

# 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

Agua fuerte, lavis, aguafinta 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 Paris 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 oeuvre 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

## ENLACES EXTERNOS