# IF THE SUN RISES; WE'RE LEAVING

CLASIFICACIÓN: PRINTS

SERIE: CAPRICHOS (PRINTS AND DRAWINGS, 1797-1799) (71/85)




**DATOS GENERALES**

| | |
|---|---|
| CRONOLOGÍA | Ca. 1797 - 1799 |
| DIMENSIONES | 202 x 152 mm |
| TÉCNICA Y SOPORTE | Aguafuerte, aguatinta bruñida y buril |
| RECONOCIMIENTO DE LA AUTORÍA DE GOYA | Undisputed work |
| FICHA: REALIZACIÓN/REVISIÓN | 11 Jan 2011 / 29 May 2024 |
| INVENTARIO | 836 225 |

**INSCRIPCIONES**

*Si amanece; nos Vamos.* (at the bottom)

*71.* (in the upper right-hand corner)

**HISTORIA**

See *Francisco de Goya y Lucientes, Painter*.

There is a state proof with burnished and burin aquatint in the Museum of Fine Arts, Boston.

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

#### ANÁLISIS ARTÍSTICO

Under a starry night sky, four old witches with deformed and weathered faces listen attentively to a fifth one pointing to the right; it is possible that the old woman is announcing the imminent arrival of the day before which they must prepare to flee. She is sitting on a sack and has children hanging from her belt who will be the object of some rite. In the background we can see a shadow with its wings spread out, which seems to be protecting the sorceresses.

With his use of varnish reserves and mastery of aquatint, Goya manages to create excellent lighting effects of contrast between the darkness of the sky and the incipient daylight. He also uses the burin to redraw the back of the old witch in the background on the left.

The Prado Manuscript says of this print: And even if you hadn't come, you wouldn't need to, while the Ayala manuscript notes the following: "Conferencian de noche las alcahuetas sobre el modo de echarse criaturas al cinto" ("The procuresses lecture at night on how to put creatures on their belts"). The manuscript in the National Library is somewhat more explicit when referring to engraving no. 71 of *The Caprices*: "The ruffians and procuresses confer at night about their lightheartedness and the means of getting more children under their belts".

Goya criticises those who live in the darkness of their superstitions and flee from the clarity that reason implies. Those who try to keep us away from the light are nothing other than beings as repulsive and grotesque as those captured by the artist in this engraving.

The reference to the child sacrifices that were practised in some covens is present in other engravings in the series, such as No. 69, *Blow*.

#### CONSERVACIÓN

The plate is preserved in the National Chalcography (no.  242).

#### EXPOSICIONES

**Goya. Gemälde Zeichnungen. Graphik. Tapisserien**
Kunsthalle Basel Basle 1953
from January 23th to April 12th 1953
*cat. 250*

**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. 180*

**Goya**
Nationalmuseum Stockholm 1994
consultant editors Juan J. Luna and Görel Cavalli-Björkman. From October 7th 1994 to January 8th 1995
*cat. 72*

**Francisco de Goya**
Museo d'Arte Moderna Lugano 1996
exhibition celebrated from September 22nd to November 17th.
*cat. 71, p.98*

**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. 77*

**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. 71, p.163*

**Goya. Opera grafica**
Pinacoteca del Castello di San Giorgio Legnano 2006
exhibition celebrated from December 16th 2006 to April 1st 2007
*p.42*

**Goya et la modernité**
Pinacothèque de Paris París 2013
from October 11st 2013 to March 16th 2014
*cat. 174*

#### BIBLIOGRAFÍA

**Goya engravings and**

**Vie et ouvre de Francisco de**

**Goya, la década de los**

**lithographs, vol. I y II.**
HARRIS, Tomás
p.149, cat. 106
1964
Bruno Cassirer

**Goya**
GASSIER, Pierre y WILSON, Juliet
p.184, cat. 594
1970
Office du livre

**caprichos: dibujos y aguafuertes**
WILSON BAREAU, Juliet
pp.296-297, cat. 180
1992
Real Academia de Bellas Artes de San Fernando

**Catálogo de las estampas de Goya en la Biblioteca Nacional**
SANTIAGO, Elena M. (coordinadora)
p.112, cat. 163
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.356-359
1999
Museo Nacional del Prado

OROPESA, Marisa and RINCÓN GARCÍA, Wilfredo
p. 239
2013
Pinacoteca de París

**Goya. In the Norton Simon Museum**
WILSON BAREAU, Juliet
pp. 42-75
2016
Norton Simon Museum

**PALABRAS CLAVE**

**CAPRICCIO SUPERSTICIÓN AQUELARRE BRUJAS**

**ENLACES EXTERNOS**