

# 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 soplonos son los mas fastid.s detona la Brux.a y los menos yntelig.s en aquel arte. si supieran algo no se meterian à soplonos". 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 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**