

THAT'S TOUGH! (FUERTE COSA ES!)

CLASIFICACIÓN: PRINTS

SERIE: DISASTERS OF WAR (PRINTS Y DRAWINGS, 1810-1815) (31/82)



DATOS GENERALES

CRONOLOGÍA

Ca. 1812 - 1815

DIMENSIONES

155 x 208 mm

TÉCNICA Y SOPORTE

Etching, burnished aquatint and drypoint

RECONOCIMIENTO DE LA AUTORÍA DE GOYA

Undisputed work

FICHA: REALIZACIÓN/REVISIÓN

08 Dec 2010 / 02 Jun 2023

INVENTARIO

836 225

INSCRIPCIONES

32 (on the lower left-hand corner)

HISTORIA

See *Sad presentiments of what must come to pass* (*Tristes presentimientos de lo que ha de acontecer*).

The number 32 appears on the lower left-hand corner of the third artist's proof.

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 are no surviving preparatory drawings for this print.

ANÁLISIS ARTÍSTICO

In the centre of the composition a French soldier is holding a sword as he gazes fearlessly at the bodies of two hanged men. Behind that soldier is another who is pulling on the leg of one of the bodies.

Although it is not entirely clear what the French soldiers are doing, it seems that the soldier who is pulling on the hanged man's leg is attempting to check whether he is dead or perhaps to hasten the man's death, increasing the cruelty of the act committed and highlighting the cold-bloodedness of the soldiers carrying out the hangings. The Frenchman in the foreground in the centre of the composition is drawing his sword to cut the rope from which the dead man hangs.

Interpreting the two figures on the left in the background is a more difficult task. A soldier holds up a woman who is partially hidden from view, and it is difficult to tell if the soldier is holding her back, preventing a violent reaction or comforting her in her anguish.

Nature has an important role in this work. As in the case of other prints in the series, the setting is arid, jagged, serving as a weapon capable of inflicting pain on the human body. Nothing in the natural world presented in this work suggests that it is a source of life.

This print is characterized by a somewhat more hasty technique than others in the series, rendered in quicker, more immediate lines. The artist is less precise here than in the case of other prints in *The Disasters of War*, employing fewer marks to convey figures which are less well characterized.

CONSERVACIÓN

The plate is stored in the National Chalcography (cat. 282).

EXPOSICIONES

Goya and his times

The Royal Academy of Arts London 1963

cat. 66

cat. 242

De grafiek van Goya

Rijksmuseum Rijksprentenkabinet Amsterdam
1970

from November 13th 1970 to
January 17th 1971

cat. 73

Francisco de Goya: Maleri, Tegning, Grafikk

Nasjonalgalleriet Oslo 1996

from 10th to April 14th 1996

cat. 137

Francisco de Goya

Museo d'Arte Moderna Lugano 1996

exhibition celebrated from

September 22nd to November
17th.

cat. 31

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. 117

Ydioma universal: Goya en la Biblioteca Nacional

Biblioteca Nacional Madrid 1996

from September 19th to
December 15th 1996

cat. 225

Francisco Goya. Capricci, follie e disastri della guerra

San Donato Milanese 2000

Opere grafiche della Fondazione
Antonio Mazzotta

cat. 111

Goya. Opera grafica

Pinacoteca del Castello di San Giorgio Legnano
2006

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

p. 66

Goya et la modernité

Pinacothèque de Paris Paris 2013

from October 11st 2013 to March
16th 2014

cat. 70

BIBLIOGRAFÍA

Goya, grabador

BERUETE Y MONET, Aureliano de
cat. 133
1918
Blass S.A.

Catálogo de las estampas de Goya en la Biblioteca Nacional

SANTIAGO, Elena M. (coordinadora)
cat. 235
1996
Ministerio de Educación y Cultura, Biblioteca
Nacional

Goya engravings and lithographs, vol. I y II.

HARRIS, Tomás
cat. 151
1964
Bruno Cassirer

OROPESA, Marisa and RINCÓN GARCÍA,
Wilfredo
p. 135
2013
Pinacoteca de París

Vie et ouvre de Francisco de Goya

GASSIER, Pierre y WILSON, Juliet
cat. 1046
1970
Office du livre

Goya. In the Norton Simon Museum

WILSON BAREAU, Juliet
pp. 114-151
2016
Norton Simon Museum

ENLACES EXTERNOS