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 detona 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

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 dans les collections suisses
Fundación Pierre Gianadda Martigny 1982
consultant editor Pierre Gassier. From June 12th to August 29th 1982
cat. 40

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

Goya
Nationalmuseum Stockholm 1994
consultant editors Juan J. Luna and Görel Cavalli-Björkman. From October 7th 1994 to January 8th 1995
cat. 66

Francisco de Goya
Museo d'Arte Moderna Lugano 1996
exhibition celebrated from September 22nd to November 17th.
cat. 48, *p.*75

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

Goya e la tradizione italiana
Fondazione Magnani Rocca Mamiano di Traversetolo (Parma) 2006

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 Aragóna, 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