

# 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**