BURY THEM AND KEEP QUIET (ENTERRAR Y CALLAR)

CLASIFICACIÓN: PRINTS

SERIE: DISASTERS OF WAR (PRINTS Y DRAWINGS, 1810-1815) (18/82)

DATOS GENERALES

CRONOLOGÍA	Ca. 1810 - 1812
DIMENSIONES	162x234 mm
TÉCNICA Y SOPORTE	Etching, burnished lavis, drypoint and burin
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).

HISTORIA

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

In the first state proof we can see some touches of drypoint on the chest of the corpse on the right-hand side, as well as some use of burin on the shadows on the ground. The signature, also done with burin, is in the lower left-hand corner.

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 image we see two figures standing out against a pale background. They are looking at the macabre spectacle left behind by the war: a group of naked corpses. Both of these witnesses are covering their faces, although it is unclear whether they are crying or if they are holding their noses, just like the figure in etching no. 62, *The deathbeds*, is doing, to keep out the stench of the decomposing bodies.

Visually, this is one of the brightest images in the *Disasters of War* series; the sky is pale and clear, and so is the group of naked bodies left to their fate. This image also has a strong feeling of silence about it, especially in comparison with the other etchings, in which we can imagine the noise, screams and violence of battle. Despite the fact that these corpses are shown with their mouths gaping wide open, they can no longer shout or moan, nor plead for a better ending for themselves. The two observers have nothing to say either. All that is left to do is Bury them and keep quiet.

This etching can be considered alongside those others which depict groups of dead bodies, such as no. 12, *This is what you were born for*, nº 16, *They avail themselves*, 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. 269)

EXPOSICIONES

Goya
Ministry of Foreing Affairs Burdeos 1951
organized by the Bordeaux City Hall, consultant editor Gilberte Martin-Méry. From May 16th to June 30th 1951
cat. 7

Goya and his times
The Royal Academy of Arts London 1963
cat. 66
cat. 235

De grafiek van Goya
Rijksmuseum Rijksprentenkabinet Amsterdam 1970
from November 13th 1970 to January 17th 1971
cat. 66

Goya. Das Zeitalter der Revolucionen. Kunst um 1800 (1980 – 1981)
Hamburger Kunsthalle Hamburg 1980
cat. 76

Francisco de Goya
Museo d'Arte Moderna Lugano 1996
exhibition celebrated from September 22nd to November 17th.
cat. 18

Ydioma universal: Goya en la Biblioteca Nacional
Biblioteca Nacional Madrid 1996
from September 19th to December 15th 1996
cat. 213

Francisco Goya. Capricci, follie e disastri della guerra
San Donato Milanese 2000
Opere grafiche della Fondazione Antonio Mazzotta
cat. 98

Goya. Opera grafica
Pinacoteca del Castello di San Giorgio Legnano 2006
exhibition celebrated from December 16th 2006 to April 1st 2007
p. 60

Goya en tiempos de guerra
Museo Nacional del Prado Madrid 2008
consultant editor Manuela B. Mena Marqués, from April 14th to July 13th 2008
cat. 103

Goya et la modernité
Pinacothèque de Paris París 2013
from October 11st 2013 to March 16th 2014
cat. 57

2022

BIBLIOGRAFÍA

Goya, grabador
BERUETE Y MONET, Aureliano de
cat. 120
1918
Blass S.A.

Goya engravings and lithographs, vol. I y II.
HARRIS, Tomás
cat. 138
1964
Bruno Cassirer

Vie et ouvre de Francisco de Goya
GASSIER, Pierre y WILSON, Juliet
cat. 1020
1970
Office du livre

Catálogo de las estampas de Goya en la Biblioteca Nacional
SANTIAGO, Elena M. (coordinadora)
cat. 213
1996
Ministerio de Educación y Cultura, Biblioteca Nacional

El Libro de los Desastres de la Guerra
BLAS BENITO, Javier and MATILLA, José Manuel
II, pp. 40-42
2000
Museo del Prado

OROPESA, Marisa and RINCÓN GARCÍA, Wilfredo
p. 128
2013
Pinacoteca de París

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

TORAL OROPESA, María and MARTÍN MEDINA, Víctor
p. 60
2022
Museo de Bellas Artes de Badajoz y Diputación de Badajoz

ENLACES EXTERNOS