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

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

Goya et la modernité
Pinacothèque de Paris París 2013
from October 11st 2013 to March 16th 2014
cat. 165

Madrid 2017

Expérience Goya
Lille 2021
cat. 50

2022

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p.138, cat. 96
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Bruno Cassirer

Vie et ouvre de Francisco de Goya
GASSIER, Pierre y WILSON, Juliet
p.183, cat. 573
1970
Office du livre

Goya, 1746-1828. Biografía, estudio analítico y catálogo de sus pinturas
GUDIOL, José
p.396, fig. 649
1970
Ediciones Polígrafa s.a.

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

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

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

Francisco Goya. Los Caprichos
POU, Anna
pp.52-54
2011
Ediciones de la Central

OROPESA, Marisa and RINCÓN GARCÍA, Wilfredo
p. 230
2013
Pinacoteca de París

CALVO RUATA, José Ignacio, BORRÁS GUALIS, Gonzalo M. and MARTÍNEZ HERRANZ, Amparo
p. 271
2017
Gobierno de Aragón y Fundación Bancaria Ibercaja

Expérience Goya (cat. expo)
COTENTIN, Régis
p. 97
2021
Réunion des Musées Nationaux

TORAL OROPESA, María and MARTÍN MEDINA, Víctor
p. 46
2022
Museo de Bellas Artes de Badajoz y Diputación de Badajoz

PALABRAS CLAVE

CAPRICCIO ALAS DUQUESA DE ALBA

ENLACES EXTERNOS