

# WITH OR WITHOUT REASON (CON RAZÓN O SIN ELLA)

CLASIFICACIÓN: PRINTS

SERIE: DISASTERS OF WAR (PRINTS Y DRAWINGS, 1810-1815) (2/82)



## DATOS GENERALES

CRONOLOGÍA	Ca. 1812 - 1815
DIMENSIONES	155 x 205 mm
TÉCNICA Y SOPORTE	Etching, lavis and drypoint
RECONOCIMIENTO DE LA AUTORÍA DE GOYA	Undisputed work
FICHA: REALIZACIÓN/REVISIÓN	24 Nov 2010 / 02 Jun 2023
INVENTARIO	836 225

## HISTORIA

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

The second surviving state proof shows touches of drypoint on the soldiers on the right-hand side of the image and the lavis, or open-bite etching, has been applied right up to the edges of the print. This impression was made in greyish-brown sepia ink.

The title was handwritten by Goya on the first and only print run that we know to have been made at the time, and which the painter gave to his friend Agustín Ceán Bermúdez. The title

was engraved on to the copperplate at a later date, and no other modifications were made to the image for the first edition of the *Disasters of War*. This edition was printed by the Royal Academy of Fine Arts of San Fernando, Madrid, in 1863.

No preparatory drawings for this print have been conserved.

#### ANÁLISIS ARTÍSTICO

In *With or without reason* a pair of Spanish soldiers confront three French soldiers, who are lined up like a firing squad. One of the Spaniards, bleeding profusely from his nose, wields a dagger in one hand and holds his head up defiantly. The other, standing slightly further back, looks out at the viewer, with an expression that betrays a mixture of pain and fear, whilst he holds up a spear. As all this is going on, in the background we see a number of figures locked in a bitter struggle, perhaps trying to avoid the same fate as those who about to be executed in the foreground.

As it is, the weapons wielded by the Spaniards can do little or nothing against the rifles and bayonets of their opponents, which are clearly outlined in the etching. Goya thus shows us, in this image and in many others in the *Disasters of War* series, how, facing the well-armed French army, the Spanish mob had to make up for what they lacked in war material with sheer courage.

Just as in other prints in this same series and in the painting entitled *Third of May 1808*, Goya shows the executioners with their backs to the viewer and their faces concealed. This is most likely a way of alluding to the universal nature of violence, going beyond any specific features that might serve to identify the individuals concerned. This idea of universality is further underlined by the lack of any elements that belong to a particular landscape or a concrete physical space which might allow us to identify where these events are taking place.

This print is related to no. 3 in the series, *The same*. Goya establishes an analogy between the present scene and that which follows and which depicts the opposite situation: Spaniards brutally slaughtering a group of French soldiers. Through these images, which are simultaneously consecutive and parallel to one another, the artist expresses his inability to justify these two acts or to exonerate these two equally unacceptable examples of violence.

#### CONSERVACIÓN

The etching plate is conserved in the National Chalcography Museum (cat. 253)

#### EXPOSICIONES

##### **Francisco de Goya**

Museo d'Arte Moderna Lugano 1996  
exhibition celebrated from  
September 22nd to November  
17th.  
cat. 2

##### **Francisco de Goya: Maleri, Tegning, Grafikk**

Nasjonalgalleriet Oslo 1996  
from 10th to April 14th 1996  
cat. 163

##### **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. 91

##### **Ydioma universal: Goya en la Biblioteca Nacional**

Biblioteca Nacional Madrid 1996  
from September 19th to  
December 15th 1996  
cat. 223

##### **Goya's Realism**

Statens Museum for Kunst Copenhagen 2000  
from February 11th to May 7th  
2000  
cat. 38

##### **Francisco Goya. Capricci, follie e disastri della guerra**

San Donato Milanese 2000  
Opere grafiche della Fondazione  
Antonio Mazzotta  
cat. 81

##### **Goya. Opera grafica**

Pinacoteca del Castello di San Giorgio  
Legnano 2006

##### **Goya en tiempos de guerra**

Museo Nacional del Prado Madrid 2008  
consultant editor Manuela B.  
Mena Marqués, from April 14th

##### **Goya et la modernité**

Pinacothèque de Paris Paris 2013  
from October 11st 2013 to March  
16th 2014

exhibition celebrated from

December 16th 2006 to April 1st  
2007  
p. 52

Madrid 2017

to July 13th 2008  
cat. 81

Agen 2019  
cat. 62

cat. 41

#### BIBLIOGRAFÍA

##### **Goya, grabador**

BERUETE Y MONET, Aureliano de  
cat. 104  
1918  
Blass S.A.

##### **Vicisitudes de algunas láminas grabadas por Francisco de Goya: Los desastres de la guerra, Los disparates, La tauromaquia**

Goya  
CARRETE PARRONDO, Juan  
p. 286  
145-150  
1978-1979

OROPESA, Marisa and RINCÓN GARCÍA, Wilfredo  
p. 120  
2013  
Pinacoteca de París

MOTTIN, Bruno, EFEDAQUE, Adrien and WILSON-BAREU, Juliet  
p. 161  
2019  
Snoeck

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

HARRIS, Tomás  
cat. 122  
1964  
Bruno Cassirer

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

SANTIAGO, Elena M. (coordinadora)  
cat. 184  
1996  
Ministerio de Educación y Cultura, Biblioteca Nacional

##### **Goya. In the Norton Simon Museum**

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

##### **Vie et ouvre de Francisco de Goya**

GASSIER, Pierre y WILSON, Juliet  
cat. 995  
1970  
Office du livre

##### **Goya. Los desastres de la guerra, I**

GALLEGO GARCÍA, Raquel  
pp. 19, 22  
2011  
La Central

CALVO RUATA, José Ignacio, BORRÁS GUALIS, Gonzalo M. and MARTÍNEZ HERRANZ, Amparo  
p. 247  
2017  
Gobierno de Aragón y Fundación Bancaria Ibercaja

#### ENLACES EXTERNOS