WAR SCENE

CLASIFICACIÓN: EASEL PAINTING. VARIOUS SUBJECTS

SERIE: PARTITION OF JAVIER GOYA, SUPPOSED X.28 (PAINTING, CA. 1808-1812) (2/4)



DATOS GENERALES

CRONOLOGÍA	Ca. 1808 - 1812
UBICACIÓN	Buenos Aries National Museum of Fine Arts, Buenos Aires, Argentina
DIMENSIONES	72 x 99 cm
TÉCNICA Y SOPORTE	Oil on canvas
RECONOCIMIENTO DE LA AUTORÍA DE GOYA	Undisputed work
TITULAR	National Museum of Fine Arts, Argentina
FICHA: REALIZACIÓN/REVISIÓN	16 May 2010 / 15 Jun 2023
INVENTARIO	88 (2563)

INSCRIPCIONES

X.28

HISTORIA

The first information on these works was published by the Count de la Viñaza in 1887, who recorded them in the Madrid collection of Eustaquio López, which was sold in 1866. According to Juan Corradini (1965), in 1886 Miguel Cané, the Argentine ambassador to Spain, on the advice of the Duke of Alba, bought six paintings by Goya, including *The Fire* and *War Scene*, as well as *Procession of Discipliners*, commissioned by Gabriel Larsen del Castaño; *Popular Feast*, bought by Parmenio T. Piñero, and two paintings acquired

by the Jockey Club of Buenos Aires.

In 1907, Popular Feast entered the Museum through the Piñero bequest. The remaining three were in the possession of the Ugarte family, who auctioned them in 1954, at which time doubts again arose as to their authorship. They were acquired by Horacio Acevedo with the intention of donating them to the MNBA, where they entered in 1958 by donation of his brothers Carlos Alberto, Arturo and Eduardo Acevedo.

ANÁLISIS ARTÍSTICO

Thanks to the inscription *X.28* that appears on this canvas, it has been possible to identify this work and to attribute it to the artist, together with three others, *Bandit Scene*, *Festivities underneath a Bridge* and *The Hurricane*. This same reference appears in the inventory made by the notary following the death of Josefa Bayeu in 1812.

In the middle of a desolate landscape, a number of bandits open fire on a group of people. Standing out from this second group are two who are wearing white tunics, probably an allusion to their innocence. In the foreground, one of them has their arms flung out in the form of a cross. The other is standing further back and has his arms up in a gesture of surrender, like the protagonist in *Third of May 1808*. Threatening storm clouds fill the sky apart from in a small area in the centre, directly above the person dressed in white who is crying out for help, where a patch of blue sky is visible. The forces of nature are overwhelmingly predominant in this painting, dwarfing the human figures and ostensibly reducing their importance.

Goya employs another device here in Bandit Scene which we can also see in *Third of May 1808* as well as in some of the etchings in the Disasters of War series: the faces of the executioners are hidden from view.

EXPOSICIONES

Greco, Velázquez, Goya. Spanische Malerei aus deutschen Sammlungen
Bucerius Kunst Forum Hamburg 2005
from May 18th to August 21st 2005. Displayed alto at the Staatliche Kunstsammlungen Dresden Gemäldegalerie Alte Meister, Dresde, September 17th 2005 to January 2nd 2006 and at the Szépmüvészeti Múzeum, Budapest, January 21st to April 30th 2006
pp. 162-163, cat. 73

BIBLIOGRAFÍA

L'œuvre peint de Goya. 4 vols
DESPARMET FITZ - GERALD, Xavier
p. 203, cat. 164
1928-1950

Vie et ouvre de Francisco de Goya
GASSIER, Pierre y WILSON, Juliet
p. 265, cat. 948
1970
Office du livre

GUDIOL RICART, José
vol. I, pp. 356 y 357, cat. 611
t. I
1970
Polígrafa

L'opera pittorica completa di Goya
ANGELIS, Rita de
p. 125, cat. 529
1974
Rizzoli

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ENLACES EXTERNOS