

EXHIBITION GUIDE



Los Desastres de la Guerra
Loya

Ayer y hoy
Mayo- septiembre 2017



 Ayuntamiento de Salamanca

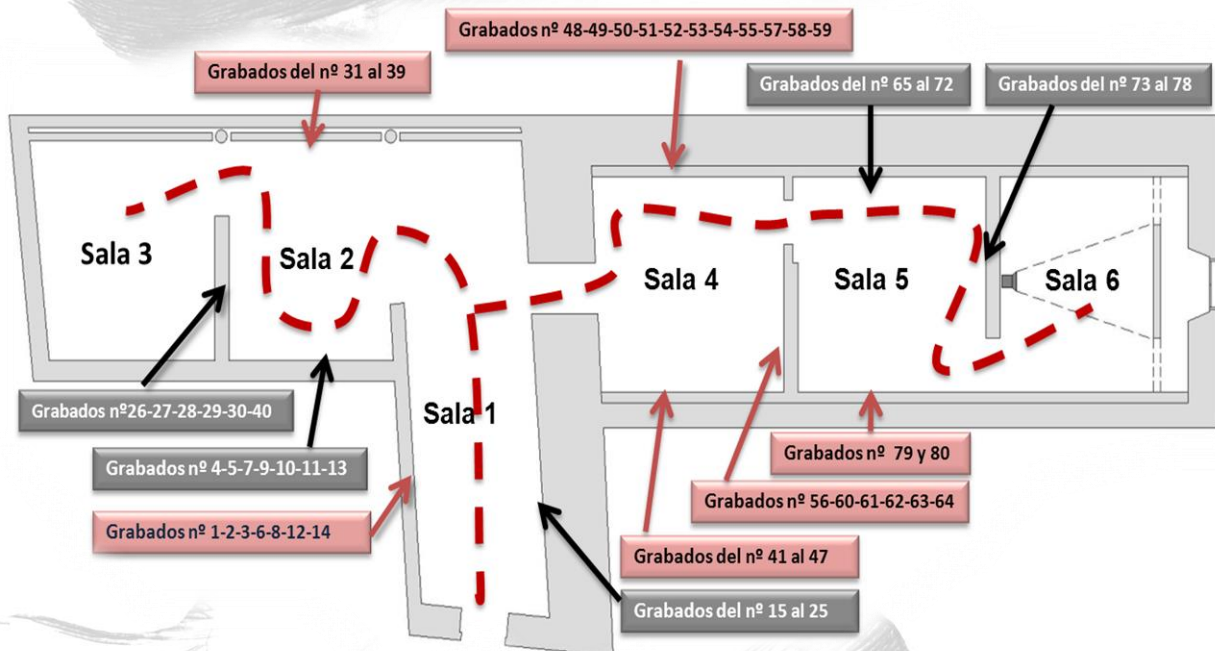
 Junta de Castilla y León

Loya



INTINERARY

- Halls 1 y 2. **VIOLENCE OF WAR:** War, women's violence, executions.
- Hall 3. **PHOTOGRAPHY:** Current war conflicts.
- Hall 4. **CONSEQUENCES OF WAR:** Famine, death, flight.
- Hall 5. **"EMPHATIC CAPRICES" "CAPRICHOS ENFÁTICOS"**
- Hall 6. **AUDIOVISUAL:** Actual images of current war conflicts.



HALL 1: War



Nº1. Sad Presentiments of What Must Come to Pass

178 x 220 mm.

The striking image of the print that opens the *Desastres*, which Goya would have made late in the series, in 1814–1815, at the time of his *Caprichos Enfáticos* ("Emphatic Caprices"), comes as a tremendous shock to the sensibilities of the viewer. A man kneels in the gloom, arms open in a gesture of despair, as he looks towards the heavens and wonders: what reason is there for the disaster facing Spain and the Spanish people?

By his posture, the protagonist is a secular forerunner for the religious version of Christ in *Christ on the Mount of Olives*, a small painting that Goya would present to the Escolapio priests at the San Antón School in Madrid.



Nº2. With or without Reason/Rightly or Wrongly

150 x 209 mm.

This scene is a reference to the confrontation between the people of Madrid and French troops on 2 May 1808. Faced with a lack of government, and in the absence of King Ferdinand VII, who had been summoned to Bayonne by Napoleon, the people of Madrid "rightly" revolted against the French occupiers, who had "wrongly" occupied Spain. Armed with a spiked stick and a small knife, two patriots violently attack a group of perfectly uniformed and equipped French soldiers, similar to those Goya portrayed in his painting *The Third of May 1808 in Madrid*. The patriots' heroics and hatred contrasts with the anonymity of the French soldiers, portrayed like killing machines that had been unleashed "with or without reason". Another interpretation can be given to these images: regardless of who is right or wrong, war is the triumph of barbarity.

Nº 3. The Same

162 x 223 mm.

As in the previous scene, the fierce fighting between civilians and soldiers could be a reference to 2 May 1808 in Madrid. Civilians are killing French soldiers, striking them with axes and stabbing them with knives in cruel hand-to-hand combat. We see the same barbaric actions and the same contorted and frenzied faces filled with wrath and hatred as that depicted by Goya in the painting *The Second of May 1808*, also known as *The Charge of the Mamelukes*, in which a Mameluke is stabbed repeatedly in the chest as he falls from his horse in the centre of the composition.

Nº 6. It Serves You Right.

144 x 210 mm.



A group of French soldiers are assisting a high-ranking officer in Napoleon's army. Through this title Goya was making the satirical comment: It serves you right for coming as an invader to a country that loves freedom and refuses to submit to Napoleon's dictatorship! Many leaders and officers in Napoleon's army came to Spain believing that it would be as easy to dominate this land as it had been in the countries of Central Europe, but here they met death without merit or honours, their corpses buried in mass graves, together with those of other soldiers, in any Spanish village.

Nº 8. It Always Happens.

178 x 219 mm.

Like in a movie scene, French cuirassiers are on the attack, with one falling under his horse as a result of the sloping terrain. When they came to Spain, these soldiers from Napoleon's army thought their domination would be like a triumphal march; however, they would encounter defeats and fierce resistance from Spaniards, both guerrillas and regular army. Perhaps the fall symbolises that their plan for the domination of Spain would not succeed.

Nº 12. This Is What You Were Born for.

163 x 237 mm.

The corpses of Spaniards killed by the French in an open skirmish are piled up in a desolate setting. Only one of the defenders has stood up, although with great difficulty. He vomits blood and will soon die. There are striking contrasts between black and white. The French left the corpses of dead soldiers and guerrilla fighters by the side of roads and the entrance to villages in order to intimidate and terrorise patriots, so that they would not help or offer refuge to guerrilla fighters. The title could not be more fatalist: You were born to die! Goya declares.

Nº 14. It's a Hard Step!

143 x 168 mm.

It's a hard step to face death. It is not clear here whether the hanged men are French or Spanish, patriots or Francophiles. Goya's interest lay in giving testimony to the brutal empire of death. The print may depict guerrilla fighters executed by the French. Two of them already hang. The prisoner in the main group, his hands bound, is being lifted to the scaffold by three men in order to be hanged. A friar comforts him in his last moments and has placed a small cross in his hands. In the background, on the right, another prisoner is confessing, and behind him are people watching the execution. Is Goya condemning the clergy in this scene, particularly the regular clergy, who from their pulpits stirred the people to rise against the French occupiers, and then had to provide spiritual assistance to those who had risked their lives doing so and fallen into the hands of the French or the authorities under the control of Joseph Bonaparte?

