

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

**Goya. La imagen de la
mujer**
Museo Nacional del Prado Madrid 2001
from October 30th 2001 to
February 10th 2002. Exhibited

**Goya e la tradizione
italiana**
Fondazione Magnani Rocca Mamiano di
Traversetolo (Parma) 2006
consultant editors Fred Licht and

1999

cat. 75

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. 78

Agén 2019

cat. 52

also at the National Gallery of Art,
Washington, March 10th to June
2nd 2002, consultant editor
Francisco Calvo Serraller

cat. 97

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. 55

London 2015

cat. 31

Expérience Goya

Lille 2021

cat. 66

Simona Tosini Pizzetti. From
September 9th to December 3th
2006

cat. 55, p. 159

Goya et la modernité

Pinacothèque de Paris Paris 2013

from October 11st 2013 to March
16th 2014

cat. 162

Hamburg 2019

cat. 79

2022

BIBLIOGRAFÍA

Goya engravings and lithographs, vol. I y II.

HARRIS, Tomás

p.130, cat. 90

1964

Bruno Cassirer

Vie et oeuvre 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

