

CHARITY (CARIDAD)

CLASIFICACIÓN: PRINTS

SERIE: DISASTERS OF WAR (PRINTS Y DRAWINGS, 1810-1815) (27/82)



DATOS GENERALES

CRONOLOGÍA	1810
DIMENSIONES	163 x 236 mm
TÉCNICA Y SOPORTE	Etching, aquatint, burin, drypoint and burnisher
RECONOCIMIENTO DE LA AUTORÍA DE GOYA	Undisputed work
FICHA: REALIZACIÓN/REVISIÓN	02 Dec 2010 / 07 Nov 2024
INVENTARIO	836 225

INSCRIPCIONES

Goya (lower left-hand corner), *11* (lower left-hand corner)

HISTORIA

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

In the artist's proofs we can see a gradual softening in the definition of the muscles of the corpses being thrown into the mass grave.

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 order to avoid the spread of diseases in times of war, corpses were buried in mass graves. This is exactly what Goya shows in this print, in which we can see various men throwing decapitated, totally naked bodies into a grave. On the edge of the pit other naked corpses are piled up, ready to be thrown into the grave.

The title of the print is loaded with a strong sense of irony, since there is little charity in this gesture: on the contrary, it is an act of selfishness, as was the concern to attend to the wounded in order to ensure that they could later go forth into battle once more.

In the background we can see a standing figure who stares into space with a preoccupied expression. This might be a self-portrait of Goya himself witnessing the scene. It is likely that the artist would have seen some scenes of this kind in person and that he would have made studies in the moment of the action. However, the dominant trend in this series of avoiding characterizing figures or giving specific geographical references suggests that the majority of the images in *The Disasters of War* were the fruit of a mental process of composition based on events that the artist had seen.

CONSERVACIÓN

The plate is stored in the National Chalcography (cat. 278).

EXPOSICIONES

Goya and his times

The Royal Academy of Arts London 1963

cat. 66

cat. 241

De grafiek van Goya

Rijksmuseum Rijksprentenkabinet Amsterdam
1970

from November 13th 1970 to
January 17th 1971

cat. 71

Goya. Das Zeitalter der Revolutionen. Kunst um 1800 (1980 - 1981)

Hamburger Kunsthalle Hamburg 1980

cat. 79

Francisco de Goya

Museo d'Arte Moderna Lugano 1996

exhibition celebrated from
September 22nd to November
17th.

cat. 26

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. 115

Francisco Goya. Capricci, follie e disastri della guerra

San Donato Milanese 2000

Opere grafiche della Fondazione
Antonio Mazzotta

cat. 107

Goya. Opera grafica

Pinacoteca del Castello di San Giorgio Legnano
2006

exhibition celebrated from
December 16th 2006 to April 1st
2007

p. 64

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. 105

Goya et la modernité

Pinacothèque de Paris Paris 2013

from October 11st 2013 to March
16th 2014

cat.66

Goya: Order and disorder

Museum of Fine Arts Boston 2014

cat. 1

BIBLIOGRAFÍA

Goya, grabador

BERUETE Y MONET, Aureliano de

cat. 129

1918

Blass S.A.

Goya engravings and lithographs, vol. I y II.

HARRIS, Tomás

cat. 147

1964

Vie et ouvre de Francisco de Goya

GASSIER, Pierre y WILSON, Juliet

cat. 1038

1970

Catálogo de las estampas de Goya en la Biblioteca Nacional

SANTIAGO, Elena M. (coordinadora)
cat. 229
1996
Ministerio de Educación y Cultura, Biblioteca Nacional

Goya: Order & Disorder

ILCHMAN, Frederick y STEPANEK, Stephanie L. (comisarios)
p. 12
2014
Museum of Fine Arts Boston Publications

Bruno Cassirer

El Libro de los Desastres de la Guerra

BLAS BENITO, Javier and MATILLA, José Manuel
pp. 55-57
2000
Museo del Prado

Goya. In the Norton Simon Museum

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

Office du livre

OROPESA, Marisa and RINCÓN GARCÍA, Wilfredo
p. 133
2013
Pinacoteca de París

ENLACES EXTERNOS