HALL 1: War



Nº 15. And Nothing Can Be Done.

142 x 168 mm.

Another scene of repression and the death of patriots fighting against the French, which is immediately reminiscent of the executions by firing squad in The Third of May 1808 in Madrid, for which this Desastre would be a precedent. In the foreground, tied to a post and blindfolded, a Spanish combatant waits for the discharge from the firing squad, of which only the ends of the rifle barrels can be seen. The victim is thus turned into a symbol of cruelty and blind suffering. Another has already been shot, and his body lies motionless on the ground, as a precedent for the figure Goya would paint in 1814 in the The Third of May 1808 in Madrid.

Nº 16. They Make Use of Them.

162 x 237 mm.

No respect is shown, even for the dead. The inhumane and squalid side of war even reaches the extreme of clothes being removed roughly, even yanked from the corpses of the enemy killed in battle by the victors. Not only their lives, but every last belonging is taken without a modicum of respect or modesty. We do not know whether their clothes are removed as an act of humiliation and disgrace or for reuse. The composition is masterfully designed as a pyramid at the foot of a large tree, creating an effect of sculptural tension and intense light. The foreshortened image of the Spaniard lying in the foreground introduces us to the cruel scene, with excellent nudes that appear to recreate a deconsecrated version of the Deposition of Christ.

Nº 17. They Do Not Agree.

148 x 212 mm.

In a setting of open battle, French generals or officers on horseback appear to be arguing about or deciding on what orders to give their troops, as they do not know how to defeat the Spanish armies and guerrilla groups. Does this image portray the confusion of the French generals after their defeat at the Battle of Bailén in July 1808, the result of which was having to abandon a large part of the Spanish territory they occupied and withdraw, to the extent that Napoleon himself had to come to their assistance with a large army to impose his control?

Nº18. Bury Them and Keep Quiet.

163 x 237 mm.

This Desastre is related to the image in Plate No. 16 and shares similarities with Plate No. 60. The French armies leave evidence of their cruel actions in the form of piles of corpses abandoned on the edges of cities and villages or on the sides of roads as a warning to those who would oppose them. The scene is a highly dramatic one. Several days have passed and the stench from the pile of patriots' corpses that the pair of civilians contemplating the scene must endure is sickening; that is why they are holding their noses. Pathos and beauty are combined in this print, with an excellent depiction of the corpses.

Nº 19. There Isn't Time Now.

166 x 239 mm.

Goya again recreates the collateral damage of war. The protagonists are Mamelukes attacking Spanish civilians next to a building in ruins; the strong use of chiaroscuro intensifies the dramatic effect. The Mameluke officer in the foreground appears to be telling his soldiers that there is no time for the rape that they intend to commit as enemy troops are approaching and they have to flee before falling into their hands. There can be no greater dramatic expression than the look on the women's faces. The cruellest side of man emerges in such situations.

Nº 20. Get Them Well, and On to the Next.

162 x 237 mm.

After the battle, the field is scattered with corpses, as seen in the background. In the foreground, beside a group of trees with broken branches, a number of injured French soldiers are being attended by surgeons and their own companions. Once they are well, they will return to the fighting, as Goya says ironically in the print's title: "on to the next". The bottom left-hand side of the plate is signed and dated "Goya 1810", covered by shading lines.

Nº 21. It Will Be the Same.

148 x 218 mm.

The bodies of dead guerrilla fighters are being piled up by their companions, while a woman weeps inconsolably, covering her face with her hands. This is the pain caused by the inevitable. It will not matter, because even if they are cured (Plate No. 20), they will end up dying. Goya has reduced the space occupied by the scene, which is both sinister and dark, in order to enlarge the white figures of the corpses, etched, then later softened with lavis. This print should be considered in relation with the two subsequent plates, Nos. 22 and 23, and with No. 60.

Nº 22. Even Worse.

162 x 253 mm.

This plate was also signed and dated "Goya 1810". Another group of guerrilla fighters' corpses lie with their weapons outside of what appears to be a fortress or walled village. The war was evident in cities and in the countryside, and in close proximity to the people, who took part in it or suffered its effects. Goya placed the piled corpses of Spanish combatants in a horizontal composition. Their very expressive faces convey the sensation of human tragedy.

Nº23. The Same Elsewhere.

162 x 240 mm.

This print shares the same subject as the two previous ones. Here the corpses are piled up at the entrance to a cave or rock shelter. The postures and facial expressions of the dead show great realism, causing an impact on the viewer. One of the men appears to still be alive; he stretches out his arms and lifts his head slightly. The title is a reference to the fact that such scenes of death and desolation were repeated all over Spain, raised in arms against the French. Goya signed the plate twice, the first signature is covered by the shading lines and the second in a space that has been left white.

Nº 24. They Can Still Be of Use.

163 x 260 mm.

This print shows great sculptural beauty and shares its subject with the subsequent print. After the confrontation outside a fortress, suggested by the horizontal shading lines, peasants and civilians remove the injured from the battlefield in order to treat their wounds. The well-dressed figure in the hat on the left (could this be Goya himself, possibly a protagonist in the event during his return to Madrid from Zaragoza in December 1808?) helps to carry a Spanish officer. There is evident irony in the title: once hidden and healed, they will be useful and necessary for the war; they will still be of use. It is a charitable act of self-interest.

Nº25. These Too.

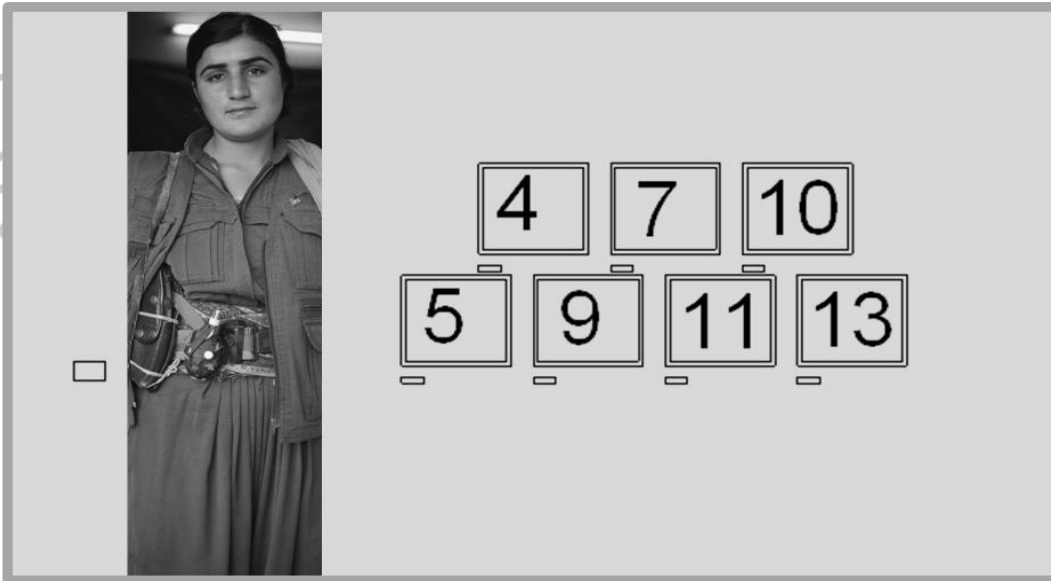
165 x 236 mm.

Spanish soldiers are having their wounds treated at an improvised field hospital. Barely attended, the wounded must return to the battle. The centre of the composition is marked by a camp bed on which a soldier is seated and the group of two improvised orderlies lifting one of the injured in order to treat or dress his wounds. The firm, black lines made with drypoint give intensity and dramatic effect to the chiaroscuro.



