

# EVERYTHING IS TOPSY-TURVY (TODO VA REVUELTO)

CLASIFICACIÓN: PRINTS

SERIE: DISASTERS OF WAR (PRINTS Y DRAWINGS, 1810-1815) (42/82)



## DATOS GENERALES

CRONOLOGÍA

Ca. 1810 - 1815

DIMENSIONES

178 x 220 mm

TÉCNICA Y SOPORTE

Etching and burin

RECONOCIMIENTO DE LA AUTORÍA DE GOYA

Undisputed work

FICHA: REALIZACIÓN/REVISIÓN

13 Dec 2010 / 24 May 2023

INVENTARIO

836 225

## HISTORIA

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

The title was handwritten on the print by Goya in the first and only series that is known to have been printed at the time the works were created, which the artist gave to his friend Agustín Ceán Bermúdez. Therefore, the title was etched into the plate at a later date and left unchanged as of the first edition of the *Disasters of War* printed by the San Fernando Royal Academy of Fine Arts

in Madrid in 1863, after the printing of the series in the possession of Ceán Bermúdez.

There is a surviving *preparatory drawing* for this print which is housed in the Prado Museum.

#### ANÁLISIS ARTÍSTICO

Franciscan and Dominican monks are shown fleeing from the monastery from which they have been expelled. The confused looks on their faces express their indecision as to the best route to take. Indeed, each of the figures in the foreground indicates a different route to the others.

Goya left a good proportion of the surface of the plate empty, and has described the faces of the figures in great detail: in the majority of cases they are almost caricatures, a fact that has been interpreted as a criticism of the Church.

During the Spanish War of Independence, the Church positioned itself on the side of the Spanish people, but the ecclesiastical hierarchy acted in a more self-interested way as it saw a significant threat to the privileges they enjoyed in the ideas that the French represented. In the case of clergymen that did not belong to the upper echelons of this hierarchy, their position as allies of the people was more sincere: some even cast aside their habits in order to take up arms and fight alongside the guerrillas. As could be expected, this behaviour brought about some reprisals, leading to events such as that depicted in the print *Everything is topsy-turvy*.

The war shook Spanish society to its core, leading priests and monks to take arms to defend themselves in a way not appropriate to their station. This might be the message contained in the title of this print, although it may also make reference to the fact that the war had breached the stable comfort of religious life.

There may be a veiled message referring to the end of the Inquisition in the lower right-hand corner of the print, as pointed out by Jesusa Vega. On that section of the plate, Goya has etched a monk holding an emblem bearing a sword and an olive branch, symbols representing the Inquisition.

Miguel Gamborino (1760-1828) also produced a print (National Chalcography, Antonio Correa collection, Madrid) in 1813 that portrays the consequences of the intervention of the clergy in the Spanish War of Independence. It shows a group of Franciscan monks being shot by a French platoon on 18 January 1812.

*Everything is topsy-turvy* continues in the line of the previous print in the series, no. 41, *They escape through the flames* and also references the theme of the two following prints: no. 43, *This too (También esto)* and no. 44, *I saw it (Yo lo vi)*, which depict figures fleeing a scene for various reasons.

#### CONSERVACIÓN

The plate is stored in the National Chalcography (cat. 293).

#### EXPOSICIONES

**Francisco de Goya**  
Museo d'Arte Moderna Lugano 1996  
exhibition celebrated from  
September 22nd to November  
17th.  
*p. 159, cat. 42*

**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. 154*

**Francisco Goya. Capricci,  
follie e disastri della  
guerra**  
San Donato Milanese 2000  
Opere grafiche della Fondazione  
Antonio Mazzotta  
*cat. 122*

**Goya. Opera grafica**  
Pinacoteca del Castello di San Giorgio Legnano  
2006

**Goya et la modernité**  
Pinacothèque de Paris Paris 2013

**Goya: Order and disorder**  
Museum of Fine Arts Boston 2014  
*cat. 159*

exhibition celebrated from  
December 16th 2006 to April 1st  
2007

*p. 72*

from October 11st 2013 to March  
16th 2014

*cat. 81*

#### BIBLIOGRAFÍA

##### **Goya, grabador**

BERUETE Y MONET, Aureliano de  
cat. 144  
1918  
Blass S.A.

##### **Catálogo de las estampas de Goya en la Biblioteca Nacional**

SANTIAGO, Elena M. (coordinadora)  
cat. 248  
1996  
Ministerio de Educación y Cultura, Biblioteca  
Nacional

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

WILSON BAREAU, Juliet  
pp. 114-151  
2016  
Norton Simon Museum

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

HARRIS, Tomás  
cat. 162  
1964  
Bruno Cassirer

OROPESA, Marisa and RINCÓN GARCÍA,  
Wilfredo  
p. 140  
2013  
Pinacoteca de París

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

GASSIER, Pierre y WILSON, Juliet  
cat. 1060  
1970  
Office du livre

##### **Goya: Order & Disorder**

ILCHMAN, Frederick y STEPANEK, Stephanie  
L. (comisarios)  
pp. 244-245  
2014  
Museum of Fine Arts Boston Publications

#### ENLACES EXTERNOS