THERE WAS NOTHING TO BE DONE AND HE DIED (ESPIRÓ SIN REMEDIO)

CLASIFICACIÓN: PRINTS

SERIE: DISASTERS OF WAR (PRINTS Y DRAWINGS, 1810-1815) (53/82)

DATOS GENERALES

CRONOLOGÍA	Ca. 1812 - 1815
DIMENSIONES	156 x 209 mm
TÉCNICA Y SOPORTE	Aguafuerte, lavis, aguatinta bruñida, buril y bruñidor
RECONOCIMIENTO DE LA AUTORÍA DE GOYA	Undisputed work
FICHA: REALIZACIÓN/REVISIÓN	16 Dec 2012 / 24 May 2023
INVENTARIO	836 225

INSCRIPCIONES

43 (on the lower left-hand corner of the plate).

HISTORIA

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

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 the centre of this print a group of people is gathered around someone who, as the work's title indicates, has just died. Two of the group have their backs to the viewer, while a third kneels down, perhaps in an attempt to help, and in the background two old women contemplate the scene. Next to the old women is a younger woman who is carrying a basket.

The highly granulated texture afforded by the use of aquatint on the entire background and a large part of the floor gives the scene an unreal air. There are no references in the work that allow the viewer to work out the time of day or location where this event is taking place. Goya has used this device before, in print no. 50 *Unhappy mother! (Madre infeliz!)*, in which the artist also omits all spatial references.

In this print Goya continues to explore the grave consequences of the famine that ravaged the population during the Spanish War of Independence.

CONSERVACIÓN

The plate is stored in the National Chalcography (cat. 304).

EXPOSICIONES

Francisco de Goya
Museo d'Arte Moderna Lugano 1996
exhibition celebrated from September 22nd to November 17th.
cat. 53

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. 137

Francisco Goya. Capricci, follie e disastri della guerra
San Donato Milanese 2000
Opere grafiche della Fondazione Antonio Mazzotta
cat. 123

Goya. Opera grafica
Pinacoteca del Castello di San Giorgio Legnano 2006
exhibition celebrated from December 16th 2006 to April 1st 2007
cat. 304

Goya et la modernité
Pinacothèque de Paris París 2013
from October 11st 2013 to March 16th 2014
cat. 92

2022

BIBLIOGRAFÍA

Goya, grabador
BERUETE Y MONET, Aureliano de
cat. 155
1918
Blass S.A.

Goya engravings and lithographs, vol. I y II.
HARRIS, Tomás
cat. 173
1964
Bruno Cassirer

Vie et ouvre de Francisco de Goya
GASSIER, Pierre y WILSON, Juliet
cat. 1080
1970
Office du livre

Catálogo de las estampas de Goya en la Biblioteca Nacional
SANTIAGO, Elena M. (coordinadora)
cat. 262
1996
Ministerio de Educación y Cultura, Biblioteca Nacional

OROPESA, Marisa and RINCÓN GARCÍA, Wilfredo
p. 146
2013
Pinacoteca de París

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

TORAL OROPESA, María and MARTÍN

MEDINA, Víctor

p. 74
2022
Museo de Bellas Artes de Badajoz y Diputación
de Badajoz

ENLACES EXTERNOS