

THEY ESCAPE THROUGH THE FLAMES (ESCAPAN ENTRE LAS LLAMAS)

CLASIFICACIÓN: PRINTS

SERIE: DISASTERS OF WAR (PRINTS Y DRAWINGS, 1810-1815) (41/82)



DATOS GENERALES

CRONOLOGÍA

Ca. 1810 - 1812

DIMENSIONES

162 x 236 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

INSCRIPCIONES

Goya (lower left-hand corner), *10* (lower left-hand corner)

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

A group of people has been surprised in the middle of the night by an explosion caused by the war. In the centre of the scene is a great blaze of light and we can see some men and women running away from the blast. The figures on the left-hand side of the composition are situated closest to the blast, and they cover their faces with their hands to avoid being burnt. In the centre, two men rush to drag a woman dressed in white and stripped to the waist away from the explosion. Near them, another man is carrying an injured man with a bandaged head. On the right, various figures flee the scene: terrified, they trample over others who have fallen to the floor.

This print can be linked to no. 30, *Ravages of war (Estragos de la guerra)*, in which Goya depicts the consequences of a bombing on the inside of a house. The work also shows strong similarities with the artist's two paintings Goya of fires. In these works, the fire - or in the case of the print, the explosion - is the central point from which the people depicted in the work flee, driven by panic.

Goya has made masterful use of etching techniques, creating a lighter space in the centre - the dazzling blast of the fire - from which dense, parallel lines emanate, suggesting the explosion. In this way, the artist accentuates the idea of a centrifugal force that forces the figures to flee towards the space outside the frame of the composition.

Jesusa Vega establishes a link between this print and the previous one in the series, no. 40, *He gets something out of it (Algun partido saca)*. In this case, the present work would represent the destruction of the Buen Retiro porcelain factory by English troops.

CONSERVACIÓN

The plate is stored in the National Chalcography (cat. 292).

EXPOSICIONES

De grafiek van Goya

Rijksmuseum Rijksprentenkabinet Amsterdam
1970

from November 13th 1970 to
January 17th 1971

cat. 79

Francisco de Goya

Museo d'Arte Moderna Lugano 1996

exhibition celebrated from
September 22nd to November
17th.

p. 158, cat. 41

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. 126

Francisco Goya. Capricci, follie e disastri della guerra

San Donato Milanese 2000

Opere grafiche della Fondazione
Antonio Mazzotta

cat. 121

Goya. Opera grafica

Pinacoteca del Castello di San Giorgio Legnano
2006

exhibition celebrated from
December 16th 2006 to April 1st
2007

p. 71

Goya et la modernité

Pinacothèque de Paris Paris 2013

from October 11st 2013 to March
16th 2014

cat. 80

2022

BIBLIOGRAFÍA

Goya, grabador

BERUETE Y MONET, Aureliano de

cat. 143

1918

Blass S.A.

Goya engravings and lithographs, vol. I y II.

HARRIS, Tomás

cat. 161

1964

Bruno Cassirer

Vie et oeuvre de Francisco de Goya

GASSIER, Pierre y WILSON, Juliet

cat. 1058

1970

Office du livre

Catálogo de las estampas de Goya en la Biblioteca Nacional

SANTIAGO, Elena M. (coordinadora)

OROPESA, Marisa and RINCÓN GARCÍA,

Wilfredo

p. 140

2013

Goya. In the Norton Simon Museum

WILSON BAREAU, Juliet

pp. 114-151

cat. 247
1996
Ministerio de Educación y Cultura, Biblioteca
Nacional

Pinacoteca de París

2016
Norton Simon Museum

TORAL OROPESA, María and MARTÍN
MEDINA, Víctor
p. 66
2022
Museo de Bellas Artes de Badajoz y Diputación
de Badajoz

ENLACES EXTERNOS