

# THE WOMEN GIVE COURAGE (LAS MUJERES DAN VALOR)

CLASIFICACIÓN: PRINTS

SERIE: DISASTERS OF WAR (PRINTS Y DRAWINGS, 1810-1815) (4/82)



## DATOS GENERALES

CRONOLOGÍA

Ca. 1810 - 1815

DIMENSIONES

155 x 206 mm

TÉCNICA Y SOPORTE

Etching, lavis, drypoint, burin and burnisher

RECONOCIMIENTO DE LA AUTORÍA DE GOYA

Undisputed work

FICHA: REALIZACIÓN/REVISIÓN

25 Nov 2010 / 24 May 2023

INVENTARIO

836 225

## INSCRIPCIONES

28 (lower left-hand corner).

## HISTORIA

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

There exists a state proof in which lavis and aquatint were added right up to the edges, and drypoint was used to retouch the woman's left cheek. No state proof with just the engraved number 34 has been conserved, but another state proof, featuring both that number and the

number 4, has survived.

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.

No preparatory drawings for this print have been conserved.

#### ANÁLISIS ARTÍSTICO

In the centre of the scene a French soldier grapples with a woman, pulling her violently by the hair. Next to this pair, another female figure fights with a second French soldier lying on the ground, whom she has just stabbed with a sword. The bold dynamism of this image is achieved through the use of diagonal lines in the composition, giving a sensation of instability to the figures. This same device has been used in many other prints in the *Disasters of War* series.

Aquatint has been applied over the whole of the background, as well as on the ground. The result is a grainy effect that, on the one hand, cancels out any spatial references whilst at the same time creating an oppressively dark atmosphere that heightens the sinister character of the scene.

There are several images in which Goya speaks of the decisive role played by women in war. Victims of rape and assault, they find themselves in circumstances in which they are forced to defend themselves in any way possible. This print is related to no. 5, *And are like wild beasts*, which appears to conclude the narration being told here in print no. 4, or to add emphasis to it.

Other prints in the series in which Goya deals with women's involvement in war include no. 7, *What courage!*, no. 9, *They do not want to*, no. 11, *Or these*, no. 13, *Bitter presence*, no. 19, *There is no more time* and no. 31 *That's tough!*.

#### CONSERVACIÓN

The etching plate is conserved in the National Chalcography Museum (cat. 255).

#### 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  
p. 72, cat. 2

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

Hamburger Kunsthalle Hamburg 1980  
cat. 70

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

Museo d'Arte Moderna Lugano 1996  
exhibition celebrated from  
September 22nd to November  
17th.  
cat. 4

##### **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. 93

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

San Donato Milanese 2000  
Opere grafiche della Fondazione  
Antonio Mazzotta  
cat. 83

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

Pinacoteca del Castello di San Giorgio  
Legnano 2006  
exhibition celebrated from  
December 16th 2006 to April 1st  
2007  
p. 53

##### **Goya et la modernité**

Pinacothèque de Paris Paris 2013  
from October 11st 2013 to March  
16th 2014  
cat.43

2022

## BIBLIOGRAFÍA

### **Goya, grabador**

BERUETE Y MONET, Aureliano de  
cat. 106  
1918  
Blass S.A.

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

SANTIAGO, Elena M. (coordinadora)  
cat. 186  
1996  
Ministerio de Educación y Cultura, Biblioteca Nacional

TORAL OROPESA, María and MARTÍN MEDINA, Víctor

p. 53  
2022  
Museo de Bellas Artes de Badajoz y Diputación de Badajoz

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

HARRIS, Tomás  
cat. 124  
1964  
Bruno Cassirer

OROPESA, Marisa and RINCÓN GARCÍA, Wilfredo

p. 121  
2013  
Pinacoteca de París

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

GASSIER, Pierre y WILSON, Juliet  
cat. 997  
1970  
Office du livre

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

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

## ENLACES EXTERNOS