

# 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

Aguafuerte, aguatinta 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

BERUETE 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