

# WOMEN SURPRISED BY SOLDIERS

CLASIFICACIÓN: DRAWINGS

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



## DATOS GENERALES

CRONOLOGÍA

Ca. 1810 - 1814

UBICACIÓN

The Prado National Museum. Madrid, Madrid, Spain

DIMENSIONES

186 x 237 mm

TÉCNICA Y SOPORTE

Sanguine on laid paper

RECONOCIMIENTO DE LA AUTORÍA DE GOYA

Documented work

TITULAR

El Prado National Museum

FICHA: REALIZACIÓN/REVISIÓN

20 Aug 2021 / 25 May 2023

INVENTARIO

925 D3989

## INSCRIPCIONES

3 (black pencil, lower left)

Very fine sanguine frame

## HISTORIA

In the Prado Museum has examples of preparatory drawings from all the series of engravings

Goya produced throughout his career. Almost all of them, with a few exceptions, come from the collection of Valentín Carderera (1796–1880), whose heir, Mariano Carderera, sold a lot of 284 preparatory drawings to the Prado Museum in 1866. The Prado Museum has 75 of the preparatory drawings for the *Disasters of War* series, some of which, such as *Women Surprised by Soldiers*, were never engraved.

Line of provenance: Javier Goya, 1828; Mariano Goya, 1854; Valentín Carderera, ca. 1861; Mariano Carderera, 1880; Prado Museum, 12/11/1886.

#### ANÁLISIS ARTÍSTICO

See *Women surprised by soldiers*.

This drawing is very similar to another entitled *Women Surprised by Soldiers* in terms of its setting, although formally it is much more simplified than that one and is therefore probably a first sketch of it.

A group of four women, more clearly defined than in the other drawing, occupies the central and left-hand part of the composition, while through a door on the right-hand side emerges the menacing figure of a uniformed soldier behind whom the rest of his unit can be seen. In this case, the chiaroscuro is more pronounced between the shadows of the surroundings and the female figures, who are illuminated against the dark soldier. Goya has not yet included the visible architecture in the final drawing. The inconcrete nature of the details and the circumstances of the episode undoubtedly contribute to universalising the horror of the imminent outcome. In 1975, Gassier and Wilson discussed the possibility of a small panel painted after this drawing, but they did not confirm this.

#### EXPOSICIONES

**Goya. Exposition de l'oeuvre gravé, de peintures, de tapisseries et de cent dix dessins du Musée du**

Bibliothèque nationale de France Paris 1935

Brussels 1985  
cat. 41

#### BIBLIOGRAFÍA

**Los dibujos de Goya, 2 vols.**

SÁNCHEZ CANTÓN, Francisco Javier  
s. p., cat. 149  
1954  
Amigos del Museo del Prado

**Vie et ouvre de Francisco de Goya**

GASSIER, Pierre y WILSON, Juliet  
p. 276, cat. 1143  
1970  
Office du livre

**Dibujos de Goya, 2 vols**

GASSIER, Pierre  
pp. 316–317 (il.), cat. 233  
1975  
Noguer

**El mundo de Goya en sus dibujos**

LAFUENTE FERRARI, Enrique  
pp. 174–175  
1979  
Urbión

#### PALABRAS CLAVE

**DESASTRES DE LA GUERRA SOLDADO GUERRA DE LA INDEPENDENCIA GUERRA MUJER**

#### ENLACES EXTERNOS