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

Francisco de Goya
Museo d'Arte Moderna Lugano 1996
exhibition celebrated from

Francisco Goya. Sein leben im spiegel der graphik. Fuendetodos 1746-1828

Görel Cavalli-Björkman. From October 7th 1994 to January 8th 1995
cat. 71

September 22nd to November 17th.
cat. 68, p.95

Bordeaux. 1746-1996
Galerie Kornfeld Bern 1996
from November 21st 1996 to January 1997
cat. 74

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

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

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

Goya et la modernité
Pinacothèque de Paris París 2013
from October 11st 2013 to March 16th 2014
cat. 171

London 2015
cat. 27

Zaragoza 2021

Expérience Goya
Lille 2021
cat. 63

2022

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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

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ENLACES EXTERNOS