

MUCH TO SUCK

CLASIFICACIÓN: PRINTS

SERIE: CAPRICHOS (PRINTS AND DRAWINGS, 1797-1799) (45/85)



DATOS GENERALES

CRONOLOGÍA

Ca. 1797 - 1799

DIMENSIONES

208 x 152 mm

TÉCNICA Y SOPORTE

Etching and burnished aquatint

RECONOCIMIENTO DE LA AUTORÍA DE GOYA

Undisputed work

FICHA: REALIZACIÓN/REVISIÓN

19 Dec 2010 / 29 May 2024

INVENTARIO

836 225

INSCRIPCIONES

Mucho hay que chupar. (at the bottom)

45. (in the upper right-hand corner)

HISTORIA

See *Francisco de Goya y Lucientes, Painter.*

A preparatory drawing of this engraving is in the Prado Museum.

ANÁLISIS ARTÍSTICO

A group of three witches, or alcahuetas, are resting while drinking snuff, a preparation made from tobacco which, after being flavoured, was consumed through the nose. They are seated on the floor and are dressed in large robes that cover their heads in the case of the two in the foreground. Their weathered and aged faces have deformed, almost caricatured features and their hands are bony, ending in long nails. In the background we can see two bats taking flight and, on the front of the engraving, Goya has painted a basket full of children's bodies.

The artist used a medium-grain aquatint that contrasts with the white areas of the two figures in the centre and the children in the basket.

In Ayala's manuscript we are told the following about this engraving: "It seems that man is born and lives to be sucked. The ruffians keep a good account of the baskets of children, which are made by their means, or are disgraced with their abortifacients". This idea is reiterated in two other manuscripts, in the Prado Museum and the Biblioteca Nacional, in which the dedication of these three characters to abortive practices is noted.

This engraving should be related to the previous one, No. 44, *Thin spindle*, in which the painter depicted three women who could be witches or procuresses who also performed abortions, as can be seen from the presence of the bodies of children, perhaps foetuses, hanging from the ceiling.

CONSERVACIÓN

The plate suffered a scratch at the height of the figure in the background by accident during printing, which is not noticed in the first printings made with this copper (National Chalcography, no. 216).

EXPOSICIONES

Goya. Gemälde Zeichnungen. Graphik. Tapisserien

Kunsthalle Basel Basle 1953

from January 23th to April 12th
1953

cat. 232

Goya dans les collections suisses

Fundación Pierre Gianadda Martigny 1982

consultant editor Pierre Gassier.
From June 12th to August 29th
1982

cat. 53

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. 56

Francisco de Goya

Museo d'Arte Moderna Lugano 1996

exhibition celebrated from
September 22nd to November
17th.

cat. 45, p.72

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. 51

Francisco Goya. Capricci, follie e disastri della guerra

San Donato Milanese 2000

Opere grafiche della Fondazione
Antonio Mazzotta

p.35, cat. 45

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. 45, p.156

Goya. Opera grafica

Pinacoteca del Castello di San Giorgio Legnano
2006

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

p.36

Goya e Italia

Museo de Zaragoza Zaragoza 2008

organized by the Fundación Goya
en Aragón, consultant editor
Joan Sureda Pons. From June
1st to September 15th 2008

cat. 329

Goya et la modernité

Pinacothèque de Paris Paris 2013

from October 11th 2013 to March

from October 1st 2013 to March
16th 2014

cat. 157

BIBLIOGRAFÍA

Goya engravings and lithographs, vol. I y II.

HARRIS, Tomás

p.118, cat. 80

1964

Bruno Cassirer

Vie et ouvre de Francisco de Goya

GASSIER, Pierre y WILSON, Juliet

p.181, cat. 541

1970

Office du livre

Goya, la década de los caprichos: dibujos y aguafuertes

WILSON BAREAU, Juliet

pp.94-95, cat. 56

1992

Real Academia de Bellas Artes de San Fernando

Catálogo de las estampas de Goya en la Biblioteca Nacional

SANTIAGO, Elena M. (coordinadora)

p.97, cat. 134

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.240-245

1999

Museo Nacional del Prado

OROPESA, Marisa and RINCÓN GARCÍA, Wilfredo

p. 222

2013

Pinacoteca de París

Goya. In the Norton Simon Museum

WILSON BAREAU, Juliet

pp. 42-75

2016

Norton Simon Museum

PALABRAS CLAVE

CAPRICCIO ALCAHUETAS VIEJAS BRUJAS

ENLACES EXTERNOS