

SNITCHES

CLASIFICACIÓN: PRINTS

SERIE: CAPRICHOS (PRINTS AND DRAWINGS, 1797-1799) (48/85)



DATOS GENERALES

CRONOLOGÍA

Ca. 1797 - 1799

DIMENSIONES

208 x 153 mm

TÉCNICA Y SOPORTE

Etching and burnished aquatint

RECONOCIMIENTO DE LA AUTORÍA DE GOYA

Undisputed work

TITULAR

Ailsa Mellon Bruce Collection

FICHA: REALIZACIÓN/REVISIÓN

20 Dec 2010 / 29 May 2024

INVENTARIO

836 225

INSCRIPCIONES

Soplones. (at the bottom)

48. (in the upper right-hand corner)

HISTORIA

See *Francisco de Goya y Lucientes, Painter*.

There is only one known proof of the condition before additional burnishing, which shows a

high level of luminosity. It shows a trace of ink in the left margin and the handwritten number 48 on the imprint of the plate.

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

ANÁLISIS ARTÍSTICO

Three witches cover their ears to avoid being blown away by the demonic creature that flies over them with its wings spread out on the back of a cat. This infernal being has spread wings and feline claws. They are also met by the sucking of a pair of buttocks that are directed towards the face of the warlocks. On the right are the heads of two animals, one of which has horns and its jaws open as if it were screeching.

The etching of the print has very well-defined lines, the aquatint is single-tone and was passed through the burnisher before the lettering was engraved.

The Prado manuscript interprets this scene as a pun on the title, which comments on the witches' lack of intelligence: "Los Bruxos soplones son los mas fastid.s de tona la Brux.a y los menos yntelig.s en aquel arte. si supieran algo no se meterian à soplones". However, the manuscript of the National Library gives a different reading: "The auricular confession serves only to fill the ears of the friars with filth, obscenities and filth". It is possible, as in other engravings in this series, that the image has a double meaning.

One of the visual sources for this print must have been the *Self-belief celebrated in the city of Logroño on 6 and 7 November 1610* by Leandro Fernández de Moratín (Madrid, 1760–Paris, 1828). In it he mentions the witches who confessed to the devil, although here the term "snitch" can be identified with "informer", thus Goya satirizes those who denounced other people to the Inquisition.

For other specialists, this work could be a criticism of the confessions made to clerics, as the figure in the foreground looks like a monk wearing a habit, which would tie in with the interpretation provided by the manuscript in the National Library.

CONSERVACIÓN

The plate is in rather poor condition, with the aquatint lost (National Chalcography, no. 219).

EXPOSICIONES

Goya. Gemälde Zeichnungen. Graphik. Tapisserien

Kunsthalle Basel Basle 1953

from January 23th to April 12th 1953

cat. 326

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. 110

Francisco Goya. Sein leben im spiegel der graphik. Fuendetodos 1746-1828

El arte de Goya

Museo de Arte Occidental de Tokio Tokyo 1971

from 16th 1971 to January 23th 1972. Exhibited also at the Kyoto Municipal Museum of Art, January 29th to March 15th 1972.

cat. 74

Goya

Nationalmuseum Stockholm 1994

consultant editors Juan J. Luna and Görel Cavalli-Björkman. From October 7th 1994 to January 8th 1995

cat. 66

Goya e la tradizione italiana

Fondazione Magnani Rocca Mamiano di Traversetolo (Parma) 2006

Goya dans les collections suisses

Fundación Pierre Gianadda Martigny 1982

consultant editor Pierre Gassier. From June 12th to August 29th 1982

cat. 40

Francisco de Goya

Museo d'Arte Moderna Lugano 1996

exhibition celebrated from September 22nd to November 17th.

cat. 48, p.75

Goya. Opera grafica

Pinacoteca del Castello di San Giorgio Legnano 2006

Bordeaux. 1746-1996

Galerie Kornfeld Bern 1996

from November 21st 1996 to
January 1997

cat. 54

Goya e Italia

Museo de Zaragoza Zaragoza 2008

organized by the Fundación
Goya en Aragón, consultant
editor Joan Sureda Pons. From
June 1st to September 15th 2008

cat. 332

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

cat. 48, p.157

Goya et la modernité

Pinacothèque de Paris Paris 2013

from October 11st 2013 to March
16th 2014

cat.7

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

p.36

BIBLIOGRAFÍA

Goya engravings and lithographs, vol. I y II.

HARRIS, Tomás

p.121, cat. 83

1964

Bruno Cassirer

Vie et ouvre de Francisco de Goya

GASSIER, Pierre y WILSON, Juliet

p.182, cat. 547

1970

Office du livre

Goya, 1746-1828. Biografía, estudio analítico y catálogo de sus pinturas

GUDIOL, José

p.396, fig. 647

1970

Ediciones Polígrafa s.a.

Goya, la década de los caprichos: dibujos y aguafuertes

WILSON BAREAU, Juliet

pp.185-187, cat. 109-110

1992

Real Academia de Bellas Artes de San

Fernando

Goya. El capricho y la invención. Cuadros de gabinete, bocetos y miniaturas

MENA, Manuela B. y WILSON-BAREAU, Juliet

(comisarias)

pp.213-214, fig. 152

1993

Museo del Prado

Catálogo de las estampas de Goya en la Biblioteca Nacional

SANTIAGO, Elena M. (coordinadora)

p.99, cat. 137

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.262-265

1999

Museo Nacional del Prado

OROPESA, Marisa and RINCÓN GARCÍA,
Wilfredo

p. 65

2013

Pinacoteca de París

Goya. In the Norton Simon Museum

WILSON BAREAU, Juliet

pp. 42-75

2016

Norton Simon Museum

PALABRAS CLAVE

CRÍTICA CONFESIONES CLERO MONSTRUOS NOCTURNOS CAPRICCIO

ENLACES EXTERNOS