

THIS TOO (TAMBIEN ESTO)

CLASIFICACIÓN: PRINTS

SERIE: DISASTERS OF WAR (PRINTS Y DRAWINGS, 1810-1815) (43/82)



DATOS GENERALES

CRONOLOGÍA

Ca. 1812 - 1815

DIMENSIONES

157 x 209 mm

TÉCNICA Y SOPORTE

Agua fuerte, aguainta bruñida y bruñidor

RECONOCIMIENTO DE LA AUTORÍA DE GOYA

Undisputed work

FICHA: REALIZACIÓN/REVISIÓN

13 Dec 2010 / 07 Nov 2024

INVENTARIO

836 225

INSCRIPCIONES

40 (on the 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* after the printing of the series in the possession of Ceán Bermúdez. This edition was printed by the San Fernando Academy of Fine Arts in Madrid in 1863.

There is a surviving *preparatory drawing* for this print which is housed in the Prado Museum.

ANÁLISIS ARTÍSTICO

As in print no. 42, *Everything is topsy-turvy (Todo va revuelto)*, Goya creates a scene showing the flight of clergymen who, following their absence from previous prints, now take on an important role in the series.

The image is very similar to no. 42, although the figures in this image are seen from behind. The monks are shown fleeing in the foreground, while in the background near a mountain there is a large group of people who, unflinching, assist in the expulsion.

Juan Carrete Parrondo believes that both this print and the previous one might allude to the decree establishing the suppression of religious orders issued by Joseph Bonaparte, which came into effect on 18 August 1809. Tomás Harris highlights the similarities between these two prints and the *Emphatic Caprices (Caprichos enfáticos)*. Jesusa Vega links them to Goya's drawings from *Album C*, which show the expulsion of the religious orders.

CONSERVACIÓN

La plancha se conserva en la Calcografía Nacional (cat. 294).

EXPOSICIONES

Francisco de Goya

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

p. 160, cat. 43

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. 127

Francisco Goya. Capricci, follie e disastri della guerra

San Donato Milanese 2000
Opere grafiche della Fondazione
Antonio Mazzotta

cat. 123

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 Paris 2013
from October 11st 2013 to March
16th 2014

cat. 82

BIBLIOGRAFÍA

Goya, grabador

BERUETÉ Y MONET, Aureliano de
cat. 145
1918
Blass S.A.

Goya engravings and lithographs, vol. I y II.

HARRIS, Tomás
cat. 163
1964
Bruno Cassirer

Vie et ouvre de Francisco de Goya

GASSIER, Pierre y WILSON, Juliet
cat. 1062
1970
Office du livre

Catálogo de las estampas de Goya en la Biblioteca Nacional

SANTIAGO, Elena M. (coordinadora)
cat. 250
1996
Ministerio de Educación y Cultura, Biblioteca
Nacional

OROPESA, Marisa and RINCÓN GARCÍA,
Wilfredo
p. 141
2013
Pinacoteca de París

Goya. In the Norton Simon Museum

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

ENLACES EXTERNOS