

# WELL THROWN IS

CLASIFICACIÓN: PRINTS

SERIE: CAPRICHOS (PRINTS AND DRAWINGS, 1797-1799) (17/85)



## DATOS GENERALES

CRONOLOGÍA

Ca. 1797 - 1799

DIMENSIONES

219 x 153 mm

TÉCNICA Y SOPORTE

Aguafuerte, aguainta bruñida y buril (prueba de estado antes de bruñir el aguainta)

RECONOCIMIENTO DE LA AUTORÍA DE GOYA

Undisputed work

FICHA: REALIZACIÓN/REVISIÓN

25 Nov 2010 / 29 May 2024

INVENTARIO

836 225

## INSCRIPCIONES

*Well thrown is* (at the bottom)

17. (in the upper right-hand corner)

## HISTORIA

See *Francisco de Goya y Lucientes, Painter*.

Two state proofs are known to exist with the title in pen manuscript, one of them written crudely

and the other in careful calligraphy for the letter engraver. In both the word "está" is accented, although the accent disappeared when it was transferred to copperplate and was added after a few printings when the error was realised.

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

#### ANÁLISIS ARTÍSTICO

In the centre of the print, a young woman pulls up the stocking covering her leg, which we can see up to the knee. She leans on the bed and places her foot on a brazier. All this takes place under the gaze of a completely covered old woman, of whom we can only see her aged face. This situation is taking place in a dark environment in which the light is concentrated on the young woman's light-coloured clothes and on the top of the old woman's head.

Ayala's manuscript explains this scene by saying that "there can be nothing more thrown down than a harlot. Aunt Curra knows very well how to stretch her stockings". In the Prado Museum's manuscript it is commented that "Aunt Curra is no fool. She knows very well that it is good for stockings to be well stretched". Finally, the manuscript in the National Library states that "a prostitute stretches her stocking to show off her beautiful leg, and there is nothing more flimsy than her".

In this case Goya has played on the double meaning of the title to criticise prostitution, which became a common practice by which young women were able to prosper economically. The painter openly declares his view of prostitution as a practice that diminishes women's dignity.

This image must have inspired Charles Baudelaire (Paris, 1821-Paris, 1867) in *Les Phares* from *Les fleurs du mal* (1857), as well as an article on Goya in which he says: "(...) these white and slender Spaniards who wash and groom themselves with old sempiternas for the sabat and for prostitution at night, sabat of civilisation".

This engraving by Goya is clearly reminiscent of the print *In the Tavern* by William Hogarth (London, 1697-1764) in which a prostitute on the right-hand side of the print pulls up a stocking. In this case the bustling atmosphere of the brothel differs from the more intimate scene depicted by the Aragonese painter, although the attitude of the women is very similar in both cases.

It should also be noted that with this type of image Goya advocates the scenes of the life of prostitutes painted by Henri Toulouse-Lautrec (Albi, 1864-Malromé, 1901). Both were concerned with capturing the intimacy of these women, although in the case of the French painter his works are free of any criticism.

#### CONSERVACIÓN

The plate is preserved in the National Chalcography (no. 188).

#### EXPOSICIONES

**Goya. Gemälde  
Zeichnungen. Graphik.  
Tapisserien**  
Kunsthalle Basel Basle 1953  
from January 23th to April 12th  
1953  
cat. 209

**De grafiek van Goya**  
Rijksmuseum Rijksprentenkabinet Amsterdam  
1970  
from November 13th 1970 to  
January 17th 1971  
cat. 22

**El arte de Goya**  
Museo de Arte Occidental de Tokio Tokyo 1971  
from 16th 1971 to January 23th  
1972. Exhibited also at the Kyoto  
Municipal Museum of Art, January  
29th to March 15th 1972.  
cat. 62

**Goya. La década de Los  
Caprichos**  
Madrid 1992  
organized by Real Academia de  
Bellas Artes de San Fernando  
sponsored by Fundación Central

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

**Francisco de Goya**  
Museo d'Arte Moderna Lugano 1996  
exhibition celebrated from  
September 22nd to November  
17th.  
cat. 17, p.44

Hispano, Madrid, consultant editor Nigel Glendinnig. From October 26th 1992 to January 10th 1993

cat. 83

**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. 23

**Goya. Opera grafica**

Pinacoteca del Castello di San Giorgio Legnano 2006

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

p.27

**Expérience Goya**

Lille 2021

cat. 40

1995

cat. 57

**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. 110

**Goya luces y sombras**

CaixaForum Barcelona 2012

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

cat. 19

2022

**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. 17, p. 150

**Goya et la modernité**

Pinacothèque de Paris Paris 2013

from October 11st 2013 to March 16th 2014

cat. 182

**BIBLIOGRAFÍA**

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

HARRIS, Tomás

p.87, cat. 52

1964

Bruno Cassirer

**Vie et ouvre de Francisco de Goya**

GASSIER, Pierre y WILSON, Juliet

p.178, cat. 485

1970

Office du livre

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

WILSON BAREAU, Juliet

pp.140-141, cat. 83

1992

Real Academia de Bellas Artes de San Fernando

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

SANTIAGO, Elena M. (coordinadora)

p.82, cat. 105

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.182-183

1999

Museo Nacional del Prado

OROPESA, Marisa and RINCÓN GARCÍA, Wilfredo

p. 248

2013

Pinacoteca de París

**Goya. In the Norton Simon Museum**

WILSON BAREAU, Juliet

pp. 42-75

2016

Norton Simon Museum

**Expérience Goya (cat. expo)**

COTENTIN, Régis

p. 90

2021

Réunion des Musées Nationaux

TORAL OROPESA, María and MARTÍN MEDINA, Víctor

p. 35

2022

Museo de Bellas Artes de Badajoz y Diputación de Badajoz

**PALABRAS CLAVE**

**PROSTITUCIÓN PROSTITUTA CAPRICCIO**

**ENLACES EXTERNOS**