

I SAW IT (YO LO VI)

CLASIFICACIÓN: PRINTS

SERIE: DISASTERS OF WAR (PRINTS Y DRAWINGS, 1810-1815) (44/82)



DATOS GENERALES

CRONOLOGÍA	Ca. 1810 - 1812
DIMENSIONES	161 x 239 mm
TÉCNICA Y SOPORTE	Aguafuerte, punta seca y buril
RECONOCIMIENTO DE LA AUTORÍA DE GOYA	Undisputed work
FICHA: REALIZACIÓN/REVISIÓN	13 Dec 2010 / 02 Jun 2023
INVENTARIO	836 225

INSCRIPCIONES

Goya (lower left-hand corner), *15* (lower left-hand corner of the plate).

HISTORIA

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

The first artist's proof shows that Goya used drypoint for the figures in the background, the woman and child in the foreground, and the hat and hand of the figure to the left of these. The overbitten etched areas in the figure of the man on the far left of the print have been reinforced with burin.

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.

ANÁLISIS ARTÍSTICO

A group of people is depicted fleeing in panic in broad daylight over a waste ground on the outskirts of the city or town visible on top of some hills in the background. The print shows an assortment of different figures, both common people and religious men, some of whom have had time to gather up some of their belongings. On the left-hand side of the print we can see a priest wearing a saturno hat who is clutching a bag as he flees with an expression of terror on his face. Next to this figure is another man who points behind him, possibly because he has seen a situation that requires help. The plea seems to fall on deaf ears as the priest grips the man by the arm, forcing him to continue on his way. In the centre of the foreground Goya depicts a woman taking the arm of a child who looks back and seems to resist leaving his home. The female figure carries a smaller child in her other arm. In the background is a group of people fleeing the scene, some on horseback.

This image may in fact capture a relatively common practice in times of war: that of abandoning towns in order to avoid the raids of French troops. Thus, the enemy could take the supplies they needed from the abandoned towns without inflicting harm on the inhabitants.

This print can be linked to the preceding works in the series - no. 41, *They escape through the flames* (*Escapan entre las llamas*); no. 42, *Everything is topsy-turvy* (*Todo va revuelto*); and no. 43, *This too* (*Tambien esto*) - which all deal with people fleeing a place for various reasons. Goya presents the viewer with a group of images that display a certain consistency of theme, making it possible to identify a distinct set of works within the first part of this print series specifically dedicated to the theme of war.

Thus, it is also possible to establish a second link - albeit for different reasons - between this print and the following, no. 45, *And this too* (*Y esto tambien*). It is exclusively in the case of these two prints that Goya emphasises he was a witness to the events taking place. The artist's need to emphasise his presence at these two events leads the viewer to the conclusion that he was, perhaps, not a witness to the other images depicted in the series.

CONSERVACIÓN

La plancha se conserva en la Calcografía Nacional (cat. 295).

EXPOSICIONES

Goya and his times

The Royal Academy of Arts London 1963
cat. 66
cat. 246

De grafiek van Goya

Rijksmuseum Rijksprentenkabinet Amsterdam
1970
from November 13th 1970 to
January 17th 1971
cat. 80

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

Hamburger Kunsthalle Hamburg 1980
cat. 89

Francisco de Goya

Museo d'Arte Moderna Lugano 1996
exhibition celebrated from
September 22nd to November
17th.
p. 161, cat. 44

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. 128

Ydioma universal: Goya en la Biblioteca Nacional

Biblioteca Nacional Madrid 1996
from September 19th to
December 15th 1996
cat. 209

Goya's Realism

Statens Museum for Kunst Copenhagen 2000

Francisco Goya. Capricci, follie e disastri della

Goya. Opera grafica

Pinacoteca del Castello di San Giorgio Legnano
2006

from February 11th to May 7th
2000

cat. 43

Goya et la modernité

Pinacothèque de Paris Paris 2013

from October 11st 2013 to March
16th 2014

cat. 83

2022

guerra

San Donato Milanese 2000

Opere grafiche della Fondazione
Antonio Mazzotta

cat. 124

Goya: Order and disorder

Museum of Fine Arts Boston 2014

cat. 192

exhibition celebrated from
December 16th 2006 to April 1st
2007

p. 73

Agen 2019

cat. 59

BIBLIOGRAFÍA

Goya, grabador

BERUETE Y MONET, Aureliano de

cat. 146

1918

Blass S.A.

Catálogo de las estampas de Goya en la Biblioteca Nacional

SANTIAGO, Elena M. (coordinadora)

cat. 252

1996

Ministerio de Educación y Cultura, Biblioteca
Nacional

Goya. In the Norton Simon Museum

WILSON BAREAU, Juliet

pp. 114-151

2016

Norton Simon Museum

Goya engravings and lithographs, vol. I y II.

HARRIS, Tomás

cat. 164

1964

Bruno Cassirer

OROPESA, Marisa and RINCÓN GARCÍA,
Wilfredo

p. 141

2013

Pinacoteca de París

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

p. 159

2019

Snoeck

Vie et ouvre de Francisco de Goya

GASSIER, Pierre y WILSON, Juliet

cat. 1064

1970

Office du livre

Goya: Order & Disorder

ILCHMAN, Frederick y STEPANEK, Stephanie

L. (comisarios)

p. 288

2014

Museum of Fine Arts Boston Publications

TORAL OROPESA, María and MARTÍN
MEDINA, Víctor

p. 67

2022

Museo de Bellas Artes de Badajoz y Diputación
de Badajoz

ENLACES EXTERNOS