

UNTIL DEATH

CLASIFICACIÓN: PRINTS

SERIE: CAPRICHOS (PRINTS AND DRAWINGS, 1797-1799) (55/85)



DATOS GENERALES

CRONOLOGÍA

Ca. 1797 - 1799

DIMENSIONES

220 x 154 mm

TÉCNICA Y SOPORTE

Etching, burnished aquatint and drypoint

RECONOCIMIENTO DE LA AUTORÍA DE GOYA

Undisputed work

FICHA: REALIZACIÓN/REVISIÓN

26 Dec 2010 / 29 May 2024

INVENTARIO

836 225

INSCRIPCIONES

Hasta la muerte. (at the bottom)

55. (in the upper right-hand corner)

HISTORIA

See *Francisco de Goya y Lucientes, Painter.*

There is a state proof with burnished aquatint, before drypoint.

A preparatory drawing for this engraving has been preserved.

ANÁLISIS ARTÍSTICO

An ugly, skinny old woman sits in front of a dressing table preening herself in front of a mirror that reflects a deformed image of which she does not seem to be aware. She is trying on a floral headdress, known as a caramba, which was very fashionable at the time. In addition, Goya has depicted various bottles on her dressing table, possibly containing substances used to prolong youth. Next to her, a young maiden leans on the dressing table and covers her mouth with a handkerchief in an attempt to stifle her laughter. In the background, two young foppets accompany her, one looking at the ceiling, the other trying hard to conceal his smile at the ridiculousness of the scene.

The old woman, the mirror and the face of her maid are intensely illuminated by means of a few reserves of varnish and the use of the burnisher, with which the half-tones are achieved.

All three manuscripts agree that Goya is criticising those who are unable to accept the passage of time and strive vainly to remain young. This is the situation of the 75-year-old woman in the present painting, who is primping before the arrival of her friends. It is also suggested that this could be a satire on the Duchess of Osuna, about whom the manuscript in the National Library says: "(...) this is a certain Duchess (of Osuna) who fills her head with bows and carambas, and no matter how badly they fall, there is no lack of chitons of those that the maids come to catch, who assure Her Excellency that she is divine".

CONSERVACIÓN

The aquatint of the plate is quite weakened (National Chalcography, no. 226).

EXPOSICIONES

**Goya. Gemälde
Zeichnungen. Graphik.
Tapisserien**
Kunsthalle Basel Basle 1953
from January 23th to April 12th
1953
cat. 240

De grafiek van Goya
Rijksmuseum Rijksprentenkabinet Amsterdam
1970
from November 13th 1970 to
January 17th 1971
cat. 40

**Goya. Das Zeitalter der
Revolutionen. Kunst um
1800 (1980 - 1981)**
Hamburger Kunsthalle Hamburg 1980
cat. 46

**Goya dans les collections
suisses**
Fundación Pierre Gianadda Martigny 1982
consultant editor Pierre Gassier.
From June 12th to August 29th
1982
cat. 55

**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. 169

Goya
Nationalmuseum Stockholm 1994
consultant editors Juan J. Luna
and Görel Cavalli-Björkman. From
October 7th 1994 to January 8th
1995
cat. 69

Francisco de Goya
Museo d'Arte Moderna Lugano 1996
exhibition celebrated from
September 22nd to November
17th.
cat. 55, p.83

**Ydioma universal: Goya en
la Biblioteca Nacional**
Biblioteca Nacional Madrid 1996
from September 19th to
December 15th 1996
cat. 139

**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. 61

**Goya artista de su tiempo
y Goya artista único**
The National Museum of Western Art Tokyo
1999
from December 1st to July 3th

**Goya. La imagen de la
mujer**
Museo Nacional del Prado Madrid 2001
from October 30th 2001 to
February 10th 2002. Exhibited

**Goya e la tradizione
italiana**
Fondazione Magnani Rocca Mamiano di
Traversetolo (Parma) 2006
consultant editors Fred Licht and

1999
cat. 75

Goya. Opera grafica
Pinacoteca del Castello di San Giorgio Legnano
2006
exhibition celebrated from
December 16th 2006 to April 1st
2007
p.38

Goya: Order and disorder
Museum of Fine Arts Boston 2014
cat. 78

Agen 2019
cat. 52

also at the National Gallery of Art,
Washington, March 10th to June
2nd 2002, consultant editor
Francisco Calvo Serraller
cat. 97

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. 55

London 2015
cat. 31

Expérience Goya
Lille 2021
cat. 66

Simona Tosini Pizzetti. From
September 9th to December 3th
2006
cat. 55, p.159

Goya et la modernité
Pinacothèque de Paris Paris 2013
from October 11st 2013 to March
16th 2014
cat. 162

Hamburg 2019
cat. 79

2022

BIBLIOGRAFÍA

**Goya engravings and
lithographs, vol. I y II.**
HARRIS, Tomás
p.130, cat. 90
1964
Bruno Cassirer

**Catálogo de las estampas
de Goya en la Biblioteca
Nacional**
SANTIAGO, Elena M. (coordinadora)
p.102, cat. 144
1996
Ministerio de Educación y Cultura, Biblioteca
Nacional

Goya: Order & Disorder
ILCHMAN, Frederick y STEPANEK, Stephanie
L. (comisarios)
pp. 144-148
2014
Museum of Fine Arts Boston Publications

MOTTIN, Bruno, EFEDAQUE, Adrien and
WILSON-BAREU, Juliet
p. 92
2019
Snoeck

TORAL OROPESA, María and MARTÍN
MEDINA, Víctor
p. 44
2022
Museo de Bellas Artes de Badajoz y Diputación
de Badajoz

**Vie et ouvre de Francisco
de Goya**
GASSIER, Pierre y WILSON, Juliet
p.182, cat. 561
1970
Office du livre

**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.290-293
1999
Museo Nacional del Prado

WILSON-BAREAU, Juliet y BUCK, Stephanie
(eds.)
p. 140
2015
The Courtauld Gallery

TACK, Ifee and PISOT, Sandra
p. 292
2019
Hirmer

**Goya, la década de los
caprichos: dibujos y
aguafuertes**
WILSON BAREAU, Juliet
pp.276-278, cat. 168-169
1992
Real Academia de Bellas Artes de San
Fernando

OROPESA, Marisa and RINCÓN GARCÍA,
Wilfredo
p. 227
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. 125
2021
Réunion des Musées Nationaux

PALABRAS CLAVE

CAPRICCIO VEJER PASO DEL TIEMPO CRÍTICA

ENLACES EXTERNOS

