

IF HE WILL BE RESURRECTED?

CLASIFICACIÓN: PRINTS

SERIE: DISASTERS OF WAR (PRINTS Y DRAWINGS, 1810-1815) (80/82)



DATOS GENERALES

CRONOLOGÍA

Ca. 1820 - 1823

DIMENSIONES

178 x 220 mm

TÉCNICA Y SOPORTE

Etching and burnisher

RECONOCIMIENTO DE LA AUTORÍA DE GOYA

Undisputed work

TITULAR

Ailsa Mellon Bruce Collection

FICHA: REALIZACIÓN/REVISIÓN

06 Jan 2011 / 05 Jun 2023

INVENTARIO

836 225

HISTORIA

See Sad forebodings of what is to come.

The title of the print was handwritten by Goya on the first and only series known to us at the time of its production, which the painter gave to his friend Agustín Ceán Bermúdez. Thus the title was subsequently engraved on the plate without any modification from Ceán Bermúdez's copy for the first edition of the *Disasters of War* published by the Royal Academy of Fine Arts of San Fernando in Madrid in 1863.

A preparatory drawing of this engraving is in the Prado Museum

ANÁLISIS ARTÍSTICO

The same glowing woman who was being buried in print no. 79, *Truth Died*, lies in the foreground in this print. The female figure is awakening from her sleep and coming back to life. On the right, where Justice was in print no. 79, Goya has placed a monk holding a stone in one hand and a small trumpet in the other. Next to him is an animal-headed figure with feline features, although it could perhaps be a dog, which in Goya's iconography alludes to greed. Behind him are some figures that resemble vampires. All of them are preparing, in a somewhat threatening attitude, for the awakening of the woman in the engraving, as if they see this as a danger. Only one female figure, strongly illuminated by the halo of light of the woman who is about to be resurrected, seems hopeful.

Various explanations have been put forward for this engraving. In principle, it could be thought that Goya is raising in this image the question of what would happen if the Constitution were to be reintroduced, what all the figures who feel threatened by this possibility might do and how they would defend themselves in such a circumstance. Another interpretation of this print is that the Aragonese painter knew that the Constitution would be reintroduced during the second constitutional period, so he accentuated the verb in the title as if he were certain of the imminence of this event.

Goya may have drawn on various sources of inspiration to create this image. It is possible that the painter was familiar with Psalm 85:11 of the *Bible*, which states: "Truth shall spring out of the earth; and justice shall look down from heaven". He probably also read the work by Antonio Bernabéu, published in 1820, Spain's *Fortunate Spain through the Life of the Constitution and the Death of the Inquisition*, in which he wrote: "At last the slumbering reason has awakened and opened the way to the empire of the lights; but it would please God that all nations, sharing abundantly in its salutary influence, had finally shaken off the odious yoke imposed on them by the dark and implacable tyranny of superstition".

Nor should we exclude the possibility that the artist was inspired, as he does in other engravings in this series, by the work of Giambattista Casti (Viterbo or Acquapendente, 1724-Paris, 1803) *Gli animali parlanti* (1801), in which the return of Truth is announced in a halo of light at the end of the book.

This engraving can be interpreted as a positive contribution to other prints from the *Caprichos* empháticos in which circumstances that do not augur well are depicted, as can be seen in engraving no. 69, *Nothing, It Will Say* or in the one that precedes the one we are dealing with here, no. 79, *Truth Died*. Jesusa Vega points out that this image clearly shows the secularisation of a sacred theme which, in this case, is the Resurrection of Jesus Christ. In this sense, we could speak of a return to engraving no. 1, *Sad forebodings of what is to happen*, in which the same thing is done with the prayer in the Garden of Olives. This aspect leads us to believe that Goya initially intended this print to be the last in the series.

This engraving can be related to other works by Goya, especially *Capricho* no. 43, *The Sleep of Reason Produces Monsters*, in which a positive figure is stalked by a multitude of disturbing and threatening beings.

CONSERVACIÓN

The plate is in the National Chalcography (cat. 331).

