

# TREAT THEM, THEN ON TO OTHER MATTERS (CURALOS, Y Á OTRA)

CLASIFICACIÓN: PRINTS

SERIE: DISASTERS OF WAR (PRINTS Y DRAWINGS, 1810-1815) (20/82)



## DATOS GENERALES

CRONOLOGÍA	1810
DIMENSIONES	162 x 237 mm
TÉCNICA Y SOPORTE	Aguafuerte, buril, lavis y bruñidor
RECONOCIMIENTO DE LA AUTORÍA DE GOYA	Undisputed work
FICHA: REALIZACIÓN/REVISIÓN	01 Dec 2010 / 24 May 2023
INVENTARIO	836 225

## INSCRIPCIONES

Goya 1810 (lower left-hand corner, obscured by the etched lines), 8 (lower left-hand corner).

## HISTORIA

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

In the second state proof of the second etching, the original design was extensively retouched, with the area that had previously been left unworked in the foreground on the right-hand side filled in. There are some burnished foul bites visible on the figures.

The title was handwritten by Goya on the first and only print run that we know to have been made at the time, and which the painter gave to his friend Agustín Ceán Bermúdez. The title

was engraved on to the copperplate at a later date, and no other modifications were made to the image for the first edition of the *Disasters of War*, which was printed by the Royal Academy of Fine Arts of San Fernando, Madrid, in 1863.

We can see how a correction was made to the title, adding the letter 'y' where an 'i' had probably been engraved initially.

This is one of the few etchings in the series, along with *All this and more* and *Charity*, to be dated by the artist.

There are two preparatory drawings for this work in the Prado Museum.

#### ANÁLISIS ARTÍSTICO

*Treat them, then on to other matters* depicts the treatment received by those wounded in the war. In the background we can see two men holding up a wounded soldier from behind. Slightly further back another, slumping figure is receiving aid.

The scene takes place outdoors, in daylight and, just as occurs in other etchings in the *Disasters of War* series, the natural environment is an inhospitable one. The trees appear barren, their branches hanging down, almost without life. Such surroundings make the ideal setting in which to stage these scenes of death and destruction.

The artist has used the etching process repeatedly, especially on the left-hand side of the print, which is visually heavier than the right-hand side. The left of the image features a dark, solid rock, which contrasts sharply with the clear sky shown on the right.

The scene is a depiction of false piety, in which the aid is not given disinterestedly, and the purpose of it is to get the injured men patched up as quickly as possible so that they can prove useful again to the war effort. Nobody appears at all interested in the corpses that we can see in the etching's background, starkly lit by Goya.

This same subject matter is addressed in other etchings in the series, including no. 24, *They'll still be useful* and no. 25, *So will these*.

#### CONSERVACIÓN

La plancha se conserva en la Calcografía Nacional (cat. 271)

#### EXPOSICIONES

##### **Goya and his times**

The Royal Academy of Arts London 1963

cat. 66

cat. 236

##### **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. 108

##### **Francisco de Goya**

Museo d'Arte Moderna Lugano 1996

exhibition celebrated from

September 22nd to November

17th.

cat. 20

##### **Francisco Goya. Capricci, follie e disastri della guerra**

San Donato Milanese 2000

Opere grafiche della Fondazione

Antonio Mazzotta

cat. 100

##### **Goya. Opera grafica**

Pinacoteca del Castello di San Giorgio

Legnano 2006

exhibition celebrated from

December 16th 2006 to April 1st

2007

p. 61

##### **Goya et la modernité**

Pinacothèque de Paris Paris 2013

from October 11st 2013 to March

16th 2014

cat.59

#### BIBLIOGRAFÍA

##### **Goya, grabador**

BERUETE Y MONET, Aureliano de

##### **Goya engravings and lithographs, vol. I y II.**

##### **Vie et ouvre de Francisco de Goya**

cat. 122  
1918  
Blass S.A.

**Catálogo de las estampas de Goya en la Biblioteca Nacional**

SANTIAGO, Elena M. (coordinadora)  
cat. 217  
1996  
Ministerio de Educación y Cultura, Biblioteca Nacional

HARRIS, Tomás  
cat. 140  
1964  
Bruno Cassirer

OROPESA, Marisa and RINCÓN GARCÍA, Wilfredo  
p. 129  
2013  
Pinacoteca de París

GASSIER, Pierre y WILSON, Juliet  
cat. 1024  
1970  
Office du livre

**Goya. In the Norton Simon Museum**

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

**ENLACES EXTERNOS**