and deep-set eyes (ojos undidos).

**[2] *El sí pronuncian y la mano
alargan al primero que llega***
***(They say yes and give their hand to
the first comer)***

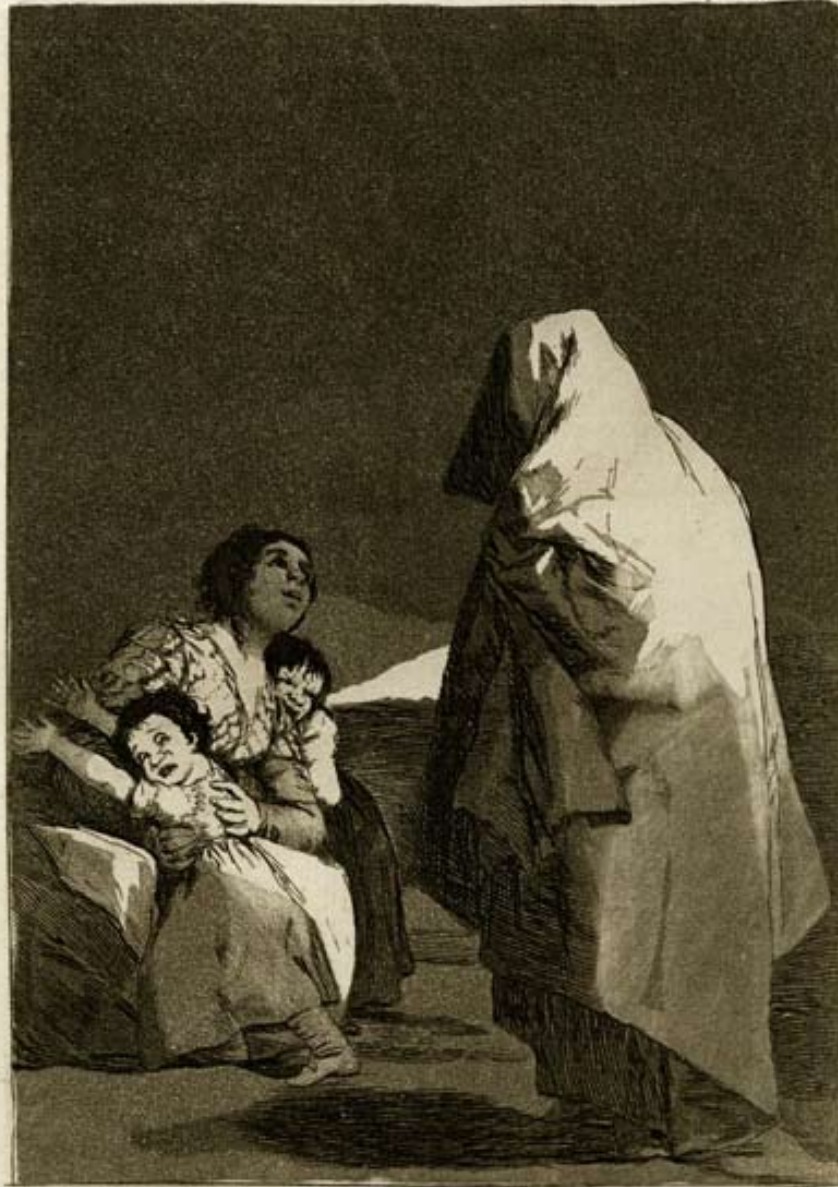
ca. 1797–1798

Etching and burnished aquatint

A pretty young woman walks serenely into marriage on the arm of an older bridegroom, believing that with him she will have greater independence than by remaining in her parents' house. All parties are pleased with the practice of arranged marriages, ingrained among Spain's aristocratic families, and are oblivious to the unfavorable reaction of peasant onlookers.



P 3.



Que viene el Coco.

[3] *Que viene (biene) el Coco* (Here comes the Bogeyman)

Etching and burnished aquatint

ca. 1797–1798

Two terrified children seek the protection of their mother from El Coco—the Bogeyman—who lurks in shadows ready to eat or snatch children. Goya was particularly critical of any form of social or behavioral control in which children and even adults were made to fear an imaginary creature. As a parent—only one of his seven children lived to adulthood—he disapproved of creating a phantom more frightening than one's father.

P. 4



El de la royona.

[4] *El de la rollona (royona)*
(*Nanny's boy* or the *Grown-up child*)

ca. 1797–1798

Etching and burnished aquatint

Goya here depicts a “man-child” as a satirical critique of Spain’s spoiled aristocratic class. Although dressed like an eighteenth-century child in a skirt with protective amulets and bells at his waist, this is clearly an adult, with a beard and muscular arms. Goya conveys the stubborn degree of his petulance through the angle at which his body opposes that of the liveried servant, who strains to drag him away.



[5] *Tal para qual*
(Two of a kind or
Birds of a feather flock together)

ca. 1797–1798

Etching and aquatint

The coquettish young woman is as disreputable as the rakish young man; the two old crones as vile as one another and the young couple.

The veiled señorita looks like Spanish queen Maria Luisa (1751–1819), whom Goya painted on several occasions. Goya may have been making a thinly veiled reference to lax court morals. The queen was rumored to have had many affairs, including one with Prime Minister Manuel Godoy (1767–1851).



[6] *Nadie se conoce*
(Nobody knows himself)

ca. 1797–1798

Etching and aquatint

The beautiful costumes and courtly behavior of the young masked couple exemplify the reasons eighteenth-century European high society enjoyed masquerades. But for Goya, social niceties and material extravagance are metaphors for deception and falsity at the heart of Spanish society. The author of the Prado commentary deciphered this image so: *All wish to appear what they are not, all deceive and do not even know themselves* (Todos quieren aparentar lo que no son, todos engañan y nadie se conoce).



[7] *Ni así la distingue*

(Even thus he cannot make her out)

ca. 1797–1798

Etching, aquatint and drypoint

Signed lower left: Goya

Even as the gentleman minutely examines the youthful beauty before him with his monocle, he fails to truly see her. She is a prostitute, in the company of others, intent on beguiling him. Perhaps, Goya suggests, he's not wholly unaware of the situation.

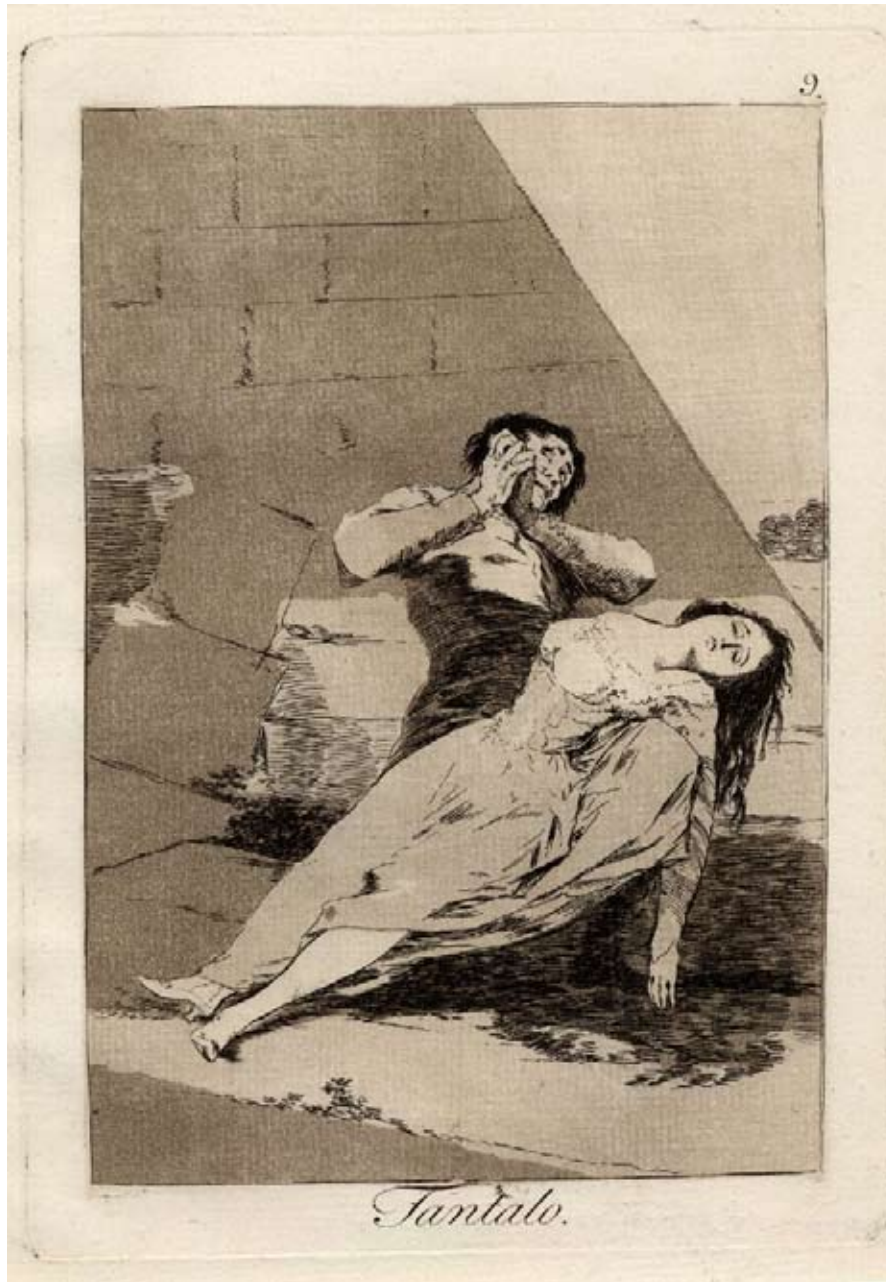


[8] ¡Qué se la llevaron!
(They carried her off!)

ca. 1797–1798

Etching and aquatint

Goya accentuates the terror of this abduction scene through his mastery of the print medium. The woman's body is highlighted against the gray forms of her abductors. One is cowed—possibly the personification of the inhumane institution of the Spanish Inquisition—while the other's hooded face is as black as the menacing sky beyond. Viewers versed in religious imagery may have identified Goya's appropriation of the composition of Caravaggio's *Entombment* (1602–1604), by which he accentuated the sense of desperation and despair conveyed here.

