

OR THESE (NI POR ESAS)

CLASIFICACIÓN: PRINTS

SERIE: DISASTERS OF WAR (PRINTS Y DRAWINGS, 1810-1815) (11/82)



Ni por esas.

DATOS GENERALES

CRONOLOGÍA	Ca. 1810 - 1815
DIMENSIONES	161 x 211 mm
TÉCNICA Y SOPORTE	Etching, lavis, drypoint and burin
RECONOCIMIENTO DE LA AUTORÍA DE GOYA	Undisputed work
FICHA: REALIZACIÓN/REVISIÓN	29 Nov 2010 / 02 Jun 2023
INVENTARIO	836 225

INSCRIPCIONES

Goya (lower left-hand corner), 18 (lower left-hand corner).

HISTORIA

See *Sad presentiments of what must come to pass*.

There exist several state proofs of this etching. In the first of these, Goya uses drypoint on the left leg of the woman in the foreground and some retouching has been done with the burin on the trousers worn by the soldier on the left. In the second state proof he extends the lavis work right out to the edges of the plate. In the third, the number of the plate, 18, is added. And in the last state proof, the definitive number, 11, is added, and the lavis work

around the edges is removed.

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.

There is a *preparatory drawing* in the Prado Museum

ANÁLISIS ARTÍSTICO

Under a bridge, a French soldier, seen in profile, has seized a woman by the arms and is forcefully pulling her along. Next to her, on the ground, a naked baby is crying helplessly. In the middle ground another woman is being violently attacked by a second French soldier, his back turned to the viewer. In the background, through the arch, we can see a church, providing us with more context than is available in many of the other prints in the series. In the lower right-hand corner of the image Goya has depicted a figure, most likely a man, crouching down on the ground. Probably a relative of one of the women, this person is about to bear witness to the scene of rape that will surely follow these women's capture.

Or these continues the depiction of violence against women that Goya began in etchings no. 9, *They do not want to* and no. 10, *Not in this case either*. In each of these images the artist draws our attention to the bravery and courage of the women in resisting the assaults of the French soldiers. They do not form a narrative but rather show three isolated incidents, similar in nature and linked by a shared analogy. It is impossible to imagine a happy ending to these scenes, in which brute strength imposes itself inexorably.

This particular print is darker than many others in the *Disasters of War* series. Goya is clearly alluding to the fact that the scene is taking place in a remote spot, where the women have no hope of being rescued. Closing off the space is an archway that recalls the architectural structure in the artist's painting *Interior of a Prison*. In this shadowy setting, the whiteness of the soldier's dress coat, the woman's clothes, the body of the child and the face of the female figure in the middle ground make these elements stand out sharply.

The image of a child crying inconsolably, separated from its mother, was also represented by Goya in the painting *Scene of Kidnapping and Murder*, in which we see a bandit seizing a woman by the arms, just as occurs here in *Or these*.

Other etchings in which Goya addresses the role of women in war are no. 4, *The women give courage*, n° 7, *What courage!*, n° 9, *They do not want to*, n° 13, *Bitter presence*, n° 19, *There is no more time* and n° 31, *That's tough!*.

CONSERVACIÓN

The etching plate is conserved in the National Chalcography Museum (cat. 262).

EXPOSICIONES

Goya and his times

The Royal Academy of Arts London 1963

cat. 66

cat. 234

Goya. Das Zeitalter der Revolutionen. Kunst um 1800 (1980 – 1981)

Hamburger Kunsthalle Hamburg 1980

cat. 74

Francisco de Goya

Museo d'Arte Moderna Lugano 1996

exhibition celebrated from September 22nd to November 17th.

p. 128, cat. 11

Francisco Goya. Sein leben im spiegel der graphik. Fuendetodos 1746-1828

Ydioma universal: Goya en la Biblioteca Nacional

Biblioteca Nacional Madrid 1996

Francisco Goya. Capricci, follie e disastri della guerra

San Donato Milanese 2000

Bordeaux. 1746-1996

Galerie Kornfeld Bern 1996

from November 21st 1996 to
January 1997

cat. 99

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. 109

Goya luces y sombras

CaixaForum Barcelona 2012

consultant editors José Manuel
Matilla and Manuela B. Marqués.
From March 16th to June 24th
2012

cat. 51

from September 19th to
December 15th 1996

cat. 216

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

cat. 50

Opere grafiche della Fondazione
Antonio Mazzotta

cat. 91

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. 87

2022

BIBLIOGRAFÍA**Goya, grabador**

BERUETE Y MONET, Aureliano de

cat. 113

1918

Blass S.A.

**Catálogo de las estampas de
Goya en la Biblioteca Nacional**

SANTIAGO, Elena M. (coordinadora)

cat. 199

1996

Ministerio de Educación y Cultura, Biblioteca
Nacional**Goya. In the Norton Simon
Museum**

WILSON BAREAU, Juliet

2016

Norton Simon Museum

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

HARRIS, Tomás

cat. 131

1964

Bruno Cassirer

OROPESA, Marisa and RINCÓN GARCÍA,
Wilfredo

p.125

2013

Pinacoteca de París

**Vie et ouvre de Francisco de
Goya**

GASSIER, Pierre y WILSON, Juliet

cat. 1007

1970

Office du livre

TORAL OROPESA, María and MARTÍN
MEDINA, Victor

p. 58

2022

Museo de Bellas Artes de Badajoz y Diputación
de Badajoz**ENLACES EXTERNOS**