

THE CHINCHILLAS

CLASIFICACIÓN: PRINTS

SERIE: CAPRICHOS (PRINTS AND DRAWINGS, 1797-1799) (50/85)



DATOS GENERALES

CRONOLOGÍA

Ca. 1797 - 1799

DIMENSIONES

207 x 151 mm

TÉCNICA Y SOPORTE

Aguafuerte, aguatinta bruñida y buril

RECONOCIMIENTO DE LA AUTORÍA DE GOYA

Undisputed work

FICHA: REALIZACIÓN/REVISIÓN

20 Aug 2013 / 29 May 2024

INVENTARIO

836 225

INSCRIPCIONES

Los Chinchillas. (at the bottom)

50. (in the upper right-hand corner)

HISTORIA

See *Francisco de Goya y Lucientes, Painter.*

Two preparatory drawings for this engraving are preserved (1) and (2).

ANÁLISIS ARTÍSTICO

Two men, with gawking faces, appear immobilised and wrapped in stiff heraldic costumes. Their eyes are closed and their ears are covered by two thick padlocks. One of them is lying on the ground with a rosary in his hand, while the other is standing with a sabre. He is wearing a tabard of some sort underneath and something that hangs down to the ground, possibly an executioner's certificate. A strange figure, wearing donkey's ears and a blindfold, serves him a spoonful of food from a cauldron between the two Chinchillas. We cannot tell whether it is a man or a woman as, although his clothes look rather feminine, he has an incipient curly beard.

The Aragonese painter has created intense contrasts of light and shade, so that the Chinchillas are strongly illuminated, as are the hand and the spoon of Ignorance, the latter being decisive in emphasising the disability of the two figures.

In the manuscript of the National Library we find a very specific explanation for this engraving: "The foolish ones, precious as nobles, are always with their executoria at their breast, reclining desidiously, praying like fanatics the rosary and yawning. Ignorance feeds them coarsely and keeps their minds padlocked.

In this picture, Goya lashes out against those who flaunt their noble pride, against the corseted and blind aristocracy that is fed by Ignorance. However, this explanation does not quite justify the meaning of the title, to which Edith Helman seems to have found an answer. The specialist argues that Goya based his work on a popular comedy, *El dómine Lucas*, by José de Cañizares y Suárez (Madrid, 1676-1750). The painter was familiar with Cañizares's literary output as one of his patrons was the Duke of Osuna, for whom the painter produced a series of paintings between 1797 and 1798 to decorate his country house called The Caprice. For one of these works *Flight of Witches*, the Aragonese painter had already been inspired by this work by Cañizares.

In the book, the main character Lucas de Chinchilla and his uncle, Don Pedro de Chinchilla, belonged to a family attached to their aristocratic privileges and noble coats of arms, which made them believe they were superior to others. This work must have been very popular at the time, so that the public must have quickly understood the meaning of the title of this engraving.

CONSERVACIÓN

The aquatint of the plate is somewhat weakened. (the National Chalcography, no. 221).

EXPOSICIONES

Goya. Gemälde Zeichnungen. Graphik. Tapisserien

Kunsthalle Basel Basle 1953

from January 23th to April 12th 1953

cat. 327

De grafiek van Goya

Rijksmuseum Rijksprentenkabinet Amsterdam 1970

from November 13th 1970 to January 17th 1971

cat. 37

Goya. Das Zeitalter der Revolutionen. Kunst um 1800 (1980 – 1981)

Hamburger Kunsthalle Hamburg 1980

cat. 36

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 R. Mena Marqués

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. 121

Francisco de Goya

Museo d'Arte Moderna Lugano 1996

exhibition celebrated from September 22nd to November 17th.

cat. 50, p.77

MANUELA D. MORA MARQUES,
scientific directors Alfonso E.
Pérez Sánchez and Eleanor A.
Sayre
cat. 55

**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 et la modernité
Pinacothèque de Paris Paris 2013
from October 11st 2013 to March
16th 2014
cat.8

BIBLIOGRAFÍA

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pp.162-167
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1955
Fundación Lázaro Galdiano

**Goya, la década de los
caprichos: dibujos y
aguafuertes**
WILSON BAREAU, Juliet
pp.202-205, cat. 119-121
1992
Real Academia de Bellas Artes de San
Fernando

Goya. Die Kunst der Freiheit
TRAEGER, Jörg
p.93, fig. 31
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December 3th 2006
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p.100, cat. 139
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Ministerio de Educación y Cultura, Biblioteca
Nacional

OROPESA, Marisa and RINCÓN GARCÍA,
Wilfredo
p. 66
2013
Pinacoteca de París

Goya. Opera grafica
Pinacoteca del Castello di San Giorgio
Legnano 2006
exhibition celebrated from
December 16th 2006 to April 1st
2007
p.37

**Vie et ouvre de Francisco de
Goya**
GASSIER, Pierre y WILSON, Juliet
p.182, cat. 551
1970
Office du livre

**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. 270-273
1999
Museo Nacional del Prado

**Goya. In the Norton Simon
Museum**
WILSON BAREAU, Juliet
pp. 42-75
2016
Norton Simon Museum

PALABRAS CLAVE

CAPRICCIO DON PEDRO DE CHINCHILLA IGNORANCIA NOBLEZA CLERO CRÍTICA

ENLACES EXTERNOS