

# THEY AVAIL THEMSELVES (SE APROVECHAN)

CLASIFICACIÓN: PRINTS

SERIE: DISASTERS OF WAR (PRINTS Y DRAWINGS, 1810-1815) (16/82)



## DATOS GENERALES

CRONOLOGÍA	Ca. 1810 - 1812
DIMENSIONES	162 x 237 mm
TÉCNICA Y SOPORTE	Etching, aquatint, burin, drypoint and burnisher
RECONOCIMIENTO DE LA AUTORÍA DE GOYA	Undisputed work
FICHA: REALIZACIÓN/REVISIÓN	30 Nov 2010 / 02 Jun 2023
INVENTARIO	836 225

## INSCRIPCIONES

Goya (lower left-hand corner), 4 (lower left-hand corner of plate).

## HISTORIA

See *Sad presentiments of what must come to pass*.

The first state proof reveals traces of burin on the bald head of the man on the left-hand side and on the hair of the naked figure lying on his side in the centre. Before the addition of the lettering, burnished lavis has been used, burin has been used to do some retouching on the ground, and the signature has been added, just above the lower left-hand corner.

In the second state proof we can see how the etched lines on the ground have been burnished just above and below the legs of the figure being stripped of his shirt. Touches of

burin have been used to strengthen the burnished etching lines.

The title was handwritten by Goya on the first and only print run that we know to have been made at the time, and which the painter gave to his friend Agustín Ceán Bermúdez. The title was engraved on to the copperplate at a later date, and no other modifications were made to the image for the first edition of the *Disasters of War*, which was printed by the Royal Academy of Fine Arts of San Fernando, Madrid, in 1863.

There is a *preparatory drawing* in the Prado Museum.

#### ANÁLISIS ARTÍSTICO

In the countryside, in broad daylight, two French soldiers are stripping the clothes from the dead bodies of some Spaniards recently killed in battle. In front of a large tree lies another, already stripped corpse and in the background, on the left-hand side, we can see two other figures, also perhaps engaged in this same task. Goya has skilfully depicted the anatomies of the corpses, which stand out thanks to the accuracy with which they are rendered and the brightness of the white paper showing through.

Situations of this type must have been relatively common during the war. It is the moment in which the fallen are plundered for their material belongings and, simultaneously, utterly deprived of their dignity. In this instance, just as we can see in other etchings in the series, the natural surroundings are inhospitable and arid. The tree placed in the centre of the composition has provided no shelter for the bodies of the fallen Spaniards, and its sharp, jagged shapes only serve to heighten the sensation of horror.

Enrique Lafuente Ferrari relates this etching to a number of others in the series, all featuring piles of dead bodies, such as no. 12, *This is what you were born for*, n° 18, *Bury them and keep quiet*, n° 21, *It will be the same*, no. 22, *All this and more*, no. 23, *The same elsewhere*, no. 27, *Charity*, no. 48, *A cruel shame!*, no. 62, *The deathbeds* and no. 63, *A collection of dead men*.

#### CONSERVACIÓN

The etching plate is conserved in the National Chalcography Museum (cat. 267)

#### EXPOSICIONES

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

Hamburger Kunsthalle Hamburg 1980  
cat. 239

**Francisco de Goya**

Museo d'Arte Moderna Lugano 1996  
exhibition celebrated from  
September 22nd to November  
17th.  
cat. 104

**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. 16

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

Biblioteca Nacional Madrid 1996  
from September 19th to  
December 15th 1996  
cat. 211

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

San Donato Milanese 2000  
Opere grafiche della Fondazione  
Antonio Mazzotta  
cat. 96

**Goya. Opera grafica**

Pinacoteca del Castello di San Giorgio  
Legnano 2006  
exhibition celebrated from  
December 16th 2006 to April 1st  
2007  
p. 59

**Goya et la modernité**

Pinacothèque de Paris Paris 2013  
from October 11st 2013 to March  
16th 2014  
cat. 55

#### BIBLIOGRAFÍA

Goya, *en el poder*

Goya, *en el poder*

Visión de Goya de Francisco de

**Goya, grabador**

BERUETE Y MONET, Aureliano de  
cat. 118  
1918  
Blass S.A.

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

SANTIAGO, Elena M. (coordinadora)  
cat. 209  
1996  
Ministerio de Educación y Cultura, Biblioteca Nacional

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

HARRIS, Tomás  
cat. 136  
1964  
Bruno Cassirer

OROPESA, Marisa and RINCÓN GARCÍA, Wilfredo  
p. 127  
2013  
Pinacoteca de París

**Vie et oeuvre de Francisco de Goya**

GASSIER, Pierre y WILSON, Juliet  
cat. 1017  
1970  
Office du livre

**Goya. In the Norton Simon Museum**

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

**ENLACES EXTERNOS**