

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
Revoluciones. 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 Paris 2013

from October 11st 2013 to March
16th 2014

cat. 165

Madrid 2017

Expérience Goya

Lille 2021

cat. 50

2022

BIBLIOGRAFÍA

Goya engravings and lithographs, vol. I y II.

HARRIS, Tomás

p.138, cat. 96

1964

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