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 Revolucionen. 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 October 26th 1992 to January 10th 1993
cat. 88

Goya

Francisco de Goya

Francisco Goya. Sein leben im spiegel der graphik.

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

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

Fueňdetodoš 1746-1828 Bordeaux. 1746-1996
Galerie Kornfeld Bern 1996
from November 21st 1996 to January 1997
cat. 25

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

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. 321

Goya et la modernité
Pinacothèque de Paris París 2013
from October 11st 2013 to March 16th 2014
cat. 184

Goya: Order and disorder
Museum of Fine Arts Boston 2014
cat. 89

2022

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Goya engravings and lithographs, vol. I y II.
HARRIS, Tomás
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1964
Bruno Cassirer

Vie et ouvre de Francisco de Goya
GASSIER, Pierre y WILSON, Juliet
p.178, cat.489
1970
Office du livre

Goya, la década de los caprichos: dibujos y aguafuertes
WILSON BAREAU, Juliet
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1992
Real Academia de Bellas Artes de San Fernando

Catálogo de las estampas de Goya en la Biblioteca Nacional
SANTIAGO, Elena M. (coordinadora)
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Ministerio de Educación y Cultura, Biblioteca Nacional

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BLAS BENITO, Javier, MATILLA RODRÍGUEZ, José Manuel y MEDRANO, José Miguel
pp.138-141
1999
Museo Nacional del Prado

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

Goya en Madrid. Cartones para tapices 1775-1794
MENA MARQUÉS, Manuela B. y MAURER, Gudrun (comisarias)
p. 76
2014
Museo Nacional del Prado

Goya: Order & Disorder
ILCHMAN, Frederick y STEPANEK, Stephanie L. (comisarios)
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Goya. In the Norton Simon Museum
WILSON BAREAU, Juliet
pp. 42-75
2016
Norton Simon Museum

TORAL OROPESA, María and MARTÍN MEDINA, Víctor
p. 35
2022
Museo de Bellas Artes de Badajoz y Diputación de Badajoz

PALABRAS CLAVE

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