THIS IS WHAT YOU WERE BORN FOR (PARA ESO HABEIS NACIDO)

CLASIFICACIÓN: PRINTS

SERIE: DISASTERS OF WAR (PRINTS Y DRAWINGS, 1810-1815) (12/82)



DATOS GENERALES

CRONOLOGÍA	Ca. 1810 - 1812
DIMENSIONES	163 x 237 mm
TÉCNICA Y SOPORTE	Etching, lavis, drypoint and burin
RECONOCIMIENTO DE LA AUTORÍA DE GOYA	Undisputed work
FICHA: REALIZACIÓN/REVISIÓN	29 Nov 2010 / 24 May 2023
INVENTARIO	836 225

INSCRIPCIONES

Goya (lower left-hand corner), *24* (lower left-hand corner of plate).

HISTORIA

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

There exists a state proof with drypoint in which the hat on the right-hand side has been made darker. In the next proof, Goya added the signature and some retouching with the burin on the vomiting man. In the following one, he added the lavis work across the entire plate.

The title was handwritten by Goya on the first and only print run that we know to have been made at the time, and which the painter gave to his friend Agustín Ceán Bermúdez. The title was engraved on to the

copperplate at a later date, and no other modifications were made to the image for the first edition of the *Disasters of War*, which was printed by the Royal Academy of Fine Arts of San Fernando, Madrid, in 1863.

There is a *preparatory drawing* in the Prado Museum, Madrid.

ANÁLISIS ARTÍSTICO

In the middle of an area of open ground, Goya has etched a group of abandoned corpses. The postures of the discarded bodies and the inanimate expressions on their faces add to the horror of the image. Only one living person is shown, the man who is vomiting blood and who will also very soon form part of this mass of lifeless corpses. The scene takes place in an inhospitable, barren landscape; there are no trees or bushes, nor any homes in which to shelter.

The etching has been applied with precision and the hatching seems more elaborate in this print than in others in the *Disasters of War* series. The clouds in the sky have been rendered using very tightly packed horizontal lines, whilst the rest of the sky has been left as a large area of white.

Enrique Lafuente Ferrari, Valeriano Bozal and Jesusa Vega all relate this etching to no. 16, *They avail themselves*, nº 18, *Bury them and keep quiet*, no. 21, *It will be the same*, no. 22, *All this and more*, no. 23, *The same elsewhere*, no. 27, *Charity*, no. 48,*A cruel shame!*, nº 62, *The deathbeds* and no. 63, *A collection of dead men*, since all of these images feature depictions of piled up corpses.

CONSERVACIÓN

The etching plate is conserved in the National Chalcography Museum (cat. 263)

EXPOSICIONES

Goya
Ministry of Foreing Affairs Burdeos 1951
organized by the Bordeaux City Hall, consultant editor Gilberte Martin-Méry. From May 16th to June 30th 1951
cat. 6

De grafiek van Goya
Rijksmuseum Rijksprentenkabinet Amsterdam 1970
from November 13th 1970 to January 17th 1971
cat. 61

Francisco de Goya
Museo d'Arte Moderna Lugano 1996
exhibition celebrated from September 22nd to November 17th.
cat. 12

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. 100

Francisco Goya. Capricci, follie e disastri della guerra
San Donato Milanese 2000
Opere grafiche della Fondazione Antonio Mazzotta
cat. 92

Goya. Opera grafica
Pinacoteca del Castello di San Giorgio Legnano 2006
exhibition celebrated from December 16th 2006 to April 1st 2007
p. 57

Goya et la modernité
Pinacothèque de Paris París 2013
from October 11st 2013 to March 16th 2014
cat.51

Madrid 2017

BIBLIOGRAFÍA

Goya, grabador
BERUETE Y MONET, Aureliano de
cat. 114
1918
Blass S.A.

Goya engravings and lithographs, vol. I y II.
HARRIS, Tomás
cat. 132
1964
Bruno Cassirer

Vie et ouvre de Francisco de Goya
GASSIER, Pierre y WILSON, Juliet
cat. 1009
1970
Office du livre

Goya. Arte e condizione umana
PAZ, Alfredo de
lam. 196
1990
Liguori editore

Catálogo de las estampas de Goya en la Biblioteca Nacional
SANTIAGO, Elena M. (coordinadora)
cat. 201
1996
Ministerio de Educación y Cultura, Biblioteca

OROPESA, Marisa and RINCÓN GARCÍA, Wilfredo
p. 125
2013
Pinacoteca de París

Nacional

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

ENLACES EXTERNOS