

# 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

##### **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, Nueva 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

##### **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

##### **Francisco de Goya**

Museo d'Arte Moderna Lugano 1996

exhibition celebrated from September 22nd to November 17th.

cat. 49, p.76

##### **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

##### **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

cat. 56

### **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**