THEY ESCAPE THROUGH THE FLAMES (ESCAPAN ENTRE LAS LLAMAS)

CLASIFICACIÓN: PRINTS

SERIE: DISASTERS OF WAR (PRINTS Y DRAWINGS, 1810-1815) (41/82)

DATOS GENERALES

CRONOLOGÍA	Ca. 1810 - 1812
DIMENSIONES	162 x 236 mm
TÉCNICA Y SOPORTE	Etching and burin
RECONOCIMIENTO DE LA AUTORÍA DE GOYA	Undisputed work
FICHA: REALIZACIÓN/REVISIÓN	13 Dec 2010 / 24 May 2023
INVENTARIO	836 225

INSCRIPCIONES

Goya (lower left-hand corner), *10* (lower left-hand corner)

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.

ANÁLISIS ARTÍSTICO

A group of people has been surprised in the middle of the night by an explosion caused by the war. In the centre of the scene is a great blaze of light and we can see some men and women running away from the blast. The figures on the left-hand side of the composition are situated closest to the blast, and they cover their faces with their hands to avoid being burnt. In the centre, two men rush to drag a woman dressed in white and stripped to the waist away from the explosion. Near them, another man is carrying an injured man with a bandaged head. On the right, various figures flee the scene: terrified, they trample over others who have fallen to the floor.

This print can be linked to no. 30, *Ravages of war* (*Estragos de la guerra*), in which Goya depicts the consequences of a bombing on the inside of a house. The work also shows strong similarities with the artist's two paintings Goya of fires. In these works, the fire - or in the case of the print, the explosion - is the central point from which the people depicted in the work flee, driven by panic.

Goya has made masterful use of etching techniques, creating a lighter space in the centre - the dazzling blast of the fire - from which dense, parallel lines emanate, suggesting the explosion. In this way, the artist accentuates the idea of a centrifugal force that forces the figures to flee towards the space outside the frame of the composition.

Jesusa Vega establishes a link between this print and the previous one in the series, no. 40, *He gets something out of it* (*Algun partido saca*). In this case, the present work would represent the destruction of the Buen Retiro porcelain factory by English troops.

CONSERVACIÓN

The plate is stored in the National Chalcography (cat. 292).

EXPOSICIONES

De grafiek van Goya
Rijksmuseum Rijksprentenkabinet Amsterdam 1970
from November 13th 1970 to January 17th 1971
cat. 79

Francisco de Goya
Museo d'Arte Moderna Lugano 1996
exhibition celebrated from September 22nd to November 17th.
p. 158, cat. 41

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. 126

Francisco Goya. Capricci, follie e disastri della guerra
San Donato Milanese 2000
Opere grafiche della Fondazione Antonio Mazzotta
cat. 121

Goya. Opera grafica
Pinacoteca del Castello di San Giorgio Legnano 2006
exhibition celebrated from December 16th 2006 to April 1st 2007
p. 71

Goya et la modernité
Pinacothèque de Paris París 2013
from October 11st 2013 to March 16th 2014
cat. 80

2022

BIBLIOGRAFÍA

Goya, grabador
BERUETE Y MONET, Aureliano de
cat. 143
1918
Blass S.A.

Goya engravings and lithographs, vol. I y II.
HARRIS, Tomás
cat. 161
1964
Bruno Cassirer

Vie et ouvre de Francisco de Goya
GASSIER, Pierre y WILSON, Juliet
cat. 1058
1970
Office du livre

Catálogo de las estampas de Goya en la Biblioteca Nacional
SANTIAGO, Elena M. (coordinadora)
cat. 247
1996
Ministerio de Educación y Cultura, Biblioteca Nacional

TORAL OROPESA, María and MARTÍN MEDINA, Víctor
p. 66
2022
Museo de Bellas Artes de Badajoz y Diputación de Badajoz

OROPESA, Marisa and RINCÓN GARCÍA, Wilfredo
p. 140
2013
Pinacoteca de París

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

ENLACES EXTERNOS