# 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