# YOU WON'T ESCAPE

CLASIFICACIÓN: PRINTS

SERIE: CAPRICHOS (PRINTS AND DRAWINGS, 1797-1799) (72/85)




**DATOS GENERALES**

| | |
|---|---|
| CRONOLOGÍA | Ca. 1797 - 1799 |
| DIMENSIONES | 217 x 152 mm |
| TÉCNICA Y SOPORTE | Etching and burnished aquatint |
| RECONOCIMIENTO DE LA AUTORÍA DE GOYA | Undisputed work |
| TITULAR | Ailsa Mellon Bruce Collection |
| FICHA: REALIZACIÓN/REVISIÓN | 12 Jan 2011 / 29 May 2024 |
| INVENTARIO | 836 225 |

**INSCRIPCIONES**

*No te escaparàs.* (at the bottom)

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

**HISTORIA**

See *Francisco de Goya y Lucientes, Painter.*

A pre-letter proof with a burnished aquatint that was auctioned at the Hotel Drouot in Paris in 1957 has

survived. In addition, proofs dating from before the letter "p" in "escaparas" was corrected have come down to us from the old Guiot collection in Paris.

A preparatory drawing of this engraving is in the Prado Museum *(1)* and *(2)*.

#### ANÁLISIS ARTÍSTICO

A young woman in the foreground improvises a dance step; she stands on the tip of one foot while raising her other leg and raising her arms. The elegance of her movement is underlined by the lightness of her clothing. Behind her is a group of demonic beings with bat-like wings spread out, on top of which is perched another that appears to be a bird of prey.

The artist has applied aquatint over the entire surface of the print, achieving a rather dark result. The lightest areas are the dress of the dancing girl, the upper part of the monstrous being perched on top, and part of a wing seen on the figure in the background of the print.

The manuscript in the Prado Museum provides some guidelines for the interpretation of this engraving: "Never escapes what one wants to let be caught". The manuscript in the National Library is somewhat more explicit: "In vain does a beautiful dancer flee from the many birds that pursue her: the most daring, or the most foolish raised on the shoulders of others, will fall upon her sooner or later (Ore, Duro, Godoy and the Dutim)".

As in other engravings in this series, it is possible to consider a double reading for the print we are dealing with here. On the one hand, it could be a criticism of all those women who, in order to enjoy a comfortable economic position, were obliged to depend on men, which meant having to satisfy their primary needs and desires.

In some cases, scholars have followed the guidelines provided by the Ayala manuscript and the National Library manuscript in which the characters are identified with the French dancer Mademoiselle Duté and her lover Manuel Godoy. In the Goyaesque engraving, the latter could be the figure of the large bird-like being perched above his companions.

#### CONSERVACIÓN

The plate is in rather poor condition (National Chalcography, no. 243).

#### EXPOSICIONES

**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. 63*

**Francisco de Goya**
Museo d'Arte Moderna Lugano 1996
exhibition celebrated from September 22nd to November 17th.
*cat. 72, p.99*

**Ydioma universal: Goya en la Biblioteca Nacional**
Biblioteca Nacional Madrid 1996
from September 19th to December 15th 1996
*cat. 145*

**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. 78*

**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. 72, 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. 137*

**Expérience Goya**
Lille 2021
*cat. 33*

2022

**BIBLIOGRAFÍA**


**Goya engravings and lithographs, vol. I y II.**
HARRIS, Tomás
p.150, cat. 107
1964
Bruno Cassirer

**Vie et ouvre de Francisco de Goya**
GASSIER, Pierre y WILSON, Juliet
p.184, cat. 596
1970
Office du livre

**Goya, la década de los caprichos: dibujos y aguafuertes**
WILSON BAREAU, Juliet
pp.10-107, cat. 72
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. 164
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.360-363
1999
Museo Nacional del Prado

OROPESA, Marisa and RINCÓN GARCÍA, Wilfredo
p. 198
2013
Pinacoteca de París

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

**Expérience Goya (cat. expo)**
COTENTIN, Régis
pp. 82-83
2021
Réunion des Musées Nationaux

TORAL OROPESA, María and MARTÍN MEDINA, Víctor
p. 50
2022
Museo de Bellas Artes de Badajoz y Diputación de Badajoz


**PALABRAS CLAVE**

**CAPRICCIO MONSTRUOS NOCTURNOS BAILARINA BAILAR**

**ENLACES EXTERNOS**