

RAVAGES OF WAR (ESTRAGOS DE LA GUERRA)

CLASIFICACIÓN: PRINTS

SERIE: DISASTERS OF WAR (PRINTS Y DRAWINGS, 1810-1815) (30/82)



DATOS GENERALES

CRONOLOGÍA

Ca. 1810 - 1812

DIMENSIONES

141 x 170 mm

TÉCNICA Y SOPORTE

Etching, burin, drypoint and burnisher

RECONOCIMIENTO DE LA AUTORÍA DE GOYA

Undisputed work

FICHA: REALIZACIÓN/REVISIÓN

06 Dec 2010 / 02 Jun 2023

INVENTARIO

836 225

INSCRIPCIONES

Goya (lower left-hand corner), 21 (lower left-hand corner).

HISTORIA

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

The first artist's proof shows how the face, chest and legs of the woman in the foreground were worked in drypoint, as were the arms of the woman who is falling and another woman on the left-hand side of the composition. The shadow of the beam below the right thigh of

the woman in the foreground was rendered with burin, reinforcing the broken etched lines in the background and the head of the falling female figure.

There is an artist's proof that is housed in the Museum of Fine Arts in Boston which belonged to Infante Sebastian.

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 this print Goya depicts the effects of a bombardment on the interior of a house. His inspiration possibly came from one of the bombardments which took place during the first siege of Zaragoza that he would have known about, although this kind of event would have been common during the war.

Within the house everything has been destroyed by the explosion: the roof beams are falling down, the furniture is in disarray, and there are bodies piled up on the floor, as well as one figure that seems to be thrown forward by the blast.

Goya creates a dark space in this print, perhaps in order to denote that the scene takes place at night, surprising the inhabitants of the house in their nightshirts. This darkness is expressed through the heavy use of etching in dense horizontal lines while the artist employs areas of white for the bodies left by the explosion. The violent postures of the corpses, the expressions of horror on the open-mouthed faces and the chaos inside the room generate a devastating atmosphere.

This print must be related to another catastrophic scene from the *Disasters of War* series, n° 41, *They Escape Through the Flames* (Escapan entre llamas). It is also clearly reminiscent of other previous Goya works, such as the two depicting fires, *The Fire at Night* and *Fire in a Hospital*, in which the protagonists have also been surprised in the night and flee in terror in their nightshirts. In all of these works Goya deals with catastrophe and its sublime capacity to block our senses and stop reason from operating.

CONSERVACIÓN

The plate is stored in the National Chalcography (cat. 281)

EXPOSICIONES

De grafiek van Goya

Rijksmuseum Rijksprentenkabinet Amsterdam 1970

from November 13th 1970 to January 17th 1971

cat. 72

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

Hamburger Kunsthalle Hamburg 1980

cat. 84

Francisco de Goya

Museo d'Arte Moderna Lugano 1996

exhibition celebrated from September 22nd to November 17th.

cat. 30

Francisco Goya. Sein leben im spiegel der graphik. Fuendetodos 1746-1828 Bordeaux. 1746-1996

Galerie Kornfeld Bern 1996

from November 21st 1996 to

Ydioma universal: Goya en la Biblioteca Nacional

Biblioteca Nacional Madrid 1996

from September 19th to December 15th 1996

Goya's Realism

Statens Museum for Kunst Copenhagen 2000

from February 11th to May 7th 2000

cat. 41

January 1997

cat. 116

Goya. Opera grafica

Pinacoteca del Castello di San Giorgio
Legnano 2006

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

p. 66

Madrid 2017

cat. 199

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. 90

2022

Goya et la modernité

Pinacothèque de Paris Paris 2013

from October 11st 2013 to March
16th 2014

cat. 69

BIBLIOGRAFÍA

Goya, grabador

BERUETE Y MONET, Aureliano de
cat. 132

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. 288

145-150

1978-1979

Goya, la imagen de la mujer

CALVO SERRALLER, Francisco (comisario)

p. 97, fig. 37

2001

Museo Nacional del Prado y Fundación

Amigos del Museo del Prado

CALVO RUATA, José Ignacio, BORRÁS GUALIS,
Gonzalo M. and MARTÍNEZ HERRANZ,

Amparo

p. 189

2017

Gobierno de Aragón y Fundación Bancaria

Ibercaja

Goya engravings and lithographs, vol. I y II.

HARRIS, Tomás

cat. 150

1964

Bruno Cassirer

Catálogo de las estampas de Goya en la Biblioteca Nacional

SANTIAGO, Elena M. (coordinadora)

cat. 233

1996

Ministerio de Educación y Cultura, Biblioteca
Nacional

OROPESA, Marisa and RINCÓN GARCÍA,
Wilfredo

p. 134

2013

Pinacoteca de París

TORAL OROPESA, María and MARTÍN
MEDINA, Victor

p. 65

2022

Museo de Bellas Artes de Badajoz y Diputación
de Badajoz

Vie et ouvre de Francisco de Goya

GASSIER, Pierre y WILSON, Juliet

cat. 1044

1970

Office du livre

Goya. Die Kunst der Freiheit

TRAEGER, Jörg

p. 151, fig. 57

2000

Verlag C. H. Beck

Goya. In the Norton Simon Museum

WILSON BAREAU, Juliet

pp. 114-151

2016

Norton Simon Museum

ENLACES EXTERNOS