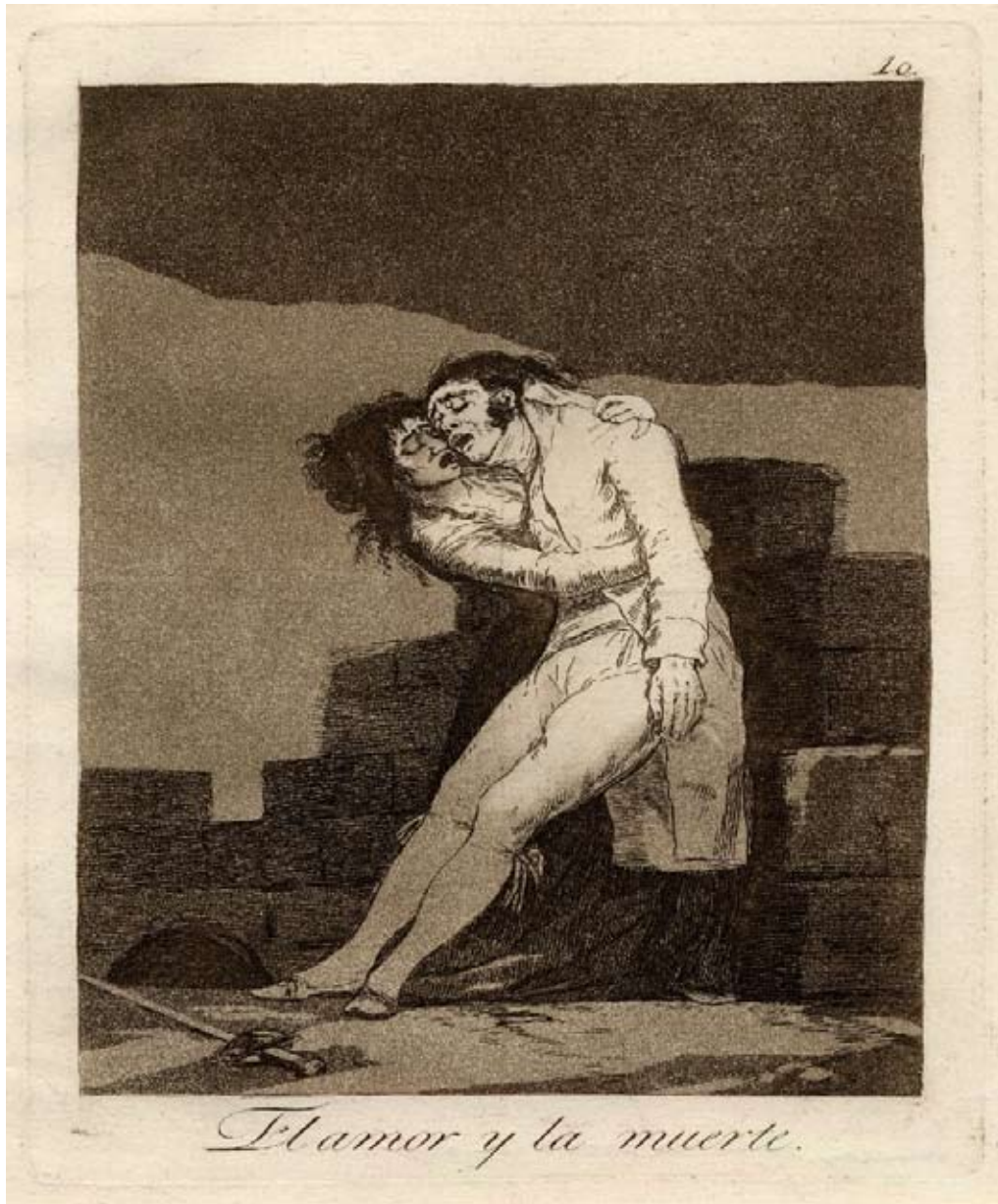


[9] *Tántalo*
(*Tantalus*)

ca. 1797–1798

Etching and aquatint

In Greek mythology, as punishment for stealing nectar from the gods, Tantalus was condemned to suffer eternal thirst. Here, the thirst is sexual. Goya depicts a boorish, aging lover, impotent and unable to revive or vivify his beautiful young wife. Goya also adapts a composition well known in religious art, that of the Pietà, in which the Virgin Mary cradles the dead body of Christ.

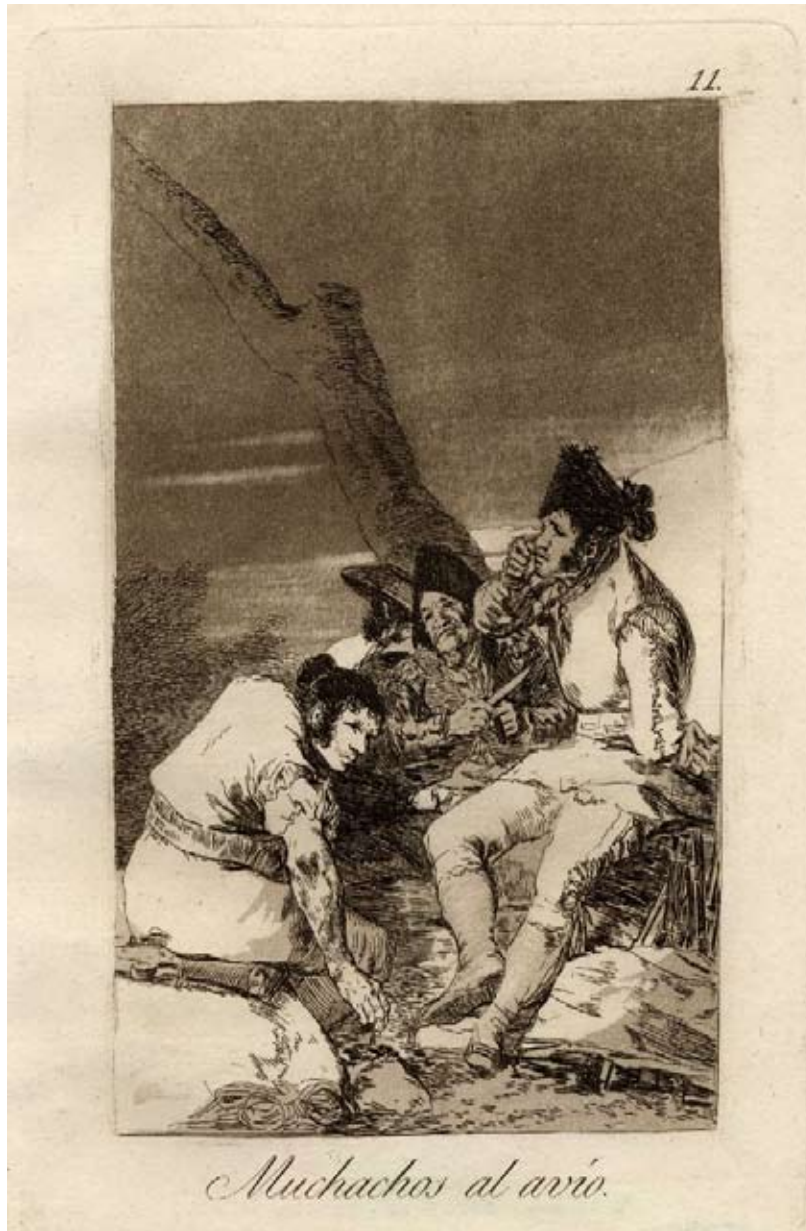


[10] *El amor y la muerte*
(Love and death)

ca. 1797–1798

Etching and burnished aquatint

Duels between rival lovers were a common trope in Spanish theater, particularly in the works of the great seventeenth-century Spanish dramatist Pedro Calderón de la Barca (1600–1681). With this image, Goya warns of the unpredictable outcome of dueling.

