

DISPATCHES, WHICH AWAKEN

CLASIFICACIÓN: PRINTS

SERIE: CAPRICHOS (PRINTS AND DRAWINGS, 1797-1799) (78/85)



DATOS GENERALES

CRONOLOGÍA

Ca. 1797 - 1799

DIMENSIONES

218 x 152 mm

TÉCNICA Y SOPORTE

Etching and burnished aquatint

RECONOCIMIENTO DE LA AUTORÍA DE GOYA

Undisputed work

FICHA: REALIZACIÓN/REVISIÓN

16 Jan 2011 / 29 May 2024

INVENTARIO

836 225

INSCRIPCIONES

Despacha, que despiertan. (at the bottom)

78. (in the upper right-hand corner)

HISTORIA

See *Francisco de Goya y Lucientes, Painter.*

A single state proof prior to the additional burnishing is preserved in the Prado Museum, in which the handwritten title can be read with the word "Despacha" crossed out and corrected

underneath in careful calligraphy.

The *preparatory drawing* for this engraving is in the Prado Museum.

ANÁLISIS ARTÍSTICO

Three monks are concentrating on various domestic tasks. In the foreground, one is cleaning a plate under the watchful eye of another, who is in profile and holding a broom, perhaps whispering the title of the print in his ear. In the background, another figure is stoking the fire with a bellows.

The figures have been described by means of parallel lines executed with etching. He then applied a fine-grained aquatint to achieve a medium tone that creates an intimate atmosphere in the scene.

The commentary in the Prado manuscript identifies them as goblins: "The little goblins are the most industrious and helpful people that can be found: as long as the maid keeps them happy, they stir the pot, cook the vegetables, scrub, sweep and quiet the child; it has been much disputed whether they are devils or not; let us be disabused, devils are those who are busy doing evil, or hindering others from doing good, or doing nothing at all". The manuscript in the National Library comments: "The friars have their meals alone at night with the nuns; they wash the dishes and they blow the fire", and Ayala's notes: "The friars and nuns have night parties to sing well during the day".

There are several engravings in the series of *The Caprices* in which Goya censures certain attitudes of members of the Church, especially the monks, who were also known as goblins (no. 49, *Goblins*, and no. 79, *No One Has Seen Us*). In this case he satirizes the detached life they led, with no other concerns than to devote themselves to domestic chores after having satisfied their carnal appetites.

CONSERVACIÓN

The plate is in rather poor condition preserved (National Chalcography, no. 249).

EXPOSICIONES

Goya. Gemälde Zeichnungen. Graphik. Tapisserien

Kunsthalle Basel Basle 1953

from January 23th to April 12th 1953

cat. 256

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. 182

Francisco de Goya

Museo d'Arte Moderna Lugano 1996

exhibition celebrated from September 22nd to November 17th.

cat. 78, p.105

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. 84

Francisco Goya. Capricci, follie e disastri della guerra

San Donato Milanese 2000

Opere grafiche della Fondazione Antonio Mazzotta

p.50, cat. 78

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. 78, p.165

Goya. Opera grafica

Pinacoteca del Castello di San Giorgio Legnano 2006

exhibition celebrated from

December 16th 2006 to April 1st

Goya et la modernité

Pinacothèque de Paris Paris 2013

from October 11st 2013 to March 16th 2014

cat.11

2007

p.44

BIBLIOGRAFÍA

Goya engravings and lithographs, vol. I y II.

HARRIS, Tomás
p.156, cat. 113
1964
Bruno Cassirer

Vie et ouvre de Francisco de Goya

GASSIER, Pierre y WILSON, Juliet
p.185, cat. 609
1970
Office du livre

Goya, la década de los caprichos: dibujos y aguafuertes

WILSON BAREAU, Juliet
pp.300-302, cat. 182-183
1992
Real Academia de Bellas Artes de San Fernando

Catálogo de las estampas de Goya en la Biblioteca Nacional

SANTIAGO, Elena M. (coordinadora)
p.115, cat. 170
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.384-387
1999
Museo Nacional del Prado

OROPESA, Marisa and RINCÓN GARCÍA, Wilfredo
p. 69
2013
Pinacoteca de París

Goya. In the Norton Simon Museum

WILSON BAREAU, Juliet
pp. 42-75
2016
Norton Simon Museum

PALABRAS CLAVE

CAPRICCIO VIDA MONACAL SÁTIRA CENSURA MONJES

ENLACES EXTERNOS