

NOT IN THIS CASE EITHER (TAMPOCO)

CLASIFICACIÓN: PRINTS

SERIE: DISASTERS OF WAR (PRINTS Y DRAWINGS, 1810-1815) (10/82)



DATOS GENERALES

CRONOLOGÍA

Ca. 1810 - 1815

DIMENSIONES

150 x 216 mm

TÉCNICA Y SOPORTE

Etching and burin

RECONOCIMIENTO DE LA AUTORÍA DE GOYA

Undisputed work

FICHA: REALIZACIÓN/REVISIÓN

28 Nov 2010 / 24 May 2023

INVENTARIO

836 225

INSCRIPCIONES

Goya (in reverse, lower right-hand corner).

(1)9 (lower left-hand corner).

HISTORIA

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

The second state proof for this print features some retouching in burin on the heads and in the foreground.

The title was handwritten by Goya on the first and only print run that we know to have been made at the time, and which the painter gave to his friend Agustín Ceán Bermúdez. The title was engraved on to the copperplate at a later date, and no other modifications were made to the

image for the first edition of the Disasters of War, which was printed by the Royal Academy of Fine Arts of San Fernando, Madrid, in 1863.

No preparatory drawings for this print have been conserved.

ANÁLISIS ARTÍSTICO

In this print Goya has captured the moment when several French soldiers are attacking and attempting to rape a group of women. The different bodies twist and tangle together, creating a shapeless mass in which it is difficult to distinguish individual figures.

The Aragonese artist has situated the scene in an outdoor setting, at night. Both the background and the clothes of the male figures have been built up using parallel etched lines packed very closely together. The women, on the other hand, are dressed in white, perhaps in allusion to their innocence. In the foreground the artist has placed a female figure who is being violently seized by a soldier. Forced into an unnatural, contorted position, she lets out a cry of pain.

Not in this case either can be related to those prints in this same series that deal with violence committed upon women during wartime and, more specifically, to the previous print, no. 9, *They do not want to* and to the one that follows, no. 11, *Or these*. In these three images, Goya seems to have constructed a sense of continuity, further emphasized by the works' titles.

CONSERVACIÓN

The etching plate is conserved in the National Chalcography Museum (cat. 261)

EXPOSICIONES

Francisco de Goya

Museo d'Arte Moderna Lugano 1996
exhibition celebrated from
September 22nd to November
17th.
cat. 10

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. 98

Francisco Goya. Capricci, follie e disastri della guerra

San Donato Milanese 2000
Opere grafiche della Fondazione
Antonio Mazzotta
cat. 90

Goya. La imagen de la mujer

Museo Nacional del Prado Madrid 2001
from October 30th 2001 to
February 10th 2002. Exhibited
also at the National Gallery of Art,
Washington, March 10th to June
2nd 2002, consultant editor
Francisco Calvo Serraller
cat. 108

Goya. Opera grafica

Pinacoteca del Castello di San Giorgio Legnano
2006
exhibition celebrated from
December 16th 2006 to April 1st
2007
p. 56

Goya et la modernité

Pinacothèque de Paris Paris 2013
from October 11st 2013 to March
16th 2014
49

Goya: Order and disorder

Museum of Fine Arts Boston 2014

2022

BIBLIOGRAFÍA

Goya, grabador

BERUETE Y MONET, Aureliano de
cat. 112
1918
Blass S.A.

Goya engravings and lithographs, vol. I y II.

HARRIS, Tomás
cat. 130
1964
Bruno Cassirer

Vie et ouvre de Francisco de Goya

GASSIER, Pierre y WILSON, Juliet
cat. 1006
1970
Office du livre

Catálogo de las estampas de Goya en la Biblioteca Nacional

SANTIAGO, Elena M. (coordinadora)
cat. 197
1996

Goya. Los desastres de la guerra, I

GALLEGO GARCÍA, Raquel
p. 24
2011
La Central

OROPESA, Marisa and RINCÓN GARCÍA, Wilfredo
p. 124
2013
Pinacoteca de París

Ministerio de Educación y Cultura, Biblioteca
Nacional

**Goya. In the Norton Simon
Museum**

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

TORAL OROPESA, María and MARTÍN
MEDINA, Víctor
p. 57
2022
Museo de Bellas Artes de Badajoz y Diputación
de Badajoz

ENLACES EXTERNOS