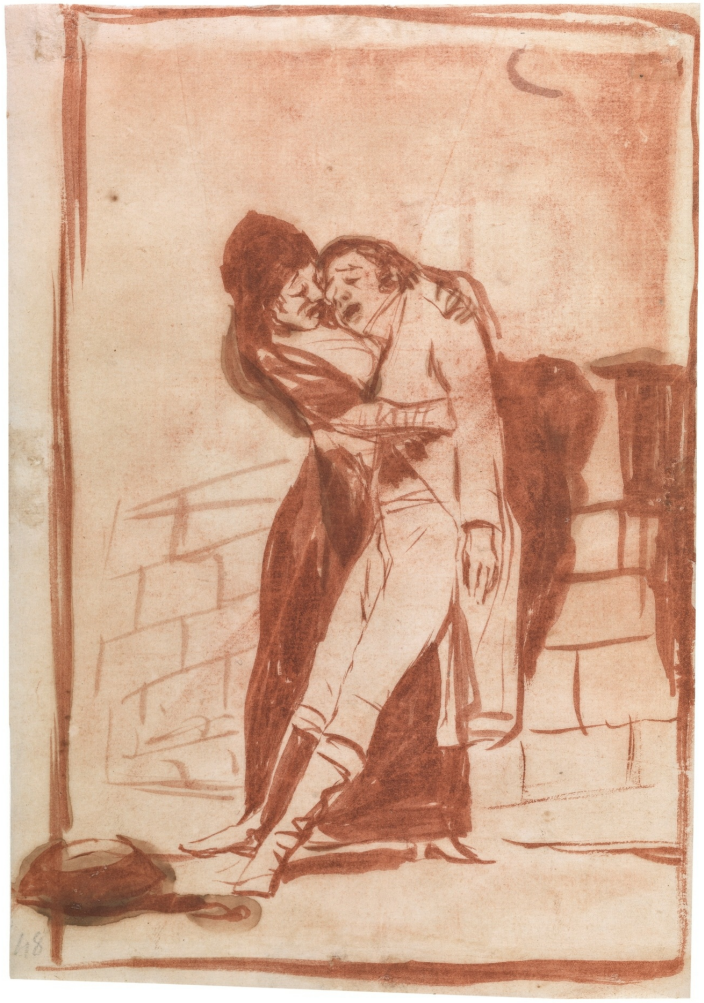
# LOVE AND DEATH (DRAWING 1)

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*

#### BIBLIOGRAFÍA


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p. 19, n. 10
1908
D.Anderson: Editeur

SÁNCHEZ CANTÓN. Francisco Javier
n. 17
1954
Museo del Prado

**Los Caprichos de Goya**
LAFUENTE FERRARI, Enrique
p. 32
1977
Gustavo Gili
Serie punto y línea

**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
p. 97
1999
Museo Nacional del Prado

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SÁNCHEZ CANTÓN, Francisco Javier
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1949
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GASSIER, Pierre y WILSON, Juliet
p. 177, cat. 471
1970
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**El mundo de Goya en sus dibujos**
LAFUENTE FERRARI, Enrique
pp. 74-75
1979
Urbión

MATILLA, José Manuel y MENA, Manuela B. (comisarios)
p. 137
2019
Museo Nacional del Prado

**Goya's Caprichos. Beauty, Reason and Caricature**
LÓPEZ-REY, José
p. 190, fig.103
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Princeton University Press

**Dibujos de Goya, 2 vols**
GASSIER, Pierre
p. 111, cat. 74
1975
Noguer

LAFUENTE FERRARI, Enrique
pp. 90-91, nº 20
1980
Silex


#### PALABRAS CLAVE

**HERIDO SUFRIMIENTO ESPADA CAPRICCIO**

#### ENLACES EXTERNOS