

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 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 et la modernité

Pinacothèque de Paris Paris 2013

from October 11st 2013 to March

Francisco de Goya

Museo d'Arte Moderna Lugano 1996

exhibition celebrated from September 22nd to November 17th.

cat. 72, p.99

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

Expérience Goya

Lille 2021

cat. 33

Ydioma universal: Goya en la Biblioteca Nacional

Biblioteca Nacional Madrid 1996

from September 19th to December 15th 1996

cat. 145

Goya. Opera grafica

Pinacoteca del Castello di San Giorgio Legnano 2006

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

p.42

2022

from October 1st 2013 to March
16th 2014

cat. 137

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