THE BEDS OF DEATH (LAS CAMAS DE LA MUERTE)

CLASIFICACIÓN: PRINTS

SERIE: DISASTERS OF WAR (PRINTS Y DRAWINGS, 1810-1815) (62/82)

DATOS GENERALES

CRONOLOGÍA	Ca. 1812 - 1815
DIMENSIONES	177 x 221 mm
TÉCNICA Y SOPORTE	Aguafuerte, lavis, punta seca, buril y bruñidor
RECONOCIMIENTO DE LA AUTORÍA DE GOYA	Undisputed work
FICHA: REALIZACIÓN/REVISIÓN	20 Dec 2010 / 24 May 2023
INVENTARIO	836 225

HISTORIA

See *Sad presentiments of what must come to pass* (*Tristes presentimientos de lo que ha de acontecer*).

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 the middle of a street or another public place a female figure covered from head to foot passes by a group of corpses covered up with sheets. The viewer cannot see the woman's face, although it is clear that she is covering her nose to block out the stench of the bodies.

Goya has made some deep, dense marks in the background, creating a mesh effect in some areas that serves to intensify the darkness. The only light area of the print is the white tunic that completely covers the woman passing by the corpses.

Despite the simplicity of the composition and the fact that the lifeless bodies are depicted covered for the first time in the series *The Disasters of War*, Goya achieves an intense dramatic atmosphere in this work. The artist does not need to show the mutilated or emaciated, starved bodies in order to evoke a strong sensation of distaste and distress in the viewer. He also reiterates a gesture repeated in print no. 18, *Bury them and keep quiet (Enterrar y callar)*, in which the figures depicted also cover their noses before piles of corpses that are most likely awaiting burial.

CONSERVACIÓN

The plate is stored in the National Chalcography (cat. 313).

EXPOSICIONES

Goya and his times
The Royal Academy of Arts London 1963
cat. 66
cat. 250

Francisco de Goya
Museo d'Arte Moderna Lugano 1996
exhibition celebrated from September 22nd to November 17th.
cat. 146

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
p. 179, cat. 62

Francisco Goya. Capricci, follie e disastri della guerra
San Donato Milanese 2000
Opere grafiche della Fondazione Antonio Mazzotta
cat. 142

Goya et la modernité
Pinacothèque de Paris París 2013
from October 11st 2013 to March 16th 2014
cat. 101

2022

BIBLIOGRAFÍA

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

Goya engravings and lithographs, vol. I y II.
HARRIS, Tomás
cat. 182
1964
Bruno Cassirer

Vie et ouvre de Francisco de Goya
GASSIER, Pierre y WILSON, Juliet
cat. 1098
1970
Office du livre

Goya. Arte e condizione umana
PAZ, Alfredo de
lam. 213
1990
Liguori editore

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SANTIAGO, Elena M. (coordinadora)
cat. 276
1996
Ministerio de Educación y Cultura, Biblioteca Nacional

Francisco de Goya. Los Desastres de la guerra
GALLEGO GARCÍA, Raquel
p. 40
2011
La Central

OROPESA, Marisa and RINCÓN GARCÍA, Wilfredo

Goya. In the Norton Simon Museum

TORAL OROPESA, María and MARTÍN MEDINA, Víctor

p. 150
2013
Pinacoteca de París

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

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2022
Museo de Bellas Artes de Badajoz y Diputación de Badajoz

ENLACES EXTERNOS