

# LOVE AND DEATH

CLASIFICACIÓN: PRINTS

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



## DATOS GENERALES

CRONOLOGÍA

Ca. 1797 - 1799

DIMENSIONES

219 x 152 mm

TÉCNICA Y SOPORTE

Aguafuerte, aguainta bruñida y buril

RECONOCIMIENTO DE LA AUTORÍA DE GOYA

Undisputed work

FICHA: REALIZACIÓN/REVISIÓN

30 Jul 2013 / 29 May 2024

INVENTARIO

836 225

## INSCRIPCIONES

*El amor y la muerte.* (at the bottom)

10. (in the upper right-hand corner)

## HISTORIA

See *Francisco de Goya y Lucientes, Painter.*

There is a proof of state prior to the letter deposited in the British Museum and from the Enriqueta Harris Frankfort collection, which has the title in manuscript with good

calligraphy. There is also another proof in the Bibliothèque Nationale de France in Paris with the same legend smudged.

Engraving no. 10, *Love and Death*, was preceded by two preparatory drawings in the Prado Museum (1) and (2). *Drawing no. 35 in Album B or Album of Madrid* should also be considered the germ of this print.

#### ANÁLISIS ARTÍSTICO

A woman holds in her arms a man who appears to have been wounded in a duel, as the sword lying at his feet testifies. There is an expression of anguish and pain on his face, perhaps because he has been mortally wounded. The woman's face also hints at suffering, with her mouth half-open and her eyes closed. The scene takes place in an open space and the man's body is leaning against a low wall.

The Aragonese painter used aquatint to create the background, with a lighter area at the bottom and a darker area at the top, which could be a device that heralds the dawn. As in many other engravings in this series, he has left a lighter surface to attract the viewer's attention; in this case the white garments of the dying figure capture our interest.

The Ayala manuscript notes of this print: "It is not convenient to draw the sword many times: love exposes to quarrels and challenges". In the Prado's Museum it is stated that "Here is a lover of Calderón who for not knowing how to laugh at his competitor dies in the arms of his beloved and loses because of his recklessness. It is not convenient to draw the sword too often". Finally, it is worth mentioning what the manuscript in the Biblioteca Nacional comments on this engraving: "From illicit loves, nothing but noise and quarrels usually follow".

This print has been the subject of various interpretations. The most widespread of these, which is based both on the image and on the three manuscripts referred to above, is that this scene is a criticism of the duels. We should also consider Juliet Wilson-Bareau's reading of this work based on a comparison of the print with drawing no. 35 of the Madrid Album or *Album B, Young Woman Holding Her Dying Lover*. The woman in the drawing is looking up at the sky, so it seems that rather than showing grief she is expressing exasperation. The sword lying on the ground and the limp posture of the man in the print lead one to identify his death with the "death" of the passion of an old man unable to satisfy the desires of a young woman. This idea is reinforced by the way Goya has depicted the face of the man in the print as older than the figure in the drawing. If so, this print would continue the theme of the previous print in the Caprices series, No. 9, *Tantalus*.

#### CONSERVACIÓN

The plate is in poor condition ( National Chalcography, no. 181).

#### EXPOSICIONES

**Goya. Gemälde Zeichnungen. Graphik. Tapisserien**  
Kunsthalle Basel Basle 1953  
from January 23th to April 12th  
1953  
cat. 202

**Goya. Das Zeitalter der Revolutionen. Kunst um 1800 (1980 – 1981)**  
Hamburger Kunsthalle Hamburg 1980  
cat. 269

**Goya dans les collections suisses**  
Fundación Pierre Gianadda Martigny 1982  
consultant editor Pierre Gassier.  
From June 12th to August 29th  
1982  
cat. 45

**Goya. La década de Los Caprichos**  
Madrid 1992  
organized by Real Academia de Bellas Artes de San Fernando

**Francisco de Goya**  
Museo d'Arte Moderna Lugano 1996  
exhibition celebrated from  
September 22nd to November

**Francisco Goya. Sein leben im spiegel der graphik. Fuendetodos 1746-1828 Bordeaux. 1746-1996**  
Galerie Kornfeld Bern 1996

**DE LAS ARTES DE SAN FERNANDO**  
sponsored by Fundación Central  
Hispano, Madrid, consultant  
editor Nigel Glendinnig. From  
October 26th 1992 to January  
10th 1993  
cat. 20

**Das Capriccio als Kunstprinzip**  
Wallraf-Richartz-Museum, 1996  
from December 8th 1996 to  
February 16th 1997, exhibited  
also in Zurich, Kunsthhaus, from  
March 14th marzo 1997 to June  
1st 1997 and in Vienna,  
Kunsthistorisches Museum mi  
Palais Harrach, from June 29th  
1997 to September 21st 1997.  
cat. G. 37

**Goya. Opera grafica**  
Pinacoteca del Castello di San Giorgio  
Legnano 2006  
exhibition celebrated from  
December 16th 2006 to April 1st  
2007  
p.24

2022

#### BIBLIOGRAFÍA

**Goya engravings and  
lithographs, vol. I y II.**  
HARRIS, Tomás  
p.80, cat. 45  
1964  
Bruno Cassirer

**Catálogo de las estampas de  
Goya en la Biblioteca Nacional**  
SANTIAGO, Elena M. (coordinadora)  
p.79, cat. 98  
1996  
Ministerio de Educación y Cultura, Biblioteca  
Nacional

OROPESA, Marisa and RINCÓN GARCÍA,  
Wilfredo  
p. 194  
2013  
Pinacoteca de París

17th.  
cat. 10, p.37

**Francisco Goya. Capricci, follie  
e disastri della guerra**  
San Donato Milanese 2000  
Opere grafiche della Fondazione  
Antonio Mazzotta  
cat. 10, p.19

**Goya et la modernité**  
Pinacothèque de Paris Paris 2013  
from October 11st 2013 to March  
16th 2014  
cat. 133

**Vie et ouvre de Francisco de  
Goya**  
GASSIER, Pierre y WILSON, Juliet  
p.177, cat. 469  
1970  
Office du livre

**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.96-99  
1999  
Museo Nacional del Prado

**Goya. In the Norton Simon  
Museum**  
WILSON BAREAU, Juliet  
pp. 42-75  
2016  
Norton Simon Museum

from November 21st 1996 to  
January 1997  
cat. 16

**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. 10, p.148

**Goya: Order and disorder**  
Museum of Fine Arts Boston 2014  
cat. 72

**Goya, la década de los  
caprichos: dibujos y  
aguafuertes**  
WILSON BAREAU, Juliet  
pp.33-36, cat. 20-21  
1992  
Real Academia de Bellas Artes de San  
Fernando

**Goya: Order & Disorder**  
ILCHMAN, Frederick y STEPANEK, Stephanie  
L. (comisarios)  
p. 139  
2014  
Museum of Fine Arts Boston Publications

TORAL OROPESA, María and MARTÍN  
MEDINA, Víctor  
p. 32  
2022  
Museo de Bellas Artes de Badajoz y Diputación  
de Badajoz

#### PALABRAS CLAVE

**CAPRICCIO ESPADA SUFRIMIENTO HERIDO**

#### ENLACES EXTERNOS