

MOB (POPULACHO)

CLASIFICACIÓN: PRINTS

SERIE: DISASTERS OF WAR (PRINTS Y DRAWINGS, 1810-1815) (28/82)



DATOS GENERALES

CRONOLOGÍA

Ca. 1810 - 1812

DIMENSIONES

177 x 220 mm

TÉCNICA Y SOPORTE

Etching, aquatint, burin, drypoint and burnisher

RECONOCIMIENTO DE LA AUTORÍA DE GOYA

Undisputed work

FICHA: REALIZACIÓN/REVISIÓN

06 Dec 2010 / 28 Oct 2022

INVENTARIO

836 225

HISTORIA

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

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

An *afrancesado* or perhaps a French soldier is being beaten before the enthusiastic and rather indifferent gaze of a crowd of people, including a priest wearing a saturn hat. The victim's feet are tied together and the upper part of his body is exposed. A man and woman are giving their victim a brutal beating, the woman beating him with a rod while the man uses a half moon or crescent staff, a tool used to cut the tendons of bulls. The posture of the body of the man under attack makes it look like they are actually beating a dead body.

The exultant mob that vents its fury against the enemy, who in this case may already be dead, is the same crowd that often faced up to the French invaders in an improvised, risky stand with the brutality that Goya captures in this print. The painter's critical attitude towards this type of popular, extremely violent action is shown in the faces of the protagonists. The man using the half moon has a faraway look, a lost expression as if he were motivated by an irrational impulse. The artist also criticises the inaction of the crowd, which is perhaps so accustomed to witnessing this kind of scene that they no longer feel disgusted or repelled.

This print may have links to the death of the Marquis of Perales, a young aristocrat who was unjustly accused of supporting Joseph Bonaparte (Corte, 1768 - Florence, 1844). However, it is also possible that we are before a generic scene, since this kind of violent event must have been very common in times of war.

Mob is closely linked to the following print, *He Deserved It*, in which Goya once again depicts a violent scene peopled by a raving crowd.

CONSERVACIÓN

The plate is stored in the National Chalcography (cat. 279)

EXPOSICIONES

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

Hamburger Kunsthalle Hamburg 1980
cat. 80

Francisco Goya. Capricci, follie e disastri della guerra

San Donato Milanese 2000
Opere grafiche della Fondazione Antonio Mazzotta
cat. 108

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. 100

Francisco de Goya

Museo d'Arte Moderna Lugano 1996
exhibition celebrated from September 22nd to November 17th.
cat. 28

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. 111

Goya et la modernité

Pinacothèque de Paris Paris 2013
from October 11st 2013 to March 16th 2014
cat.67

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. 151

Goya. Opera grafica

Pinacoteca del Castello di San Giorgio Legnano 2006
exhibition celebrated from December 16th 2006 to April 1st 2007
p. 65

2022

BIBLIOGRAFÍA

Goya, grabador

BERUETE Y MONET, Aureliano de
cat. 130
1918
Blass S.A.

Goya. Arte e condizione umana

PAZ, Alfredo de
lam. 200
1990
Liguori editore

TORAL OROPESA, María and MARTÍN
MEDINA, Víctor

p. 64
2022
Museo de Bellas Artes de Badajoz y Diputación
de Badajoz

Goya engravings and lithographs, vol. I y II.

HARRIS, Tomás
cat. 148
1964
Bruno Cassirer

Catálogo de las estampas de Goya en la Biblioteca Nacional

SANTIAGO, Elena M. (coordinadora)
cat. 230
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. 1040
1970
Office du livre

OROPESA, Marisa and RINCÓN GARCÍA,
Wilfredo

p. 133
2013
Pinacoteca de París

ENLACES EXTERNOS