

EVERYTHING IS TOPSY-TURVY (TODO VA REVUELTO)

CLASIFICACIÓN: PRINTS

SERIE: DISASTERS OF WAR (PRINTS Y DRAWINGS, 1810-1815) (42/82)



DATOS GENERALES

CRONOLOGÍA

Ca. 1810 - 1815

DIMENSIONES

178 x 220 mm

TÉCNICA Y SOPORTE

Etching and burin

RECONOCIMIENTO DE LA AUTORÍA DE GOYA

Undisputed work

FICHA: REALIZACIÓN/REVISIÓN

13 Dec 2010 / 24 May 2023

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.

ANÁLISIS ARTÍSTICO

Franciscan and Dominican monks are shown fleeing from the monastery from which they have been expelled. The confused looks on their faces express their indecision as to the best route to take. Indeed, each of the figures in the foreground indicates a different route to the others.

Goya left a good proportion of the surface of the plate empty, and has described the faces of the figures in great detail: in the majority of cases they are almost caricatures, a fact that has been interpreted as a criticism of the Church.

During the Spanish War of Independence, the Church positioned itself on the side of the Spanish people, but the ecclesiastical hierarchy acted in a more self-interested way as it saw a significant threat to the privileges they enjoyed in the ideas that the French represented. In the case of clergymen that did not belong to the upper echelons of this hierarchy, their position as allies of the people was more sincere: some even cast aside their habits in order to take up arms and fight alongside the guerrillas. As could be expected, this behaviour brought about some reprisals, leading to events such as that depicted in the print *Everything is topsy-turvy*.

The war shook Spanish society to its core, leading priests and monks to take arms to defend themselves in a way not appropriate to their station. This might be the message contained in the title of this print, although it may also make reference to the fact that the war had breached the stable comfort of religious life.

There may be a veiled message referring to the end of the Inquisition in the lower right-hand corner of the print, as pointed out by Jesusa Vega. On that section of the plate, Goya has etched a monk holding an emblem bearing a sword and an olive branch, symbols representing the Inquisition.

Miguel Gamborino (1760-1828) also produced a print (National Chalcography, Antonio Correa collection, Madrid) in 1813 that portrays the consequences of the intervention of the clergy in the Spanish War of Independence. It shows a group of Franciscan monks being shot by a French platoon on 18 January 1812.

Everything is topsy-turvy continues in the line of the previous print in the series, no. 41, *They escape through the flames* and also references the theme of the two following prints: no. 43, *This too (También esto)* and no. 44, *I saw it (Yo lo vi)*, which depict figures fleeing a scene for various reasons.

CONSERVACIÓN

The plate is stored in the National Chalcography (cat. 293).

EXPOSICIONES

Francisco de Goya
Museo d'Arte Moderna Lugano 1996
exhibition celebrated from
September 22nd to November
17th.
p. 159, cat. 42

**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. 154

**Francisco Goya. Capricci, follie
e disastri della guerra**
San Donato Milanese 2000
Opere grafiche della Fondazione
Antonio Mazzotta
cat. 122

Goya. Opera grafica

Pinacoteca del Castello di San Giorgio
Legnano 2006

exhibition celebrated from
December 16th 2006 to April 1st
2007

p. 72

Goya et la modernité

Pinacothèque de Paris Paris 2013

from October 11st 2013 to March
16th 2014

cat. 81

Goya: Order and disorder

Museum of Fine Arts Boston 2014

cat. 159

BIBLIOGRAFÍA**Goya, grabador**

BERUETE Y MONET, Aureliano de

cat. 144

1918

Blass S.A.

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

HARRIS, Tomás

cat. 162

1964

Bruno Cassirer

**Vie et ouvre de Francisco de
Goya**

GASSIER, Pierre y WILSON, Juliet

cat. 1060

1970

Office du livre

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

SANTIAGO, Elena M. (coordinadora)

cat. 248

1996

Ministerio de Educación y Cultura, Biblioteca
Nacional

OROPESA, Marisa and RINCÓN GARCÍA,

Wilfredo

p. 140

2013

Pinacoteca de París

Goya: Order & Disorder

ILCHMAN, Frederick y STEPANEK, Stephanie

L. (comisarios)

pp. 244-245

2014

Museum of Fine Arts Boston Publications

**Goya. In the Norton Simon
Museum**

WILSON BAREAU, Juliet

pp. 114-151

2016

Norton Simon Museum

ENLACES EXTERNOS