

FIERCE MONSTER!

CLASIFICACIÓN: PRINTS

SERIE: DISASTERS OF WAR (PRINTS Y DRAWINGS, 1810-1815) (81/82)



DATOS GENERALES

CRONOLOGÍA

Ca. 1820 - 1823

DIMENSIONES

175 x 216 mm

TÉCNICA Y SOPORTE

Agua fuerte, punta seca y buril

RECONOCIMIENTO DE LA AUTORÍA DE GOYA

Undisputed work

FICHA: REALIZACIÓN/REVISIÓN

06 Jan 2011 / 01 Jun 2023

INVENTARIO

836 225

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 of this engraving is in the Prado Museum

ANÁLISIS ARTÍSTICO

An animal that we cannot identify is positioned diagonally in this engraving, with its mouth facing the viewer. Naked human bodies, perhaps corpses, emerge from it.

This beast has strong analogies with the one in the engraving in No. 40, *Some Party Pulls*, in which a woman fiercely fights it and plunges a knife into its neck, and it could even be thought to be a continuation of that one. The carcass of the animal could be an allegory of the war that has brought death and desolation. From it emanate the fruits of it all, the naked and perhaps lifeless bodies of the victims of the conflict. This large, dull, almost putrefied anatomy, without hope or capacity for regeneration, contrasts sharply with the body of Truth on the verge of resurrection in engraving no. 80, *If He Will Rise*, full of light.

One of Goya's possible visual sources for this print may have been the engraving by Pieter Brueghel the Elder (Breda, 1525-Brussels, 1569) illustrating the proverb *The Big Fish Eats the Small*, although he may also have seen a print by Jacques Callot (Nancy, 1592-1635, Nancy) entitled *The Temptation of Saint Anthony* (1635), part of the wartime series *Les Misères et les Malheurs de la Guerre*. In it a strange beast resembling a dragon vomits all kinds of weapons.

In the overall context of the *Disasters of War* series, this engraving plays a conclusive role, perhaps an invitation to reflection. Through this image, which arouses revulsion in the viewer, the painter metaphorically captures the balance of the harsh conflict, which has brought nothing good.

CONSERVACIÓN

The plate is in the National Chalcography (cat. 332).

EXPOSICIONES

De grafiek van Goya

Rijksmuseum Rijksprentenkabinet Amsterdam
1970

from November 13th 1970 to
January 17th 1971

cat. 91

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

Hamburger Kunsthalle Hamburg 1980
cat. 96

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. 171

Goya: Prophet der Moderne

Alte Nationalgalerie Berlin 2005

from July 13th to October 3th
2005. Exhibited also at the
Kunsthistorischemuseum,
Vienna, October 18th 2005 to
January 8th 2006, consultant
editor Manuela B. Mena

Marqués

cat. 126

BIBLIOGRAFÍA

Goya, grabador

BERUETE Y MONET, Aureliano de
cat. 183

1918

Blass S.A.

Goya engravings and lithographs, vol. I y II.

HARRIS, Tomás

cat. 201

1964

Bruno Cassirer

Vie et ouvre de Francisco de Goya

GASSIER, Pierre y WILSON, Juliet

cat. 1136

1970

Office du livre

Dibujos de Goya: Los álbumes

GASSIER, Pierre

1973

Noguer

A solution to the enigma of Goya's emphatic caprices nº 65-80 of The Disasters of War

Apollo

GLENDINNING, Nigel

pp.186-191

Goya. Arte e condizione umana

PAZ, Alfredo de

lam. 207

1990

Liguori editore

107
1978

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

SANTIAGO, Elena M. (coordinadora)

cat. 307

1996

Ministerio de Educación y Cultura, Biblioteca
Nacional

**Goya. In the Norton Simon
Museum**

WILSON BAREAU, Juliet

pp. 114-151

2016

Norton Simon Museum

ENLACES EXTERNOS