

AND THEY'RE NOT LEAVING YET!

CLASIFICACIÓN: PRINTS

SERIE: CAPRICHOS (PRINTS AND DRAWINGS, 1797-1799) (59/85)



DATOS GENERALES

CRONOLOGÍA

Ca. 1797 - 1799

DIMENSIONES

219 x 152 mm

TÉCNICA Y SOPORTE

Aguafuerte, aguatinta bruñida y buril

RECONOCIMIENTO DE LA AUTORÍA DE GOYA

Undisputed work

FICHA: REALIZACIÓN/REVISIÓN

28 Dec 2010 / 21 Jun 2024

INVENTARIO

836 225

INSCRIPCIONES

Y aún no se van! (at the bottom)

59. (in the upper right-hand corner)

HISTORIA

See *Francisco de Goya y Lucientes, Painter*.

There is a proof of the condition prior to the burnishing of the first aquatint and the additional aquatint in the Museum of Fine Arts, Boston. It shows that this engraving was originally intended

to be entitled *La trampa* ("The Trap"), but the title was crossed out and replaced by *Salga lo que saliere* ("Whatever Comes Out").

In the first printings the title was misspelled, with a full stop instead of an exclamation point at the end of the sentence, until the error was corrected.

A preparatory drawing for this engraving is in the Prado Museum in Madrid.

ANÁLISIS ARTÍSTICO

A naked man with a skeletal body holds a huge slab that seems to be about to topple over and bury him. Behind him is a woman with a haggard, cadaverous face who clasps her hands together as if pleading for the huge stone not to fall on them. Further back, Goya has captured two crouching figures, equally thin and terrified.

The painter has masterfully used aquatint to create the shadow cast by the slab on the figures behind it. He defines a lighter space which serves to reveal the frightened woman with her hands clasped on her chest and those crouching further back. With this technique he recreates various shades of grey that suggest a spectral, almost misty atmosphere that increases the gloomy aspect of the image.

In the manuscript in the National Library this print is interpreted as follows: "Even when their feet are in the grave, men are so engrossed in their vices that they do not flee from the slab of death that is about to fall on them, or they do not think of making amends". In the manuscript of Ayala it is said: "Mortals are so blinded in their vices that they are watching the slab of death fall on them and they do not even mend their ways". Finally, the manuscript in the Museo Nacional del Prado notes: "He who does not reflect on the instability of fortune, sleeps peacefully, surrounded by dangers: he does not know how to avoid the harm that threatens, nor is there any misfortune that surprises him".

Edith Helman believes that in this image there is a veiled allusion to the Spanish political and social reality of the late 18th century. Just as the witches are still active when the day begins to dawn, the old obscurantist elements are still in power, even though the new ones are already on the move.

CONSERVACIÓN

The plate is in rather poor condition, with the aquatint very worn (National Chalcography, no. 230).

EXPOSICIONES

**Goya. Gemälde
Zeichnungen. Graphik.
Tapisserien**
Kunsthalle Basel Basle 1953
from January 23th to April 12th
1953
cat. 244

**Goya dans les collections
suisses**
Fundación Pierre Gianadda Martigny 1982
consultant editor Pierre Gassier.
From June 12th to August 29th
1982
cat. 57

**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. 178

Francisco de Goya
Museo d'Arte Moderna Lugano 1996
exhibition celebrated from
September 22nd to November
17th.
cat. 59, p.86

**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

**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. 65

Goya. Opera grafica

Pinacoteca del Castello di San Giorgio Legnano
2006

exhibition celebrated from
December 16th 2006 to April 1st
2007

p.39

Goya et la modernité

Pinacothèque de Paris Paris 2013

from October 11st 2013 to March
16th 2014

cat. 164

Goya e Italia

Museo de Zaragoza Zaragoza 2008

organized by the Fundación Goya
en Aragóna, consultant editor
Joan Sureda Pons. From June
1st to September 15th 2008

cat. 338

Expérience Goya

Lille 2021

cat. 61

cat. 59, p.160

Goya luces y sombras

CaixaForum Barcelona 2012

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

cat. 36

2022

BIBLIOGRAFÍA

Goya engravings and lithographs, vol. I y II.

HARRIS, Tomás

pp.135-136, cat. 94

1964

Bruno Cassirer

Vie et ouvre de Francisco de Goya

GASSIER, Pierre y WILSON, Juliet

p.183, cat. 569

1970

Office du livre

Goya, la década de los caprichos: dibujos y aguafuertes

WILSON BAREAU, Juliet

pp.292-294, cat. 178-179

1992

Real Academia de Bellas Artes de San
Fernando

Catálogo de las estampas de Goya en la Biblioteca Nacional

SANTIAGO, Elena M. (coordinadora)

p.105, cat. 149

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.306-309

1999

Museo Nacional del Prado

OROPESA, Marisa and RINCÓN GARCÍA,

Wilfredo

p. 229

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

p. 119

2021

Réunion des Musées Nationaux

TORAL OROPESA, María and MARTÍN

MEDINA, Víctor

p. 45

2022

Museo de Bellas Artes de Badajoz y Diputación
de Badajoz

PALABRAS CLAVE

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