# THE WOMEN GIVE COURAGE (LAS MUJERES DAN VALOR)

CLASIFICACIÓN: PRINTS

SERIE: DISASTERS OF WAR (PRINTS Y DRAWINGS, 1810-1815) (4/82)

**DATOS GENERALES**

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|---|---|
| CRONOLOGÍA | Ca. 1810 - 1815 |
| DIMENSIONES | 155 x 206 mm |
| TÉCNICA Y SOPORTE | Etching, lavis, drypoint, burin and burnisher |
| RECONOCIMIENTO DE LA AUTORÍA DE GOYA | Undisputed work |
| FICHA: REALIZACIÓN/REVISIÓN | 25 Nov 2010 / 24 May 2023 |
| INVENTARIO | 836 225 |

**INSCRIPCIONES**

28 (lower left-hand corner).

**HISTORIA**

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

There exists a state proof in which lavis and aquatint were added right up to the edges, and drypoint was used to retouch the woman's left cheek. No state proof with just the engraved number 34 has been conserved, but another state proof, featuring both that number and the

number 4, has survived.

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 centre of the scene a French soldier grapples with a woman, pulling her violently by the hair. Next to this pair, another female figure fights with a second French soldier lying on the ground, whom she has just stabbed with a sword. The bold dynamism of this image is achieved through the use of diagonal lines in the composition, giving a sensation of instability to the figures. This same device has been used in many other prints in the *Disasters of War* series.

Aquatint has been applied over the whole of the background, as well as on the ground. The result is a grainy effect that, on the one hand, cancels out any spatial references whilst at the same time creating an oppressively dark atmosphere that heightens the sinister character of the scene.

There are several images in which Goya speaks of the decisive role played by women in war. Victims of rape and assault, they find themselves in circumstances in which they are forced to defend themselves in any way possible. This print is related to no. 5, *And are like wild beasts*, which appears to conclude the narration being told here in print no. 4, or to add emphasis to it.

Other prints in the series in which Goya deals with women's involvement in war include no. 7,*What courage!*, no. 9, *They do not want to*, no. 11, *Or these*, no. 13, *Bitter presence*, no. 19, *There is no more time* and no. 31 *That's tough!*.

#### CONSERVACIÓN

The etching plate is conserved in the National Chalcography Museum (cat. 255).

#### 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
*p. 72, cat. 2*

**Goya. Das Zeitalter der Revolucionen. Kunst um 1800 (1980 – 1981)**
Hamburger Kunsthalle Hamburg 1980
*cat. 70*

**Francisco de Goya**
Museo d'Arte Moderna Lugano 1996
exhibition celebrated from September 22nd to November 17th.
*cat. 4*

**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. 93*

**Francisco Goya. Capricci, follie e disastri della guerra**
San Donato Milanese 2000
Opere grafiche della Fondazione Antonio Mazzotta
*cat. 83*

**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.43*

2022

## BIBLIOGRAFÍA


### Goya, grabador
BERUETE Y MONET, Aureliano de
cat. 106
1918
Blass S.A.

### Catálogo de las estampas de Goya en la Biblioteca Nacional
SANTIAGO, Elena M. (coordinadora)
cat. 186
1996
Ministerio de Educación y Cultura, Biblioteca Nacional

TORAL OROPESA, María and MARTÍN MEDINA, Víctor
p. 53
2022
Museo de Bellas Artes de Badajoz y Diputación de Badajoz

### Goya engravings and lithographs, vol. I y II.
HARRIS, Tomás
cat. 124
1964
Bruno Cassirer

OROPESA, Marisa and RINCÓN GARCÍA, Wilfredo
p. 121
2013
Pinacoteca de París

### Vie et ouvre de Francisco de Goya
GASSIER, Pierre y WILSON, Juliet
cat. 997
1970
Office du livre

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


## ENLACES EXTERNOS