THE HEALTHY AND THE SICK (SANOS Y ENFERMOS)

CLASIFICACIÓN: PRINTS

SERIE: DISASTERS OF WAR (PRINTS Y DRAWINGS, 1810-1815) (57/82)



DATOS GENERALES

CRONOLOGÍA	Ca. 1812 - 1815
DIMENSIONES	157 x 209 mm
TÉCNICA Y SOPORTE	Aguafuerte, aguatinta bruñida, buril y bruñidor
RECONOCIMIENTO DE LA AUTORÍA DE GOYA	Undisputed work
FICHA: REALIZACIÓN/REVISIÓN	19 Dec 2010 / 24 May 2023
INVENTARIO	836 225

INSCRIPCIONES

5 (on the lower left-hand corner of the plate).

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

In this image Goya continues to explore the consequences of the famine that devastated Spain during the Spanish War of Independence. In the centre of the composition a woman wearing a cloak holds onto a young boy by the shoulder. The woman, who is extremely thin, is covered with a paltry garment that accentuates her scrawny physique. It is possible that she is suffering from lathyrism, which would explain why she cannot maintain a standing posture. This illness, which was especially serious for children, was caused by an excessive consumption of grass pea, which was used as a substitute for wheat in bread and for making soups.

On the left is another figure seated on the ground. His bare chest allows the viewer to see all his ribs. Behind the woman and child in the foreground is a young woman sitting down with a newborn baby on her lap. In the background, a figure turned slightly to the right is stretched out on the floor, either exhausted by hunger or unable to stand due to the effects of lathyrism. Also in the background are the silhouettes of two completely shrouded figures, a device Goya employed in various prints in the *Disasters of War* series.

The scene seems to be taking place under a wide arch which shelters the figures, perhaps in the street. This type of wide arch was employed by the artist on numerous occasions, such as *Prison Interior (Interior de una prisión)* and *Children Playing Bullfighting (Niños jugando a los toros)* to give but a few examples. This device is also used in prints no. 11, *Neither do these (Ni por esas)* and no. 13, *Bitter to be present (Amarga presencia)*, both from the *Disasters of War* series.

Juan Carrete believes that this print can be read in two ways, since the adjective "healthy" was used by both supporters of Bonaparte and patriots to describe these opposing sides within the Spanish nation.

CONSERVACIÓN

The plate is stored in the National Chalcography (cat. 308).

EXPOSICIONES

Goya y el espíritu de la Ilustración
Museo Nacional del Prado Madrid 1988
from October 6th to December 18th 1988. Exhibited also at Museum of Fine Arts, Boston, January 18th to March 26th 1989; The Metropolitan Museum of Art, Nueva York, May 9th to July 16th 1989, Madrid curator Manuela B. Mena Marqués, scientific directors Alfonso E. Pérez Sánchez and Eleanor A. Sayre
cat. 92

Francisco de Goya
Museo d'Arte Moderna Lugano 1996
exhibition celebrated from September 22nd to November 17th.
p. 174, cat. 57

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. 141

Francisco Goya. Capricci, follie e disastri della guerra
San Donato Milanese 2000
Opere grafiche della Fondazione Antonio Mazzotta
cat. 137

Goya. Opera grafica
Pinacoteca del Castello di San Giorgio Legnano 2006
exhibition celebrated from December 16th 2006 to April 1st 2007
p. 79

Goya et la modernité
Pinacothèque de Paris París 2013
from October 11st 2013 to March 16th 2014
cat. 96

2022

BIBLIOGRAFÍA

Goya, grabador

Goya engravings and

Vie et œuvre de Francisco de

Goya, grabador
BERUETE Y MONET, Aureliano de
cat. 159
1918
Blass S.A.

Goya y el espíritu de la Ilustración
PÉREZ SÁNCHEZ, Alfonso E. y SAYRE, Eleanor A. (directores) and MENA, Manuela B. (comisaria)
pp. 311-312, cat. 92
1988
Museo del Prado

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

Goya engravings and lithographs, vol. I y II.
HARRIS, Tomás
cat. 177
1964
Bruno Cassirer

Catálogo de las estampas de Goya en la Biblioteca Nacional
SANTIAGO, Elena M. (coordinadora)
cat. 268
1996
Ministerio de Educación y Cultura, Biblioteca Nacional

TORAL OROPESA, María and MARTÍN MEDINA, Víctor
p.78
2022
Museo de Bellas Artes de Badajoz y Diputación de Badajoz

Vie et œuvre de Francisco de Goya
GASSIER, Pierre y WILSON, Juliet
cat. 1088
1970
Office du livre

OROPESA, Marisa and RINCÓN GARCÍA, Wilfredo
p. 148
2013
Pinacoteca de París

ENLACES EXTERNOS