

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. Sayre

cat. 68

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

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

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 Aragóna, consultant editor Joan Sureda Pons. From June 1st to September 15th 2008

cat. 343

Zaragoza 2021

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

BIBLIOGRAFÍA

Goya engravings and lithographs, vol. I y II.

HARRIS, Tomás

p.145, cat. 103

1964

Bruno Cassirer

Vie et ouvre de Francisco de Goya

GASSIER, Pierre y WILSON, Juliet

p.184, cat. 103

1970

Office du livre

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

GUDIOL, José

pp.396, fig. 640

1970

Ediciones Polígrafa s.a.

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

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

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

OROPESA, Marisa and RINCÓN GARCÍA, Wilfredo

p. 236

2013

Pinacoteca de París

Goya en Madrid. Cartones para tapices 1775-1794

MENA MARQUÉS, Manuela B. y MAURER,

Gudrun (comisarias)

p. 302

2014

Museo Nacional del Prado

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

p. 136

2015

The Courtauld Gallery

Goya. In the Norton Simon Museum

WILSON BAREAU, Juliet

pp. 42-75

2016

Norton Simon Museum

Expérience Goya (cat. expo)

COTENTIN, Régis

p. 121

2021

Réunion des Musées Nationaux

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

GALLEGO GARCÍA, Raquel (comisaria)

pp. 240-241

2021

Gobierno de Aragón

TORAL OROPESA, María and MARTÍN
MEDINA, Víctor
p. 49
2022
Museo de Bellas Artes de Badajoz y Diputación
de Badajoz

PALABRAS CLAVE

CAPRICCIO SÁTIRA VOLADORA SUEÑO BRUJAS

ENLACES EXTERNOS