

# 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

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

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

**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

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

**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 Glendinning. From October 26th 1992 to January 10th 1993  
cat. 169

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

**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

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

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

**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 e la tradizione italiana**  
Fondazione Magnani Rocca Mamiano di Traversetolo (Parma) 2006  
consultant editors Fred Licht and Simona Tosini Pizzetti.  
From September 9th to

<b>Goya. Opera grafica</b> Pinacoteca del Castello di San Giorgio Legnano 2006 exhibition celebrated from December 16th 2006 to April 1st 2007 p.38	Art, Washington, March 10th to June 2nd 2002, consultant editor Francisco Calvo Serraller cat. 97	December 3th 2006 cat. 55, p.159
<b>Goya: Order and disorder</b> Museum of Fine Arts Boston 2014 cat. 78	<b>Goya e Italia</b> 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. 55	<b>Goya et la modernité</b> Pinacothèque de Paris París 2013 from October 11th 2013 to March 16th 2014 cat. 162
Agen 2019 cat. 52	London 2015 cat. 31	Hamburg 2019 cat. 79
<b>Expérience Goya</b> Lille 2021 cat. 66		2022

## BIBLIOGRAFÍA

<b>Goya engravings and lithographs, vol. I y II.</b> HARRIS, Tomás p.130, cat. 90 1964 Bruno Cassirer	<b>Vie et ouvre de Francisco de Goya</b> GASSIER, Pierre y WILSON, Juliet p.182, cat. 561 1970 Office du livre	<b>Goya, la década de los caprichos: dibujos y aguafuertes</b> WILSON BAREAU, Juliet pp.276-278, cat. 168-169 1992 Real Academia de Bellas Artes de San Fernando
<b>Catálogo de las estampas de Goya en la Biblioteca Nacional</b> SANTIAGO, Elena M. (coordinadora) p.102, cat. 144 1996 Ministerio de Educación y Cultura, Biblioteca Nacional	<b>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</b> 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
<b>Goya: Order &amp; Disorder</b> 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	<b>Goya. In the Norton Simon Museum</b> WILSON BAREAU, Juliet pp. 42-75 2016 Norton Simon Museum
MOTTIN, Bruno, EFEDAQUE, Adrien and WILSON-BAREU, Juliet p. 92 2019 Snoeck	TACK, Ifee and PISOT, Sandra p. 292 2019 Hirmer	<b>Expérience Goya (cat. expo)</b> 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