

THEY TOOK HER AWAY!

CLASIFICACIÓN: PRINTS

SERIE: CAPRICHOS (PRINTS AND DRAWINGS, 1797-1799) (8/85)



DATOS GENERALES

CRONOLOGÍA

Ca. 1797 - 1799

DIMENSIONES

218 x 153 mm

TÉCNICA Y SOPORTE

Etching and burnished aquatint

RECONOCIMIENTO DE LA AUTORÍA DE GOYA

Undisputed work

FICHA: REALIZACIÓN/REVISIÓN

18 Nov 2010 / 29 May 2024

INVENTARIO

836 225

INSCRIPCIONES

Qué se la llevaron! (at the bottom)

8 (in the upper right-hand corner)

HISTORIA

See *Francisco de Goya y Lucientes, Painter*.

We have preserved a proof of status that must have been made prior to the handwriting that appears in pen and ink: *that she is being taken away*. In the print the verb tense was changed to

That which was taken away. It should also be noted that, in the first proofs of the print run, the sentence ended in a full stop, which was later replaced by an exclamation mark.

There is a preparatory drawing in sanguine for this engraving in the Prado Museum. Furthermore, *drawing no. 61* in Album B could be considered an antecedent for the work we are dealing with here.

ANÁLISIS ARTÍSTICO

A woman is being abducted by two figures, probably two men, whose faces we cannot see as they are wearing tunics that also cover their heads. One of them is holding her around the waist while the female figure puts her arm behind her neck to show resistance. The other grabs her legs at the ankles and restrains her. The woman's head is thrown back and her expression is one of suffering.

This is taking place at night, as can be seen from the dark sky achieved through the use of aquatint. The painter has left some lighter areas such as the central part of the woman's clothes and the heads of the two figures who are abducting her, on which the artist intends the viewer's attention to be focused.

In Ayala's manuscript it is said of this engraving that "the woman does not know how to keep, she belongs to the first one who catches her". In the Museo Nacional del Prado's manuscript it is stated that "the woman does not know how to keep, she belongs to the first one who catches her, and when she is beyond help they admire the fact that she has been taken away". Quite different, however, is the explanation given in the manuscript of the Biblioteca Nacional, which states that "an ecclesiastic who has an illicit love, looks for a scoundrel who helps him in the abduction of his beloved".

It is possible that this image has several meanings and that it refers to the love affairs that some members of the Church had despite their vow of chastity. But it is probably also a warning to women to look after their own dignity and not to put themselves in the hands of just anyone.

As in other engravings in this series and in some of the prints in *The Disasters of War*, Goya has depicted hooded figures completely covered and with their faces hidden, reminiscent of some of the figures in the paintings of Salvator Rosa (Naples, 1615-Rome, 1673).

The hooded figures and the depiction of the violence with which the women are treated represent a clear attempt by the Aragonese painter to approximate fear. In this image, Goya has investigated the sensations of the human being that are sometimes beyond the control of reason.

CONSERVACIÓN

The plate is in poor condition (National Chalcography, no. 179).

EXPOSICIONES

**Goya. Gemälde
Zeichnungen. Graphik.
Tapisserien**
Kunsthalle Basel Basle 1953
from January 23th to April 12th
1953
cat. 200

De grafiek van Goya
Rijksmuseum Rijksprentenkabinet Amsterdam
1970
from November 13th 1970 to
January 17th 1971
cat. 17

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. 58

**Goya. Das Zeitalter der
Revolutionen. Kunst um
1800 (1980 - 1981)**
Hamburger Kunsthalle Hamburg 1980

**Goya dans les collections
suisses**
Fundación Pierre Gianadda Martigny 1982
consultant editor Pierre Gassier.

**Goya. La década de Los
Caprichos**
Madrid 1992

cat. 23

From June 12th to August 29th
1982

cat. 44

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. 18

Goya

Nationalmuseum Stockholm 1994

consultant editors Juan J. Luna
and Görel Cavalli-Björkman. From
October 7th 1994 to January 8th
1995

cat. 54

Francisco de Goya

Museo d'Arte Moderna Lugano 1996

exhibition celebrated from
September 22nd to November
17th.

cat. 8, p.35

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. 14

Francisco Goya. Capricci, follie e disastri della guerra

San Donato Milanese 2000

Opere grafiche della Fondazione
Antonio Mazzotta

cat. 8, p.19

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. 8, p.147

Goya. Opera grafica

Pinacoteca del Castello di San Giorgio Legnano
2006

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

p.23

Goya et la modernité

Pinacothèque de Paris Paris 2013

from October 11st 2013 to March
16th 2014

cat. 179

2022

BIBLIOGRAFÍA

Goya engravings and lithographs, vol. I y II.

HARRIS, Tomás

p.78, cat. 43

1964

Bruno Cassirer

Vie et oeuvre de Francisco de Goya

GASSIER, Pierre y WILSON, Juliet

p.177, cat. 465

1970

Office du livre

Goya

BATICLE, Jeannine y VRIES, A.B. (comisarias)

p.396, fig. 465

1970

Ministère d'Etat-Affaires culturelles y Réunion
des Musées Nationaux

Goya, la década de los caprichos: dibujos y aguafuertes

WILSON BAREAU, Juliet

pp.29-32, cat. 17-19

1992

Real Academia de Bellas Artes de San
Fernando

Catálogo de las estampas de Goya en la Biblioteca Nacional

SANTIAGO, Elena M. (coordinadora)

p.78, cat. 96

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.88-91

1999

Museo Nacional del Prado

OROPESA, Marisa and RINCÓN GARCÍA,

Wilfredo

p. 245

2013

Pinacoteca de París

Goya. In the Norton Simon Museum

WILSON BAREAU, Juliet

pp. 42-75

2016

Norton Simon Museum

TORAL OROPESA, María and MARTÍN

MEDINA, Víctor

p. 31

2022

Museo de Bellas Artes de Badajoz y Diputación
de Badajoz

PALABRAS CLAVE

RAPTO CAPRICCIO

ENLACES EXTERNOS