SALA 2: War (continued)

Violence women



Nº 4. The Women Give Courage.

157 x 207 mm.

Women played a decisive role in the defence of Zaragoza (Saragossa) during the first siege; they helped to set up barricades; they supplied the defenders with food, gun powder, weapons, etc.; they cared for the injured; and also fought at times of great desperation and danger. With the chief defender General Palafox having left Zaragoza in search of reinforcements, on 3 August 1808 the French General Verdier, leading the siege, handed over control to General Lefebvre, who demanded the city's surrender. But the response of the people to this was the shout of War and knife!, which fits well with the actions of these women of Zaragoza.

Nº5. And They Are like Wild Beasts.

158 x 210 mm.

Women of Zaragoza combat French soldiers who have penetrated the city in their various attempts to take it. This may depict the fighting by women in the French attack of 16 June 1808. Using lances, knives, even earthenware jugs, women of the city ferociously attack French soldiers; the woman in the foreground holds her child in one arm, while she uses the other to thrust a lance into a Frenchman's belly. If it is not a depiction of this glorious feat, then it would be a portrayal of the fighting that took place on 4 August of the same year, when the French attacked the city from Santa Engracia and the Puerta del Carmen, penetrating as far as the central street of Coso before being repelled by hand-to-hand combat.

Nº7. What Courage!

158 x 209 mm.

This scene is a reference to a specific person: Agustina Zaragoza y Doménech, known after her heroic feats during the first siege of Zaragoza as Agustina de Aragón (Agustina of Aragon), who became the most famous heroine of the city's sieges. Goya depicted Agustina firing a canon at the Puerta del Carmen (Carmen Gate) standing on a pile of corpses of dead Spanish artillerymen, without showing her face, in a scene characterised by great simplicity. The defender in the foreground, whose back is shown, is similar in posture, although in the opposite direction, to that painted by Goya under the horse in the foreground of The Second of May 1808, also known as The Charge of the Mamelukes.

Nº 9. They Don't Like It.

156 x 209 mm.

Here Goya condemns the rape of women by the invaders, a common and painful part of any war. This aspect of war would be dealt with again in Plate Nos. 10 and 19 of the Desastres. In a rural setting, with a water wheel in the background, a French soldier attacks a girl with the intention of raping her, but she defends herself bravely, clawing at him with her nails. An old woman is ready to stab the Frenchman in the back in order to free her. There is a deliberate contrast made by Goya between the girl, with her back turned and in a light dress, and the old woman, facing forward to show the anger in her face and in a dark dress. Goya shows that the Frenchman deserves death for what he intends to do; the old woman is going to inflict avenging justice.

Nº 10. Not [in This Case] Either.

150 x 219 mm.

Through this dramatic scene Goya reiterates the message of the previous print, with a number of French soldiers fighting violently with Spanish women in an attempt to rape them. The twisted bodies in the foreground and the strong use of chiaroscuro is very effective. The hat and sabre on the ground to the right symbolise military honour, which is lost by these soldiers as they give in to their most primal instincts, stupefying mankind.

Nº 11. Neither Do These.

162 x 213 mm.

Goya takes the same line as in the previous Desastres with respect to the theme of violence committed against women, a sector of society that suffered so much during the Peninsular War. A French soldier pulls violently on the arms of a woman in order to drag her away and have his way with her. The feeling of tension is enhanced by the diagonal composition and effects of light and shade. Violence is committed against a mother whose child remains on the ground, abandoned. Another Frenchman grabs another girl by the waist. She implores him - unsuccessfully - for mercy. The abuse is committed in the darkness. Goya shows the most sordid and brutal side of man. There is a complete lack of sympathy.

Nº 13. Bitter to Be Present.

143 x 169 mm.

Once again the arches of an arcade or the porch of a building serves as a setting for a tragic scene, which appears to be the continuation of Plate No. 11. A man with his back turned, his hands bound and wearing a hat, is forced to look on as French soldiers rape his wife or daughter. The illuminated and foreshortened body of the woman has breasts and thighs enhanced in order to create an erotic tone. In the background another Frenchman abuses another woman on the ground, very likely a member of the same family. Again, the most deplorable and primal aspects of the individual are highlighted by such harsh images.



Hall 2: War (continued)



Nº26. One Can't Look.

145 x 210 mm.

Once again the weak are victims of repression and violence. What appears to be a cave is the setting of a massacre of unarmed civilians – men, women and even children – by French soldiers who are not depicted. As with Plate No. 15 of the Desastres, Goya only shows the bayonets on their rifles. Those who are about to be killed represent an entire people. It is a situation similar to that encapsulated by Goya in his painting *The Third of May 1808 in Madrid*. The woman in the centre with open arms is reminiscent of the patriot in the white shirt and open arms in the painting. The scene conveys pathos and emotion, in contrast with the cold anonymity of the oppressors.

Nº27. Charity.

163 x 236 mm.

The scene is horrific. Here there is no Christian charity; this is no depiction of the act of Christian compassion in burying the dead with dignity. The protagonists are brutally throwing the nude corpses of several men into a pit, as if they were animals or scraps. There is not the slightest humanity in their actions. Are they the bodies of French soldiers? Or are they the ones who have stripped the bodies of their uniforms and possessions before casting them into the pit to make them disappear? An old man with a stern face – perhaps Goya himself – looks on with a statue-like stance and sombre expression. Was he perhaps a witness to such actions during his journey to Zaragoza in the autumn of 1808?

Nº28. Rabble.

177 x 220 mm.

The scene of a lynching. In front of a large crowd of onlookers – among them there is even a clergyman in a long cloak and *cappello romano* – who seem unconcerned by what they are seeing: a man and woman, in middle-class attire, beat a semi-naked man lying on the ground with his feet bound. He has been dragged there and must be already dead or on the verge. This event has been identified by some with the violent death of the Marquis of Perales, Governor of Madrid, who refused to provide the people of Madrid with arms when French troops again approached the capital. There are also accounts of massacres that took place of important civil servants serving Godoy and Francophiles sympathising with French enlightened ideals. The corpse is likely that of a Frenchman or Francophile. Goya censured those who took justice into their own hands in their thirst for inhumane vengeance.

Nº29. He Deserved It.

180 x 220 mm.

Another scene of popular vengeance similar to the previous print, in which Goya, questions such inhumane and unenlightened actions, expressed ironically in the title. In May and June of 1808, lynchings occurred in different parts of Spain involving friends of Godoy and civil servants who sympathised with the French or did not take sides in the political events that were taking place. Accused of being traitors, they were killed and dragged through the mud. Goya takes sides and says that the victim of this savage act "deserved it". This was the case of Antonio Noriega, general treasurer, protégé of Godoy, or that of the treasurer under King Charles IV, Miguel Cayetano Soler, who was lynched and killed in Malagón, province of Ciudad Real, in 1809 when he was being taken as a prisoner to Andalusia. Both had had their portraits made by Goya.

Nº30. Ravages of War.

141 x 170 mm.

A striking scene in which a number of men and women, one of them with a very young child, die when part of a house collapses. One of the women is falling to the lower level after the upper floor gives way. There is little doubt that this occurred in Zaragoza during the first of the city's sieges, and Goya would have been given a full account of it. It was most likely one of the houses in the area known as the Piedras del Coso, which collapsed as the result of the shock wave caused by the explosion of a gunpowder magazine that had been created in Las Aulas Públicas, the school next to the city's seminary. The sensation of action in motion gives the scene unique interest and originality.

Nº 40. He Gets Something out of It.

