

UP AND DOWN

CLASIFICACIÓN: PRINTS

SERIE: CAPRICHOS (PRINTS AND DRAWINGS, 1797-1799) (56/85)



DATOS GENERALES

CRONOLOGÍA

Ca. 1797 - 1799

DIMENSIONES

217 x 152 mm

TÉCNICA Y SOPORTE

Etching and burnished aquatint

RECONOCIMIENTO DE LA AUTORÍA DE GOYA

Undisputed work

FICHA: REALIZACIÓN/REVISIÓN

26 Dec 2010 / 29 May 2024

INVENTARIO

836 225

INSCRIPCIONES

Subir y bajar. (at the bottom)

56. (in the upper right-hand corner)

HISTORIA

See *Francisco de Goya y Lucientes, Painter.*

There is a state proof with burnished aquatint in the Bibliothèque Nationale de France in Paris.

A preparatory drawing of this engraving is in the Prado Museum.

ANÁLISIS ARTÍSTICO

A goat-legged satyr sitting on the globe lifts a figure dressed as a soldier into the air. He carries a sword at his belt, his legs are bare and smoke is rising from his head. From his hands, bolts of fire shoot out, which he hurls at his opponents around him, who fall into the void. They are those who were once exalted and are now overthrown by the new rising figure.

By using aquatint over the entire surface of the print, the painter has created a dark scene in which the losers fall. In addition, by using the varnish reserves, he has highlighted the white gleams on the personage on top and on the satyr who is lifting him up. The burnisher has been used in the smoke on the head and the fire in the hands.

This engraving is explained in Ayala's manuscript as follows: "Prince of Peace. Lust lifts him up by his feet; he fills his head with smoke and wind, and fires lightning bolts at his emulators (...)". In the Prado Museum's engraving no. 56, we are told the following: "Fortune treats those who give her as a gift very badly. It pays with smoke for the fatigue of climbing, and punishes those who have climbed by precipitating them". The one in the National Library states the following: "The Prince of Peace, lifted up by lust, and with his head full of smoke, vibrates lightning bolts against the good ministers. These fall and the ball rolls; which is the story of the favourites".

All three manuscripts agree that this is an allusion to Manuel Godoy (Badajoz, 1767-Paris, 1851), who came to power partly because he was the lover of Queen Maria Luisa of Parma (Parma, 1751-Rome, 1819). Godoy gradually removed from office many of the Enlightenment ministers, some of whom formed part of Francisco de Goya's circle of friends, such as *Gaspar Melchor de Jovellanos* (Gijón, 1744-Vega, 1811), *Francisco de Saavedra y Sangronis* (Seville, 1746-Seville, 1819), *José de Moñino y Redondo, Count of Floridablanca* (Murcia, 1728-Seville, 1808) and Pedro Pablo Abarca de Bolea, the Count of Aranda (Siétamo, Huesca, 1719-Épila, 1798).

Beyond any specific allusion, the painter intended to capture in an allegorical manner the political instability in Spain, where political posts were ephemeral and some were replaced by others, sometimes for entirely futile reasons. In this way, it was not possible to take measures of any depth, nor to undertake reforms with a future perspective.

Edwin Palm, who has analysed this engraving from an iconographic point of view, believes that the figure in the foreground raising the fire-thrower is a clear allusion to Pan, the god of lust, as well as a reference to Spain itself. Etymologically, Hispania could be identified as the country of Pan. We would therefore be looking at the image of Spain which, in turn, would refer us to the lust of Queen María Luisa, infatuated with Manuel Godoy, who governed the destiny of the country at many times.

EXPOSICIONES

**Goya. Gemälde
Zeichnungen. Graphik.
Tapisserien**
Kunsthalle Basel Basle 1953
from January 23th to April 12th
1953
cat. 241

De grafiek van Goya
Rijksmuseum Rijksprentenkabinet Amsterdam
1970
from November 13th 1970 to
January 17th 1971
cat. 41

**Goya. Das Zeitalter der
Revolutionen. Kunst um
1800 (1980 - 1981)**
Hamburger Kunsthalle Hamburg 1980
cat. 37

**Goya y el espíritu de la
Ilustración**
Museo Nacional del Prado Madrid 1988
from October 6th to December
18th 1988. Exhibited also at
Museum of Fine Arts, Boston,

**Goya. La década de Los
Caprichos**
Madrid 1992
organized by Real Academia de
Bellas Artes de San Fernando
sponsored by Fundación Central

Francisco de Goya
Museo d'Arte Moderna Lugano 1996
exhibition celebrated from
September 22nd to November
17th.
cat. 56, p.83

January 18th to March 26th 1989;
The Metropolitan Museum of Art,
Nueva York, May 9th to July 16th
1989, Madrid curator Manuela B.
Mena Marqués, scientific
directors Alfonso E. Pérez
Sánchez and Eleanor A. Sayre
cat. 56

**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. 62

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. 337

London 2015
cat. 29

Hispano, Madrid, consultant
editor Nigel Glendinnig. From
October 26th 1992 to January
10th 1993
cat. 171

**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. 56, p. 159

Goya et la modernité

Pinacothèque de Paris Paris 2013
from October 11st 2013 to March
16th 2014
cat. 163

Madrid 2017

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. 235

BIBLIOGRAFÍA

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1964
Bruno Cassirer

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Pan and Ambition**

Studies in Romanticism
LEVITINE, George
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1964
The Graduate School, Boston University

**Vie et oeuvre de Francisco
de Goya**

GASSIER, Pierre y WILSON, Juliet
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1970
Office du livre

Zu Goyas Capricho 56

Aachener Kunstblätter
PALM, E.W.
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1971
L. Schwann

**Goya, la década de los
caprichos: dibujos y
aguafuertes**

WILSON-BAREAU, Juliet
pp.279-281, cat. 170-171
1992
Real Academia de Bellas Artes de San
Fernando

**Goya. El capricho y la
invención. Cuadros de
gabinete, bocetos y
miniaturas**

MENA, Manuela B. y WILSON-BAREAU, Juliet
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Nacional**

SANTIAGO, Elena M. (coordinadora)
p.103, cat. 145
1996
Ministerio de Educación y Cultura, Biblioteca
Nacional

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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
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1999
Museo Nacional del Prado

OROPESA, Marisa and RINCÓN GARCÍA,
Wilfredo
p. 228
2013
Pinacoteca de París

Goya: Order & Disorder

ILCHMAN, Frederick y STEPANEK, Stephanie
L. (comisarios)
pp. 335-339
2014
Museum of Fine Arts Boston Publications

WILSON-BAREAU, Juliet y BUCK, Stephanie
(eds.)
p. 138
2015
The Courtauld Gallery

**Goya. In the Norton Simon
Museum**

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

CALVO RUATA, José Ignacio, BORRÁS

GUALIS, Gonzalo M. and MARTÍNEZ

HERRANZ, Amparo
p. 205
2017
Gobierno de Aragón y Fundación Bancaria
Ibercaja

PALABRAS CLAVE

CAPRICCIO LUJURIA GODOY DIOS PAN PRÍNCIPE DE LA PAZ

ENLACES EXTERNOS