

# NOT THIS TIME EITHER (TAMPOCO)

CLASIFICACIÓN: PRINTS

SERIE: DISASTERS OF WAR (PRINTS Y DRAWINGS, 1810-1815) (36/82)



## DATOS GENERALES

CRONOLOGÍA

Ca. 1812 - 1815

DIMENSIONES

157 x 208 mm

TÉCNICA Y SOPORTE

Aguafuerte, aguatinta bruñida, punta seca, buril y bruñidor

RECONOCIMIENTO DE LA AUTORÍA DE GOYA

Undisputed work

FICHA: REALIZACIÓN/REVISIÓN

08 Dec 2010 / 07 Nov 2024

INVENTARIO

836 225

## INSCRIPCIONES

39 (on the lower left-hand corner)

## HISTORIA

See *Sad presentiments of what must come to pass* (*Tristes presentimientos de lo que ha de acontecer*).

The title was originally printed as *Tan poco*, although there are no surviving copies bearing this title as it was modified, erasing the n and writing the m in its place which is maintained in the definitive title.

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 are no surviving preparatory drawings for this print.

#### ANÁLISIS ARTÍSTICO

A Polish soldier sits calmly resting his head on his hand, contemplating the corpse of a hanged Spanish man with a serene, almost proud expression. The trousers of the dead man have fallen to his knees because his belt has been used in his own execution. Behind him there are other tree trunks from which more corpses are hung. As recorded by some travellers at the time, the dead bodies of hanged men were sometimes left hanging in the trees as a clear example to others.

Goya makes interesting use of aquatint in this work, leaving the central section of the print in white in order to highlight the line of trees and hanged men, perhaps suggesting that it continues beyond the compositional space.

Polish soldiers were employed in the French troops as they were famous for their merciless, bloodthirsty nature and coldness when confronting the enemy. Goya captures this in the print, depicting in great detail the face of the soldier who contemplates his macabre work with pleasure.

Despite the fact that the garrotte had replaced all other methods of execution from October 1809 onwards, it was common for French soldiers to hang Spaniards who were found in possession of a weapon. It was a quick execution method that avoided the bureaucratic processes associated with the death penalty by garrotte to which prisoners were supposed to be subjected.

Nature once again is complicit in the scene of violence and horror: the tree trunks on which the Spaniards are hanged seem dry, lifeless and capable of taking the lives of others.

The title of the print expresses the painter's perplexity: as in the case of print no. 34, *On account of a knife* (*Por una navaja*) the artist once again cannot explain to himself the brutality and inhumanity of the act he depicts. Similarly, in print no. 35 Goya underlines the banal nature of blame by plainly stating that *One can't tell why* (*No se puede saber por qué*).

This work shows that the artist was familiar with the work *The Great Miseries of War* (*Les Grands Misères de la guerre*) by Jacques Callot (Nancy, 1592 - Nancy, 1635) and in particular print no. 11, entitled *The Hanging* (*La Pendaison*). It shows a large tree in the centre of the composition from which numerous corpses hang, executed before the eyes of the army and the people. However, Goya varies the scale in his work, bringing the viewer closer to the figures so that we can see their faces and be moved by the atrocity of this act.

#### CONSERVACIÓN

The plate is stored in the National Chalcography (cat. 287).

#### EXPOSICIONES

##### **Goya. Drawings, Etchings and Lithographs**

Goya. Drawings London 1954

from June 12th to July 25th 1954

pp. 8-10, cat. 59

##### **Goya and the spirit of enlightenment**

The Metropolitan Museum of Art New York 1989

scientific directors Alfonso E. Pérez Sánchez and Eleanor A. Sayre. From

May 9th to July 16th 1989 Exhibited

##### **De grafiek van Goya**

Rijksmuseum Rijksprentenkabinet Amsterdam 1970

from November 13th 1970 to January 17th 1971

cat. 76

##### **Francisco de Goya: Maleri, Tegning, Grafikk**

Nasjonalgalleriet Oslo 1996

from 10th to April 14th 1996

cat. 140

##### **Goya. Das Zeitalter der Revolutionen. Kunst um 1800 (1980 – 1981)**

Hamburger Kunsthalle Hamburg 1980

cat. 86

##### **Francisco de Goya**

Museo d'Arte Moderna Lugano 1996

exhibition celebrated from

September 22nd to November 17th.

p. 153, cat. 36

May 2nd to July 10th 1987. Exhibited  
also in the Boston Museum of Fine  
Arts, from January 18th to March  
26th 1989

cat. 88

**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. 122

**Goya en tiempos de guerra**

Museo Nacional del Prado Madrid 2008

consultant editor Manuela B. Mena  
Marqués, from April 14th to July  
13th 2008

cat. 96

Madrid 2017

**BIBLIOGRAFÍA**

**Goya, grabador**

BERUETE Y MONET, Aureliano de

cat. 138

1918

Blass S.A.

**Goya y el espíritu de la  
Ilustración**

PÉREZ SÁNCHEZ, Alfonso E. y SAYRE, Eleanor  
A. (directores) and MENA, Manuela B. (comisaria)  
pp. 303-304, cat. 88

1988

Museo del Prado

**El Libro de los Desastres de la  
Guerra**

BLAS BENITO, Javier and MATILLA, José Manuel  
II, pp. 73-76

2000

Museo del Prado

**Goya. In the Norton Simon  
Museum**

WILSON BAREAU, Juliet

pp. 114-151

2016

Norton Simon Museum

**Francisco Goya. Capricci, follie  
e disastri della guerra**

San Donato Milanese 2000

Opere grafiche della Fondazione  
Antonio Mazzotta

cat. 116

**Goya et la modernité**

Pinacothèque de Paris Paris 2013

from October 11st 2013 to March  
16th 2014

cat. 75

**Goya engravings and  
lithographs, vol. I y II.**

HARRIS, Tomás

cat. 156

1964

Bruno Cassirer

**Catálogo de las estampas de  
Goya en la Biblioteca Nacional**

SANTIAGO, Elena M. (coordinadora)

cat. 241

1996

Ministerio de Educación y Cultura, Biblioteca  
Nacional

OROPESA, Marisa and RINCÓN GARCÍA,  
Wilfredo

p. 137

2013

Pinacoteca de París

CALVO RUATA, José Ignacio, BORRÁS GUALIS,  
Gonzalo M. and MARTÍNEZ HERRANZ, Amparo  
p.271

2017

Gobierno de Aragón y Fundación Bancaria Ibercaja

**Goya. Opera grafica**

Pinacoteca del Castello di San Giorgio Legnano 2006

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

p. 69

**Goya: Order and disorder**

Museum of Fine Arts Boston 2014

cat. 199

**Vie et ouvre de Francisco de  
Goya**

GASSIER, Pierre y WILSON, Juliet

cat. 1051

1970

Office du livre

**Goya. Die Kunst der Freiheit**

TRAEGER, Jörg

p. 151, fig. 56

2000

Verlag C. H. Beck

**Goya: Order & Disorder**

ILCHMAN, Frederick y STEPANEK, Stephanie L.  
(comisarios)

p. 292

2014

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**ENLACES EXTERNOS**