

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,
New York, May 9th to July 16th
1989, Madrid curator Manuela B.
Mena Marqués, scientific
directors Alfonso E. Pérez
Sánchez and Eleanor A. Sayre
cat. 83

Francisco de Goya
Museo d'Arte Moderna Lugano 1996

Francisco Goya. Sein
leben im spiegel der
graphik. Fundamente

Ydioma universal: Goya en
la Biblioteca Nacional

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 tauramaquia

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

Gravink. Fuentetodos 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

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

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

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

Goya. In the Norton Simon Museum

WILSON BAREAU, Juliet

pp. 114-151

2016

Norton Simon Museum

TACK, Ifee and PISOT, Sandra

p. 312

2019

Hirmer

TORAL OROPESA, María and MARTÍN

MEDINA, Víctor

p. 54

2022

Museo de Bellas Artes de Badajoz y Diputación
de Badajoz

ENLACES EXTERNOS