

# AND THIS TOO (Y ESTO TAMBIEN)

CLASIFICACIÓN: PRINTS

SERIE: DISASTERS OF WAR (PRINTS Y DRAWINGS, 1810-1815) (45/82)



## DATOS GENERALES

CRONOLOGÍA

Ca. 1812 - 1815

DIMENSIONES

166 x 222 mm

TÉCNICA Y SOPORTE

Etching, lavis, drypoint and burin

RECONOCIMIENTO DE LA AUTORÍA DE GOYA

Undisputed work

FICHA: REALIZACIÓN/REVISIÓN

14 Dec 2010 / 24 May 2023

INVENTARIO

836 225

## INSCRIPCIONES

*Goya* (en el ángulo inferior izquierdo).

## 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 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

Various figures are shown fleeing from their homes at night. In the foreground a woman carries a child on her shoulders, while a little way behind her, also in the centre of the composition, another woman carries a child under one arm and a chicken under the other. In front of this woman is a pig that accompanies them in their flight. On the right-hand side of the foreground, the shadowy figure of a man is shown wearing a hat and carrying a large, heavy bundle on his shoulders. In the background we can see the faces of other figures that are also fleeing with their belongings.

The print is related to the previous work, no. 44, *I saw it (Yo lo vi)*: in both prints Goya emphasises his presence as an eyewitness to the events taking place. This leads the viewer to the conclusion that in the case of the other works in the series the events depicted may be the work of the artist's imagination, employed to record events that he did not witness in person. Likewise, both print no. 44 and the present work deal with the same theme, since they show the relatively common phenomenon of abandoning towns during times of war, leaving settlements in the hands of the French troops that would pillage then abandon the towns. However, the prints do not show the same event or situation, since print no. 44 depicts a daylight scene, while that recorded in no. 45 takes place at night.

The print is a continuation of the set dedicated to fleeing which begins with no. 41, *They escape through the flames (Escapan entre las llamas)*.

#### CONSERVACIÓN

La plancha se conserva en la Calcografía Nacional (cat. 296)

#### EXPOSICIONES

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

Rijksmuseum Rijksprentenkabinet Amsterdam 1970  
from November 13th 1970 to January  
17th 1971  
cat. 81

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

Museo d'Arte Moderna Lugano 1996  
exhibition celebrated from  
September 22nd to November 17th.  
cat. 45

##### **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. 129

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

San Donato Milanese 2000  
Opere grafiche della Fondazione  
Antonio Mazzotta  
cat. 125

##### **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. 106

##### **Goya. Opera grafica**

Pinacoteca del Castello di San Giorgio Legnano 2006  
exhibition celebrated from December  
16th 2006 to April 1st 2007  
p. 73

##### **Goya et la modernité**

Pinacothèque de Paris Paris 2013  
from October 11st 2013 to March  
16th 2014  
cat. 84

2022

#### BIBLIOGRAFÍA

##### **Goya, grabador**

BERUETE Y MONET, Aureliano de  
cat. 147  
1918  
Blass S.A.

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

HARRIS, Tomás  
cat. 165  
1964  
Bruno Cassirer

##### **Vie et ouvre de Francisco de Goya**

GASSIER, Pierre y WILSON, Juliet  
cat. 1066  
1970  
Office du livre

##### **Catálogo de las estampas de**

OROPESA, Marisa and RINCÓN GARCÍA,  
Wilfredo

##### **Goya. In the Norton Simon**

## **Goya en la Biblioteca Nacional**

SANTIAGO, Elena M. (coordinadora)

cat. 253

1996

Ministerio de Educación y Cultura, Biblioteca Nacional

p. 142

2013

Pinacoteca de París

## **Museum**

WILSON BAREAU, Juliet

pp. 114-151

2016

Norton Simon Museum

TORAL OROPESA, María and MARTÍN MEDINA,

Víctor

p. 68

2022

Museo de Bellas Artes de Badajoz y Diputación de Badajoz

## **ENLACES EXTERNOS**