

# 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.

##### **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

Sayre  
cat. 68

### 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

### BIBLIOGRAFÍA

#### Goya engravings and lithographs, vol. I y II.

HARRIS, Tomás  
p.145, cat. 103  
1964  
Bruno Cassirer

#### 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

OROPESA, Marisa and RINCÓN GARCÍA,  
Wilfredo  
p. 236  
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

### 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 Aragón, consultant  
editor Joan Sureda Pons. From  
June 1st to September 15th 2008  
cat. 343

Zaragoza 2021

### Vie et ouvre de Francisco de Goya

GASSIER, Pierre y WILSON, Juliet  
p.184, cat. 103  
1970  
Office du livre

### 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

### Goya en Madrid. Cartones para tapices 1775-1794

MENA MARQUÉS, Manuela B. y MAURER,  
Gudrun (comisarias)  
p. 302  
2014  
Museo Nacional del Prado

### Expérience Goya (cat. expo)

COTENTIN, Régis  
p. 121  
2021  
Réunion des Musées Nationaux

### 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

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

GUDIOL, José  
pp.396, fig. 640  
1970  
Ediciones Polígrafa s.a.

### 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

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

p. 136  
2015  
The Courtauld Gallery

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

GALLEGO GARCÍA, Raquel (comisaria)  
pp. 240-241  
2021  
Gobierno de Aragón

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p. 49  
2022

Museo de Bellas Artes de Badajoz y Diputación  
de Badajoz

**PALABRAS CLAVE**

**CAPRICCIO SÁTIRA VOLADORA SUEÑO BRUJAS**

**ENLACES EXTERNOS**