BETTER TO RELAX

CLASIFICACIÓN: PRINTS

SERIE: CAPRICHOS (PRINTS AND DRAWINGS, 1797-1799) (73/85)

DATOS GENERALES

CRONOLOGÍA	Ca. 1797 - 1799
DIMENSIONES	217 x 152 mm
TÉCNICA Y SOPORTE	Aguafuerte, aguatinta bruñida, punta seca y buril
RECONOCIMIENTO DE LA AUTORÍA DE GOYA	Undisputed work
FICHA: REALIZACIÓN/REVISIÓN	12 Jan 2011 / 29 May 2024
INVENTARIO	836 225

INSCRIPCIONES

Mejor es holgar. (at the bottom)

73. (in the upper right-hand corner)

HISTORIA

See *Francisco de Goya y Lucientes, Painter*.

A proof of its condition prior to the drypoint is preserved in the Prado Museum. The title is the same as the one written by hand on the final print, although Goya thought of an earlier

one that has been crossed out: que te cansas?

ANÁLISIS ARTÍSTICO

A young woman with her feet apart stands in front of a toothless old man with a prominent chin who is seated on a large sack. The young woman holds a ball of wool in her hands and rests it on her lap in a gesture that has clearly erotic connotations. Between the two, in the background, there is an old woman seated between them, holding a skein of yarn, which could be suggesting the relationship between the man and the young woman.

Ayala's manuscript explains this engraving as follows: "Women want more to lie down at the bribia, than to unravel skeins and work at home", while that in the Prado National Museum notes: "If the one who works is the one who enjoys the least, he is right, it is better to smell". The most detailed explanation is that of the Biblioteca Nacional; in the engraving it is interpreted in these words: "A vicious family is hardly subject to honest home occupations. The husband's beastly husband gets tangled up in the skein; the mother-in-law untangles it and the wife gets tired and shows in her gestures that it is more important for her to go to the rascal".

The content of this engraving is quite clear: it is a criticism of prostitution, to which many women resorted in order to make a living. The old woman in the centre of the composition weaves a link between the two, she is the one who has plotted the origin of this relationship. The young woman will agree to join the man despite his unpleasant appearance for purely economic reasons.

CONSERVACIÓN

The aquatint of this engraving is rather weakened (National Chalcography, no. 244).

EXPOSICIONES

Goya. Gemälde Zeichnungen. Graphik. Tapisserien
Kunsthalle Basel Basle 1953
from January 23th to April 12th 1953
cat. 252

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. 157

Francisco de Goya
Museo d'Arte Moderna Lugano 1996
exhibition celebrated from September 22nd to November 17th.
cat. 73, p.100

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. 79

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. 73, p.164

Goya. Opera grafica
Pinacoteca del Castello di San Giorgio Legnano 2006
exhibition celebrated from December 16th 2006 to April 1st 2007
p.43

Goya et la modernité
Pinacothèque de Paris Paris 2013
from October 11st 2013 to March 16th 2014
cat. 200

2022

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Vie et ouvre de Francisco de Goya

Goya, la década de los caprichos: dibujos y

HARRIS, Tomás
p.151, cat. 108
1964
Bruno Cassirer

GASSIER, Pierre y WILSON, Juliet
p.184, cat. 599
1970
Office du livre

aguafuertes
WILSON BAREAU, Juliet
pp.259-261, cat. 157-158
1992
Real Academia de Bellas Artes de San Fernando

Catálogo de las estampas de Goya en la Biblioteca Nacional
SANTIAGO, Elena M. (coordinadora)
p.113, cat. 165
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.364-367
1999
Museo Nacional del Prado

OROPESA, Marisa and RINCÓN GARCÍA, Wilfredo
p. 266
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
p. 50
2022
Museo de Bellas Artes de Badajoz y Diputación de Badajoz

PALABRAS CLAVE

CAPRICCIO PROSTITUTAS PROSTITUCIÓN

ENLACES EXTERNOS