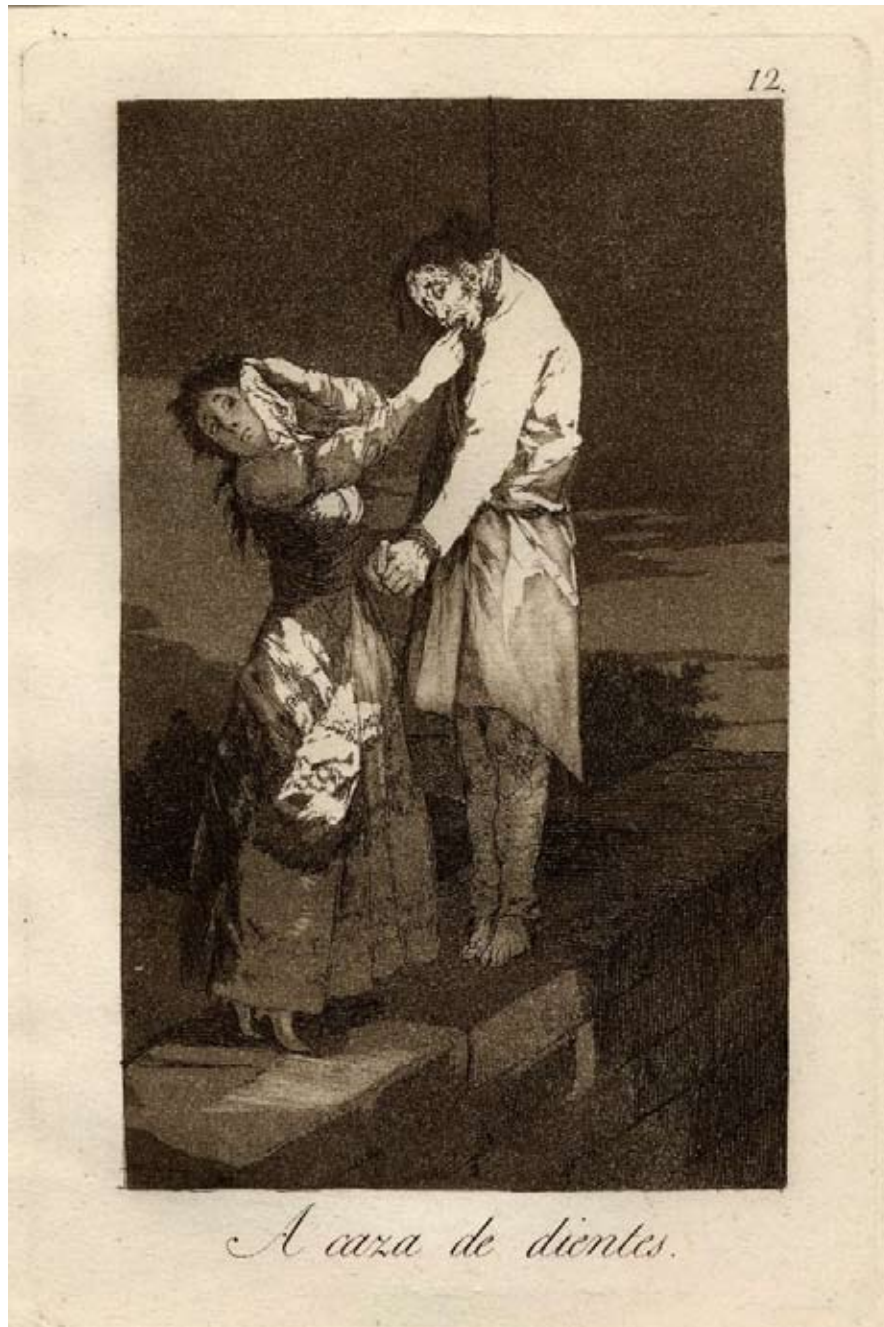


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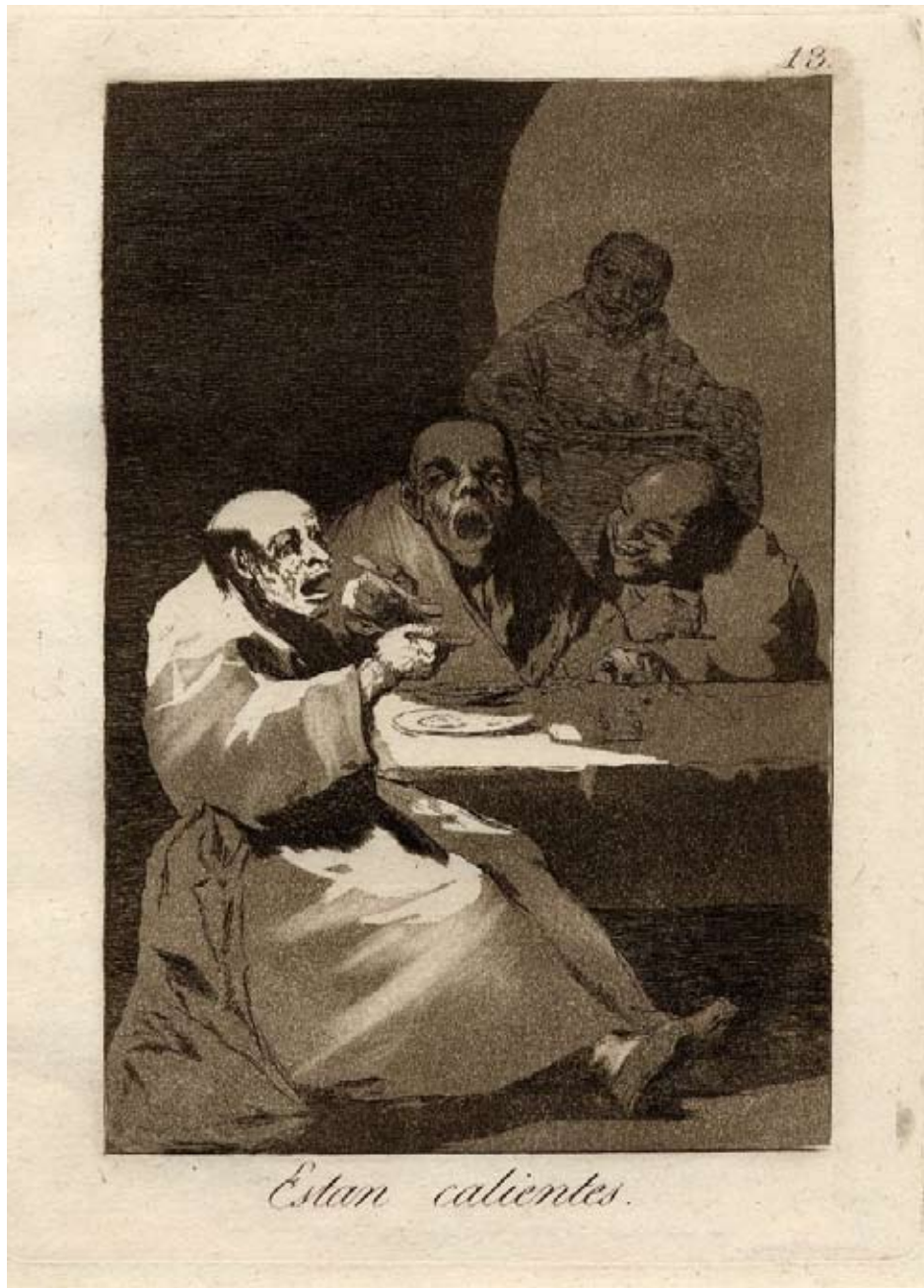


**[12] *A caza de dientes*
(Out hunting for teeth)**

ca. 1797–1798

Etching and aquatint

One of the many commonplace superstitions Goya decried was the belief that the teeth of hanged men held magical powers. In this repulsive image, Goya intended the viewer's reaction to be as visceral toward the superstition as the sorceress's is to her gruesome act.



[13] *Están calientes*
(*They are hot*)

ca. 1797–1798

Etching and aquatint

Goya considered monks parasites and depicted them here as gluttonous and intemperate. In one of the preparatory drawings for this print, Goya depicted a human head upon the tray borne by the servant in the background. An inscription read *Dream/Of some men who ate us up*.



[14] *iQue sacrificio!*
(What a sacrifice!)

ca. 1797–1798

Etching and aquatint

The bridegroom is hideous—short, bow-legged, hunchbacked, goitrous, and clearly lecherous; the bride, reluctant but submissive; the parents remorseful; yet the priest smiles beatifically on this unequal union, by which a young girl's beauty is sold to a wealthy man for a settlement that saves her family from penury and famine.



[15] *Bellos consejos*
(*Pretty teachings*)

ca. 1797–1798

Etching and aquatint

Goya warns of the dangerous artifice of love and affections by this scene in which a beautiful, buxom, and demure young woman receives advice from an old crone, who is perhaps her mother or procuress.



