MOB (POPULACHO)

CLASIFICACIÓN: PRINTS

SERIE: DISASTERS OF WAR (PRINTS Y DRAWINGS, 1810-1815) (28/82)

DATOS GENERALES

CRONOLOGÍA	Ca. 1810 - 1812
DIMENSIONES	177 x 220 mm
TÉCNICA Y SOPORTE	Etching, aquatint, burin, drypoint and burnisher
RECONOCIMIENTO DE LA AUTORÍA DE GOYA	Undisputed work
FICHA: REALIZACIÓN/REVISIÓN	06 Dec 2010 / 28 Oct 2022
INVENTARIO	836 225

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 in Madrid.

ANÁLISIS ARTÍSTICO

An *afrancesado* or perhaps a French soldier is being beaten before the enthusiastic and rather indifferent gaze of a crowd of people, including a priest wearing a saturn hat. The victim's feet are tied together and the upper part of his body is exposed. A man and woman are giving their victim a brutal beating, the woman beating him with a rod while the man uses a half moon or crescent staff, a tool used to cut the tendons of bulls. The posture of the body of the man under attack makes it look like they are actually beating a dead body.

The exultant mob that vents its fury against the enemy, who in this case may already be dead, is the same crowd that often faced up to the French invaders in an improvised, risky stand with the brutality that Goya captures in this print. The painter's critical attitude towards this type of popular, extremely violent action is shown in the faces of the protagonists. The man using the half moon has a faraway look, a lost expression as if he were motivated by an irrational impulse. The artist also criticises the inaction of the crowd, which is perhaps so accustomed to witnessing this kind of scene that they no longer feel disgusted or repelled.

This print may have links to the death of the Marquis of Perales, a young aristocrat who was unjustly accused of supporting Joseph Bonaparte (Corte, 1768 - Florence, 1844). However, it is also possible that we are before a generic scene, since this kind of violent event must have been very common in times of war.

Mob is closely linked to the following print, *He Deserved It*,in which Goya once again depicts a violent scene peopled by a raving crowd.

CONSERVACIÓN

The plate is stored in the National Chalcography (cat. 279)

EXPOSICIONES

Goya. Das Zeitalter der Revolucionen. Kunst um 1800 (1980 – 1981)
Hamburger Kunsthalle Hamburg 1980
cat. 80

Francisco de Goya
Museo d'Arte Moderna Lugano 1996
exhibition celebrated from September 22nd to November 17th.
cat. 28

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. 151

Francisco Goya. Capricci, follie e disastri della guerra
San Donato Milanese 2000
Opere grafiche della Fondazione Antonio Mazzotta
cat. 108

Goya. La imagen de la mujer
Museo Nacional del Prado Madrid 2001
from October 30th 2001 to February 10th 2002. Exhibitied also at the National Gallery of Art, Washington, March 10th to June 2nd 2002, consultant editor Francisco Calvo Serraller
cat. 111

Goya. Opera grafica
Pinacoteca del Castello di San Giorgio Legnano 2006
exhibition celebrated from December 16th 2006 to April 1st 2007
p. 65

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. 100

Goya et la modernité
Pinacothèque de Paris París 2013
from October 11st 2013 to March 16th 2014
cat.67

2022

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Blass S.A.

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1964
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Vie et ouvre de Francisco de Goya
GASSIER, Pierre y WILSON, Juliet
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Pinacoteca de París

TORAL OROPESA, María and MARTÍN MEDINA, Víctor
p. 64
2022
Museo de Bellas Artes de Badajoz y Diputación de Badajoz

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

ENLACES EXTERNOS