

# IF HE WILL BE RESURRECTED?

CLASIFICACIÓN: PRINTS

SERIE: DISASTERS OF WAR (PRINTS Y DRAWINGS, 1810-1815) (80/82)



## DATOS GENERALES

CRONOLOGÍA	Ca. 1820 - 1823
DIMENSIONES	178 x 220 mm
TÉCNICA Y SOPORTE	Etching and burnisher
RECONOCIMIENTO DE LA AUTORÍA DE GOYA	Undisputed work
TITULAR	Ailsa Mellon Bruce Collection
FICHA: REALIZACIÓN/REVISIÓN	06 Jan 2011 / 05 Jun 2023
INVENTARIO	836 225

## HISTORIA

See *Sad forebodings of what is to come*.

The title of the print was handwritten by Goya on the first and only series known to us at the time of its production, which the painter gave to his friend Agustín Ceán Bermúdez. Thus the title was subsequently engraved on the plate without any modification from Ceán Bermúdez's copy for the first edition of the *Disasters of War* published by the Royal Academy of Fine Arts of San Fernando in Madrid in 1863.

A preparatory drawing of this engraving is in the Prado Museum

#### ANÁLISIS ARTÍSTICO

The same glowing woman who was being buried in print no. 79, *Truth Died*, lies in the foreground in this print. The female figure is awakening from her sleep and coming back to life. On the right, where Justice was in print no. 79, Goya has placed a monk holding a stone in one hand and a small trumpet in the other. Next to him is an animal-headed figure with feline features, although it could perhaps be a dog, which in Goya's iconography alludes to greed. Behind him are some figures that resemble vampires. All of them are preparing, in a somewhat threatening attitude, for the awakening of the woman in the engraving, as if they see this as a danger. Only one female figure, strongly illuminated by the halo of light of the woman who is about to be resurrected, seems hopeful.

Various explanations have been put forward for this engraving. In principle, it could be thought that Goya is raising in this image the question of what would happen if the Constitution were to be reintroduced, what all the figures who feel threatened by this possibility might do and how they would defend themselves in such a circumstance. Another interpretation of this print is that the Aragonese painter knew that the Constitution would be reintroduced during the second constitutional period, so he accentuated the verb in the title as if he were certain of the imminence of this event.

Goya may have drawn on various sources of inspiration to create this image. It is possible that the painter was familiar with Psalm 85:11 of the *Bible*, which states: "Truth shall spring out of the earth; and justice shall look down from heaven". He probably also read the work by Antonio Bernabéu, published in 1820, Spain's *Fortunate Spain through the Life of the Constitution and the Death of the Inquisition*, in which he wrote: "At last the slumbering reason has awakened and opened the way to the empire of the lights; but it would please God that all nations, sharing abundantly in its salutary influence, had finally shaken off the odious yoke imposed on them by the dark and implacable tyranny of superstition".

Nor should we exclude the possibility that the artist was inspired, as he does in other engravings in this series, by the work of Giambattista Casti (Viterbo or Acquapendente, 1724-Paris, 1803) *Gli animali parlanti* (1801), in which the return of Truth is announced in a halo of light at the end of the book.

This engraving can be interpreted as a positive contribution to other prints from the *Caprichos empháticos* in which circumstances that do not augur well are depicted, as can be seen in engraving no. 69, *Nothing, It Will Say* or in the one that precedes the one we are dealing with here, no. 79, *Truth Died*. Jesusa Vega points out that this image clearly shows the secularisation of a sacred theme which, in this case, is the Resurrection of Jesus Christ. In this sense, we could speak of a return to engraving no. 1, *Sad forebodings of what is to happen*, in which the same thing is done with the prayer in the Garden of Olives. This aspect leads us to believe that Goya initially intended this print to be the last in the series.

This engraving can be related to other works by Goya, especially *Capricho* no. 43, *The Sleep of Reason Produces Monsters*, in which a positive figure is stalked by a multitude of disturbing and threatening beings.

#### CONSERVACIÓN

The plate is in the National Chalcography (cat. 331).

#### EXPOSICIONES

De grafiek van Goya

Goya. Das Zeitalter der

Goya y el espíritu de la

Rijksmuseum Rijksprentenkabinet Amsterdam  
1970  
from November 13th 1970 to  
January 17th 1971  
cat. 90

**Francisco Goya. Sein leben im  
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Fuendetodos 1746-1828  
Bordeaux. 1746-1996**  
Galerie Kornfeld Bern 1996  
from November 21st 1996 to  
January 1997  
cat. 170

**Francisco Goya. Capricci, follie  
e disastri della guerra**  
San Donato Milanese 2000  
**Opere grafiche della Fondazione  
Antonio Mazzotta**  
cat. 160

**Goya: Order and disorder**  
Museum of Fine Arts Boston 2014  
cat. 188

#### BIBLIOGRAFÍA

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GASSIER, Pierre  
1973  
Noguer

**Goya. Arte e condizione umana**  
PAZ, Alfredo de  
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1990  
Liguori editore

OROPESA, Marisa and RINCÓN GARCÍA,  
Wilfredo  
p. 159  
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Pinacoteca de París

TORAL OROPESA, María and MARTÍN

**Revoluciones. Kunst um 1800  
(1980 – 1981)**  
Hamburger Kunsthalle Hamburg 1980  
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**Francisco de Goya**  
Museo d'Arte Moderna Lugano 1996  
exhibition celebrated from  
September 22nd to November  
17th.  
p.197, cat. 80

**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. 119

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**Goya engravings and  
lithographs, vol. I y II.**  
HARRIS, Tomás  
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1964  
Bruno Cassirer

**A solution to the enigma of  
Goya's emphatic caprices nº  
65-80 of The Disasters of War**  
Apollo  
GLENDINNING, Nigel  
pp.186-191  
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1978

**Catálogo de las estampas de  
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SANTIAGO, Elena M. (coordinadora)  
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1996  
Ministerio de Educación y Cultura, Biblioteca  
Nacional

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ILCHMAN, Frederick y STEPANEK, Stephanie  
L. (comisarios)  
p. 281  
2014  
Museum of Fine Arts Boston Publications

**Ilustración**  
Museo Nacional del Prado Madrid 1988  
from October 6th to December  
18th 1988. Exhibited also at  
Museum of Fine Arts, Boston,  
January 18th to March 26th  
1989; The Metropolitan Museum  
of Art, Nueva York, May 9th to  
July 16th 1989, Madrid curator  
Manuela B. Mena Marqués,  
scientific directors Alfonso E.  
Pérez Sánchez and Eleanor A.  
Sayre  
cat. 162

**Das Capriccio als Kunstprinzip**  
Wallraf-Richartz-Museum, 1996  
from December 8th 1996 to  
February 16th 1997, exhibited  
also in Zurich, Kunsthhaus, from  
March 14th marzo 1997 to June  
1st 1997 and in Vienna,  
Kunsthistorisches Museum mi  
Palais Harrach, from June 29th  
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**Goya et la modernité**  
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16th 2014  
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Goya**  
GASSIER, Pierre y WILSON, Juliet  
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1970  
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PÉREZ SÁNCHEZ, Alfonso E. y SAYRE, Eleanor  
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pp.450-451, cat. 162  
1988  
Museo del Prado

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BLAS BENITO, Javier and MATILLA, José  
Manuel  
pp.159-162  
2000  
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Museum**  
WILSON BAREAU, Juliet  
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#### **ENLACES EXTERNOS**