

HE DESERVED IT (LO MERECIA)

CLASIFICACIÓN: PRINTS

SERIE: DISASTERS OF WAR (PRINTS Y DRAWINGS, 1810-1815) (29/82)



DATOS GENERALES

CRONOLOGÍA	Ca. 1810 - 1812
DIMENSIONES	180 x 220 mm
TÉCNICA Y SOPORTE	Etching, burin, drypoint and burnisher
RECONOCIMIENTO DE LA AUTORÍA DE GOYA	Undisputed work
FICHA: REALIZACIÓN/REVISIÓN	06 Dec 2010 / 16 Jun 2025
INVENTARIO	836 225

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

In *He Deserved It* two men pull a rope attached to a body - possibly a corpse - which is naked from the waist down. Behind them is a fervent crowd led by a man brandishing a rod in his hand.

Goya depicts the faces of the two men pulling the rope in great detail. One of them looks with compassion at the body they are dragging behind them, while the other concentrates on his task with closed eyes, perhaps in an attempt to avoid thinking about the odious task they are carrying out.

This print may continue the story depicted in the previous print in the series, nº 28, *Mob (Populacho)*. If this is the case, the scene continues here with the dragging of the body that was being beaten in front of the mob in the previous print, a crowd that takes pleasure in the macabre spectacle.

Goya composed the scene based on a diagonal line formed by the two men, the rope, and the body. The figures in the background seem to be given a secondary importance: the one closest to the body is shown against the light, making it impossible to see their face. The faces of those following the body in a morbid procession are sketched in a perfunctory manner, giving them the appearance of masks.

The way Goya has represented the figure in the foreground pulling the rope - the figure that looks back at what may be a corpse with a look of anguish - is striking. His body is totally white, a device that could be interpreted as being employed by the painter to highlight the figure's facial expression. Perhaps this figure, wracked by doubt, tries to justify their action by convincing himself that their victim "deserved it".

While it is true to say that this kind of scene must have been very common during the war, in some cases it has been suggested that this image may be linked to the gathering of the bodies of the French soldiers who fell in Zaragoza on 4 August 1808 and were dragged through the city.

CONSERVACIÓN

The plate is stored in the National Chalcography (cat. 280)

EXPOSICIONES

Francisco de Goya

Museo d'Arte Moderna Lugano 1996

exhibition celebrated from
September 22nd to November
17th.

cat. 29

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. 152

Francisco Goya. Capricci, follie e disastri della guerra

San Donato Milanese 2000

Opere grafiche della Fondazione
Antonio Mazzotta

cat. 109

Goya. Opera grafica

Pinacoteca del Castello di San Giorgio Legnano
2006

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

p. 65

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. 101

Goya et la modernité

Pinacothèque de Paris Paris 2013

from October 11st 2013 to March
16th 2014

cat. 68

BIBLIOGRAFÍA

Goya, grabador

BERUETE Y MONET, Aureliano de

cat. 131

1918

Blass S.A.

Los Desastres de la guerra. Etched by Francisco de Goya y Lucientes

DOGSON, Campbell

p. 4

1933

Goya engravings and lithographs, vol. I y II.

HARRIS, Tomás

cat. 149

1964

Bruno Cassirer

Roxburghe Club

Vie et ouvre de Francisco de Goya

GASSIER, Pierre y WILSON, Juliet
cat. 1042
1970
Office du livre

Goya. Arte e condizione umana

PAZ, Alfredo de
lam. 201
1990
Liguori editore

Catálogo de las estampas de Goya en la Biblioteca Nacional

SANTIAGO, Elena M. (coordinadora)
cat. 231
1996
Ministerio de Educación y Cultura, Biblioteca Nacional

OROPESA, Marisa and RINCÓN GARCÍA, Wilfredo
p. 134
2013
Pinacoteca de París

Goya. In the Norton Simon Museum

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

ENLACES EXTERNOS