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, aguatinta 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 Revolucionen. 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 sponsored by Fundación Central Hispano, Madrid, consultant editor Nigel Glendinnig. From October 26th 1992 to January 10th 1993
cat. 20

Francisco de Goya
Museo d'Arte Moderna Lugano 1996
exhibition celebrated from September 22nd to November 17th.
cat. 10, p.37

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. 16

Das Capriccio als Kunstprinzip

Francisco Goya. Capricci, follie

Goya e la tradizione italiana

Das Capriccio als Kunstprinzip
Wallraf-Richartz-Museum, 1996
from December 8th 1996 to February 16th 1997, exhibited also in Zurich, Kunsthaus, 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

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

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

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

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

2022

BIBLIOGRAFÍA

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

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

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

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

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

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

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

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