177 x 208 mm.

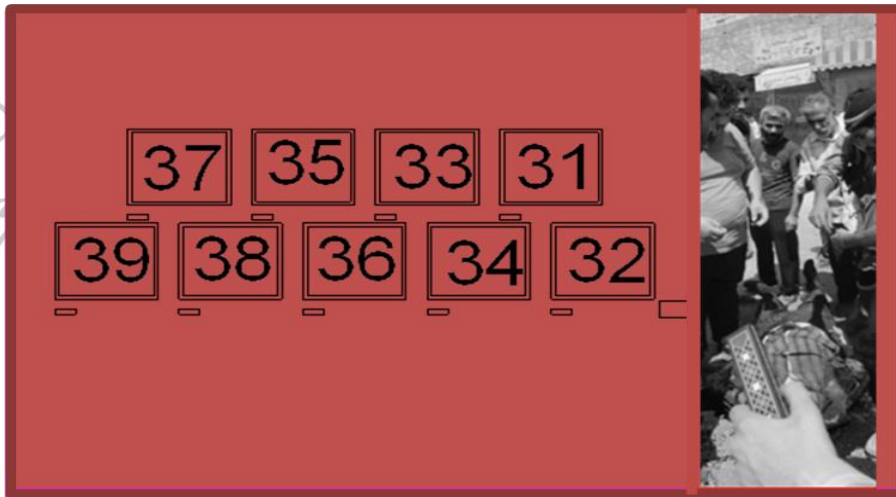
Goya placed this print, which is very different from the preceding ones, right in the middle of the series. A man fights bravely with a fierce beast and tries to stab it in the neck with a knife. According to Lafuente Ferrari, this man represents the Spanish people, who continue to fight against a monster that is stronger: Napoleon Bonaparte and his armies. By fighting persistently, the Spanish nation will get something out of it. Freedom? Or perhaps a Spain with a constitutional government?



Algun partido saca.

Hall 2: War (continued)

EXECUTIONS



Nº 31. That's Tough.

155 x 208 mm.

This print is the first of a series of scenes that depict the barbarity and violence committed by the contenders during the war (Plate Nos. 31–39). This scene shows collaborators of the French and the government under Joseph Bonaparte who have been hanged by guerrilla fighters. A French soldier with eyes filled with rage unsheathes his sword in order to cut the rope used to hang one of the corpses, while another soldier holds his legs so that the fall will be as smooth as possible. Here the tree has become an instrument of torture.

Nº 32. Why?

157 x 209 mm.

The reverse occurs in this scene: French soldiers are stringing up a patriot they have captured, from which they draw pleasure. It is one of the most macabre and striking images of the entire Desastres series. As the tree is very short, meaning that the patriot's body will not hang, the three French soldiers are pulling on his hands and feet in order to strangle him. The diagonal composition adds great tension to the scene. Goya once again uses contrasting light and shade to differentiate executioners from victim.

Nº 33. What More Can One Do?

137 x 207 mm.

A new scene of brutality and savagery. A group of veteran and experienced French soldiers are going to quarter a Spanish soldier they have taken prisoner. Injustice leads men to commit such atrocities, and even greater ones, as Goya shows us in Plate Nos. 37 and 39 of this series.

Nº 34. For a Clasp Knife.

157 x 208 mm.

The foreign monarch, Joseph I, and the authorities under his control issued a decree in 1809, not only for Madrid but for all territory occupied by the French armies, which outlawed the carrying or concealing of weapons, both fire arms and blades, and assisting or spying for the patriots, the penalty for which was death by garrotting. Executions took place in public in order to set an example for the people. As explained by the title, this man has been condemned to death by garrotting merely for carrying a clasp knife. The image of the prisoner could not be more pathetic: he dies with a crucifix in his hands, while the people watch the spectacle, some filled with fear and others with sorrow.

Nº35. One Can't Tell Why.

154 x 256 mm.

Here is a group of men being garrotted by the Francophile authorities; each has a sheet of paper on his chest stating the crime committed. Those who have been caught carrying weapons have them hanging from their necks, while those accused of being informers for the enemy or spies have this written on their chests. The actual title that Goya gave to the print speaks of the arbitrariness of the sentences and executions. Goya satirises "justice" under the Francophile government, showing us these poor wretches with as much pathos as possible.

Nº 36. Not This Time Either.

157 x 208 mm.

We cannot tell – Goya wonders – why these guerrilla fighters have been hanged by the French, once again from dry and shortened trees. The images of the hanged, depicted in perspective, are stark and squalid. The Polish soldier looking on, quite possibly the executioner or the one who has given the order, sits with an expression of cynical satisfaction with his deed, and pensiveness.

Nº 37. This Is Worse.

157 x 208 mm.

This scene and that of Plate No. 39 show the height of savagery. A naked man has been impaled on a dry tree and mutilated, his arms cut off. In the background, French soldiers attack Spanish civilians with their weapons. A working proof of this print kept at the Museum of Fine Arts in Boston has on the back in Goya's handwriting "el de Chinchón" (the one from Chinchón), giving the impression that the Aragonese artist was familiar with the event. After four French soldiers had been killed on 27 December 1808 in Chinchón, a locality in the province of Madrid where Goya's brother was the parish priest, the French sacked and burned the town two days later, killing eighty-six inhabitants in reprisal. The impaled man has been identified as a Spaniard mutilated by the French, but he may also have been one of the French soldiers killed in Chinchón, with the action in the background being the vengeance exacted by the French on the local populace. Whatever the interpretation, the extremity of the violence used gives a worse impression of its perpetrators.

Nº38. Barbarians!

155 x 208 mm.

A tree is once again associated with suffering and a savage death. A civilian, not a priest as some have claimed, is being shot in the back, at close range, by two French soldiers by the side of the road, while other members of the detachment look on. Goya's title could not be more succinct and forceful in censuring the deed. Being executed from behind enhances the humiliation and dishonour to which the prisoner is subjected.

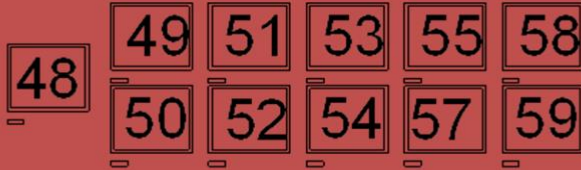
Nº 39. An Heroic feat! With Dead Men!

156 x 208 mm.

The naked corpses of three men have been mutilated and castrated in a tree. The large moustaches identify them as French soldiers who have been mutilated and quartered as criminals. When this print is placed in perspective with Plate No. 37, the mutilated men have been identified by some with the other three Frenchmen killed in Chinchón, province of Madrid, on 27 December 1808. Goya again uses irony in the title to condemn the injustice of these violent deaths.



HALL 4: CONSEQUENCES OF WAR: Famine.



Nº 48. Cruel, Pitiful Sight!

151 x 208 mm.

This print is the first in a sequence of Desastres that are a reference to the famine that beset Madrid between September 1811 and August 1812, and yet again, which Goya himself experienced. The bodies of victims of the famine lie dead on the ground. A man with a very gaunt face has survived and is begging for alms with his hat. A motionless woman sits on the ground holding a child that is possibly already dead, like her other child who lies face down next to her. Absolute emptiness and desolation are enhanced by the strong black lines of etching and burin.

Nº 49. A Woman's Charity.

156 x 208 mm.

