

# LANDSCAPE WITH CLIFF, BUILDINGS AND TREES (PAISAJE CON PEÑASCO, EDIFICIOS Y ÁRBOLES)

CLASIFICACIÓN: PRINTS

SERIE: ASSORTED PRINTS (1778-1815)



## DATOS GENERALES

CRONOLOGÍA

Ca. 1812

DIMENSIONES

168 x 282 mm

TÉCNICA Y SOPORTE

Etching, burnished aquatint and burin

RECONOCIMIENTO DE LA AUTORÍA DE GOYA

Undisputed work

FICHA: REALIZACIÓN/REVISIÓN

18 Jun 2012 / 01 Jun 2023

INVENTARIO

836 225

## HISTORIA

See *The Blind Guitarrist*.

In 1810, Goya divided the copperplate of this work in two to make etchings no. 14, *The way is hard!*, and no. 15, *And it can't be helped* of his *Disasters of War* series.

Very few state proofs for this etching exist. It belonged to the Valentín Caderera Collection until 1867.

The *preparatory drawing* for this print is in the Prado Museum.

## ANÁLISIS ARTÍSTICO

In the foreground, Goya has etched a withered tree, still with some branches at the top, stretching diagonally up and across to the upper right-hand corner of the composition. That side of the print is occupied by a large rock which juts out into the centre and which partially obscures the buildings behind it. Also in the foreground, on the left-hand side, we can see a horse and, nearby, a group of people.

The painter has used aquatint to capture the darkening sky at the very top of the image, within which a brighter section has been left open in the centre. His etching of the rock or mountain shows it as a solid, heavy shape, whilst the buildings at the top of the picture appear lighter and more luminous.

This etching, one of the few landscapes that Goya made during his whole artistic career, displays certain similarities to a painting that has traditionally been attributed to him: *City on a Rock*. Both works feature the imposing presence of a huge, solid rock. In the painting, it is shown on the right-hand side, and perched on its summit is a man-made structure. These unsettling landscapes are anything but serene. Instead, they are images in which man is dwarfed by the natural world.

This rocky landscape can also be related to some of the locations depicted in Goya's *Black Painting*.

#### CONSERVACIÓN

The plate for this etching has been divided in two. On their reverse we find prints no. 13, Bitter presence and no. 15, And it can't be helped of the Disasters of War series, conserved in the National Chalcography Museum, Madrid (cat. 170).

#### EXPOSICIONES

##### **Exposición de la obra grabada de Goya**

Sociedad Española de Amigos del Arte Madrid 1928

catalogue by Miguel Velasco Aguirre

cat. 36

##### **Grabados y dibujos de Goya en la Biblioteca Nacional**

Biblioteca Nacional Madrid 1946

catalogue Elena Páez Ríos

cat. 121

cat. 252

##### **Goya en la Biblioteca Nacional. Exposición de grabados y dibujos en el sesquicentenario de su muerte**

Biblioteca Nacional Madrid 1978

May - June 1978

cat. 131

##### **Goya (1746-1828). Peintures-Dessins-Gravures**

Centre Cultural du Marais Paris 1979

consultant editors Jacqueline et Maurice Guillard

cat. 101

##### **Goya. Das Zeitalter der Revolutionen. Kunst um 1800 (1980 - 1981)**

Hamburger Kunsthalle Hamburg 1980

cat. 219

##### **Goya grabador**

Fundación Juan March Madrid 1994

consultant editors Alfonso E.

Pérez Sánchez and Julián

Gállego, from January 14th to March 20th 1994

p. 234

##### **Francisco de Goya: Maleri, Tegning, Grafikk**

Nasjonalgalleriet Oslo 1996

from 10th to April 14th 1996

cat. 126

##### **Ydioma universal: Goya en la Biblioteca Nacional**

Biblioteca Nacional Madrid 1996

from September 19th to December 15th 1996

cat. 198

##### **Goya artista de su tiempo y Goya artista único**

The National Museum of Western Art Tokyo 1999

from December 1st to July 3th 1999

cat. 156

##### **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. 76

Agen 2019

cat. 58

## BIBLIOGRAFÍA

### **Goya, grabador**

BERUETE Y MONET, Aureliano de  
cat. 253  
1918  
Blass S.A.

### **Goya, Das Zeitalter de Revolutionen. 1789-1830**

HOFMANN, Werner (ed.)  
p. 263  
1980  
Prestel-Verlag Münche und Hamburger  
Kunsthalle

MOTTIN, Bruno, EFEDAQUE, Adrien and  
WILSON-BAREU, Juliet

p. 158  
2019  
Snoeck

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

HARRIS, Tomás  
cat. 23  
1964  
Bruno Cassirer

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

SANTIAGO, Elena M. (coordinadora)  
cat. 64  
1996  
Ministerio de Educación y Cultura, Biblioteca  
Nacional

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

GASSIER, Pierre y WILSON, Juliet  
cat. 748  
1970  
Office du livre

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

WILSON BAREAU, Juliet  
2016  
Norton Simon Museum

## ENLACES EXTERNOS