[16] *Dios la perdone: Y era su madre*
(For heaven's sake: and it was her mother)

ca. 1797–1798

Etching and aquatint

The elegantly attired young woman with her lace mantilla and fan epitomizes pride and hauteur in the presence of an elderly beggar. The latter's staff and rosary signify her humility. In a well-known story of the period, the old woman is the señorita's mother, whom she fails at first to recognize having risen high above her lowly origins. The image also characterizes a child's disdain for his or her parents and youth's for old age.



[17] *Bien tirada está*
(*It was nicely stretched*)

ca. 1797–1798

Etching and aquatint

Once again, Goya depicts a young woman receiving advice from a world wise old mentor on how to use her feminine charms to attract attention and win the favors of a man.



[18] *Y se le quema la casa*
(And his house is on fire)

ca. 1797–1798

Etching and aquatint

In the tradition of Renaissance emblem books, oil and wine long symbolized prudence and imprudence through their associations with the goddess Athena, patroness of intellectual pursuits, and her brother Dionysus, god of wine and wantonness. Goya inventively reuses their attributes to warn of the dangers of drunkenness. As an inebriated man struggles with his clothes, he sets his oil lamp on a chair and it catches fire. The man is too drunk to react to the danger.



[19] *Todos caerán*
(All will fall)

ca. 1797–1798

Etching and aquatint

Goya's old crone, or prostitute's procuress, appears again watching as young men are lured to their fate by a well-breasted bird. As a consequence of their failure to learn from others, they will be plucked—a synonym in Spanish for being fleeced—and skewered by the hands of two prostitutes, like a barnyard hen.



[20] *Ya van desplumados*
(*There they go plucked [i.e.,
fleeced]*)

ca. 1797–1798

Etching and burnished aquatint

As further warning to frequenting prostitutes, Goya shows the snared and plucked human-headed birds being shooed from the brothel to make way for new clients. Their bald and featherless state warns against contracting a sexually transmitted disease, baldness being a symptom of syphilis.



[21] ¡Qual la descañonan!
(How they pluck her!)

ca. 1797–1798

Etching and burnished aquatint

In this print, Goya presents the prostitute as the victim of agents of justice. Identified by their distinctive dress, a notary gnaws one wing while a constable with a sword at his hilt eats the other. Her ruthless exploitation is overseen by the central, commanding figure of a magistrate. Their primal motivation to ravage and victimize those weaker than them is expressed through their feline features.



[22] ¡Pobrecitas!
(Poor little girls!)

ca. 1797–1798

Etching and aquatint

By highlighting the shawl that enshrouds the shapely figure of one of the prostitutes, Goya invokes compassion toward the friendless pair who are led to prison by two dark and rather sinister constables.



[23] *Aquellos polbos*
(*Those specks of dust*)

ca. 1797–1798

Etching and aquatint

If white is the color of innocence, Goya here sympathizes with the woman forced to wear the *sambenito* (penitential garment) and *coroza* (pointed hat) while on trial by the Spanish Inquisition. With her chin tucked into her breast, she signals her submission to the dark forces of Spain's conservative and reactive Church, represented by the shadowy official and the formless crowd that presses around her.



[24] *No hubo remedio*
(*Nothing could be done about it*)

ca. 1797–1798

Etching and aquatint

Once again, Goya directs his sympathy toward the Inquisition's victim, whom he highlights against the shaded mass of ignorant and superstitious Spaniards depicted with heavy, coarse physiognomies. He gives rapacious, feline features to one of the officials on horseback who accompany the penitent.



[25] *Si quebró el cántaro*
(*Yes he broke the pot*)

ca. 1797–1798

Etching and aquatint

Corporal punishment might be a common practice in childrearing, but Goya here questions its use in response to rambunctiousness.



Ya van desplumados.

[26] *Ya tienen asiento*
(*They already have a seat*)

ca. 1797–1798

Etching and aquatint

In Spanish, *sentar la cabeza* (literally to seat one's head) means to acquire some sense and moderation. The two conceited girls with their petticoats over their heads clearly have not yet acquired either.

Goya uses a deft mixture of etching and aquatint techniques (respectively hatching and stopping out) to create degrees of shading and thus provide a sense of volume to the figures and depth to the setting.



[27] *¿Quién mas rendido?*
(Which of them is the more overcome?)

ca. 1797–1798

Etching and aquatint

Spanish courtship rituals are lampooned as little better or more noble than the behavior of dogs. The young man's courtliness masks his insincerity, while the señorita's aloofness belies her calculations on whether to cancel other assignations.

Some commentators interpreted this scene as a commentary on Goya's relationship with the Duchess of Alba (1762–1802), suggesting there was more to it than simply the attention of an artist to his patron.

[28] *Chiton*

(Hush)

ca. 1797–1798

Etching and aquatint

What appears to be a tender moment between an elegant young lady and her devout, rosary-carrying mother, stooped with age, is more likely a critique of the relationship between aristocratic women and the crones who acted as go-betweens with their paramours and lovers.





Esto si que es leer.

[29] *Esto si que es leer*
(That certainly is being able to read)

ca. 1797–1798

Etching and aquatint

Goya mocks members of the aristocracy who limited their reading and interest in education to the time during which their valets and hairdressers prepared them to be out and about in society. Cutting a fashionable figure preoccupied many of Spain's conservative aristocrats more than participating in the philosophical, political, and scientific advances of the Enlightenment.



¿Porque esconderlos?

[30] *¿Porque esconderlos?*
(Why hide them?)

ca. 1797–1798

Etching and aquatint

Satirizing greed, Goya portrays a sick, elderly man hoarding his bags of gold for fear of running out of money, even as he runs out of time. His heirs mock him as they eagerly anticipate their bountiful inheritance.

31.



Ruega por ella.

**[31] *Ruega por ella*
(She prays for her)**

ca. 1797–1798

Etching and aquatint

As in *Caprichos 17*, a prostitute and her crone prepare for the evening. While the former dresses and pulls on a stocking, the latter piously recites by rote her rosary in expectation of divine protection for her impious girl.



[32] *Por que fue sensible*
(Because she was susceptible)

ca. 1797–1798

Aquatint

There is not one etched line in this print. In some places, Goya scratched away the granular surface of the aquatint resin to create highlights in the midst of modulated shadows. But in the main, from the mouse that scurries in the shadows to the forlorn figure of a prostitute illuminated by a single lamp in her prison cell, Goya created the forms, volumes, and details in this image through his skilled control of the aquatint process, of which he became more adept as *Caprichos* progressed.



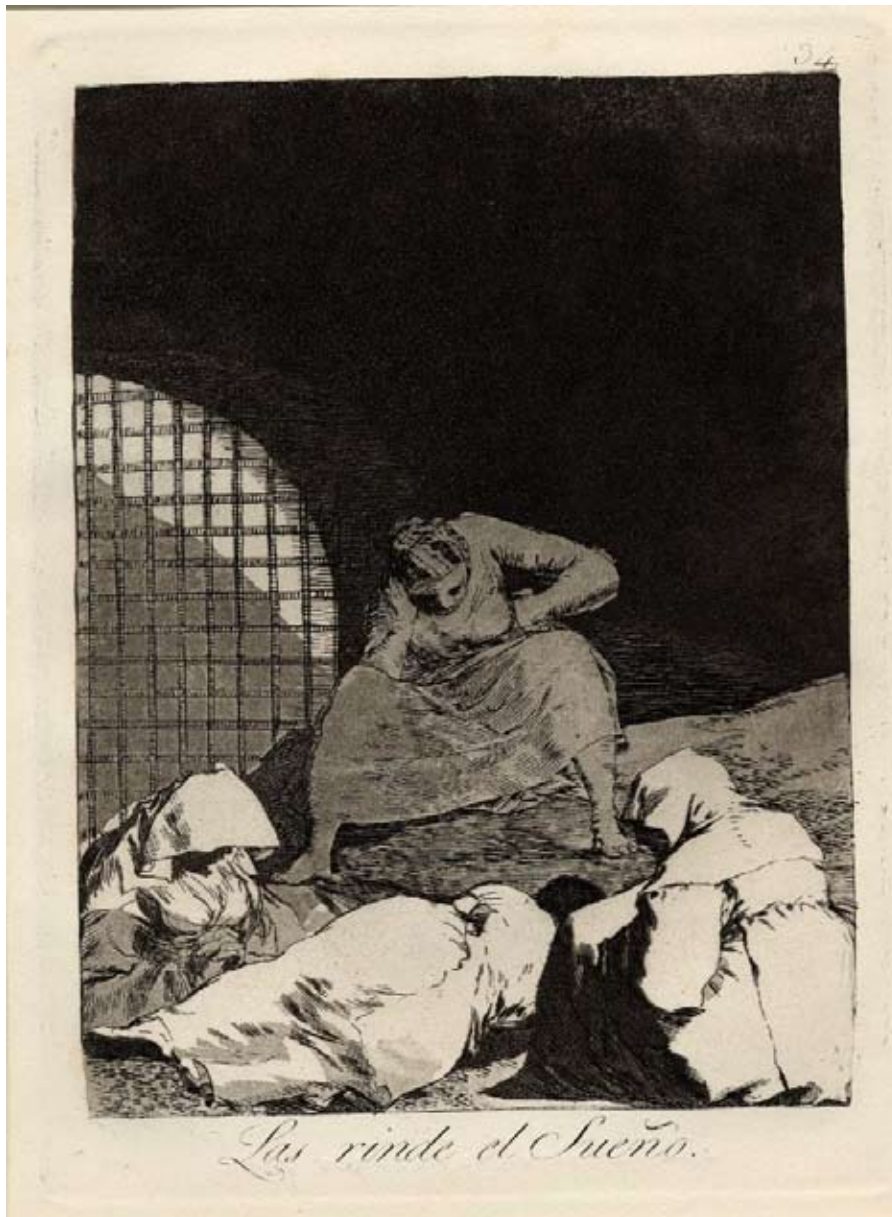
Al Conde Palatino.

