

# THEY CAN STILL BE OF USE (AUN PODRÁN SERVIR)

CLASIFICACIÓN: PRINTS

SERIE: DISASTERS OF WAR (PRINTS Y DRAWINGS, 1810-1815) (24/82)



## DATOS GENERALES

CRONOLOGÍA	Ca. 1810 - 1812
DIMENSIONES	163 x 260 mm
TÉCNICA Y SOPORTE	Etching and burnisher
RECONOCIMIENTO DE LA AUTORÍA DE GOYA	Undisputed work
FICHA: REALIZACIÓN/REVISIÓN	02 Dec 2010 / 02 Jun 2023
INVENTARIO	836 225

## INSCRIPCIONES

Goya (lower left-hand corner), 12 (lower left-hand corner).

## HISTORIA

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

The first artist's proof shows the retouches carried out before the writing and signature were added with burin 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

A battle has just ended next to a fortress, leaving various wounded men who are being assisted by others. In the foreground, two men are picking up the body of a badly injured soldier, while further back another two men are carrying another soldier on an improvised stretcher. In the background on the left two men are carrying the body of another injured man.

Goya uses dense, horizontal etched marks to create a vast black area below on the right-hand side of the print, which contrasts with the bright, cloudless sky and the clothes of the figures in the composition. The faces of the figures have been captured with precision, displaying a wide range of expressions of pain, agony, anguish, desolation, and so on.

This piece refers back to print no. 20, *Treat them, then on to other matters* the artist also revisits the theme in print no. 25, *These Too*, reiterating the idea that the wounded were often rescued and assisted in order to send them forth into battle once more.

#### CONSERVACIÓN

The plate is stored in the National Chalcography (cat. 275)

#### EXPOSICIONES

##### **Goya and his times**

The Royal Academy of Arts London 1963

cat. 66

cat. 240

##### **Francisco de Goya**

Museo d'Arte Moderna Lugano 1996

exhibition celebrated from September 22nd to November 17th.

cat. 24

##### **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. 112

##### **Ydioma universal: Goya en la Biblioteca Nacional**

Biblioteca Nacional Madrid 1996

from September 19th to December 15th 1996

cat. 212

##### **Francisco Goya. Capricci, follie e disastri della guerra**

San Donato Milanese 2000

Opere grafiche della Fondazione Antonio Mazzotta

cat. 104

##### **Goya. Opera grafica**

Pinacoteca del Castello di San Giorgio Legnano 2006

exhibition celebrated from December 16th 2006 to April 1st 2007

p. 63

##### **Goya et la modernité**

Pinacothèque de Paris Paris 2013

from October 11st 2013 to March 16th 2014

cat. 63

#### BIBLIOGRAFÍA

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

BERUETE Y MONET, Aureliano de

cat. 126

1918

Blass S.A.

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

HARRIS, Tomás

cat. 144

1964

Bruno Cassirer

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

GASSIER, Pierre y WILSON, Juliet

cat. 1033

1970

Office du livre

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

SANTIAGO, Elena M. (coordinadora)

cat. 224

1996

OROPESA, Marisa and RINCÓN GARCÍA, Wilfredo

p.131

2013

Pinacoteca de París

##### **Goya. In the Norton Simon Museum**

WILSON BAREAU, Juliet

pp. 114-151

2016

**ENLACES EXTERNOS**