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	Aguafuerte, aguatinta, 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 Spagne
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 París 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

ENLACES EXTERNOS