THESE TOO (TAMBIEN ESTOS)

CLASIFICACIÓN: PRINTS

SERIE: DISASTERS OF WAR (PRINTS Y DRAWINGS, 1810-1815) (25/82)



DATOS GENERALES

CRONOLOGÍA	Ca. 1810 - 1812
DIMENSIONES	165 x 236 mm
TÉCNICA Y SOPORTE	Aguafuerte, punta seca y buril
RECONOCIMIENTO DE LA AUTORÍA DE GOYA	Undisputed work
FICHA: REALIZACIÓN/REVISIÓN	02 Dec 2010 / 28 Apr 2025
INVENTARIO	836 225

INSCRIPCIONES

Goya (lower left-hand corner), *13* (lower left-hand corner).

HISTORIA

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

The second artist's proof bears Goya's signature on the lower left-hand corner.

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

In this print Goya continues the theme explored in prints no. 20, *Treat them, then on to other matters* and no. 24,*They Can Still be of Use*, in which the artist deals with the theme of those that assisted the wounded so that they could go forth into battle once more. Nevertheless, in this case the scene takes place inside what seems to be a hospital as opposed to outdoors as in the other prints.

In the foreground, a figure sitting on a bed appears to be tending his own wounds. Behind him lies a patient with a bandaged head, while a little further back there are two men watching a wounded man being moved. In the background of the print a doctor with his back to the viewer is attending to a figure on a stretcher. Next to him on the floor there is a body whose torso is covered but whose legs are dramatically exposed.

This print is clearly related to Goya's *Plague Hospital* perteneciente a la serie propiedad del marqués de la Romana. which belongs to the series of works belonging to the Marquis of la Romana. In both cases light plays an important role in the works: in the painting, a golden light bathes the figures in the room, while in the print Goya has created a lighter area in the upper section of the print, suggesting a source of light in that area. This method of illuminating the scene is also reminiscent of *Yard with Lunatics* in which Goya introduced a light high up in the composition that defines the contours of the upper section of the painting.

CONSERVACIÓN

The plate is stored in the National Chalcography (cat. 276)

EXPOSICIONES

De grafiek van Goya
Rijksmuseum Rijksprentenkabinet Amsterdam 1970
from November 13th 1970 to January 17th 1971
cat. 70

Francisco de Goya
Museo d'Arte Moderna Lugano 1996
exhibition celebrated from September 22nd to November 17th.
cat. 25

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. 113

Francisco Goya. Capricci, follie e disastri della guerra
San Donato Milanese 2000
Opere grafiche della Fondazione Antonio Mazzotta
cat. 105

Goya. Opera grafica
Pinacoteca del Castello di San Giorgio Legnano 2006
exhibition celebrated from December 16th 2006 to April 1st 2007
p. 63

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. 86

Goya et la modernité
Pinacothèque de Paris París 2013
from October 11st 2013 to March 16th 2014
cat.64

BIBLIOGRAFÍA

Goya, grabador
BERUETE Y MONET, Aureliano de
cat. 127
1918
Blass S.A.

Goya engravings and lithographs, vol. I y II.
HARRIS, Tomás
cat. 145
1964
Bruno Cassirer

Vie et ouvre de Francisco de Goya
GASSIER, Pierre y WILSON, Juliet
cat. 1035
1970
Office du livre

Catálogo de las estampas de Goya en la Biblioteca Nacional
SANTIAGO, Elena M. (coordinadora)
cat. 226

OROPESA, Marisa and RINCÓN GARCÍA, Wilfredo
p. 132
2013
Pinacoteca de París

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

1996
Ministerio de Educación y Cultura, Biblioteca Nacional

2016
Norton Simon Museum

ENLACES EXTERNOS