

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 bria, 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

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

**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

**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

2022

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

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

BIBLIOGRAFÍA

**Goya engravings and
lithographs, vol. I y II.**
HARRIS, Tomás
p.151, cat. 108
1964

**Vie et ouvre de Francisco
de Goya**
GASSIER, Pierre y WILSON, Juliet
p.184, cat. 599
1970

**Goya, la década de los
caprichos: dibujos y
aguafuertes**
WILSON BAREAU, Juliet
pp.259-261, cat. 157-158

Bruno Cassirer

Office du livre

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