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 is 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

De grafiek van Goya
Rijksmuseum Rijksprentenkabinet Amsterdam 1970
from November 13th 1970 to January 17th 1971
cat. 76

Goya. Das Zeitalter der Revolucionen. Kunst um 1800 (1980 – 1981)
Hamburger Kunsthalle Hamburg 1980
cat. 86

Goya and the espirit of enlightment
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

Francisco de Goya: Maleri, Tegning, Grafikk
Nasjonalgalleriet Oslo 1996
from 10th to April 14th 1996
cat. 140

Francisco de Goya
Museo d'Arte Moderna Lugano 1996
exhibition celebrated from September 22nd to November 17th.
p. 153, cat. 36

May 9th to July 16th 1989. 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

Francisco Goya. Capricci, follie e disastri della guerra
San Donato Milanese 2000
Opere grafiche della Fondazione Antonio Mazzotta
cat. 116

Goya. Opera grafica
Pinacoteca del Castello di San Giorgio Legnano 2006
exhibition celebrated from December 16th 2006 to April 1st 2007
p. 69

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

Goya et la modernité
Pinacothèque de Paris París 2013
from October 11st 2013 to March 16th 2014
cat. 75

Goya: Order and disorder
Museum of Fine Arts Boston 2014
cat. 199

Madrid 2017

BIBLIOGRAFÍA

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

Goya engravings and lithographs, vol. I y II.
HARRIS, Tomás
cat. 156
1964
Bruno Cassirer

Vie et ouvre de Francisco de Goya
GASSIER, Pierre y WILSON, Juliet
cat. 1051
1970
Office du livre

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
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Museo del Prado

Catálogo de las estampas de Goya en la Biblioteca Nacional
SANTIAGO, Elena M. (coordinadora)
cat. 241
1996
Ministerio de Educación y Cultura, Biblioteca Nacional

Goya. Die Kunst der Freiheit
TRAEGER, Jörg
p. 151, fig. 56
2000
Verlag C. H. Beck

El Libro de los Desastres de la Guerra
BLAS BENITO, Javier and MATILLA, José Manuel
II, pp. 73-76
2000
Museo del Prado

OROPESA, Marisa and RINCÓN GARCÍA, Wilfredo
p. 137
2013
Pinacoteca de París

Goya: Order & Disorder
ILCHMAN, Frederick y STEPANEK, Stephanie L. (comisarios)
p. 292
2014
Museum of Fine Arts Boston Publications

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

CALVO RUATA, José Ignacio, BORRÁS GUALIS, Gonzalo M. and MARTÍNEZ HERRANZ, Amparo
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2017
Gobierno de Aragón y Fundación Bancaria Ibercaja

ENLACES EXTERNOS