

# 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 Paris 2013

from October 11st 2013 to March  
16th 2014

cat.64

#### BIBLIOGRAFÍA

##### **Goya, grabador**

BERUETE Y MONET, Aureliano de  
cat. 127

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

HARRIS, Tomás

##### **Vie et ouvre de Francisco de Goya**

GASSIER, Pierre y WILSON, Juliet

1918  
Blass S.A.

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

SANTIAGO, Elena M. (coordinadora)

cat. 226

1996

Ministerio de Educación y Cultura, Biblioteca  
Nacional

cat. 145  
1964  
Bruno Cassirer

OROPESA, Marisa and RINCÓN GARCÍA,

Wilfredo

p. 132

2013

Pinacoteca de París

cat. 1035  
1970  
Office du livre

**Goya. In the Norton Simon  
Museum**

WILSON BAREAU, Juliet

pp. 114-151

2016

Norton Simon Museum

**ENLACES EXTERNOS**