LITTLE GOBLINS

CLASIFICACIÓN: PRINTS

SERIE: CAPRICHOS (PRINTS AND DRAWINGS, 1797-1799) (49/85)

DATOS GENERALES

CRONOLOGÍA	Ca. 1797 - 1799
DIMENSIONES	217 x 152 mm
TÉCNICA Y SOPORTE	Etching and burnished aquatint
RECONOCIMIENTO DE LA AUTORÍA DE GOYA	Undisputed work
FICHA: REALIZACIÓN/REVISIÓN	20 Aug 2013 / 29 May 2024
INVENTARIO	836 225

INSCRIPCIONES

Duendecitos. (at the bottom)

49. (in the upper right-hand corner)

HISTORIA

See *Francisco de Goya y Lucientes, Painter*.

A *preparatory drawing* of this engraving is in the Prado Museum.

ANÁLISIS ARTÍSTICO

Three grotesque goblins in friar's habits are holding glasses of wine. The one standing on the right of the engraving seems to belong to a barefoot order and, compared to the others, has a more taciturn and reserved attitude. The one in the centre gesticulates with a huge monstrous hand that does not correspond to his small size. He laughs with ease and reveals his battered, sharp-toothed dentition. The one on the left side of the print is seated on the floor and seems to be concentrating hard, looking at the glass he holds in one of his hands. The scene takes place in a dark, vaulted space, perhaps a cellar. At the top of the back of the room is a barred window.

With a fine aquatint Goya manages to create half-tones that contrast with the light streaming through the bars. The room is in semi-darkness and the painter did not wish to give priority to any of the three figures, who are treated equally.

The Manuscript of the Biblioteca Nacional describes this picture very well: "The real goblins of this world are the priests and friars, who eat and drink at our expense. The Church or the clergy has a sharp tooth and a monstrously long right hand to grasp; the barefoot friar, as the most gourmand, covers the glass of wine; but the footwear does not mess around; he pours soups in wine and trills happily".

In the second half of the 18th century, the word " goblin" was used to refer to the friars, so the artist could be interpreted as resuming his criticism of the clergy who, in this case, are drinking the wine they receive from the people's tithes. The painter questions the usefulness of the clergy, their role in a society that is obliged to support them in any case.

The deformed faces of the figures in the engraving are clearly reminiscent of the characters in *The Family of the Rustic Bertoldo,* an anonymous work from the late 18th or early 19th century. In these cases the heads are disproportionately large for the bodies, a deformity that is also seen in *Little Goblins.*

CONSERVACIÓN

The plate is in rather poor condition, with the aquatint very worn (National Chalcography, no. 220).

EXPOSICIONES

Goya. Gemälde Zeichnungen. Graphik. Tapisserien
Kunsthalle Basel Basle 1953
from January 23th to April 12th 1953
cat. 236

Goya y el espíritu de la Ilustración
Museo Nacional del Prado Madrid 1988
from October 6th to December 18th 1988. Exhibited also at Museum of Fine Arts, Boston, January 18th to March 26th 1989; The Metropolitan Museum of Art, Nueva York, May 9th to July 16th 1989, Madrid curator Manuela B. Mena Marqués, scientific directors Alfonso E. Pérez Sánchez and Eleanor A. Sayre
cat. 53

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. 181

Francisco de Goya
Museo d'Arte Moderna Lugano 1996
exhibition celebrated from September 22nd to November 17th.
cat. 49, p.76

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. 56

Goya artista de su tiempo y Goya artista único
The National Museum of Western Art Tokyo 1999
from December 1st to July 3th 1999
cat. 113

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

Goya. Opera grafica
Pinacoteca del Castello di San Giorgio Legnano 2006
exhibition celebrated from December 16th 2006 to April 1st 2007
p.37

Goya e Italia
Museo de Zaragoza Zaragoza 2008
organized by the Fundación Goya en Aragóna, consultant editor Joan

Sureda Pons. From June 1st to September 15th 2008

cat. 49, p.158

cat. 333

Goya et la modernité
Pinacothèque de Paris París 2013
from October 11st 2013 to March 16th 2014
cat. 159

BIBLIOGRAFÍA

Goya engravings and lithographs, vol. I y II.
HARRIS, Tomás
p.122, cat. 84
1964
Bruno Cassirer

Vie et ouvre de Francisco de Goya
GASSIER, Pierre y WILSON, Juliet
p.182, cat. 549
1970
Office du livre

Goya, la década de los caprichos: dibujos y aguafuertes
WILSON BAREAU, Juliet
pp.298-299, cat. 181
1992
Real Academia de Bellas Artes de San Fernando

Catálogo de las estampas de Goya en la Biblioteca Nacional
SANTIAGO, Elena M. (coordinadora)
p.99, cat. 138
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.266-269
1999
Museo Nacional del Prado

OROPESA, Marisa and RINCÓN GARCÍA, Wilfredo
p. 224
2013
Pinacoteca de París

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

PALABRAS CLAVE

CAPRICCIO PRISIÓN DIEZMO FRAILES CURAS

ENLACES EXTERNOS