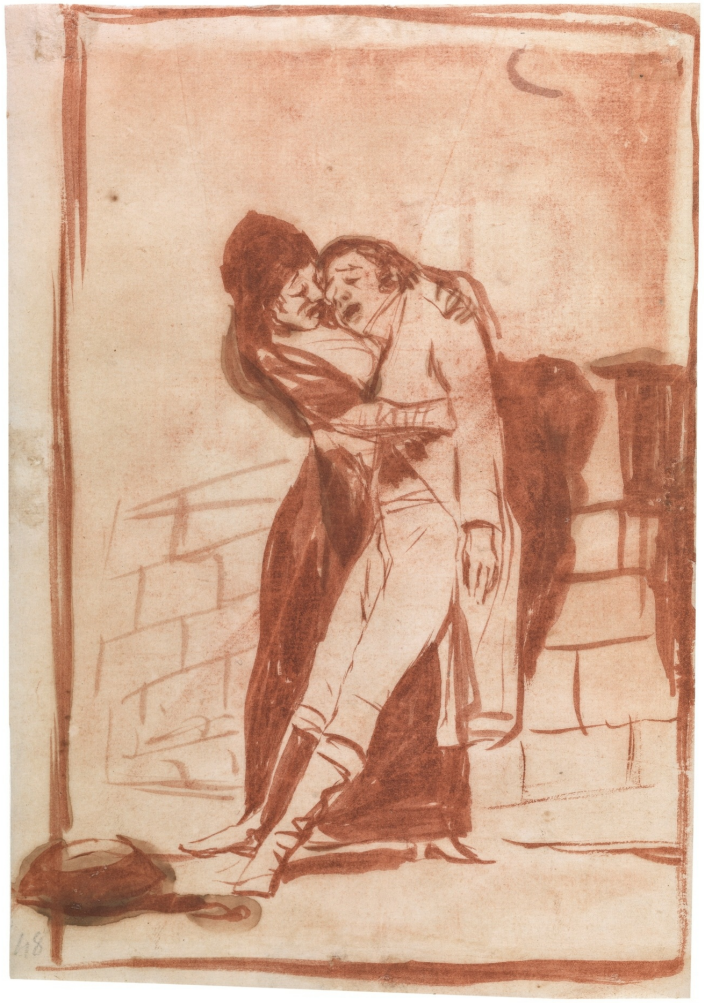
LOVE AND DEATH (DRAWING 1)

CLASIFICACIÓN: DRAWINGS

SERIE: CAPRICHOS (PRINTS AND DRAWINGS, 1797-1799) 10B/85



DATOS GENERALES

CRONOLOGÍA	Ca. 1797 - 1798
UBICACIÓN	The Prado National Museum. Madrid, Madrid, Spain
DIMENSIONES	205 x 145 mm
TÉCNICA Y SOPORTE	Aguada roja, trazos de sanguina y sobre papel
RECONOCIMIENTO DE LA AUTORÍA DE GOYA	Documented work
TITULAR	El Prado National Museum
FICHA: REALIZACIÓN/REVISIÓN	23 Nov 2010 / 26 Jun 2023
INVENTARIO	532 (D. 3948)

INSCRIPCIONES

48 (in pencil; recto, lower left-hand corner)

HISTORIA

On the origin of this and other preparatory drawings for *The Caprices*, see the commentary on the first of them, corresponding to Caprice number 1 *(Francisco de Goya y Lucientes, painter*), and on the one corresponding to Caprice 3 (*The bogeyman is Coming*).

Line of provenance of this drawing: Javier Goya; Mariano Goya, 1854; Valentín Carderera, ca. 1861; Mariano Carderera, 1880; Prado Museum, 1886.

ANÁLISIS ARTÍSTICO

This drawing has an energetic character and a speed that the other preparatory drawing for engraving no. 10, *Love and Death,* in the Prado Museum, does not have. These effects are largely achieved thanks to the use of gouache.

It is possible that the sketch we are dealing with here predates this one, as it shows greater differences with respect to the engraving. The wall on which the dueling lover is leaning is made of ashlars arranged in a square, whereas in the other preparatory drawing and in the engraving they have an apyramidal form. The woman holding the body of the dying man is more upright in this drawing than in the *other preparatory sketch* and in the engraving.

EXPOSICIONES

Francisco Goya. Ausgewählte Handzeichnungen
Berlin 1924
cat. 5

The Changing Image: Prints by Goya
Museum of Fine Arts Boston 1974
From October to December 1974. Exhibited also at The National Gallery of Canada, Ottawa, January to March 1975
pp. 70-72, cat. 43

Madrid 2019
cat. 66

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PALABRAS CLAVE

HERIDO SUFRIMIENTO ESPADA CAPRICCIO

ENLACES EXTERNOS