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 aguatinta 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 Goya. Capricci, follie e disastri della guerra
San Donato Milanese 2000
Opere grafiche della Fondazione Antonio Mazzotta
cat. 13, p.21

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. 13, p.149

Goya. Opera grafica
Pinacoteca del Castello di San Giorgio Legnano 2006
exhibition celebrated from December 16th 2006 to April 1st 2007
p.26

Goya e Italia
Museo de Zaragoza Zaragoza 2008
organized by the Fundación Goya en Aragóna, consultant editor Joan Sureda Pons. From June 1st to September 15th 2008
cat. 320

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

Goya et la modernité
Pinacothèque de Paris París 2013
from October 11st 2013 to March 16th 2014
cat.5

Goya: Order and disorder
Museum of Fine Arts Boston 2014
cat. 158

Hamburg 2019
cat. 78

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GASSIER, Pierre y WILSON, Juliet
p.177, cat. 476
1970
Office du livre

Goya, la década de los caprichos: dibujos y aguafuertes
WILSON BAREAU, Juliet
pp.248-253, cat. 148-152
1992
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

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.110-115
1999
Museo Nacional del Prado

Bellacos, lisonjeros y amigos de mesa defraudadores de la verdad. Caprichos 11, 12 y 13,
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2001
Real Academia de Bellas Artes de San Fernando

OROPESA, Marisa and RINCÓN GARCÍA, Wilfredo
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2013
Pinacoteca de París

Goya: Order & Disorder
ILCHMAN, Frederick y STEPANEK, Stephanie L. (comisarios)
pp. 242-244
2014
Museum of Fine Arts Boston Publications

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