EXPOSICIONES

De grafiek van Goya

Rijksmuseum Rijksprentenkabinet Amsterdam 1970
from November 13th 1970 to January
17th 1971
cat. 90

Goya. Das Zeitalter der Revolutionen. Kunst um 1800 (1980 – 1981)

Hamburger Kunsthalle Hamburg 1980
cat. 107

Goya y el espíritu de la Ilustración

Museo Nacional del Prado Madrid 1988
from October 6th to December 18th
1988. Exhibited also at Museum of
Fine Arts, Boston, January 18th to
March 26th 1989; The Metropolitan
Museum of Art, Nueva York, May
9th to July 16th 1989, Madrid curator
Manuela B. Mena Marqués, scientific

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. 170

Francisco Goya. Capricci, follie e disastri della guerra

San Donato Milanese 2000

Opere grafiche della Fondazione Antonio Mazzotta

cat. 160

Goya: Order and disorder

Museum of Fine Arts Boston 2014

cat. 188

BIBLIOGRAFÍA

Goya, grabador

BERUETE Y MONET, Aureliano de

cat. 182

1918

Blass S.A.

Dibujos de Goya: Los álbumes

GASSIER, Pierre

1973

Noguer

Goya. Arte e condizione umana

PAZ, Alfredo de

lam. 206

1990

Liguori editore

OROPESA, Marisa and RINCÓN GARCÍA, Wilfredo

p. 159

2013

Pinacoteca de París

TORAL OROPESA, María and MARTÍN MEDINA, Víctor

p. 87

2022

Museo de Bellas Artes de Badajoz y Diputación de Badajoz

Francisco de Goya

Museo d'Arte Moderna Lugano 1996

exhibition celebrated from

September 22nd to November 17th.

p.197, cat. 80

Goya en tiempos de guerra

Museo Nacional del Prado Madrid 2008

consultant editor Manuela B. Mena

Marqués, from April 14th to July 13th 2008

cat. 119

2022

Goya engravings and lithographs, vol. I y II.

HARRIS, Tomás

cat. 200

1964

Bruno Cassirer

A solution to the enigma of Goya's emphatic caprices nº 65-80 of The Disasters of War

Apollo

GLENDINNING, Nigel

pp.186-191

107

1978

Catálogo de las estampas de Goya en la Biblioteca Nacional

SANTIAGO, Elena M. (coordinadora)

cat. 305

1996

Ministerio de Educación y Cultura, Biblioteca Nacional

Goya: Order & Disorder

ILCHMAN, Frederick y STEPANEK, Stephanie L.

(comisarios)

p. 281

2014

Museum of Fine Arts Boston Publications

directors Alfonso E. Pérez Sánchez

and Eleanor A. Sayre

cat. 162

Das Capriccio als Kunstprinzip

Wallraf-Richartz-Museum, 1996

from December 8th 1996 to February

16th 1997, exhibited also in Zurich,

Kunsthaus, from March 14th marzo

1997 to June 1st 1997 and in Vienna,

Kunsthistorisches Museum mi Palais

Harrach, from June 29th 1997 to

September 21st 1997.

cat. 121

Goya et la modernité

Pinacothèque de Paris Paris 2013

from October 11st 2013 to March

16th 2014

cat. 119

Vie et ouvre de Francisco de Goya

GASSIER, Pierre y WILSON, Juliet

cat. 1134

1970

Office du livre

Goya y el espíritu de la Ilustración

PÉREZ SÁNCHEZ, Alfonso E. y SAYRE, Eleanor

A. (directores) and MENA, Manuela B. (comisaria)

pp.450-451, cat. 162

1988

Museo del Prado

El Libro de los Desastres de la Guerra

BLAS BENITO, Javier and MATILLA, José Manuel

pp.159-162

2000

Museo del Prado

Goya. In the Norton Simon Museum

WILSON BAREAU, Juliet

pp. 114-151

2016

Norton Simon Museum

ENLACES EXTERNOS