The constantly inflated price of wheat, bread and other basic staples in Madrid in 1811 – owing to the fact, among others, that guerrilla fighters made bringing food to the capital tremendously difficult as they controlled the areas where supplies came from – brought about the famine, the result of the inability of most people to afford such exorbitant prices. This led to the poorest people taking to the streets in search of food or charity. The streets were soon littered with bodies. In a part of Madrid a bent old woman carries a plate of food to a group of poor people waiting for charity and solidarity. The humble woman shows her compassion, but not the pot-bellied priest and the lady who accompanies him, who appear to be completely oblivious to the scene.

Nº 50. Unhappy Mother!

157 x 206 mm.

This is one of the saddest and most devastating images of the entire series. A beautiful young mother has died of starvation or disease, and three men carry her body to the cemetery. The dress she wears shows that the young woman was relatively well off. The young man in the hat appears to be her husband, and the girl who weeps inconsolably behind the funeral cortège is obviously her daughter. The lighting gives the scene greater dramatic effect.

Nº 51. Thanks to the Millet.

156 x 207 mm.

In the months in which Madrid was beset by famine, between the end of November 1811 and August 1812, all food became scarce, and the food that was sold was at a much higher price than any family of artisans could afford. Without bread, many inhabitants of Madrid survived on millet or vetch, which was normally fed to animals. These grains were made into a sort of pancake, or ground and mixed with water to make gruel. But if consumed regularly vetch, also known as grasspea, caused lathyrism, a disease that caused paralysis, and led to death. Even so, many poor people were able to survive thanks to these grains. Goya's pyramidal composition depicts the compassionate and charitable action of a woman who distributes millet (or vetch) to a group of destitute people..

Nº 52. They Do Not Arrive in Time.

157 x 207 mm.

As the title indicates, the aid provided by the government of Joseph I, Juntas de Caridad and Diputaciones de Barrio – the equivalent of social services at the time – and the parish churches of Madrid was not enough to alleviate the hunger and illness in the city. Each day some twelve thousand homeless people received a daily ration of soup and twelve ounces of bread. An old woman and young girl hold up a woman who is dying or already dead. The composition of the group, with a backdrop of a shaded building, is that of a secular Pietà or Descent from the Cross, where the dead Christ has been replaced by the dying woman.

Nº 53. There Was Nothing to Be Done and He Died.

156 x 209 mm.

People gather around a person who has just died in the street. He has probably dropped dead; and those gathered include a well-off man and his son, a priest in a cloak who bends down to attend to him spiritually, and finally a maid with a basket, most likely out to find food for the family she serves. Goya offers a compendium of different expressions on the onlookers' faces: from sorrow to sympathy and fright. The mottled effect of the aquatint creates a dense and sombre atmosphere.

Nº 54. Appeals Are in Vain.

157 x 208 mm.

A group of starving and destitute people, some of them no more than skin and bone, or near death, cry out in lament for their situation and beg for food or alms. The *Gazeta de Madrid* of 8 May 1812 offered a concise description of the terrible circumstances suffered by the inhabitants of Madrid: "houses, streets, churches, all resounded with the cries of the sorrowful and needy...". The dark background provided by the humble swelling gives the scene a gloomy feel. Their appeals are in vain, because the couple formed by the haughty French soldier, with moustache and high bicorne, and the lady accompanying him look at them with indifference and continue past them. The well-to-do are insensitive to the pain and misery of the needy.

Nº55. The Worst Is to Beg.

156 x 208 mm.

What is worse: to starve to death or to become a prostitute? Goya's answer is the former. The working proof for this print, iconographically more explicit, provides the key to interpreting the scene. A group of starving people, walking corpses, are begging. A young prostitute, wearing a striking light skirt and dressed in the French style, is on her way to an encounter with a French soldier whose sexual desires she will satisfy in exchange for the money she needs. The young woman walks past the poor without looking, her head bowed, ashamed of the starving people's suffering, and also of herself and what she has to do to survive.

Nº 57. The Healthy and the Sick.

157 x 209 mm.

The juxtaposition created by Goya in the title *The Healthy and the Sick* also exists in the setting chosen for this print. On one side, in a dark and gloomy place under an arch are the sick; while on the other, bright and light-filled, appear two apparently healthy women with their bodies completely covered. The same bitterness is extended to both "healthy and sick". The result is heartrending.

Nº 58. It's No Use Crying Out.

157 x 211 mm.

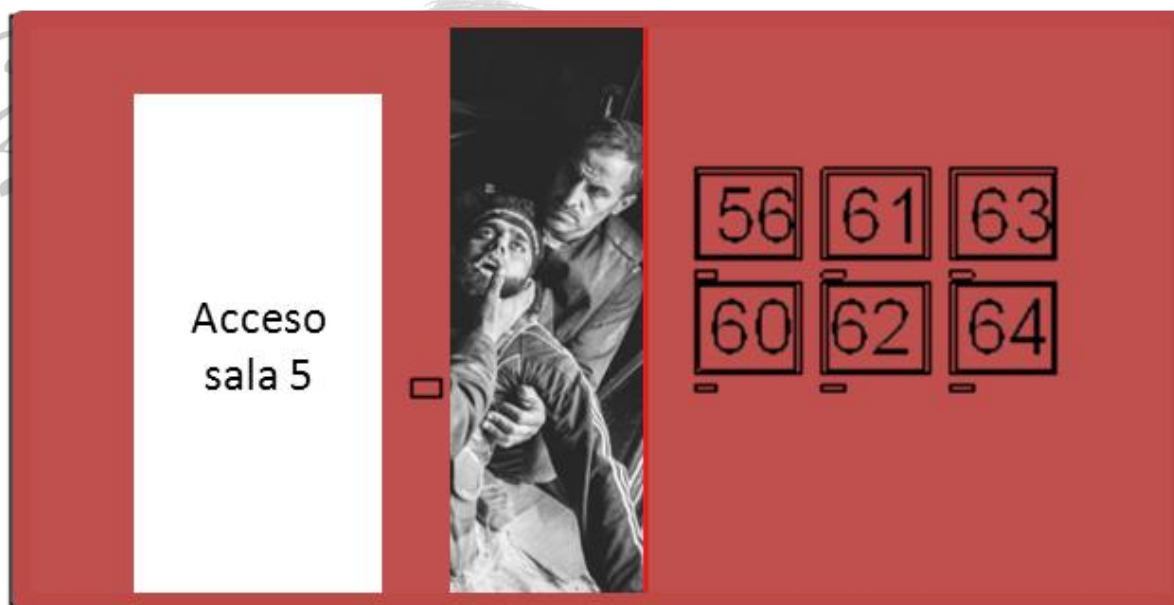
Once again Goya contrasts the starving people clothed in rags, in the foreground, with well-to-do people and French officers, who hardly appear to suffer from the food shortage. These dress smartly, one wearing an Ulster coat and top hat in the latest fashion, and the French officers in bicornes. The title given to the print by Goya probably means that the starving poor should not cry out and moan imploringly before the French; they should uphold their dignity, and even reject their alms. Some have interpreted the hooded woman in white in the middle of the composition as an allegory of Spain, restrained and honourable in the face of the occupiers of her lands.

Nº 59. Of What Use Is a Cup?

157 x 211 mm.

Goya asks in a crudely bitter tone what purpose a cup of grasspea or broth serves for a young woman who is already at death's door. It will not save her from her fate. In this case charity is too late. The scene around her is bleak; there are the bodies of her three dead children in a heavy atmosphere, with pestilent odours, recreated by Goya by means of thick dots of aquatint. There is nothing to be done now.

Hall 4. CONSEQUENCES OF WAR: Death.



Nº 56. To the Cemetery.

156 x 208 mm.

