BARBARIANS! (BÁRBAROS!)

CLASIFICACIÓN: PRINTS

SERIE: DISASTERS OF WAR (PRINTS Y DRAWINGS, 1810-1815) (38/82)

DATOS GENERALES

CRONOLOGÍA	Ca. 1812 - 1815
DIMENSIONES	155 x 208 mm
TÉCNICA Y SOPORTE	Aguafuerte, aguatinta bruñida, buril y bruñidor
RECONOCIMIENTO DE LA AUTORÍA DE GOYA	Undisputed work
FICHA: REALIZACIÓN/REVISIÓN	08 Dec 2010 / 31 May 2023
INVENTARIO	836 225

HISTORIA

See *Sad presentiments of what must come to pass* (*Tristes presentimientos de lo que ha de acontecer*).

The title of this print was handwritten by Goya and was printed without modification to the plate in the first edition of the series produced by the San Fernando Royal Academy of Fine Arts in Madrid in 1863.

There is a surviving *preparatory drawing* for this print which is housed in the Prado Museum.

ANÁLISIS ARTÍSTICO

Two armed Napoleonic soldiers prepare to shoot a man who has been tied to the trunk of a

tree, his back to the viewer: a typical method of executing traitors. In the middle ground, in the lower section of the composition, the rest of the detail observes the scene taking place.

In *Barbarians!* Goya revisits the theme of execution by firearm already dealt with in other prints in the series such as no. 15, *And it can't be helped* (*Y no hai remedio*) and no. 26, *One cannot look at this* (*No se puede mirar*). However, in this work he includes a variation, since he not only depicts the barrels of the guns but also the executioners. In this case the artist takes up a clear position against this type of act, censuring it openly in the print's title. Perhaps the cruelty of the scene is heightened in comparison to other works in the series by the fact that the soldiers are punishing a member of their own army, shooting him in the back.

The light is focused on the central section of the print in an effect that reveals ample use of aquatint, while the rest of the composition is lit by a kind of mist that indicates that the scene is taking place at dawn or dusk. The artist offers the viewer a close-up of the figures, making it possible to capture every detail of the event depicted.

CONSERVACIÓN

The plate is stored in the National Chalcography (cat. 289).

EXPOSICIONES

Goya and his times
The Royal Academy of Arts London 1963
cat. 66
cat. 243

De grafiek van Goya
Rijksmuseum Rijksprentenkabinet Amsterdam 1970
from November 13th 1970 to January 17th 1971
cat. 78

Francisco de Goya: Maleri, Tegning, Grafikk
Nasjonalgalleriet Oslo 1996
from 10th to April 14th 1996
cat. 141

Francisco de Goya
Museo d'Arte Moderna Lugano 1996
exhibition celebrated from September 22nd to November 17th.
cat. 38

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. 124

Francisco Goya. Capricci, follie e disastri della guerra
San Donato Milanese 2000
Opere grafiche della Fondazione Antonio Mazzotta
cat. 118

Goya. Opera grafica
Pinacoteca del Castello di San Giorgio Legnano 2006
exhibition celebrated from December 16th 2006 to April 1st 2007
p. 70

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. 97

Goya et la modernité
Pinacothèque de Paris París 2013
from October 11st 2013 to March 16th 2014
cat. 77

BIBLIOGRAFÍA

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

Goya engravings and lithographs, vol. I y II.
HARRIS, Tomás
cat. 158
1964
Bruno Cassirer

Vie et ouvre de Francisco de Goya
GASSIER, Pierre y WILSON, Juliet
cat. 1053
1970
Office du livre

Goya. Arte e condizione umana
PAZ, Alfredo de
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Liguori editore

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SANTIAGO, Elena M. (coordinadora)
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BLAS BENITO, Javier and MATILLA, José Manuel
II, pp. 78-80
2000
Museo del Prado

OROPESA, Marisa and RINCÓN GARCÍA, Wilfredo
p. 138
2013
Pinacoteca de París

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

www.museodelprado.es/goya-en-el-prado

ENLACES EXTERNOS