RAVAGES OF WAR (ESTRAGOS DE LA GUERRA)

CLASIFICACIÓN: PRINTS

SERIE: DISASTERS OF WAR (PRINTS Y DRAWINGS, 1810-1815) (30/82)

DATOS GENERALES

CRONOLOGÍA	Ca. 1810 - 1812
DIMENSIONES	141 x 170 mm
TÉCNICA Y SOPORTE	Etching, burin, drypoint and burnisher
RECONOCIMIENTO DE LA AUTORÍA DE GOYA	Undisputed work
FICHA: REALIZACIÓN/REVISIÓN	06 Dec 2010 / 02 Jun 2023
INVENTARIO	836 225

INSCRIPCIONES

Goya (lower left-hand corner), *21* (lower left-hand corner).

HISTORIA

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

The first artist's proof shows how the face, chest and legs of the woman in the foreground were worked in drypoint, as were the arms of the woman who is falling and another woman on the left-hand side of the composition. The shadow of the beam below the right thigh of

the woman in the foreground was rendered with burin, reinforcing the broken etched lines in the background and the head of the falling female figure.

There is an artist's proof that is housed in the Museum of Fine Arts in Boston which belonged to Infante Sebastian.

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

In this print Goya depicts the effects of a bombardment on the interior of a house. His inspiration possibly came from one of the bombardments which took place during the first siege of Zaragoza that he would have known about, although this kind of event would have been common during the war.

Within the house everything has been destroyed by the explosion: the roof beams are falling down, the furniture is in disarray, and there are bodies piled up on the floor, as well as one figure that seems to be thrown forward by the blast.

Goya creates a dark space in this print, perhaps in order to denote that the scene takes place at night, surprising the inhabitants of the house in their nightshirts. This darkness is expressed through the heavy use of etching in dense horizontal lines while the artist employs areas of white for the bodies left by the explosion. The violent postures of the corpses, the expressions of horror on the open-mouthed faces and the chaos inside the room generate a devastating atmosphere.

This print must be related to another catastrophic scene from the *Disasters of War* series, nº 41, *They Escape Through the Flames* (Escapan entre llamas). It is also clearly reminiscent of other previous Goya works, such as the two depicting fires, *The Fire at Night* and *Fire in a Hospital*, in which the protagonists have also been surprised in the night and flee in terror in their nightshirts. In all of these works Goya deals with catastrophe and its sublime capacity to block our senses and stop reason from operating.

CONSERVACIÓN

The plate is stored in the National Chalcography (cat. 281)

EXPOSICIONES

De grafiek van Goya
Rijksmuseum Rijksprentenkabinet Amsterdam 1970
from November 13th 1970 to January 17th 1971
cat. 72

Goya. Das Zeitalter der Revolucionen. Kunst um 1800 (1980 – 1981)
Hamburger Kunsthalle Hamburg 1980
cat. 84

Francisco de Goya
Museo d'Arte Moderna Lugano 1996
exhibition celebrated from September 22nd to November 17th.
cat. 30

Francisco Goya. Sein leben im spiegel der graphik. Fuendetodos 1746-1828 Bordeaux. 1746-1996
Galerie Kornfeld Bern 1996
from November 21st 1996 to

Ydioma universal: Goya en la Biblioteca Nacional
Biblioteca Nacional Madrid 1996
from September 19th to December 15th 1996

Goya's Realism
Statens Museum for Kunst Copenhagen 2000
from February 11th to May 7th 2000
cat. 41

January 1997
cat. 116

cat. 199

Goya. Opera grafica
Pinacoteca del Castello di San Giorgio Legnano 2006
exhibition celebrated from December 16th 2006 to April 1st 2007
p. 66

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. 90

Goya et la modernité
Pinacothèque de Paris París 2013
from October 11st 2013 to March 16th 2014
cat. 69

Madrid 2017

2022

BIBLIOGRAFÍA

Goya, grabador
BERUETE Y MONET, Aureliano de
cat. 132
1918
Blass S.A.

Goya engravings and lithographs, vol. I y II.
HARRIS, Tomás
cat. 150
1964
Bruno Cassirer

Vie et ouvre de Francisco de Goya
GASSIER, Pierre y WILSON, Juliet
cat. 1044
1970
Office du livre

Vicisitudes de algunas láminas grabadas por Francisco de Goya: Los desastres de la guerra, Los disparates, La tauromaquia
Goya
CARRETE PARRONDO, Juan
p. 288
145-150
1978-1979

Catálogo de las estampas de Goya en la Biblioteca Nacional
SANTIAGO, Elena M. (coordinadora)
cat. 233
1996
Ministerio de Educación y Cultura, Biblioteca Nacional

Goya. Die Kunst der Freiheit
TRAEGER, Jörg
p. 151, fig. 57
2000
Verlag C. H. Beck

Goya, la imagen de la mujer
CALVO SERRALLER, Francisco (comisario)
p. 97, fig. 37
2001
Museo Nacional del Prado y Fundación Amigos del Museo del Prado

OROPESA, Marisa and RINCÓN GARCÍA, Wilfredo
p. 134
2013
Pinacoteca de París

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

CALVO RUATA, José Ignacio, BORRÁS GUALIS, Gonzalo M. and MARTÍNEZ HERRANZ, Amparo
p. 189
2017
Gobierno de Aragón y Fundación Bancaria Ibercaja

TORAL OROPESA, María and MARTÍN MEDINA, Víctor
p. 65
2022
Museo de Bellas Artes de Badajoz y Diputación de Badajoz

ENLACES EXTERNOS