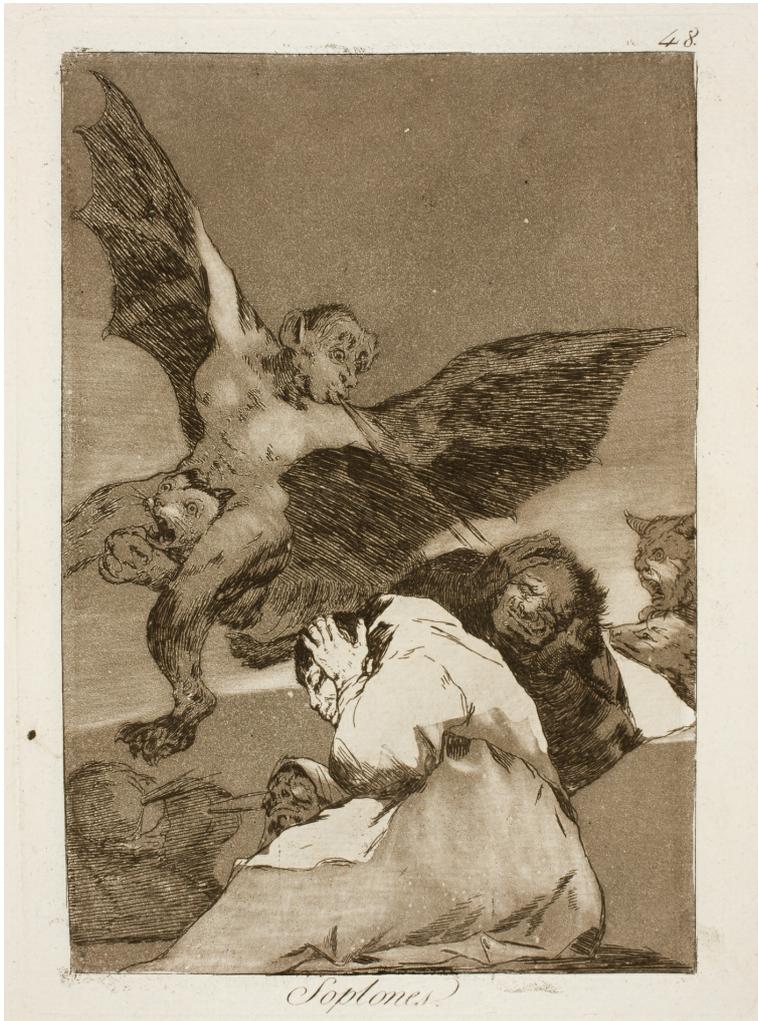


SNITCHES

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**

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

Goya. Opera grafica
Pinacoteca del Castello di San Giorgio Legnano
2006

**1746-1828 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

Traversetolo (Parma) 2006

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

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1970

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analítico y catálogo de sus
pinturas**

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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