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 París 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

Vie et ouvre de Francisco de Goya
GASSIER, Pierre y WILSON, Juliet
p.184, cat. 600
1970

Goya, la década de los caprichos: dibujos y aguafuertes
WILSON BAREAU, Juliet
pp.104-105, cat. 62

Bruno Cassirer

Office du livre

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