

# AND ARE LIKE WILD BEASTS (Y SON FIERAS)

CLASIFICACIÓN: PRINTS

SERIE: DISASTERS OF WAR (PRINTS Y DRAWINGS, 1810-1815) (5/82)



## DATOS GENERALES

CRONOLOGÍA

Ca. 1812 - 1815

DIMENSIONES

156 x 208 mm

TÉCNICA Y SOPORTE

Etching, burnished aquatint and drypoint

RECONOCIMIENTO DE LA AUTORÍA DE GOYA

Undisputed work

FICHA: REALIZACIÓN/REVISIÓN

25 Nov 2010 / 02 Jun 2023

INVENTARIO

836 225

## INSCRIPCIONES

28 (lower left-hand corner).

## HISTORIA

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

In the second state proof we can see where the burnisher has been used on the upper part of the plate, on the body of the speared soldier and on the right thigh of the woman lying off to the left-hand side. Drypoint has been applied on the trousers of the speared soldier in the foreground. This state proof was made before the lettering was added and the additional aquatint was applied.

There exists another state proof, with the number 5 already engraved, in which the aquatint has been removed from the edges apart from in a small area at the bottom.

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.

No preparatory drawings for this print have been conserved.

#### ANÁLISIS ARTÍSTICO

In the foreground, a woman, with a child held under one arm, drives a spear into a soldier, mortally wounding him. Beside her, and slightly further back, another woman is lying on the ground, with a dagger clasped in one hand. In the middle ground, several figures are entangled in a vicious struggle on the ground: off to one side a soldier, shown in profile, takes aim with his rifle; a woman stabs a sword into a French soldier; and another holds a large stone over her head, ready to hurl it.

Just as in print no. 4, *The women give courage*, here Goya has used diagonal lines in the composition to produce a strong sensation of instability and movement. Only the prone woman, the woman on the left who is about to throw the stone, and the soldier aiming his gun on the right-hand side contribute any kind of stability to the scene, constituting a sort of parenthesis that serves to mark the edges of the situation. It is difficult to make out against whom the figures at the back are fighting. It almost seems as if they are all fighting against one another, as if they form part of the same wild mob, driven by a fervent, irrational violence.

Here aquatint has been used more moderately, with less intensity than in the previous print. The background is somewhat paler and the white surface of the two figures in the foreground helps to emphasize their importance.

Looking beyond the prevailing chaos of this image, Goya sets out to remind us of the prominence of women in the struggle, of their ferocity. Here, in *And are like wild beasts*, he continues with the theme of women's role in war that he began in print no. 4, *The women give courage*. In addition, the presence of the half-naked child, which the woman in the foreground carries under her arm, brings to mind the biblical story of the slaughter of the innocents.

#### CONSERVACIÓN

The etching plate is conserved in the National Chalcography Museum (cat. 256).

#### EXPOSICIONES

##### Goya

Ministry of Foreign Affairs Bordeaux 1951  
organized by the Bordeaux City  
Hall, consultant editor Gilberte  
Martin-Méry. From May 16th to  
June 30th 1951

cat. 4

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

Hamburger Kunsthalle Hamburg 1980  
cat. 71

##### 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.

**Francisco de Goya**

Museo d'Arte Moderna Lugano 1996  
exhibition celebrated from  
September 22nd to November  
17th.  
cat. 5

**Francisco Goya. Capricci, follie  
e disastri della guerra**

San Donato Milanese 2000  
Opere grafiche della Fondazione  
Antonio Mazzotta  
cat. 85

**Goya et la modernité**

Pinacothèque de Paris Paris 2013  
from October 11st 2013 to March  
16th 2014  
cat. 44

2022

**BIBLIOGRAFÍA****Goya, grabador**

BERUETE Y MONET, Aureliano de  
cat. 107  
1918  
Blass S.A.

**Vicisitudes de algunas láminas  
grabadas por Francisco de  
Goya: Los desastres de la  
guerra, Los disparates, La  
fauromaquia**

Goya  
CARRETE PARRONDO, Juan  
cat. 125  
145-150  
1978-1979

OROPESA, Marisa and RINCÓN GARCÍA,  
Wilfredo

p. 122  
2013  
Pinacoteca de París

MOTTIN, Bruno, EFEDAQUE, Adrien and  
WILSON-BAREU, Juliet

p. 161  
2019  
Snoeck

**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. 94

**Goya's Realism**

Statens Museum for Kunst Copenhagen 2000  
from February 11th to May 7th  
2000  
cat. 39

Hamburg 2019  
cat. 103

**Goya engravings and  
lithographs, vol. I y II.**

HARRIS, Tomás  
cat. 125  
1964  
Bruno Cassirer

**Goya y el espíritu de la  
Ilustración**

PÉREZ SÁNCHEZ, Alfonso E. y SAYRE, Eleanor  
A. (directores) and MENA, Manuela B.  
(comisaria)  
cat. 83  
1988  
Museo del Prado

**Goya. In the Norton Simon  
Museum**

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

TORAL OROPESA, María and MARTÍN  
MEDINA, Víctor

p. 54  
2022  
Museo de Bellas Artes de Badajoz y Diputación  
de Badajoz

Pérez Sánchez and Eleanor A.  
Sayre  
cat. 83

**Ydioma universal: Goya en la  
Biblioteca Nacional**

Biblioteca Nacional Madrid 1996  
from September 19th to  
December 15th 1996  
cat. 224

**Goya. Opera grafica**

Pinacoteca del Castello di San Giorgio  
Legnano 2006  
exhibition celebrated from  
December 16th 2006 to April 1st  
2007  
p. 53

Agen 2019  
cat. 61

**Vie et ouvre de Francisco de  
Goya**

GASSIER, Pierre y WILSON, Juliet  
cat. 998  
1970  
Office du livre

**Catálogo de las estampas de  
Goya en la Biblioteca Nacional**

SANTIAGO, Elena M. (coordinadora)  
cat. 188  
1996  
Ministerio de Educación y Cultura, Biblioteca  
Nacional

TACK, Ifee and PISOT, Sandra

p. 312  
2019

Hirmer

**ENLACES EXTERNOS**