

# MOB (POPULACHO)

CLASIFICACIÓN: PRINTS

SERIE: DISASTERS OF WAR (PRINTS Y DRAWINGS, 1810-1815) (28/82)



## DATOS GENERALES

CRONOLOGÍA	Ca. 1810 - 1812
DIMENSIONES	177 x 220 mm
TÉCNICA Y SOPORTE	Etching, aquatint, burin, drypoint and burnisher
RECONOCIMIENTO DE LA AUTORÍA DE GOYA	Undisputed work
FICHA: REALIZACIÓN/REVISIÓN	06 Dec 2010 / 28 Oct 2022
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 in

Madrid.

#### ANÁLISIS ARTÍSTICO

An *afrancesado* or perhaps a French soldier is being beaten before the enthusiastic and rather indifferent gaze of a crowd of people, including a priest wearing a saturn hat. The victim's feet are tied together and the upper part of his body is exposed. A man and woman are giving their victim a brutal beating, the woman beating him with a rod while the man uses a half moon or crescent staff, a tool used to cut the tendons of bulls. The posture of the body of the man under attack makes it look like they are actually beating a dead body.

The exultant mob that vents its fury against the enemy, who in this case may already be dead, is the same crowd that often faced up to the French invaders in an improvised, risky stand with the brutality that Goya captures in this print. The painter's critical attitude towards this type of popular, extremely violent action is shown in the faces of the protagonists. The man using the half moon has a faraway look, a lost expression as if he were motivated by an irrational impulse. The artist also criticises the inaction of the crowd, which is perhaps so accustomed to witnessing this kind of scene that they no longer feel disgusted or repelled.

This print may have links to the death of the Marquis of Perales, a young aristocrat who was unjustly accused of supporting Joseph Bonaparte (Corte, 1768 - Florence, 1844). However, it is also possible that we are before a generic scene, since this kind of violent event must have been very common in times of war.

Mob is closely linked to the following print, *He Deserved It*, in which Goya once again depicts a violent scene peopled by a raving crowd.

#### CONSERVACIÓN

The plate is stored in the National Chalcography (cat. 279)

#### EXPOSICIONES

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

Hamburger Kunsthalle Hamburg 1980  
cat. 80

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

Museo d'Arte Moderna Lugaño 1996  
exhibition celebrated from  
September 22nd to November  
17th.  
cat. 28

##### **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. 151

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

San Donato Milanese 2000  
Opere grafiche della Fondazione  
Antonio Mazzotta  
cat. 108

##### **Goya. La imagen de la mujer**

Museo Nacional del Prado Madrid 2001  
from October 30th 2001 to  
February 10th 2002. Exhibited  
also at the National Gallery of Art,  
Washington, March 10th to June  
2nd 2002, consultant editor  
Francisco Calvo Serraller  
cat. 111

##### **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. 100

##### **Goya et la modernité**

Pinacothèque de Paris Paris 2013  
from October 11st 2013 to March  
16th 2014  
cat.67

2022

## BIBLIOGRAFÍA

### **Goya, grabador**

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

### **Goya. Arte e condizione umana**

PAZ, Alfredo de  
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1990  
Liguori editore

TORAL OROPESA, María and MARTÍN  
MEDINA, Víctor

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Museo de Bellas Artes de Badajoz y Diputación  
de Badajoz

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

HARRIS, Tomás  
cat. 148  
1964  
Bruno Cassirer

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

SANTIAGO, Elena M. (coordinadora)  
cat. 230  
1996  
Ministerio de Educación y Cultura, Biblioteca  
Nacional

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

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

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

GASSIER, Pierre y WILSON, Juliet  
cat. 1040  
1970  
Office du livre

OROPESA, Marisa and RINCÓN GARCÍA,  
Wilfredo  
p. 133  
2013  
Pinacoteca de París

## ENLACES EXTERNOS