# THIS ONE IS NO LESS SO

CLASIFICACIÓN: PRINTS

SERIE: DISASTERS OF WAR (PRINTS Y DRAWINGS, 1810-1815) (67/82)




**DATOS GENERALES**

| | |
|---|---|
| CRONOLOGÍA | Ca. 1820 - 1823 |
| DIMENSIONES | 179 x 220 mm |
| TÉCNICA Y SOPORTE | Aguafuerte, aguatinta bruñida, punta seca, buril y bruñidor |
| RECONOCIMIENTO DE LA AUTORÍA DE GOYA | Undisputed work |
| FICHA: REALIZACIÓN/REVISIÓN | 22 Dec 2010 / 24 May 2023 |
| INVENTARIO | 836 225 |

**HISTORIA**

See *Sad forebodings of what is to come*.

The title of the print was handwritten by Goya on the first and only series known to us at the time of its production, which the painter gave to his friend Agustín Ceán Bermúdez. Thus the title was subsequently engraved on the plate without any modification from Ceán Bermúdez's copy for the first edition of *Disasters of war* published by the Royal Academy of Fine Arts of San Fernando in Madrid in 1863.

A *preparatory drawing* is kept in the Prado Museum.

**ANÁLISIS ARTÍSTICO**

Several well-dressed figures, probably members of the nobility, carry an image of the Virgin on their shoulders. Behind them is a group of people carrying another religious image. Jesusa Vega has interpreted this to be the Virgin of Solitude, to whom Ferdinand VII entrusted himself, asking her to preserve his health, and the Virgin of Atocha, in whose hands the monarch had left the country when he left the throne in 1808.

In order to be able to read this print properly, it is also necessary to analyse the one that precedes it, No. 66, *Strange Devotion.* Both the titles and the composition used link the two prints and suggest an analogous relationship between them. The two prints show a sacred image being carried in the first case by a donkey, and in the second by a group of members of the aristocracy.

Nigel Glendinning suggests that the source of inspiration for engraving no. 66 may be the fables of Félix María Samaniego (Laguardia, Álava, 1745-1801) and José Agustín Ibáñez de la Rentería (Bilbao, 1751-Lequeitio, 1826). Engraving no. 66 reproduces the first part of them, in which the image is described. The second part, the moralising part, could be the one condensed in print no. 67, the one we are dealing with here.

If we compare this engraving with the previous one, we come to the conclusion that it is quite likely that the criticism is focused on the social class, well characterised by its somewhat old-fashioned clothing as Glendinning has noted, rather than on the circumstance that unfolds before our eyes. In this way, Goya would be questioning the aristocracy that revitalised this type of belief after the War of Independence, even when a certain sector of the Church itself questioned it.

**CONSERVACIÓN**

The plate is in the National Chalcography (cat. 318).

**EXPOSICIONES**

**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. 157*

**Francisco Goya. Capricci, follie e disastri della guerra**
San Donato Milanese 2000
Opere grafiche della Fondazione Antonio Mazzotta
*cat. 147*

**Goya et la modernité**
Pinacothèque de Paris París 2013
from October 11st 2013 to March 16th 2014
*cat. 106*

**BIBLIOGRAFÍA**


**Goya, grabador**
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cat. 169
1918
Blass S.A.

**El asno cargado de reliquias en Los desastres de la guerra de Goya**
Archivo español de arte
GLENDINNING, Nigel
pp. 221-230
35
1962

**Goya engravings and lithographs, vol. I y II.**
HARRIS, Tomás
cat. 187
1964
Bruno Cassirer

**Vie et ouvre de Francisco de Goya**
GASSIER, Pierre y WILSON, Juliet
cat. 1108
1970
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**A solution to the enigma of Goya's emphatic caprices nº 65-80 of The Disasters of War**
Apollo
GLENDINNING, Nigel
pp.186-191
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**Fuentes emblemáticas del asno cargado de reliquias de la serie Los desastres de la guerra de Goya1982**
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ALCALÁ FLECHA, Roberto
pp.274-278
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**Catálogo de las estampas de Goya en la Biblioteca Nacional**
SANTIAGO, Elena M. (coordinadora)
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1996
Ministerio de Educación y Cultura, Biblioteca

OROPESA, Marisa and RINCÓN GARCÍA, Wilfredo
p. 153
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Pinacoteca de París

**Goya. In the Norton Simon Museum**
WILSON BAREAU, Juliet
pp. 114-151
2016
Norton Simon Museum

Nacional

## ENLACES EXTERNOS