IF IT DEFENDS ITSELF WELL

CLASIFICACIÓN: PRINTS

SERIE: DISASTERS OF WAR (PRINTS Y DRAWINGS, 1810-1815) (78/82)

DATOS GENERALES

CRONOLOGÍA	Ca. 1820 - 1823
DIMENSIONES	179 x 219 mm
TÉCNICA Y SOPORTE	Etching and burnisher
RECONOCIMIENTO DE LA AUTORÍA DE GOYA	Undisputed work
FICHA: REALIZACIÓN/REVISIÓN	03 Mar 2013 / 24 May 2023
INVENTARIO	836 225

HISTORIA

See *Sad forebodings of what is to come*.

The first condition test shows traces of burnishing on the horse's belly.

The title of the print was handwritten by Goya on the first and only series known to us at the time of its production, which the painter gave to his friend Agustín Ceán Bermúdez. Thus the title was subsequently engraved on the plate without any modification from Ceán Bermúdez's copy for the first edition of the *Disasters of War* published by the Royal Academy of Fine Arts of San Fernando in Madrid in 1863.

A *preparatory drawing* of this engraving is in the Prado Museum

ANÁLISIS ARTÍSTICO

In the centre of this picture, a white horse is throwing a blow. All around him are mastiffs, identifiable by the iron-tipped collars they wear to defend themselves against the wolves, who watch the horse's violent reaction undaunted. In the background of the picture, a pack of wolves is preparing to attack the horse.

Each of these three animals has its own symbolic meaning. The dogs could refer to revolutionary ideals, while the wolves have often been associated with the Inquisition; indeed Ruiz Padrón imagined the inquisitors as a pack of hungry wolves. The horse, however, could be an allusion to liberal Spain. In this way Goya might be thought to have captured the efforts that the constitutional monarchy was making to defend itself, on the one hand from the values of the Ancien Régime, and on the other from revolutionary impulses.

In any case, it should be pointed out that this engraving, like many others in the *Emphatic Caprices,* , is quite complex and can be interpreted in other ways. Eleanor Sayre, for example, draws a comparison between the horse in Goya's print and the one in *Guernica* (1937, National Museum and Art Centre Reina Sofía) by Pablo Picasso (Malaga, 1881-Mouguins, 1973), and believes that both artists use it to allude to the Spanish people who, in the present case, are being attacked by the followers of Ferdinand VII.

Juliet Wilson-Bareau also relates this print to the poem by Giambattista Casti (Viterbo or Acquapendente, 1724-Paris, 1803) *Gli animali parlanti* (1801) in which the horse is a symbol of monarchy fighting against the wolves, the king's corrupt ministers, although without the help of the dogs, who represent the anti-monarchist forces of the revolution.

This is an engraving in which Goya has captured the centrifugal force of the horse stretching out to throw its legs into the air. The intense energy of this animal could be related to engraving no. 8, *Always Happens* from *The Disasters of War*, a series in which the horse is involved in a scene of enormous intensity.

CONSERVACIÓN

The plate is in the National Chalcography (cat. 329).

EXPOSICIONES

De grafiek van Goya
Rijksmuseum Rijksprentenkabinet Amsterdam 1970
from November 13th 1970 to January 17th 1971
cat. 88

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. Pérez Sánchez and Eleanor A. Sayre
cat. 160

Francisco de Goya
Museo d'Arte Moderna Lugano 1996
exhibition celebrated from September 22nd to November 17th.
p.195, cat. 78

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

Francisco Goya. Capricci, follie e disastri della guerra
San Donato Milanese 2000
Opere grafiche della Fondazione Antonio Mazzotta
cat. 158

Goya et la modernité
Pinacothèque de Paris París 2013
from October 11st 2013 to March 16th 2014
cat. 117

January 1997
cat. 168

Madrid 2017

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1918
Blass S.A.

A solution to the enigma of Goya's emphatic caprices nº 65-80 of The Disasters of War
Apollo
GLENDINNING, Nigel
pp.186-191
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1978

Francisco de Goya. Los Desastres de la guerra
GALLEGO GARCÍA, Raquel
p.44
2011
La Central

CALVO RUATA, José Ignacio, BORRÁS GUALIS, Gonzalo M. and MARTÍNEZ HERRANZ, Amparo
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PÉREZ SÁNCHEZ, Alfonso E. y SAYRE, Eleanor A. (directores) and MENA, Manuela B. (comisaria)
pp.445-446. cat. 160
1988
Museo del Prado

OROPESA, Marisa and RINCÓN GARCÍA, Wilfredo
p. 158
2013
Pinacoteca de París

Vie et ouvre de Francisco de Goya
GASSIER, Pierre y WILSON, Juliet
cat. 1130
1970
Office du livre

Catálogo de las estampas de Goya en la Biblioteca Nacional
SANTIAGO, Elena M. (coordinadora)
cat. 303
1996
Ministerio de Educación y Cultura, Biblioteca Nacional

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

ENLACES EXTERNOS