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

cat. 65

December 3th 2006
cat. 59, p.160

Goya. Opera grafica
Pinacoteca del Castello di San Giorgio Legnano 2006
exhibition celebrated from December 16th 2006 to April 1st 2007
p.39

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

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

Goya et la modernité
Pinacothèque de Paris París 2013
from October 11st 2013 to March 16th 2014
cat. 164

Expérience Goya
Lille 2021
cat. 61

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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ENLACES EXTERNOS