

NICE TEACHER!

CLASIFICACIÓN: PRINTS

SERIE: CAPRICHOS (PRINTS AND DRAWINGS, 1797-1799) (68/85)



DATOS GENERALES

CRONOLOGÍA

Ca. 1797 - 1799

DIMENSIONES

214 x 150 mm

TÉCNICA Y SOPORTE

Etching, burnished aquatint and drypoint

RECONOCIMIENTO DE LA AUTORÍA DE GOYA

Undisputed work

FICHA: REALIZACIÓN/REVISIÓN

10 Jan 2011 / 29 May 2024

INVENTARIO

836 225

INSCRIPCIONES

Linda maestra! (at the bottom)

68. (in the upper right-hand corner)

Goya (signed in the bottom left-hand corner)

HISTORIA

See Francisco de Goya y Lucientes, Painter.

A proof of pre-letter condition with burnished aquatint and drypoint is preserved in the Bibliothèque Nationale de France in Paris, with the manuscript title, *La Volaron*. The first proofs also show the final title with a full stop in place of the exclamation, which gives an ironic sense to the phrase.

A *preparatory drawing* of this engraving is in the Prado Museum.

ANÁLISIS ARTÍSTICO

An old witch on a broomstick carries with her a younger witch whom she is teaching to fly. The former is holding on to the pole with both hands and seems to be concentrating, while the younger one is clinging to her teacher's neck, watching a group of people watching the scene from below. All this is taking place under the watchful eye of an owl with its wings outstretched, which the Aragonese painter has depicted in the upper right corner of the engraving.

Goya has lavishly used drypoint and etching to depict the bodies of the two women, painstakingly capturing the aged skin of the old woman in contrast to the smoother, firmer skin of the young woman. He has also worked with precision on the owl observing the scene, the tree in the lower right corner and the figures below watching this flying lesson. In a way, it could be said that the artist has returned to the first engravings of the *Caprichos* series in which he used a fine-grained aquatint and etching to define the figures well.

Both the Ayala manuscript and the one in the Prado Museum coincide in stressing the importance of the broom used by the witches to fly. In this sense, it is possible that, as with many other prints in the series of *The Caprices* in which Goya tackles the theme of witchcraft, one of the sources of inspiration was the *Auto de fe held in the city of Logroño on 6 and 7 November 1610*, in which the practices of the witches were recounted.

On the other hand, a careful reading of the explanation of this engraving in the manuscript in the National Library leads us to believe that this image refers allegorically to prostitution. It reads as follows: "The old women take the broom out of the hands of those with good moustaches; they give them lessons in flying around the world, putting a broomstick between their legs for the first time". In this way, Goya would be referring to the procuresses who introduce some young girls into prostitution through the image of the old women who place a broomstick between their legs, teaching them to fly. This explanation would have to do with the choice of the title of the first state proof, *They Flew*, which has a clearly sexual connotation. Goya replaced it with the less explicit title by which we know this work.

CONSERVACIÓN

The plate is preserved in the National Chalcography (no. 239).

EXPOSICIONES

De grafiek van Goya

Rijksmuseum Rijksprentenkabinet Amsterdam
1970

from November 13th 1970 to
January 17th 1971

cat. 45

Goya y el espíritu de la ilustración

Museo Nacional del Prado Madrid 1988

from October 6th to December
18th 1988. Exhibited also at
Museum of Fine Arts, Boston,
January 18th to March 26th
1989; The Metropolitan Museum
of Art, Nueva York, May 9th to
July 16th 1989, Madrid curator
Manuela B. Mena Marqués,
scientific directors Alfonso E.
Pérez Sánchez and Eleanor A.

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. 29

Sayre
cat. 68

Goya

Nationalmuseum Stockholm 1994
consultant editors Juan J. Luna
and Görel Cavalli-Björkman.
From October 7th 1994 to
January 8th 1995
cat. 71

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. 125

Goya. Opera grafica

Pinacoteca del Castello di San Giorgio
Legnano 2006
exhibition celebrated from
December 16th 2006 to April 1st
2007
p.42

London 2015
cat. 27

2022

BIBLIOGRAFÍA

Goya engravings and lithographs, vol. I y II.

HARRIS, Tomás
p.145, cat. 103
1964
Bruno Cassirer

Goya, la década de los caprichos: dibujos y aguafuertes

WILSON BAREAU, Juliet
pp.46-49, cat. 28-30
1992
Real Academia de Bellas Artes de San
Fernando

OROPESA, Marisa and RINCÓN GARCÍA,
Wilfredo
p. 236
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

Francisco de Goya

Museo d'Arte Moderna Lugano 1996
exhibition celebrated from
September 22nd to November
17th.
cat. 68, p.95

Goya. La imagen de la mujer

Museo Nacional del Prado Madrid 2001
from October 30th 2001 to
February 10th 2002. Exhibited
also at the National Gallery of
Art, Washington, March 10th to
June 2nd 2002, consultant
editor Francisco Calvo Serraller
cat. 86

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. 343

Zaragoza 2021

Vie et ouvre de Francisco de Goya

GASSIER, Pierre y WILSON, Juliet
p.184, cat. 103
1970
Office du livre

Catálogo de las estampas de Goya en la Biblioteca Nacional

SANTIAGO, Elena M. (coordinadora)
p.110, cat. 160
1996
Ministerio de Educación y Cultura, Biblioteca
Nacional

Goya en Madrid. Cartones para tapices 1775-1794

MENA MARQUÉS, Manuela B. y MAURER,
Gudrun (comisarias)
p. 302
2014
Museo Nacional del Prado

Expérience Goya (cat. expo)

COTENTIN, Régis
p. 121
2021
Réunion des Musées Nationaux

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. 74

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. 68, p.162

Goya et la modernité

Pinacothèque de Paris Paris 2013
from October 11st 2013 to March
16th 2014
cat. 171

Expérience Goya

Lille 2021
cat. 63

Goya, 1746-1828. Biografía, estudio analítico y catálogo de sus pinturas

GUDIOL, José
pp.396, fig. 640
1970
Ediciones Polígrafa s.a.

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. 342-345
1999
Museo Nacional del Prado

WILSON-BAREAU, Juliet y BUCK, Stephanie
(eds.)

p. 136
2015
The Courtauld Gallery

Goya. Traveler and artist of the Grand Tour (exp. cat.)

GALLEGO GARCÍA, Raquel (comisaria)
pp. 240-241
2021
Gobierno de Aragón

p. 49
2022

Museo de Bellas Artes de Badajoz y Diputación
de Badajoz

PALABRAS CLAVE

CAPRICCIO SÁTIRA VOLADORA SUEÑO BRUJAS

ENLACES EXTERNOS