**[33] *Al Conde Palantino*
(*To the Count Palatine*
or *Count of the Palate*)**

ca. 1797–1798

Etching and aquatint

Despite the potions on his counter and whatever claims he may make, the extractions by this quack dentist are evidently extremely painful. The dentist's unusually fine attire and powdered wig, evocative of court dress, led some commentators to identify him with minister of the crown Mariano Luis de Urquijo (1769–1817), whose policies proved detrimental to the common good.



[34] *Las rinde el sueño*
(*Sleep overcomes them*)

ca. 1797–1798

Etching and aquatint

Goya makes no judgment on the actions that led these women to be imprisoned. He simply sympathizes with their wretchedness at being incarcerated, where sleep is their only refuge.

[35] *Le descañona*
(*She fleeces him*)

ca. 1797–1798

Etching and aquatint

Returning to the folly of consorting with prostitutes, Goya depicts a client so enamored of a coquettish prostitute, he submissively allows her to shave and fleece him.



Le descañona.



[36] *Mala noche*
(A bad night)

ca. 1797–1798

Etching and aquatint

Out on the street at night to flaunt their bodies, two women are harried by strong winds.

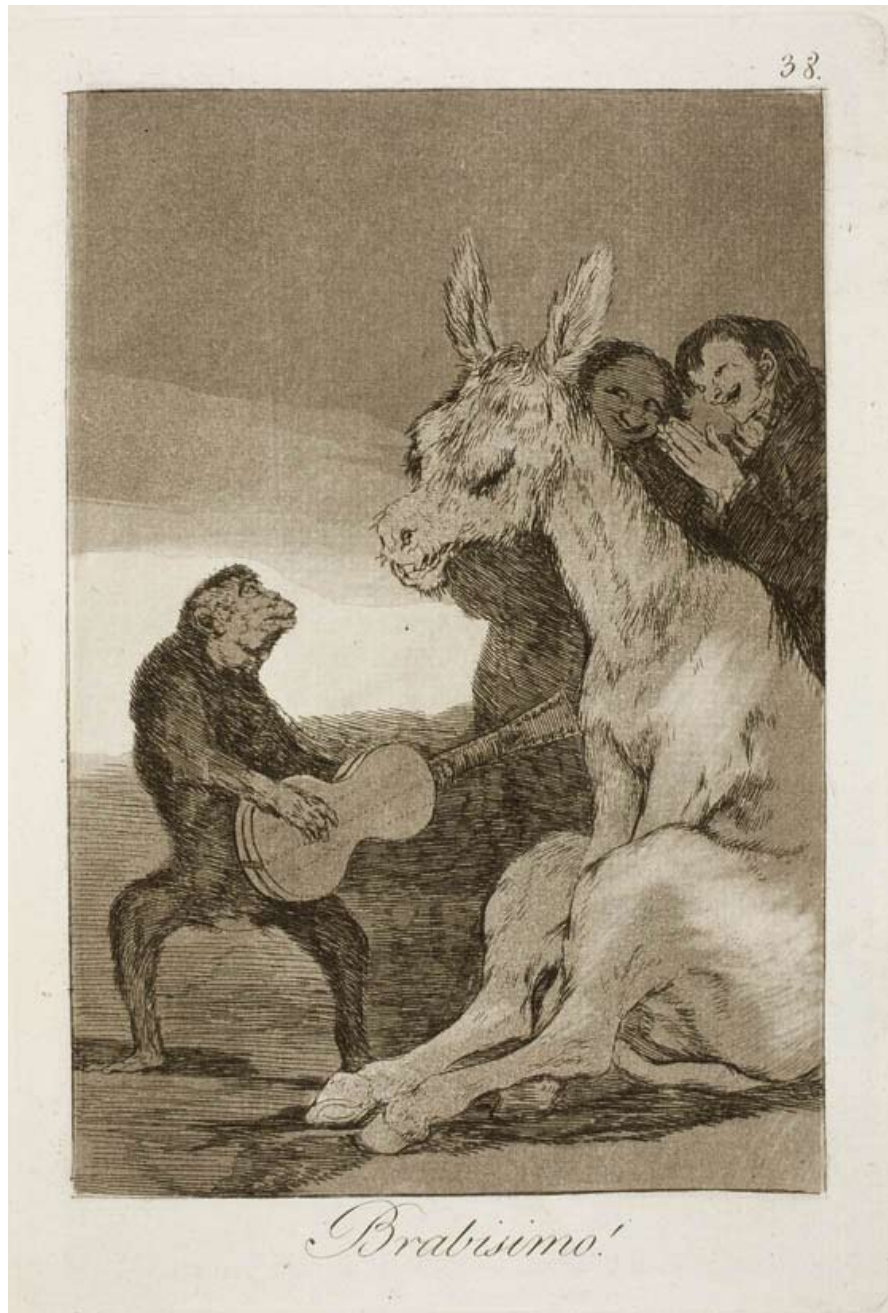


[37] *¿Si sabrá mas el discipulo?*
(Might not the pupil know more?)

ca. 1797–1798

Etching and aquatint

Goya questions the efficacy of Spanish education as an ass attempts to learn the alphabet, starting with "A" for *asno* (donkey).

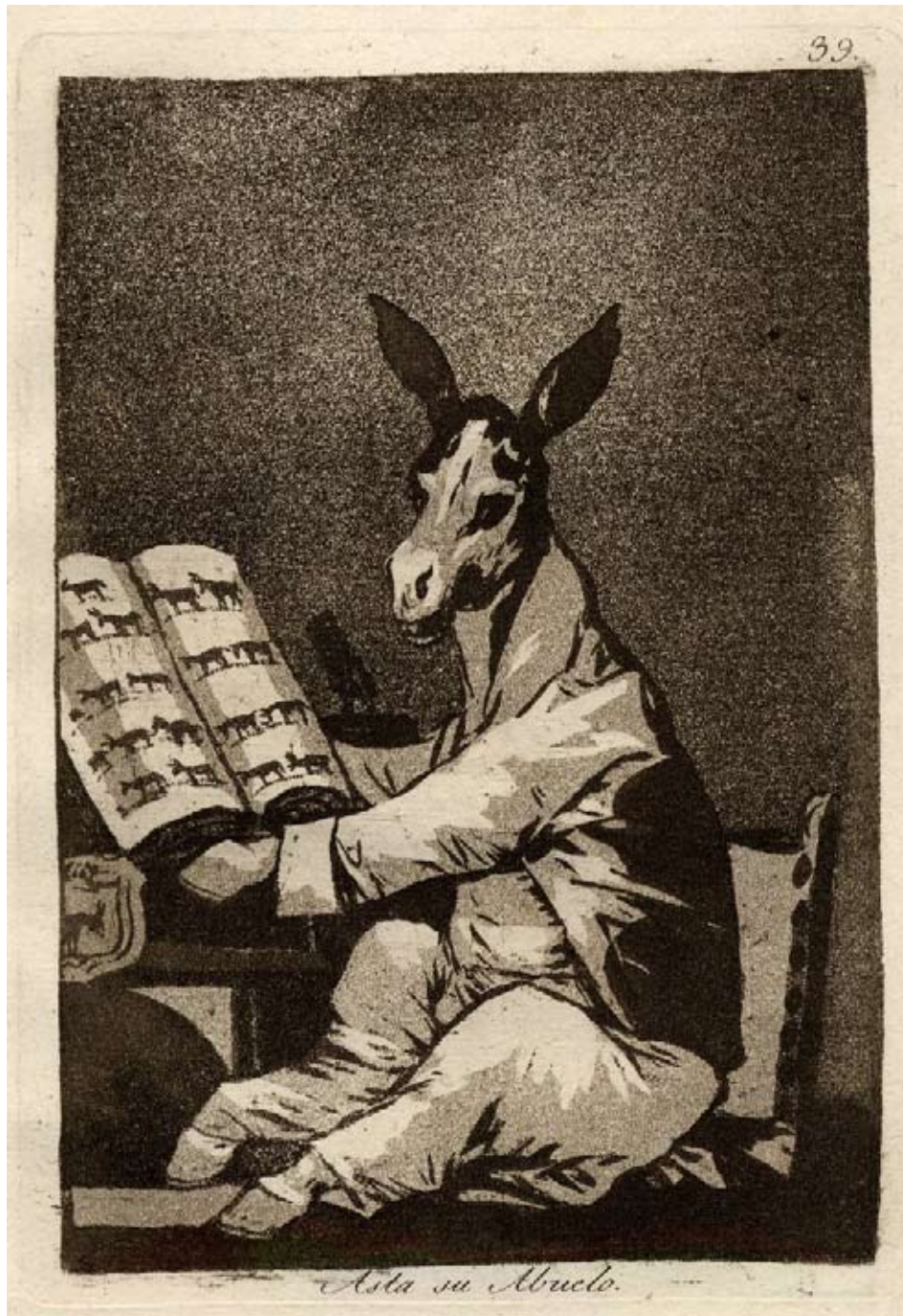


[38] *¡Bravisimo!*
(Bravo!)

ca. 1797–1798

Etching and aquatint

Easily misled by the applause of two ruffians, a monkey is encouraged to believe it is playing the guitar well, though it strums the back of the instrument. An ass grins with pleasure at the beautiful music it does not hear. Thus Goya mocks human pretensions.



