TREAT THEM, THEN ON TO OTHER MATTERS (CURARLOS, 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 / 16 Jun 2025
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 París 2013
from October 11st 2013 to March 16th 2014
cat.59

BIBLIOGRAFÍA

Goya, grabador
BERUETE Y MONET, Aureliano de
cat. 122
1918
Blass S.A.

Goya engravings and lithographs, vol. I y II.
HARRIS, Tomás
cat. 140
1964

Vie et ouvre de Francisco de Goya
GASSIER, Pierre y WILSON, Juliet
cat. 1024
1970

Bruno Cassirer

Office du livre

Catálogo de las estampas de Goya en la Biblioteca Nacional

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

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

Goya. In the Norton Simon Museum

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

ENLACES EXTERNOS