

TO THE CEMETERY (AL CEMENTERIO)

CLASIFICACIÓN: PRINTS

SERIE: DISASTERS OF WAR (PRINTS Y DRAWINGS, 1810-1815) (56/82)



DATOS GENERALES

CRONOLOGÍA

Ca. 1812 - 1815

DIMENSIONES

156 x 208 mm

TÉCNICA Y SOPORTE

Etching, lavis and drypoint

RECONOCIMIENTO DE LA AUTORÍA DE GOYA

Undisputed work

FICHA: REALIZACIÓN/REVISIÓN

19 Dec 2010 / 01 Jun 2023

INVENTARIO

836 225

INSCRIPCIONES

30 (on the lower left-hand corner of the plate).

HISTORIA

See *Sad presentiments of what must come to pass*.

The second artist's proof shows horizontal lines that shade in an area between the elbow and thigh of the figure located on the far right of the print.

The title was handwritten on the print by Goya in the first and only series that is known to have been printed at the time the works were created, which the artist gave to his friend Agustín Ceán Bermúdez. Therefore, the title was etched into the plate at a later date and left

unchanged as of the first edition of the *Disasters of War* printed by the San Fernando Royal Academy of Fine Arts in Madrid in 1863, after the printing of the series in the possession of Ceán Bermúdez.

There is a surviving *preparatory drawing* for this print which is housed in the Prado Museum in Madrid.

ANÁLISIS ARTÍSTICO

Two men are carrying a body. One of the men, shown side-on, is carrying the legs of the body, while the other placed further into the background grasps the corpse by the waist, causing the head of the corpse to slump forward, obscuring the face. In the background there is another lifeless body waiting to be taken to the cemetery. A short distance behind this figure, a woman holds a child in her arms.

The image depicts the transport of dead bodies to the cemetery, one of the greatest problems following the massive increase in deaths caused by the famine of 1811 to 1812. For public health reasons, it was prohibited to take corpses to churches or chapels, and it was decided that all bodies should be deposited in public cemeteries on the outskirts of the city.

Juan Carrete suggests that this image of two men carrying a body could be read as a secular interpretation of the burial of Christ. He even proposes a possible source of inspiration for the print: *The Entombment of Christ* by Caravaggio (Milan, 1571 - Port Ercole, 1610) which Goya might have seen either during his trip to Italy between 1769 and 1771 or by means of a print reproducing the work.

CONSERVACIÓN

The plate is stored in the National Chalcography (cat. 307).

EXPOSICIONES

Goya and his times

The Royal Academy of Arts London 1963

cat. 66

cat. 248

Francisco de Goya

Museo d'Arte Moderna Lugano 1996

exhibition celebrated from
September 22nd to November
17th.

cat. 56

Francisco de Goya: Maleri, Tegning, Grafikk

Nasjonalgalleriet Oslo 1996

from 10th to April 14th 1996

cat. 146

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. 140

Francisco Goya. Capricci, follie e disastri della guerra

San Donato Milanese 2000

Opere grafiche della Fondazione
Antonio Mazzotta

cat. 136

Goya. Opera grafica

Pinacoteca del Castello di San Giorgio
Legnano 2006

exhibition celebrated from
December 16th 2006 to April 1st
2007

p. 79

Goya et la modernité

Pinacothèque de Paris Paris 2013

from October 11st 2013 to March
16th 2014

cat. 95

2022

BIBLIOGRAFÍA

Goya, grabador

BERUETE Y MONET, Aureliano de

cat. 158

1918

Blass S.A.

Goya engravings and lithographs, vol. I y II.

HARRIS, Tomás

cat. 176

1964

Bruno Cassirer

Vie et ouvre de Francisco de Goya

GASSIER, Pierre y WILSON, Juliet

cat. 1086

1970

Office du livre

Catálogo de las estampas de

OROPESA, Marisa and RINCÓN GARCÍA,

Goya. In the Norton Simon

Goya en la Biblioteca Nacional

SANTIAGO, Elena M. (coordinadora)

cat. 267

1996

Ministerio de Educación y Cultura, Biblioteca Nacional

Wilfredo

p. 147

2013

Pinacoteca de París

Museum

WILSON BAREAU, Juliet

pp. 114-151

2016

Norton Simon Museum

TORAL OROPESA, María and MARTÍN

MEDINA, Víctor

p. 77

2022

Museo de Bellas Artes de Badajoz y Diputación de Badajoz

ENLACES EXTERNOS