[39] *Asta su abuelo*
(And so was his grandfather)

ca. 1797–1798

Etching and aquatint

Mocking the genealogical pretensions of Spanish nobility, Goya portrays an ass reviewing its family lineage.



**[40] ¿De que mal morira?
(Of what ill will he die?)**

ca. 1797–1798

Etching and aquatint

Successful doctors in eighteenth-century Spain often wore rings with prominent gemstones on their thumbs. Here, the asinine doctor wears it on its hoof as it takes the patient's pulse. The donkey's ignorance, signified by the fact its eyes are closed, will undoubtedly kill the man—a priest waits behind the curtain—but that will not diminish its social standing, indicated by its fine attire.



[41] *Ni mas ni menos*
(Neither more nor less)

ca. 1797–1798

Etching and aquatint

Goya lampoons his own profession of portrait painting. He depicts himself as a monkey and his aristocratic sitter as an ass. Motivated by vanity, most sitters expect the artist to flatter them, if not by ennobling their mien, then by bestowing noble qualities, such as erudition or courage, through the inclusion of symbols. While Goya was one of the least flattering of portraitists, the monkey here paints an image that bears only a superficial resemblance to the sitter.



[42] *Tu que no puedes*
(*Thou who canst not*)

ca. 1797–1798

Etching and aquatint

Goya satirizes Spain's social structure with this image of peasants carrying noble asses on their backs. One donkey even wears spurs, traditional symbols of knights and noblemen. The nobility and Church paid no taxes; the dead weight of their privileges was borne by Spain's heavily taxed peasant class.

[43] *El sueño de la razon
produce monstruos*
(*The sleep of reason
produces monsters*)

ca. 1797–1798

Etching and aquatint

Goya originally intended this to be the frontispiece of *Los Caprichos* and, indeed, first advertised a series of seventy-two prints introduced by this image in 1797. He ultimately did not release *Los Caprichos* until 1799 with this image relegated to forty-third place.

As the artist sleeps, the animals of the night gather around him. Owls and bats symbolize ignorance and the fantastical, illogical, and unscientific thoughts the artist's Enlightenment-educated mind usually held at bay. The only creature represented here able to see through the darkness of night is the lynx in the bottom right-hand corner. To a degree, this image exonerates Goya from responsibility for the more outrageous and offensive prints, since they are not his conscious creations.





[44] *Hilan delgado*
(*They spin finely*)

ca. 1797–1798

Etching and aquatint

Since ancient times, the superstitious believed in an immortal being, the Parcae to Romans, who determined the destiny and length of every mortal's life. Goya portrays them as three aged and hideous women. One spun an individual's life thread, another measured it, and a third cut it. The babies suspended in the upper-right corner may allude to the fates the three Parcae controlled, as there was a long tradition in European art of babies representing human souls.



[45] *Mucho hay que chupar*
(*There is plenty to suck*)

ca. 1797–1798

Etching and aquatint

Here sit the three Furies, vengeful deities that punish all who defile the natural order. Two take snuff as they await the collection of more mortal souls they gather in their wicker basket.



[46] *Corrección*
(Correction)

ca. 1797–1798

etching and aquatint

Goya's image of a witches' seminary is unsurprisingly like that of the Church. A central figure, given predatory feline features, ordains orthodoxy to, among others, a bewigged member of the aristocracy. This print constituted a thinly veiled critique of the authority of both the Crown and the Church.

[47] *Obsequio á el maestro*
(A gift for the master)

ca. 1797–1798

Etching and aquatint

The cowled witch of the previous print reappears here in homage of her horned devilish teacher, to whom another witch presents a child, or soul, as a token of their devotion and adherence to the latter's teaching.



Obsequio á el maestro.



[48] *Soplones*

(Tale-bearers—Blasts of wind)

ca. 1797–1798

Etching and aquatint

According to a commentary appended to *Los Caprichos*, this print of figures protecting their ears from the aural assault of fiendish beings lampoons the Catholic practice of confession: *Aural confession only serves to fill the ears of the friars of dirt, obscenities, and crap.*

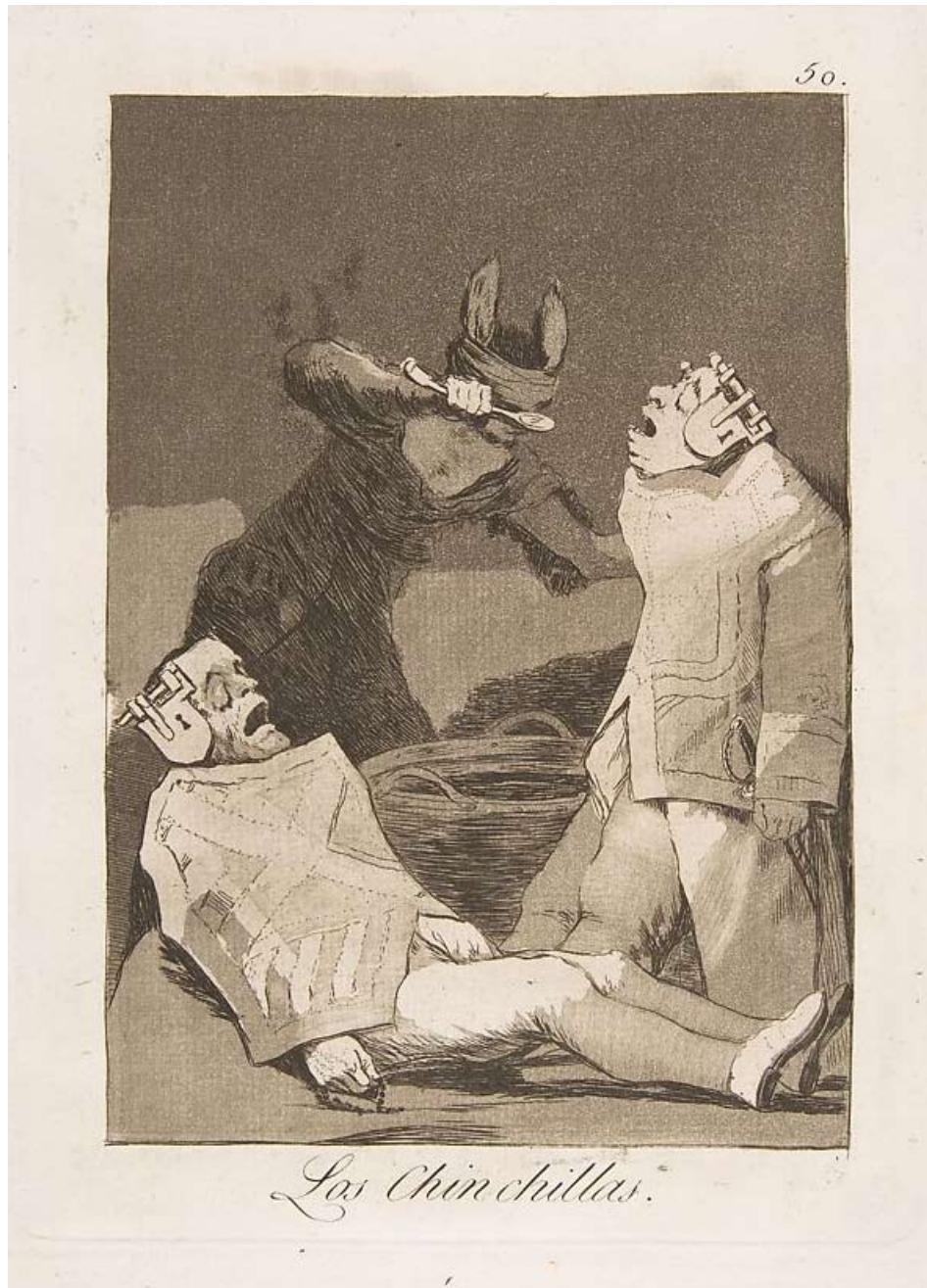


[49] *Duendecitos*
(Hobgoblins)

ca. 1797–1798

Etching and aquatint

The existence of goblins was debated with grotesque seriousness in Goya's time. Here, two are dressed in the cowls of friars, the third in the black garb of a priest. According to the commentary in the *Biblioteca Nacional*, these goblins represent the avarice of the clergy, the "true hobgoblins of the world who eat and drink at our expense."



