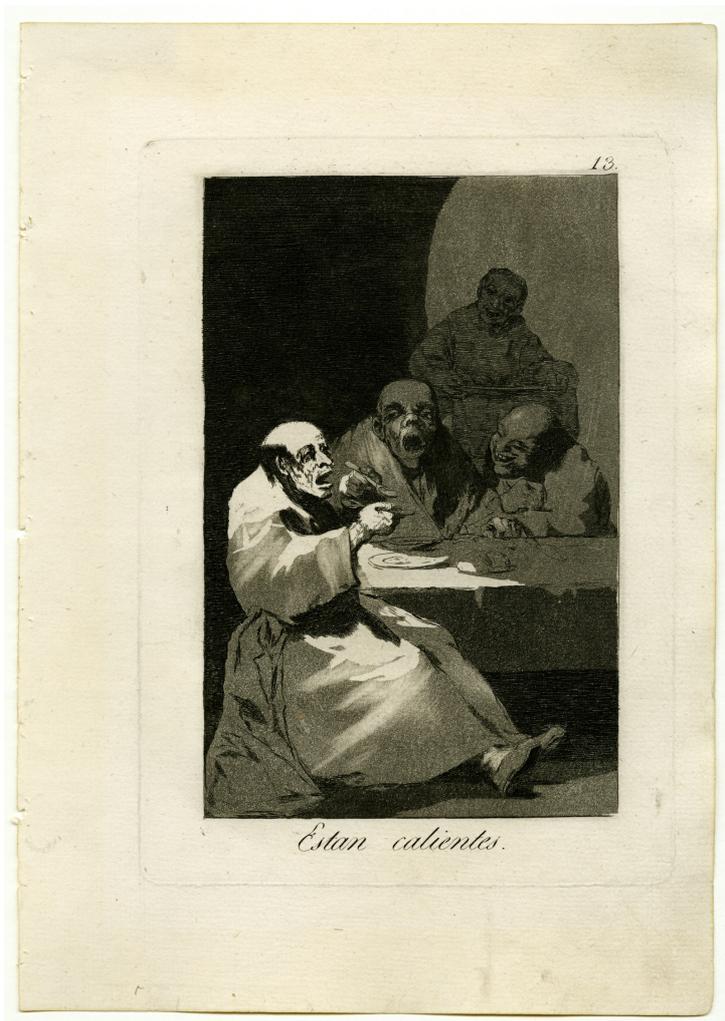


THEY ARE HOT

CLASIFICACIÓN: PRINTS

SERIE: CAPRICHOS (PRINTS AND DRAWINGS, 1797-1799) (13/85)



DATOS GENERALES

CRONOLOGÍA

Ca. 1797 - 1799

DIMENSIONES

219 x 153 mm

TÉCNICA Y SOPORTE

Etching and burnished aquatint

RECONOCIMIENTO DE LA AUTORÍA DE GOYA

Undisputed work

FICHA: REALIZACIÓN/REVISIÓN

23 Nov 2010 / 29 May 2024

INVENTARIO

836 225

INSCRIPCIONES

They are hot (at the bottom)

3. (in the upper right corner)

HISTORIA

See *Francisco de Goya y Lucientes, Painter.*

Se conoce la existencia de cuatro pruebas de estado antes de que Goya trabajase con el bruñidor el aguatinata de las cuales dos tienen el título manuscrito. La primera de ellas se

encuentra en la Bibliothèque Nationale de France en París y presenta una descuidada caligrafía, mientras que la del Metropolitan Museum of Art de Nueva York ha sido realizada con mayor esmero para que el grabador siguiese la letra.

Han de considerarse dibujos preparatorios para este grabado el que forma parte del *Álbum de Madrid*, así como el *Sueño nº 25*, *Sueño de unos hombres q.e se nos comían* y el dibujo titulado *Están calientes*, conservado en el Museo Nacional del Prado.

