

# BURY THEM AND KEEP QUIET (ENTERRAR Y CALLAR)

CLASIFICACIÓN: PRINTS

SERIE: DISASTERS OF WAR (PRINTS Y DRAWINGS, 1810-1815) (18/82)



## DATOS GENERALES

CRONOLOGÍA

Ca. 1810 - 1812

DIMENSIONES

162x234 mm

TÉCNICA Y SOPORTE

Etching, burnished lavis, drypoint and burin

RECONOCIMIENTO DE LA AUTORÍA DE GOYA

Undisputed work

FICHA: REALIZACIÓN/REVISIÓN

30 Nov 2010 / 02 Jun 2023

INVENTARIO

836 225

## INSCRIPCIONES

Goya (lower left-hand corner).

## HISTORIA

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

In the first state proof we can see some touches of drypoint on the chest of the corpse on the right-hand side, as well as some use of burin on the shadows on the ground. The signature, also done with burin, is in the lower left-hand corner.

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*, which was printed by the Royal Academy of Fine Arts of San Fernando, Madrid, in 1863.

There is a *preparatory drawing* in the Prado Museum.

#### ANÁLISIS ARTÍSTICO

In the image we see two figures standing out against a pale background. They are looking at the macabre spectacle left behind by the war: a group of naked corpses. Both of these witnesses are covering their faces, although it is unclear whether they are crying or if they are holding their noses, just like the figure in etching no. 62, *The deathbeds*, is doing, to keep out the stench of the decomposing bodies.

Visually, this is one of the brightest images in the *Disasters of War* series; the sky is pale and clear, and so is the group of naked bodies left to their fate. This image also has a strong feeling of silence about it, especially in comparison with the other etchings, in which we can imagine the noise, screams and violence of battle. Despite the fact that these corpses are shown with their mouths gaping wide open, they can no longer shout or moan, nor plead for a better ending for themselves. The two observers have nothing to say either. All that is left to do is Bury them and keep quiet.

This etching can be considered alongside those others which depict groups of dead bodies, such as no. 12, *This is what you were born for*, no. 16, *They avail themselves*, no. 21, *It will be the same*, no. 22, *All this and more*, no. 23, *The same elsewhere*, no. 27, *Charity*, no. 48, *A cruel shame!*, no. 62, *The deathbeds* and no. 63, *A collection of dead men*.

#### CONSERVACIÓN

The etching plate is conserved in the National Chalcography Museum (cat. 269)

#### EXPOSICIONES

##### Goya

Ministry of Foreign Affairs Burdeos 1951  
organized by the Bordeaux City Hall, consultant editor Gilberte Martin-Méry. From May 16th to June 30th 1951  
cat. 7

##### Goya. Das Zeitalter der Revolutionen. Kunst um 1800 (1980 – 1981)

Hamburger Kunsthalle Hamburg 1980  
cat. 76

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

San Donato Milanese 2000  
Opere grafiche della Fondazione Antonio Mazzotta  
cat. 98

##### Goya et la modernité

Pinacothèque de Paris Paris 2013  
from October 11st 2013 to March 16th 2014  
cat. 57

##### Goya and his times

The Royal Academy of Arts London 1963  
cat. 66  
cat. 235

##### Francisco de Goya

Museo d'Arte Moderna Lugano 1996  
exhibition celebrated from September 22nd to November 17th.  
cat. 18

##### Goya. Opera grafica

Pinacoteca del Castello di San Giorgio Legnano 2006  
exhibition celebrated from December 16th 2006 to April 1st 2007  
p. 60

2022

##### De grafiek van Goya

Rijksmuseum Rijksprentenkabinet Amsterdam 1970  
from November 13th 1970 to January 17th 1971  
cat. 66

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

Biblioteca Nacional Madrid 1996  
from September 19th to December 15th 1996  
cat. 213

##### 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. 103

## BIBLIOGRAFÍA

### **Goya, grabador**

BERUETE Y MONET, Aureliano de  
cat. 120  
1918  
Blass S.A.

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

HARRIS, Tomás  
cat. 138  
1964  
Bruno Cassirer

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

GASSIER, Pierre y WILSON, Juliet  
cat. 1020  
1970  
Office du livre

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

SANTIAGO, Elena M. (coordinadora)  
cat. 213  
1996  
Ministerio de Educación y Cultura, Biblioteca Nacional

### **El Libro de los Desastres de la Guerra**

BLAS BENITO, Javier and MATILLA, José Manuel  
II, pp. 40-42  
2000  
Museo del Prado

OROPESA, Marisa and RINCÓN GARCÍA, Wilfredo

p. 128  
2013  
Pinacoteca de París

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

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

TORAL OROPESA, María and MARTÍN MEDINA, Víctor

p. 60  
2022  
Museo de Bellas Artes de Badajoz y Diputación de Badajoz

## ENLACES EXTERNOS