Two men carry the corpse of another, who has died in the street, in order to take it to the cemetery as quickly as possible because the atmosphere is unbearable, and also to prevent epidemics. The various parish churches of the city organised a service to collect corpses twice a day using carts. However, there were times when this was not enough given the numbers of the dead. Between 1 January and 20 June 1812, there were 14,324 deaths in Madrid, and opponents of the Francophile government claimed that two thirds of them were due to abject poverty.

Nº 60. There Is No One to Help Them.

154 x 207 mm.

Another bleak and heartrending scene. Two women and two children lie dead or dying on the ground, while a gaunt old man in rags stands with his hand over his face in a sign of despair. A new day is breaking in the background, masterfully recreated with burnished aquatint, but they will not be for them. The aid organised by institutions and charities in Madrid could not reach everybody in such dramatic circumstances, as Goya leads us to believe in the title of this Desastre.

Nº61. Perhaps They Are of Another Breed.

156 x 208 mm.

As in Plate Nos. 54 and 58 of the Desastres, Goya once again portrays the two realities that coexisted during the famine of 1811–1812 in Madrid. In contrast with the destitute man who struggles to sit up in order to beg for alms, portrayed in simple lines and a predominance of white, there is a group of well-off people on the right - the privileged, for whom the famine did not pose such difficulties. They are of another breed. Goya makes a clear social critique, highlighting the lack of compassion shown by this group to the poor and middle classes who suffered en masse from hunger and disease, resulting in more than fifteen thousand deaths.

Nº 62. The Beds of Death.

177 x 221 mm.

The very streets of Madrid and the cloisters of hospitals and convents became a deathbed for those who were dying of starvation and hunger-related illnesses. Goya etched the corpses of the dead wrapped in sheets and laid out for collection and burial in mass graves in the city's cemeteries. A woman shrouded in a sheet, like a spectre in the middle of the night, covers her mouth and nose because of the unbearable stench given off by the corpses. There can be no greater austerity of means in the recreation of this scene, which demonstrates an air of outstanding modernity in its expression.

Nº 63. Collection of Corpses.

155 x 208 mm.

The parish churches of Madrid organised the collection of the dead for burial. This Desastre shows a large number of piled corpses which, as the title states, have been collected for burial. A family has been able to afford a coffin for one of the bodies, which does not detract from the funereal quality of the scene. The corpses in the preparatory drawing were originally naked and included those of four children. There is no doubt, however, that Goya softened this terrible scene when he created the print version.

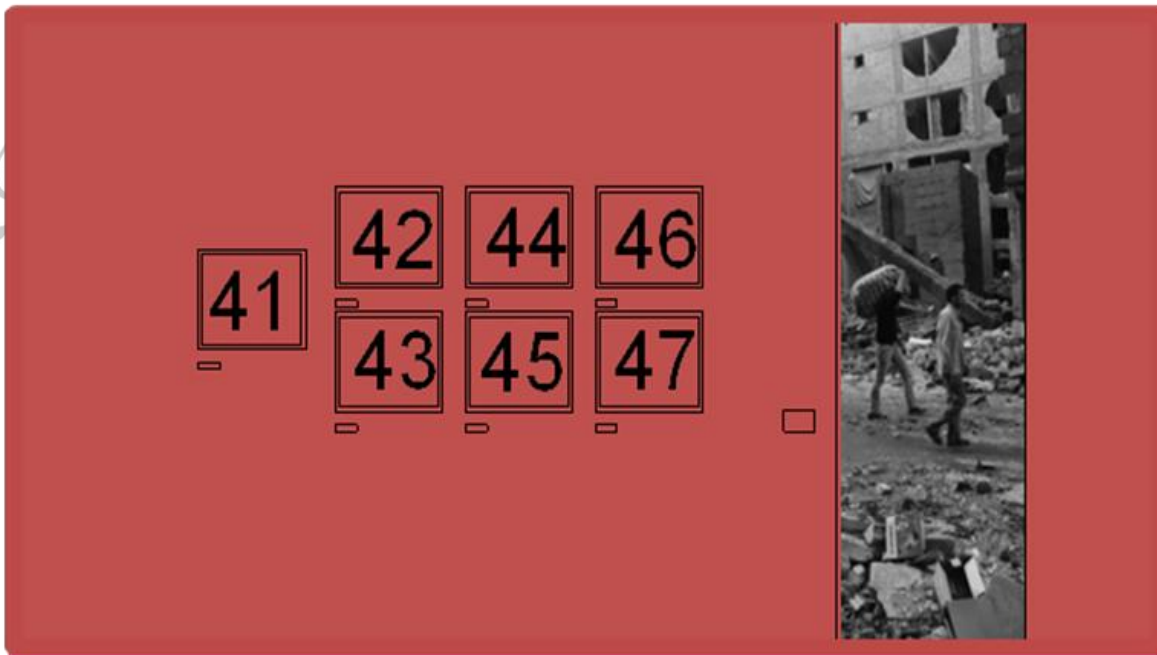
Nº64. Cartloads to the Cemetery.

156 x 209 mm.

In a sequence with the previous print, here Goya depicts one of the carts the churches used to send around the streets of their parishes to collect the bodies of the dead. They were taken to large, open mass graves dug in the cemeteries, where they were buried together in layers covered by quicklime in order to prevent the spread of disease. Goya used sharp contrasts of light and shade to add expressive emphasis to the figures. This is evident in the illuminated body of the young woman, whose bare legs still convey the beauty and sensuality of her slender body.



Hall 4. CONSEQUENCES OF WAR: Flight



Nº 41. They Escape through the Flames

162 x 236 mm.

This print is the first of a series depicting the consequences of the Peninsular War on the civilian population of Spain. Sacking and burning was often employed by French troops as a reprisal for the opposition put up by patriots. This may be a recreation of the consequences of the burning of Chinchón, province of Madrid, by the French on 29 December 1808. Terrified people flee in the middle of the night from a fierce fire, the flames of which are advancing out of control. There is something "sublime" about this image, with its spectacular lighting effects.

Nº 42. Everything Is Topsy-Turvy.

178 x 220 mm.

Goya used a pyramidal composition to depict another flight, this time by Dominican friars, at the front, and Capuchin friars, in the rear who, nervous and bewildered, flee in all directions. The key to interpreting this scene is given by the friar on the far right, who carries a book with the symbol of the Spanish Inquisition, the sword and olive branch. It refers to the abolition of this pernicious institution by the foreign king on 4 December 1808, and by the Cadiz Parliament in 1813. These grotesque images were created through Goya's criticism of the Inquisition, like that of the enlightened thinkers of the time.

Nº43. This Too.

157 x 209 mm.

This image, complementary to the previous print, shows Franciscan friars, in the foreground, and those of other orders, fleeing across the fields in bewilderment at the decree abolishing the religious orders issued by Joseph I on 18 August 1808, which ordered the expulsion from monasteries and convents of male members of the regular clergy, with priests becoming members of the secular clergy, and lay members returning to their families. The liberals of the Cadiz Parliament also proceeded with their abolition in 1812. Enlightened thinkers, naturally including Goya, considered the regular clergy to be of no use to society, except those dedicated to teaching or social service.



Nº 44. I Saw It.
161 x 239 mm.

As pointed out in the title, Goya observed these scenes of people along the roads and abandoning their villages and homes during his return from Zaragoza to Madrid in late November and December 1808. The first to flee in terror are the obese priest, carrying a bag of money, and the mayor, both examples of cowardice. Meanwhile, a woman with a very different attitude holds and protects her two young children so they do not become lost. In the middle ground is a crowd of people fleeing with their horses and most prized possessions. In the background, as in a sketch – typical for Goya – are the houses of the village and a castle on a hilltop.