ANÁLISIS ARTÍSTICO

In a dark setting in which we can make out an arch in the background, we can see four figures dressed in tunics that indicate that they belong to a religious sphere. Three of them are seated at a table, two facing the front and the third in profile. In the background we can make out the fourth, who is holding a tray. The faces of all of them are caricatured, almost deformed, their mouths enormous and, in some cases, open. The light illuminates the figure seated in profile on the left, his face cadaverous and disturbing, the hand holding a spoon in his mouth and the plate on the table.

Ayala's manuscript explains this engraving by saying "the stupid friars binge, there at their hours, in the refectories, laughing, and they laugh at the world; what should they do but be horny! The manuscript in the Prado Museum notes that "they are in such a hurry to gulp that they swallow them boiling hot. Even in the use of pleasures, temperance and moderation are necessary". Finally, the manuscript in the National Library comments on this engraving that "the foolish friars binge well in their refectories, and laugh at the world; what are they to do afterwards if they are not horny".

There is no doubt that Goya makes a merciless criticism of the clergy who, at times, beyond their vows and their promise to lead an austere and simple life, give in to earthly pleasures. One could even extend the hunger of these friars to their sexual appetite, so that the title of the engraving acquires a double meaning. This hypothesis becomes more plausible if we look closely at the drawing in the *Madrid Album* or *Album B, Joyful Charitature*, in which one of the friars has an inordinately large, phallic-shaped nose; its size is such that he must hold it with a small crutch.

CONSERVACIÓN

The plate is preserved in the National Chalcography (no. 184).

EXPOSICIONES

**Goya. Gemälde
Zeichnungen. Graphik.
Tapisserien**
Kunsthalle Basel Basle 1953
from January 23th to April 12th
1953
cat. 205

**Goya dans les collections
suisses**
Fundación Pierre Gianadda Martigny 1982
consultant editor Pierre Gassier.
From June 12th to August 29th
1982
cat. 46

**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. 151

Francisco de Goya
Museo d'Arte Moderna Lugano 1996
exhibition celebrated from
September 22nd to November
17th.
cat. 13, p.40

**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. 19

**Goya artista de su tiempo
y Goya artista único**
The National Museum of Western Art Tokyo
1999
from December 1st to July 3th
1999
cat. 127

Francisco Gova. Capricci.

Gova e la tradizione

Gova. Opera grafica

folle e disastri della guerra

San Donato Milanese 2000

Opere grafiche della Fondazione Antonio Mazzotta

cat. 13, p.21

Goya e Italia

Museo de Zaragoza Zaragoza 2008

organized by the Fundación Goya en Aragón, consultant editor Joan Sureda Pons. From June 1st to September 15th 2008

cat. 320

Goya: Order and disorder

Museum of Fine Arts Boston 2014

cat. 158

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. 13, p.149

Goya luces y sombras

CaixaForum Barcelona 2012

consultant editors José Manuel Matilla and Manuela B. Marqués. From March 16th to June 24th 2012

cat. 24-25

Hamburg 2019

cat. 78

Goya e la guerra

Pinacoteca del Castello di San Giorgio Legnano 2006

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

p.26

Goya et la modernité

Pinacothèque de Paris Paris 2013

from October 11st 2013 to March 16th 2014

cat.5

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1970

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WILSON BAREAU, Juliet

pp.248-253, cat. 148-152

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Real Academia de Bellas Artes de San Fernando

Catálogo de las estampas de Goya en la Biblioteca Nacional

SANTIAGO, Elena M. (coordinadora)

p.80, cat. 101

1996

Ministerio de Educación y Cultura, Biblioteca Nacional

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BLAS BENITO, Javier, MATILLA RODRÍGUEZ, José Manuel y MEDRANO, José Miguel

pp.110-115

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Goya: Order & Disorder

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pp. 242-244

2014

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Goya. In the Norton Simon Museum

WILSON BAREAU, Juliet

pp. 42-75

2016

Norton Simon Museum

TACK, Ifee and PISOT, Sandra

p. 290

2019

Hirmer

PALABRAS CLAVE

CAPRICCIO CLERO FRAILES CARICATURA

ENLACES EXTERNOS