

# THEY ESCAPE THROUGH THE FLAMES (ESCAPAN ENTRE LAS LLAMAS)

CLASIFICACIÓN: PRINTS

SERIE: DISASTERS OF WAR (PRINTS Y DRAWINGS, 1810-1815) (41/82)



## DATOS GENERALES

CRONOLOGÍA	Ca. 1810 - 1812
DIMENSIONES	162 x 236 mm
TÉCNICA Y SOPORTE	Etching and burin
RECONOCIMIENTO DE LA AUTORÍA DE GOYA	Undisputed work
FICHA: REALIZACIÓN/REVISIÓN	13 Dec 2010 / 24 May 2023
INVENTARIO	836 225

## INSCRIPCIONES

*Goya* (lower left-hand corner), *10* (lower left-hand corner)

## HISTORIA

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

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.

#### ANÁLISIS ARTÍSTICO

A group of people has been surprised in the middle of the night by an explosion caused by the war. In the centre of the scene is a great blaze of light and we can see some men and women running away from the blast. The figures on the left-hand side of the composition are situated closest to the blast, and they cover their faces with their hands to avoid being burnt. In the centre, two men rush to drag a woman dressed in white and stripped to the waist away from the explosion. Near them, another man is carrying an injured man with a bandaged head. On the right, various figures flee the scene: terrified, they trample over others who have fallen to the floor.

This print can be linked to no. 30, *Ravages of war (Estragos de la guerra)*, in which Goya depicts the consequences of a bombing on the inside of a house. The work also shows strong similarities with the artist's two paintings Goya of fires. In these works, the fire - or in the case of the print, the explosion - is the central point from which the people depicted in the work flee, driven by panic.

Goya has made masterful use of etching techniques, creating a lighter space in the centre - the dazzling blast of the fire - from which dense, parallel lines emanate, suggesting the explosion. In this way, the artist accentuates the idea of a centrifugal force that forces the figures to flee towards the space outside the frame of the composition.

Jesusa Vega establishes a link between this print and the previous one in the series, no. 40, *He gets something out of it (Algun partido saca)*. In this case, the present work would represent the destruction of the Buen Retiro porcelain factory by English troops.

#### CONSERVACIÓN

The plate is stored in the National Chalcography (cat. 292).

#### EXPOSICIONES

##### **De grafiek van Goya**

Rijksmuseum Rijksprentenkabinet Amsterdam  
1970

from November 13th 1970 to  
January 17th 1971

cat. 79

##### **Francisco de Goya**

Museo d'Arte Moderna Lugano 1996

exhibition celebrated from  
September 22nd to November  
17th.

p. 158, cat. 41

##### **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. 126

##### **Francisco Goya. Capricci, follie e disastri della guerra**

San Donato Milanese 2000

Opere grafiche della Fondazione  
Antonio Mazzotta

cat. 121

##### **Goya. Opera grafica**

Pinacoteca del Castello di San Giorgio Legnano  
2006

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

p. 71

##### **Goya et la modernité**

Pinacothèque de Paris Paris 2013

from October 11st 2013 to March  
16th 2014

cat. 80

2022

#### BIBLIOGRAFÍA

##### **Goya, grabador**

BERUETE Y MONET, Aureliano de

cat. 143

1918

Blass S.A.

##### **Goya engravings and lithographs, vol. I y II.**

HARRIS, Tomás

cat. 161

1964

Bruno Cassirer

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

GASSIER, Pierre y WILSON, Juliet

cat. 1058

1970

Office du livre

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

SANTIAGO, Elena M. (coordinadora)

OROPESA, Marisa and RINCÓN GARCÍA,

Wilfredo

p. 140

2013

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

WILSON BAREAU, Juliet

pp. 114-151

cat. 247  
1996  
Ministerio de Educación y Cultura, Biblioteca  
Nacional

Pinacoteca de París

2016  
Norton Simon Museum

TORAL OROPESA, María and MARTÍN  
MEDINA, Víctor  
p. 66  
2022  
Museo de Bellas Artes de Badajoz y Diputación  
de Badajoz

## **ENLACES EXTERNOS**