

# 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