

CARTS TO THE CEMETERY

CLASIFICACIÓN: PRINTS

SERIE: DISASTERS OF WAR (PRINTS Y DRAWINGS, 1810-1815) (64/82)



DATOS GENERALES

CRONOLOGÍA

Ca. 1812 - 1815

DIMENSIONES

152 x 208 mm

TÉCNICA Y SOPORTE

Aguafuerte, aguatinta, punta seca, buril y bruñidor

RECONOCIMIENTO DE LA AUTORÍA DE GOYA

Undisputed work

TITULAR

Ailsa Mellon Bruce Collection

FICHA: REALIZACIÓN/REVISIÓN

21 Dec 2010 / 24 May 2023

INVENTARIO

836 225

INSCRIPCIONES

38 (in the bottom left-hand corner)

HISTORIA

See *Sad forebodings of what is to come.*

The title of the print was handwritten by Goya on the first and only series known to us at the time of its production, which the painter gave to his friend Agustín Ceán Bermúdez. Thus the title was subsequently engraved on the plate without any modification from Ceán Bermúdez's copy for the first edition of *The Disasters of War* published by the Royal Academy

of Fine Arts of San Fernando in Madrid in 1863.

A *preparatory drawing* is kept in the National Prado Museum.

ANÁLISIS ARTÍSTICO

Two men lift the body of a dead young woman onto a cart; one holds her back while the other grabs her ankles. The strength of the two male figures and the manner in which they lift the body onto the cart contrasts with the delicate anatomy of the young woman, who still appears to be full of life, which could indicate her recent death. They are preparing to place her on the heap of corpses on the cart, which, as the title of the engraving indicates, will later be taken to the cemetery. On the right-hand side of the print Goya has depicted a man with his back to the viewer bending down to pick up another corpse, which will also be placed on the cart.

The scene takes place in the street, although we cannot identify which city it is. It could be Madrid where, twice a day, corpses were collected to be taken to the cemeteries.

This engraving should be related to the two previous ones, No. 62, *Beds of Death* and No. 63, *Collected Dead*. With these three images the Aragonese painter closes the horrors he has narrated in this second part of the series devoted to the ravages caused by famine on the population to give way to *Emphatic Caprices*

CONSERVACIÓN

The plate is in the National Chalcography (cat. 315).

EXPOSICIONES

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

Hamburger Kunsthalle Hamburg 1980
cat. 93

Francisco de Goya

Museo d'Arte Moderna Lugano 1996
exhibition celebrated from
September 22nd to November
17th.
cat. 64

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. 148

Francisco Goya. Capricci, follie e disastri della guerra

San Donato Milanese 2000

Opere grafiche della Fondazione
Antonio Mazzotta

cat. 144

Goya luces y sombras

CaixaForum Barcelona 2012

consultant editors José Manuel
Matilla and Manuela B. Marqués.
From March 16th to June 24th
2012

cat. 53

Goya et la modernité

Pinacothèque de Paris Paris 2013

from October 11st 2013 to March
16th 2014

cat. 103

2022

BIBLIOGRAFÍA

Goya, grabador

BERUETE Y MONET, Aureliano de
cat. 166
1918
Blass S.A.

Goya engravings and lithographs, vol. I y II.

HARRIS, Tomás
cat. 184
1964
Bruno Cassirer

Vie et ouvre de Francisco de Goya

GASSIER, Pierre y WILSON, Juliet
cat. 1102
1970
Office du livre

Catálogo de las estampas de Goya en la Biblioteca Nacional

SANTIAGO, Elena M. (coordinadora)
cat. 279

1996

Ministerio de Educación y Cultura, Biblioteca
Nacional

El Libro de los Desastres de la Guerra

BLAS BENITO, Javier and MATILLA, José
Manuel
pp.120-122
2000
Museo del Prado

OROPESA, Marisa and RINCÓN GARCÍA,
Wilfredo

p. 151
2013

Pinacoteca de París

Goya. In the Norton Simon Museum

TORAL OROPESA, María and MARTÍN

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

MEDINA, Víctor
p. 84
2022
Museo de Bellas Artes de Badajoz y Diputación
de Badajoz

ENLACES EXTERNOS