

# THEY TOOK HER AWAY!

CLASIFICACIÓN: PRINTS

SERIE: CAPRICHOS (PRINTS AND DRAWINGS, 1797-1799) (8/85)



## DATOS GENERALES

CRONOLOGÍA

Ca. 1797 - 1799

DIMENSIONES

218 x 153 mm

TÉCNICA Y SOPORTE

Etching and burnished aquatint

RECONOCIMIENTO DE LA AUTORÍA DE GOYA

Undisputed work

FICHA: REALIZACIÓN/REVISIÓN

18 Nov 2010 / 29 May 2024

INVENTARIO

836 225

## INSCRIPCIONES

*Qué se la llevaron!* (at the bottom)

8 (in the upper right-hand corner)

## HISTORIA

See *Francisco de Goya y Lucientes, Painter*.

We have preserved a proof of status that must have been made prior to the handwriting that appears in pen and ink: *that she is being taken away*. In the print the verb tense was changed

to *That which was taken away*. It should also be noted that, in the first proofs of the print run, the sentence ended in a full stop, which was later replaced by an exclamation mark.

There is a preparatory drawing in sanguine for this engraving in the Prado Museum. Furthermore, *drawing no. 61* in Album B could be considered an antecedent for the work we are dealing with here.

#### ANÁLISIS ARTÍSTICO

A woman is being abducted by two figures, probably two men, whose faces we cannot see as they are wearing tunics that also cover their heads. One of them is holding her around the waist while the female figure puts her arm behind her neck to show resistance. The other grabs her legs at the ankles and restrains her. The woman's head is thrown back and her expression is one of suffering.

This is taking place at night, as can be seen from the dark sky achieved through the use of aquatint. The painter has left some lighter areas such as the central part of the woman's clothes and the heads of the two figures who are abducting her, on which the artist intends the viewer's attention to be focused.

In Ayala's manuscript it is said of this engraving that "the woman does not know how to keep, she belongs to the first one who catches her". In the Museo Nacional del Prado's manuscript it is stated that "the woman does not know how to keep, she belongs to the first one who catches her, and when she is beyond help they admire the fact that she has been taken away". Quite different, however, is the explanation given in the manuscript of the Biblioteca Nacional, which states that "an ecclesiastic who has an illicit love, looks for a scoundrel who helps him in the abduction of his beloved".

It is possible that this image has several meanings and that it refers to the love affairs that some members of the Church had despite their vow of chastity. But it is probably also a warning to women to look after their own dignity and not to put themselves in the hands of just anyone.

As in other engravings in this series and in some of the prints in *The Disasters of War*, Goya has depicted hooded figures completely covered and with their faces hidden, reminiscent of some of the figures in the paintings of Salvator Rosa (Naples, 1615-Rome, 1673).

The hooded figures and the depiction of the violence with which the women are treated represent a clear attempt by the Aragonese painter to approximate fear. In this image, Goya has investigated the sensations of the human being that are sometimes beyond the control of reason.

#### CONSERVACIÓN

The plate is in poor condition ( National Chalcography, no. 179).

#### EXPOSICIONES

**Goya. Gemälde Zeichnungen. Graphik. Tapisserien**  
Kunsthalle Basel Basle 1953  
from January 23th to April 12th  
1953  
cat. 200

**De grafiek van Goya**  
Rijksmuseum Rijksprentenkabinet Amsterdam  
1970  
from November 13th 1970 to  
January 17th 1971  
cat. 17

**El arte de Goya**  
Museo de Arte Occidental de Tokio Tokyo 1971  
from 16th 1971 to January 23th  
1972. Exhibited also at the Kyoto  
Municipal Museum of Art,  
January 29th to March 15th 1972.  
cat. 58

**Goya. Das Zeitalter der**

**Goya dans les collections**

**Goya. La década de Los**

## **Revolucionen. Kunst um 1800 (1980 – 1981)**

Hamburger Kunsthalle Hamburg 1980  
cat. 23

## **Goya**

Nationalmuseum Stockholm 1994  
consultant editors Juan J. Luna and Görel Cavalli-Björkman.  
From October 7th 1994 to January 8th 1995  
cat. 54

## **Francisco Goya. Capricci, follie e disastri della guerra**

San Donato Milanese 2000  
Opere grafiche della Fondazione Antonio Mazzotta  
cat. 8, p.19

## **Goya et la modernité**

Pinacothèque de Paris Paris 2013  
from October 11st 2013 to March 16th 2014  
cat. 179

## **BIBLIOGRAFÍA**

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

HARRIS, Tomás  
p.78, cat. 43  
1964  
Bruno Cassirer

### **Goya, la década de los caprichos: dibujos y aguafuertes**

WILSON BAREAU, Juliet  
pp.29-32, cat. 17-19  
1992  
Real Academia de Bellas Artes de San Fernando

OROPESA, Marisa and RINCÓN GARCÍA, Wilfredo  
p. 245  
2013  
Pinacoteca de París

## **suißes**

Fundación Pierre Gianadda Martigny 1982  
consultant editor Pierre Gassier.  
From June 12th to August 29th 1982  
cat. 44

## **Francisco de Goya**

Museo d'Arte Moderna Lugano 1996  
exhibition celebrated from September 22nd to November 17th.  
cat. 8, p.35

## **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. 8, p.147

2022

### **Vie et ouvre de Francisco de Goya**

GASSIER, Pierre y WILSON, Juliet  
p.177, cat. 465  
1970  
Office du livre

### **Catálogo de las estampas de Goya en la Biblioteca Nacional**

SANTIAGO, Elena M. (coordinadora)  
p.78, cat. 96  
1996  
Ministerio de Educación y Cultura, Biblioteca Nacional

### **Goya. In the Norton Simon Museum**

WILSON BAREAU, Juliet  
pp. 42-75  
2016  
Norton Simon Museum

## **Cañrichos**

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. 18

## **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. 14

## **Goya. Opera grafica**

Pinacoteca del Castello di San Giorgio Legnano 2006  
exhibition celebrated from December 16th 2006 to April 1st 2007  
p.23

## **Goya**

BATICLE, Jeannine y VRIES, A.B. (comisarias)  
p.396, fig. 465  
1970  
Ministère d'Etat-Affaires culturelles y Réunion des Musées Nationaux

### **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.88-91  
1999  
Museo Nacional del Prado

TORAL OROPESA, María and MARTÍN MEDINA, Víctor  
p. 31  
2022  
Museo de Bellas Artes de Badajoz y Diputación de Badajoz

## **PALABRAS CLAVE**

### **RAPTO CAPRICCIO**

## **ENLACES EXTERNOS**