

# SAD PRESENTIMENTS OF WHAT MUST COME TO PASS (TRISTES PRESENTIMIENTOS DE LO QUE HA DE ACONTECER)

CLASIFICACIÓN: DRAWINGS

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



## DATOS GENERALES

CRONOLOGÍA

1812 - 1820

UBICACIÓN

The Prado National Museum. Madrid, Madrid, Spain

DIMENSIONES

133 x 186 mm

TÉCNICA Y SOPORTE

Sanguine on paper

RECONOCIMIENTO DE LA AUTORÍA DE GOYA

Undisputed work

TITULAR

El Prado National Museum

FICHA: REALIZACIÓN/REVISIÓN

24 Nov 2010 / 23 May 2023

INVENTARIO

424 (D.3964)

## INSCRIPCIONES

60 (lower left-hand corner).

## HISTORIA

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

This drawing, just like the set of preparatory drawings made for the other prints in the series, formed part of the Carderera collection before arriving at the Prado Museum, where it is currently housed.

We do not know why Goya wrote the number 60 in the lower left-hand corner. It may have served as a reference number of some kind.

#### ANÁLISIS ARTÍSTICO

Using light traces of sanguine, Goya has traced the outline of the kneeling man, his arms flung out to his sides, who was later to appear in the first print in the *Disasters of War* series.

When compared with the final print, we see some differences, chiefly concerning the way in which the artist has treated the background of the scene. In the drawing, this area is much paler than in the print, and Goya has sketched out a landscape here which is practically imperceptible in the print. On the left-hand side of the drawing, in the distance, we can see some buildings which were not carried over to the print. Furthermore, in the upper left-hand corner of the drawing there is an area of brightness, a lingering shred of hope, whilst the monstrous figure that we can just make out in the print is, in the preparatory drawing, even less evident.

As for the kneeling man, Goya has covered his chest with a gown in the drawing, whilst in the print he has opted to show much of the torso laid bare, perhaps in an attempt to lend more drama to the pose.

In short, a comparison of the two works allows us to see how, in the final print, Goya set out to heighten the image's sinister, oppressive side.

#### EXPOSICIONES

##### **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.80

##### **Goya luces y sombras**

CaixaForum Barcelona 2012  
consultant editors José Manuel Matilla and Manuela B. Marqués.  
From March 16th to June 24th 2012  
cat.90

Madrid 2019  
cat. 248

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SÁNCHEZ CANTÓN, Francisco Javier  
n. 83  
1954  
Museo del Prado

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

GASSIER, Pierre y WILSON, Juliet  
cat. 994  
1970  
Office du livre

##### **Dibujos de Goya, 2 vols**

GASSIER, Pierre  
cat. 167  
1975  
Noguer

##### **El mundo de Goya en sus dibujos**

LAFUENTE FERRARI, Enrique  
pp. 135-136  
1979  
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MATILLA, José Manuel y MENA, Manuela B. (comisarios)  
p. 363  
2019  
Museo Nacional del Prado

[www.museodelprado.es/goya-en-el-prado](http://www.museodelprado.es/goya-en-el-prado)

#### ENLACES EXTERNOS