OR THESE (NI POR ESAS)

CLASIFICACIÓN: DRAWINGS

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



DATOS GENERALES

CRONOLOGÍA	Ca. 1810 - 1815
UBICACIÓN	The Prado National Museum. Madrid, Madrid, Spain
DIMENSIONES	134 x 186 mm
TÉCNICA Y SOPORTE	Ink, sepia wash and sanguine on paper
RECONOCIMIENTO DE LA AUTORÍA DE GOYA	Undisputed work
TITULAR	El Prado National Museum
FICHA: REALIZACIÓN/REVISIÓN	29 Nov 2010 / 01 Jun 2023
INVENTARIO	442 (D4271)

INSCRIPCIONES

21 (lower left-hand corner).

HISTORIA

This drawing, just like the set of preparatory drawings made for the other prints in the series, formed part of the Carderera collection before arriving at the Prado Museum, where it is currently housed.

ANÁLISIS ARTÍSTICO

Goya has sketched out here on paper a reversed but otherwise almost unchanged image of what was later to become the finished print. The artist worked hard in this case to produce an image that would very closely

resemble the subsequent etching. The archway in the background is drawn as a solid black surface, and the French soldier and the woman whom he has seized by the wrists both wear white clothes which draw our eye to them. At the woman's feet we see a naked child, crying, and, behind them, another woman and soldier locked in a violent struggle. Also included in the background is the church, visible through the archway. However, in the darkness, Goya has also sketched out a woman clutching a dagger in her hands, with which she defends herself against a figure lying prone on the ground. Later on, when he makes the print, the artist changes his mind and replaces these two characters with a single, crouching figure. The decision to choose this static figure for the background was probably made so as not to distract the viewer from the two struggling figures placed in the foreground.

Enrique Lafuente Ferrari has emphasized the Rembrandtesque character of the composition, in which Goya uses a more complex and refined technique than in many of the other preparatory drawings for the series, where he works with sanguine, since here he also makes use of a sepia wash.

This drawing was not transferred to the copperplate.

EXPOSICIONES

Goya: Drawings and Prints
The Metropolitan Museum of Art New York 1955
from May 4th to 30th 1955
cat. 46

Goya. Das Zeitalter der Revolucionen. Kunst um 1800 (1980 – 1981)
Hamburger Kunsthalle Hamburg 1980
cat. 73

Goya
Koninklijke Musea Voor Schone Kunsten Van België Brussels 1985
consultant editor Luis González Seara. From October 26th to December 22nd 1985
cat. D38

Ydioma universal: Goya en la Biblioteca Nacional
Biblioteca Nacional Madrid 1996
from September 19th to December 15th 1996
cat. 215

BIBLIOGRAFÍA

SÁNCHEZ CANTÓN. Francisco Javier
n. 87
1954
Museo del Prado

Vie et ouvre de Francisco de Goya
GASSIER, Pierre y WILSON, Juliet
cat. 1008
1970
Office du livre

Dibujos de Goya, 2 vols
GASSIER, Pierre
cat. 171
1975
Noguer

El mundo de Goya en sus dibujos
LAFUENTE FERRARI, Enrique
pp. 137-138
1979
Urbión

www.museodelprado.es/goya-en-el-prado

ENLACES EXTERNOS