

VOLAVERUNT

CLASIFICACIÓN: PRINTS

SERIE: CAPRICHOS (PRINTS AND DRAWINGS, 1797-1799) (61/85)



DATOS GENERALES

CRONOLOGÍA

Ca. 1797 - 1799

DIMENSIONES

219 x 152 mm

TÉCNICA Y SOPORTE

Aguafuerte, aguainta y punta seca

RECONOCIMIENTO DE LA AUTORÍA DE GOYA

Undisputed work

FICHA: REALIZACIÓN/REVISIÓN

29 Dec 2010 / 29 May 2024

INVENTARIO

836 225

INSCRIPCIONES

Volaverunt. (at the bottom)

61. (in the upper right-hand corner)

HISTORIA

See *Francisco de Goya y Lucientes, Painter.*

There is a proof of an earlier state than that of the handwriting in the Museum Boymans-van Beuningen in Rotterdam. It has an inscription in crossed-out sanguine, *La acen bolar*, and a

second in pen, *Volaverunt*

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

ANÁLISIS ARTÍSTICO

A young woman with wings on her head, holding her mantilla with her arms folded, is flying across the sky. She is dressed like a maja, wearing a black ruffled skirt and a white bodice that emphasises her narrow waist. She stands above a group of three difficult-to-identify figures who gather their skirts with their hands below their knees; they may be three bullfighters dressed in chaquetillas or alamares.

The Ayala manuscript and the manuscript in the Biblioteca Nacional state that this engraving depicts the Duchess of Alba with three bullfighters holding her up. The manuscript in the Prado Museum notes the following: "The group of witches that serves as a pedestal for the petimetra is more of an ornament than a necessity. There are heads so full of inflammable gas that they need neither balloons nor witches to fly".

As in other prints in the series, this engraving could be interpreted in several ways. On the one hand, it could be a criticism of the fickle nature of women and the superficiality with which they approach romantic relationships. It could even be interpreted as a satirical view of witchcraft, although it could also be an allusion to the Duchess of Alba and her affairs with some of the bullfighters she protected.

It has also been suggested that this picture was born in Goya's mind out of spite because the Duchess had abandoned him. If so, Goya would be using the Latin term *volaverunt* (they flew) to refer to the end of their relationship and depicts the Duchess with bat-like wings - those that form her arms when she spreads her mantilla - an animal that symbolises lightness.

CONSERVACIÓN

The plate is preserved in the National Chalcography (no. 232).

EXPOSICIONES

Goya. Gemälde Zeichnungen. Graphik. Tapisserien

Kunsthalle Basel Basle 1953

from January 23th to April 12th 1953

cat. 245

De grafiek van Goya

Rijksmuseum Rijksprentenkabinet Amsterdam 1970

from November 13th 1970 to January 17th 1971

cat. 43

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. 80

Goya. Das Zeitalter der Revolutionen. Kunst um 1800 (1980 - 1981)

Hamburger Kunsthalle Hamburg 1980

cat. 7

Goya dans les collections suisses

Fundación Pierre Gianadda Martigny 1982

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

cat. 58

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. 36

Francisco de Goya

Museo d'Arte Moderna Lugano 1996

exhibition celebrated from September 22nd to November 17th.

cat. 61, p.88

Ydioma universal: Goya en la Biblioteca Nacional

Biblioteca Nacional Madrid 1996

from September 19th to December 15th 1996

cat. 120

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. 67

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. 131

Goya luces y sombras

CaixaForum Barcelona 2012
consultant editors José Manuel Matilla and Manuela B. Marqués.
From March 16th to June 24th
2012
cat. 17

Expérience Goya

Lille 2021
cat. 50

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. 61, p.161

Goya et la modernité

Pinacothèque de Paris Paris 2013
from October 11st 2013 to March 16th 2014
cat. 165

2022

Goya. Opera grafica

Pinacoteca del Castello di San Giorgio Legnano 2006
exhibition celebrated from December 16th 2006 to April 1st 2007
p.40

Madrid 2017

BIBLIOGRAFÍA

Goya engravings and lithographs, vol. I y II.

HARRIS, Tomás
p.138, cat. 96
1964
Bruno Cassirer

Goya, la década de los caprichos: dibujos y aguafuertes

WILSON BAREAU, Juliet
pp.60-62, cat. 36-37
1992
Real Academia de Bellas Artes de San Fernando

Francisco Goya. Los Caprichos

POU, Anna
pp.52-54
2011
Ediciones de la Central

Expérience Goya (cat. expo)

COTENTIN, Régis
p. 97
2021
Réunion des Musées Nationaux

Vie et oeuvre de Francisco de Goya

GASSIER, Pierre y WILSON, Juliet
p.183, cat. 573
1970
Office du livre

Catálogo de las estampas de Goya en la Biblioteca Nacional

SANTIAGO, Elena M. (coordinadora)
p.106, cat. 151
1996
Ministerio de Educación y Cultura, Biblioteca Nacional

OROPESA, Marisa and RINCÓN GARCÍA,

Wilfredo
p. 230
2013
Pinacoteca de París

TORAL OROPESA, María and MARTÍN

MEDINA, Víctor
p. 46
2022
Museo de Bellas Artes de Badajoz y Diputación de Badajoz

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

GUDIOL, José
p.396, fig. 649
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.314-317
1999
Museo Nacional del Prado

CALVO RUATA, José Ignacio, BORRÁS GUALIS,

Gonzalo M. and MARTÍNEZ HERRANZ, Amparo
p. 271
2017
Gobierno de Aragón y Fundación Bancaria Ibercaja

PALABRAS CLAVE

CAPRICCIO ALAS DUQUESA DE ALBA

ENLACES EXTERNOS