

# 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**

**Goya engravings and  
lithographs, vol. I y II.**

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p.131, cat. 91  
1964  
Bruno Cassirer

**Goya's "Subir y Bajar":  
Pan and Ambition**

Studies in Romanticism  
LEVITINE, George  
pp.177-185  
3,3  
1964  
The Graduate School, Boston University

**Vie et oeuvre de Francisco  
de Goya**

GASSIER, Pierre y WILSON, Juliet  
p.182, cat. 563  
1970  
Office du livre

**Zu Goyas Capricho 56**

Aachener Kunstblätter  
PALM, E.W.  
pp.20-27  
41  
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  
(comisarias)  
p.46, fig. 19  
1993  
Museo del Prado

**Catálogo de las estampas  
de Goya en la Biblioteca  
Nacional**

SANTIAGO, Elena M. (coordinadora)  
p.103, cat. 145  
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.294-297  
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**