WITH OR WITHOUT REASON (CON RAZÓN O SIN ELLA)

CLASIFICACIÓN: PRINTS

SERIE: DISASTERS OF WAR (PRINTS Y DRAWINGS, 1810-1815) (2/82)

DATOS GENERALES

CRONOLOGÍA	Ca. 1812 - 1815
DIMENSIONES	155 x 205 mm
TÉCNICA Y SOPORTE	Etching, lavis and drypoint
RECONOCIMIENTO DE LA AUTORÍA DE GOYA	Undisputed work
FICHA: REALIZACIÓN/REVISIÓN	24 Nov 2010 / 02 Jun 2023
INVENTARIO	836 225

HISTORIA

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

The second surviving state proof shows touches of drypoint on the soldiers on the right-hand side of the image and the lavis, or open-bite etching, has been applied right up to the edges of the print. This impression was made in greyish-brown sepia ink.

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*. This edition 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 *With or without reason* a pair of Spanish soldiers confront three French soldiers, who are lined up like a firing squad. One of the Spaniards, bleeding profusely from his nose, wields a dagger in one hand and holds his head up defiantly. The other, standing slightly further back, looks out at the viewer, with an expression that betrays a mixture of pain and fear, whilst he holds up a spear. As all this is going on, in the background we see a number of figures locked in a bitter struggle, perhaps trying to avoid the same fate as those who about to be executed in the foreground.

As it is, the weapons wielded by the Spaniards can do little or nothing against the rifles and bayonets of their opponents, which are clearly outlined in the etching. Goya thus shows us, in this image and in many others in the *Disasters of War* series, how, facing the well-armed French army, the Spanish mob had to make up for what they lacked in war material with sheer courage.

Just as in other prints in this same series and in the painting entitled *Third of May 1808*, Goya shows the executioners with their backs to the viewer and their faces concealed. This is most likely a way of alluding to the universal nature of violence, going beyond any specific features that might serve to identify the individuals concerned. This idea of universality is further underlined by the lack of any elements that belong to a particular landscape or a concrete physical space which might allow us to identify where these events are taking place.

This print is related to no. 3 in the series, *The same*. Goya establishes an analogy between the present scene and that which follows and which depicts the opposite situation: Spaniards brutally slaughtering a group of French soldiers. Through these images, which are simultaneously consecutive and parallel to one another, the artist expresses his inability to justify these two acts or to exonerate these two equally unacceptable examples of violence.

CONSERVACIÓN

The etching plate is conserved in the National Chalcography Museum (cat. 253)

EXPOSICIONES

Francisco de Goya
Museo d'Arte Moderna Lugano 1996
exhibition celebrated from September 22nd to November 17th.
cat. 2

Francisco de Goya: Maleri, Tegning, Grafikk
Nasjonalgalleriet Oslo 1996
from 10th to April 14th 1996
cat. 163

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. 91

Ydioma universal: Goya en la Biblioteca Nacional
Biblioteca Nacional Madrid 1996
from September 19th to December 15th 1996
cat. 223

Goya's Realism
Statens Museum for Kunst Copenhagen 2000
from February 11th to May 7th 2000
cat. 38

Francisco Goya. Capricci, follie e disastri della guerra
San Donato Milanese 2000
Opere grafiche della Fondazione Antonio Mazzotta
cat. 81

Goya. Opera grafica
Pinacoteca del Castello di San Giorgio Legnano 2006
exhibition celebrated from

Goya en tiempos de guerra
Museo Nacional del Prado Madrid 2008
consultant editor Manuela B. Mena Marqués, from April 14th

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

December 16th 2006 to April 1st 2007
p. 52

to July 13th 2008
cat. 81

cat. 41

Madrid 2017

Agen 2019
cat. 62

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BERUETE Y MONET, Aureliano de
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Blass S.A.

Goya engravings and lithographs, vol. I y II.
HARRIS, Tomás
cat. 122
1964
Bruno Cassirer

Vie et ouvre de Francisco de Goya
GASSIER, Pierre y WILSON, Juliet
cat. 995
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
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145-150
1978-1979

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

Goya. Los desastres de la guerra, l
GALLEGO GARCÍA, Raquel
pp. 19, 22
2011
La Central

OROPESA, Marisa and RINCÓN GARCÍA, Wilfredo
p. 120
2013
Pinacoteca de París

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

CALVO RUATA, José Ignacio, BORRÁS GUALIS, Gonzalo M. and MARTÍNEZ HERRANZ, Amparo
p. 247
2017
Gobierno de Aragón y Fundación Bancaria Ibercaja

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

ENLACES EXTERNOS