THIS ALWAYS HAPPENS (SIEMPRE SUCEDE)

CLASIFICACIÓN: PRINTS

SERIE: DISASTERS OF WAR (PRINTS Y DRAWINGS, 1810-1815) (8/82)



DATOS GENERALES

CRONOLOGÍA	Ca. 1814 - 1820
DIMENSIONES	177 x 219 mm
TÉCNICA Y SOPORTE	Etching, aquatint and burin
RECONOCIMIENTO DE LA AUTORÍA DE GOYA	Undisputed work
FICHA: REALIZACIÓN/REVISIÓN	28 Nov 2010 / 24 May 2023
INVENTARIO	836 225

HISTORIA

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

There exist two state proofs of this print, one before the numbering and the drypoint work was added, and the other with the number etched on to the plate and some touches of light added in drypoint to the saddle of the horse, in the background on the left-hand side.

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

ANÁLISIS ARTÍSTICO

This always happens depicts either a charge or a retreat by dragoons of the French Imperial Guard. This was the name given to those soldiers who, from the second half of the 16th century to the beginning of the 19th, fought in the cavalry, normally on the offensive, and as defensive infantry.

In the foreground, Goya shows a fallen horse and its rider, who is largely hidden by the animal, with only one hand and a leg visible to the viewer. In the middle ground several other riders flee on horseback. It is likely that in this print the artist has created a generic representation of the way in which the French soldiers passed through the Spanish cities, since it seems that they did so at full gallop, using the element of surprise.

The action in the scene is concentrated in the centre of the composition, framed by the white of the untouched paper. The horses and their riders, galloping at great speed, have been rendered using etched horizontal lines, packed very tightly together. On the other hand, Goya has left large areas of white on the body of the fallen horse, drawing our eye to it. This is a dynamic, energetic image, thanks chiefly to the diagonal lines of the falling animal and rider and to the quick continuous horizontal strokes, somewhat longer than is usual in these prints, which have been used to depict the rest of the horses.

Eleanor Sayre has established a relationship between this etching and the prints belonging to the third part of the *Disasters of War* series, the *Emphatic Caprices*, by virtue of the way in which Goya works in these images. The horse shown here in *This always happens* displays strong similarities to the animal in print no. 78, *He defends himself well*. The two depictions represent the same animal in two utterly different postures: in the first print, the horse is falling helplessly; whilst in the second it has become an animal full of energy, lashing out and defending itself with virulence. Both animals occupy the centre of their respective compositions - a large white shape in the middle of each etching.

The present print is one of the most complex in the series and is difficult to connect to the others in this first part of the *Disasters of War*. It is just as challenging a task to make sense of the image using the title that Goya has given it. Perhaps it is a metaphor for the defeat that always comes in the end, inexorably, just when it is least expected, as symbolized here by the falling of the horse.

CONSERVACIÓN

The etching plate is conserved in the National Chalcography Museum (cat. 259)

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. 5

Goya and his times
The Royal Academy of Arts London 1963
cat. 66
cat. 232

Francisco de Goya
Museo d'Arte Moderna Lugano 1996
exhibition celebrated from September 22nd to November 17th.
cat. 8

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. 150

Goya's Realism
Statens Museum for Kunst Copenhagen 2000
from February 11th to May 7th 2000
cat. 25

Francisco Goya. Capricci, follie e disastri della guerra
San Donato Milanese 2000
Opere grafiche della Fondazione Antonio Mazzotta
cat. 88

Goya. Opera grafica
Pinacoteca del Castello di San Giorgio Legnano 2006
exhibition celebrated from December

Goya et la modernité
Pinacothèque de Paris París 2013
from October 11st 2013 to March

16th 2006 to April 1st 2007
p. 55

16th 2014
cat.47

BIBLIOGRAFÍA

Goya, grabador
BERUETE Y MONET, Aureliano de
cat. 110
1918
Blass S.A.

Catálogo de las estampas de Goya en la Biblioteca Nacional
SANTIAGO, Elena M. (coordinadora)
cat. 193
1996
Ministerio de Educación y Cultura, Biblioteca Nacional

Goya engravings and lithographs, vol. I y II.
HARRIS, Tomás
cat. 128
1964
Bruno Cassirer

OROPESA, Marisa and RINCÓN GARCÍA, Wilfredo
p. 123
2013
Pinacoteca de París

Vie et ouvre de Francisco de Goya
GASSIER, Pierre y WILSON, Juliet
cat. 1003
1970
Office du livre

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

ENLACES EXTERNOS