[50] *Los Chinchillas*
(*The Chinchillas*)

ca. 1797–1798

Etching and aquatint

Goya ridicules Spain's stupid, tradition-bound nobility. Ignorance, with donkey's ears and its eyes bandaged, feeds two noblemen who are straight-jacketed by their own coats of arms and have padlocked their minds against thought and reason. Goya names them after an absurd figure from a popular stage play, *El Dómine Lucas*, by José de Cañizares (1676–1750).

[51] *Se repulen*
(*They spruce themselves up*)

ca. 1797–1798

Etching and aquatint

Goya mocks the notion that ghouls are concerned with their personal appearances. At least one contemporary commentator associated long nails with public theft and corruption. One might therefore read this image as a condemnation of the officials who aid and abet each other in embezzling the wealth of the state, while seeking to maintain social respectability.



Se repulen.



[52] ¡Lo que puede un sastre!
(What a tailor can do!)

ca. 1797–1798

Etching and aquatint

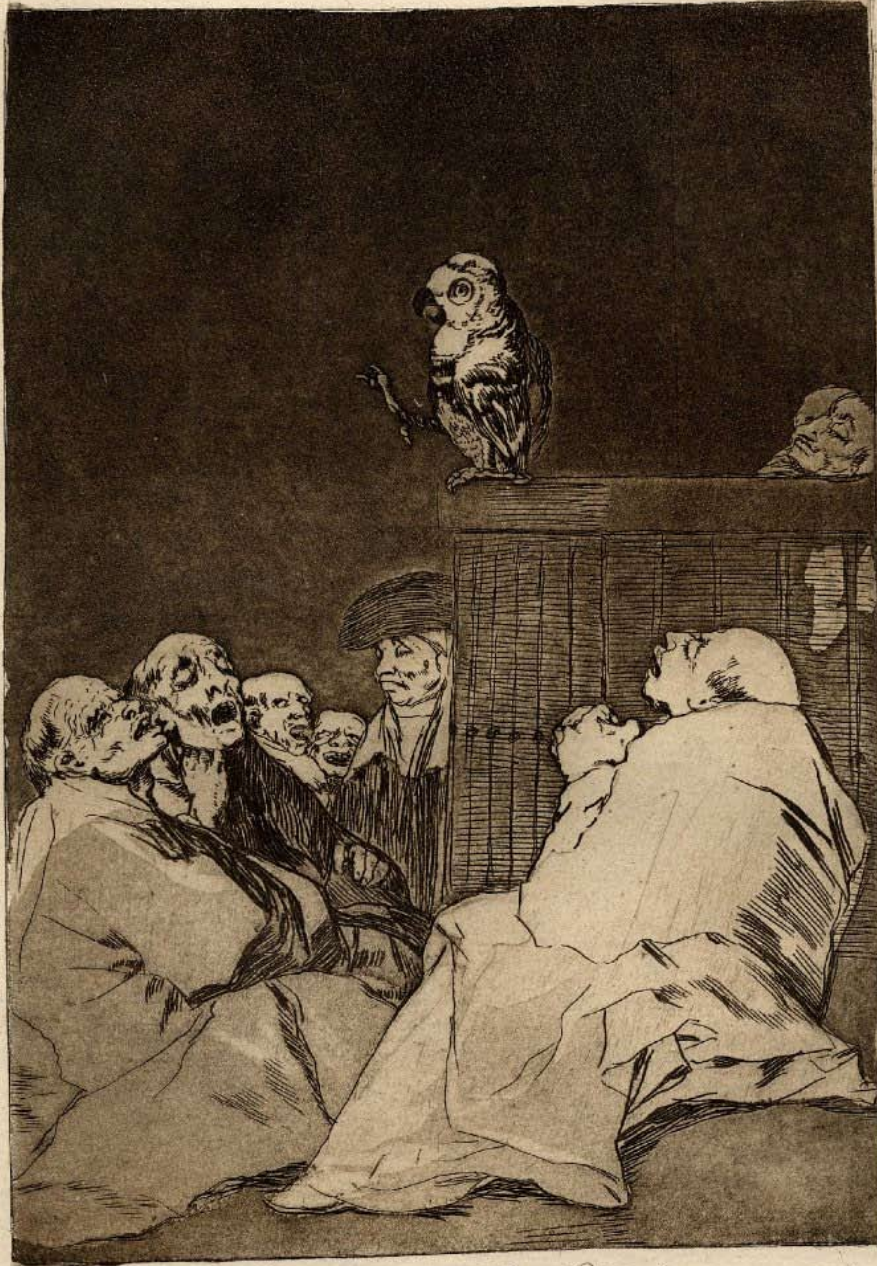
The devout kneel before the apparent figure of a preacher in full flight. Yet, it is only a tree dressed in the robes of a friar. Thus, Goya, in an uncharacteristically frank image, condemns the Church for misleading the simple and pious with superstitious beliefs and practices.

[53] *¡Que pico de oro!*
(What a golden beak!)

ca. 1797–1798

Etching and aquatint

In Spanish, the term *pico de oro* (golden beak) is used to denote an eloquent speaker. Goya attacks the sophistry of preachers that enraptures congregants with false and superstitious doctrines. Here, friars are taken in by the words of a parrot. Other commentators used this image to warn against doctors whose quackery fails to ameliorate sufferers' pain.



Que pico de Oro!

54



El Vergonzoso.

[54] *El vergonzoso*
(*The shamefaced one*)

ca. 1797–1798

Etching and aquatint

It was commonly believed that a man's features reflect his true nature. In the Prado commentary, this print was accompanied with the following text: *There are men whose faces are the most indecent parts of their bodies and it would be well for them to put them in their breeches.*

55.



Caprichos #55 - eeweems.com/goya

Hasta la muerte.

[55] *Hasta la muerte* (Until death)

ca. 1797–1798

Etching and aquatint

Mocking vanity, a human failing that does not diminish even in old age, Goya presents an old lady as she dresses in the latest style. A young female companion and two flatterers stifle their mockery of the old lady's folly.



Subir y bajar.

[56] *Subir y bajar*
(To rise and to fall)

ca. 1797–1798

Etching and aquatint

The rise to power necessitated the fall of others. Here, a devilish figure with the haunches of a goat raises a military figure to prominence as others fall to earth. Some commentators identify the rising military figure as Prime Minister Manuel Godoy, of whom Adelardo López de Ayala y Herrera, a nineteenth-century playwright, once wrote, "Lust raised him up by his feet, it filled his head with smoke and wind and he hurls thunderbolts at his rivals."

[57] *La filiacion*
(*The filiation*)

ca. 1797–1798

Etching and aquatint

Spanish aristocrats' snobbery about their noble pedigree is mocked here as a potential bride, wearing a mask, blocks the ears of her fiancé as her ancestry is read from the book of nobility. His family is none too attractive either. A pair of pince-nez held aloft on a stick warns him to open his eyes and consider her suitability as a bride.



[58] *Tragalo perro*
(Swallow it, dog)

ca. 1797–1798

Etching and aquatint

Tragala perro (swallow it, dog) was the refrain of a popular anti-authority song. In the topsy-turvy world of *Los Caprichos*, it is the refrain of friars, who threaten to cleanse a terrified parishioner with an enema as they separate him from his veiled wife, for whom they have their own designs. A shadowy, devilish apparition watches over the scene.



**[59] ¡Y aun no se van!
(And still they don't go!)**

ca. 1797–1798

Etching and aquatint

Goya laments the dead weight of the past. Despite the skeleton's best efforts, it is inevitable the massive tomb slab will fall back on the living. Trapped by their piety, sin, and infirmities, they make no effort to escape.



[60] *Ensayos*
(*Trials*)

ca. 1797–1798

Etching and aquatint

A young witch learns how to torment a human in the presence of her fiendish teacher, a giant ram, and its acolytes, two infernal cats.



