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

Hispano, Madrid, consultant editor Nigel Glendinnig. From October

Goya
Nationalmuseum Stockholm 1994
consultant editors Juan J. Luna and Görel Cavalli-Björkman. From October 7th 1994 to January 8th 1995
cat. 57

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

Nigel Glendinning. 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

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 París 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

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

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

Vie et ouvre de Francisco de Goya
GASSIER, Pierre y WILSON, Juliet
p.178, cat. 485
1970
Office du livre

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

Expérience Goya (cat. expo)
COTENTIN, Régis
p. 90
2021
Réunion des Musées Nationaux

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

OROPESA, Marisa and RINCÓN GARCÍA, Wilfredo
p. 248
2013
Pinacoteca de París

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