

# THE SHAMELESS

CLASIFICACIÓN: PRINTS

SERIE: CAPRICHOS (PRINTS AND DRAWINGS, 1797-1799) (54/85)



## DATOS GENERALES

CRONOLOGÍA

Ca. 1797 - 1799

DIMENSIONES

217 x 152 mm

TÉCNICA Y SOPORTE

Etching and aquatint

RECONOCIMIENTO DE LA AUTORÍA DE GOYA

Undisputed work

FICHA: REALIZACIÓN/REVISIÓN

26 Dec 2010 / 29 May 2024

INVENTARIO

836 225

## INSCRIPCIONES

*El Vergonzoso.* (at the bottom)

54. (in the upper right-hand corner)

## HISTORIA

See *Francisco de Goya y Lucientes, Painter.*

A state proof has survived in which the title appears in manuscript in good calligraphy. A preparatory drawing for this print has also survived.

## ANÁLISIS ARTÍSTICO

A man with a huge nose, bushy eyebrows, a big mouth and no chin, wears breeches on his head. He is eating with a spoon from a bowl held by another character with a deformed face. In the background is a man with an alienated face and clenched fists, wearing a nightdress and nightcap.

Goya used aquatint on almost the entire surface of the engraving, while he used etching to create the figures and worked intensely on the clothes of the man eating with a spoon. He has reserved a white area under the plate that could allude to the soup that has fallen. There are no spatial references to indicate where these three figures are located or to provide any information for the interpretation of the scene.

This is a rather complex print for which the surviving manuscripts do not provide very clear guidelines for interpretation. The Prado Museum and Ayala manuscripts give the same explanation: "There are men whose face is the most indecent part of their whole body, and it would be good for those who have the unfortunate and ridiculous ones to put them in their breeches". The manuscript of the National Library tells us the following about this engraving: "Men with big noses are usually also men with big birote and fat gandumbas. As they usually engage in sodomy, the latter is represented with breeches for a cap, revealing his shame through the trap, and in the act of lying on a poor devil and rolling up his skirtsleeves".

This engraving must be related to some works in which Goya has dealt with madness or mental derangement, such as *Barnyard of Madmen*. The absorbed posture of the figure in the background leads us to think that it could be a scene taking place inside an insane asylum. The Aragonese painter questioned on several occasions what was going on in the abysses of the human mind, the irrational and the uncontrollable, subjects that had been dealt with by artists in an exceptional manner up to that time.

## CONSERVACIÓN

The plate is preserved in the National Chalcography (no. 225).

## EXPOSICIONES

### **Goya. Gemälde Zeichnungen. Graphik. Tapisserien**

Kunsthalle Basel Basle 1953

from January 23th to April 12th  
1953

cat. 239

### **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. 146

### **Francisco de Goya**

Museo d'Arte Moderna Lugano 1996

exhibition celebrated from  
September 22nd to November  
17th.

cat. 54, p.81

### **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. 60

### **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. 54, p.159

### **Goya. Opera grafica**

Pinacoteca del Castello di San Giorgio Legnano  
2006

exhibition celebrated from  
December 16th 2006 to April 1st  
2007

p.38

### **Goya et la modernité**

Pinacothèque de Paris Paris 2013

from October 11st 2013 to March  
16th 2014

cat. 161

Madrid 2017

## BIBLIOGRAFÍA

### **Goya engravings and lithographs, vol. I y II.**

HARRIS, Tomás  
p.129, cat. 89  
1964  
Bruno Cassirer

### **Vie et ouvre de Francisco de Goya**

GASSIER, Pierre y WILSON, Juliet  
p.182, cat. 559  
1970  
Office du livre

### **Goya, la década de los caprichos: dibujos y aguafuertes**

WILSON BAREAU, Juliet  
pp.242-245, cat. 145-147  
1992  
Real Academia de Bellas Artes de San Fernando

### **Catálogo de las estampas de Goya en la Biblioteca Nacional**

SANTIAGO, Elena M. (coordinadora)  
p.102, cat. 143  
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.286-289  
1999  
Museo Nacional del Prado

CALVO RUATA, José Ignacio, BORRÁS GUALIS, Gonzalo M. and MARTÍNEZ HERRANZ, Amparo  
p. 244  
2017  
Gobierno de Aragón y Fundación Bancaria Ibercaja

### **OROPESA, Marisa and RINCÓN GARCÍA, Wilfredo**

p. 226  
2013  
Pinacoteca de París

### **Goya. In the Norton Simon Museum**

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

## PALABRAS CLAVE

**CAPRICCIO CALZONES LujurIA SÁTIRA**

## ENLACES EXTERNOS