

THIS IS HOW IT HAPPENED (ASÍ SUCEDIÓ)

CLASIFICACIÓN: PRINTS

SERIE: DISASTERS OF WAR (PRINTS Y DRAWINGS, 1810-1815) (47/82)



DATOS GENERALES

CRONOLOGÍA

Ca. 1812 - 1815

DIMENSIONES

156 x 209 mm

TÉCNICA Y SOPORTE

Aguafuerte, punta seca, buril, lavis bruñido y bruñidor

RECONOCIMIENTO DE LA AUTORÍA DE GOYA

Undisputed work

FICHA: REALIZACIÓN/REVISIÓN

15 Dec 2010 / 02 Jun 2023

INVENTARIO

836 225

INSCRIPCIONES

33 (on the lower left-hand corner of the plate).

HISTORIA

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

The second artist's proof reveals the use of burnished lavis up to the edges of the plate and drypoint to render the soldiers and the icon that they are carrying between them. The left-hand shoulder of the soldier on the right has been retouched in burin.

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 are no surviving preparatory drawings for this print.

ANÁLISIS ARTÍSTICO

In a dark setting featuring an arch, perhaps of the vestry of a church, some French soldiers are taking flight having stolen some objects of value from the building. One of the soldiers in the foreground whose face is turned away from the viewer is carrying the image of the Virgin Mary, a processional cross and four candlesticks. The thieves leave behind them a seriously injured monk - possibly of the Franciscan order - who kneels before the soldiers, doubled over in terrible pain. He seems to be clasping a knife not visible to the viewer as it is covered by his hands.

The artist has expressed the darkness of the scene by covering the plate with a fine layer of aquatint that has been burnished to light up certain areas, producing a soft texture. The effect achieved with the aquatint means that the lines created with burin seem more violent.

As in the case of the previous print in the series, no. 46, *This is bad (Esto es malo)*, Goya openly criticises the acts of brutal violence that were carried out on the members of some religious orders in times of war and were often recorded in statements and public notices. In this image, rather than fleeing the monk remains in the church, risking his life to defend the sacred objects stored there. In this work Goya employs the same formal device used in print no. 46: the creation of a very dark setting highlights the deplorable behaviour of the French soldiers, who act under the cover of darkness. The artist has made the monk's white habit shine out of this darkness, thereby emphasizing the religious man's innocence.

The sacking of Cuenca, which took place on 17 June 1808, was reported in the *Gazeta de Madrid* on 5 September of that year. The pillage took place at night: the French soldiers robbed houses and looted monasteries, charitable institutions and churches, stealing treasure and defacing sacred icons. These anticlerical gestures led a section of the ecclesiastical hierarchy to identify an opportunity to portray the war as a new crusade.

CONSERVACIÓN

The plate is stored in the National Chalcography (cat. 298) .

EXPOSICIONES

Goya. Drawings, Etchings and Lithographs

Goya. Drawings London 1954

from June 12th to July 25th 1954

pp. 8-10, cat. 62

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

Hamburger Kunsthalle Hamburg 1980

cat. 90

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

Francisco de Goya

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

p. 164, cat. 47

Francisco Goya. Capricci, follie e disastri della guerra

San Donato Milanese 2000

Opere grafiche della Fondazione
Antonio Mazzotta

cat. 127

Goya: Order and disorder

Museum of Fine Arts Boston 2014

cat. 197

BIBLIOGRAFÍA

Goya, grabador

BERUETE Y MONET, Aureliano de

cat. 149

1918

Blass S.A.

Goya y el espíritu de la ilustración

PÉREZ SÁNCHEZ, Alfonso E. y SAYRE, Eleanor
A. (directores) and MENA, Manuela B.
(comisaria)

pp. 307-308, cat. 90

1988

Museo del Prado

Goya: Order & Disorder

ILCHMAN, Frederick y STEPANEK, Stephanie
L. (comisarios)

p. 291

2014

Museum of Fine Arts Boston Publications

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. 131

Goya. Opera grafica

Pinacoteca del Castello di San Giorgio

Legnano 2006

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

p. 74

Goya engravings and lithographs, vol. I y II.

HARRIS, Tomás

cat. 167

1964

Bruno Cassirer

Catálogo de las estampas de Goya en la Biblioteca Nacional

SANTIAGO, Elena M. (coordinadora)

cat. 256

1996

Ministerio de Educación y Cultura, Biblioteca
Nacional

Goya. In the Norton Simon Museum

WILSON BAREAU, Juliet

pp. 114-151

2016

Norton Simon Museum

cat. 90

Ydioma universal: Goya en la Biblioteca Nacional

Biblioteca Nacional Madrid 1996

from September 19th to
December 15th 1996

cat. 226

Goya et la modernité

Pinacothèque de Paris Paris 2013

from October 11st 2013 to March
16th 2014

cat. 86

Vie et ouvre de Francisco de Goya

GASSIER, Pierre y WILSON, Juliet

cat. 1069

1970

Office du livre

OROPESA, Marisa and RINCÓN GARCÍA,

Wilfredo

p. 143

2013

Pinacoteca de París

ENLACES EXTERNOS