

WHAT MORE CAN BE DONE? (QUÉ HAI QUE HACER MAS?)

CLASIFICACIÓN: PRINTS

SERIE: DISASTERS OF WAR (PRINTS Y DRAWINGS, 1810-1815) (33/82)



DATOS GENERALES

CRONOLOGÍA

Ca. 1812 - 1815

DIMENSIONES

157 x 207 mm

TÉCNICA Y SOPORTE

Agua fuerte, aguainta, lavis, punta seca y bruñidor

RECONOCIMIENTO DE LA AUTORÍA DE GOYA

Undisputed work

FICHA: REALIZACIÓN/REVISIÓN

08 Dec 2010 / 24 May 2023

INVENTARIO

836 225

INSCRIPCIONES

42 (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 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 no surviving preparatory drawing of this print.

ANÁLISIS ARTÍSTICO

This print depicts a brutal scene of torture. Four French soldiers have captured a Spanish man who they have stripped naked and are holding upside-down against a tree. Two of the soldiers grasp his legs while another observes the scene in the background. The soldier in the foreground with his back to the viewer is holding a sword in both hands ready to cut off his victim's genitals and probably continue mutilating his body.

Mutilation was a practice that was possibly used as a method of humiliating the enemy even after death. Once the victim had been killed, any violent act carried out to the corpse could only have had the purpose of depriving the dead person of their dignity.

This print is linked to no. 37, *This is worse (Esto es peor)* and no. 39, *Great deeds! With dead bodies! (Grande hazaña! Con muertos!)*, which show mutilated corpses that are missing some of their limbs.

Once again, nature is complicit in a brutal event, providing a support for the ignominious act of dismembering a prisoner's body.

CONSERVACIÓN

La plancha se conserva en la Calcografía Nacional (cat. 284).

EXPOSICIONES

Goya. Drawings, Etchings and Lithographs

Goya. Drawings London 1954

from June 12th to July 25th 1954

cat. 56

Goya nelle collezioni private di Spagna

Villa Favorita Lugano 1986

consultant editor Marta Medina.

From June 15th to October 15th 1986

cat. 33

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. 119

Francisco Goya. Capricci, follie e disastri della guerra

San Donato Milanese 2000

Opere grafiche della Fondazione

Antonio Mazzotta

cat. 113

Goya. Opera grafica

Pinacoteca del Castello di San Giorgio

Legnano 2006

exhibition celebrated from

December 16th 2006 to April 1st

2007

p. 67

Goya et la modernité

Pinacothèque de Paris Paris 2013

from October 11st 2013 to March

16th 2014

cat. 72

BIBLIOGRAFÍA

Goya, grabador

BERUETE Y MONET, Aureliano de

cat. 135

1918

Blass S.A.

Goya engravings and lithographs, vol. I y II.

HARRIS, Tomás

cat. 153

1964

Bruno Cassirer

Vie et ouvre de Francisco de Goya

GASSIER, Pierre y WILSON, Juliet

cat. 1048

1970

Office du livre

Catálogo de las estampas de Goya en la Biblioteca Nacional

SANTIAGO, Elena M. (coordinadora)

cat. 237

1996

Ministerio de Educación y Cultura, Biblioteca Nacional

OROPESA, Marisa and RINCÓN GARCÍA,

Wilfredo

p. 136

2013

Pinacoteca de París

Goya. In the Norton Simon Museum

WILSON BAREAU, Juliet

pp. 114-151

2016

Norton Simon Museum

