

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

Francisco de Goya

Museo d'Arte Moderna Lugano 1996

exhibition celebrated from
September 22nd to November
17th.

cat. 49, p.76

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,
New 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

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. 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

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

Goya. Opere grafiche

Goya e Italia

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

cat. 49, p.158

Goya et la modernité

Pinacothèque de Paris Paris 2013

from October 11st 2013 to March 16th 2014

cat. 159

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 Aragón, consultant editor Joan Sureda Pons. From June 1st to September 15th 2008

cat. 333

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