

# 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