CARTS TO THE CEMETERY

CLASIFICACIÓN: PRINTS

SERIE: DISASTERS OF WAR (PRINTS Y DRAWINGS, 1810-1815) (64/82)

DATOS GENERALES

CRONOLOGÍA	Ca. 1812 - 1815
DIMENSIONES	152 x 208 mm
TÉCNICA Y SOPORTE	Aguafuerte, aguatinta, punta seca, buril y bruñidor
RECONOCIMIENTO DE LA AUTORÍA DE GOYA	Undisputed work
TITULAR	Ailsa Mellon Bruce Collection
FICHA: REALIZACIÓN/REVISIÓN	21 Dec 2010 / 24 May 2023
INVENTARIO	836 225

INSCRIPCIONES

38 (in the bottom left-hand corner)

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 is kept in the National Prado Museum.

ANÁLISIS ARTÍSTICO

Two men lift the body of a dead young woman onto a cart; one holds her back while the other grabs her ankles. The strength of the two male figures and the manner in which they lift the body onto the cart contrasts with the delicate anatomy of the young woman, who still appears to be full of life, which could indicate her recent death. They are preparing to place her on the heap of corpses on the cart, which, as the title of the engraving indicates, will later be taken to the cemetery. On the right-hand side of the print Goya has depicted a man with his back to the viewer bending down to pick up another corpse, which will also be placed on the cart.

The scene takes place in the street, although we cannot identify which city it is. It could be Madrid where, twice a day, corpses were collected to be taken to the cemeteries.

This engraving should be related to the two previous ones, No. 62*, Beds of Death* and No. 63, *Collected Dead.* With these three images the Aragonese painter closes the horrors he has narrated in this second part of the series devoted to the ravages caused by famine on the population to give way to *Emphatic Caprices*

CONSERVACIÓN

The plate is in the National Chalcography (cat. 315).

EXPOSICIONES

Goya. Das Zeitalter der Revolucionen. Kunst um 1800 (1980 – 1981)
Hamburger Kunsthalle Hamburg 1980
cat. 93

Francisco de Goya
Museo d'Arte Moderna Lugano 1996
exhibition celebrated from September 22nd to November 17th.
cat. 64

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. 148

Francisco Goya. Capricci, follie e disastri della guerra
San Donato Milanese 2000
Opere grafiche della Fondazione Antonio Mazzotta
cat. 144

Goya luces y sombras
CaixaForum Barcelona 2012
consultant editors José Manuel Matilla and Manuela B. Marqués. From March 16th to June 24th 2012
cat. 53

Goya et la modernité
Pinacothèque de Paris París 2013
from October 11st 2013 to March 16th 2014
cat. 103

2022

BIBLIOGRAFÍA

Goya, grabador
BERUETE Y MONET, Aureliano de
cat. 166
1918
Blass S.A.

Goya engravings and lithographs, vol. I y II.
HARRIS, Tomás
cat. 184
1964
Bruno Cassirer

Vie et ouvre de Francisco de Goya
GASSIER, Pierre y WILSON, Juliet
cat. 1102
1970
Office du livre

Catálogo de las estampas de Goya en la Biblioteca Nacional
SANTIAGO, Elena M. (coordinadora)
cat. 279
1996
Ministerio de Educación y Cultura, Biblioteca Nacional

El Libro de los Desastres de la Guerra
BLAS BENITO, Javier and MATILLA, José Manuel
pp.120-122
2000
Museo del Prado

OROPESA, Marisa and RINCÓN GARCÍA, Wilfredo
p. 151
2013
Pinacoteca de París

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

TORAL OROPESA, María and MARTÍN MEDINA, Víctor
p. 84
2022
Museo de Bellas Artes de Badajoz y Diputación de Badajoz

ENLACES EXTERNOS