SAD PRESENTIMENTS OF WHAT MUST COME TO PASS (TRISTES PRESENTIMIENTOS DE LO QUE HA DE ACONTECER)

CLASIFICACIÓN: DRAWINGS

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



DATOS GENERALES

CRONOLOGÍA	1812 - 1820
UBICACIÓN	The Prado National Museum. Madrid, Madrid, Spain
DIMENSIONES	133 x 186 mm
TÉCNICA Y SOPORTE	Sanguine on paper
RECONOCIMIENTO DE LA AUTORÍA DE GOYA	Undisputed work
TITULAR	El Prado National Museum
FICHA: REALIZACIÓN/REVISIÓN	24 Nov 2010 / 23 May 2023
INVENTARIO	424 (D.3964)

INSCRIPCIONES

60 (lower left-hand corner).

HISTORIA

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

This drawing, just like the set of preparatory drawings made for the other prints in the series, formed part of

the Carderera collection before arriving at the Prado Museum, where it is currently housed.

We do not know why Goya wrote the number 60 in the lower left-hand corner. It may have served as a reference number of some kind.

ANÁLISIS ARTÍSTICO

Using light traces of sanguine, Goya has traced the outline of the kneeling man, his arms flung out to his sides, who was later to appear in the first print in the *Disasters of War* series.

When compared with the final print, we see some differences, chiefly concerning the way in which the artist has treated the background of the scene. In the drawing, this area is much paler than in the print, and Goya has sketched out a landscape here which is practically imperceptible in the print. On the left-hand side of the drawing, in the distance, we can see some buildings which were not carried over to the print. Furthermore, in the upper left-hand corner of the drawing there is an area of brightness, a lingering shred of hope, whilst the monstrous figure that we can just make out in the print is, in the preparatory drawing, even less evident.

As for the kneeling man, Goya has covered his chest with a gown in the drawing, whilst in the print he has opted to show much of the torso laid bare, perhaps in an attempt to lend more drama to the pose.

In short, a comparison of the two works allows us to see how, in the final print, Goya set out to heighten the image's sinister, oppressive side.

EXPOSICIONES

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.80

Goya luces y sombras
CaixaForum Barcelona 2012
consultant editors José Manuel Matilla and Manuela B. Marqués. From March 16th to June 24th 2012
cat.90

Madrid 2019
cat. 248

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n. 83
1954
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Vie et ouvre de Francisco de Goya
GASSIER, Pierre y WILSON, Juliet
cat. 994
1970
Office du livre

Dibujos de Goya, 2 vols
GASSIER, Pierre
cat. 167
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El mundo de Goya en sus dibujos
LAFUENTE FERRARI, Enrique
pp. 135-136
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MATILLA, José Manuel y MENA, Manuela B. (comisarios)
p. 363
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Museo Nacional del Prado

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ENLACES EXTERNOS