FIERCE MONSTER!

CLASIFICACIÓN: PRINTS

SERIE: DISASTERS OF WAR (PRINTS Y DRAWINGS, 1810-1815) (81/82)

DATOS GENERALES

CRONOLOGÍA	Ca. 1820 - 1823
DIMENSIONES	175 x 216 mm
TÉCNICA Y SOPORTE	Aguafuerte, punta seca y buril
RECONOCIMIENTO DE LA AUTORÍA DE GOYA	Undisputed work
FICHA: REALIZACIÓN/REVISIÓN	06 Jan 2011 / 01 Jun 2023
INVENTARIO	836 225

HISTORIA

See *Sad forebodings of what is to come.*

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

An animal that we cannot identify is positioned diagonally in this engraving, with its mouth facing the viewer. Naked human bodies, perhaps corpses, emerge from it.

This beast has strong analogies with the one in the engraving in No. 40, *Some Party Pulls,* in which a woman fiercely fights it and plunges a knife into its neck, and it could even be thought to be a continuation of that one. The carcass of the animal could be an allegory of the war that has brought death and desolation. From it emanate the fruits of it all, the naked and perhaps lifeless bodies of the victims of the conflict. This large, dull, almost putrefied anatomy, without hope or capacity for regeneration, contrasts sharply with the body of Truth on the verge of resurrection in engraving no. 80, *If He Will Rise,* full of light.

One of Goya's possible visual sources for this print may have been the engraving by Pieter Brueghel the Elder (Breda, 1525-Brussels, 1569) illustrating the proverb *The Big Fish Eats the Small*, although he may also have seen a print by Jacques Callot (Nancy, 1592-1635, Nancy) entitled The Temptation of Saint Anthony (1635), part of the wartime series *Les Misères et les Malheurs de la Guerre. In it a strange beast resembling a dragon vomits all kinds of* weapons.

In the overall context of the *Disasters of War* series, this engraving plays a conclusive role, perhaps an invitation to reflection. Through this image, which arouses revulsion in the viewer, the painter metaphorically captures the balance of the harsh conflict, which has brought nothing good.

CONSERVACIÓN

The plate is in the National Chalcography (cat. 332).

EXPOSICIONES

De grafiek van Goya
Rijksmuseum Rijksprentenkabinet Amsterdam 1970
from November 13th 1970 to January 17th 1971
cat. 91

Goya. Das Zeitalter der Revolucionen. Kunst um 1800 (1980 – 1981)
Hamburger Kunsthalle Hamburg 1980
cat. 96

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. 171

Goya: Prophet der Moderne
Alte Nationalgalerie Berlin 2005
from July 13th to October 3th 2005. Exhibitied also at the Kunsthistorischemuseum, Vienna, October 18th 2005 to January 8th 2006, consultant editor Manuela B. Mena Marqués
cat. 126

BIBLIOGRAFÍA

Goya, grabador
BERUETE Y MONET, Aureliano de
cat. 183
1918
Blass S.A.

Goya engravings and lithographs, vol. I y II.
HARRIS, Tomás
cat. 201
1964
Bruno Cassirer

Vie et ouvre de Francisco de Goya
GASSIER, Pierre y WILSON, Juliet
cat. 1136
1970
Office du livre

Dibujos de Goya: Los álbumes
GASSIER, Pierre
1973
Noguer

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

Goya. Arte e condizione umana
PAZ, Alfredo de
lam. 207
1990
Liguori editore

107
1978

Catálogo de las estampas de Goya en la Biblioteca Nacional

SANTIAGO, Elena M. (coordinadora)
cat. 307
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