

WHAT'S THE FUSS?

CLASIFICACIÓN: PRINTS

SERIE: DISASTERS OF WAR (PRINTS Y DRAWINGS, 1810-1815) (65/82)



DATOS GENERALES

CRONOLOGÍA

Ca. 1820 - 1823

DIMENSIONES

180 x 221 mm

TÉCNICA Y SOPORTE

Aguafuerte, aguainta bruñida y/o lavis, buril y bruñidor

RECONOCIMIENTO DE LA AUTORÍA DE GOYA

Undisputed work

FICHA: REALIZACIÓN/REVISIÓN

22 Dec 2010 / 24 May 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 *Disasters of War* published by the Royal Academy of Fine Arts of San Fernando in Madrid in 1863.

No preparatory drawing has survived.

ANÁLISIS ARTÍSTICO

The last sixteen prints in the series of *Los desastres de la guerra* constitute what is called in the original title of Ceán Bermúdez's album *Emphatic Caprices*. In them, through symbolism that is often difficult to decipher and almost hermetic, perhaps because of the harshness of its content, Goya openly criticises the regime of Ferdinand VII (San Lorenzo of El Escorial, 1784-Madrid, 1833), who reigned from 1813 until his death. To a certain extent, the critical sense of the emphatic *Caprichos* allows us to interpret them as a return to Goya's first great series, *Los Caprichos*, in which the Aragonese artist questioned many aspects of the politics and society of his time.

In the engraving in question, a soldier who is writing stops his work to watch two women, one dressed in white and the other in black, being harassed by two furious dogs. The women are shaking and placing their hands in their hair, which is blown by the wind. Behind these two female figures, Goya has recorded other people in a mist who seem to be queuing up behind them.

This is a rather dark print in which Goya used aquatint. He has etched the figures and created an important contrast between the light clothes of the woman in the centre and the darker clothes of the woman next to her.

There are various explanations for the meaning of this engraving. For Enrique Lafuente, print no. 65 is the transition between those reflecting the horrors of war and the emphatic caprices in which Goya criticises Spanish society and the political scene after the war. The women are holding their hands over their heads because, according to Lafuente, they are receiving the news of their ruin, decreed by the invader who took various measures to strip the population of their crops or their money and thus obtain support for the army.

Jesusa Vega relates the scene to the departure of the French from Madrid, provoked by the entry of General Wellington and his troops. She also points out that if we look closely at the following prints we can understand that Goya is referring to what happened on 27 May 1813 when the French finally left Madrid. He also explains that it is difficult to know which army this soldier belonged to, as the uniform he is wearing was worn by the French, although it was also characteristic of the Logroño militia.

CONSERVACIÓN

The plate is in the National Chalcography (cat. 316).

EXPOSICIONES

De grafiek van Goya

Rijksmuseum Rijksprentenkabinet Amsterdam
1970

from November 13th 1970 to
January 17th 1971

cat. 85

Francisco de Goya

Museo d'Arte Moderna Lugano 1996

exhibition celebrated from
September 22nd to November
17th.

cat. 65

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. 155

Goya artista de su tiempo y Goya artista único

The National Museum of Western Art Tokyo
1999

from December 1st to July 3th
1999

p. 316

Francisco Goya. Capricci, follie e disastri della guerra

San Donato Milanese 2000

Opere grafiche della Fondazione
Antonio Mazzotta

cat. 145

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

Goya et la modernité

Pinacothèque de Paris Paris 2013

from October 11st 2013 to March
16th 2014

cat. 104

2022

BIBLIOGRAFÍA

Goya, grabador

BERUETE Y MONET, Aureliano de

cat. 167

1918

Blass S.A.

Goya engravings and lithographs, vol. I y II.

HARRIS, Tomás

cat. 185

1964

Bruno Cassirer

Vie et ouvre de Francisco de Goya

GASSIER, Pierre y WILSON, Juliet

cat. 1104

1970

Office du livre

Catálogo de las estampas de Goya en la Biblioteca Nacional

SANTIAGO, Elena M. (coordinadora)

cat. 280

1996

Ministerio de Educación y Cultura, Biblioteca
Nacional

OROPESA, Marisa and RINCÓN GARCÍA,
Wilfredo

p. 152

2013

Pinacoteca de París

Goya. In the Norton Simon Museum

WILSON BAREAU, Juliet

pp. 114-151

2016

Norton Simon Museum

TORAL OROPESA, María and MARTÍN

MEDINA, Víctor

p. 85

2022

Museo de Bellas Artes de Badajoz y Diputación
de Badajoz

ENLACES EXTERNOS