

DON'T SHOUT, SILLY

CLASIFICACIÓN: PRINTS

SERIE: CAPRICHOS (PRINTS AND DRAWINGS, 1797-1799) (74/85)



DATOS GENERALES

CRONOLOGÍA

Ca. 1797 - 1799

DIMENSIONES

218 x 151 mm

TÉCNICA Y SOPORTE

Etching and burnished aquatint

RECONOCIMIENTO DE LA AUTORÍA DE GOYA

Undisputed work

FICHA: REALIZACIÓN/REVISIÓN

12 Jan 2011 / 29 May 2024

INVENTARIO

836 225

INSCRIPCIONES

No grites, tonta. (at the bottom)

74. (in the upper right-hand corner)

HISTORIA

See *Francisco de Goya y Lucientes, Painter.*

A state proof has been preserved with the aquatint burnished, except for the faces and hands of the flying figures.

Goya made a *preparatory drawing* for this engraving, which is in the Prado Museum.

ANÁLISIS ARTÍSTICO

A young woman richly attired in a sumptuous dress pretends to be frightened by the unexpected visit of two peculiar goblins who have flown into her room. The young woman smiles mischievously as she looks at the viewer.

The Aragonese painter has applied only an aquatint that contrasts with the reserves of varnish on the woman's face and clothes. The lower part of the woman's dress is described in detail with a profuse use of etching.

The manuscript in the National Library describes the scene as follows: "The friars enter the ugly women of distinction through the windows in pairs: they pretend to be frightened, but they have nothing else and welcome them with open arms". This interpretation is quite similar to the one given by the National Library: "Poor Paquilla, who, going to look for the footman, meets the goblin, but there is no need to be afraid: it is known that Martinico is in a good mood and will do him no harm".

Edith Helman notes that in the second half of the 18th century, the word "goblin" was frequently used to refer to the friars. In fact, it is not the first time that Goya depicted goblins in the habits of friars, as he had already done so in *Capricho* no. 49 *Goblins*. Judging by the woman's pleased expression, Goya was thus criticising the carnal relationship the friars might have with the young woman, in violation of the vow of chastity. The painter takes up the theme of engraving no. 13, *They Are Hot*, in which a veiled allusion is made to the carnal appetites of certain sectors of the Church.

CONSERVACIÓN

The aquatint of the plate is considerably weakened (National Chalcography, no. 245).

EXPOSICIONES

Goya. Gemälde Zeichnungen. Graphik. Tapisserien

Kunsthalle Basel Basle 1953

from January 23th to April 12th
1953

cat. 253

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. 62

Francisco de Goya

Museo d'Arte Moderna Lugano 1996

exhibition celebrated from
September 22nd to November
17th.

cat. 74, p.101

Ydioma universal: Goya en la Biblioteca Nacional

Biblioteca Nacional Madrid 1996

from September 19th to
December 15th 1996

cat. 146

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. 80

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. 74, p.164

Goya. Opera grafica

Pinacoteca del Castello di San Giorgio Legnano
2006

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

p.43

Goya et la modernité

Pinacothèque de Paris Paris 2013

from October 11st 2013 to March
16th 2014

cat.10

2022

BIBLIOGRAFÍA

Goya engravings and lithographs, vol. I y II.

HARRIS, Tomás
p.152, cat. 109
1964
Bruno Cassirer

Vie et ouvre de Francisco de Goya

GASSIER, Pierre y WILSON, Juliet
p.184, cat. 600
1970
Office du livre

Goya, la década de los caprichos: dibujos y aguafuertes

WILSON BAREAU, Juliet
pp.104-105, cat. 62
1992
Real Academia de Bellas Artes de San Fernando

Goya. El capricho y la invención. Cuadros de gabinete, bocetos y miniaturas

MENA, Manuela B. y WILSON-BAREAU, Juliet (comisarias)
p.242, fig. 172
1993
Museo del Prado

Catálogo de las estampas de Goya en la Biblioteca Nacional

SANTIAGO, Elena M. (coordinadora)
p.113, cat. 166
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.368-371
1999
Museo Nacional del Prado

OROPESA, Marisa and RINCÓN GARCÍA, Wilfredo
p. 68
2013
Pinacoteca de París

Goya. In the Norton Simon Museum

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

TORAL OROPESA, María and MARTÍN MEDINA, Víctor
p. 51
2022

Museo de Bellas Artes de Badajoz y Diputación de Badajoz

PALABRAS CLAVE

CAPRICCIO PECADO FRAILES CRÍTICA

ENLACES EXTERNOS