Nº 45. And This Too.
166 x 222 mm.

This scene was also witnessed by Goya, and is related to the preceding one. In his flight from Zaragoza to Madrid he would witness paths crammed full of people fleeing with only the basic necessities for the road. Here we see a number of women rushing with children, bags and bundles, their faces showing fear at the approach of enemy troops. This, the displacement of the civil population, with its negative effects, was one of the "fatal consequences" of the war.

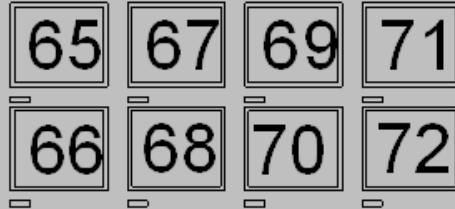
Nº 46. This Is Bad.
156 x 208 mm.

Plates 42 and 43 of the Desastres show Goya critical of the regular clergy, whose members were bewildered by the decrees that disenfranchised and abolished their convents and monasteries; however, this print denounces the killings and atrocities committed by the French invaders on the clergy, particularly on the regular clergy. Massacres were frequent and very bloody.

Nº 47. This Is How It Happened.
156 x 209 mm.

What is depicted in this scene would have been a common deed committed by the occupying French troops. While the friar lies dying after being wounded in the belly, French soldiers make off with silver crucifixes, chalices and candelabras, and sculptured images, their booty from pillaging the convent church. More than a specific scene of pillaging, Goya presents the scene with a general reading of the behaviour of the French troops.

Hall 5: "EMPHATIC CAPRICES"



Nº 65. What Is This Hubbub?

180 x 221 mm.

This strange print, the meaning of which is still unclear, is the last in the sequence of prints describing the famine in Madrid and its dreadful consequences, and leads into the set of prints to which Goya gave the name *Caprichos Enfáticos* (Emphatic Caprices) that forms the end of the *Desastres de la Guerra* (Disasters of War) series. Two women in the middle and another in the background cover their ears to the hubbub or racket in the street caused by two dogs that are howling and look very aggressive. A soldier appears to be writing on sheets of paper. Lafuente Ferrari believed this scene to be a criticism of the French, who issued heavy demands on the Spanish, with exorbitant levies, to which Goya was subjected, and the seizure of a large part of the country's agricultural production.

Nº 66. Strange Devotion!

177 x 222 mm.

The *Caprichos Enfáticos* were used by Goya as a harsh criticism of the new political situation after the restoration of Ferdinand VII as the absolute monarch and the repeal of the 1812 Constitution and the decrees issued by the liberals in Cadiz in May 1814. Goya would create this last sequence of prints, which he added to the *Desastres*, in the months immediately afterwards and until 1815. Once again he uses the ass, as he did in some of his *Caprichos*. The subject is related to the fable by writer Samaniego *El asno cargado de reliquias* (The Ass Carrying Relics). The ass, representing worthless and vain men, believes he is the object of the veneration being given to the saint. This scene has been interpreted by some to be a criticism by Goya of the false piety and manipulated and superstition-filled religiousness compared to the restrained and austere religious practice that had been defended by enlightened Christians. For Nigel Glendinning, however, it should be interpreted as a political criticism rather than a religious one, censuring fortune-seeking, petty and immoral politicians installed by the new absolutist monarch. This print shares its theme with Plate No. 67.

Nº68 What Madness!

160 x 222 mm.

This print is difficult to interpret, but its message is undeniably anticlerical. A friar at the centre of the composition is about to defecate. On the right is a series of religious images and votive offerings associated with popular religious practice. On the left is a chamber pot and a set of grotesque masks. In the background a group of hooded friars appear to be in a procession. The friar in the foreground carries a spoon in his right hand, meaning that he is living, like the other clergy, on "sopa boba", a play on words in reference to the stew made in convents and also an expression meaning to scrounge on society, and this is because the gullible and ignorant religious practice of the popular classes on the one hand, and the hypocrisy of the upper classes, content with recovering their privileges with the restoration of absolutism and the ancien régime by Ferdinand VII, on the other, favour this situation of the clergy.

Nº 67. This Is Not Less So.

179 x 220 mm.

Three members of the gentry or noblemen, dressed in great coats from the middle of the previous century, take the same role as the ass in the preceding print and carry in procession the image of Our Lady of Sorrows. Behind them, another carries the statue of Our Lady of Atocha. Goya satirises popular religiousness, neither rational nor enlightened, which is manipulated by reactionary groups in favour of the ancien régime and absolute power. In Glendinning's opinion, these anachronistically dressed old noblemen are servile to absolutism and to the reactionary King Ferdinand VII. The chiaroscuro employed enhances these figures from another age, associated with ideas that refuse to give way to liberalism..

Nº 69. Nothing. We Shall See.

155 x 201 mm.

This is also among the prints that are most difficult to interpret in the Desastres de la Guerra series, given its cryptic nature. The handwritten title given it in the collection of working proofs Goya gave to Ceán Bermúdez reads: Nada. Ello lo dice (Nothing. It Says So); however, the second part of its title in the first edition of 1863 was changed to the future Ello dirá (We Shall See), changing the sense of the scene. In an atmosphere of darkness and dread the half-buried skeleton of a dead man is writing the word "Nada" (nothing) with a quill. In the background are a series of highly distorted, sinister and monstrous figures, among which are the scales and sword of justice. Matheron and Valeriano Bozal interpret the scene to mean that there is nothing after life on Earth; the view of an unbelieving Goya. Others interpret it as having a political and moral sense. Lafuente Ferrari interpreted "Nada" to mean that the Peninsular War and the bourgeois revolution that had been taken up in Cadiz had served no purpose with the return of absolutism under King Ferdinand VII. The reading made by Jesusa Vega is also one of political nihilism, as nothing will remain of the victims of war shown in the previous Desastres, and that a new war has begun between absolutist and liberal Spaniards. Arturo Ansón agrees with the latter interpretations, adapted to the political situation of 1814–1815. Where before there was enlightenment and reason, now there is nothing but darkness.

Nº 70. They Do Not Know the Way.

177 x 220 mm.

Like a line of prisoners roped together at the neck, a group of men including nobles, judges and friars advance aimlessly, led by a blind man, perhaps the "king of the blind", an indirect reference to King Ferdinand VII. They do not know the constitutional way, and defend absolutism, which is why they fall into a ditch or ravine. Perhaps it is about the ruling classes who, enchained by their prejudices and privileges, "do not know the way", the true path the nation should take.

Nº 71. Against the Common Good.

177 x 221 mm.

