# 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. Exhibitied 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 París 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
Ministerio de Educación y Cultura, Biblioteca Nacional

**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

**Goya. In the Norton Simon Museum**

WILSON BAREAU, Juliet

TORAL OROPESA, María and MARTÍN MEDINA, Víctor
p. 57
2022

pp. 114-151
2016
Norton Simon Museum

Museo de Bellas Artes de Badajoz y Diputación de Badajoz

**ENLACES EXTERNOS**