

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

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

1988; **Exhibition also at**
Museum of Fine Arts, Boston,
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
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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

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Ministerio de Educación y Cultura, Biblioteca
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ILCHMAN, Frederick y STEPANEK, Stephanie
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Hispano, Madrid, consultant
editor Nigel Glendinnig. From
October 26th 1992 to January
10th 1993
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Goya e la tradizione italiana
Fondazione Magnani Rocca Mamiano di
Traversetolo (Parma) 2006
consultant editors Fred Licht
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From September 9th to
December 3th 2006
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Goya et la modernité
Pinacothèque de Paris Paris 2013
from October 11st 2013 to March
16th 2014
cat. 163

Madrid 2017

**Goya's "Subir y Bajar": Pan and
Ambition**
Studies in Romanticism
LEVITINE, George
pp.177-185
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The Graduate School, Boston University

**Goya, la década de los
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aguafuertes**
WILSON BAREAU, Juliet
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1992
Real Academia de Bellas Artes de San
Fernando

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1999
Museo Nacional del Prado

WILSON-BAREAU, Juliet y BUCK, Stephanie
(eds.)
p. 138
2015
The Courtauld Gallery

17th.
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Goya. Opera grafica
Pinacoteca del Castello di San Giorgio
Legnano 2006
exhibition celebrated from
December 16th 2006 to April 1st
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p.38

Goya: Order and disorder
Museum of Fine Arts Boston 2014
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Goya**
GASSIER, Pierre y WILSON, Juliet
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**Goya. In the Norton Simon
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2017

Gobierno de Aragón y Fundación Bancaria
Ibercaja

PALABRAS CLAVE

CAPRICCIO LUJURIA GODOY DIOS PAN PRÍNCIPE DE LA PAZ

ENLACES EXTERNOS