

# 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 / 24 May 2023
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  
Bruno Cassirer

##### **Vie et ouvre de Francisco de Goya**

GASSIER, Pierre y WILSON, Juliet  
cat. 1038  
1970  
Office du livre

##### **Catálogo de las estampas de Goya en la Biblioteca Nacional**

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

##### **El Libro de los Desastres de la Guerra**

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

OROPESA, Marisa and RINCÓN GARCÍA,  
Wilfredo

p. 133  
2013  
Pinacoteca de Paris

##### **Goya: Order & Disorder**

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

##### **Goya. In the Norton Simon Museum**

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

