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 Revolucionen. 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

18th 1988. Exhibited 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

sponsored by Fundación Central Hispano, Madrid, consultant editor Nigel Glendinnig. From October 26th 1992 to January 10th 1993
cat. 171

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cat. 56, p.83

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. 62

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. 56, p.159

Goya. Opera grafica
Pinacoteca del Castello di San Giorgio Legnano 2006
exhibition celebrated from December 16th 2006 to April 1st 2007
p.38

Goya e Italia
Museo de Zaragoza Zaragoza 2008
organized by the Fundación Goya en Aragóna, consultant editor Joan Sureda Pons. From June 1st to September 15th 2008
cat. 337

Goya et la modernité
Pinacothèque de Paris París 2013
from October 11st 2013 to March 16th 2014
cat. 163

Goya: Order and disorder
Museum of Fine Arts Boston 2014
cat. 235

London 2015
cat. 29

Madrid 2017

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WILSON BAREAU, Juliet
pp.279-281, cat. 170-171
1992
Real Academia de Bellas Artes de San Fernando

Goya. El capricho y la invención. Cuadros de gabinete, bocetos y miniaturas
MENA, Manuela B. y WILSON-BAREAU, Juliet (comisarias)
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Museo Nacional del Prado

OROPESA, Marisa and RINCÓN GARCÍA, Wilfredo
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2013
Pinacoteca de París

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pp. 335-339
2014
Museum of Fine Arts Boston Publications

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

Goya. In the Norton Simon Museum
WILSON BAREAU, Juliet
pp. 42-75
2016
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CALVO RUATA, José Ignacio, BORRÁS GUALIS, Gonzalo M. and MARTÍNEZ HERRANZ, Amparo
p. 205

2017
Gobierno de Aragón y Fundación Bancaria
Ibercaja

PALABRAS CLAVE

CAPRICCIO LUJURIA GODOY DIOS PAN PRÍNCIPE DE LA PAZ

ENLACES EXTERNOS