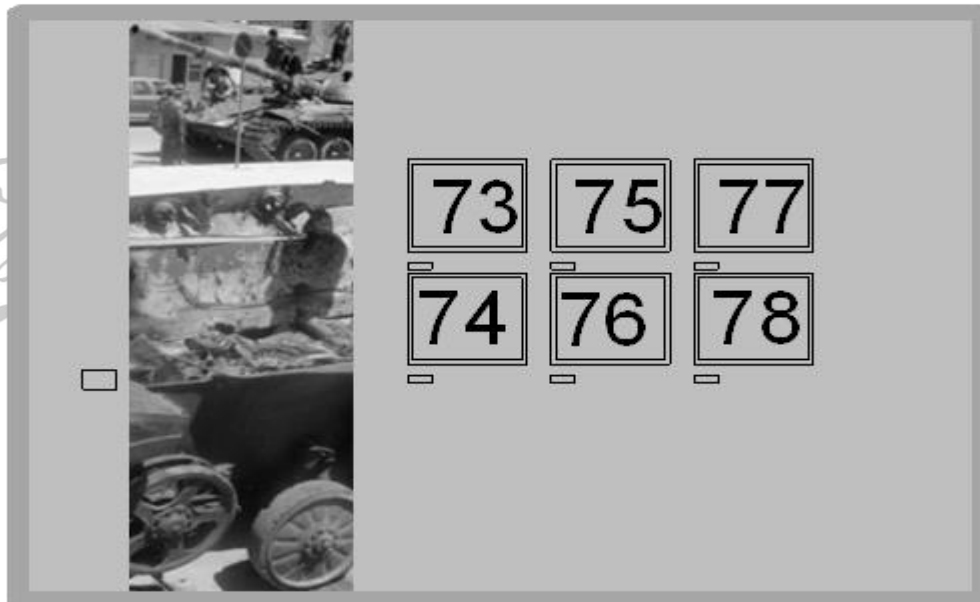
A demonic clergyman, with bat's wings for ears and feline claws and sitting in a chair that is as old as his ideas, is writing in a large book. His feet rest on a large ball or globe, and his left index finger points to the sky, as if writing by divine design. The people in the background appear to cry out and lose hope in the face of events. This monstrous being seems to be a reference to the new absolutist and reactionary jurists who have repealed the liberal laws enacted in Cadiz and the 1812 Constitution. Led by greed, arbitrariness and ignorance, they legislate against the people, against the common good.

Nº 72. The Consequences.

179 x 220 mm.

Linked with the scene from the preceding print, here a vampire sucks the blood of a man who lies on the ground in agony; meanwhile, other vampires flock to the scene with identical intentions. The vampires represent the new absolutist authorities and the return of tithes and ecclesiastic levies that "bleed" the people, now exhausted by the terrible years of death, hunger and misery of the recent past, i.e. those of the Peninsular War. The scene could not be more dramatic, and Goya was able to enhance the figures with strong shading lines in aquatint.

Hall 5: "EMPHATIC CAPRICES"



Nº73. Feline Pantomime

179 x 219 mm.

Goya's design was inspired by the poem *Gli animali parlanti* (The Court and Parliament of Beasts) by Giambattista Casti. A cat appears enthroned on a stepped dais, while a friar bows deeply before him in adoration and a group of people look on. The cat seems to be listening to the counsel of the owl flying in the air. The metaphor could be interpreted in the following way. The clever, insincere and lying cat, representing King Ferdinand VII, lies on a stepped dais, a combination of throne and altar steps – a reference to the union between the absolute monarchy and the Church, as defended by the Holy Alliance in the system under which the absolutist monarchy was restored. The cat is advised by the owl, representing the ignorant and adulating clique surrounding the monarch, whispering the gossip circulating about him in Madrid, and counselling him on political decisions. The friar represents the serviles, sympathisers of the ancien régime. Another interpretation made of the scene refers to the political purges made against liberals and anybody opposed to absolutism. Did this reflect Goya's own situation, as he had to pass through a process of "purification" or purging, as did other royal functionaries, regarding his actions during the war years?

Nº74. This Is the Worst of It!

179 x 220 mm.

This scene is inspired by Stanza 57 of Canto XXI of *Gli animali parlanti* by Casti, a line of which reads: "O schiava umanità, la colpa è tua" (Oh enslaved humanity, you are to blame). The vixen is writing this line in Spanish on paper. A kneeling friar, a theologian, is dictating to the vixen as she writes, while he holds the inkpot. Behind them is a group of frightened people; they are being judged by the "purification" tribunal. A man dressed in rags and whose hands are bound, who is being judged, shouts upon hearing the guilty verdict. Having undergone this process, Goya would identify with these people, and criticises the abuses committed by these tribunals made up of serviles and anti-liberals.

Nº 75. Troupe of Charlatans.

177 x 222 mm.

An ugly bird with a human body kneels in the middle of the scene and gesticulates wildly. Creatures of fantasy, half-animal and half-human, gesticulate around this bird of prey which, dressed in a loose tunic, appears to be begging forgiveness with exaggerated gestures. In the background, figures whose faces are caricatures also beg for forgiveness. The animals, such as an ass, a dog and a pig, would represent the king's cronies.

Nº 76. The Carnivorous Vulture.

177 x 221 mm.

A giant, upright vulture is being attacked by a man with a pitchfork, while the crowd, made up of people from all walks of life, including clergymen, looks on. The vulture under attack has typically been identified with the figure of Napoleon Bonaparte, and the attackers with the Spanish people. The scene would therefore be an allegory of Napoleon's defeat in Spain. The people on the far right with their backs turned and appearing to flee the scene would be the defeated French abandoning Spain.

Nº77. The Rope is Breaking.

178 x 221 mm.

In this scene Goya depicts a high official of the Church, a bishop or cardinal, on a tightrope that is about to break, while the crowd looks on waiting for the outcome. If the print is compared with the working proof, it is evident that Goya toned down his anti-clerical censure and made it less explicit, as the drawing had portrayed Pope Pius VII complete with papal tiara, gloves and maniple. His criticism of the Church is evident, given the ideological support it lent to the restoration of absolutism with Ferdinand VII in Spain and other countries after the Napoleonic Wars.

Nº 78. He Defends Himself Well.

176 x 219 mm.

Once again animals are the protagonists of this scene, as in Casti's poem *Gli animali parlanti*. A pack of wolves is attacking a white stallion, which defends himself by biting and kicking his attackers. A few mastiffs on the right look on without intervening. The horse represents the liberals, defenders of the 1812 Constitution and freedoms, who are being attacked by the wolves, i.e. the serviles and followers of Ferdinand VII. The dogs may represent the Spanish people, who are both expectant and passive in the face of this political confrontation triggered in May 1814 with the return of el Deseado ("the Desired") to the Spanish throne and the persecution of the liberals.



Hall 5: "EMPHATIC CAPRICES"



80

79

Nº 79. Truth Has Died.

176 x 221 mm.

The political significance Goya wished to give the last prints of the series is evident: the defence of liberalism and opposition to the absolutism of King Ferdinand VII and the privileges of class, both of the nobility and the clergy. This scene has a clear political interpretation. A young woman with bare breasts, dressed in white and emanating light, lies dead on the floor. She is Truth, and also an allegory of the 1812 Constitution as the youth is crowned with a laurel wreath. On a gloomy night a group of friars and other clergy, presided by a bishop, prepare to bury her with hoes and spades. They are happy to inter such a dangerous lady who had done away with their privileges and had enacted the disenfranchisement of ecclesiastic property during the time the Constitution of Cadiz was in force. In contrast, a young woman seated on the right and holding scales weeps inconsolably for the death of Truth; she represents Justice, gagged and obstructed by absolutism.

Nº 80. Will She Rise Again?

178 x 220 mm.

As a continuation of the preceding scene, this print shows Truth lies dead, but her body continues to emanate rays of light in the midst of the darkness. Truth has not been extinguished, despite the triumph of injustice, represented by the series of ghastly figures that surround her and stand in wait with sticks, stones and a large book, seeking as much as possible not to allow her to revive - a possibility that terrifies them. But through this image, Goya seems to say that Truth is not dead, and can rise again. This ending, which leaves the door open to optimism and hope, may be nothing more than Goya's caustic sense of irony, showing us his scepticism about the triumph of the ideas of reason and liberalism.

Hall 6: AUDIOVISUAL

Videos and photographs made by Alberto Prieto in areas of warlike conflict such as Syria and other border countries.



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