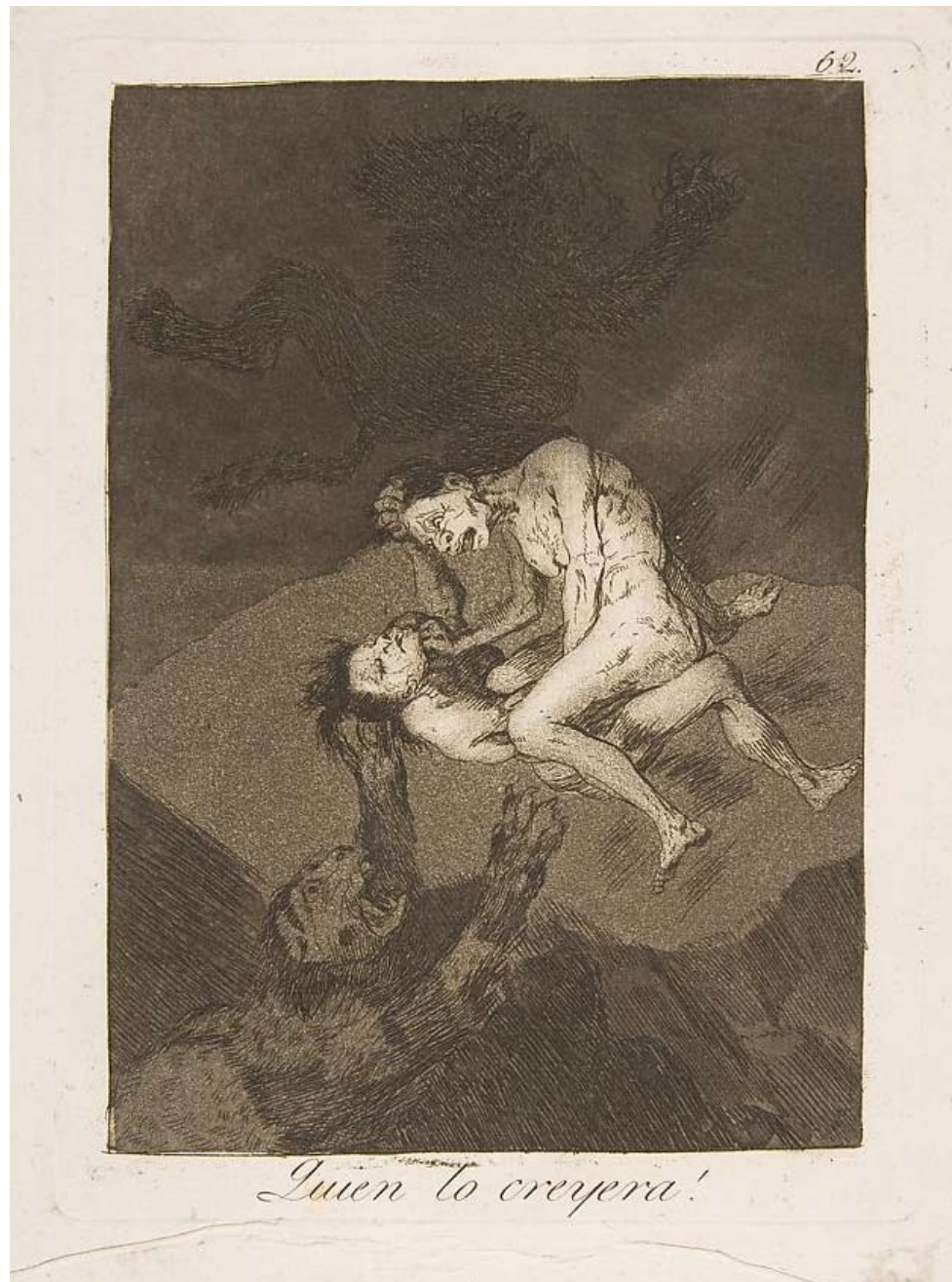


[61] *Volaverunt*
(*They have flown*)

ca. 1797–1798

Etching and aquatint

Many commentators have identified the woman with the butterfly wings as the Duchess of Alba, whose portrait Goya painted on several occasions and with whom some say he had an affair. However, there is no substantiating evidence for that and, indeed, the woman in a walking dress with her legs apart could just as well be one of the prostitutes portrayed elsewhere in the series. Butterfly wings signified inconstancy and impermanence, limitations Goya may intend the viewer to apply to both her beauty and affections.



[62] ¡Quien lo creyera!
(Who would have thought it!)

ca. 1797–1798

Etching and aquatint

A number of prints depict lessons in witchcraft. Inverting the climax of the story of a virtuous soul ascending to heaven, Goya depicts two witches vying for power and ultimately cast down by a ferocious, saber-toothed and sharp-clawed beast.



[63] ¡Miren que graves!
(Look how solemn they are!)

ca. 1797–1798

Etching and aquatint

Riding out in public was a way for civic officials and socialites to be seen and thus impress upon people their wealth and standing. In a further critique of Spanish society, Goya depicts two men riding together with the suggestion of a crowd of onlookers in the background. One official is rapacious, the other pompous.



[64] *Buen viage*

(*Bon voyage*)

ca. 1797–1798

Etching and aquatint

In this representation of superstitious nighttime terrors, ghouls shriek as they are borne through the air on the back of a semi-human winged creature. As one commentary notes, in daylight, they could easily be shot out of the sky, but at night, invisible, they induce fear.



[65] *¿Donde vá mamá?*
(Where is mother going?)

ca. 1797–1798

Etching and aquatint

A collection of fiendish creatures flies a mother witch through the air. Her Rubenesque form alludes to such vices of greed, gluttony, and lasciviousness.



[66] *Allá vá eso*

(There it goes)

ca. 1797–1798

Etching and aquatint

This print depicts another representation of a witch catching a ride, this time on the back of a lame trainee. Her cat rides with them on the back of a snake.



**[67] *Aguarda que te unten*
(Wait till you've been anointed)**

ca. 1797–1798

Etching and aquatint

Goya satirizes the Church's rite of anointing kings and priests with sacred oils and the faithful with holy water. Here, an overeager witch's acolyte attempts to fly before he has been fully anointed—his foot is still human—and thus transformed into a fiendish he-goat devil.



**[68] ¡Linda maestra!
(Pretty teacher!)**

ca. 1797–1798

Etching and aquatint

Goya's mastery of printmaking is evident here in his ability to convey the contrasts between the loose, sagging skin of the haggard witch and the firm youthfulness of her trainee. While ostensibly another witch print, the presence of the phallic broom insinuates sexual vices as expressed in Goya's prints of old crones and young girls.



[69] *Sopla*
(Blow)

ca. 1797–1798

Etching and aquatint

One of the few prints in *Los Caprichos* to bear Goya's signature, this work is, to modern eyes perhaps, the most disturbing. It depicts acts of child abuse. As one witch tenderly bears two babes to the conclave, the head witch uses another as a bellows to revive the brazier. The indoctrination and control of children ensures the perpetuation of evil.



[70] *Devota profesion*
(*Devout profession*)

ca. 1797–1798

Etching and aquatint

In this anti-clerical satire, the allusion to the taking of religious vows is unmistakable. The two officiants are dressed like bishops in enveloping copes; donkey's ears slip out beneath their miters.

71.



Si amanecemos ; nos Vamos.

[71] *Si amanecemos; nos vamos*
(When day breaks, we will be off)

ca. 1797–1798

Etching and aquatint

The ignorant and superstitious prepare to flee as light—reason—creeps into the night sky. The print is an example of Goya's command of both etching and aquatint. He delineates musculature with the former, while carefully modulating light and shadow through the latter.



[72] *No te escaparàs*
(You will not escape)

ca. 1797–1798

Etching and aquatint

The young woman is more willing to be ensnared by the demons' blandishments to vice and immorality than her apparent act of flight would suggest.



[73] *Mejor es holgar*
(*It is better to be lazy*)

ca. 1797–1798

Etching and aquatint

This print is rife with sexual innuendo. While an older housewife winds thread, the pretty lass takes a bold stance—her legs splayed—in front of a man, who holds one end of a thread attached to the skein she clasps in her idle hands.

**[74] *No grites, tonta*
(Don't scream, stupid)**

ca. 1797–1798

Etching and aquatint

The humor in this print, a woman more surprised than frightened by the appearance of a comical monk, belies Goya's stinging criticism of the lasciviousness of both the aristocracy and clergy. Contemporary gossip was awash with stories of confessors corrupting the fine ladies they visited.



No grites, tonta.



**[75] ¿No hay quien nos desate?
(Can't anyone untie us?)**

ca. 1797–1798

Etching and aquatint

No matter how much the couple struggles, they are firmly bound together under the auspices of the owl, the creature of nighttime and unreason. To some, this print represented the Church's dogmatic insistence of the indissolubility of marriage. Divorce had recently become legal in Revolutionary France.



[76] *¿Està Vm ... pues, Como digo ... eh! Cuidado! si nó ...*

(You understand? ... well, as I say ... eh! Look out! otherwise ...)

ca. 1797–1798

Etching and aquatint

The image is a merciless attack on “vain, gout-ridden, and herniated military men, who bully the crippled because they were unable to bully the enemy.”



[77] *Unos á otros*
(What one does to another)

ca. 1797–1798

Etching and aquatint

Goya adapts a common children's street game to highlight the viciousness of the social order as aristocrats push ahead of the poor to win.

[78] *Despacha, que dispiértan*
(*Be quick, they are waking up*)

ca. 1797–1798

Etching and aquatint

In the final three prints, Goya returns to his criticism of the Church. He particularly disliked monks, whom he regarded as social parasites. The clothing worn by the goblins is evocative of a monk's habit.





[79] *Nadie nos ha visto*
(No one has seen us)

ca. 1797–1798

Etching and aquatint

Secluded in their monasteries, Goya imagines the monks getting drunk on vats of communion wine.



[80] *Ya es hora*
(It is time)

ca. 1797–1798

Etching and aquatint

In a final lambasting of those in religious orders, Goya depicts them grotesquely yawning, perhaps even singing and chanting, as they rouse themselves from idleness, indolence, and sexual vice.