

# WHY HIDE THEM?

CLASIFICACIÓN: PRINTS

SERIE: CAPRICHOS (PRINTS AND DRAWINGS, 1797-1799) (30/85)



## DATOS GENERALES

CRONOLOGÍA

Ca. 1797 - 1799

DIMENSIONES

218 x 153 mm

TÉCNICA Y SOPORTE

Etching, burnished aquatint and drypoint

RECONOCIMIENTO DE LA AUTORÍA DE GOYA

Documented work

FICHA: REALIZACIÓN/REVISIÓN

08 Dec 2010 / 29 May 2024

INVENTARIO

836 225

## INSCRIPCIONES

*Why hide them?* (at the bottom)

30. (in the upper right-hand corner)

## HISTORIA

See *Francisco de Goya y Lucientes, Painter*.

There is a known status test before the letter in which the title is written in sanguine.

In the first printings the title ended in a full stop, which was later corrected by replacing it with a question mark.

Two preparatory drawings of this engraving have survived (1) and (2).

#### ANÁLISIS ARTÍSTICO

In the foreground an old miser with deformed features tries to hide, almost to protect with his bent body, two bags of coins. Next to him, slightly in the background, a man in a frock coat and top hat can be seen pointing with his hand to the left. Somewhat further back, three other figures can be seen laughing at the old man's attitude. Goya is at pains to capture the physical decrepitude of the old miser as this is, at the same time, a way of characterising him from a moral point of view.

It is possible that those to whom the situation arouses a certain hilarity are relatives of the old man, perhaps his nephews and nieces, as indicated in the interpretation of this engraving provided by the manuscripts of Ayala and the National Library, who are confidently awaiting the death of the character. These texts suggest that the subject of the image could be either a bishop or a cleric.

The Aragonese painter worked on the basis of parallel lines without delimiting the outlines of the figures, using aquatint to achieve the cohesion of the figures and to shade the different planes.

In this print Goya criticises greed, which had already been dealt with, among other cases, in *Moral Dreams, Visions, and Visits of Torres with Don Francisco de Quevedo in Madrid* by Diego de Torres Villarroel (Salamanca, 1693-1770).

#### CONSERVACIÓN

The plate is preserved in the National Chalcography (no. 201)

#### EXPOSICIONES

##### **Goya. Gemälde Zeichnungen. Graphik. Tapisserien**

Kunsthalle Basel Basle 1953

from January 23th to April 12th  
1953

cat. 220

##### **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. 176

##### **Goya**

Nationalmuseum Stockholm 1994

consultant editors Juan J. Luna  
and Görel Cavalli-Björkman. From  
October 7th 1994 to January 8th  
1995

cat. 61

##### **Francisco de Goya**

Museo d'Arte Moderna Lugano 1996

exhibition celebrated from  
September 22nd to November  
17th.

cat. 30, p.57

##### **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. 36

##### **Francisco Goya. Capricci, follie e disastri della guerra**

San Donato Milanese 2000

Opere grafiche della Fondazione  
Antonio Mazzotta

p.28, cat. 30

##### **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. 30, p.153

##### **Goya. Opera grafica**

Pinacoteca del Castello di San Giorgio Legnano  
2006

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

p.31

##### **Goya et la modernité**

Pinacothèque de Paris Paris 2013

from October 11st 2013 to March  
16th 2014

cat.6

## BIBLIOGRAFÍA

### **Goya engravings and lithographs, vol. I y II.**

HARRIS, Tomás  
p.100, cat. 65  
1964  
Bruno Cassirer

### **Vie et ouvre de Francisco de Goya**

GASSIER, Pierre y WILSON, Juliet  
p.179, cat. 510  
1970  
Office du livre

### **Goya, la década de los caprichos: dibujos y aguafuertes**

WILSON BAREAU, Juliet  
pp.288-289, cat. 176  
1992  
Real Academia de Bellas Artes de San Fernando

### **Catálogo de las estampas de Goya en la Biblioteca Nacional**

SANTIAGO, Elena M. (coordinadora)  
p.90, cat. 119  
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.184-187  
1999  
Museo Nacional del Prado

OROPESA, Marisa and RINCÓN GARCÍA, Wilfredo  
p. 64  
2013  
Pinacoteca de París

### **Goya. In the Norton Simon Museum**

WILSON BAREAU, Juliet  
pp. 42-75  
2016  
Norton Simon Museum

## PALABRAS CLAVE

### **CAPRICCIO AVARICIA CRÍTICA**

## ENLACES EXTERNOS