A CRUEL SHAME! (CRUEL LÁSTIMA!)

CLASIFICACIÓN: PRINTS

SERIE: DISASTERS OF WAR (PRINTS Y DRAWINGS, 1810-1815) (48/82)



DATOS GENERALES

CRONOLOGÍA	Ca. 1812 - 1815
DIMENSIONES	151 x 208 mm
TÉCNICA Y SOPORTE	Aguafuerte, buril, lavis bruñido y bruñidor
RECONOCIMIENTO DE LA AUTORÍA DE GOYA	Undisputed work
FICHA: REALIZACIÓN/REVISIÓN	15 Dec 2010 / 24 May 2023
INVENTARIO	836 225

HISTORIA

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

The title was handwritten on the print by Goya in the first and only series that is known to have been printed at the time the works were created, which the artist gave to his friend Agustín Ceán Bermúdez. Therefore, the title was etched into the plate at a later date and left unchanged as of the first edition of the *Disasters of War* printed by the San Fernando Royal Academy of Fine Arts in Madrid in 1863, after the printing of the series in the possession of Ceán Bermúdez.

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

ANÁLISIS ARTÍSTICO

This print begins the second part of the *Disasters of War* series, in which Goya deals in depth with the subject of hunger as one of the principal consequences of war. The most difficult moments of the war came with the famine of 1811-12. Both the abandonment of lands and the increased population due to the presence of the French army meant that the wheat harvest was very scarce, and it was necessary to resort to making flour from other grains or pulses in order to make bread. The introduction of alternative ingredients into the population's diet and the adulteration of foodstuffs led to significant health problems in the general public. Consequently, in July 1812 bread makers were informed that all bakers employing harmful substances in their products would be subject to harsh punishment.

This image shows a family in the middle of a desolate landscape, surrounded by dead bodies. The man is shown standing side-on, holding out a hat in his hands in the vain hope of receiving alms. The woman sat next to him is holding a child in her arms. Among the different corpses strewn around the family is the striking figure of a dead child.

Goya has created an almost spectral sky in aquatint which looms over the figures in this print but does not protect them. The dead bodies and the three still living figures in the print have been executed in decisively etched strokes. The face of the begging man is emaciated, with protruding jaw, cheekbones and eye sockets, and he wears a lost look. These are the victims of the famine, from which they were unable to defend themselves and which will probably end their lives as it has those of the others around them.

CONSERVACIÓN

La plancha se conserva en la Calcografía Nacional (cat. 299).

EXPOSICIONES

Goya. Drawings, Etchings and Lithographs
Goya. Drawings London 1954
from June 12th to July 25th 1954
pp. 8-10, cat. 63

Francisco de Goya: Maleri, Tegning, Grafikk
Nasjonalgalleriet Oslo 1996
from 10th to April 14th 1996
cat. 143

Francisco de Goya
Museo d'Arte Moderna Lugano 1996
exhibition celebrated from September 22nd to November 17th.
cat. 48

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. 132

Francisco Goya. Capricci, follie e disastri della guerra
San Donato Milanese 2000
Opere grafiche della Fondazione Antonio Mazzotta
cat. 128

Goya. Opera grafica
Pinacoteca del Castello di San Giorgio Legnano 2006
exhibition celebrated from December 16th 2006 to April 1st 2007
p. 75

Goya et la modernité
Pinacothèque de Paris París 2013
from October 11st 2013 to March 16th 2014
cat. 87

2022

BIBLIOGRAFÍA

Goya, grabador
BERUETE Y MONET, Aureliano de
cat. 150
1918
Blass S.A.

Goya engravings and lithographs, vol. I y II.
HARRIS, Tomás
cat. 168
1964
Bruno Cassirer

Vie et ouvre de Francisco de Goya
GASSIER, Pierre y WILSON, Juliet
cat. 1070
1970
Office du livre

Catálogo de las estampas de Goya en la Biblioteca Nacional
SANTIAGO, Elena M. (coordinadora)
cat. 257
1996
Ministerio de Educación y Cultura, Biblioteca Nacional

OROPESA, Marisa and RINCÓN GARCÍA, Wilfredo
p. 143
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. 69
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Museo de Bellas Artes de Badajoz y Diputación de Badajoz

ENLACES EXTERNOS