

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 1999

cat. 75

Goya. La imagen de la mujer

Museo Nacional del Prado Madrid 2001

from October 30th 2001 to February 10th 2002. Exhibited

also at the National Gallery of Art Washington March 10th to

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

art, Washington, March 10th to
June 2nd 2002, consultant
editor Francisco Calvo Serraller
cat. 97

December 3th 2006
cat. 55, p.159

Goya. Opera grafica

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

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

Goya et la modernité

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

Goya: Order and disorder

Museum of Fine Arts Boston 2014
cat. 78

London 2015
cat. 31

Hamburg 2019
cat. 79

Agen 2019
cat. 52

Expérience Goya

Lille 2021
cat. 66

2022

BIBLIOGRAFÍA

Goya engravings and lithographs, vol. I y II.

HARRIS, Tomás
p.130, cat. 90
1964
Bruno Cassirer

Vie et ouvre de Francisco de Goya

GASSIER, Pierre y WILSON, Juliet
p.182, cat. 561
1970
Office du livre

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

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

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

OROPESA, Marisa and RINCÓN GARCÍA, Wilfredo
p. 227
2013
Pinacoteca de París

Goya: Order & Disorder

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

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

Goya. In the Norton Simon Museum

WILSON BAREAU, Juliet
pp. 42-75
2016
Norton Simon Museum

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

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

Expérience Goya (cat. expo)

COTENTIN, Régis
p. 125
2021
Réunion des Musées Nationaux

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

PALABRAS CLAVE

CAPRICCIO VEJEZ PASO DEL TIEMPO CRÍTICA

ENLACES EXTERNOS