# 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**