

# THE WOMEN GIVE COURAGE (LAS MUJERES DAN VALOR)

CLASIFICACIÓN: PRINTS

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



## DATOS GENERALES

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 Foreign Affairs Bordeaux 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 Paris 2013  
from October 11st 2013 to March  
16th 2014  
*cat. 43*

2022

#### BIBLIOGRAFÍA

##### Goya, grabador

BERUETE Y MONET, Aureliano de  
*cat. 106*  
1918

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

HARRIS, Tomás  
*cat. 124*

##### Vie et oeuvre de Francisco de Goya

GASSIER, Pierre y WILSON, Juliet  
*cat. 997*

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

1964

Bruno Cassirer

OROPESA, Marisa and RINCÓN GARCÍA, Wilfredo

p. 121

2013

Pinacoteca de París

1970

Office du livre

## **Goya. In the Norton Simon Museum**

WILSON BAREAU, Juliet

pp. 114-151

2016

Norton Simon Museum

## **ENLACES EXTERNOS**