

# 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**