

# ONE CANNOT LOOK AT THIS (NO SE PUEDE MIRAR)

CLASIFICACIÓN: PRINTS

SERIE: DISASTERS OF WAR (PRINTS Y DRAWINGS, 1810-1815) (26/82)



## DATOS GENERALES

CRONOLOGÍA	Ca. 1810 - 1812
DIMENSIONES	145 x 210 mm
TÉCNICA Y SOPORTE	Etching, burnished lavis, drypoint and burin
RECONOCIMIENTO DE LA AUTORÍA DE GOYA	Undisputed work
FICHA: REALIZACIÓN/REVISIÓN	02 Dec 2010 / 24 May 2023
INVENTARIO	836 225

## INSCRIPCIONES

Goya (lower left-hand corner), 27 (lower left-hand corner).

## HISTORIA

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

There is a third artist's proof that predates the writing, burnishing and scratches in the sky. The number 27 already appears in the lower left-hand corner.

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 no surviving preparatory drawing of this print.

#### ANÁLISIS ARTÍSTICO

Goya ups the rhythm of The Disasters of War in this print with the depiction of a scene imbued with a strong, dramatic intensity that contrasts with the calm of previous prints in the series, which featured wounded people being assisted or corpses. The work shows the interior of a cave where various figures are going to be executed. On the left, a woman prostrates herself face down on the floor with her hands clasped on her head, while another covers her face and in front of them yet another woman stretches out her arms, her chest thrust out towards the enemy. In the middle of the composition there is a figure covered from head to foot holding a child in their arms. By their side is a kneeling man who brings his hands together in a gesture of prayer. In the centre of the foreground, another man begs for this torment to end. As in the case of print no. 15, *And it can't be helped*, here we see only the very ends of the bayonets that appear in a row in the right-hand side of the print.

The French soldiers are at the mouth of the cave where they have surprised the Spanish people they are about to execute. Once again, as in the case of other prints in this series, what should be a place of shelter that protects man has become a trap. The cave is a place that has hidden these people from their enemy for some time but has now become a dead end with no escape route. The short distance between the French and the Spanish figures means that they have to look at each other face-to-face.

The most striking figure in the print is the woman at the centre of the composition: facing death, she displays her torso, spreading out her arms in the form of a cross. This gesture is echoed in the central figure in the print *Third of May 1808*, who also wears a white shirt.

#### CONSERVACIÓN

The plate is stored in the National Chalcography (cat. 277).

#### EXPOSICIONES

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

Hamburger Kunsthalle Hamburg 1980  
cat. 78

**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. 114

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

San Donato Milanese 2000  
Opere grafiche della Fondazione  
Antonio Mazzotta  
cat. 106

**Goya's Realism**

Statens Museum for Kunst Copenhagen 2000  
from February 11th to May 7th  
2000  
cat. 40

**Goya. La imagen de la mujer**

Museo Nacional del Prado Madrid 2001  
from October 30th 2001 to  
February 10th 2002. Exhibited  
also at the National Gallery of  
Art, Washington, March 10th to  
June 2nd 2002, consultant  
editor Francisco Calvo Serraller  
cat. 110

**Goya. Opera grafica**

Pinacoteca del Castello di San Giorgio  
Legnano 2006

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

**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. 88

**Goya et la modernité**

Pinacothèque de Paris Paris 2013  
from October 11st 2013 to March  
16th 2014  
cat.65

2007  
p. 64

**Goya: Order and disorder**

Museum of Fine Arts Boston 2014  
cat. 194

2022

**BIBLIOGRAFÍA**

**Goya, grabador**

BERUETE Y MONET, Aureliano de  
cat. 128  
1918  
Blass S.A.

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

HARRIS, Tomás  
cat. 146  
1964  
Bruno Cassirer

**Vie et ouvre de Francisco de Goya**

GASSIER, Pierre y WILSON, Juliet  
cat. 1037  
1970  
Office du livre

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

SANTIAGO, Elena M. (coordinadora)  
cat. 228  
1996  
Ministerio de Educación y Cultura, Biblioteca Nacional

OROPESA, Marisa and RINCÓN GARCÍA, Wilfredo  
p. 132  
2013  
Pinacoteca de París

**Goya: Order & Disorder**

ILCHMAN, Frederick y STEPANEK, Stephanie L. (comisarios)  
p. 289  
2014  
Museum of Fine Arts Boston Publications

**Goya. In the Norton Simon Museum**

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

TORAL OROPESA, María and MARTÍN MEDINA, Víctor  
p. 63  
2022  
Museo de Bellas Artes de Badajoz y Diputación de Badajoz

**ENLACES EXTERNOS**