

AND ARE LIKE WILD BEASTS (Y SON FIERAS)

CLASIFICACIÓN: PRINTS

SERIE: DISASTERS OF WAR (PRINTS Y DRAWINGS, 1810-1815) (5/82)



Y son fieras

DATOS GENERALES

CRONOLOGÍA

Ca. 1812 - 1815

DIMENSIONES

156 x 208 mm

TÉCNICA Y SOPORTE

Etching, burnished aquatint and drypoint

RECONOCIMIENTO DE LA AUTORÍA DE GOYA

Undisputed work

FICHA: REALIZACIÓN/REVISIÓN

25 Nov 2010 / 02 Jun 2023

INVENTARIO

836 225

INSCRIPCIONES

28 (lower left-hand corner).

HISTORIA

See Sad presentiments of what must come to pass.

In the second state proof we can see where the burnisher has been used on the upper part of the plate, on the body of the speared soldier and on the right thigh of the woman lying off to the left-hand side. Drypoint has been applied on the trousers of the speared soldier in the foreground. This state proof was made before the lettering was added and the additional aquatint was applied.

There exists another state proof, with the number 5 already engraved, in which the aquatint has been

removed from the edges apart from in a small area at the bottom.

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 foreground, a woman, with a child held under one arm, drives a spear into a soldier, mortally wounding him. Beside her, and slightly further back, another woman is lying on the ground, with a dagger clasped in one hand. In the middle ground, several figures are entangled in a vicious struggle on the ground: off to one side a soldier, shown in profile, takes aim with his rifle; a woman stabs a sword into a French soldier; and another holds a large stone over her head, ready to hurl it.

Just as in print no. 4, *The women give courage*, here Goya has used diagonal lines in the composition to produce a strong sensation of instability and movement. Only the prone woman, the woman on the left who is about to throw the stone, and the soldier aiming his gun on the right-hand side contribute any kind of stability to the scene, constituting a sort of parenthesis that serves to mark the edges of the situation. It is difficult to make out against whom the figures at the back are fighting. It almost seems as if they are all fighting against one another, as if they form part of the same wild mob, driven by a fervent, irrational violence.

Here aquatint has been used more moderately, with less intensity than in the previous print. The background is somewhat paler and the white surface of the two figures in the foreground helps to emphasize their importance.

Looking beyond the prevailing chaos of this image, Goya sets out to remind us of the prominence of women in the struggle, of their ferocity. Here, in *And are like wild beasts*, he continues with the theme of women's role in war that he began in print no. 4, *The women give courage*. In addition, the presence of the half-naked child, which the woman in the foreground carries under her arm, brings to mind the biblical story of the slaughter of the innocents.

CONSERVACIÓN

The etching plate is conserved in the National Chalcography Museum (cat. 256).

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
cat. 4

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

Hamburger Kunsthalle Hamburg 1980
cat. 71

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
directors Alfonso E. Pérez Sánchez
and Eleanor A. Sayre
cat. 83

Francisco de Goya

Museo d'Arte Moderna Lugano 1996
exhibition celebrated from
September 22nd to November 17th.
cat. 5

Francisco Goya. Sein leben im spiegel der graphik. Fuendetodos 1746-1828

Bordeaux. 1746-1996
Galerie Kornfeld Bern 1996

Ydioma universal: Goya en la Biblioteca Nacional

Biblioteca Nacional Madrid 1996
from September 19th to December
15th 1996
cat. 224

from November 21st 1996 to January

1997

cat. 94

Francisco Goya. Capricci, follie e disastri della guerra

San Donato Milanese 2000

Opere grafiche della Fondazione

Antonio Mazzotta

cat. 85

Goya et la modernité

Pinacothèque de Paris Paris 2013

from October 11st 2013 to March

16th 2014

cat. 44

2022

Goya's Realism

Statens Museum for Kunst Copenhagen 2000

from February 11th to May 7th 2000

cat. 39

Hamburg 2019

cat. 103

Goya. Opera grafica

Pinacoteca del Castello di San Giorgio Legnano 2006

exhibition celebrated from December

16th 2006 to April 1st 2007

p. 53

Agen 2019

cat. 61

BIBLIOGRAFÍA

Goya, grabador

BERUETE Y MONET, Aureliano de

cat. 107

1918

Blass S.A.

Goya engravings and lithographs, vol. I y II.

HARRIS, Tomás

cat. 125

1964

Bruno Cassirer

Vie et oeuvre de Francisco de Goya

GASSIER, Pierre y WILSON, Juliet

cat. 998

1970

Office du livre

Vicisitudes de algunas láminas grabadas por Francisco de Goya: Los desastres de la guerra, Los disparates, La tauromaquia

Goya

CARRETE PARRONDO, Juan

cat. 125

145-150

1978-1979

Goya y el espíritu de la Ilustración

PÉREZ SÁNCHEZ, Alfonso E. y SAYRE, Eleanor

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

cat. 83

1988

Museo del Prado

Catálogo de las estampas de Goya en la Biblioteca Nacional

SANTIAGO, Elena M. (coordinadora)

cat. 188

1996

Ministerio de Educación y Cultura, Biblioteca

Nacional

OROPESA, Marisa and RINCÓN GARCÍA,

Wilfredo

p. 122

2013

Pinacoteca de París

Goya. In the Norton Simon Museum

WILSON BAREAU, Juliet

pp. 114-151

2016

Norton Simon Museum

TACK, Ifee and PISOT, Sandra

p. 312

2019

Hirmer

MOTTIN, Bruno, EFEDAQUE, Adrien and

WILSON-BAREU, Juliet

p. 161

2019

Snoeck

TORAL OROPESA, María and MARTÍN MEDINA,

Víctor

p. 54

2022

Museo de Bellas Artes de Badajoz y Diputación de

Badajoz

ENLACES EXTERNOS