THEY AVAIL THEMSELVES (SE APROVECHAN)

CLASIFICACIÓN: PRINTS

SERIE: DISASTERS OF WAR (PRINTS Y DRAWINGS, 1810-1815) (16/82)



DATOS GENERALES

CRONOLOGÍA	Ca. 1810 - 1812
DIMENSIONES	162 x 237 mm
TÉCNICA Y SOPORTE	Etching, aquatint, burin, drypoint and burnisher
RECONOCIMIENTO DE LA AUTORÍA DE GOYA	Undisputed work
FICHA: REALIZACIÓN/REVISIÓN	30 Nov 2010 / 02 Jun 2023
INVENTARIO	836 225

INSCRIPCIONES

Goya (lower left-hand corner), *4* (lower left-hand corner of plate).

HISTORIA

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

The first state proof reveals traces of burin on the bald head of the man on the left-hand side and on the hair of the naked figure lying on his side in the centre. Before the addition of the lettering, burnished lavis has been used, burin has been used to do some retouching on the ground, and the signature has been added, just above the lower left-hand corner.

In the second state proof we can see how the etched lines on the ground have been burnished just above and below the legs of the figure being stripped of his shirt. Touches of burin have been used to strengthen the

burnished etching lines.

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.

There is a *preparatory drawing* in the Prado Museum.

ANÁLISIS ARTÍSTICO

In the countryside, in broad daylight, two French soldiers are stripping the clothes from the dead bodies of some Spaniards recently killed in battle. In front of a large tree lies another, already stripped corpse and in the background, on the left-hand side, we can see two other figures, also perhaps engaged in this same task. Goya has skilfully depicted the anatomies of the corpses, which stand out thanks to the accuracy with which they are rendered and the brightness of the white paper showing through.

Situations of this type must have been relatively common during the war. It is the moment in which the fallen are plundered for their material belongings and, simultaneously, utterly deprived of their dignity. In this instance, just as we can see in other etchings in the series, the natural surroundings are inhospitable and arid. The tree placed in the centre of the composition has provided no shelter for the bodies of the fallen Spaniards, and its sharp, jagged shapes only serve to heighten the sensation of horror.

Enrique Lafuente Ferrari relates this etching to a number of others in the series, all featuring piles of dead bodies, such as no. 12, *This is what you were born for*, nº 18, *Bury them and keep quiet*, nº 21, *It will be the same*, no. 22, *All this and more*, no. 23, *The same elsewhere*, no. 27, *Charity*, no. 48, *A cruel shame!*, no. 62, *The deathbeds* and no. 63, *A collection of dead men*.

CONSERVACIÓN

The etching plate is conserved in the National Chalcography Museum (cat. 267)

EXPOSICIONES

Goya. Das Zeitalter der Revolucionen. Kunst um 1800 (1980 – 1981)
Hamburger Kunsthalle Hamburg 1980
cat. 239

Francisco de Goya
Museo d'Arte Moderna Lugano 1996
exhibition celebrated from September 22nd to November 17th.
cat. 104

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. 16

Ydioma universal: Goya en la Biblioteca Nacional
Biblioteca Nacional Madrid 1996
from September 19th to December 15th 1996
cat. 211

Francisco Goya. Capricci, follie e disastri della guerra
San Donato Milanese 2000
Opere grafiche della Fondazione Antonio Mazzotta
cat. 96

Goya. Opera grafica
Pinacoteca del Castello di San Giorgio Legnano 2006
exhibition celebrated from December 16th 2006 to April 1st 2007
p. 59

Goya et la modernité
Pinacothèque de Paris París 2013
from October 11st 2013 to March 16th 2014
cat. 55

BIBLIOGRAFÍA

Goya, grabador
BERUETE Y MONET, Aureliano de
cat. 118
1918
Blass S.A.

Goya engravings and lithographs, vol. I y II.
HARRIS, Tomás
cat. 136
1964
Bruno Cassirer

Vie et ouvre de Francisco de Goya
GASSIER, Pierre y WILSON, Juliet
cat. 1017
1970
Office du livre

Catálogo de las estampas de Goya en la Biblioteca Nacional
SANTIAGO, Elena M. (coordinadora)
cat. 209
1996
Ministerio de Educación y Cultura, Biblioteca Nacional

OROPESA, Marisa and RINCÓN GARCÍA, Wilfredo
p. 127
2013
Pinacoteca de París

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

ENLACES EXTERNOS