TRANSPORTING THE INJURED TO HOSPITAL

CLASIFICACIÓN: DRAWINGS

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

DATOS GENERALES

CRONOLOGÍA	Ca. 1810 - 1814
UBICACIÓN	The Prado National Museum. Madrid, Madrid, Spain
DIMENSIONES	176 x 236 mm
TÉCNICA Y SOPORTE	
RECONOCIMIENTO DE LA AUTORÍA DE GOYA	Documented work
TITULAR	El Prado National Museum
FICHA: REALIZACIÓN/REVISIÓN	20 Aug 2021 / 25 May 2023
INVENTARIO	930 D3990

HISTORIA

In the Prado Museum has examples of preparatory drawings from all the series of engravings Goya produced throughout his career. Almost all of them, with a few exceptions, come from the collection of Valentín Carderera (1796-1880), whose heir, Mariano Carderera, sold a lot of 284 preparatory drawings to the Prado Museum in 1866. The Prado Museum has 75 of the preparatory drawings for the *Disasters of War* series, some of which, such as *Women Surprised by Soldiers,* were never engraved.

Line of provenance: Javier Goya, 1828; Mariano Goya, 1854; Valentín Carderera, ca. 1861;

Mariano Carderera, 1880; Prado Museum, 12/11/1886.

ANÁLISIS ARTÍSTICO

See *Women surprised by soldiers.*

The scene takes place under a sort of loggia, where a field hospital seems to have been set up. In the foreground, Goya locates a series of lumps in the lower part, lifeless or wounded bodies, which frame the subject. Two groups, each consisting of three people, carry two wounded men with dismembered limbs and exsanguinated heads. Some of the figures are dressed in military jackets with military belts and caps. In the background, other figures can be seen seated with a more schematic treatment. The dynamism of the scene and the treatment of the spatial depth are achieved through the rhythmic distribution of light and shadow that emphasises the figures. The large arches on the right-hand side of the composition, which are barely emphasised, anticipate those of another drawing also entitled *Transport of the Wounded to the Hospital*, whose figures are distributed in a different way.

Pierre Gassier relates the present drawing to *Disaster no. 24. They may still serve*, which in his opinion is much more accomplished compositionally, which would explain why this one was never engraved, as it must not have fully satisfied the painter, who continued to try out other options.

EXPOSICIONES

Goya. Exposition de l'oeuvre gravé, de peintures, de tapisseries et de cent dix dessins du Musée du
Bibliothèque nationale de France París 1935
Brussels 1985
cat. 42

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SÁNCHEZ CANTÓN, Francisco Javier
s. p., cat. 150
1954
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HARRIS, Tomás
vol. II, p. 299, cat. 203b
1964
Bruno Cassirer

Vie et ouvre de Francisco de Goya
GASSIER, Pierre y WILSON, Juliet
pp. 318-319 (il.), cat. 234
1970
Office du livre

El mundo de Goya en sus dibujos
LAFUENTE FERRARI, Enrique
p. 176
1979
Urbión

PALABRAS CLAVE

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