EVERYTHING IS TOPSY-TURVY (TODO VA REVUELTO)

CLASIFICACIÓN: PRINTS

SERIE: DISASTERS OF WAR (PRINTS Y DRAWINGS, 1810-1815) (42/82)

DATOS GENERALES

CRONOLOGÍA	Ca. 1810 - 1815
DIMENSIONES	178 x 220 mm
TÉCNICA Y SOPORTE	Etching and burin
RECONOCIMIENTO DE LA AUTORÍA DE GOYA	Undisputed work
FICHA: REALIZACIÓN/REVISIÓN	13 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

Franciscan and Dominican monks are shown fleeing from the monastery from which they have been expelled. The confused looks on their faces express their indecision as to the best route to take. Indeed, each of the figures in the foreground indicates a different route to the others.

Goya left a good proportion of the surface of the plate empty, and has described the faces of the figures in great detail: in the majority of cases they are almost caricatures, a fact that has been interpreted as a criticism of the Church.

During the Spanish War of Independence, the Church positioned itself on the side of the Spanish people, but the ecclesiastical hierarchy acted in a more self-interested way as it saw a significant threat to the privileges they enjoyed in the ideas that the French represented. In the case of clergymen that did not belong to the upper echelons of this hierarchy, their position as allies of the people was more sincere: some even cast aside their habits in order to take up arms and fight alongside the guerrillas. As could be expected, this behaviour brought about some reprisals, leading to events such as that depicted in the print *Everything is topsy-turvy*.

The war shook Spanish society to its core, leading priests and monks to take arms to defend themselves in a way not appropriate to their station. This might be the message contained in the title of this print, although it may also make reference to the fact that the war had breached the stable comfort of religious life.

There may be a veiled message referring to the end of the Inquisition in the lower right-hand corner of the print, as pointed out by Jesusa Vega. On that section of the plate, Goya has etched a monk holding an emblem bearing a sword and an olive branch, symbols representing the Inquisition.

Miguel Gamborino (1760-1828) also produced a print (National Chalcography, Antonio Correa collection, Madrid) in 1813 that portrays the consequences of the intervention of the clergy in the Spanish War of Independence. It shows a group of Franciscan monks being shot by a French platoon on 18 January 1812.

Everything is topsy-turvy continues in the line of the previous print in the series, no. 41, *They escape through the flames* and also references the theme of the two following prints: no. 43, *This too* (*También esto*) and no. 44, *I saw it* (*Yo lo vi*), which depict figures fleeing a scene for various reasons.

CONSERVACIÓN

The plate is stored in the National Chalcography (cat. 293).

EXPOSICIONES

Francisco de Goya
Museo d'Arte Moderna Lugano 1996
exhibition celebrated from September 22nd to November 17th.
p. 159, cat. 42

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. 154

Francisco Goya. Capricci, follie e disastri della guerra
San Donato Milanese 2000
Opere grafiche della Fondazione Antonio Mazzotta
cat. 122

Goya. Opera grafica
Pinacoteca del Castello di San Giorgio Legnano 2006
exhibition celebrated from December 16th 2006 to April 1st 2007
p. 72

Goya et la modernité
Pinacothèque de Paris París 2013
from October 11st 2013 to March 16th 2014
cat. 81

Goya: Order and disorder
Museum of Fine Arts Boston 2014
cat. 159

BIBLIOGRAFÍA

Goya, grabador
BERUETE Y MONET, Aureliano de
cat. 144
1918
Blass S.A.

Catálogo de las estampas de Goya en la Biblioteca Nacional
SANTIAGO, Elena M. (coordinadora)
cat. 248
1996
Ministerio de Educación y Cultura, Biblioteca Nacional

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

Goya engravings and lithographs, vol. I y II.
HARRIS, Tomás
cat. 162
1964
Bruno Cassirer

OROPESA, Marisa and RINCÓN GARCÍA, Wilfredo
p. 140
2013
Pinacoteca de París

Vie et ouvre de Francisco de Goya
GASSIER, Pierre y WILSON, Juliet
cat. 1060
1970
Office du livre

Goya: Order & Disorder
ILCHMAN, Frederick y STEPANEK, Stephanie L. (comisarios)
pp. 244-245
2014
Museum of Fine Arts Boston Publications

ENLACES EXTERNOS