ALL THIS AND MORE (TANTO Y MAS)

CLASIFICACIÓN: PRINTS

SERIE: DISASTERS OF WAR (PRINTS Y DRAWINGS, 1810-1815) (22/82)

DATOS GENERALES

CRONOLOGÍA	1810
DIMENSIONES	160x 253 mm
TÉCNICA Y SOPORTE	Etching, lavis and burin
RECONOCIMIENTO DE LA AUTORÍA DE GOYA	Undisputed work
FICHA: REALIZACIÓN/REVISIÓN	01 Dec 2010 / 07 Nov 2024
INVENTARIO	836 225

INSCRIPCIONES

Goya (lower left-hand corner), 7 (lower left-hand corner).

HISTORIA

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

This is one of the three dated prints in the series along with *Treat them, then on to other matters* and *Charity*.

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 in Madrid.

ANÁLISIS ARTÍSTICO

In the middle of a landscape in which we can make out some architecture in the background, Goya has etched a group of corpses piled up on the ground. The violent postures of the bodies and the gaping mouths of many of the dead accentuate considerably the drama of the scene.

The painter has used short, horizontal etched lines to convey the ground on which the lifeless bodies are found. This dark area contrasts with the white of the corpses' faces and limbs, as well as the light-coloured clothing worn by some of them.

This print might be related with the previous one, no. 21, *It Will Be the Same* and the following print, no. 23, *The Same Elsewhere*, which also depict piles of dead bodies. In fact, this image could be interpreted as underlining the futility of the compassionate gesture depicted in print no. 21.

Eleanor Sayre has linked *All This and More* with the battle that took place during the first siege of Zaragoza in August 1808.

CONSERVACIÓN

The plate is stored in the National Chalcography (cat. 273)

EXPOSICIONES

Goya. Drawings, Etchings and Lithographs
Goya. Drawings London 1954
from June 12th to July 25th 1954
cat. 54

Goya and his times
The Royal Academy of Arts London 1963
cat. 66
cat. 238

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

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. 110

Francisco Goya. Capricci, follie e disastri della guerra
San Donato Milanese 2000
Opere grafiche della Fondazione Antonio Mazzotta
cat. 102

Goya. Opera grafica
Pinacoteca del Castello di San Giorgio Legnano 2006
exhibition celebrated from December 16th 2006 to April 1st 2007
p. 62

Goya luces y sombras
CaixaForum Barcelona 2012
consultant editors José Manuel Matilla and Manuela B. Marqués. From March 16th to June 24th 2012
cat.55

Goya et la modernité
Pinacothèque de Paris París 2013
from October 11st 2013 to March 16th 2014
cat.61

Goya: Order and disorder
Museum of Fine Arts Boston 2014
cat. 191

BIBLIOGRAFÍA

Goya, grabador
BERUETE Y MONET, Aureliano de
cat. 124
1918
Blass S.A.

Goya engravings and lithographs, vol. I y II.
HARRIS, Tomás
cat. 142
1964
Bruno Cassirer

Vie et ouvre de Francisco de Goya
GASSIER, Pierre y WILSON, Juliet
cat. 1029
1970
Office du livre

Catálogo de las estampas de Goya en la Biblioteca Nacional
SANTIAGO, Elena M. (coordinadora)
cat. 220
1996

OROPESA, Marisa and RINCÓN GARCÍA, Wilfredo
p. 130
2013
Pinacoteca de París

Goya: Order & Disorder
ILCHMAN, Frederick y STEPANEK, Stephanie L. (comisarios)
pp. 284-285
2014

Goya. In the Norton Simon Museum

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

ENLACES EXTERNOS