CHARITY (CARIDAD)

CLASIFICACIÓN: PRINTS

SERIE: DISASTERS OF WAR (PRINTS Y DRAWINGS, 1810-1815) (27/82)



DATOS GENERALES

CRONOLOGÍA	1810
DIMENSIONES	163 x 236 mm
TÉCNICA Y SOPORTE	Etching, aquatint, burin, drypoint and burnisher
RECONOCIMIENTO DE LA AUTORÍA DE GOYA	Undisputed work
FICHA: REALIZACIÓN/REVISIÓN	02 Dec 2010 / 07 Nov 2024
INVENTARIO	836 225

INSCRIPCIONES

Goya (lower left-hand corner), *11* (lower left-hand corner)

HISTORIA

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

In the artist's proofs we can see a gradual softening in the definition of the muscles of the corpses being thrown into the mass grave.

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

In order to avoid the spread of diseases in times of war, corpses were buried in mass graves. This is exactly what Goya shows in this print, in which we can see various men throwing decapitated, totally naked bodies into a grave. On the edge of the pit other naked corpses are piled up, ready to be thrown into the grave.

The title of the print is loaded with a strong sense of irony, since there is little charity in this gesture: on the contrary, it is an act of selfishness, as was the concern to attend to the wounded in order to ensure that they could later go forth into battle once more.

In the background we can see a standing figure who stares into space with a preoccupied expression. This might be a self-portrait of Goya himself witnessing the scene. It is likely that the artist would have seen some scenes of this kind in person and that he would have made studies in the moment of the action. However, the dominant trend in this series of avoiding characterizing figures or giving specific geographical references suggests that the majority of the images in *The Disasters of War* were the fruit of a mental process of composition based on events that the artist had seen.

CONSERVACIÓN

The plate is stored in the National Chalcography (cat. 278).

EXPOSICIONES

Goya and his times
The Royal Academy of Arts London 1963
cat. 66
cat. 241

De grafiek van Goya
Rijksmuseum Rijksprentenkabinet Amsterdam 1970
from November 13th 1970 to January 17th 1971
cat. 71

Goya. Das Zeitalter der Revolucionen. Kunst um 1800 (1980 – 1981)
Hamburger Kunsthalle Hamburg 1980
cat. 79

Francisco de Goya
Museo d'Arte Moderna Lugano 1996
exhibition celebrated from September 22nd to November 17th.
cat. 26

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. 115

Francisco Goya. Capricci, follie e disastri della guerra
San Donato Milanese 2000
Opere grafiche della Fondazione Antonio Mazzotta
cat. 107

Goya. Opera grafica
Pinacoteca del Castello di San Giorgio Legnano 2006
exhibition celebrated from December 16th 2006 to April 1st 2007
p. 64

Goya en tiempos de guerra
Museo Nacional del Prado Madrid 2008
consultant editor Manuela B. Mena Marqués, from April 14th to July 13th 2008
cat. 105

Goya et la modernité
Pinacothèque de Paris París 2013
from October 11st 2013 to March 16th 2014
cat.66

Goya: Order and disorder
Museum of Fine Arts Boston 2014
cat. 1

BIBLIOGRAFÍA

Goya, grabador
BERUETE Y MONET, Aureliano de
cat. 129
1918
Blass S.A.

Goya engravings and lithographs, vol. I y II.
HARRIS, Tomás
cat. 147
1964
Bruno Cassirer

Vie et ouvre de Francisco de Goya
GASSIER, Pierre y WILSON, Juliet
cat. 1038
1970
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Catálogo de las estampas de Goya en la Biblioteca Nacional
SANTIAGO, Elena M. (coordinadora)
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1996

El Libro de los Desastres de la Guerra
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pp. 55-57
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p. 133
2013
Pinacoteca de París

Ministerio de Educación y Cultura, Biblioteca Nacional

Museo del Prado

Goya: Order & Disorder

ILCHMAN, Frederick y STEPANEK, Stephanie L. (comisarios)
p. 12
2014
Museum of Fine Arts Boston Publications

Goya. In the Norton Simon Museum

WILSON BAREAU, Juliet
pp. 114-151
2016
Norton Simon Museum

ENLACES EXTERNOS