

ALL WILL FALL

CLASIFICACIÓN: PRINTS

SERIE: CAPRICHOS (PRINTS AND DRAWINGS, 1797-1799) (19/85)



DATOS GENERALES

CRONOLOGÍA

Ca. 1797 - 1799

DIMENSIONES

219 x 146 mm

TÉCNICA Y SOPORTE

Etching and burnished aquatint

RECONOCIMIENTO DE LA AUTORÍA DE GOYA

Undisputed work

FICHA: REALIZACIÓN/REVISIÓN

28 Nov 2010 / 29 May 2024

INVENTARIO

836 225

INSCRIPCIONES

All will fall (at the bottom)

19. (in the upper right-hand corner)

HISTORIA

See *Francisco de Goya y Lucientes, Painter*.

There are known print runs in which the word "caerán" appears without an accent.

A *preparatory drawing* for this engraving is in the Prado Museum.

ANÁLISIS ARTÍSTICO

An old woman whose head is covered with a cloak and who places her hands in front of her breast in a gesture of supplication, looks up at the height where several birds with human heads flutter about, some of which are leaning against the trunk of a dry tree. One of them has been specially illuminated by Goya; it is a woman with the body of a bird, with a generous bosom and adorned with ribbons that seem to serve as a lure. Alongside the old woman, the painter has depicted two other young women with plentiful cleavage, suggesting that they are prostitutes. The one on the right is impaling one of the birds with a human head that can be seen in the upper part of the print.

Goya made a reserve of varnish in the aquatint to create illuminated areas such as in the decoy, in the figures at the bottom and in the area above the backs of the two young girls. The aquatint was burnished on the figure of the officer in order to show different tonalities, although these are hardly visible today due to the degradation of the aquatint.

In Ayala's manuscript it is said of Capricho no. 19 that "all kinds of brutes, soldiers, peasants and friars flutter around a half-hen lady: they fall, the wenches hold them by the wings, make them vomit and pull out their guts. In the manuscript of the Prado National Museum, it is written about this picture: "Let not those who are going to fall learn from the example of those who have fallen! But there is no other choice, they will all fall". In the manuscript of the National Library, the explanation of this print is somewhat more specific, as it says: "A whore stands as a decoy at the window, and soldiers, peasants and even friars come and all sorts of little birds flutter around; the procuress prays to God that they fall, and the other whores pluck them, and make them vomit, and tear out their guts like hunters pluck out partridges".

This print is a clear allegory of prostitution in which the lure is the bird-woman with ribbons in her hair, a mole and a generous bust. Around her flutter multiple bird-men representing the various social classes. There is an officer with a pointed hat and a small sabre, as well as a monk in an attitude of reverence or prayer with his head hooded and his hands tucked into the sleeves of his habit. One of these bird-men approaches the decoy with a libidinous expression. The intention of the bird-woman is to seduce all those around her, *all of whom will fall* and all of whom will be plucked in the presence of the procuress.

Goya's visual sources for this engraving come from traditional emblematic art. It is thus possible to draw certain analogies with *Insignia sacrae Caesareae majestatis* and with *Columbarium puellarum* from the book by Johann Theodore de Bry (1528-1598). In *Columbarium puellarum* we can see two female figures around a columbarium around which fly various creatures that are the result of the fusion between a bird and a human being. It should also be borne in mind that the theme of bird-hunting is used with some frequency in emblem literature to illustrate a love satire.

CONSERVACIÓN

The plate is in poor condition (National Chalcography, no. 190).

EXPOSICIONES

De grafiek van Goya
Rijksmuseum Rijksprentenkabinet Amsterdam
1970
from November 13th 1970 to
January 17th 1971
cat. 23

**Goya. Das Zeitalter der
Revolutionen. Kunst um
1800 (1980 - 1981)**
Hamburger Kunsthalle Hamburg 1980
cat. 26

**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

Goya

Nationalmuseum Stockholm 1994
consultant editors Juan J. Luna
and Görel Cavalli-Björkman. From
October 7th 1994 to January 8th
1995
cat. 58

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. 104

Goya e Italia

Museo de Zaragoza Zaragoza 2008
organized by the Fundación Goya
en Aragón, consultant editor
Joan Sureda Pons. From June
1st to September 15th 2008
cat. 321

2022

BIBLIOGRAFÍA

Some emblematic sources of Goya

Journal of the Warburg and Courtauld Institutes
LEVITINE, George
pp.109-110
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1959

Goya, la década de los caprichos: dibujos y aguafuertes

WILSON BAREAU, Juliet
pp.148-149, cat. 88
1992
Real Academia de Bellas Artes de San
Fernando

OROPESA, Marisa and RINCÓN GARCÍA,
Wilfredo
p. 250
2013
Pinacoteca de París

Goya. In the Norton Simon Museum

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

Francisco de Goya

Museo d'Arte Moderna Lugano 1996
exhibition celebrated from
September 22nd to November
17th.
cat. 19, p. 46

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. 19, p.150

Goya et la modernité

Pinacothèque de Paris Paris 2013
from October 11st 2013 to March
16th 2014
cat. 184

Goya engravings and lithographs, vol. I y II.

HARRIS, Tomás
p.89, cat. 54
1964
Bruno Cassirer

Catálogo de las estampas de Goya en la Biblioteca Nacional

SANTIAGO, Elena M. (coordinadora)
p.83 cat. 107
1996
Ministerio de Educación y Cultura, Biblioteca
Nacional

Goya en Madrid. Cartones para tapices 1775-1794

MENA MARQUÉS, Manuela B. y MAURER,
Gudrun (comisarias)
p. 76
2014
Museo Nacional del Prado

TORAL OROPESA, María and MARTÍN MEDINA, Víctor

p. 35
2022
Museo de Bellas Artes de Badajoz y Diputación
de Badajoz

October 26th 1992 to January
10th 1993

cat. 88

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. 25

Goya. Opera grafica

Pinacoteca del Castello di San Giorgio Legnano
2006
exhibition celebrated from
December 16th 2006 to April 1st
2007
p.27

Goya: Order and disorder

Museum of Fine Arts Boston 2014
cat. 89

Vie et oeuvre de Francisco de Goya

GASSIER, Pierre y WILSON, Juliet
p.178, cat.489
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.138-141
1999
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Goya: Order & Disorder

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PALABRAS CLAVE

PROSTITUCIÓN MUJER-PÁJARO PROSTITUTA CAPRICCIO

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