LANDSCAPE WITH CLIFF, BUILDINGS AND TREES (PAISAJE CON PEÑASCO, EDIFICIOS Y ÁRBOLES)

CLASIFICACIÓN: PRINTS

SERIE: ASSORTED PRINTS (1778-1815)



DATOS GENERALES

CRONOLOGÍA	Ca. 1812
DIMENSIONES	168 x 282 mm
TÉCNICA Y SOPORTE	Etching, burnished aquatint and burin
RECONOCIMIENTO DE LA AUTORÍA DE GOYA	Undisputed work
FICHA: REALIZACIÓN/REVISIÓN	18 Jun 2012 / 01 Jun 2023
INVENTARIO	836 225

HISTORIA

See *The Blind Guitarrist*.

In 1810, Goya divided the copperplate of this work in two to make etchings no. 14, *The way is hard!*, and no. 15, *And it can't be helped* of his *Disasters of War* series.

Very few state proofs for this etching exist. It belonged to the Valentín Caderera Collection until 1867.

The *preparatory drawing* for this print is in the Prado Museum.

ANÁLISIS ARTÍSTICO

In the foreground, Goya has etched a withered tree, still with some branches at the top, stretching diagonally

up and across to the upper right-hand corner of the composition. That side of the print is occupied by a large rock which juts out into the centre and which partially obscures the buildings behind it. Also in the foreground, on the left-hand side, we can see a horse and, nearby, a group of people.

The painter has used aquatint to capture the darkening sky at the very top of the image, within which a brighter section has been left open in the centre. His etching of the rock or mountain shows it as a solid, heavy shape, whilst the buildings at the top of the picture appear lighter and more luminous.

This etching, one of the few landscapes that Goya made during his whole artistic career, displays certain similarities to a painting that has traditionally been attributed to him: *City on a Rock*. Both works feature the imposing presence of a huge, solid rock. In the painting, it is shown on the right-hand side, and perched on its summit is a man-made structure. These unsettling landscapes are anything but serene. Instead, they are images in which man is dwarfed by the natural world.

This rocky landscape can also be related to some of the locations depicted in Goya's *Black Painting.*

CONSERVACIÓN

The plate for this etching has been divided in two. On their reverse we find prints no. 13, Bitter presence and no. 15, And it can't be helped of the Disasters of War series, conserved in the National Chalcography Museum, Madrid (cat. 170).

EXPOSICIONES

Exposición de la obra grabada de Goya
Sociedad Española de Amigos del Arte Madrid 1928
catalogue by Miguel Velasco Aguirre
cat. 36

Grabados y dibujos de Goya en la Biblioteca Nacional
Biblioteca Nacional Madrid 1946
catalogue Elena Páez Ríos
cat. 121

cat. 252

Goya en la Biblioteca Nacional. Exposición de grabados y dibujos en el sesquicentenario de su muerte
Biblioteca Nacional Madrid 1978
May - June 1978
cat. 131

Goya (1746-1828). Peintures-Dessins-Gravures
Centre Cultural du Marais París 1979
consultant editors Jacqueline et Maurice Guillard
cat. 101

Goya. Das Zeitalter der Revolucionen. Kunst um 1800 (1980 – 1981)
Hamburger Kunsthalle Hamburg 1980
cat. 219

Goya grabador
Fundación Juan March Madrid 1994
consultant editors Alfonso E. Pérez Sánchez and Julián Gállego, from January 14th to March 20th 1994
p. 234

Francisco de Goya: Maleri, Tegning, Grafikk
Nasjonalgalleriet Oslo 1996
from 10th to April 14th 1996
cat. 126

Ydioma universal: Goya en la Biblioteca Nacional
Biblioteca Nacional Madrid 1996
from September 19th to December 15th 1996
cat. 198

Goya artista de su tiempo y Goya artista único
The National Museum of Western Art Tokyo 1999
from December 1st to July 3th 1999
cat. 156

Goya: Prophet der Moderne
Alte Nationalgalerie Berlin 2005
from July 13th to October 3th 2005. Exhibitied also at the Kunsthistorischemuseum, Vienna, October 18th 2005 to January 8th 2006, consultant editor Manuela B. Mena Marqués
cat. 76

Agen 2019
cat. 58

BIBLIOGRAFÍA

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

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HARRIS, Tomás
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1964
Bruno Cassirer

Vie et ouvre de Francisco de Goya
GASSIER, Pierre y WILSON, Juliet
cat. 748
1970
Office du livre

Goya, Das Zeitalter de

Catálogo de las estampas de

Goya. In the Norton Simon

Revolutionen. 1789-1830

HOFMANN, Werner (ed.)
p. 263
1980
Prestel-Verlag Münche und Hamburger Kunsthalle

MOTTIN, Bruno, EFEDAQUE, Adrien and WILSON-BAREU, Juliet
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Goya en la Biblioteca Nacional

SANTIAGO, Elena M. (coordinadora)
cat. 64
1996
Ministerio de Educación y Cultura, Biblioteca Nacional

Museum

WILSON BAREAU, Juliet
2016
Norton Simon Museum

ENLACES EXTERNOS