

# ALL WILL FALL

CLASIFICACIÓN: PRINTS

SERIE: CAPRICHOS (PRINTS AND DRAWINGS, 1797-1799) (19/85)



## DATOS GENERALES

CRONOLOGÍA

Ca. 1797 - 1799

DIMENSIONES

219 x 146 mm

TÉCNICA Y SOPORTE

Etching and burnished aquatint

RECONOCIMIENTO DE LA AUTORÍA DE GOYA

Undisputed work

FICHA: REALIZACIÓN/REVISIÓN

28 Nov 2010 / 29 May 2024

INVENTARIO

836 225

## INSCRIPCIONES

*All will fall* (at the bottom)

19. (in the upper right-hand corner)

## HISTORIA

See *Francisco de Goya y Lucientes, Painter*.

There are known print runs in which the word "caerán" appears without an accent.

A *preparatory drawing* for this engraving is in the Prado Museum.

#### ANÁLISIS ARTÍSTICO

An old woman whose head is covered with a cloak and who places her hands in front of her breast in a gesture of supplication, looks up at the height where several birds with human heads flutter about, some of which are leaning against the trunk of a dry tree. One of them has been specially illuminated by Goya; it is a woman with the body of a bird, with a generous bosom and adorned with ribbons that seem to serve as a lure. Alongside the old woman, the painter has depicted two other young women with plentiful cleavage, suggesting that they are prostitutes. The one on the right is impaling one of the birds with a human head that can be seen in the upper part of the print.

Goya made a reserve of varnish in the aquatint to create illuminated areas such as in the decoy, in the figures at the bottom and in the area above the backs of the two young girls. The aquatint was burnished on the figure of the officer in order to show different tonalities, although these are hardly visible today due to the degradation of the aquatint.

In Ayala's manuscript it is said of Capricho no. 19 that "all kinds of brutes, soldiers, peasants and friars flutter around a half-hen lady: they fall, the wenches hold them by the wings, make them vomit and pull out their guts. In the manuscript of the Prado National Museum, it is written about this picture: "Let not those who are going to fall learn from the example of those who have fallen! But there is no other choice, they will all fall". In the manuscript of the National Library, the explanation of this print is somewhat more specific, as it says: "A whore stands as a decoy at the window, and soldiers, peasants and even friars come and all sorts of little birds flutter around; the procuress prays to God that they fall, and the other whores pluck them, and make them vomit, and tear out their guts like hunters pluck out partridges".

This print is a clear allegory of prostitution in which the lure is the bird-woman with ribbons in her hair, a mole and a generous bust. Around her flutter multiple bird-men representing the various social classes. There is an officer with a pointed hat and a small sabre, as well as a monk in an attitude of reverence or prayer with his head hooded and his hands tucked into the sleeves of his habit. One of these bird-men approaches the decoy with a libidinous expression. The intention of the bird-woman is to seduce all those around her, *all of whom will fall* and all of whom will be plucked in the presence of the procuress.

Goya's visual sources for this engraving come from traditional emblematic art. It is thus possible to draw certain analogies with *Insignia sacrae Caesareae majestatis* and with *Columbarium puellarum* from the book by Johann Theodore de Bry (1528-1598). In *Columbarium puellarum* we can see two female figures around a columbarium around which fly various creatures that are the result of the fusion between a bird and a human being. It should also be borne in mind that the theme of bird-hunting is used with some frequency in emblem literature to illustrate a love satire.

#### CONSERVACIÓN

The plate is in poor condition ( National Chalcography, no. 190).

#### EXPOSICIONES

**De grafiek van Goya**  
Rijksmuseum Rijksprentenkabinet Amsterdam  
1970  
from November 13th 1970 to  
January 17th 1971  
*cat. 23*

**Goya. Das Zeitalter der  
Revolutionen. Kunst um  
1800 (1980 - 1981)**  
Hamburger Kunsthalle Hamburg 1980  
*cat. 26*

**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

## Goya

Nationalmuseum Stockholm 1994  
consultant editors Juan J. Luna  
and Görel Cavalli-Björkman. From  
October 7th 1994 to January 8th  
1995  
*cat. 58*

## Goya artista de su tiempo y Goya artista único

The National Museum of Western Art Tokyo  
1999  
from December 1st to July 3th  
1999  
*cat. 104*

## 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. 321*

2022

## BIBLIOGRAFÍA

### Some emblematic sources of Goya

Journal of the Warburg and Courtauld Institutes  
LEVITINE, George  
pp.109-110  
1-2  
1959

### Goya, la década de los caprichos: dibujos y aguafuertes

WILSON BAREAU, Juliet  
pp.148-149, cat. 88  
1992  
Real Academia de Bellas Artes de San  
Fernando

OROPESA, Marisa and RINCÓN GARCÍA,  
Wilfredo  
p. 250  
2013  
Pinacoteca de París

### Goya. In the Norton Simon Museum

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

## Francisco de Goya

Museo d'Arte Moderna Lugano 1996  
exhibition celebrated from  
September 22nd to November  
17th.  
*cat. 19, p. 46*

## 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. 19, p.150*

## Goya et la modernité

Pinacothèque de Paris Paris 2013  
from October 11st 2013 to March  
16th 2014  
*cat. 184*

### Goya engravings and lithographs, vol. I y II.

HARRIS, Tomás  
p.89, cat. 54  
1964  
Bruno Cassirer

### Catálogo de las estampas de Goya en la Biblioteca Nacional

SANTIAGO, Elena M. (coordinadora)  
p.83 cat. 107  
1996  
Ministerio de Educación y Cultura, Biblioteca  
Nacional

### Goya en Madrid. Cartones para tapices 1775-1794

MENA MARQUÉS, Manuela B. y MAURER,  
Gudrun (comisarias)  
p. 76  
2014  
Museo Nacional del Prado

TORAL OROPESA, María and MARTÍN

MEDINA, Víctor  
p. 35  
2022  
Museo de Bellas Artes de Badajoz y Diputación  
de Badajoz

October 26th 1992 to January  
10th 1993

*cat. 88*

## 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. 25*

## Goya. Opera grafica

Pinacoteca del Castello di San Giorgio Legnano  
2006  
exhibition celebrated from  
December 16th 2006 to April 1st  
2007  
*p.27*

## Goya: Order and disorder

Museum of Fine Arts Boston 2014  
*cat. 89*

### Vie et oeuvre de Francisco de Goya

GASSIER, Pierre y WILSON, Juliet  
p.178, cat.489  
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.138-141  
1999  
Museo Nacional del Prado

### Goya: Order & Disorder

ILCHMAN, Frederick y STEPANEK, Stephanie  
L. (comisarios)  
p. 160  
2014  
Museum of Fine Arts Boston Publications

PALABRAS CLAVE

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