# AND ARE LIKE WILD BEASTS (Y SON FIERAS)

CLASIFICACIÓN: PRINTS

SERIE: DISASTERS OF WAR (PRINTS Y DRAWINGS, 1810-1815) (5/82)




**DATOS GENERALES**

| | |
|---|---|
| CRONOLOGÍA | Ca. 1812 - 1815 |
| DIMENSIONES | 156 x 208 mm |
| TÉCNICA Y SOPORTE | Etching, burnished aquatint and drypoint |
| RECONOCIMIENTO DE LA AUTORÍA DE GOYA | Undisputed work |
| FICHA: REALIZACIÓN/REVISIÓN | 25 Nov 2010 / 02 Jun 2023 |
| INVENTARIO | 836 225 |

**INSCRIPCIONES**

28 (lower left-hand corner).

**HISTORIA**

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

In the second state proof we can see where the burnisher has been used on the upper part of the plate, on the body of the speared soldier and on the right thigh of the woman lying off to the left-hand side. Drypoint has been applied on the trousers of the speared soldier in the foreground. This state proof was made before the lettering was added and the additional aquatint was applied.

There exists another state proof, with the number 5 already engraved, in which the aquatint has been

removed from the edges apart from in a small area at the bottom.

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.

No preparatory drawings for this print have been conserved.

#### ANÁLISIS ARTÍSTICO

In the foreground, a woman, with a child held under one arm, drives a spear into a soldier, mortally wounding him. Beside her, and slightly further back, another woman is lying on the ground, with a dagger clasped in one hand. In the middle ground, several figures are entangled in a vicious struggle on the ground: off to one side a soldier, shown in profile, takes aim with his rifle; a woman stabs a sword into a French soldier; and another holds a large stone over her head, ready to hurl it.

Just as in print no. 4, *The women give courage*, here Goya has used diagonal lines in the composition to produce a strong sensation of instability and movement. Only the prone woman, the woman on the left who is about to throw the stone, and the soldier aiming his gun on the right-hand side contribute any kind of stability to the scene, constituting a sort of parenthesis that serves to mark the edges of the situation. It is difficult to make out against whom the figures at the back are fighting. It almost seems as if they are all fighting against one another, as if they form part of the same wild mob, driven by a fervent, irrational violence.

Here aquatint has been used more moderately, with less intensity than in the previous print. The background is somewhat paler and the white surface of the two figures in the foreground helps to emphasize their importance.

Looking beyond the prevailing chaos of this image, Goya sets out to remind us of the prominence of women in the struggle, of their ferocity. Here, in *And are like wild beasts*, he continues with the theme of women's role in war that he began in print no. 4, *The women give courage*. In addition, the presence of the half-naked child, which the woman in the foreground carries under her arm, brings to mind the biblical story of the slaughter of the innocents.

#### CONSERVACIÓN

The etching plate is conserved in the National Chalcography Museum (cat. 256).

#### EXPOSICIONES

**Goya**
Ministry of Foreing Affairs Burdeos 1951
organized by the Bordeaux City Hall, consultant editor Gilberte Martin-Méry. From May 16th to June 30th 1951
*cat. 4*

**Goya. Das Zeitalter der Revolucionen. Kunst um 1800 (1980 – 1981)**
Hamburger Kunsthalle Hamburg 1980
*cat. 71*

**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. 83*

**Francisco de Goya**
Museo d'Arte Moderna Lugano 1996
exhibition celebrated from September 22nd to November 17th.
*cat. 5*

**Francisco Goya. Sein leben im spiegel der graphik. Fuendetodos 1746-1828**

**Bordeaux. 1746-1996**
Galerie Kornfeld Bern 1996

**Ydioma universal: Goya en la Biblioteca Nacional**
Biblioteca Nacional Madrid 1996
from September 19th to December 15th 1996
*cat. 224*

from November 21st 1996 to January 1997
*cat. 94*

### Francisco Goya. Capricci, follie e disastri della guerra
San Donato Milanese 2000
Opere grafiche della Fondazione Antonio Mazzotta
*cat. 85*

### Goya's Realism
Statens Museum for Kunst Copenhagen 2000
from February 11th to May 7th 2000
*cat. 39*

### Goya. Opera grafica
Pinacoteca del Castello di San Giorgio Legnano 2006
exhibition celebrated from December 16th 2006 to April 1st 2007
*p. 53*

### Goya et la modernité
Pinacothèque de Paris París 2013
from October 11st 2013 to March 16th 2014
*cat. 44*

2022

Hamburg 2019
*cat. 103*

Agen 2019
*cat. 61*

## BIBLIOGRAFÍA


### Goya, grabador
BERUETE Y MONET, Aureliano de
cat. 107
1918
Blass S.A.

### Goya engravings and lithographs, vol. I y II.
HARRIS, Tomás
cat. 125
1964
Bruno Cassirer

### Vie et ouvre de Francisco de Goya
GASSIER, Pierre y WILSON, Juliet
cat. 998
1970
Office du livre

### Vicisitudes de algunas láminas grabadas por Francisco de Goya: Los desastres de la guerra, Los disparates, La tauromaquia
Goya
CARRETE PARRONDO, Juan
cat. 125
145-150
1978-1979

### Goya y el espíritu de la Ilustración
PÉREZ SÁNCHEZ, Alfonso E. y SAYRE, Eleanor A. (directores) and MENA, Manuela B. (comisaria)
cat. 83
1988
Museo del Prado

### Catálogo de las estampas de Goya en la Biblioteca Nacional
SANTIAGO, Elena M. (coordinadora)
cat. 188
1996
Ministerio de Educación y Cultura, Biblioteca Nacional

OROPESA, Marisa and RINCÓN GARCÍA, Wilfredo
p. 122
2013
Pinacoteca de París

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

TACK, Ifee and PISOT, Sandra
p. 312
2019
Hirmer

MOTTIN, Bruno, EFEDAQUE, Adrien and WILSON-BAREU, Juliet
p. 161
2019
Snoeck

TORAL OROPESA, María and MARTÍN MEDINA, Víctor
p. 54
2022
Museo de Bellas Artes de Badajoz y Diputación de Badajoz


## ENLACES EXTERNOS