THANKS TO THE GRASS PEA (GRACIAS À LA ALMORTA)

CLASIFICACIÓN: PRINTS

SERIE: DISASTERS OF WAR (PRINTS Y DRAWINGS, 1810-1815) (51/82)



DATOS GENERALES

CRONOLOGÍA	Ca. 1812 - 1815
DIMENSIONES	156 x 205 mm
TÉCNICA Y SOPORTE	Etching and burnished aquatint
RECONOCIMIENTO DE LA AUTORÍA DE GOYA	Undisputed work
FICHA: REALIZACIÓN/REVISIÓN	15 Dec 2010 / 11 Jan 2024
INVENTARIO	836 225

INSCRIPCIONES

46 (on the lower left-hand corner).

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 in Madrid.

ANÁLISIS ARTÍSTICO

A woman whose face is invisible to the viewer and who is completely covered from head to foot is giving out food to a group of starving people. The food seems to be soup, most probably made with grass pea flour, as indicated by the print title. In the foreground is a woman lying on the ground dressed in white and clutching a spoon in her hand who holds out her plate with her outstretched arm. Behind her are three standing figures whose faces are caricatures: their pronounced jaws and cheekbones, sharp noses and sunken eyes denote that they have been suffered greatly during the famine that devastated Spain at the time of the Spanish War of Independence. The figures' clothing is eccentric and ragged garments obtained by any means possible during the war, some of which doubtless originally belonged to others. In the middle ground Goya has placed two women with spectral faces who have perhaps already consumed their ration of soup. They are clearly reminiscent of the figures depicted in another work by the artist, *Old Women (Las viejas)*.

The grass pea was used as a substitute for other cereals during the war, since it would grow in extremely harsh conditions even if it was not well tended. Prolonged consumption of large quantities of this legume could lead to serious illnesses such as lathyrism, which causes spasmodic paraplegia and can cause serious growth problems in children. With the title of this work, *Thanks to the grass pea*, Goya makes reference to all the issues associated with this product. On the one hand, it served to alleviate hunger, but on the other hand it also caused diseases and even death. Perhaps this is the key to interpreting the sinister cloaked figure who gives out food to the needy, simultaneously contributing to the poisoning of all those who ate it.

CONSERVACIÓN

The plate is stored in the National Chalcography (cat. 302).

EXPOSICIONES

Goya and his times
The Royal Academy of Arts London 1963
cat. 66
cat. 247

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. 135

Francisco de Goya
Museo d'Arte Moderna Lugano 1996
exhibition celebrated from September 22nd to November 17th.
cat. 51

Francisco de Goya: Maleri, Tegning, Grafikk
Nasjonalgalleriet Oslo 1996
from 10th to April 14th 1996
cat. 144

Francisco Goya. Capricci, follie e disastri della guerra
San Donato Milanese 2000
Opere grafiche della Fondazione Antonio Mazzotta
cat. 131

Goya. Opera grafica
Pinacoteca del Castello di San Giorgio Legnano 2006
exhibition celebrated from December 16th 2006 to April 1st 2007
p. 76

Goya et la modernité
Pinacothèque de Paris París 2013
from October 11st 2013 to March 16th 2014
cat. 90

2022

BIBLIOGRAFÍA

Goya, grabador
BERUETE Y MONET, Aureliano de
cat. 153
1918
Blass S.A.

Goya engravings and lithographs, vol. I y II.
HARRIS, Tomás
cat. 171
1964
Bruno Cassirer

Vie et ouvre de Francisco de Goya
GASSIER, Pierre y WILSON, Juliet
cat. 1076
1970
Office du livre

Catálogo de las estampas de

Francisco de Goya. Los

OROPESA, Marisa and RINCÓN GARCÍA,

Goya en la Biblioteca Nacional
SANTIAGO, Elena M. (coordinadora)
cat. 260
1996
Ministerio de Educación y Cultura, Biblioteca Nacional

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

Desastres de la guerra
GALLEGO GARCÍA, Raquel
p. 21
2011
La Central

TORAL OROPESA, María and MARTÍN MEDINA, Víctor
p. 72
2022
Museo de Bellas Artes de Badajoz y Diputación de Badajoz

Wilfredo
p. 145
2013
Pinacoteca de París

ENLACES EXTERNOS