

# 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  
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 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