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 Revolucionen. 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
from February 11th to May 7th 2000
cat. 43

Francisco Goya. Capricci, follie e disastri della guerra
San Donato Milanese 2000
Opere grafiche della Fondazione Antonio Mazzotta
cat. 124

Goya. Opera grafica
Pinacoteca del Castello di San Giorgio Legnano 2006
exhibition celebrated from December 16th 2006 to April 1st 2007
p. 73

Goya et la modernité
Pinacothèque de Paris París 2013

Goya: Order and disorder

Agen 2019
cat. 59

from October 11st 2013 to March 16th 2014
cat. 83

Museum of Fine Arts Boston 2014
cat. 192

2022

BIBLIOGRAFÍA

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BERUETE Y MONET, Aureliano de
cat. 146
1918
Blass S.A.

Goya engravings and lithographs, vol. I y II.
HARRIS, Tomás
cat. 164
1964
Bruno Cassirer

Vie et ouvre de Francisco de Goya
GASSIER, Pierre y WILSON, Juliet
cat. 1064
1970
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Catálogo de las estampas de Goya en la Biblioteca Nacional
SANTIAGO, Elena M. (coordinadora)
cat. 252
1996
Ministerio de Educación y Cultura, Biblioteca Nacional

OROPESA, Marisa and RINCÓN GARCÍA, Wilfredo
p. 141
2013
Pinacoteca de París

Goya: Order & Disorder
ILCHMAN, Frederick y STEPANEK, Stephanie L. (comisarios)
p. 288
2014
Museum of Fine Arts Boston Publications

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

MOTTIN, Bruno, EFEDAQUE, Adrien and WILSON-BAREU, Juliet
p. 159
2019
Snoeck

TORAL OROPESA, María and MARTÍN MEDINA, Víctor
p. 67
2022
Museo de Bellas Artes de Badajoz y Diputación de Badajoz

ENLACES EXTERNOS