

# CARTS TO THE CEMETERY

CLASIFICACIÓN: PRINTS

SERIE: DISASTERS OF WAR (PRINTS Y DRAWINGS, 1810-1815) (64/82)



## DATOS GENERALES

CRONOLOGÍA

Ca. 1812 - 1815

DIMENSIONES

152 x 208 mm

TÉCNICA Y SOPORTE

Aguafuerte, aguatinta, punta seca, buril y bruñidor

RECONOCIMIENTO DE LA AUTORÍA DE GOYA

Undisputed work

TITULAR

Ailsa Mellon Bruce Collection

FICHA: REALIZACIÓN/REVISIÓN

21 Dec 2010 / 24 May 2023

INVENTARIO

836 225

## INSCRIPCIONES

38 (in the bottom left-hand corner)

## 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* is kept in the National Prado Museum.

#### ANÁLISIS ARTÍSTICO

Two men lift the body of a dead young woman onto a cart; one holds her back while the other grabs her ankles. The strength of the two male figures and the manner in which they lift the body onto the cart contrasts with the delicate anatomy of the young woman, who still appears to be full of life, which could indicate her recent death. They are preparing to place her on the heap of corpses on the cart, which, as the title of the engraving indicates, will later be taken to the cemetery. On the right-hand side of the print Goya has depicted a man with his back to the viewer bending down to pick up another corpse, which will also be placed on the cart.

The scene takes place in the street, although we cannot identify which city it is. It could be Madrid where, twice a day, corpses were collected to be taken to the cemeteries.

This engraving should be related to the two previous ones, No. 62, *Beds of Death* and No. 63, *Collected Dead*. With these three images the Aragonese painter closes the horrors he has narrated in this second part of the series devoted to the ravages caused by famine on the population to give way to *Emphatic Caprices*

#### CONSERVACIÓN

The plate is in the National Chalcography (cat. 315).

#### EXPOSICIONES

##### **Goya. Das Zeitalter der Revolutionen. Kunst um 1800 (1980 - 1981)**

Hamburger Kunsthalle Hamburg 1980  
cat. 93

##### **Francisco de Goya**

Museo d'Arte Moderna Lugano 1996  
exhibition celebrated from  
September 22nd to November  
17th.  
cat. 64

##### **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. 148

##### **Francisco Goya. Capricci, follie e disastri della guerra**

San Donato Milanese 2000  
Opere grafiche della Fondazione  
Antonio Mazzotta  
cat. 144

##### **Goya luces y sombras**

CaixaForum Barcelona 2012  
consultant editors José Manuel  
Matilla and Manuela B. Marqués.  
From March 16th to June 24th  
2012  
cat. 53

##### **Goya et la modernité**

Pinacothèque de Paris Paris 2013  
from October 11st 2013 to March  
16th 2014  
cat. 103

2022

#### BIBLIOGRAFÍA

##### **Goya, grabador**

BERUETE Y MONET, Aureliano de  
cat. 166  
1918  
Blass S.A.

##### **Goya engravings and lithographs, vol. I y II.**

HARRIS, Tomás  
cat. 184  
1964  
Bruno Cassirer

##### **Vie et oeuvre de Francisco de Goya**

GASSIER, Pierre y WILSON, Juliet  
cat. 1102  
1970  
Office du livre

##### **Catálogo de las estampas de Goya en la Biblioteca Nacional**

SANTIAGO, Elena M. (coordinadora)  
cat. 279  
1996  
Ministerio de Educación y Cultura, Biblioteca  
Nacional

##### **El Libro de los Desastres de la Guerra**

BLAS BENITO, Javier and MATILLA, José  
Manuel  
pp.120-122  
2000  
Museo del Prado

OROPESA, Marisa and RINCÓN GARCÍA,  
Wilfredo  
p. 151  
2013  
Pinacoteca de París

##### **Goya. In the Norton Simon**

TORAL OROPESA, María and MARTÍN

## **Museum**

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

MEDINA, Víctor  
p. 84  
2022  
Museo de Bellas Artes de Badajoz y Diputación  
de Badajoz

## **ENLACES EXTERNOS**